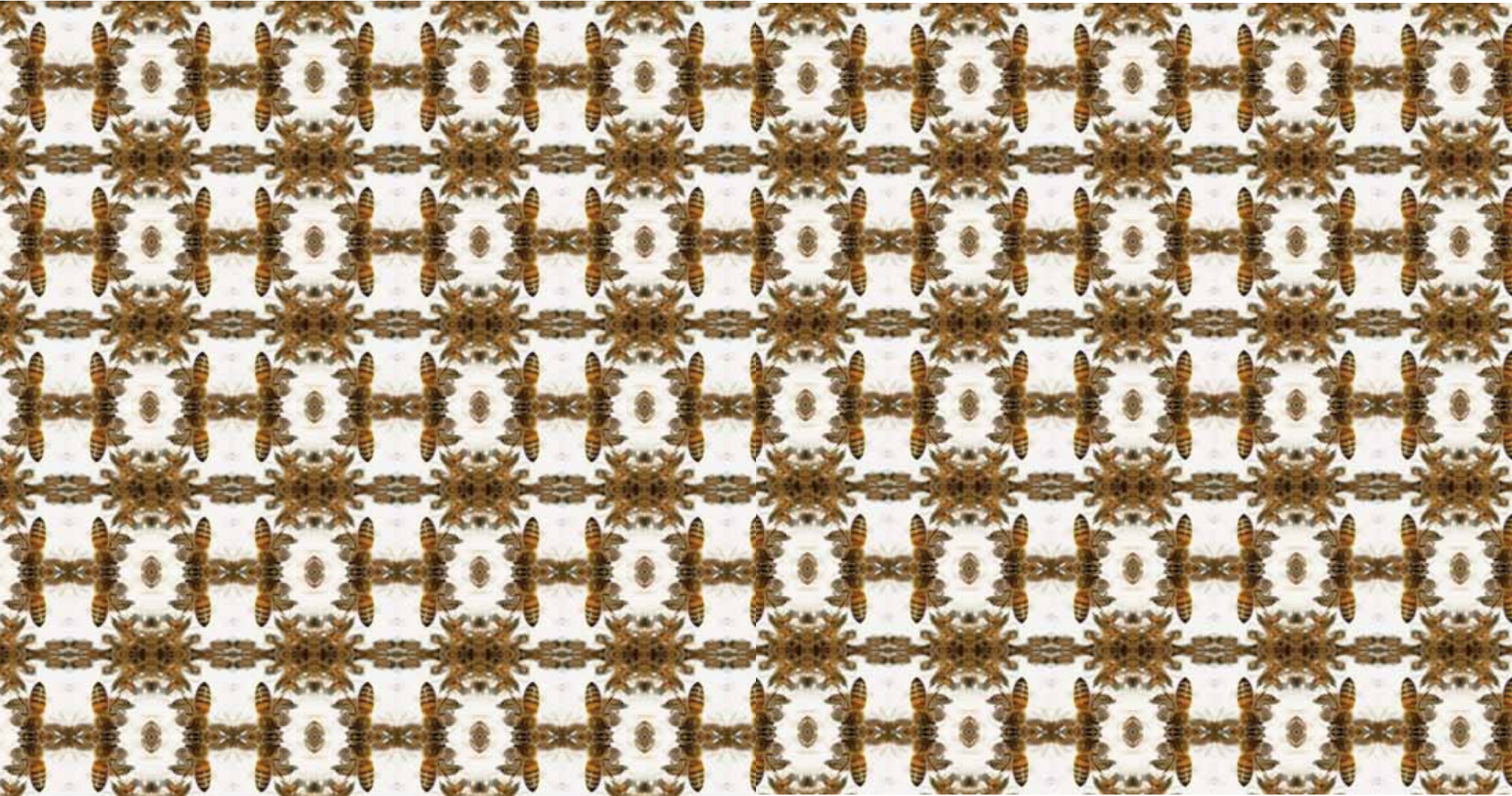


HIVE CULTURE

CAPTIVATED BY THE HONEYBEE



WAVE HILL GLYNDOR GALLERY
SEPTEMBER 13-DECEMBER 1, 2011

HIVE CULTURE

CAPTIVATED BY THE HONEYBEE

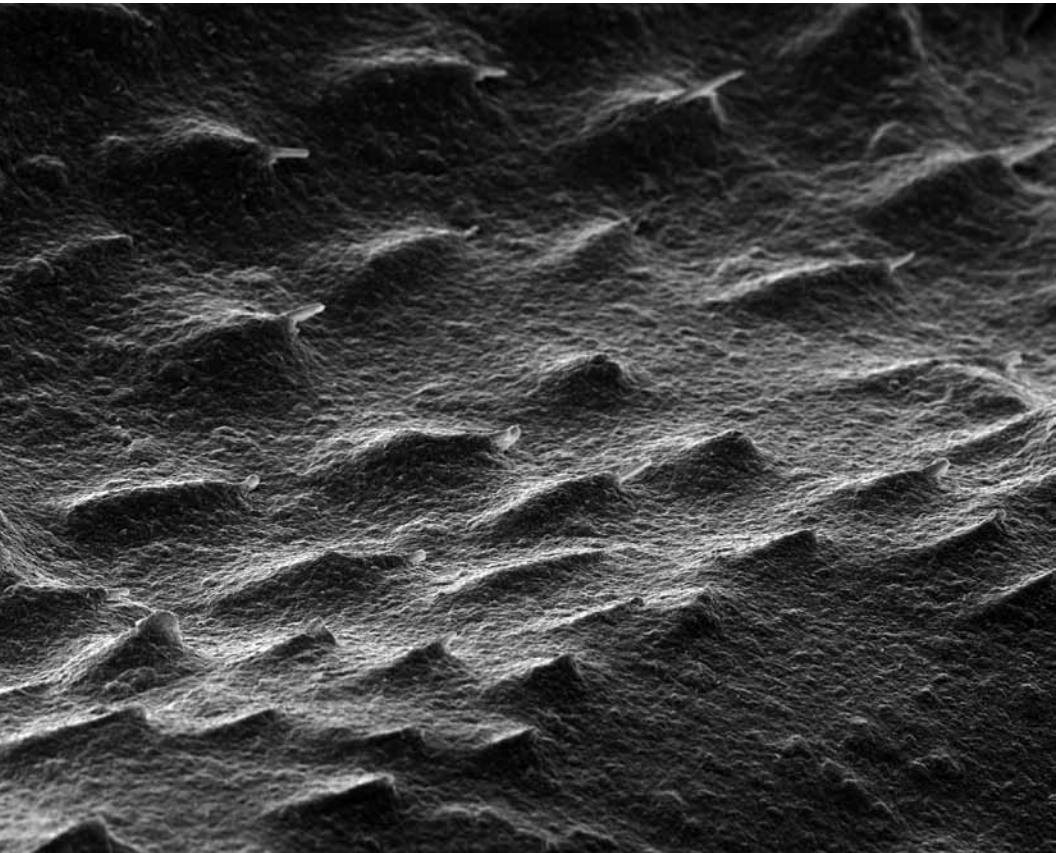
SEPTEMBER 13–DECEMBER 1, 2011

JENNIFER ANGUS
ANONDA BELL
DEBORAH DAVIDOVITS
ANDA DUBINSKIS
CARA ENTELES
ROSE-LYNN FISHER
SALLY GALL
HOPE GINSBURG
TALIA GREENE
JUDI HARVEST
ROB KELLER
ANDREA LILIENTHAL
HOLLY LYNTON
LENORE MALEN
JULIA OLDHAM
MICHELLE ROZIC
JEANNE SILVERTHORNE
DRAGA ŠUŠANJ



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ROSE-LYNN FISHER

Wing Surface 600x, 2010

Scanning electron microscope (SEM) photo, black dye print

12" x 15"

Courtesy of Craig Krull Gallery, Santa Monica, CA

HIVE CULTURE CAPTIVATED BY THE HONEYBEE

Hive Culture: Captivated by the Honeybee presents diverse works by 18 contemporary artists who are preoccupied with the pivotal role that bees play in pollination, environmental health and our changing relationship to nature. While artists have been fascinated with bees for centuries, an intensified concern with Colony Collapse Disorder, a global phenomenon causing extensive colony losses, is evident in works created in the last decade. The curatorial team culled through a large body of artwork on the subject of honeybees and beekeeping to present a dynamic range of mediums and approaches.

Several threads weave through the exhibition. The artists share a keen involvement with nature and several are, or have been, beekeepers themselves, which gives their work a hands-on sensibility. They appreciate the complex world of the honeybee and share an urgency to convey the vital role these insect pollinators play in the diversity of food sources and the health of the earth. Their works are a plea to take notice. While the artists are immersed in science, the outcome of their research is very much art. In the works on view, there is a critical need and desire both to educate and quell the irrational fear that bees arouse.

