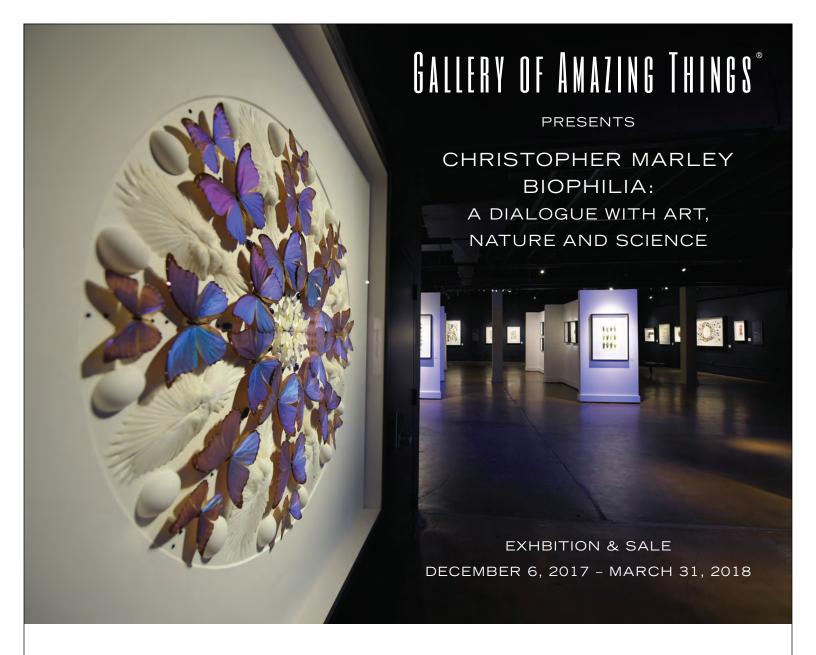
# BIOPHILIA

A Dialogue with Art, Nature and Science

## PRESS



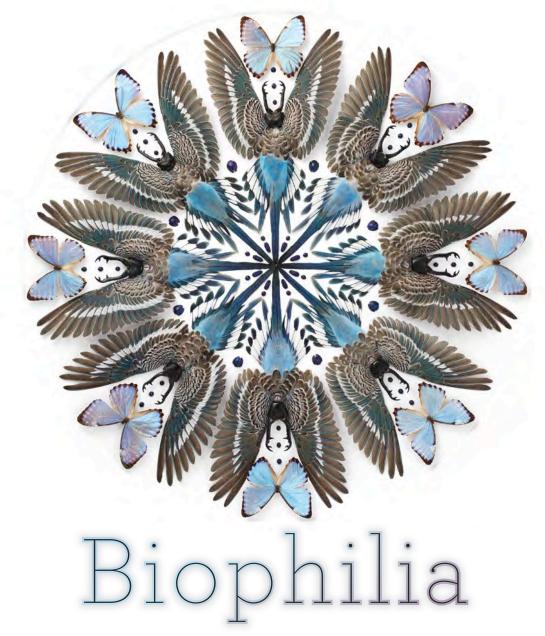
## WELCOME TO THE GALLERY OF AMAZING THINGS

This immersive 20,000 square foot exhibit explores the eternal connection between art, nature and science.

The largest exhibition and sale of its kind ever assembled, CHRISTOPHER MARLEY | BIOPHILIA showcases over 400 original works, many of which will be unveiled for the first time.

Tapping the natural world as his medium, Marley's revolutionary work includes rare elements of nature – animal, vegetable and mineral. All of the organisms used in his work are either reclaimed (vertebrates), or sustainably harvested (invertebrates).

On December 5th, BIOPHLIA opened to the public with tremendous fanfare and overwhelming response from the media and art world writers. For your pleasure, we have assembled the press and praise for this groundbreaking exhibition in this book.



CHRISTOPHER MARLEY'S INTRICATE ARTWORK TELLS THE STORY OF ART, NATURE AND SCIENCE.

BY ROCHELLE BELSITO



he natural world and art go hand-in-hand for artist Christopher Marley, who has paved a unique aesthetic by working with organisms—animals, vegetables and minerals—that are either reclaimed or sustainably harvested. Often graphic and bold, his pieces are reflective of his 13-year career in the fashion industry where his style was crisp and architectural.

In his artist statement, Marley further defines his stance by proclaiming, "Art's purpose is to heighten our aesthetic sensibilities, to sharpen our ability to experience beauty, to empathize with those life systems we come into contact with, to derive pleasure or stimulation from our interaction with arranged elements, in whole or in part. How does nature differ? We dance with it and within it. The aesthetics (or art) of nature is the rhythm we move to."

Through March 31, the Gallery of Amazing Things and the Wiener Museum of Decorative Arts in Dania Beach, Florida, will host the multimedia and sensory exhibition CHRISTOPHER MARLEY | BIOPHILIA: A Dialogue with Art, Nature and Science. In the inaugural exhibition of this new series, Marley will present more than 400 original pieces including many that are being unveiled for the first time.

Marley, who grew up with a father who has 3 acres of aviaries where he breeds birds, is quick to explain the pieces are not taxidermy, but his own proprietary process that uses the entire organism. The three-dimensional designs are sustainable in that he works with breeders, zoos and museums to acquire animal specimens that have died from natural or incidental causes. While that makes it unpredictable as to when he will receive particular subject matter, he says, no organisms are "harmed in or for the creation of reclamation pieces."

