

A n t h r o

Anthropocenic: Art About the Natural World in the Human Era

p o c e n i c



Bates | Museum of Art

A n t h r o p o c e n i c

Anthropocenic: Art About the Natural World in the Human Era

October 27, 2018 - March 23, 2019

Geologists have been exploring the idea of whether the Holocene, the geological period that began after the end of the last ice age around 12,000 years ago, has been replaced by the Anthropocene. Derived from a Greek word for “human”, this potential new epoch is defined as one in which our impact on the world has been so acute that it is in the geologic evidence, and that we live in a time in which human activity, from fossil fuel use to nuclear technology to species extinction, is transforming nature on a planetary scale. Scientists continue to debate whether the evidence warrants declaring a new epoch and about the precise beginning date of a new era.

Several dates and causes are often associated with the beginning of the Anthropocene: 1610, the huge migrations of Europeans to the Americas, the germs they brought and the death of 50,000,000 indigenous people and the change on the plant-life, carbon, and atmosphere from this that is in geologic evidence in Antarctic cores; 1950, the peak of soot from high-temperature coal combustion worldwide due to the accelerating industrial revolution; and 1945 or 1964, years that are discernable by high levels of radioactive isotopes in rock layers as a result of fallout from nuclear testing. Regardless of whether one is ultimately chosen as the beginning of the Anthropocene, each provides rock-solid evidence that humans have had environment-changing impact on the natural world. And we could also consider them collectively, because, after all, a few decades or centuries are negligible in The Geologic Time Scale.

Anthropocenic: Art About the Natural World in the Human Era is a topical and compelling group exhibition by artists who make art about nature, the natural world, and our effect on and interrelation with it in the 21st century. The seventeen artists/collaboratives live in Maine, various states throughout the US and Puerto Rico, and abroad. They examine humanity’s mark on the planet with pathos, wit, and an eye-opening diversity of conceptual strategies, in media including painting, sculpture, photography, video, installation, and infographics. Some incorporate the sciences and other disciplines into their work, or work with teams including artists, scientists, and students. Others use allegory and fable to tell a story, employ participatory ethics, or create project-based works to explore themes relevant to the Anthropocene. They tackle a wide range of topics including the increase of greenhouse gasses in the atmosphere due to burning fossil fuels, sea level rise and extreme weather, resource consumption and waste, war and our atomic legacy, the history of colonialism and environmental degradation, and the ethics of private ownership of nature.

This exhibition guide includes an exhibition brief, and a section on each artist/collaborative that discusses their work, including quotes by the artist and a brief biography.

COVER: Laurie Hogin, *Watering Hole (Social Species in the Late Anthropocene)*, 2017, oil on canvas, 26 1/2 x 32 inches (detail)

ARTISTS

ALLORA & CALZADILLA

(Jennifer Allora, b. 1974 Philadelphia & Guillermo Calzadilla, b. 1971 Havana), live in Puerto Rico

SAMMY BALOJI

(b. 1978 Lubumbashi, Democratic Republic of the Congo) lives in Lubumbashi and Brussels

TIMOTHY BERRY

(b. 1948 Akron, Ohio), lives in San Francisco

URSULA BIEMANN

(b. 1955 Zurich, Switzerland), lives in Zurich

MICHEL DROGE

(b. 1958 Willimantic, Connecticut), lives in Portland, Maine

DEB HALL

(b. 1956 Moses, Washington), lives in Gansevoort, New York

ADRIANE HERMAN

(b. 1966 New York, New York), lives in Cape Elizabeth, Maine

LAURIE HOGIN

(b. 1963 Chicago), lives in Urbana, Illinois

ISABELLA KIRKLAND

(b. 1954 Old Lyme, Connecticut), lives in Sausalito, California

EVE ANDRÉE LARAMÉE

(b. 1956 Los Angeles), lives in Brooklyn and Santa Fe, New Mexico

MICHAEL LIGHT

(b. 1963 Florida), lives in San Francisco

NATHALIE MIEBACH

(b. 1972 Zeven, Germany), lives in Boston

LORI NIX/KATHLEEN GERBER

(b. 1969 Norton, Kansas/b. 1967, Belleville, Illinois), live in Brooklyn

JAN PIRIBECK

(b. 1951 Christopher, Illinois), lives in Portland, Maine

JULIE POITRAS SANTOS

(b. 1967 Bangor, Maine), lives in Portland, Maine

SUPERFLEX

(1993 founded in Copenhagen, Denmark), live in Copenhagen

MAIKA'I TUBBS

(b. 1979 Kapahul, Hawai'i), lives in Brooklyn

The humans use Arecibo to look for extraterrestrial intelligence.
 Their desire to make a connection is so strong that they've created
 an ear capable of hearing across the universe.
 But I and my fellow parrots are right here.
 Why aren't they interested in listening to our voices?
 We're a non-human species capable of communicating with them.
 Aren't we exactly what humans are looking for?

-*The Great Silence*

Allora & Calzadilla's *The Great Silence* poetically and profoundly explores relationships between humans and other animals, humans and machines, spirituality, and the terrestrial and cosmic. The video represents the effects of our actions on other species.

A fable is told in subtitles by the nearly extinct Puerto Rican Parrot, which lives in the environment where scientists have placed the Arecibo Observatory, 870-foot radius radio transmitter and receiver supported by a 900-ton platform. Since 1963, Arecibo has been searching for and attempting to communicate with extraterrestrial intelligence.

Since 1963, Arecibo has been searching for extraterrestrial intelligence to communicate with. The Great Silence presents the bird's observations of humans, its own species, and characteristics the parrots share with humans, including being vocal learners. The parrot also ruminates on humankind's search for life beyond earth, spiritual beliefs, and lack of interest in communicating with the Puerto Rican Parrot, a species literally under their nose, which is dying out due to humans.

BIOGRAPHY

Jennifer Allora was born in Philadelphia, Pennsylvania, in 1974. Guillermo Calzadilla was born in 1971 in Havana, Cuba. Allora received a B.A. from the University of Richmond, Virginia in 1996, and an M.S. from the Massachusetts Institute of Technology, 2003; Calzadilla received a B.F.A. from Escuela de Artes Plásticas, San Juan, Puerto Rico, in 1996, and an M.F.A. from Bard College in 2001. They have exhibited extensively internationally. They were the United States Representatives for the 2011 *Venice Biennale*, the 54th *International Art Exhibition*; participated in biennials including in Guangzhou, Sao Paulo, Sharjah, Shenzhen, and Sydney; and have had solo shows at Fundacio Antoni Tapies, Barcelona; Gladstone Gallery, New York; Museum of Modern Art, New York; Walker Art Center, Minneapolis; and Whitechapel Art Gallery, London.

More on the artist:

<https://gladstonegallery.com/artist/allora-calzadilla/work#&panel1-1>

Ethnography, architecture, and urbanism stand out among my focuses. My reading of the Congolese past is a way of analyzing African identity today, through all the political systems that the society has experienced. That identity can be connoted through the occupation of space, how the environment is exploited, or through evident signs of a civilization that was built before, during, and after colonization, moving into the current era of globalization. The essence of my concern lies in the daily life of Congolese people. They themselves are traces of the recent past, which is also present. To superimpose the past onto the present reveals the will to denounce both past and present abuses.