Hive Culture builds on *Insecta Magnifica*, an exhibition that explored artists' obsessive involvement with insects, and J. Morgan Puett's *The Grafters' Shack*, a generated@wavehill project in the Herbert and Hyonja Abrons Woodlands. Both were shown at Wave Hill in 2002, just as the public was becoming aware of the widespread disappearance of bees around the globe.

Wave Hill appreciates the importance of pollination to the garden landscape and supports established hives and beekeeping programs throughout the year. We are fortunate to have the opportunity to link gallery exhibitions to the activity of the garden and, toward this end, *Hive Culture* is complemented by a series of lively public programs connecting art and nature throughout the fall.

We extend grateful appreciation to the artists for creating and lending these diverse artworks, as well as to Jen Bekman Gallery, New York, NY; Craig Krull Gallery, Santa Monica, CA; McKee Gallery, New York, NY; and Julie Saul Gallery, New York, NY. Thanks to Melanie Roberts for designing the catalogue and other printed materials and to Joyce Markovics for her copyediting.

— JENNIFER MCGREGOR, GABRIEL DE GUZMAN, STEPHANIE LINDQUIST

JENNIFER ANGUS

Born 1961, Alberta, Canada
Lives in Madison, WI

Memento, 2011

Screen print, insects, beeswax and honey

24" diameter

Courtesy of the artist

Originally working in textiles, Jennifer Angus became attracted to the intricate patterns, textures and colors of insects and their uncomfortable juxtaposition with domestic spaces. From afar, the work's beauty resembles fancy Victorian décor, but upon closer inspection it is reminiscent of the artistic genre *memento mori* (Latin for "remember your mortality"). According to the artist, the insects are "an ambassador of their species," calling attention to their loss of habitat around the world and in our own backyards. Angus owns over 20,000 specimens (none of which are endangered), mostly collected from rain forests in Thailand and Malaysia, which she uses and reuses in her installations.

