

SEPTEMBER 8 - OCTOBER 30, 2020

**THIRD COAST DISRUPTED:
ARTISTS + SCIENTISTS
ON CLIMATE**

JEREMY BOLEN

DEPS ARTIST PROFILE

Glass Curtain Gallery - Columbia College Chicago
1104 S Wabash Ave, 1st Floor, Chicago, IL 60605
Gallery Hours: Monday - Friday, 9 a.m. - 5 p.m.
Capacity of gallery is 10 visitors and masks are required.

THIRD COAST DISRUPTED:

Artists + Scientists on Climate

Third Coast Disrupted: Artists + Scientists on Climate is an exhibition of newly commissioned artworks culminating a yearlong conversation between artists and scientists centered on climate change impacts and solutions in the Chicago region.

Through science-inspired sculpture, painting, collage and more, the artworks examine local impacts -- happening here and now -- ranging from extreme heat to flooding to habitat loss, and beyond. They also shine light on local solutions underway, like "cool roofs," nature-based approaches to slowing stormwater, and backyard habitat restoration. Some imagine future possibilities.

Third Coast Disrupted is based on the notion that art can connect and engage with people on an emotional level. It can pique curiosity, be unexpected, tactile, interactive, evocative, and memorable. It can slow people down, inspire them to reflect, move them to talk to each other -- and spur them to act.

Curatorial Team: Project Director & Lead Curator, Christine Esposito; Science Curator, Liam Heneghan; Art Curator, Lisa Roberts; Senior Consultant, Meg Duguid

Participating artists: Jeremy Bolen, Barbara Cooper, Hector Duarte, Rosemary Holliday Hall, N. Masani Landfair, Meredith Leich, Andrew S. Yang

Participating scientists: Elena Grossman, MPH; Daniel Horton, Ph.D.; Abigail Derby Lewis, Ph.D.; Aaron Packman, Ph.D.; Katherine Moore Powell, Ph.D.; Desi Robertson-Thompson, Ph.D.; Philip Willink, Ph.D.