- *Sammy Baloji*

Sammy Baloji's work from the *Mémoire* series comments on the history of colonial exploitation of land, resources and people that has occurred in the Democratic Republic of the Congo. Baloji "... probes relationships between past and present, individual and collective memory, and photographic authorship and authenticity through his work."¹ The artist appropriates single and group black and white portraits of past generations from ethnographic photographic archives from the former Belgian Congo, including images from colonial companies, and superimposes them onto his own contemporary color photographs of derelict postindustrial landscapes in the DRC.

The large format *Mémoire* series photographs are arresting. Baloji's disconcerting images combine being confronted with subjects objectified by the colonial gaze and often humiliated through being depicted nude or in chains, with images of the now dilapidated and abandoned environments the subjects were forced to work in. His works retrieve long forgotten people, reclaiming them as portrait subjects so they regain a place in Congolese history and memory, while indicting the colonial powers for their degradation of people and their land.

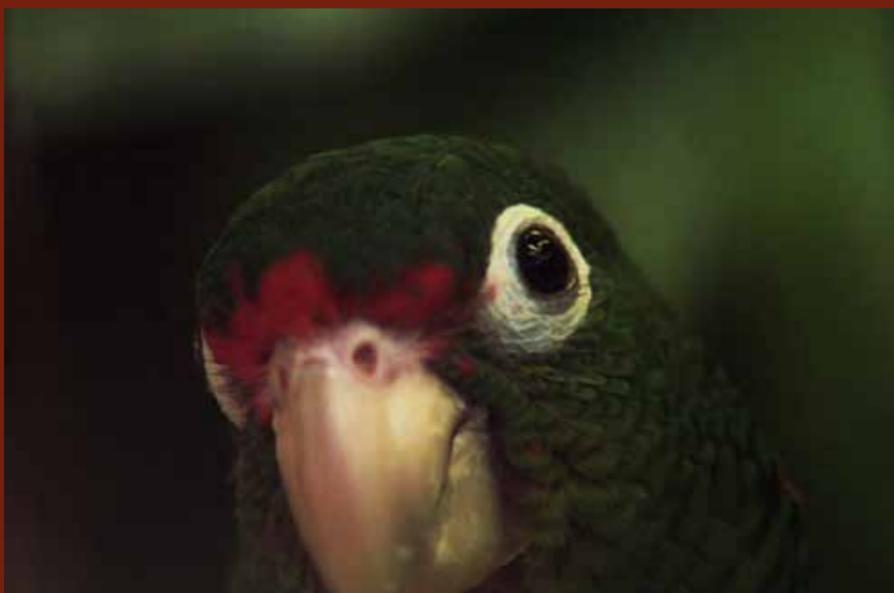
BIOGRAPHY

Sammy Baloji was born in 1978 in Lubumbashi, in the mineral-rich Katanga province of Democratic Republic of Congo. He studied Computer and Information Sciences and Communication at the University of Lubumbashi. With a borrowed camera, he began photographing scenes as sources for his cartoons. He soon enrolled in photography courses in DRC, and continued with photography and video at Ecole Supérieure des Arts Décoratifs, in Strasbourg, France, receiving formal training in photography from Simon Mukunday and Marie-Françoise Plissart. He has exhibited extensively internationally, including *Documenta 14*, Kassel, Germany, 2017; *All the World's Futures*, 56th *International Venice Biennale 2015*, Italy; *11th Shanghai Biennial*, China; and at the National Gallery of Canada, 2018; and Stroombeek Cultuurcentrum, Belgium, 2018.

More on the artist:

http://www.axisgallery.com/Axis_Gallery/Sammy_Baloji_Albums/Sammy_Baloji_Albums.html

¹ Paoletti, Giulia, et al. "Introduction: Portraiture Beyond (Self)-Representation." *Academia.edu - Share Research*, www.academia.edu/28344981/Introduction_Portraiture_Beyond_Self_Representation.



ALLORA & CALZADILLA

(Jennifer Allora,
 b. 1974 Philadelphia,
 & Guillermo Calzadilla
 b. 1971 Havana)

The Great Silence
 (in collaboration with
 Ted Chiang), 2014
 single-channel video
 16:53 minutes

The Great Silence, 2014 (still)

SAMMY BALOJI

(b. 1978 Lubumbashi, Democratic Republic of the Congo) lives in Lubumbashi and Brussels

Untitled 13, 2006, from the *Mémoire* series, archival digital photograph on satin matte paper, 60 x 240 cm (24" x 94 1/2")

Untitled 13, 2006, from the *Mémoire* series



Nature has an incredible capacity to reclaim itself.

-Timothy Berry

Timothy Berry's *Felix Mea Culpa* series is comprised of ten mixed media paintings on paper. Each painting includes one of the ten most endangered species on the planet. The series is both a tribute and a eulogy to these species, which are endangered due to human alteration and destruction of habitats and ecosystems.

For each artwork, Berry juxtaposes six layers of hand- or digitally rendered fauna and flora imagery. The resulting images are dense, textured, and read as spatially active and dynamic. The three works on view, *Northern Sportive Lemur*, *Black Rhinoceros*, and *Little Dodo Bird*, include the at-risk species, although in each, the image is small and somewhat visually insignificant. Rather than simply isolating the subject on the page, Berry contextualizes it within a frame full of layers of plants and animals, including humans. As such, the endangered subject is a modest visual component within the image, and Berry effectively reinforces the interconnectedness and interdependence of species to one another in nature.

The human figures in each are large, indicating our outsized role in influencing nature. Sometimes, work from this series seems hopeful about the future, such as those with silhouettes of children who appear to be gazing at their teeming environment with wonderment. In others, humans are represented by a shadowy and macabre skeleton. In these, humanity seems implicated for pushing other species to the brink of extinction, and a more dire outcome for our species is foreshadowed as well.

BIOGRAPHY

Timothy Berry was born in Akron, Ohio in 1948. He received a B.A. in English at Denison University, Granville, Ohio in 1970, and M.F.A. from Central School in London, England 1974. For many years, he owned and was master printer at Teaberry Press, a fine press known for intimate intaglio collaborations with artists including Christo, Ed Paschke, and Pat Steir. Berry has exhibited extensively, particularly on the West Coast, and also abroad, including solo shows at Paule Anglim Gallery, San Francisco; Fresno Art Museum; Haines Gallery, San Francisco; Hosfelt Gallery, San Francisco; Peninsula Museum of Art, Burlingame, California; and group exhibitions at San Jose Museum of Art; and Zimmerli Art Museum, Rutgers University; and Clark Gallery in San Francisco. He is Associate Professor and Chair of Printmaking, San Francisco Art Institute.

