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).
NEW YORK, NY (PRWEB) NOVEMBER 15, 2017

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

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, 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.

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“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 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.

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 The New York Times, Wired, Slate, The New Yorker, The Times (UK), Condé Nast Traveler, Marie Claire (France), Vogue (Italia), Town and Country,
Audubon magazine and on CBS Sunday Morning. 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 World Wildlife Fund, National Geographic Explorer, 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 cliff@galleryamazing.com.

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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.
Each month, the Gallery welcomes 1,500-2,000 guests and clients for its internationally recognized collections of porcelain and fine pottery, Objects of History—including fully refurbished WWII naval binoculars and other Militaria objects—and the separate Weiner Museum of Decorative Arts.

The Gallery estimates that with this exhibition, an average for 2,000-4,000 guests will visit the exhibition.

**NET WORTH:**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Net Worth Range</th>
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<tbody>
<tr>
<td>64.2%</td>
<td>$500,000-$999,999</td>
</tr>
<tr>
<td>21.7%</td>
<td>$1-$2.49 million</td>
</tr>
<tr>
<td>7%</td>
<td>$2.5-$3.99 million</td>
</tr>
<tr>
<td>3.5%</td>
<td>$4-$5.49 million</td>
</tr>
<tr>
<td>3.5%</td>
<td>$5.5 million +</td>
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**REAL ESTATE:**

<table>
<thead>
<tr>
<th>Percentage</th>
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<tbody>
<tr>
<td>6.8%</td>
<td>$1 Million -$1.49 Million</td>
</tr>
<tr>
<td>4.7%</td>
<td>$1.5 Million -$1.99 Million</td>
</tr>
<tr>
<td>21%</td>
<td>over $2 Million Dollars</td>
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</tbody>
</table>

**COLLECTOR DEMOGRAPHICS:**

- 53% of collections worldwide have over 500 artworks
- American artists appear in 40% of collections worldwide
- Percentage of Men/Women who Collect: Men (71%)/Women (29%)
- Percentage of World’s Contemporary Art Collectors (by nation):
  - United States—25%
  - Germany—8%
  - Britain—7%
  - China—7%
- Amount that high-net-worth and ultrahigh-net-worth individuals spend of their net worth on “investments of passion:” 5 percent
- According to Bloomberg, 39.5 percent of the world’s top collectors come from the financial sphere:
  - 90 percent collect contemporary artworks
  - 50 percent collect modern art
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.
“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
SECOND FLOOR
Wiener Museum of Decorative Arts (WMODA)

Event Space
2,500 sq. ft.

Museum Exhibits

Rest Rooms

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