Jennifer Angus has exhibited nationally and internationally, including at the Museum of Arts and Design, New York, NY; Museum of Science and Industry, Tampa, FL; Craft and Folk Art Museum, Los Angeles, CA; Newark Museum, Newark, NJ; Textile Museum of Canada, Toronto; North Dakota Museum of Art, Grand Forks, ND; Philadelphia Art Alliance, Philadelphia, PA; and Ottawa Art Gallery, Ottawa, Canada. She received an MFA from the School of the Art Institute of Chicago and a BFA from Nova Scotia College of Art and Design. —SL



ANONDA BELL

Born 1969, Melbourne, Australia
Lives in New York, NY

Apiphobia #1, 2011

Paper, acrylic, watercolor and
enamel paint

90" x 65"

Courtesy of the artist

Apiphobia (also known as melissophobia) is defined as "an unreasonable fear of bees that can cause avoidance and panic." Anonda Bell investigates this phobia by portraying its opposite—a woman standing in a typical "bee beard" pose, calm and prepared to invite as many bees as possible to cover her face and body. Bee bearding

began in Russia in the 1830s, then became a craze in the United States in the late 1800s and continues around the world today, mostly at agricultural shows and fairs. Bell's artwork engages human psychology, particularly common phobias and social discomfort, using a variety of flora and fauna within her larger series entitled *Biophobia*.

Anonda Bell has created a public art project in East Harlem, and has had a solo exhibition at Monash University Project Space, Melbourne, Australia. Her work has also been included in group exhibitions at AIR Gallery, Brooklyn, NY; City Without Walls, Newark, NJ; Figment Festival, Governors Island, NY; and University of Melbourne, Australia. She is a recipient of the Lower Manhattan Cultural Council Community Arts Fund Grant and the Australia Council for the Arts, Professional Development Funding for Placement in International Program at the Museum of Modern Art, New York, NY. She received an MFA from Monash University and a BFA from R.M.I.T. University, both in Melbourne, Australia. —SL

DEBORAH DAVIDOVITS

Born 1967, New Haven, CT
Lives in Beacon, NY

When Winter Comes, 2011

Video

4 ½ minutes

Courtesy of the artist

Deborah Davidovits's *When Winter Comes* is named after a poem written by the artist's son when he was five years old. The video connects the yearly cycle of the honeybee's life to our own through the material language of our world. Twenty shadow puppets made of paper and wire and an accompanying soundtrack create a loose narrative from the bees' perspective. According to Davidovits, "Having watched the honeybees as they make their way through the seasons, I have come to believe that from the time they emerge from the hive on the first warm spring day, they are preparing for the arrival of winter. From the first crocuses to the last of the goldenrod, the bees are taking stock of what is going on around them and what is coming their way. This video is an investigation of that awareness, both in the bees' world and in ours."

Bee boxes are traditionally used by beekeepers to discover the location of feral beehives. After bees are lured in and fed bait (usually sugar water or honey) within the box's two compartments, they are released and followed. Made from a recycled cigar box, Davidovits creates *Bee Lining Box* (illustrated on page 23) to investigate the questionable relationship between beekeeper and bee as the person manipulates the insect to follow its beeline and take its honey.

A beekeeper herself, Davidovits is increasingly aware of her natural environment and her relationship with it. She has exhibited nationally and internationally, including at MoMA PS1, Long Island City, NY; the Drawing Center, New York, NY; Sculpture Center, Long Island City, NY; Weatherspoon Art Museum, Greensboro, NC; Kunst-Werke, Berlin; and Dogbite International Festival of Film Art, Balchik, Bulgaria. She received an MFA from Tyler School of Art and a BFA from Massachusetts College of Art. —SL



ANDA DUBINSKIS

Born 1952, Bethesda, MD
Lives in Philadelphia, PA

Buzz, 2011

Printed wallpaper and beeswax

81" x 114"

Courtesy of the artist

Working directly in the Glyndor House entrance foyer, Anda Dubinskas creates a wallpaper installation that responds to the space's four niches and curved walls. The pattern features boughs from linden trees swarming with bees, drawn by the artist from her observations of bees in Maine this summer, as well as from decorative motifs. The progressively withering foliage suggests the precarious relationship between the bees and the availability of varied sources of nectar and pollen. Linden trees flower in the spring and are immensely attractive to bees; the flowers also have medicinal uses. An example of *Tilia cordata* (small-leaved linden) can be found next to Glyndor House.

This project is part of the *Flora & Fauna* series that Anda Dubinskas began in 2009. It stems from her fascination with the sheer magnitude of the insect world and the sense of unease that these creatures provoke, despite their essential role in the balance of nature. Therefore, she introduces the intrepid bees into the domestic realm and sets up a dichotomy between their movement and dimensionality, and the flatness of the decorative motifs.