The works are meticulously arranged, combining multiple specimens of the same species into one composition. When Marley first began the series 20 Eden Falls (Parakeet Mandala), 32 x 32"

At right is Scarlet Macaw, and the work Three Colubrids is behind.





years ago, he was primarily interested in finding a way of making insects more beautiful and pleasing, which stems from his own interactions with the bugs.

"Insects, in particular, were everything that spoke to me and fascinated me with the natural world; I just had a hard time interacting with them," says Marley. I'd be in odd locations on photo shoots or out in the jungle looking for reptiles, and they'd overwhelm me. I wanted a way to clean up the insect world and make it more presentable. Common man didn't have an affinity for arthropods, but they are beautiful with fascinating structures and textures. I wanted to find a way to make them separate from imbued emotional baggage that comes with insects."

This fascination with the physical attributes of the elements has become one of the most important aspects of the designs Marley creates. "The overarching philosophy is to collide these worlds of geometry, architecture and nature. I feel like that juxtaposition has a real energy to it and a real opportunity to get people to see the natural world with fresh eyes," he says. "In a way, it kind of strips away some of the mannerism and life history of the organism and allows and encourages people to focus on their aesthetic elements—structures, textures,

colors. It's the things that make each organism special as a structure as opposed to things that might crawl around and do what it does."

In *BIOPHILIA*, named for the term that means "love of life or living systems," the pieces are arranged in three focused, yet interchangeable, groupings that help tell the story between art, nature and science.

In the science-centered section, Marley talks "almost exclusively of the science of color, its properties, how we receive color and how organisms utilize color." Among the pieces in this segment of the exhibition are Albino Beauty, which features a yellow snake coiled perfectly in a circle, and Spiderman Agama, which shows a blue-and-red colored lizard that gets its name from its resemblance to the superhero Spiderman who dons a blue-and-red suit. There also is the work Batique, depicting an array of rainbow-hued insects arranged in unique circle formations.

The nature section of BIOPHILIA refers "largely to biodiversity and the importance of how it affects us emotionally and how we interact with the biodiverse world," says Marley. One of the pieces included is Chamilibob (Old World Chameleons), with dozens of chameleons in varying hues, shapes and sizes.

Marley's philosophies on aesthetics and design are

- Christopher Marley with his 8-by-4-foot work Reef Sharks.
- 4 Christopher Marley works on his reclamation piece Reef Sharks.



Spiderman Agama



explored to their fullest in the art segment of the show, where pieces tend to be in more complex and dynamic compositions. For instance, *Urchin Triptych* is a wave of sea urchins that seems to mimic the waves of the ocean. Then there is the butterfly piece *Ontogenesis* that looks like a swarm of butterflies flying in a formation that creates an ombré of blues.

Reef, a reclamation of reef sharks, is one of the artist's most ambitious in the show. The piece, which took three years for Marley to create—largely because of the process he uses to preserve the organisms—features a school of sharks that seems to be swimming along a current. Their design is a reminder of their place in the nature, as well as provides an intimate look at their muscles and forms.

Throughout the exhibition, visitors will not only view the three-dimensional artworks, but accompanying text rounds out the narrative and immersive experience. In the end, Marley says his goal is "to increase a love and appreciation for the aesthetics of organisms."

# CHRISTOPHER MARLEY BIOPHILIA: A DIALOGUE WITH ART, NATURE AND SCIENCE

When: Through March 31, 2018

**Where:** The Gallery of Amazing Things & Wiener Museum of Decorative

Arts, 481 S. Federal Highway, Dania Beach, FL 33004 Information: (954) 908-7000, www.galleryamazing.com

uniform from World War I, and depictions of her and her art made by such colleagues as Robert Henri, Guy Pène du Bois, and Jo Davidson

Having inherited a massive fortune, Gertrude Vanderbilt was one of the wealthiest women of her age. Yet almost immediately after her marriage to Harry Payne Whitney in 1896, she realized that the life of a society hostess and mother would not satisfy her. "She turned to sculpture for professional and emotional fulfillment and a way to define herself apart from her money," says curator Ellen E. Roberts. She adds, "Whitney's sculpting fed her desire to help other American artists, but her art is important not only for the impetus it gave her philanthropy, but also for the works themselves.

INFORMATION: 1451 S. Olive Avenue, West Palm Beach, FL 33401, 561.832.5196, norton.org

#### Salt Lake City January 12-February 23

Once an abandoned mining town. Helper. Utah, has become a thriving art community since the 1990s, Led by the art professors David Doman and Paul Davis, a group of art educators found that Helper offered solitude and the affordable space they needed teach students drawing and painting  $_{\rm X}\,40$  in. contemporary realism.



Paul Davis (b. 1946), Hidd the fundamentals of City, 2017, oil on canvas, 45

Dornan says, "If a student wants to paint a better apple, show them how to paint a better apple, don't start talking about the relevance of an apple." On view this season at Salt Lake City Arts Council's Finch Lane Gallery are works by 26 painters and three sculptors associated with the Helper school. INFORMATION: 54 Finch Lane, Salt Lake City, UT 84102,

#### Austin February 10-March 10

801.596.5000, saltlakearts.org/program/finch-lane-galleries

Twelve Austin artists are sending recent works to a new exhibition at the Dougherty Arts Center titled Refigured: Radical Realism. Their creations pair rigorous technique with com-



pelling contemporary content, and will also shine light on the opening - this coming April - of Atelier Doio Austin. where future realist artists will be trained.

INFORMATION: 1110 Barton Springs Road, Austin. TX 78704. 512 974 4000, atelierdoio.com

Offutt (b. 1967), Pink Plumes, 2017, oil on board, 18 x 14 in.



