

Brenda Baker/ Images of Past Work

I have included images of five 5 recent works, along with short descriptions of each piece.

1.) *When Water Was Here* (2007-2009), Vilas Park, Madison, WI walking path: *When Water Was Here* is a 24 foot long suspended willow canoe/kayak, hanging 14 feet from the ground on the edge of the Vilas Park walking path. The piece alludes to the past, when Madison's smallest lake was surrounded by marshland, effigy markers and native camps and to its possible dark future, when the lake is further reduced by sediment from storm sewers and human intervention. Based loosely upon primitive canoe structures found in Northern European burial graves over 5,000 years ago, *When Water Was Here* references the dynamic and changing nature of the landscape, those who pass over it and alter it, and the fragile balance between humans and biological systems. Made with native willow and dogwood, the piece is both a prayer and a call to action.

2.) *Lake Line* (2010), John Nolen Drive, Madison, WI: In collaboration with artist Bird Ross: This was a temporary 1 day installation along Madison's busiest downtown street and entrance to the beautiful downtown. Running 800 yards along John Nolan Drive pedestrian and bike path, the laundry line featured 12 different colors of laundry, each separated by hue, dancing along the lake line piece was one of the sustainability centerpieces for Madison's Ride the Drive event, which playfully and whimsically provokes people to think about hanging laundry as a thing of beauty.

3.) *Crib* (2012), Art/Farm D'Tour, Fermentation Fest, Reedsburg, WI. This three week installation is located in a farmer's pasture using four existing corn cribs, dyed muslin, roofing paper and lights (the piece lights up at night). Referencing corn cobs, kernels, the stacking and storing of animal feed, the piece is about the changing nature of the farming industry and the largely defunct, but iconic structures that still dot the Wisconsin rural landscape.

4.) *Pause* (2011), Wilson Art Center, Brookfield, WI: *Pause* is a grouping of three conical, woven vertical pieces, with openings or entrances into each one, sitting on the grounds of the Wilson Art Center. The pieces are 14" x 5 ft, 12" x 3'1'2 ft. , and 9 ft. x 2 1/2 ft. and hand woven using willow, sinew and wire. The pieces were meant to act as places of refuge, places to hide and places to rest, and were made in collaboration with festival goers at the annual Hidden River Arts Festival in September.

5.) *Be, Being, Been* (2006-2007), Madison Museum of Contemporary Art, Art on Site exhibit at Olbrich Botanical Gardens: Over 50 sculptural totem pieces were created and placed within the perennial and water gardens of Olbrich Botanical gardens. Working together with Olbrich's botanist, colors, sizes and combinations of pieces were selected to explore the growth and changes in one full year plant cycle.

would double as a support for a large carp trapping net, and the work would be created in collaboration with the DNR fish hatchery, the UW Center for Limnology, the Clean Lakes Alliance and the DNR. I have worked with many of these groups in the past for previous work-related projects and am confident that I can create something that would draw attention to the invasive species issues of our lakes,

The piece would be highly visible to boaters and water skiers, because of integrated colorful custom designed buoys, and would also potential light up at night, using solar powered LED lights. The LED lights could simultaneously flash the words Native and Invasive, which would be able to best be seen from high up at Monona Terrace. The concept and design will be finalized upon further interactions with the Society of Ecological Restoration, the DNR, the UW Center for Limnology and the Clean Lakes Alliance, among others.

Budget and Timeline

The Society for Ecological Restoration has already committed to helping fund the project, and I am looking to the Madison Arts Commission for matching funds to support the effort. The overall project amount will be in the \$5,000-\$7,000 range, and I am looking for \$1,500 in support from Madison Arts Commission. A preliminary budget is as follows:

\$1,000	steel support structure & fabrication
\$2,500	custom designed buoys and supports
\$1,500	materials (netting, tubing, LED solar lighting)
\$500	documentation
\$500	permits, boat rental, etc.
\$1,000	artist fee
\$7,000	Total

Project research is currently underway, and a specific site and final installation plan will be decided upon by July 31st, with final drawings, detailed timelines completed by that date as well. All of the necessary approvals, permits, insurance work, etc., will take place over the course of the next two months, along with more detailed project planning.

Fabrication of the support structure will begin August 1st and be completed by mid September, Designing and ordering all of the supplies will happen during the summer with plant harvesting, and installation beginning the last week of September and completed by October 1st. The World Ecological Restoration Conference will take place the week of October 6-11th, and the installation would stay up for approximately two weeks perhaps up to one month, depending upon the exact location and constraints from the DNR, etc.