More on the artist: <http://www.timothyberryart.com/>

TIMOTHY BERRY

(b. 1948 Akron, Ohio), lives in San Francisco

Black Rhinoceros, *Little Dodo Bird*, and *Northern Sportive Lemur*, 2015, oil, asphaltum, inkjet, and acrylic on paper, 36 x 32 inches each

From the *Felix Mea Culpa* Suite
(Endangered Species paintings)

Northern Sportive Lemur, 2015



Climate change, exacerbated by massive industrial projects such as the Canadian tar sands, puts the life of large world populations in danger. Melting Himalayan ice fields, rising planetary sea levels and extreme weather events increasingly impose an amphibian lifestyle on the Bangladeshi population. Gigantic efforts are made by the community to build protective mud embankments. Hands-on, machine-less work by thousands is what climate change will mean for most people in the Deltas of the global south. These are the measures taken by populations who progressively have to live on water when large parts of Bangla will be submerged and water is declared the territory of citizenship. — Ursula Biemann

Ursula Biemann's video, *Deep Weather* focuses on "Carbon Geologies", set in the tar sands of the boreal forests around Fort McMurray in Northern Alberta, Canada, and 'Hydro Geographies', set in the near-permanently flood-threatened Bangladesh. She connects these two geographically remote locations through two narratives, one about oil, the other about water — vital "ur-liquids" that form the undercurrents, the flow, of a narrative that is activating profound changes in the planetary ecology.

With an understated touch of science fiction, *Subatlantic* juxtaposes the science of geology and climatology with human history. The video unfolds across the Subatlantic, the latest climatic phase of the Holocene that began about 2,500 years ago and has registered major civilizational changes. The voiceover alludes to a she-scientist who is making instrumental observations about a changing environment around the last glacial melts. From an increasingly submerged place of oceanic observation, her objects of examination are as much the physical world and the atmosphere that is engulfing her as the thoughts that are formed, reconfigured or released under the changing conditions. *Subatlantic* also refers to the submerged space of the Atlantic Ocean. Set in the Shetland Islands, Greenland's Disco Bay and a tiny Caribbean Island, the video implicates far apart locations that are connected through ocean streams, addressing submerged dynamics that are non-localized and invisible to our eye. ²

BIOGRAPHY

Ursula Biemann is an artist, writer, and video essayist. She received her B.F.A. from the School of Visual Arts (1986) in New York and pursued post-graduate studies at the Whitney Independent Study Program in New York. Until 2014 she was a senior researcher at the Zurich University of the Arts and continues to give lectures and seminars worldwide. Her recent fieldwork has taken her to remote locations where she investigates climate change and the ecologies of oil, ice and water. She has exhibited extensively internationally, including solo shows at the Neuer Berliner Kunstverein n.b.k.; Bildmuseet Umea, Sweden; and Nikolaj Contemporary Art, Copenhagen; and participation in Biennials including in Sao Paulo, Gwangju, Shanghai, Taiwan, Istanbul, Montreal, Venice, and film festivals FID Marseille and TEK Rome.

More on the artist: <https://www.geobodies.org>

² Biemann, Ursula. "Geobodies — Home." *Geobodies — Geography and the Politics of Mobility*, www.geobodies.org/.



URSULA BIEMANN

(b. 1955 Zurich, Switzerland),
lives in Zurich

Deep Weather, 2013
video essay, 9 minutes

Subatlantic, 2015
video essay, 11 minutes

Deep Weather, 2013



MICHEL DROGE

(b. 1958 Willimantic, Connecticut)

lives in Portland, Maine

Chemistry of Memory, 2018

oil on birch panel, 60 x 60 inches

Charon's Strategy

The Dreamers Departure

Second Morning

Ribonucleic Acid

Location Theorem

2018, oil on birch panel

6 x 6 inches each

Chemistry of Memory, 2018

My work places the viewer in the midst of global climate change and environmental upheaval. It is also steeped in the philosophy of the Feminine Sublime—an expansive, transformative and sensory approach to the Sublime. – Michel Droge

Michel Droge's most recent paintings are inspired by exalted encounters in nature, environmental research, and are informed by the artist's intimate familiarity with island culture which is at the geographic front line of climate change. Droge finds poetry and meaning in scientific and material realities, in this, the anthropocene and the imagined post-Anthropocene.

Droge's paintings are abstract, ethereal, and at times atmospheric, oceanic, and littoral. It is unclear whether they depict a fluid toxic energy stew or look upwards towards the firmament. In each, she includes passages that allude to a human presence: buoyant skeins of lines are interspersed with nebulous passages of color. These organic grids hint at structural logic, perhaps serving as intuitive diagrams to use when attempting to navigate this churning world.

The paintings present a multidimensional space where environmental and psychological realities overlap. Referencing ancient navigational tools such as Polynesian stick charts, Icelandic Sars and the star compass, the work configures time and space as deeply connected to intuition, cultural memory, and spiritual quest. – Michel Droge

BIOGRAPHY

Michel Droge received her BA from Oberlin College in 1980 and her M.F.A. from Maine College of Art in 2010. After graduating from Oberlin she worked as a printmaker for Styria Studios in New York City. Droge is the recipient of a Joan Mitchell Foundation Grant and two Maine Arts Commission Grants. She has been awarded fellowships and residencies at the Tides Institute, The Joseph Fiore Foundation, The Stephen Pace House, and The Saltonstall Foundation. Her work has been exhibited at institutions including Boston University; Cue Art Foundation, New York; Space Gallery, Portland; June Fitzpatrick Gallery, Portland; and Zhou B Art Center, Chicago.

More on the artist: <http://www.micheldroge.com>

These images were taken while hiking a trail along a remote lake in the Idaho panhandle. Decades ago, when I was a small girl, my family often hiked this beautiful trail. We would race eagerly into the clear blue water for a swim on a hot afternoon. Today, signs warn hikers to stay on the trail: public access to the lake is deeded to the lake-front properties. Ironically, small private signs continue to welcome visitors. Owning a lakefront retreat is out of reach for the vast majority of the population. – Deb Hall

Deb Hall's *Keep Out* series probes the ethics of private ownership of nature, and raises germane questions about our relationship to the natural world, and the conflicts between private ownership and public interests. These include:

To what extent can human beings own nature?

Who gets to determine who has access to land and water?

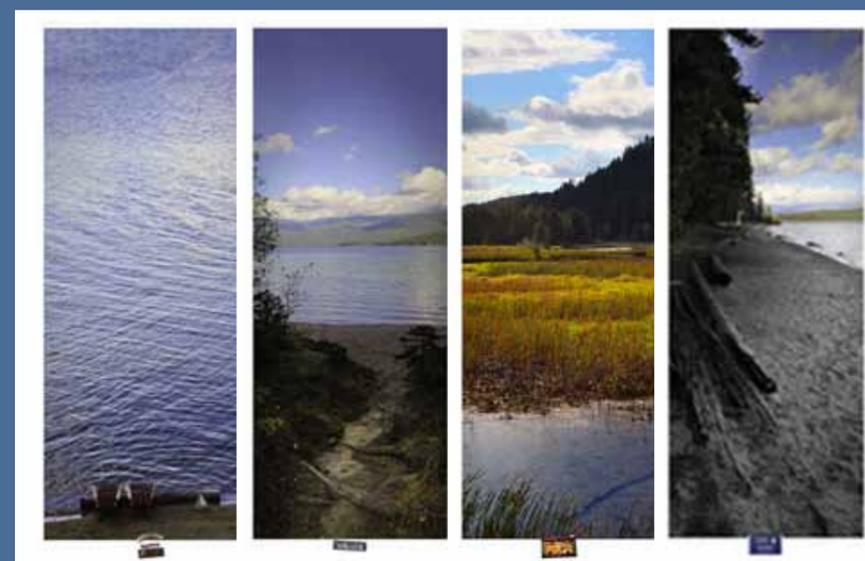
What is the role of stewardship of the natural world as it pertains to the privately owned land?

