
BRIEF DESCRIPTION

To support participation in the inaugural Nauruan National Pavilion at La Biennale di Venezia 2026, Venice, Italy, May 9-November 22, 2026. This milestone exhibition addresses climate change and AI through paintings that function as cultural cartographies, positioning work within critical global dialogues on ecological justice and post-colonial narratives.

CAREER, ENTREPRENEURIAL OR DEVELOPMENTAL IMPACT

Participating in La Biennale di Venezia represents the most significant career milestone available to contemporary artists globally. This invitation to the inaugural Nauruan National Pavilion elevates my practice from regional and national recognition to international prominence within the world's most prestigious contemporary art platform.

This opportunity directly advances my artistic career by positioning my data-driven, pseudoscientific paintings within urgent global conversations about climate change, extractivism, and post-colonial ecological justice—themes central to my two-decade practice. The Biennale's six-month exhibition period and international audience of curators, collectors, and critics will exponentially expand professional networks and exhibition opportunities.

The curatorial framework "AIM: Imagining Life After Land" aligns precisely with my work's investigation of how mass media and cultural memory shape collective experience. My paintings' appropriation of geological principles like the Law of Superposition directly speaks to the Pavilion's themes of temporal dislocation and post-extractive aesthetics.

Post-Biennale, I will leverage this credential to secure museum exhibitions, international residencies, and grant funding previously inaccessible. The Pavilion's accompanying publication will provide critical documentation, while public programs connect me with Global South scholars and activists. This positions my work at the intersection of fine art and cultural diplomacy, transforming my career trajectory from regional professor-artist to internationally recognized contemporary artist addressing planetary-scale concerns.

ARTISTIC EXCELLENCE

La Biennale di Venezia, established 1895, represents the apex of international contemporary art exhibitions. Participating nations compete for this invitational platform,

making selection highly prestigious. This is a juried exhibition: my proposal has been reviewed and formally approved by the Nauruan National Pavilion's Commissioner and curatorial team, led by a co-associate curator with documented Biennale experience (two previous National Pavilions 2012-2016, official Collateral Event 2022), ensuring rigorous artistic standards.

The Pavilion's curatorial concept demonstrates exceptional artistic quality through its theoretical sophistication. Drawing on Édouard Glissant's archipelagic thinking and Pacific cosmology, it positions art-making as critical ecology rather than crisis illustration. This framework demands work that interrogates structural systems—precisely what my practice achieves through pseudoscientific methodologies that transform cultural debris into visual archives.

My paintings' formal strategies—layered abstraction and realism, data-driven color systems, temporal sequencing through appropriated geological principles—directly respond to the Pavilion's call for "post-extractive aesthetics" and "aesthetics of precarity." My work functions as historical documents and cultural cartographies, aligning with the exhibition's concept of "the ocean as archive."

The Pavilion's ambitious scope—site-responsive artworks, audio-visual narratives, archival materials, public programs, scholarly publication—positions participating artists within serious intellectual discourse. Venice itself provides charged context: a city confronting its own aqueous precarity mirrors Nauru's climate vulnerability.

This opportunity places my work alongside international artists, writers, and theorists addressing ecological justice, indigeneity, and climate displacement—elevating my practice within Meta Modernist dialogues.

ARTISTIC MERIT

This opportunity advances my artistic growth by challenging me to scale work for international audiences while deepening engagement with climate justice and post-colonial narratives. Creating site-responsive work for Venice's unique context will push formal experimentation with my pseudoscientific methodologies, potentially incorporating oceanic and archipelagic thinking into my visual systems.

The Pavilion contributes to contemporary art by centering Pacific epistemologies and climate-impacted nations' perspectives within global discourse. My participation brings rigor of data-driven abstraction to conversations often dominated by documentary

approaches, demonstrating how formalist painting can interrogate ecological urgency without spectacularizing crisis.

Unique approaches increasing arts engagement and access: Western Carolina University's Dean of Fine and Performing Arts has expressed interest in creating a documentary recording my experiences, bringing the Biennale into classrooms nationally. My students will engage directly through Zoom sessions from Venice and pre/post-exhibition lectures, democratizing access to this prestigious international platform and inspiring emerging artists from underrepresented regions.

Timeline:

- December 2025: Finalize concepts
- January-March 2026: Studio production (2 large-scale drawings)
- April 2026: Shipping, insurance, customs
- May 9, 2026: Installation, opening
- May-November 2026: Exhibition, symposia
- Post-November 2026: Museum proposals, publications, international biennial applications

Western Carolina University is offering me institutional support and concurrent grant applications (Pollock-Krasner, Warhol Foundation) align with January 1, 2026 funding deadline, ensuring production capacity.