Painting and drawing are central to Anda Dubinskas's practice. She has had solo exhibitions at List Gallery, Swarthmore College, Swarthmore, PA; Fleisher-Ollman Gallery, Philadelphia, PA. Her work has also been included in many group exhibitions, such as the Portland Biennial, Portland Museum of Art, Portland, ME. She was a resident



artist at the MacDowell Artist Colony in New Hampshire and the Ballinglen Arts Program in Ballycastle, Ireland. She has taught extensively and is currently on the faculty of Drexel University. She received an MFA in painting from the University of Pennsylvania and a BFA from the Cooper Union for the Advancement of Science and Art. —JM

CARA ENTELES

Born 1965, Montclair, NJ

Lives in New York, NY, and Abramsville, PA

Pollinating the Field, 2011

Oil and spray paint on layered acrylic sheet

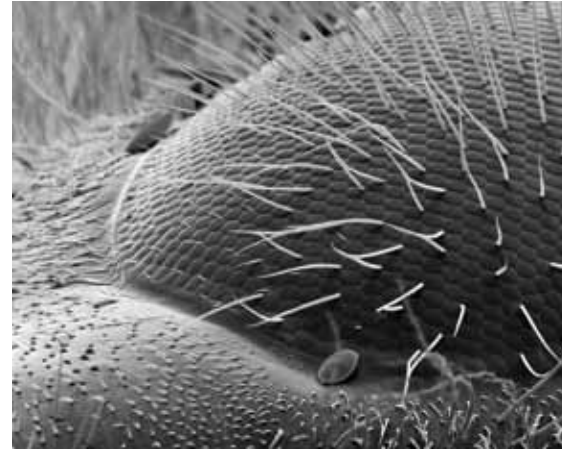
48" x 48"

Courtesy of the artist

Cara Enteles's work is inspired by environmental issues, and attempts to raise awareness of the harmful impact humans can have on nature and wildlife. Enteles became fascinated with the bees that she observed in her large organic garden. Alarmed by the news of Colony Collapse Disorder, she decided to explore the plight of pollinating bees in her *Pollinator* series. As a gardener, Enteles understands our dependence on bees for agriculture and the devastation that the loss of the species would cause. To create an intricate play of light and depth in her work, Enteles paints on aluminum panels and acrylic sheets, using both sides with a backing of gold mirror. The combination of reflective sheen, transparency and opacity, which changes according to the viewer's position, mimics the shifting quality of light in nature.

The human impulse to conquer and control nature has been a consistent theme in Enteles's work. She has had solo exhibitions at Sara Nightingale Gallery, Watermill, NY; Viveza Gallery, Seattle, WA; Mulry Fine Art, West Palm Beach, FL; and Jeffrey Coploff Fine Art Ltd., New York, NY. Awards and honors include the Art in Embassies Program at the American Embassy in Mauritius; a fellowship to the Julia & David White Artist's Colony; a studio at the Elizabeth Foundation for the Arts; and a grant from the Delaware

Valley Arts Alliance Fellowship for the Visual Arts. She received a BFA from Parsons School of Design and has studied at the Ecole des Beaux-Arts in Paris. —GdG



ROSE-LYNN FISHER

Born 1955, Minneapolis, MN

Lives in Los Angeles, CA

Elliptical Dome of Bee Eye 190x, 2010

Scanning electron microscope (SEM) photo, black dye print
12" x 15"

Courtesy of Craig Krull Gallery, Santa Monica, CA

Upon first viewing a bee's eye under a microscope, artist/photographer Rose-Lynn Fisher was astonished to see that its surface resembled a honeycomb. She wondered if this hexagonal structure of the bee's organ of sight revealed a deeper connection to the very hive that it constructs. This experience ignited her fascination with the complexities of the honeybee's anatomy and led to her photographic project and book, simply titled *Bee*. Using a scanning electron microscope (SEM) at magnifications ranging from 10 to 3,300 times, Fisher presents the bee's features with unimaginably intricate levels of detail. The terrain of the bee's body seems to transform into a dark and mysterious landscape with each enlargement. According to Fisher, the images "offer a way to think about the continuum of life from the micro to the macro happening at the same moment, the world within worlds that comprise our universe."

Natural and urban landscapes have been key subjects throughout Rose-Lynn Fisher's career. Her *Bee* series has been exhibited at Craig Krull Gallery, Santa Monica, CA; Bean Life Science Museum, Brigham Young University, Provo, UT; Farmani Gallery, Brooklyn, NY; and this fall at Cross Mackenzie Gallery, Washington, D.C. In 2007, she had a mid-career survey at Mabee-Gerrer Museum of Art in Oklahoma City, OK. She has had solo exhibitions at the Fowler Museum at UCLA, Los Angeles, CA; Brevard Museum of Art, Melbourne, FL; and Museum of Anthropology at Wake Forest University, Winston-Salem, NC, among other institutions. Her work is in the collections of the New Orleans Museum of Art; the Gallery of Contemporary Art, Umm el-Fahm, Israel; and other collections. She received a BFA from Otis College of Art and Design. —GdG



SALLY GALL

Born 1956, Washington, DC
Lives in New York, NY

Eileen and Russell's Garden,
Tuscany, 2009

Chromogenic print
18" x 18"

Courtesy of the artist and Julie
Saul Gallery, New York, NY

In her photographs, Sally Gall captures the sensual experience of being in the natural world. The images in her *Crawl* series are taken from a bug's perspective, inviting viewers to immerse themselves in the environment from an unfamiliar vantage point. From this position, peeking above the grass, the camera comes eye to eye with bees in flight and in the act of pollinating. This work emphasizes one of the unique aspects of the photographic medium—the ability to freeze time and encourage the viewer to stop and take notice of overlooked events. Gall spotlights the phenomena of the terrestrial world, which she calls “comforting, beautiful, frightening and strange.”