Hall's narrow frame and superimposed signs represent the decreased access to nature created by the privatization of land. These beautiful vertical slices of views of the Northwestern American landscape, branded with either a quaint and rustic owner sign ("Welcome to the Lake""Welcome Friends, Johnson") or for sale sign ("Lakefront Properties, Sotheby's International Realty, By Appointment Only") raise questions about the ethics of private ownership of nature and its consequences, and the multitude of competing concerns between private ownership and public interests.

BIOGRAPHY

Deb Hall received a B.F.A. in Photographic Illustration at Rochester Institute of Technology in 1978, and M.F.A. in Digital & Visual Art from Vermont College in 1998, and studied design and typography at Kent State University, and Art Center College of Design, Pasadena. Her work has been exhibited at institutions including Albany Center Galleries, New York; Kellogg Gallery, California Polytechnic University, Pomona; Center for Photography at Woodstock, New York; Chautauqua Institution, New York; Digital Arts Space, Troy, New York; Gallery of Art, Eastern Washington University, Cheney; Ohio State University, Mansfield; McKissick Museum, University of South Carolina, Columbia; University of Southern Maine, Gorham; and Woman Made Gallery, Chicago. She is Associate Professor of Art at Skidmore College.

More on the artist: <http://www.debhall.com/>



DEB HALL

(b. 1956 Moses, Washington)

lives in Gansevoort, New York

Listed: Private Property

Do Not Enter

Keep Out

2Million

2011, archival digital prints

artist's proofs

17 1/2 x 32 inches each

Listed: Private Property,

Do Not Enter, Keep Out,

2Million, 2011

I orchestrated *Out of Sorts* to explore cycles of accumulation and release in our physical and emotional landscapes. The installation allows viewers to contemplate their own patterns of consumption; the various conduits for release available to us; and the personal, cultural, and global implications of material excess and disposability.

As ecomaine's Environmental Educator, Katrina Venhuizen states, "There is no such thing as [throwing things] 'away.'" The boomerang effect is here, is now, and is pressing on the planet in an unprecedented manner. – *Adriane Herman*

Adriane Herman makes art with the everyday, the often-overlooked, and debris. Her projects and series have included *Good Riddance*, photographs capturing people tossing things out at landfills, *Portrait of the Artist as a Purger*, photographs capturing Herman in the act of releasing objects at a transfer station, *Pick Me Up (a few things)*, a large wall installation of other people's "to do" lists, and *Out of Sorts*, an ongoing series of installations made of 1,200-2,000-pound bales of various materials that are prepared for recycling.

Herman's work often considers issues related to consumption and letting go. In *Out of Sorts*, on view in the courtyard in front of Commons, the college's dining hall, she asks the viewer to think about the disposable items they use and their relationship to what we throw out.

Even for the most dedicated recycler who places all of their disposable items into the appropriate bins, seeing the volume of familiar things such as milk cartons or water or detergent bottles baled together may make them reconsider their use of disposable items.

BIOGRAPHY

Adriane Herman received a BA from Smith College in 1988, and M.F.A. from the University of Wisconsin-Madison in 1997. She has received numerous grants including a Rocket Grant, Charlotte Street Foundation, Kansas City; Maine Arts Commission; and residencies including Kriti Artist in Residence, Kriti, India; and Baie Ste Marie Residency, New Edinburgh, Nova Scotia. Herman has exhibited extensively, including solo shows at Adam Baumgold Gallery, New York; Wellesley College, Massachusetts, and Western Exhibitions, Chicago; and group exhibitions at Center for Maine Contemporary Art, Rockport; Corcoran Museum of Art, Washington, DC; Portland Museum of Art, Maine; Proyecto Ace, Buenos Aires; and University of Applied Arts, Vienna. She is Professor of the M.F.A. in Studio Art + Printmaking at Maine College of Art, Portland.

More on the artist: <http://www.adrianeherman.com/>



ADRIANE HERMAN

(b. 1966 New York, New York),

lives in Cape Elizabeth, Maine

Out of Sorts, 2018

plastic bales

dimensions variable

Consumption Contemplation Benches

2017, reclaimed wood, found metal,

foam, digital printing on ultrasuede

Out of Sorts, 2018



Laurie Hogin

(b. 1963 Chicago)

lives in Urbana, Illinois

Watering Hole (Social Species in the Late Anthropocene), 2017

oil on canvas, 26 1/2 x 32 inches

Habitat Diorama, Las Vegas

Environs, 2018, oil on canvas

48 x 72 inches

Watering Hole (Social Species in the Late Anthropocene), 2017

My color palette has acquired the Day-Glo intensity of contemporary media landscapes; I revel in its visuality and vulgar seductiveness as much as cast a critical eye.

Narratives and stories—from fiction, myth, doctrine, and propaganda, to news items, ad slogans, and song lyrics—articulate human experiences. Our current cultural context is one in which free markets promise stories, experiences, images and commodities to fill every conceivable human need and desire, from the most basic to the weirdest and darkest. – *Laurie Hogin*

Laurie Hogin's sumptuously painted allegories, such as the two in the exhibition, teem with mutant plants and animals set in languishing, overgrown landscapes.

Hogin looks to the rich history of representational painting, although unlike most, rather than being there for the human gaze, her animals are looking back at the viewer, and they are pissed. Her paintings incorporate tropes from contemporary visual culture from sources including advertising, food photography, movies, fashion and pornography, to create narrative allegories about our time. The Anthropocene has been a topic of interest for her for many years, and she has investigated the human impact on the natural world in paintings exploring subjects including the effects of war, hypercapitalism, leeching pharmaceuticals, and the post-human landscape.

BIOGRAPHY

Laurie Hogin received a B.F.A. from Cornell University in 1985, and M.F.A. from The School of the Art Institute of Chicago in 1989. She has exhibited extensively, including solo shows at Cedar Rapids Museum of Art; Koplín Del Rio, Los Angeles; Littlejohn Contemporary, New York; Peter Miller Gallery, Chicago; Mint Museum of Art, Charlotte, North Carolina; Momenta Art, Brooklyn; and Schroeder Romero Gallery, New York; and group exhibitions at Addison Gallery of American Art, Andover, Massachusetts; Contemporary Art Center, New Orleans; DeCordova Museum; Delaware Center for Contemporary Art, Wilmington; Museum of Contemporary Art, Chicago; Norton Museum of Art, Palm Beach, Florida; and Opus Art, Newcastle, England. Hogin is Professor and Chair of Painting and Sculpture, University of Illinois at Urbana-Champaign.