Blink Grant

Brenda Baker

May 31, 2013

Project Background

Over the past fifteen years I have created temporary installations in public outdoor spaces, including parks, botanical gardens, forests, frozen lakes, ponds, bike paths, farmer's fields, city streets, and the grounds of art museums. I am interested in poetic gestures that challenge the public perception of what art is, where it is located, and in finding new ways to engage people in art outside of the gallery setting.

My outdoor installation work is typically environmental in nature, either responding to the natural environment, commenting on the cultural history of a place, whimsically playing off of the colors and forms of the landscape, or addressing the ecological issues of a certain place or community. In all of my outdoor installation work, I either use materials from nature, or respond to environmental issues in some way.

Projects have ranged from a colorful 800 foot clothes line along John Nolen drive created for Ride the Drive, to a willow kayak installation that was up for 2 years, suspended above the Vilas bike and walking path, to a 12 foot wide bird nest and 125 foot steel wall piece called *Home Divided*, created for Forest Art International Show, Native/Invasive, in the State Forest in Minocqua, among others.

I have just recently been invited to create a piece of public art as part of the World Ecological Restoration Conference, taking place at Monona Terrace this October, from October 6th to October 11th. With over 1,500 people in attendance from all over the world, all concerned about environmental issues and the intersection of science, community, and art, I am thrilled to create a piece of temporary public art that responds to issues of local ecological significance and creatively addresses issues of human impact on land and water. I will also participate in a dialog at the conference about the intersection between ecology and art.

Project Idea

For our community, the issue of restoring and preserving our lakes is top of mind for local environmentalists, community activists, and private citizens with the recent release of the State of the Lakes document. I am specifically interested in creating a floating piece in Lake Monona, outside the window of Monona Terrace Convention Center, about 100 yards off shore and directly viewable from the bike path. The piece would be large enough in scale to be seen by people from inside the Convention Center, and intimate enough that it will also resonate with those using the bike path.

This piece would relate to the larger concept of invasive species that have infiltrated the Yahara Watershed and the ecological restoration of the watershed, Playing off of current practices of use of herbicides, biologic controls, damming and species removal, the piece would relate specifically to the carp, Eurasian milfoil, and curly duckweed currently facing Lake Monona and the Yahara Watershed. The work will be based in part upon the recent findings from the *Dane County Aquatic Invasive Species Prevention & Control Plan* and the previously mentioned *State of the Lakes* document.

I am currently envisioning a large circle shape, up to 100 feet in diameter, made out of a "tube" of invasive plant materials. Plant materials would be harvested by the City of Madison mechanical weed cutter and stuffed into a tube like net, form that would be formed into a circular shape, supported by a lightweight steel structure. The entire "tube" would appear to be floating in the water by hidden floats. The entire structure

Brenda Leigh Baker

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Education & Current Employment

- 1992-present **Director of Exhibits**, Madison Children's Museum, Madison, WI
- 1990 **Master of Fine Arts**. University of Wisconsin, Madison, WI
- 1986 **Bachelor of Arts**. DePauw University, Greencastle, IN
- 1984 Austro-American Institute, Vienna, Austria
- 1984 Karl Marx University of Economics, Budapest, Hungary

Solo Exhibitions

- 2011 *Pause*, Sharon Lynne Wilson Center for the Arts, Brookfield, WI
- 2009 *Conceal/Reveal*, James Watrous Gallery, Wisconsin Academy of Sciences, Arts & Letters, Madison, WI
- 2007-2010 *When Water Was Here*, Vilas Park Walking Path, Madison, WI
- 2005 *Brenda Baker: Past & Present*, Lafollette Gallery, Madison, WI
2000. *Rising. Brenda Baker*, Museu da Republica. Rio De Janeiro, RJ, Brazil
1986. *Brenda Baker: Drawings and Sculpture*, Robert Clements Gallery, Portland, Maine
- 1990 *Brenda Baker: New Work*, Kemper Insurance Group, Long Grove, IL

Selected Exhibitions/Installations

- 2012 *Crib*, Farm Art D'Tour, Fermentation Fest, Reedsburg, WI
- 2011 *Common Ground*, Sauk City Art Center
- 2010 *Lake Line*, installation with Bird Ross on John Nolen Drive bike path, Madison, WI
- 2008 *Jamie Young, David Wells, Michael Velliquette & Brenda Baker*, Sundance Gallery, Madison, WI
- Brenda Baker: New Paintings*, Edenfred Gallery, Madison WI
- Painters Make Prints*, Crisp-Ellery Museum, St. Augustine, FL
- Forest Art Wisconsin Photography Exhibit*, UW-Madison Arboretum, Madison, WI; Dane County Regional Airport, Madison, WI
- 2007 *International Forest Art Wisconsin*, Northern Highlands State Forest, Minocqua, WI
- Painters Make Prints*, Edenfred Gallery, Madison, WI
- 2006 *Spare Me!*, Promega Gallery, Madison, WI
2003. 2003 *Art on Site*, Madison Museum of Contemporary Art at Olbrich Botanical Gardens, Madison, WI
- The Stray Show*, Chicago, IL
- Last Blast*, Madison Museum of Contemporary Art, Madison, WI
2002. *Dark Spring*, Pilsen Gallery, Chicago, IL
- 2002 *Wallpatch*, Commonwealth Gallery, Madison, WI
- Wisconsin Triennial*, Madison Art Center, Madison, WI.