James Wilson Morrice (1865-1924), Canal San Nicolò Lido, Venice, 1904, oil on canvas, 23 1/4 x 31 3/4 in., National Gallery of Canada, gift of A.K. Prakash 2015

#### **Ottawa** through March 18

The National Gallery of Canada has mounted all of the artworks by James Wilson Morrice (1865-1924) recently donated to it by the philanthropist Ash K. Prakash - 45 oil paintings and four watercolors. In 1890 Montreal-born Morrice moved to Paris, where he remained for the rest of his life. He travelled throughout France and to Italy, North Africa, and the Caribbean. Curator Katerina Atanassova notes, "The introduction of a modernist approach to painting in 20th-century Canadian art owes much to Morrice's restless search to transform painting from a vehicle of seeing to an aid in feeling. He was the first Canadian artist to sustain an enviable career of international stature at the turn of the 20th century."

This exhibition will move on to the Beaverbrook Art Gallery (Fredericton, New Brunswick, April 12-July 2); Art Gallery of Alberta (July 20-October 7); and Musée d'art de Joliette (February 2-May 5, 2019).

INFORMATION: 380 Sussex Drive, Ottawa, Ontario K1N 9N4, Canada, 613.990.1985, gallery.ca

### Philadelphia

### through February 19 An exhibition present-



ing highlights from one of the finest private collections of European art ever formed in the U.S. is on view at the Philadelphia Museum of Art. It marks the centenary of the bequest of John Graver Johnson (1841-1917) - a distinguished corporate lawver and adventurous art collector - to

Titian (1488–1576), Portrait of Archbishop Filippe Archinto, 1558, oil on canvas, 45,3/16 x 34,15/16 in ... Philadelphia Museum of Art, John G. Johnson Collection

the city of Philadelphia. In total, the Johnson Collection encompasses 1,279 paintings, 51 sculptures, and more than 100 other objects, Among them are such Old Masters as Duccio, van der Weyden, Botticelli, Bosch, Titian, Rembrandt, Ruisdael, and Steen, as well as American and French masters of Johnson's day, including Homer, Courbet, Degas, Sargent, Whistler, Manet, Cassatt, Monet, and Rodin. On view alongside the artworks are archival material, travel albums, and large-scale photographs of the interiors of Johnson's houses that reveal how Johnson lived with his collection.

This project also celebrates two years of conservation work that have yielded new answers to longstanding questions. For example, the reddish color of the cardinal's coat in the Titian portrait illustrated here was long thought to reflect his status as a cardinal. Through x-radiology and other tools, PMA conservators learned that Titian originally painted a purple-colored coat to denote the sitter's status as an archbishop, but that pigment deteriorated over the years. They also discovered that the painting's edges had been folded over, so now it has been cleaned and restored to its original size. This project is accompanied by the PMA's first digital catalogue, available for free on its website. INFORMATION: 2600 Benjamin Franklin Parkway, Philadel-



Frederic Remington (1861–1909), Buffalo Bill in the Limelight, c. 1899, oil on canvas, 35 1/2 x 48 1/2 in. (framed), Buffalo Bill Center of the West, Cody, Wyoming

#### Salt Lake City through March 11

On view at the Utah Museum of Fine Arts is Go West! Art of the American Frontier. This exhibition examines the development and disruption of the American West through more than 80 works by Euro-American and Plains Indian artists. They show how newcomers mythologized their vision of the region and how Native peoples sought to preserve their vanishing way of life. Works by such masters as Thomas Moran, Albert Bierstadt, Frederic Remington, Rosa Bonheur, and other Euro-Americans are presented in conversation with objects by Indian artists, including an extraordinary Lakota Sioux tobacco bag.

A rich array of educational programs and screenings that explore the exhibition's themes is on offer at partner institutions throughout the Salt Lake City area. For details, visit centerofthewest.org/wp-content/uploads/2017/11/ GoWest-SLCbooklet-web.pdf.

INFORMATION: 410 Campus Center Drive, Salt Lake City, UT 84112, 801.581.7332, umfa.utah.edu



#### Dania Beach, Florida through March 31

The Gallery of Amazing Things is hosting Biophilia: A Dialogue with Nature, Art & Science, a touring exhibition of more than 400 three-dimensional works created by the artist-naturalist Christopher Marley (b. 1969). Based in Oregon, Marley assembles specimens of sea creatures. birds, insects, fossils, plants, and minerals to create art that explores humanity's relationship to the world around us. All of these organisms are either reclaimed (vertebrates) or sustainably harvested (invertebrates). By arranging and lighting his assemblages to offer a spectacular sensory experience, Marley seeks to, in his words, "increase our love and appreciation for the aesthetics of organisms."

INFORMATION: 481 South Federal Highway, Dania Beach, FL 33004, 954.654.7739, galleryamazing.com

### Philadelphia

through February 4 Thomas Eakins (1844-1916) used oil sketches in his studio practice and as a teaching tool at the Pennsylvania Academy of the Fine Arts, which has mounted a fascinating exhibition, The Loaded Brush: The Oil Sketch and the Philadelphia School of Painting. It features 29 oil sketches by Academy faculty and alumni that reveal the efficacy of oil sketches, highlighting Eakins's legacy and also those who reacted against it. The artists represented range from 1942), Seated Girl in a Eakins's talented wife, Susan Long Black Dress, 1885, oil Macdowell Eakins, right up to sketch on canvas, 19 5/8



artists working today: Thomas  $_{\rm X~12~1/4~in}$ . Pennsylvania Anshutz, Cecilia Beaux, Alice Academy of Fine Arts