More on the artist: <http://lauriehogin.com/>



ISABELLA KIRKLAND

(b. 1954 Old Lyme, Connecticut)

lives in Sausalito, California

Descendant, Ascendant, Back, Gone, 2008

from the *Taxa Series*

digital prints, 35 x 26 inches each

Gone, 2008, digital print, 35 x 26 inches

The 68 species portrayed in *Gone* have all been thought extinct since the mid-19th century, some just in the last few decades. Tragically, this is often the result of human intervention, as with the great auk, represented here by its egg. This large penguin-like bird was famously over-hunted to extinction in the 1840s. Yet science must also accommodate uncertainty. The Hula painted frog, native only to Israel, was also thought extinct until 2011 when it unexpectedly reappeared, prompting a rare but not impossible change in its status. — *Isabella Kirkland*

Isabella Kirkland's *Taxa* series includes six prints and together they depict nearly 400 species. Almost every plant or animal is measured, photographed, drawn, and observed first hand, either live or from preserved materials in museums. *Taxa* was first created as paintings, with each species rendered actual size. Kirkland spent a year working on translating the paintings into digital prints, which are ¾ scale. There are six prints in the series, the two not on view are *Collection* and *Trade*.

*An artist working in the classical naturalistic tradition of John James Audubon and other wildlife painters, Isabella Kirkland subtly bends the form to address the ecological challenges facing the world in the age of global warming. Her paintings, which often fuse the style of Dutch Master still lifes with outdoors tableaux for a dreamlike effect, offer tender interactions of plants and animals—shadowed by the understanding that this garden of earthly delights is in flux, and impermanent.*³

Kirkland was first exposed to the behind-the-scenes workings of a natural history museum when she signed up for an Introductory taxidermy course at the California Academy of Sciences in 1978. She began researching for *Taxa* in the academy's Natural History Museum in the 1990s, fusing her interests in both art and nature's species. This series underscores the importance of biodiversity and draws attention to environmental degradation and the human impact on other species.

"I don't want to be a scientific illustrator", says Kirkland. "I really want to talk to a different audience with this work. I want to celebrate this stuff and get people interested in it. You can't protect something if you don't value it or know what it's for."

BIOGRAPHY

Isabella Kirkland is a trained taxidermist and amateur scientist. She studied at Guilford College, Worcester Museum School, Virginia Commonwealth University, and San Francisco Art Institute. Kirkland has exhibited extensively, including solo shows at Dayton Art Institute, Ohio; Feature Gallery, New York; National Academy of Sciences, Washington, D.C.; St. Louis Art Museum, Missouri; and Sun Valley Center for the Arts, Idaho; and group exhibitions at Davis Museum, Wellesley College, Massachusetts; de Pury & Luxembourg, Zurich; Field Museum of Natural History, Chicago; Harvard Museum of Natural History, Cambridge, Massachusetts; Tucson Museum of Art, Arizona; Wave Hill, Bronx; and Yerba Buena Center for the Arts, San Francisco. She is a research associate at the California Academy of Sciences.

More on the artist: <http://www.isabellakirkland.com/>

³ Johnson, Ken. "ISABELLA KIRKLAND: 'Nova.'" *The New York Times*, The New York Times, 9 June 2011, www.nytimes.com/2011/06/10/arts/design/isabella-kirkland-nova.html.

NukeNOtes is a social sculpture that transforms my anger into public interruptions. The project focuses on public lands with a rich history of tourism and outdoor recreation, the grand landscapes of the National Park System. Yet historically many of these pristine public lands and their surrounding areas have been exploited by extractionary industries – including uranium mining and milling. *NukeNOtes* address the health, environmental and economic impact of our nuclear legacy sites that are adjacent to National Parks. Originally created as takeaway infographics that look like National Park brochures, Nuke NOtes were made available to visitors by placing them into park visitor center rack holders.

Using art and design as vehicles, I am creating and distributing a series of printed "alternative fact sheets" (based on NPS brochures originally designed by Massimo Vignelli), that deal with the health, environmental and economic impact of nuclear legacy sites adjacent to specific National Parks. *NukeNOtes* draw attention to the use, misuse and commodification of our public lands by activities that produce serious environmental and health effects. — *Eve Andrée Laramée*

Eve Andrée Laramée's work applies overlapping and interconnected artistic exploration and scientific investigation. She is interested in the ways in which cultures use science and art as vehicles to construct belief systems. For this exhibition, Laramée created a *Nuke NOtes* focusing on the decommissioned Maine Yankee Nuclear Power Plant, and enlarged them for display. Brochure size versions are also available in the adjacent brochure rack.

BIOGRAPHY

Eve Andrée Laramée received a B.A. from San Diego State University in 1978, and M.F.A. from the San Francisco Art Institute in 1980. She has exhibited extensively, including solo shows at Museum of the American Philosophical Society, Philadelphia; Delaware Center for the Arts, Wilmington; Emory University Art Gallery, Atlanta; M.I.T. List Visual Arts Center, Massachusetts Institute of Technology, Cambridge; and Wave Hill, Bronx; and group exhibitions at Boulder Museum of Contemporary Art, Colorado; Daejeon Museum of Art, South Korea; Gerald Peters Gallery, Santa Fe; High Museum of Art, Atlanta; Klingspor Museum, Offenbach, Germany, MASS MoCA, North Adams; Museum of Modern and Contemporary Art, Geneva, Switzerland; Santa Fe Art Institute, and Zendai Museum of Modern Art, Shanghai.

More on the artist: <http://home.earthlink.net/~wander/index.html>



EVE ANDRÉE LARAMÉE

(b. 1956 Los Angeles)

lives in Brooklyn and Santa Fe, New Mexico

Maine Yankee Nuclear Power Plant,

NukeNOtes, 2018

Yucca Nuclear Waste Repository,

NukeNOtes, 2013

Atlas Uranium Mill (Arches National Park),

NukeNOtes, 2012

social sculptures

endless multiples, digital printing on paper

Maine Yankee Nuclear Power Plant,

NukeNOtes, 2018



MICHAEL LIGHT

(b. 1963 Florida), lives in San Francisco

Bikini Atoll, 2003, big aerial book, pigment prints

36 x 44 inches (open), + stand

Black Mountain, 2012, big aerial book, pigment

prints, 36 x 44 inches (open), + stand

Bikini Atoll, 2003 (Top, detail, below, book)

Bikini Atoll. The ships they chose were these giant wartime icons, and they were bombed both from the air, with the Able test, and from 90 feet underwater, by the Baker test. The Baker test gave us the most spectacularly iconic images of Bikini: a water column being blasted up into the sky with the Wilson bell cloud around it that we all know so well.

Those ships are 180 feet down at the bottom of Bikini Lagoon, to this day. They were functional at the time, and they were fully loaded with weaponry and fuel. They were unpopulated, although there were farm animals chained to the decks of the ships. So it's creepy.

The Bikini Atoll was subjected to human gestures that are almost inconceivably violent.