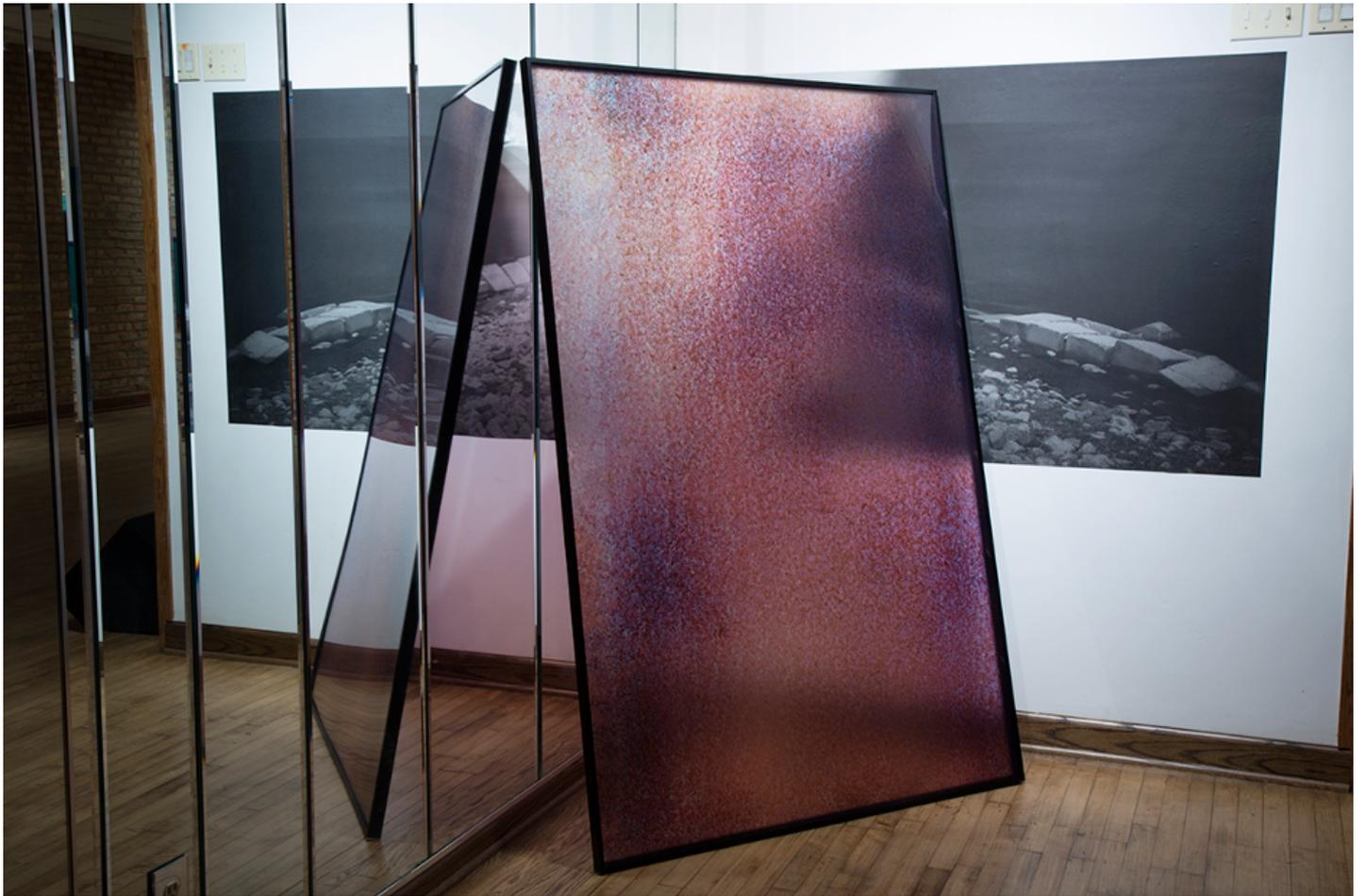
JEREMY BOLEN

Jeremy Bolen is an artist, researcher, organizer, and educator interested in site-specific, experimental modes of documentation and presentation. Much of Bolen's work involves rethinking systems of recording. Over the last centuries, humankind has put processes in motion leading to developments that we no longer have the proper standards to understand. With this in mind, Bolen's work and research focus on rethinking systems of recording and representation in an attempt to observe invisible presences and traces that remain from various scientific investigations, industrial pursuits, nuclear experiments, military tests, and other human interactions with the Earth's surface.

Jeremy Bolen is a recent recipient of the Banff Research in Culture Residency in Alberta, Canada, POOL Center for Art and Criticism Residency in Johannesburg, PACT Zollverein Residency in Essen, Germany, Oxbow Faculty Artist Residency in Saugatuck, Michigan, Anthropocene Curriculum Campus in Berlin and Center for Land Use Interpretation Residency in Wendover, Utah. His work has been exhibited nationally and internationally at locations including the Museum of Contemporary Photography in Chicago, La Box in Bourges, France, EXGIRLFRIEND in Berlin, IDEA Space in Colorado Springs, The Mission in Houston, Galerie Zürcher in Paris, Soccer Club Club in Chicago, Salon Zürcher in New York, The Drake in Toronto, Newspace Center for Photography in Portland and Depaul Art Museum in Chicago. Bolen lives and works between Chicago and Atlanta, serves as Assistant Professor of Photography at Georgia State University, is a co-founder and co-organizer of the Deep Time Chicago collective, and is represented by Andrew Rafacz Gallery in Chicago.



Zion, Illinois Burial #2 and #3, 2018, archival inkjet plexi print from buried film and photo tex print from buried infrared film, 72" x 48" and 52" x 42"



Zion Burial #4 and #5, 2018, archival inkjet plexi print from buried film and archival pigment print on photo tex, 72" x 48" and 54" x 42



Lake Michigan and Asphalt #1 2018, archival pigment print, asphalt, acrylic, 36" x 38"



S-151820, 1918/2018, Yerkes Observatory/Chicago, 2018, chromogenic print, 20" x 24"



S-151820, 1918, Yerkes Observatory, 2018, glass plate negative from Yerkes observatory, volcanic ash from Mt. St Helens, 38" x 20"

ARTIST INTERVIEW

Conducted by Kaylee Fowler

Kaylee Fowler: What is Deep Time Chicago, and how did you get involved?

Jeremy Bolen: Deep Time Chicago is an art and activism collective of sorts. It really all began at an experimental conference kind of thing called the Anthropocene Curriculum Campus at HKW in Berlin about four years ago. There just happened to be a large contingent of Chicagoans at HKW that week. Throughout the campus, we all became interested in working together back home to create an experiential public research trajectory focusing on sites of significance in the Chicagoland area, so we formed Deep Time Chicago. Since then we've programmed various walks at sites such as arboretums, oil refineries, prairies and defunct nuclear reactors as well as publishing a series of zines, programming salons, and leading workshops. The whole time we have been supported by and in conversation with HKW and the Goethe Institute. The past couple of years we also have been collaborating together on artistic projects.

KF: What is your interest in interacting with the public directly as a method of art? How do you express your

individual practice in things such as public group interactions?

JB: I think that comes from an interest in collaboration as well as creating inclusive experiences for anyone who would like to be part of a conversation. I'm not so interested in expressing my individual practice when working with the public really, but I have at times taken groups to sites where I created work.

KF: In your work for this exhibition, as well as in previous works such as *Zion, Illinois Burial*, you use graves and burials as subject matter. Where does your interest in these as a subject stem from?

JB: I don't investigate graves in my work, but I developed a technique of burying film that I use for much of my work as a mode of recording. So, when something has the title "burial" or something of that nature, it means the film was buried. The idea was developed back in 2011 when I was trying to document Site A/Plot M, which is a site where the world's first nuclear reactor lives — about 30 miles from Chicago. I wanted to capture the radiation that was still emanating from

ARTIST INTERVIEW

Continued

the reactor, and after researching a bit, I found that workers on that project wore badges of film to monitor their exposure. They would develop the film every two weeks, and if you could read the newspaper text through the developed sheet you were considered to be “fine.” It is unclear what the procedure was for those whose film was too fogged to see the text.