- 2001 *Tell Me No Lies*, Galleria Catete, Rio de Janeiro, RJ, Brazil.
Whitecastle, Lake Mendota, Madison, WI
- 1996 *Wisconsin Triennial*, Madison Art Center, Madison, WI
Effigy, Edgewood College, Madison, WI
Fieldwork at Sasaki, Sasaki & Associates, Watertown, MA
- 1995 *Shipping and Receiving*, University of Wisconsin-Memorial Union, Madison, WI
What About Beauty, Commonwealth Gallery, Madison, WI
Sticheleien: Three Artists, Three Continents
Ponte Cultura, Nuremberg City Hall & Cultural Center, Nuremberg, Germany
Brenda Baker & Peter Flannery, Water Street Gallery, Prairie du Sac, WI
Fieldwork: Project Room/ A Year of Collaboration, Madison, WI
Brenda Baker & Edith Derdyk, Emison Art Center, Greencastle, IN
- 1994 *Suturas. Grampos. Costuras.*, Museu de Arte Contemporanea, Pavilhão da Bienal,
São Paulo, Brazil
Fieldwork: Installations on the Square, Madison Capitol Square, Madison, WI
Fieldwork: Iced: Art on the Lakes, Madison, WI
- 1993 *Fieldwork: Delta Storage*, Madison WI
Suturas. Grampos. Costuras, Red Mill Gallery, Vermont Studio Center, Johnson, VT
- 1992 *Schoharie National Small Works Exhibition*, Cobleskill, NY
- 1991 *Wisconsin Arts Board Award Recipients*, Katie Gingrass Gallery, Milwaukee, WI
- 1990 *The Wisconsin Triennial*, Madison Art Center, Madison, WI
Art In the Big Ten, Northwestern University, Evanston, IL
- 1989 *The Wisconsin Biennial*, Rahr-West Museum, Manitowoc, WI
- 1988 *Continuum & Wisconsin Statements*, Milwaukee Art Museum, Milwaukee, WI

Collections/Commissions

Aldo Leopold Nature Center, Madison, WI
Appleton Public Library, Appleton, WI
Elgin Community College, Elgin, IL
Emison Art Center, DePauw University, Greencastle, IN
Hedberg Public Library, Janesville, WI
Jefferson County Courthouse, Jefferson, WI
Guimaraes, Adriana & Sergio, Rio de Janeiro, RJ, Brazil
Kemper Insurance Group, Long Grove, IL
Madison Art Center, Madison, WI
Madison Children's Museum, Madison, WI
Ponte Cultura, Nuremberg, Germany
PS 151/207, New York Board of Education, New York, NY
Salamandra Studios, São Paulo, Brazil
Wisconsin Department of Public Instruction, Madison, WI

Awards and Honors

- 2012-2013 **Noyce Fellowship**, Noyce Leadership Institute, California
2007. 2006-2007 **Project Grant**, Madison Arts Commission, *When Water Was Here*, Madison, WI
- 2004 **Blink Grant**, Madison CitiArts, Madison, WI
- 1996 **Outstanding Recent Alumni Award**, UW-Madison School of Education, Madison, WI
Fulbright Travel Fellowship, Rio de Janeiro, Brazil

- 1995 **National Endowment for the Arts, Individual Visual Artist Fellowship**, Sculpture, Washington, D.C.
Madison CitiArts Project Grant, *Fieldwork*, Madison, WI
Dane County Cultural Affairs Commission Project Grant, *Fieldwork*, Madison, WI
- 1994 **Creative Artist Fellowship**, Dane County Cultural Affairs Commission, Madison CitiArts & Madison Community Foundation, Madison, WI
- 1993 **Vermont Studio Center Residency & Fellowship**, Johnson, VT
- 1991 **National Endowment for the Arts, Regional Visual Arts Fellowship**, Sculpture, Arts Midwest, Minneapolis, MN
- 1992, 1991 **Development Grants**, Wisconsin Arts Board, Madison, WI
- 1991 **Project Grant**, Dane County Cultural Affairs Commission, Madison, WI
- 1989, 1986 **Alpha Chi Omega Foundation Fellowships**, Indianapolis, IN
Emison Art Fellowship, DePauw University, Greencastle, IN