Bikini Atoll is still radioactive and still uninhabited to this day, but, yes, you can go there. As long as you don't drink the water or eat the coconuts—anything that actually comes in contact with the soil, which has a layer of Cesium-137 in it—then you're fine. — *Michael Light*

Michael Light is a photographer focused on the environment and how contemporary American culture relates to it. For his large books of aerial imagery, Light photographs over both settled and unpopulated areas of American space, pursuing themes of mapping, vertigo, human impact on the land, and various aspects of geologic time and the sublime. He has photographed subjects including cities, coal mines, highways, motocross parks, oil derricks and natural gas fields, highways, and trailer parks.

Black Mountain focuses on an exclusive development outside of Las Vegas, Nevada, where between 2004 and 2008, developers spent \$250,000,000 on a "...a spectacular and unprecedented 664-acre orgy of mountaintop removal..." blasting 313 lots out of the mountain that abut with Sloan Canyon National Conservation Area, and which have been dormant since the recession of the same year.

BIOGRAPHY

Michael Light received a B.A. from Amherst College in 1986, and M.F.A. from the San Francisco Art Institute in 1993. HE has exhibited extensively internationally, including solo shows at Galerie Luc Bellier, Paris; James Danziger Gallery, New York; Hayward Gallery, London; Hosfelt Gallery, San Francisco; Craig Krull Gallery, Santa Monica; Museum of Contemporary Art, Sydney; San Francisco Museum of Modern Art; and Galerie Michael Wiesehoefer, Cologne; and group exhibitions at Art Gallery of Ontario; J. Paul Getty Museum, Los Angeles; Kunsthalle Basel, Switzerland; LA County Museum of Art, Los Angeles; MASS MoCA, North Adams; Musee des Beaux Arts de Bordeaux; Museum der Moderne, Salzburg; Museum of Modern Art, New York; Nederlands Fotomuseum, Rotterdam; and Victoria & Albert Museum, London.

More on the artist: <http://www.michaellight.net/>



NATHALIE MIEBACH

(b. 1972 Zeven, Germany)

lives in Boston

The Ghostly Crew of the Andrea Gail

2011, reed, wood, data

72 x 36 x 60 inches

The Ghostly Crew of the Andrea Gail, 2011

Hypothetical models of extremes gain freakishness to them when they actually play themselves out in nature. In October 1991, an event meteorologists still refer to as "The Perfect Storm" entered the Gulf of Maine. A low-pressure system hovering over Nova Scotia, an energy system coming from the Great Lakes, and a dying hurricane near Bermuda called Grace, formed together to create an enormous storm called the "Halloween Storm" that eventually developed into another hurricane. — *Nathalie Miebach*

Nathalie Miebach's work focuses on the intersection of art and science, and visually articulating scientific observations. Using the methodologies and processes of both disciplines, she translates scientific data related to meteorology, astronomy, and ecology into woven sculptures, installations, and musical weather scores. Miebach uses basketry materials and processes, everyday and crafter's materials. In her sculptures, she identifies scientific data as part of the medium. In so doing, she expands the boundaries that science data is visually translated into, giving extreme weather new visual forms.

Miebach developed her creative process, which involves using elements like beads and parts of children's toys, while taking astronomy classes at Harvard at the same time that she was learning basket weaving from a local artisan. "Astronomy was both fascinating and frustrating to me," she explained. "I wasn't able to get a real sense of the time and space dimension we talked about in class because everything we looked at was on the two-dimensional plane of the slide projection. At some point I realized that I could use basket weaving as a three-dimensional grid to translate astronomical data to get a more tactile, physical sense of what I was learning in class."⁴

BIOGRAPHY

Nathalie Miebach received a B.A. from Oberlin College in 1995, M.S. from Massachusetts College of Arts in 2002, and M.F.A. from Massachusetts College of Art in 2006. She has exhibited extensively, including solo shows at Circa Gallery, as part of the *8th Biennale Nationale de Sculpture Contemporaine*, Montreal; Craft and Folk Art Museum, Los Angeles; Denison Museum, Denison University, Granville, Ohio; Fine Arts Work Center, Provincetown, Massachusetts; Fuller Craft Museum, Brockton, Massachusetts; Society of Arts and Crafts, Boston; and group exhibitions at Akron Art Museum, Ohio; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Frist Center for the Visual Arts, Nashville; Miller Yezerski Gallery, Boston; Minneapolis Institute of Arts; Mundaneum Museum, Mons, Belgium; and University of Richmond Museum.

More on the artist: <http://nathaliemiebach.com/>

⁴ "ON VIEW." *The New York Times*, The New York Times, 26 Sept. 2013, archive.nytimes.com/www.nytimes.com/interactive/2013/09/26/t-magazine/Nathalie-Miebach-weather-sculptures.html.

I don't really have a death wish, it just seems that way. For the last eight years my photographs have highlighted a fictional urban landscape "after." An aquarium after a flood, a church after a fire, a beauty parlor after...who knows what. Mankind is gone and what remains are vacant fragments of buildings, a few slowly being reclaimed by nature. These photos began their lives as complex dioramas sculpted out of foam board, paint, plaster and wood. Built in great detail from scratch, the dioramas reflect their previous inhabitants' daily lives. – *Lori Nix*

In the series *The City*, **Lori Nix** and **Kathleen Gerber** depict a future in which human-made environments have been emptied of their inhabitants and reclaimed by nature. For each of these surreal, post-human scenes, Gerber constructs an intricate diorama, filled with hand-crafted details, miniature reproductions, and subtle humor. Nix then stages the scene with dramatic lighting and captures it in a photograph.

Nix and Gerber's photographs are unsettling. They focus on familiar settings: subway trains, laundromats, classrooms, and shoe stores. In their images, the built environment no longer performs its civilizing function, and the world they depict has returned to what it was for eons, one without the presence of humans. And based on the relative speed nature will likely reclaim human spaces and obliterate our structures, these are imagined "snapshots" soon after our demise and early in the transition to a post-human world that will obliterate evidence of our existence relatively quickly.

BIOGRAPHY

Lori Nix received a B.F.A. from Truman State University in 1993, and attended Graduate School at Ohio University. Kathleen Gerber received an A.A. from Parkland College in 1987, B.F.A. from Illinois State University in 1991, and M.F.A. from Ohio State University in 1993. They have exhibited extensively, including solo exhibitions at Clapart Gallery, New York; Catherine Edelman Gallery, Chicago; Galerie Klüser, Munich, Germany; G. Gibson Gallery, Seattle; Galería Layendecker, Canary Island, Spain; Museum Schloss Moyland, Bedburg-Hau, Germany; and Toledo Museum of Art; and group exhibitions at Apex Art, New York; Center for Photography at Woodstock, New York; DiverseWorks, Houston; George Eastman House, Rochester; Gallery 44, Toronto; Galería Layendecker, Canary Island, Spain; Museum of Arts and Design, New York; and Paci Contemporary, Brescia, Italy.

