

P E T E R F E N D

BIOGRAPHY

Born 1950, Ohio.

His father was a reserch scientist with various US corporations. His mother was working in an art museum, his uncle was a city planer. BA Carleton College, Minnesota. Magna cum laude, etc. History/Literature. Work in Colorado ranches and construction. Also work in Fulton Fish Market. During Cambodia student strike, appointed to head study program. Rhodes Scholarship semi-finalist; start inquiry into US-UK policies, particularly on how the "energy" industry blocks ecological change.

1973 - 1977

Peter Fend decides not to attend professional school, he undertakes research into what appears to be the big question, ecology. He contemplates but then reject studies in architecture or city/regional planning: He write letters to artists and end up working with Gordon Matta-Clark, Les Levine, Dennis Oppenheim. Write "Agriculture Ends, Art Takes Over" and advocate return to hunting-fishing-gathering systems, with military. This confirmed in 1994 by Rutgers University regional planners.

1978 - 1980

First show, triggered by Scully's "Garden & Fortress, The Shape of France", is the foundation of work: Earthnet, An Economic System. A complete program of earthwoeks construction along migratory fly-lines, using art from a broad range of conceptual/earth artists. At Caltech. There, form first responses to question of giant algae rigs, using ideas from Acconti and Oppenheim. Also there, and to work for Matta-Clark, flesh out Leonidov/El Lissitsky concepts of extremely light-weight, atmosphere-mesh architecture, with graffiti as cue. Join Collaborative Projects. Then form Offices of Fend, Fitzgibbon, Holzer, Nadin, Prince & Winters. Real Estate Show leads to invite to do Ruhr development project with Beuys, Haus-Rucker. All ideas formed by 1980, curate "Public Policy: Ar-

chitecture Propositions", then (after legal talks with Offices) start a legal venture, first in current art history, Ocean Earth and Development.

1980 - 1982

Gradual withdrawal from art world, decision to not work with galleries or self-identity career. Focus on company. Earn money at law firms, pick up legal "education". With acclaimed film artist, also investing in company, decide to start with satellite monitoring. Much artists TV production, feature articles in art magazines, chiefly for the large scope. Inaugurate Ocean Earth with Space Force, as exhibiting earth imagery, at The Kitchen and in downtown Manhattan.

1982 - 1987

Sensational response from big TV networks for satellite observation, starting in May 1982, The Falklands. But brush with intelligence, and data commandeered by British military. Slowdown in 1983, but terrain modeling for Turner Broadcasting, Chad/Libya, Lebanon and big break (after 6 month delay on data) on Persian Gulf. Fulltime TV and newspaper/magazine production until shutdown, following a commissioned report to US Congress and a "grave" scandal at UN, in which 2 years of data supply were found given only to Iran. UN press conferences, international news articles; base in France, UK and Germany. With Chernobyl, serious blockage by secret police. Latest experience, at Powerhouse Museum, which demanded only "official" satellite imagery, shows that civilian earth monitoring - because of our art initiative - is blocked more than it was before.

1988 - 1993

Re-entry into art world via American Fine Arts. Also, scientific papers at UN science conferences, further UN press conferences, show on international circuit, based in Europe (Cologne, Munich, Paris, Amsterdam, Zurich, Vienna, Milan) with News Room, Ocean Earth or self as "architect". Talks in architecture and art contexts, usually higher impact (with the satellite stories etc.) than Holland and Germany art fair feature roles. Museum show, Graz. First contracted large-scale architecture/planning project, with several architects, through Ocean Earth, in Tivat, Montenegro, stopped by war. Publish

extensive analyses of war and outcome.

1994 - 1995

Push for re-entry into real world. First earthworks exhibitions, in Vienna & London, under overall title, Eurasian Scenario. Consultation with project finance company operating in China. Contract with Rob Scholte, famed Dutch artist, to produce Giant Algae System, for at-sea offshore energy development, with French scientists and network of site agents in Iceland, New Zealand & Africa. Invited to Australia (Artspace) since project is forbidden by British Admiralty in Northern Hemisphere. Aim: end Big Oil, and establish primary supply to city based on Beuys concepts. Car bomb attack cripples Scholte partnership and causes sharp scaledown of policy profile. C.A.R. project includes "Clean Air Rig" and "Carbon Acquisition Rig", or C.A.R., and is plugged into urban ocean outfall problem (tertiary treatment) to not appear as competing with energy companies or Western geopolitical setup attempt Meerkraft projects in Australia/NZ and Landkraft, or earthworks projects for mountain retention, in Alpine Europe.

From the beginning, as early as 1973, Peter Fend has sought to develop a practice of industrial, scale Smithson or Beuys. That is, of an industrialization, a real-world practical application, of ideas from conceptual art, and further back from constructivist, Futurist, and other technology - oriented art.