Gall has been photographing the natural world for more than 30 years. She has had solo exhibitions at Julie Saul Gallery, New York, NY; Huntington Museum of Art, Huntington, VA; Robert Koch Gallery, San Francisco, CA; Catherine Edelman Gallery, Chicago, IL; the Southeast Museum of Photography, Daytona Beach, FL; the Museum of Photography, Charleroi, Belgium; and the Cleveland Museum of Art. Her work is in the collections of the Solomon R. Guggenheim Museum, New York, NY; the Whitney Museum of American Art, New York, NY; the Cleveland Museum of Art; the San Francisco Museum of Modern Art; the Museum of Fine Arts, Houston, TX; and Hood Museum at Dartmouth College, Hanover, NH, among other collections. She received a BFA in photography from the Rhode Island School of Design and has taught and lectured widely throughout the United States and Europe. —GdG

HOPE GINSBURG

Born 1974, Bala Cynwyd, PA
Lives in Richmond, VA

Sisters and workers and foragers and makers,
We are a social species, 2011

Wool and wood
16" x 20" x 12" modules
Courtesy of the artist

The labor of thousands of honeybees building a productive hive, the random intertwining of wool fibers to make durable felt and the exchange of information between experts and learners are all ways in which Hope Ginsburg has explored the social in her work. Here, for the first time, she generates objects, wool-felt hive boxes that double as modular seating, which directly draw upon these investigations. French philosophers Gilles Deleuze and Félix Guattari refer to felt as an example of the desired “smooth space” where systems are infinite, open and unlimited in every direction. Providing further connective tissue between felt and the bees, this idea of the open system serves equally as a model for our own collectivity.

Hope Ginsburg is an Assistant Professor at Virginia Commonwealth University, Richmond, VA. She and her students installed an observation hive in their workspace, pictured below. Her work has been exhibited at several institutions including MoMA PS1, Long Island City, NY; Kunst-Werke, Berlin, Germany; Sculpture Center, Long Island City, NY; The Baltimore Museum of Art, Baltimore, MD; Wexner Center for the Arts, Columbus, OH; the Julia Friedman Gallery, New York, NY; and CUE Art Foundation, New York, NY. She received an MS in visual studies from MIT and a BFA in sculpture from the Tyler School of Art. —SL



TALIA GREENE

Born 1976, Oakland, CA
Lives in Philadelphia, PA

Honey Bee, 2009

Ten archival pigment prints
12 ½" x 9" each

Courtesy of the artist



Talia Greene's multimedia work explores the ambivalent relationship between humans and the natural world. In her *Honey Bee* series, the photographs hint at the plight of the insect rather than the threatening connotation that images of bees may provoke. With their vacant backgrounds, these intimate portraits resemble the objective view offered by scientific illustrations, yet invite a sympathetic response to the tiny creatures. The bees look vulnerable, as if recoiling, turning away or trying to avoid the gaze of the viewer. Their poses mimic the uncomfortable postures humans take when confronted with something perceived as a pest or nuisance. Greene's photographs challenge our irrational fears and misconceptions so that we may focus on the importance of bees to the health and survival of our environment.

Greene's work incorporates photography, digital printing and drawing. She has had recent solo and two-person exhibitions at Electric Works, San Francisco, CA; Delaware Center for the Contemporary Arts, Wilmington, DE; American University Museum, Washington, DC; Painted Bride Art Center, Philadelphia, PA; and the Whitaker Center for Science and the Arts, Harrisburg, PA. Greene has taught and lectured at institutions such as the University of the Arts and Drexel University and has curated exhibitions for Chela in Baltimore, MD. She received an MFA from Mills College and a BA in art from Wesleyan University. —GdG

JUDI HARVEST

Born, Miami, FL
Lives in New York, NY

Honey Bee Family, 2011

Hand-blown Murano glass

Dimensions variable

Courtesy of the artist

Over the past four years, the urgency of Colony Collapse Disorder has inspired Judi Harvest to create a diverse body of work that explores bees through sculpture, painting and video. With each project, she asks viewers to consider a world without bees, a world without flowers and, ultimately, a world without human beings. This spring she spent time in Murano, Italy (a location that is also in danger of disappearing), creating the hand-blown glass *Honey Bee Family* and accompanying hives. These amber-colored sculptures call attention to the preciousness of each bee and hive.