Barber Stephens, Violet Oakley, Arthur B. Carles, Faye Swengel Badura, Arthur DeCosta, Seymour Remenick, Ben Kamihira, Lou Sloan, Peter Lister, Elizabeth Osborne, Vincent Desiderio, Bill Scott, Stanley Bielen, Renée Foulks, Patrick Connors, and Brian Boutwell. INFORMATION: 118-128 N. Broad Street, Philadelphia, PA 19102, 215,972,7600, pafa.org



Jasper Johns (b. 1930), Flag. 1967, encaustic and collage on canvas, 33 1/8 x 56 in., Eli and Edythe L. Broad Collection @ Jasper Johns/Licensed by VAGA, New York, NY

## Los Angeles

February 6-9 A group of U.S. patrons who support London's Royal Acad-

emy of Arts ("the RA"), Royal Academy America is ideally suited to lead a deluxe tour to Los Angeles focused on the exhibition Jasper Johns: Something Resembling Truth, which took the RA by storm this past autumn and will soon head to the Broad in downtown L.A. This tour will include not only a visit to this exhibition, but also to the studios of artist Ed Ruscha and architect Frank Gehry, the home of Michael Ovitz and Tamara Mellon, the Weisman Collection, and dinner with the musician-collector Usher.

INFORMATION: royalacademy.org.uk/royal-academy-america

### OUT & ABOUT



Richard Benefield (executive director Foundation). Judy Holm (GFAA president)

In October, Global Fine

Art Awards (GFAA) announced the nominees for its 2017 cycle at London's Leighton House Museum during a breakfast underwritten by Crowell & Morning LLP. Nominees from around the world joined members of GFAA's advisory board and an array of art leaders to celebrate. The program closed with a talk by Leighton House senior curator Daniel Robbins and a tour of the current (GFAA-nominated) exhibition about Lawrence Alma-Tadema led by co-curator Peter Trippi.



Dekking, Jamee Gregory, Patrick van Maris Caryn Zucker, Jeff Rabin, Michael Plummer

In October, art lovers converged on Manhattan's Park Avenue Armory to open the second annual TEFAF New York Fall. Participating in this fair were 95 specialist dealers from around the world offering artworks ranging in date from antiquity through the early 20th century. Their stands graced the Armory's vast Drill Hall and also its period rooms upstairs. The fair is a joint venture between The European Fine Art Fair (TEFAF) and Artvest Partners. Proceeds from the opening benefited Memorial Sloan Kettering Cancer Center.

oodfellow, Roger Rossi, Elain-

Gaskell De Spoelberch

In November, New York City's Salmagundi Club celebrated the centenary of its Fifth Avenue headquarters over two festive days. On Friday it hosted a gala for which guests dressed in 1917 attire and bought new paintings on palettes created for the club by its friends. The next day featured a conversation between club chairman Tim Newton and Fine Art Connoisseur editor Peter Trippi about the club's history. That afternoon, Trippi moderated a panel discussion about how Salmagundi reflects Greenwich Village's evolution as an artistic neighborhood, featuring scholars Annette Blaugrund and Melissa Rachleff Burtt, dealer Hal Bromm, and fashion designer Anna Sui. All photos: Anthony Almeida



Peter Trippi, Anna Sui, Hal Bromm, Annette Blaugrund Melissa Rachleff Burtt





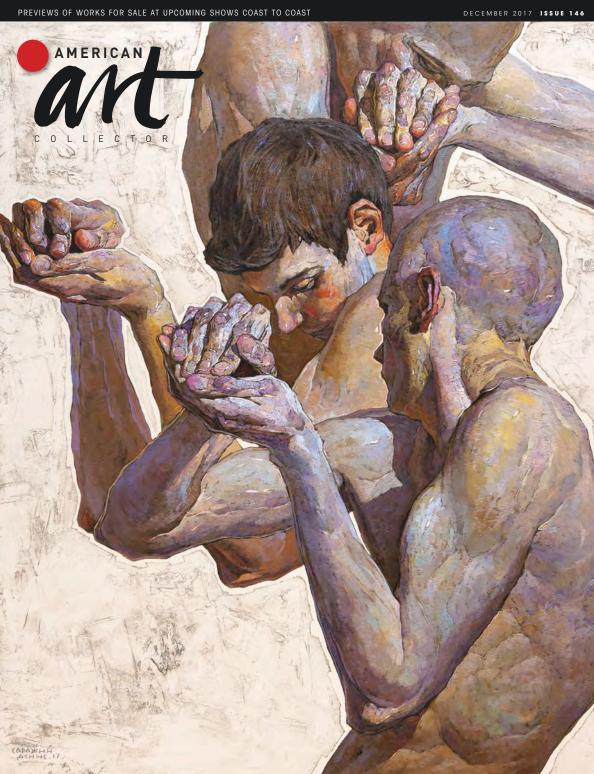
Joe McGlynn, Heid Rosenai



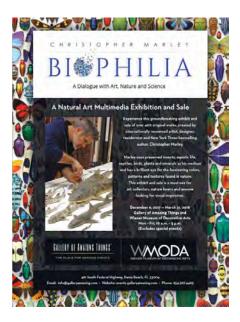


Charles Yoder, Charlene Keogh, Robert Mueller









The Gallery of Amazing Things, in Dania Beach is located in the former Graves Museum of Archaeology and the South Florida Museum of Natural History.

A multi- gallery, state-of-the-art event and cultural venue that hosts visual and fne art exhibitions, performance artists and concerts, it is also home to the Wiener Museum of Decorative Arts (WMODA), which features one of the most extensive collections of British ceramic art in the world, as well as extensive works by legendary glass artist Dale Chihuly. Whitley's Auctioneers has just opened at the Gallery of Amazing Things and will be auctioning 20 -century decorative arts, natural history, fne art and objects of history throughout 2018.