More on the artists: <http://www.lorinix.net/>

LORI NIX/KATHLEEN GERBER

(b. 1969, Norton, Kansas/

b. 1967 Belleville, Illinois)

live in Brooklyn

Subway, 2012, archival pigment print

40 x 50 inches

Laundromat at Night, 2008

archival pigment print, 40 x 50 inches

Subway, 2012



JAN PIRIBECK

(b. 1951 Christopher, Illinois)

lives in Portland, Maine

Infographics: ECInfographic01 - 04, 2015

digital prints on adhesive backed paper

36 x 48 inches each

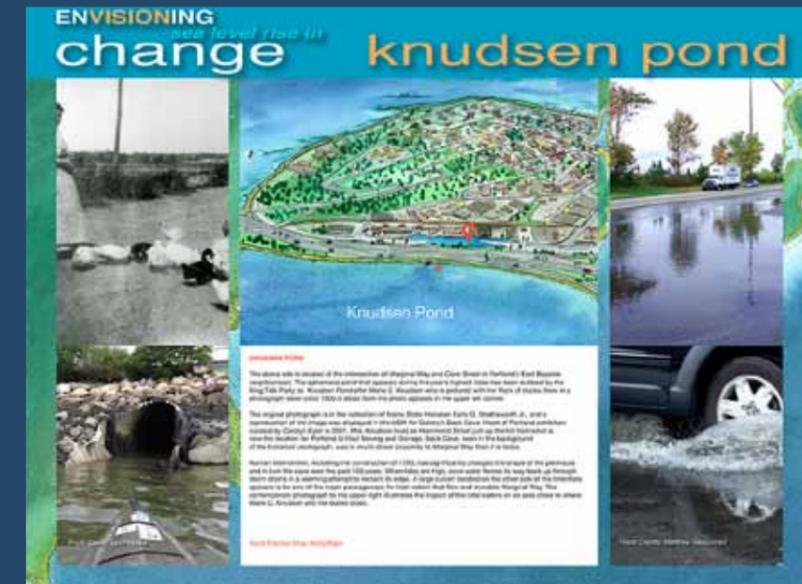
Knudsen Pond Triptych, 2014, digital photo

light boxes with solar powered generator

from the *Envisioning Change Project*, 2013-

Envisioning Change Project,

ECInfographic03, 2015



For the past decade my work as an artist has been based upon establishing new relationships between the Arts, Humanities and the field of Geographic Information Science. My work blends personal expression with objective views of natural and built environments. Often, I work collaboratively in the capacity of directing cultural projects for varied communities. The projects include components such as: exhibitions, displays, interventions, performances and other public presentations. – *Jan Piribeck*

Much of **Jan Piribeck's** work in recent years has included a series of projects that fuse art and GIS (Geographic Information Science). She established the Digital Art Concentration offered by the USM Art Department and often works with scientists and students on collaborative research/creative projects that merge art, science, and technology. Additionally, she is a founding member of the *King Tide Party* artists' collective, whose work centers on public observations and interactions with high annual tides.

The ongoing *Back Cove Project* is one such collaborative in which Piribeck serves as project director, and includes a cartographer, community planner, GIS consultant, technologist, and graduate students. The project utilizes digital technologies including GIS and GPS to explore the ways in which artists and scientists record and interpret the landscape. Piribeck starts by walking the area around Portland's Back Cove, experiencing the physicality of the landscape, and making observations. She follows this by engaging the team, then creates virtual representations, photographs, and infographics.

For Anthropocenic, a King Tide event will occur on Wednesday, February 20 at 11:18am. The museum staff and I are planning a program for the Bates community that will likely include a shuttle bus from the museum to Portland to hear a program at the Gulf of Maine Research Institute, then attend a King Tide party, which will culminate at the moment of the highest high tide. – *Jan Piribeck*

BIOGRAPHY

Jan Piribeck received a B.A. from Southern Illinois University, Carbondale in 1973, and M.A. and M.F.A. from Northern Illinois University, Dekalb in 1981 and 1983. She creates installations, events, and exhibitions, including installations at *Eco-Arts Festival*, Dunes Edge, Cape Cod; *Blue Wrap Wave*, Bayside Trail, Portland; at Pedvale Open-Air Art Museum, Sabile, Latvia; collaborative events including the ongoing *Envisioning Change: Sea Level Rise in Casco Bay*, Portland, 2013-; ongoing *King Tide Party* events, 2013-; (*in*) *Undation* a climate change public awareness campaign, 2010-11; at École Supérieure des Beaux Arts, Le Mans, France; and exhibitions at Aucosisco Gallery, Portland, Center for Maine Contemporary Art, Rockland; Memorial Hall, Harvard University, Cambridge; and Ivonna Veiherde Gallery, Riga, Latvia. She is Professor of Art, University of Southern Maine.

More on the artist: https://usm.digication.com/jan_piribeck/Home//

Salt, carbon and water are distinct materials present in the tidal flats and also in our own bodies.

— Julie Poitras Santos



JULIE POITRAS SANTOS

(b. 1967 Bangor, Maine)
lives in Portland, Maine
Chronicle of Mud, 2018
video, 19:28 minutes

Chronicle of Mud, 2018

Julie Poitras Santos created the video *Chronicle of Mud* for *Anthropocenic*, a region-specific work, sited in the Sprague River intertidal zone and salt marshes at the Bates-Morse Mountain Conservation Area on the Phippsburg peninsula in Maine. Using field work/study, research in archives and incorporating images and text from an array of varied sources, Poitras Santos investigates the intersections, parallels and metaphors drawn between human memory/ies and the carbon sequestration processes.

Carbon is the basic building block to most cells in the body, due in part to its ability to bond with many elements. It makes up 18% of the human body and is a key factor in both cell respiration and in the respiratory system. When a plant or animal dies, the radiocarbon present in the life form begins to decrease: carbon dating is a method for determining the age of an object containing organic material. Carbon dioxide is naturally captured from the atmosphere through biological, chemical and physical processes. Carbon sequestration is a term used to refer to the large-scale storage of carbon within natural (or manmade) reservoirs called "carbon sinks." Wetlands provide important carbon sinks, storing nearly 15% of the world's carbon. Poetically speaking, we might consider this long-term storage to be a kind of memory embodied by the earth, or a kind of library.

In *Chronicle of Mud*, Poitras Santos invites the viewer ...to read a series of signs in a narrative in which the river becomes as much of a character in this story as the human one. The work asks us to imagine the world long before us, when sea level was at an astounding 75 meters above the current level, and the possibility of a future world without us.

The audio text in Chronicle Of Mud is a hybrid essay written in fragments culled from many sources and amplified and enlarged by an original piece of poetic fiction woven within the fragments. The sources include an essay by Emma Sewall who lived in the area in the early 1900s, texts detailing the local geological history including work by geologist Beverly Johnson on the ecogeomorphology of the salt marshes, The Storyteller by Walter Benjamin, and a poem by Medbh McGuckian, The Appropriate Moment. -Julie Poitras Santos

BIOGRAPHY

Julie Poitras Santos received a B.S. from Tufts University in 1990, M.F.A. from University of Colorado at Boulder in 2000, and M.F.A. from Stonecoast Creative Writing program in 2013. She has exhibited extensively, including solo exhibitions and collaborative work at Centre for Contemporary Culture in Barcelona, Spain; Institute for Contemporary Art, Maine College of Art Museum of Contemporary Art in Denver; Reykjanesbaer Art Museum, Iceland; Urban Institute of Contemporary Art, Grand Rapids, Michigan; and group exhibitions opening in late 2018 at the Queens Museum, New York, and Center for Maine Contemporary Art, Rockland. She has attended numerous residencies and created performances and projects throughout the U.S. and Europe. She is Assistant Professor of MFA in Studio Art + Sculpture at Maine College of Art, Portland, Maine.