Judi Harvest has created several large-scale public glass projects in Murano. *Luna Piena* or "Full Moon" remains on view at the San Marco water-bus stop in Venice. *Fragmented Peace*, a Buddha created in response to the events of September 11, was exhibited in 2003 at the same location. Her work *Venetian Satellite* is on view in the lobby of 526 West 26th Street, New York, NY. She received an MFA from the School of Visual Arts in Urbino, Italy, and later studied at the Art Students League and the New York Studio School. She received a BFA from Barry University. —JM



ROB KELLER

Born 1964, Darby, PA
Lives in Napa, CA

Bee Wallpaper and Images, 2007

Wallpaper and photographs

Dimensions variable

Courtesy of the artist

Rob Keller's artistic practice is inseparable from his work as a beekeeper and teacher. Through the Napa Valley Bee Company, he raises awareness about the honeybee and the importance of maintaining strong genetics for local bees to flourish. Keller breeds and cares for bees, managing three large-scale apiaries, teaching sustainable beekeeping and creating art projects that raise awareness about the importance of bees. At Wave Hill, he is exhibiting custom-designed wallpaper and photographs that document the progression of *Bee Dollhouse*, a sculpture that was an active observation hive over the course of several years. We see the transformation of a domestic icon and children's toy into a hive, and the radical shift in scale as the dollhouse becomes inhabited by working bees. The hive was exhibited in several art exhibitions and maintained by Keller at his home. One of his recent projects is EMOViTO (the Enormous Mobile Vintage Trailer Observatory), a converted Airstream trailer that is outfitted as mobile observation hive, which he brings to fairs and festivals.

According to Keller, "The bees are working less for my art and I'm working more for the bees." Keller's solo exhibitions include *Rob Keller: Be(e)ing*, presented at the Sonoma County Museum, Santa Rosa, CA in 2007, and *Postmodern Mummy* at Catherine Clark Gallery, San Francisco, CA in 2003. He received an MFA from the University of California at Davis and a BFA from Sonoma State University and trained as a veterinarian technician.



In addition to teaching sustainable beekeeping, he also teaches photography. —JM

ANDREA LILIENTHAL

Born 1947, New York, NY
Lives in Brooklyn, NY

Swarm, 2006–2008

Pussy willow catkins and wire

7' x 2' x 2'

Courtesy of the artist

Vivid memories of growing up in Northern California and encountering animals and insects on family camping trips have inspired Andrea Lilienthal's sculptures. *Swarm* suggests a swarm of bees but is in fact pussy willow catkins attached to wire. The creation of the sculpture was informed by the artist's frightening childhood memory of disturbing a nest of wild bees during a family hike. She often combines natural materials with wire or paint to create suspended, lyrical sculptures. There is playfulness in the artist's transformative process, which first begins with discovering natural materials in the landscape and then continues in her studio where she assigns unexpected identities to them.

Andrea Lilienthal has worked as an artist and as a museum educator and curator. Residencies at the Virginia Center for the Arts, The Vermont Studio Center and the Haystack Mountain School for Crafts have provided her with opportunities to work in natural settings. Her solo exhibitions include *Outside In* at Kingsborough Community College Art Gallery, Brooklyn, NY, and the Kathryn Markel Gallery, New York, NY. She received an MA in painting and printmaking from Hunter College, CUNY, an MS in Museum Leadership from Bank Street College of Education and a BA from Sarah Lawrence College. —JM



HOLLY LYNTON

Born 1972, Boulder, CO
Lives in Leverett, MA

Les, Honeybees, New Mexico, 2008

C-print
16" x 20"

Courtesy of the artist and Jen Bekman
Gallery, New York, NY



Honeybees, Shopping Cart, 2008

C-print
20" x 24"

Courtesy of the artist and Jen Bekman
Gallery, New York, NY



Holly Lynton's large-format color photographs address the longing for balanced, human connections to the natural environment. In her *Bare Handed* series, she found subjects that confront nature through direct and unfettered engagement, including beekeepers who work without protective gear. She attempts to capture them in a transformative and meditative state as they participate in dangerous or unnerving activities. In her images, the lack of fear gives way to a reverence for nature. Rather than create carnivalesque depictions of these individuals, she exposes "the spiritual conviction they have for this way of life," as a means of acknowledging her own belief in organic, sustainable farming practices. The photographs on view show a beekeeper using old shopping carts and other found objects as supports for the beehives.

Lynton has exhibited nationally and internationally, including solo shows at Galerie Schuster, Miami, FL, and Berlin, Germany; Jen Bekman Gallery, New York, NY; Jersey City Museum, Jersey City, NJ; and Mixed Greens, New York, NY. Selections from her *Bare Handed* series have been shown at Hampden Gallery, University of Massachusetts, Amherst, MA, and Yale University, New Haven, CT. She has been an artist mentor and lecturer at the New School in New York and a visiting instructor at the Aegean Center in Paros, Greece. This fall, she will teach a photography class at Amherst College. Her work has been reviewed in *ARTnews*, *The Miami Herald*, *Photo District News*, *The New York Times*, *The New Yorker* and *The Village Voice*. Lynton received an MFA from the Milton Avery Graduate School of the Arts at Bard College and a BA from Yale University. —GdG

LENORE MALEN

Born, New York, NY
Lives in New York, NY

I Am The Animal, 2010

Video Installation
13 ½ minutes

Courtesy of the artist

Reimagining human culture as a beehive, Lenore Malen poses the philosophical question of what differentiates humans from animals such as bees, while also calling attention to ecological crises. Titled after Jacques Derrida's *The Animal That Therefore I Am (More to Come)*, 1997, this video combines interviews with beekeepers and historical and found footage. The video's fast-moving pace and multiple perspectives point both to the world of insects and to the media in which our lives are immersed.