Opening December 6 at the Gallery of Amazing Things is CHRISTOPHER MARLEY

BIOPHILIA: A Dialogue with Art, Nature and Science.

"Biophilia" means "love of life," and humanity's deep connection with the natural world is experienced in this breathtaking exhibit, which reveals the beauty in nature through Christopher Marley's three-dimensional work with animal, mineral and plant subjects.

The exhibit showcases over 400 original works. Marley's artwork has been exhibited by over 500 galleries and retailers worldwide, and is prized by collectors and museums.

His book Biophilia (Abrams, 2015) is a New York Times Bestseller





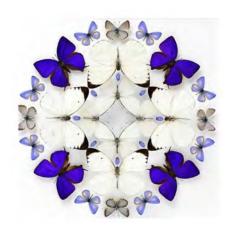
# Christopher Marley Opens 20,000 Square Foot Exhibition "Biophilia – A Dialogue with Art, Nature and Science"

L'Etage Magazine December 6, 2017



Artist, naturalist, and New York Times bestselling author Christopher Marley reveals the often-overlooked beauty in nature through his three-dimensional work with animal, mineral and plant specimens. This exhibition is the culmination of two decades of his work.

Marley's immersive 20,000 square foot exhibit, opening to the public on Wednesday, December 6, 2017, will be the largest exhibition throughout Art Week Miami. As of Friday, Dec. 1st the Gallery of Amazing Things has received over 1,200 RSVP's for the BIOPHILIA Exhibit Vernissage on December 5th, which explores the eternal connection between art, nature, and science. The largest exhibition and sale of its kind ever assembled, CHRISTOPHER MARLEY | BIOPHILIA will showcase over 400 original works, many of which will be unveiled for the first time. The exhibition Museum and Press Preview to meet the artist will be from 5 to 7 pm on December 5, 2017, at the Gallery of Amazing Things (481 South Federal Highway, Dania Beach, FL 33004). There will also be a book signing on December 6th from 12 to 3 PM.





# AFTREPOST

## Artist Christopher Marley creates a powerful dialogue between Art and Nature

by SAMANTHA COVEN • 1 DECEMBER • NEWS • 244
VIEWS



Art's purpose is to heighten our aesthetic sensibilities, to sharpen our ability to experience beauty, to empathize with those life systems we come into contact with, to derive pleasure or stimulation from our interaction with arranged elements, in whole or in part.

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Tapping the natural world as his medium, Marley's revolutionary work includes rare elements of nature—animal, vegetable and mineral. All of the organisms used in his work are either reclaimed (vertebrates) or sustainably harvested (invertebrates).



The Gallery of Amazing Things and the Wiener Museum of Decorative Arts (WMODA) in Greater Fort Lauderdale will host the exhibition and sale of works through March 31, 2018.

For further information, please contact Chad Gavery at (414)702.8225, or via email at media@artcentric.house.

## FINE ART connoisseur

By Andrew Webster - November 30, 2017

On view at the Gallery of Amazing Things in Dania Beach, Florida, "Biophilia" is an amazing display of artistic ingenuity, talent, and ambition. Over 400 original works by artist Christopher Marley compose the installation, which are also made from nature — including animals, vegetables, and minerals. "All of the organisms used in his work are either reclaimed (vertebrates), or sustainably harvested (invertebrates)," according to the press release.

"Art's purpose is to heighten our aesthetic sensibilities, to sharpen our ability to experience beauty, to empathize with those life systems we come into contact with, to derive pleasure or stimulation from our interaction with arranged elements, in whole or in part," Marley explains. The exhibition will open on December 6 and continue through March 31, 2018.

To learn more, visit Gallery of Amazing Things.

This article was featured in Fine Art Today, a weekly e-newsletter from Fine Art Connoisseur magazine.



Christopher Marley, "Vine Snakes"

It could be perhaps the most innovative and interesting animal-themed art exhibition you'll ever see. This immersive 20,000-square-foot exhibition explores the eternal connection between art, nature, and science. Who's the artist, and where is the show?



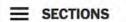
Christopher Marley, "Scarlet Macaw," and "Three Colubrids," 40 x 60 inches



Christopher Marley with "Reef Sharks," 4 x 8 ft.



Christopher Marley, "Museum Aesthetica," 36 x 36 inches





## Q

## The New York Times

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LIVING IN Hackensack, N.J.: Small, Ethnically Diverse and Affordable