So I started burying unexposed photographic film for two weeks at a time and developing it, and much of my work is based around these recordings.

KF: You have an interest in rethinking systems of recording, as well as in modes of documentation and presentation. And given the subject of graves and burial in your work, particularly in this work on a mass unmarked grave, do you see these as a type of recording system as well? What does it mean to “record” a human life after death?

JB: Interestingly enough, I am not using any of these systems of recording for this work- there are no photographic elements. This work is a memorial and my methodology has been much

different than for previous projects. So, I am not trying to record a human life after death here, but I am trying to create a thoughtful, generative memorial for 41 citizens of Chicago who died alone during the Chicago heat wave of 1995, and their bodies were never claimed. Then the city buried them in Homewood, Illinois. They died alone in Chicago, and the city didn’t have the decency to bury them in the city limits. It is truly tragic.

KF: How can documentation and presentation of human death and burial rituals be done in a way that encompasses and respects the life of an individual? Is there some kind of rethinking that needs to be done in these systems of recording as well?

JB: Absolutely. That’s what I am trying to do here, but there isn’t really a recording being presented. Instead, I am using materials used to combat urban heat waves such as white roofing granules and small experimental carbon-capture units. I am hoping for this to be a functioning memorial of sorts, and to memorialize these individuals by both showing active measures that can combat urban heat islands and global temperature rise

ARTIST INTERVIEW

Continued

while simultaneously showing how inadequate these measures actually are, considering the ongoing climate crisis.

KF: What are some of the ecological impacts of our current burial rituals and mindset around death that you think should be re-assessed or changed to better benefit the environment?

JB: I like this question, but it is beyond my expertise.

KF: By remembering those who died due to conditions created by global warming, the direct impact of climate change on humans can easily be seen. What do you hope to inspire in people that might be different from what they already thought about climate change by presenting one such direct consequence of climate change that has already occurred in history?

JB: I think global warming/climate change etc. becomes something that many know is happening, but it is extremely hard to define and make the impacts visible or decipherable. This work is really heavy, and it's been hard for me to come to terms with that. Especially during the pandemic.

But I think it is also incredibly necessary to see the space that 41 bodies would take up in an art gallery, to understand the weight of that, of what occurred and what can/will continue to take place without a major shift in how society functions. It shows what's at stake in a more direct way. This will be a memorial to many who died due to a climate catastrophe, but there is more to it than that; these people also perished due to the breakdown of community.

KF: What are some of your hopes for ecological and climate changes that might occur now that many of our systems of society are having to be rethought and restructured due to the pandemic?

JB: The slowing of things has been good for the climate in many ways, and we are existing in a time where everyone throughout the world is dealing with the invisible in a very intimate manner – which should help people understand that there is much that is beyond our sensory capabilities. I think that is an important thing - for people to start to understand how little we can actually perceive. Perhaps that will combat the ridiculous disbelief in science that

ARTIST INTERVIEW

Continued

seems to be destroying the United States. In my opinion, the first step towards restructuring society is a major shift in government. Major policy needs to be put in place. Some sort of Green New Deal would be a step in the right direction.



Albedo, 2020

DEPS ARTIST PROFILE SERIES

The DEPS Artist Profile Series, presented by Columbia College Chicago's Department of Exhibitions, Performance, and Student Spaces (DEPS), is a virtual publication on select artists involved with the DEPS Galleries and the Columbia College Chicago community. Our goal with this series is to connect artist and viewer on a deeper level, and to highlight the amazing works and thoughts of our featured artists through interviews, artist biographies, and catalogs of work. Art has always been a way to connect with others, no matter where one may physically be. We hope by presenting the creativity and insights of the people involved in the DEPS Artist Profile Series that viewers may have one more way to stay in touch with and support the arts community.

The DEPS Artist Profile Series is managed by Fine Arts major and DEPS Exhibitions Assistant Kaylee Fowler. Design, animation and illustration by Graphic Design major and DEPS Exhibitions Assistant Gianella Goan.

Third Coast Disrupted is partially supported by a grant from the Illinois Arts Council Agency and Illinois Science & Energy Innovation Foundation with additional support from Keith Giles and Christine Skolnik; Openlands; The Nature Conservancy; Clare Butterfield and Edward Maldonado; Greenleaf Advisors, LLC; Debra Shore; The Fogelson Family Foundation; and Keller Science Action Center, Field Museum. This program was created through a collaboration between Columbia College Chicago, DePaul University's Institute for Nature and Culture, and Terracom.

Learn more at <https://students/colum.edu/deps> and www.ThirdCoastDisrupted.org.

Contact Information: Mark Porter, mporter@colum.edu / 312.369.6643

[Follow us on Instagram!](#)

[Like us on Facebook!](#)

#ColumbiaDEPS

#columbiacollegeconnected

Columbia
COLLEGE CHICAGO

deps |

department of exhibitions,
performances & student spaces



 **terracom**
advancing green ideas for 30 years