

SEPTEMBER 8 - OCTOBER 30, 2020

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

ROSEMARY HOLLIDAY HALL

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.

ROSEMARY HOLLIDAY HALL

Wavering at the intersection of geologic and cultural ecologies, **Rosemary Holliday Hall** investigates time's force through sculpture, video, installation, sound and field notes. By making work that offers moments of transformation, slippages in translation, and fluxes in scale, Hall interrogates the imagination and the various ways we make sense of the world. She aims to create hybrid gestures that invite a broader spectrum of interpretation and exchange with the Earth's multifaceted ability to know.

Rosemary Holliday Hall received her BFA at the University of California, Davis in 2013 and MFA from the School of the Art Institute of Chicago in 2019. She lives and works between Los Angeles and Chicago. Her work has been shown in solo and group exhibitions in Chicago, Los Angeles, Saugatuck, Sacramento, and London. Recent exhibitions of her work have taken place at EXPO Chicago, Paris London Hong Kong, The Blue Parrot, and Sullivan Galleries. Hall has received national and international grants, awards, and residencies which include Art Science + Culture Initiative Collaborative Research Grant University of Chicago, Ox-Bow School of Art Fellowship in Michigan, Vermont Studio Center Residency, Dumfries House Residency in Scotland, the Jan Shrem and Maria Manetti Museum of Art Royal Drawing School Fellowship in London, and her forthcoming Global Forest Artist Residency in Germany.

<https://rosemaryhollidayhall.com/>



Collabiosis, 2020, windshields, steel, projection



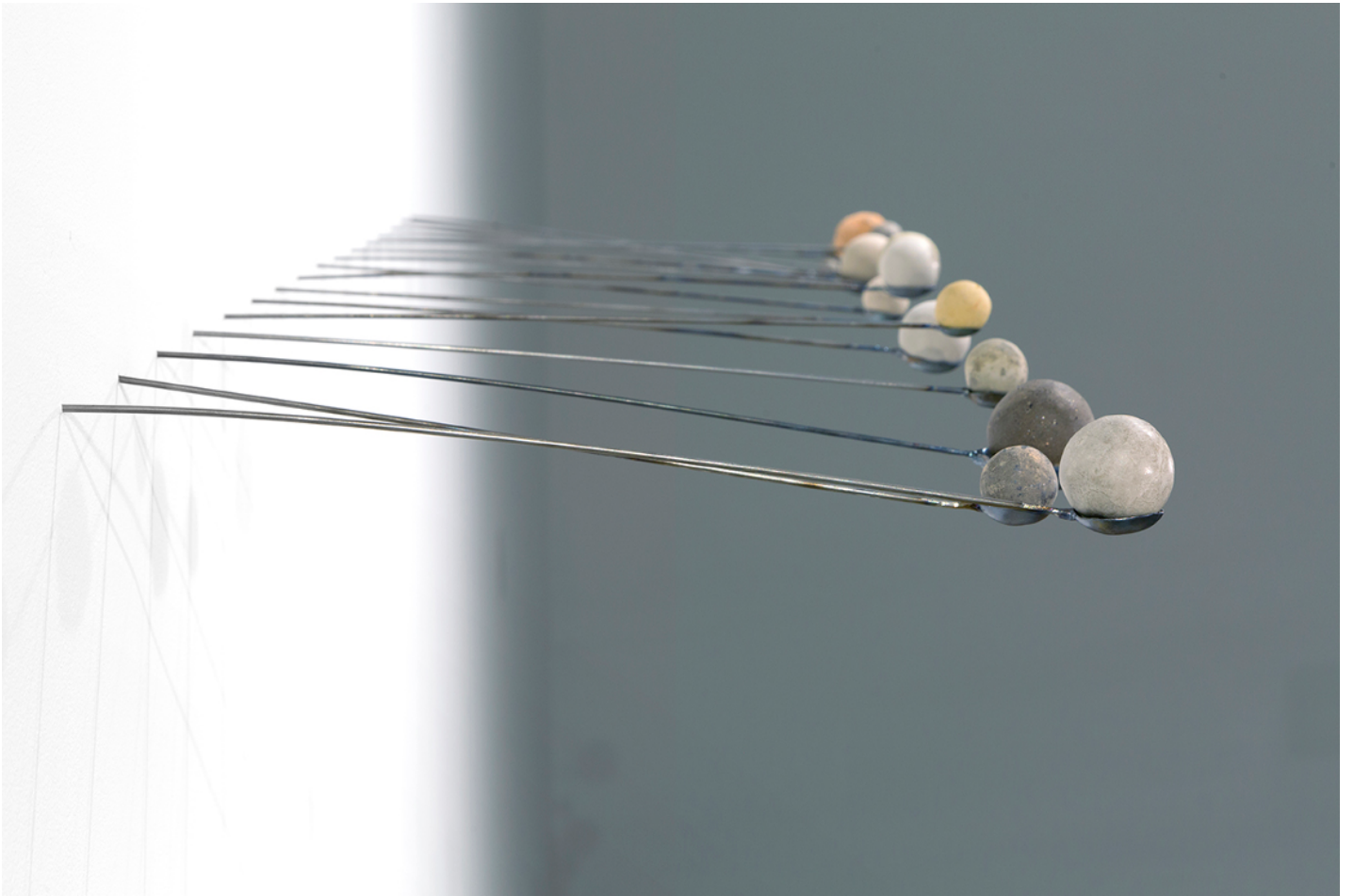
Encyclia Imagosis #6, 2020, metal and oxidized fabric



Encyelia Imago #8, 2020, metal and oxidized fabric



Encyclia Imagosis, 2020, metal and oxidized fabric



Predicament of Pressure, 2020, Chicago locally harvested clay and steel

ARTIST INTERVIEW

Conducted by Kaylee Fowler

Kaylee Fowler: A lot of your works are suspended and shaped in a delicate tension, strangely fragile to the eye. What are you intending by creating this tension in your work?