on location Remaking a 'Develope Special' in Brooklyn

# A Vacation Home as Minimal as a Gallery

On Location

By TIM McKEOUGH NOV. 21, 2017





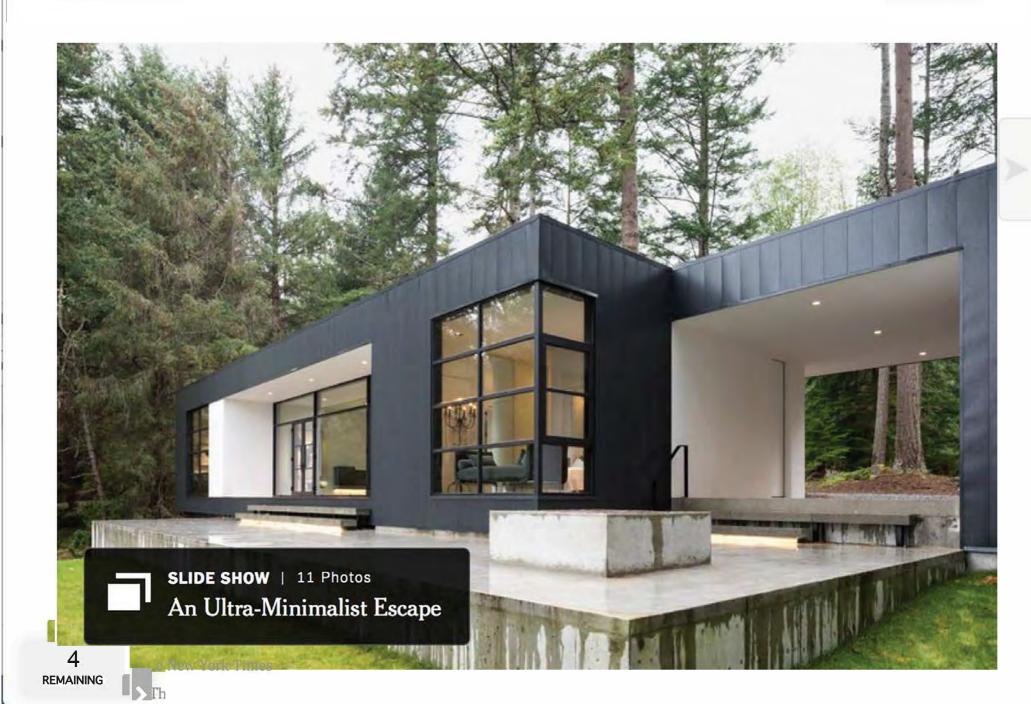












While raising their daughter on rugged Orcas Island, Stacey Coleman and Shelley Kimball gave her treasure maps, rusty locks and eye patches to play with. "We more or less raised her like a pirate," Mr. Coleman said.

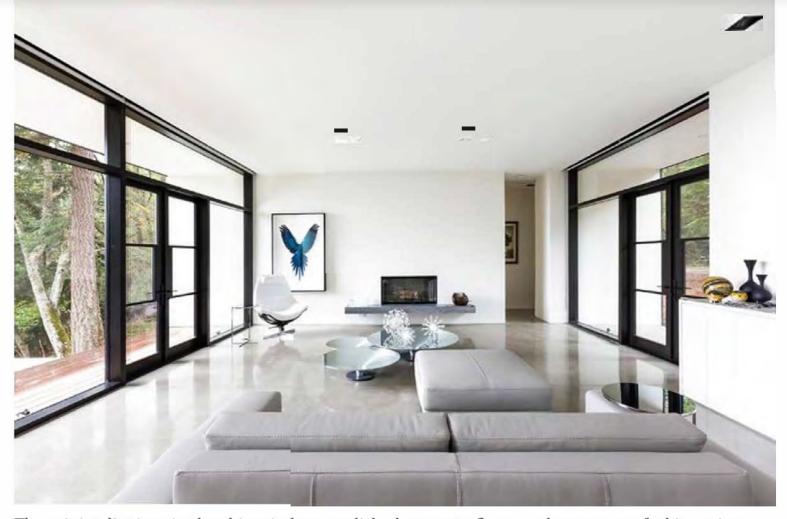
"In the best sense," he clarified. "There was no pillaging or plundering."

Rather, Mr. Coleman, 62, and Ms. Kimball, 64, who ran a restaurant and store on the island in the northwest corner of Washington, concocted elaborate outdoor treasure hunts amid farm fields and forest for their daughter, Theodora Kimball Coleman, and her friends.

But after she left for college in 2004, the parents found themselves craving a more urban adventure.

They moved to Pasadena, Calif., in 2007, opened a new store and called it Gold Bug, after an Edgar Allan Poe story about buried treasure. Advertised as a "contemporary cabinet of curiosities," the store resembles an outre natural history museum with artist-made products like armored copper lamps standing on brass octopus tentacles and hawk's feet; bird and snake specimens mounted in frames as art; and rings cradling large chunks of rock crystal and pyrite.

The retail operation took off, and their daughter, now 31, eventually joined the family business. But after a few years, Mr. Coleman and Ms. Kimball heard the killer-whale call of home. "We decided that Orcas was probably where we'd end up," in retirement, Mr. Coleman said. "So we started to look around for another piece of property."



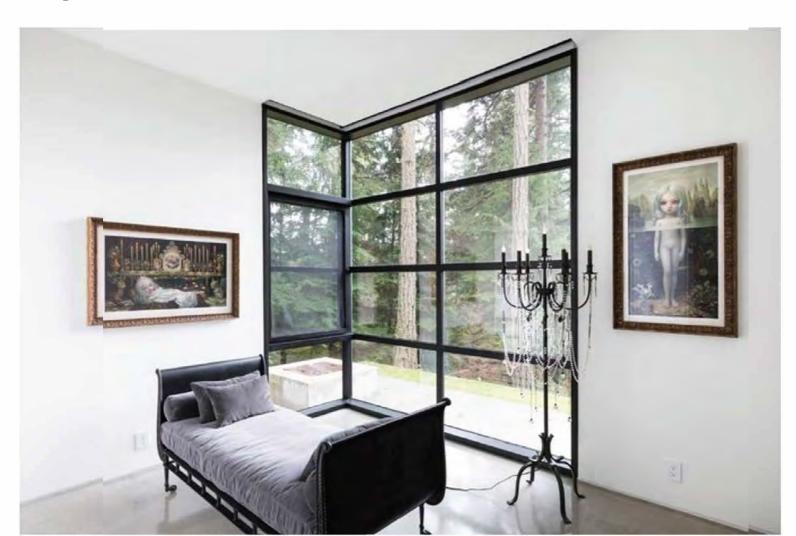
The minimalist interior has big windows, polished concrete floors and expanses of white paint. Ema Peter for The New York Times

In 2013, they bought a steep 3.5-acre lot for \$135,000, with wetlands on one side and views of the water and distant  $Ol_{ym}$  pic Mountains on the other, and commissioned the Seattle-based architecture firm <u>Heliotro:ge</u> to design a house.