More on the artist: <http://juliepoitrassantos.com/home.html>

The film is devoid of exaggerated disaster-film drama and intentionally resists categorisation as a documentary or as an art film. *Flooded McDonald's* hints at the consumer-driven power and influence and impotence of large multinational companies in the face of climate change, questioning with whom ultimate responsibility lies. — Superflex

The disquieting *Flooded McDonald's*, a film by **Superflex** (Rasmus Nielsen, Jakob Fenger and Bjørnstjerne Christiansen), is a documentary film that offers no explanation. At first, a spill of water leaks under the doors. Soon, however, it becomes clear that this is a deluge. As the restaurant fills with water and various items, such as food, utensils, and Ronald himself, float or submerge in the rising water, the viewer is left to respond to an event that is at once humorous and calamitous.

*Superflex wanted to depict a critique of the increasing flow of consumerism into people's lives, so they built a working replica of a McDonald's restaurant and flooded it with water. Empty of any presence save abandoned meals, the 20 minute video has a classic eerie quality combined [sic with] moments of humor (a plastic Ronald McDonald bobbing across the restaurant), as water fills the fast food joint. Compositionally, the art of the piece shines through in its visuals while watching the slow destruction take place to a soundtrack of running water that conjures up various political meanings on its own.*⁵

Superflex describe their projects as *Tools*, as proposals that invite people to participate in and communicate the development of experimental models that alter the economic production conditions. Often their projects are related to economic forces, democratic production conditions, and self-organization.

BIOGRAPHY

Superflex was founded in 1993 by Bjørnstjerne Reuter Christiansen (B. 1969), Jakob Fenger, (B. 1968), and Rasmus Nielsen (B. 1969). They have exhibited extensively internationally including solo shows at Galerie von Bartha, Scansf, Switzerland; Brooklyn Museum, New York; Hayward Gallery, London; Hirshhorn Museum and Sculpture Garden, Washington, DC; Museum of Tomorrow, Rio De Janeiro; Niels Stærk Gallery, Copenhagen, Denmark; 21st Century Museum of Contemporary Art, Kanazawa, Japan; at biennales in Berlin, Gwangju, South Korea, Marrakech, Morocco, Shanghai, Sharja, United Arab Emirates, Singapore, and Taipei; and group exhibitions at Gemeentemuseum, The Hague, Netherlands; Paul Kasmin Gallery, New York; Museum of Modern Art, New York; Queensland Art Gallery, Australia; and Yerba Buena Center for the Arts, San Francisco.

More on the artist: <http://superflex.net/>

⁵ "Superflex: Flooded McDonald's." *Designboom | Architecture & Design Magazine*, 3 Apr. 2011, www.designboom.com/art/superflex-flooded-mcdonalds/.



SUPERFLEX

(founded 1993)

artist group from Denmark
Flooded McDonald's, 2009
film, 21 minutes

Flooded McDonald's, 2009 (still)



MAIKA'I TUBBS

(b. Honolulu, Hawai'i)

lives in Brooklyn, New York

Attempted Returns to Sender, 2018

found plastic, paper

60 x 60 inches

Attempted Returns to Sender, 2018

My work deals with contemporary issues that we as Hawai'ians have to deal with in our everyday lives. I don't use traditional materials. I don't use traditional techniques. But I am fully confident that I am guided by my ancestors to make the things I am making. I use their ingenuity and their concepts to form the objects I am making. – *Maika'i Tubbs*

Maika'i Tubbs uses found detritus to create sculptures and installations that address themes such as ecology, resource consumption, and obsolescence. His recent work draws upon the geological discovery of plastiglomerate, a fusion of micro plastic, rock, sand, coral, and wood. The abundance of these human-made hybrids found along the coastline of Hawai'i Island presents an indicator of humankind's environmental impact as well as a shift in the concept of nature itself. Tubbs creates his own version of these stones from the detritus of urban city life and slices them open to expose the intricate layers of cardboard, paper, plastic containers, shopping bags and fragments within them. As objects, they serve as traces of the waste material landscape that helped forge them and also as future fossil records. His process-oriented work reflects honest observations of unnatural familiarity influenced by the blurred boundaries between organic and artificial life.

BIOGRAPHY

Maika'i Tubbs received a B.F.A. from the University of Hawai'i at Mānoa in 2002, and M.F.A. from Parsons The New School of Design in 2015. He has been Artist in Residence at Museum of Arts and Design, New York, and Trading Post, Banff Centre, Alberta, Canada, and received awards from Honolulu Academy of Arts, Native Arts & Cultures Foundation, and Hawai'i State Foundation on Culture and the Arts. Tubbs has exhibited at Centre des Métiers d'Art, Papeete, Tahiti; Contemporary Museum of Honolulu; Hawai'i State Art Museum, Maui; Honolulu Museum of Art; The Kitchen, New York; Landesmuseum Hannover, Hanover, Germany; Mark's Garage, Honolulu; National Gallery of Canada, Ottawa; National Museum of the American Indian & Transformer Gallery, Washington D.C.; Tokyo University Yuga Gallery; and Wing Luke Museum, Seattle.

More on the artist: <http://www.maikaitubbs.com/>

PROGRAMMING

Saturday, October 27

7pm, Olin Concert Hall

Otis Lecture, Elizabeth Rush,

***On Rising: Exertion, Activism and Art
in the Age of Climate Change***

8:30pm, Museum of Art

Opening Reception, Anthropocenic exhibition

Thursday, November 8

7pm, Olin 105

Movie Screening:

***Human Flow, 2017*, directed by Ai Weiwei**

Monday, November 12

7pm, Olin 105

Panel Discussion,

artists **Sammy Baloji, and Maika'i Tubbs;**

and **Leslie Hill, Associate Professor,**

Gender and Sexuality Studies;

Patrick W. Otim, Assistant Professor History

Environmental Degradation & Histories of Colonialism

Thursday, November 15

7pm, Olin 105

Movie Screening:

Manufactured Landscapes, 2007

directed by **Jennifer Baichwal**

Winter Semester:

A series of panel discussions and other events are planned for winter semester. Visit the website and request email announcements (aodom@bates.edu) for information about additional programming.

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IMAGE CREDITS

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Ursula Biemann Courtesy of the Video Data Bank at The School of the Art Institute of Chicago
Lori Nix/Kathleen Gerber courtesy of the artists and Clampart Gallery, New York
Michael Light courtesy of the artist and Danziger Gallery, New York
All other works are courtesy of the artist

EXHIBITION GUIDE

Dan Mills, author
Victoria Blaine Design Associates

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Bates | Museum of Art

Olin Arts Center | 75 Russell Street, Lewiston, Maine 04240

“Geologists have been exploring the idea of whether the Holocene, the geological period that began after the end of the last ice age around 12,000 years ago, has been replaced by the Anthropocene. Derived from a Greek word for “human,” this potential new epoch is defined as one in which our impact on the world has been so acute that it is in the geologic evidence...”