Selected Articles/Books/Reviews

- Greverus, Dr. Ina-Maria & Ute Ritschel, *Aesthetics & Anthropology: Performing Life-Performed Lives*, LIT-Verlag Publisher, 2009, Berlin, Germany (Photo)
- Walkup, Erica and Kerry G. Hill, *Ritschel takes art into Wisconsin's Northwoods*, *Campus Connections*, UW Madison, Fall 2007, p. 13-14 (Photo)
- Laskin, Tom. "Surprised by Art," *Isthmus*, January 11, 2008, p. 17 (Photo)
- Smith, Jennifer, "A New Leaf: 'Art on Site' transforms Olbrich Botanical Gardens," *Isthmus*, July 9, 2004, p. 20 (Photo)
- Lynch, Kevin, "Outdoor Art: Contemporary art finds a place at Olbrich Botanical Gardens," *The Captial Times*, June 2, 2004, p. 1D & 6D (Cove Photo)
- Killiam, Brad, "Shipping and Receiving, Site 1: Project Room," Memorial Union Gallery, University of Wisconsin-Madison, *New Art Examiner*, April 1996 (pg. 50) (Photo)
- Stoddard, Leah, "Brenda Baker, Edith Derdyk: Emison Art Center, DePauw University," *New Art Examiner*, Chicago, IL, November 1995 (pgs. 42-43) (Photo)
- "Art on the Edge: Fieldwork tests limits of creative process," *Wisconsin State Journal*, Madison, WI, p.1F-4F, September 17, 1995. (Photos)
- "Eine Kulturbrücke aus „Sticheleien," *Nürnberg Frei Papel*, Nürnberg, Germany, Sept. 6, 1995
- Zachow, Bernd. "Ein Langer Weg: Die Kunstaktion „Sticheleien“ auf dem Nürnberger Hauptmarkt" *Kunst und Kritik*, Nürnberg, Germany, August 25, 1995
- "MAC Costura Semelhanças Entre Artistas: Museu exhibe em conjunto obras da brasileira Edith Derdyk e da americana Brenda Baker," *O Estado de São Paulo*, São Paulo, SP, Brazil, sexta-feira, 18 de novembro de 1994 (Photo)
- "Artes Plásticas," *Folha de São Paulo*, São Paulo, SP, Brazil, 18 de novembro de 1994 (Photo)

Laskin, Tom. "*Eyes on the Prize: Two Sculptors Have Big Plans for Grant Money.*" Isthmus, Madison, WI, p. 36, January 7, 1994 (Photo)

Catalogs

Forest Art Wisconsin, Curator, Ute Ritschel, Darmstadt, Germany, 2007

The Wisconsin Triennial, Madison Art Center, March 2002, Madison, WI
essays by Stephen Fleischman, Sara Krajewski, and Sheri Castelnovo

Rising: Brenda Baker, Museu da Republica, October 2000, Rio de Janeiro, Brazil
essays by Paulo Reis and Maureen McQuirk

Suturas. Grampos. Costuras.: Brenda Baker & Edith Derdyk, Museu de Arte Contemporanea, São Paulo, Brazil and Emison Art Center, Greencastle, IN.
essays by Terry R. Myers, Los Angeles, CA and Annateresa Fabris, São Paulo, Brazil

High Visibility 1991, Arts Midwest, Minneapolis, MN

The Wisconsin Triennial, Madison Art Center, September 1990, Madison, WI
essays by Katie Howarth Ryan, Rene Paul Barilleaux, David Berreth

Art in the Big Ten: Paintings and Drawings, Northwestern University, 1990, Evanston, IL
essay by Neal Benezra, Curator, Painting & Sculpture, The Art Institute of Chicago

The Best of the Latest, Emison Art Center, 1987, DePauw University, Greencastle, IN
essay by Leslie Schwartz, Indiana University Art Museum

LED
LIGHT
FLASHING
NATIVE /
INVASIVE
AT NIGHT

INVASIVE

TUBE OF
MILFOL
CUPPLY
DUCUMED

COLORFUL
BOILYS
(POSSIBLY
SOLAR
LIGHTS TOO)

HIDDEN
FLOATS
BENEATH

BOILY
SIZE
RANGING
FROM
3 FT. TO
1 FT.

UNDERWATER
CARD NETTING

TUBE IS
100 FEET IN DIAMETER