"They said, 'When we walk in and drop our bags and look around, we want to feel like we're in a modern art gallery," said Joseph Herrin, a principal at Heliotrope who has a cabin on the island. "That came before how many bedrooms and bathrooms."

"Minimalism is really important to us," Ms. Kimball said. "We have a large collection of art, which we like to be able to change and move around to appreciate."

In response, Mr. Herrin's firm designed a low-slung, high-contrast 1,600-square-foot box clad in black painted steel, with cuts for porches and windows highlighted by smooth white stucco. The architects added expanses of glass for taking in the views, balanced with enough wall space for displaying art, and kept the material palette to a minimum: polished concrete floors, Carrara marble counters, more stucco in the showers and white paint.





A metal daybed on casters from Restoration Hardware can easily be repositioned. The art on the walls is by Mark Ryden. Ema Peter for The New York Times

"There's almost no visible hardware on anything," Mr. Herrin said, including the custom fronts covering the Ikea cabinets in the kitchen. "We just beveled the edges," he noted, to create integrated finger pulls.

The owners were so intent on reducing visual clutter that they were even "initially opposed to having things to hang their towels on," Mr. Herrin said. "But we talked them into putting towel rods in the bathrooms."

The prime view is from the open kitchen and living room. "It's a focused, framed view," Mr. Herrin said. "Like looking through a telescope."

Two bedrooms with en-suite bathrooms are positioned on either side of the living room: one for the owners and the other for their daughter. A studio is separated from the living quarters by an integrated carport that doubles as an outdoor dining area in inclement weather.



NEW YORK, NY (PRWEB) NOVEMBER 15, 2017

## CHRISTOPHER MARLEY OPENS 20,000 SQUARE FOOT EXHIBITION "BIOPHILIA – A DIALOGUE WITH ART, NATURE AND SCIENCE"

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## **About Christopher Marley**

Marley's artwork has been exhibited by over 500 galleries and retailers worldwide, and is prized by collectors and museums. His second book, "Biophilia" (Abrams, 2015) is a *New York Times* Bestseller.

Marley's work has been featured in <u>The New York Times</u>, Wired, Slate, <u>The New Yorker</u>, <u>The Times (UK)</u>, Condé Nast Traveler, Marie Claire (France), Vogue (Italia), Town and Country,

Audubon magazine and on <u>CBS Sunday Morning</u>. His work was the design inspiration for the Nike Track shoes used by the athletes in the 2016 Olympic Games.

His previous solo exhibitions include Bergdorf Goodman and the flagship Saks 5th Avenue in Manhattan, Gump's in San Francisco, and La Galerie Imaginaire du Bon Marche (Paris), The Wynn, Las Vegas and the Cornell Museum of Art. Marley's work was also featured in Guillermo del Toro's 2016 "At Home with Monsters" exhibit at the Los Angeles County Museum of Art (LACMA).

Marley's images have been licensed by the <u>World Wildlife Fund</u>, <u>National Geographic Explorer</u>, Kyoto Journal, Science News, Johns Hopkin University Press, and *Philosophical Transactions of the Royal Society of London*.

In September 2017, Marley's Pheromone Asia Studio opened in Beijing—the first entity to be granted legal permission to import insect specimens into the People's Republic of China.

## About the exhibition

CHRISTOPHER MARLEY | BIOPHILIA: A Dialogue with Art, Nature and Science opens on December 6, 2017, and runs through March 31, 2018. Tickets are \$10 general admission, with special rates available for schools and groups of ten or more. Located in the former South Florida Natural History Museum, the Gallery of Amazing Things and WMODA are just minutes from both Miami and Greater Fort Lauderdale.

The Gallery of Amazing Things and the Wiener Museum of Decorative Arts (WMODA) 481 South Federal Highway, Dania Beach, FL 33004 (954) 908-7000 www.GalleryAmazing.com

For further information, please contact Cliff Dunn, Brand Officer, Gallery of Amazing Things, at (954) 224-4617, or via email at <a href="mailto:cliff@galleryamazing.com">cliff@galleryamazing.com</a>.

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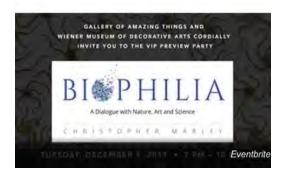
## Christopher Marley | Biophilia - VIP Preview Party











A Premiere Exhibition and Sale Biophilia: Love of Life

Artist and New York Times bestselling author Christopher Marley reveals nature's breathtaking beauty through his stunning three-dimensional pieces of natural art. Marley uses animals, insects, plants, sea creatures, gems and minerals to tell the story of man's relationship with nature through spectacular artworks that will be offered for exhibit and sale during this pioneering show.

This Natural Art | Multimedia Exhibit and Sale takes place December 6, 2017 — March 31, 2018 at The Gallery of Amazing Things and the Wiener Museum of Decorative Arts (WMODA) (481 S. Federal Highway, Dania Beach, FL).

Open Monday through Friday, 10 a.m. – 5 p.m.