Malen is a writer and multidisciplinary artist working with photo, video and audio installation, live performance and artist's books. She has performed and exhibited at Apexart, New York, NY; Cue Art Foundation, New York, NY; Exit Art, New York, NY; Skidmore College, Saratoga Springs, NY; Slought Foundation, Philadelphia, PA; Wesleyan University, Middletown, CT; Akademie der Kunst, Berlin; and Zentrum für Medienkunst, Karlsruhe, Germany. Her book, *The New Society for Universal Harmony*, was published by Granary Books in 2005. In 2009, she received a NYFA Fellowship in Interdisciplinary Art and a Guggenheim Foundation Fellowship. She teaches in the MFA Program at Parsons The New School for Design. She received an MA in art history from University of Pennsylvania and a BA from Skidmore College. —SL



JULIA OLDHAM

Born 1979, Frederick, MD

Lives in Eugene, OR

Rotations 1, 2 & 3, 2005

Video

1 minute each

Courtesy of the artist

Using her body as her medium, Julia Oldham attempts to transform into a honeybee by imitating the insect's behavior in the hive, pollination of flowers and waggle dance—a figure-eight dance performed by bees to share information with other bees about the distance and location of pollen in relation to the sun. As part of her larger practice, Oldham studies invertebrates and spontaneously imitates their movements in front of a camera without practicing first. She improvises, allowing intuition to take over. She then edits the footage to create humanly impossible movements. Although inspired by her scientific exploration of insects and influenced by the expertise of entomologists, botanists, horticulturalists, physicists and other specialists, the work is not exactly scientific. Oldham writes, "I examine the place where science and art must part ways; and I force them back together again."

Oldham has had solo and collaborative exhibitions at the Museum of Contemporary Art, Chicago, IL; Macalester College Gallery, St. Paul, MN; Espaço3, Lisbon, Portugal; and Art in General, New York, NY. She has also been featured in exhibitions at MoMA PS1, Long Island City, NY; Smithsonian Hirshhorn Museum and Sculpture Garden, Washington, DC; and Dia Art Foundation at the Hispanic Society of America, New York, NY. In 2010, she participated in the Artist in the Marketplace program at the Bronx Museum of the Arts. She received an MFA from University of Chicago and a BA from Saint Mary's College of Maryland. —SL



MICHELLE ROZIC

Born 1981, Cleveland, OH

Lives in Valley Village, CA

Albatross, 2009

Ink on vellum and scrapbook paper

7 1/8" x 15 1/8" x 1 1/2"

Courtesy of the artist

In these intricate drawings of mutant bees, Rozic conveys society's harmful effects on honeybees via artificial selection, genetic engineering and environmental modification. Beautifully framed, the prints appear as an everyday, domestic reminder of our impact on local environments, whether urban, suburban or rural. Rozic's work is especially concerned with insect pollinators and other small creatures that are often first to show the effects of harmful environmental changes.

Michelle Rozic is an Assistant Professor of Art at Stephen F. Austin State University. Her work has been featured in exhibitions at Museum of Novosibirsk, Central Siberia, Russia; Decorative Center, Houston, TX; Columbia College, Chicago, IL; University of Hawai'i, Hilo, HI; and Manifest Creative Research Gallery and Drawing Center, Cincinnati, OH. Michelle Rozic received an MFA in printmaking from Indiana University, Henry Radford Hope School of Fine Arts, and a BFA from Columbus College of Art and Design. —SL





JEANNE SILVERTHORNE

Born 1950, Philadelphia, PA
Lives in New York, NY

Studio Floor with Dandelions and Bee, 2010

Rubber and wire

13 ½" x 25" x 13"

Courtesy of the artist and McKee Gallery, New York, NY

Jeanne Silverthorne is known for her assemblages of cast rubber pieces of mundane objects that reflect a deep awareness of art history. One work in the exhibition is *O Rose* from a series of framed flowers with hovering insects reminiscent of 17th-century still-life paintings that arrest nature in a moment prior to decay. Her work also touches on the subject of the artist's studio. The sculpture above replicates a studio floor with nature protruding in the form of a bee and dandelion—an unexpected intervention in the workspace could be a signal from the outside world.

Jeanne Silverthorne's work has been exhibited widely and is in many major public and private collections. She has exhibited at McKee Gallery, New York, NY; Shoshana Wayne Gallery, Los Angeles, CA; Butler Museum, Kilkenny Castle, Kilkenny, Ireland; Whitney Museum at Altria, New York; and Seomi Gallery, Seoul, Korea. She is the recipient of grants from the Joan Mitchell Foundation, Penny McCall Foundation and Anonymous Was a Woman. She received an MA and a BA from Temple University and currently teaches at the School of Visual Arts. —JM