Rosemary Holliday Hall: I often create specific hardware or systems for suspension that are modular. In this way, objects and concepts are placed in orbit and can be perpetually rearranged into different narratives. The hanging systems create a language of dynamism and instability to make visceral moments of contingency and interrelation--a simultaneous knotting and unraveling. I draw inspiration from the idea of "the world as a knot in motion" - Donna Haraway as a reflection on what it is to live a human life in Earth's complex web.

For example, in the work *Collabiosis*, I suspended a series of broken windshields into a modular labyrinth. The windshields fail to perform their original purpose of providing clarity and shielding a person from the elements. Broken, they allow the outside inside and create a collision of reflections. With the windshield's inherent

relationship to the human body and the environment, the work considers new ways of living, perceiving, and the pain of transformation.

KF: You talk about your work as being at the "intersection of geologic and cultural ecologies." What are some of the specific subjects of this intersection, and what issues and interests related to it do you often find yourself working with?

RHH: I am not an ecologist, but my practice draws inspiration from the ideas of ecology as a study that seeks an understanding of the vital connections between beings and the environment.

Lately, I have been walking and looking at funnel spiderwebs. I am fascinated by the way the web becomes an extended nervous system or ear for the spider hidden down in the multi-layered tube. The tiny steps of an ant on one end reverberate through the web system, connecting the two beings through an environmental architecture. They are suspended in a kind of temporal relation to each other and the environment.

ARTIST INTERVIEW

Continued

I am drawn to scale shifts and strange couplings that amplify the tiny or make perceptible the imperceptible. In the case of the funnel spider, what if the funnel was a loudspeaker amplifying each step of the ant? I find the work often undulates within this profound absurdity or a strange boundary hoping that it can become a mediation on timescale and the fractal, where small everyday gestures can have global implications. A human particle can become a force of weather.

KF: Why is it important to present data in a new way? What are some of the changes you hope to mobilize by presenting important data?

RHH: What data means, how it is interpreted, and to what ends, has implications for how we exist and understand our position in the world. Data only becomes information suitable for making decisions once it has been analyzed in some fashion, finding a signal in the noise. We are now in a moment where the focus moves from acquisition to discerning, from adding on to filtering. I am interested in the technologies and ways we have collected data and interpreted that data as reflections of

the limits and possibility of perception, also as an age-old desire to predict or know the future. Suitable for making decisions once it has been analyzed in some fashion, finding a signal in the noise.

KF: The work in the exhibition theorizes that there need to be creative solutions and new ways of thinking in order to move forward with necessary changes to the environment; that there are many ways to make sense of and to imagine potential solutions. Because of this, do you think there is an essential role that artists and creatives have in environmental issues?

RHH: I do not have any solutions, but believe different sensibilities, matters of care and concern, different ways of defining relevance and urgency are important in mobilizing change.

KF: Your work often uses scientific research as a point of inspiration, and for this exhibition this tie between artist and science was very direct, with artists meeting and working together with scientists over the course of a year. Can you speak a little more on

ARTIST INTERVIEW

Continued

your work with the scientists for this exhibition?

RHH: For the exhibition, I organized a series of zoom “walks” with soil and plant practitioners throughout the region. For the “walks” the scientist selected a location for us to explore and discuss. Each was an open-ended conversation about a place and transformation. Topics meandered as we wandered, from the state of the world to the weather to water to soil to asphalt to insects to plants. I absolutely loved going on these walks and experiencing a place through someone else's senses and expertise. I gained a new appreciation for things like the sound of soil after a rain and imagining the chaotic journey of a water droplet as it falls to the ground. The work was inspired by these conversations and a property of water called surface tension.

Surface tension is the tendency of a collection of molecules at a liquid's surface to contract and resist an external force. The future of water is a subject of tension. The installation presents a constellation of elements that explore surface tension as both a form of resistance and potential

catastrophe alluding to various external pressures of environmental degradation and climate change. The installation consists of porcelain slip casts of plants that I found puncturing through the asphalt of Chicago, a video demonstrating surface tension, and packets of water-retaining plant seeds. I gained much insight into many ways of water and water as a driving force of climate change through the discussions with scientists and am grateful for the wonderful opportunity.

I am interested in the connections and amalgamations that occur in the accumulation of both material and knowledge . Through a wide array of research and collaborations, I attempt approaches at creating connections between seemingly disparate approaches, in the hope that the resulting poetic constellations may offer a glimpse of expanded ways of knowing.

KF: You mentioned that the world is now making plans for a “new kind of normal” after COVID-19. What kind of impact do you think this new way of being and planning will have on both environmental advocacy and the art

ARTIST INTERVIEW

Continued

community, and how can the two better empower each other moving forward from this?

RHH: In much of history, the unthinkable became thinkable in gradual shifts. Right now, the pandemic has constructed in the cultural imagination the possibility for drastic change. That shift in what is possible to imagine is where the future lies. I think

of it as a sudden imaginal implanting, as if we all got a new organ that forced a different way of navigating the world. The process of transformation is always brutal. And this one has been so incredibly tragic, but also reveals much of the failures of the systems we live in. Transformation is happening now- it's a messy slurry. Although disorienting, it seems promising as a reorientation and consideration of everything.

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.

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

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