## ABOUT CHRISTOPHER MARLEY



Christopher Marley is an American artist born in Los Angeles and raised in the Pacific Northwest. At 18 he left home and lived for over a decade in dozens of countries pursuing a career in fashion while studying design. His unique aesthetic was honed while working for iconic brands such as Luis Vuitton, Georgio Armani, Gucci, Donna Karan and Nike.

Since opening his first gallery in Hermosa Beach, CA, his work has been coveted by collectors, investors and retailers around the world. Notable clients include exclusive retailers such as Le Bon Marche, Gumps and Bergdorf Goodman, as well as leaders in business, film and music such as Mark Parker, Guillermo del Toro and Beyonce.

An award winning photographer, he is also the author of two bestselling books. Pheromone (Pomegranate 2008) and Biophilia (Abrams 2015).

He maintains studios in Willamette Valley, Oregon and in Kuala Lumpur, Malaysia.

## The New Hork Times https://nyti.ms/1IXQsdt

SCIENCE

## 'Biophilia' Celebrates Colorful Creatures, Icky and Otherwise

**Books** 

By DANA JENNINGS APRIL 13, 2015

Christopher Marley's "Biophilia" is much more than a sumptuous coffee-table pleasure. It is also an elegant manifesto meant to nudge us off our couches and easy chairs and out the door.

"It is clear to me that we are designed to experience as much of the natural world as possible with all five of our senses," Mr. Marley writes. And later: "Without meaningful interactions with nature, we begin to deteriorate emotionally and spiritually."

"Biophilia" offers hundreds of spectacular color images of insects, sea creatures, reptiles, birds and fossils and minerals (the last perhaps to remind us that we, too, eventually return to dust). Mr. Marley, an artist, designer and photographer who divides his time between Oregon and Malaysia, says that his "objective is to inspire people to see natural artifacts with fresh eyes." Preserved specimens are his medium.

"Biophilia" is a praise song to all of those lovely and often exotic fellow travelers whom at best we ignore and at worst thoughtlessly kill. It also rightly and subtly scolds us, insists that we are somehow less human when we're too distracted and dazed by our digital semi-lives.

Though Mr. Marley professes passion for all of nature, it is clear that insects are his purest animal love; his first book, "Pheromone" (2008), focused only on them. "They range in color, size, shape, texture and behavior like no other creatures," Mr. Marley writes of insects, adding, "If the work I do provides no other benefit than to kindle a new appreciation of insects (and any other creatures that evoke trepidation in the human heart), that is enough for me."

His lover's gaze is contagious. Who, for example, can resist the rainbow dung beetle? Such a rare and phosphorescent beauty, born in a dung pile. And who cares what the cuckoo wasp's eco-role is? It is a beguiling and buzzing rainbow.

For Mr. Marley, insects embody a riotous infinity of color, architecture and design, a notion he bolsters by using them to create multispecies spheres, prisms and mosaics. This work is all head, abdomen and thorax, reveling in horns, wings and stingers; hooks, claws and pincers; spurs, barbs and feelers. Judging by Mr. Marley, evolutionary victory will indeed be winged (and shell-hard).

Because he can harvest them where they live and thrive, Mr. Marley kills insects to make his art. All the other animals he works with have died in the wild or in captivity. Referring to sea creatures, he writes, "I was thrilled to realize that I could create beauty out of waste without adding to the pressure on wild populations." In his art, he reclaims each animal's physical body, then its spirit.

One of the most striking images in "Biophilia" depicts the sad and unsuspected grace of a lone pink octopus tentacle plucked from the Atlantic. In one moment, it somehow evokes both sorrow and a shudder. Photographs of a preserved octopus and a barnacled sea urchin brought me up short, too; it is startling how alien some of the creatures we share this planet with can seem.

Then there is the banded cat shark of Japan, which at just one meter long, looks cute and velvety enough to pet. But you could wind up missing a couple of fingers. "It is an opportunistic feeder," Mr. Marley tells us.

Yet the anthropomorphizing impulse reinforces Mr. Marley's thesis that people hold "an instinctive sense of kinship with the rest of the living, breathing world."

Even — brrr! — with snakes, those serpents and dragons that skulk through our nightmares. Oh, we've got your milk snakes here, apricot pueblan and splotched Sinaloan; a Mandarin rat snake from China and rhinoceros viper from the Central African Republic; and man, there's even a two-headed scarlet king snake from the United States.

But the winner of the serpent stakes may well be the vine snake from Malaysia. This svelte and virtually weightless coiler — it looks like a tangled extension cord — is mildly venomous and can extend most of its body horizontally while gripping its perch with its tail. Fortunately (for humans), it feeds only on lizards and frogs.

Vine snakes and all, "Biophilia" is a stark memo on how little we know of what we claim is our world. It encourages us to repeat the names of these species that, mostly, we don't have a clue about. It makes us peer into eyes we cannot fathom.

One of art's goals is to shock us awake, and "Biophilia" hits that mark soundly. It is a shame, though, that we still need works like Mr. Marley's to remind us of how essential the natural world is.

A version of this article appears in print on April 14, 2015, on Page D2 of the New York edition with the headline: Calling Cards From the Creature World.

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## PRESS QUOTES

"Christopher Marley's BIOPHILIA is... an elegant manifesto meant to nudge us off our couches and easy chairs and out the door." – The New York Times

> "Great artists are like loaded guns. They are dangerous in anybody's hands."

- Peter Brant (American philanthropist and art collector)

"In Marley's mosaics... virtually anything on earth could be useful and celebrated for its unique beauty..."

- Slate magazine

"[Christopher Marley's] chosen flora and fauna bring out each other's best hues... you begin to get the feeling that nature is drawing inspiration from itself, even copying itself outright.

And in a sense, it is." – Wired