DRAGA ŠUŠANJ

Born 1965, Pančevo, former Yugoslavia
Lives in Genoa City, WI

Honeycombed, 2010

Glass

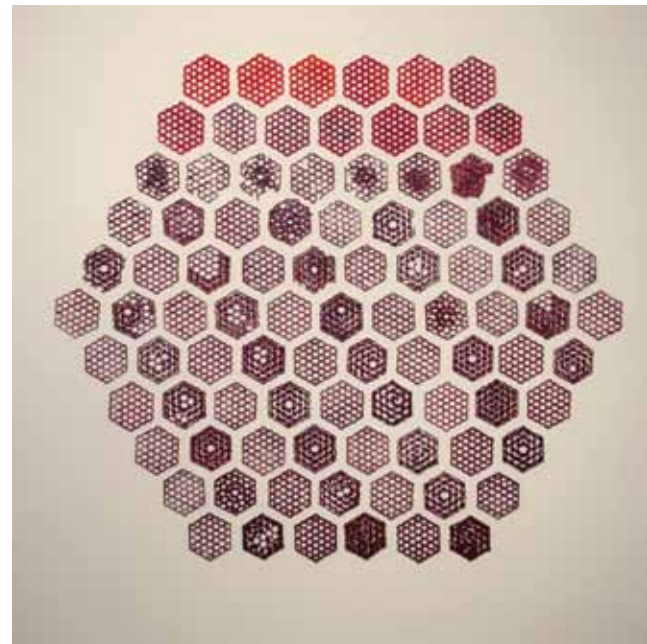
Dimensions variable

Courtesy of the artist

Photo by Michael Bodycomb

Honeycombed comprises numerous hexagonal glass units that correspond to the structure of the hive. Draga Šušanj produced these units during a three-month fellowship at the Creative Glass Center of America in Millville, NJ, in the summer of 2010. There she explored the similarity between the viscosity of glass and honey through casting. For the past three years, she has been fascinated by the behavior and architecture of bees. In addition to this project, her site-specific installation *Swarming* is on view this year at the Prudential Building in Chicago, IL.

Šušanj had a solo exhibition at the Consulate General of the Republic of Serbia in New York last fall. She is a recipient of the Abbey Mural Fellowship and the Pollock-Krasner Foundation Grant. She has participated at the Djerassi Resident Artist Program, Woodside, CA, and the Skowhegan School of Painting and Sculpture, ME. She earned an MFA from New York State College of Ceramics and a BFA from the School of the Art Institute in Chicago. —JM



ARTIST WEBSITES

JENNIFER ANGUS

www.jenniferangus.com

ANONDA BELL

www.anondabell.com

DEBORAH DAVIDOVITS

www.beaconbee.blogspot.com
www.ddavidovits.blogspot.com

ANDA DUBINSKIS

www.anda-dubinskis.com

CARA ENTELES

www.caraenteles.com

ROSE-LYNN FISHER

www.rose-lynnfisher.com
www.craigkrullgallery.com

SALLY GALL

www.sallygall.com
www.saulgallery.com

HOPE GINSBURG

www.hopeginsburg.com

TALIA GREENE

www.taliagreene.com

JUDI HARVEST

www.judiharvest.com

ROB KELLER

www.napavalleybeecompany.com

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DRAGA ŠUŠANJ

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PUBLIC PROGRAMS

HONEY WEEKEND

October 2, 1–4pm: Reception, informal artist talks begin at 2pm.

HIVE CULTURE WEEKEND

November 5 & 6, 10am–1pm: Family Art Project led by artist Holly Lynton

November 5, 1:30pm: Gallery Tour led by artist Cara Enteles and Assistant Curator Gabriel de Guzman

November 6, 1:30pm: Sustainable Beekeeping Conversation with artist Lenore Malen and beekeeper Chris Harp of HoneybeeLives

November 12 & 13, 10am–1pm: Family Art Project led by artist Deborah Davidovits

November 13, 1:30pm: Artist Talks with exhibiting artists

For more information on family-friendly Honey Weekend and Hive Culture Weekend events, please visit wavehill.org.



DEBORAH DAVIDOVITS

Bee Lining Box, 2011
Cigar box, plexiglass,
honeycomb
2 1/2" x 7" x 6"
Courtesy of the artist



Wave Hill

675 West 252nd Street
Bronx, NY 10471-2899
718.549.3200
www.wavehill.org

Wave Hill is a 28-acre public garden and cultural center in the Bronx overlooking the Hudson River and Palisades. Its mission is to celebrate the artistry and legacy of its gardens and landscapes, to preserve its magnificent views, and to explore human connections to the natural world through programs in horticulture, education and the arts.

SUPPORT FOR WAVE HILL'S VISUAL ARTS PROGRAM IS PROVIDED BY THE LILY AUCHINCLOSS FOUNDATION, INC., MILTON & SALLY AVERY ARTS FOUNDATION, DEDALUS FOUNDATION, INC., THE GREENWALL FOUNDATION, AND THE NEW YORK STATE COUNCIL ON THE ARTS, CELEBRATING 50 YEARS OF BUILDING STRONG, CREATIVE COMMUNITIES IN NEW YORK STATE'S 62 COUNTIES. SUSTAINING SUPPORT FOR WAVE HILL IS PROVIDED BY THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS.



Target Free Days
Target sponsors free Tuesday and Saturday morning admission to Wave Hill, providing public access to the arts in our community.

Senior Curator: Jennifer McGregor
Assistant Curator: Gabriel de Guzman
Curatorial Assistant: Stephanie Lindquist
Greeter: Sandee Harris
Curatorial Intern: Maria Sassetti Costa

Design: Melanie Roberts Design
Copy Editor: Joyce Markovics

Cover image
ROB KELLER
Bee Wallpaper, 2007
Wallpaper
Dimensions variable
Courtesy of the artist