

The background is a muted, sepia-toned illustration of a river scene. A person is visible in a small boat on the water. A thick, black, hand-drawn brushstroke cuts diagonally across the upper half of the image. The overall style is artistic and textured.

a RIBBON of QUICKSILVER

Art & the Environment on the Kankakee River

artworks by Jon Seals & Scott Aaron Dombrowski
with scientific contributions by Brianna Munnich
Foreword by Timothy Cahill

A Ribbon of Quicksilver:

Art & the Environment on the Kankakee River

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Meanders, oxbows, and the intimacy of vision

First thoughts on A Ribbon of Quicksilver

By Timothy Cahill

All Narnia, many-colored with lawns and rocks and heather and different sorts of trees, lay spread out before them, the river winding through them like a ribbon of quicksilver. — C.S. Lewis

I have never seen the Kankakee River, never watched it flow or touched its waters. The closest I've come was decades ago, on an overnight train from Albany to Chicago. Looking at Google Maps now, I see that in the bleary morning after a sleepless night, I passed within a mile of the river's headwaters, south of South Bend. Later, traversing desolate Hoosier fields, my Amtrak coach crossed a narrow, ruler-straight canal that cuts through northwest Indiana, heading for the Kankakee. On the map, I follow the river's southwest course through rural Indiana to where it crosses the Illinois line, then meanders another thirty miles to a point just south of the city of Kankakee. There, the river makes a dramatic bend and, pointing north now, winds past state parks and subdivisions, wildlife preserves and river towns, to where in a wide confluence it meets the Des Plaines River, becomes the Illinois River, and ultimately feeds the Mississippi.

I've never seen the Kankakee River, but it lives in my imagination through the art of Jon Seals and Scott Aaron Dombrowski. Jon's paintings and Scott's cyanotypes transport me to its banks and open a window to its history. The river they've drawn their inspiration from is, of course, part of the same waterway the railroad carried me near all those years ago. Then again, it's not. For more than a century there have been, in

a very real sense, two Kankakee Rivers, one in Indiana, and another that rolls through Illinois. The latter looks much as it always has, a snaking, sandy-bottomed stream of sweeps and twists, wide flats and rushing narrows, supporting a vast diversity of plants and animals, and providing recreation and economic resources for those who live along it. The picturesque presence of this Kankakee is the benefaction of past generations who revered and protected its wild heritage.

In Indiana, the legacy is far different. There, for most of human habitation, what we call the Kankakee River was the main watercourse through the largest continuous wetland in North America. The "Grand Kankakee Marsh" encompassed some 400,000 acres, a lush and complex ecosystem of clear water and swampland, aquatic plants, hardwood stands, fish, insects, reptiles, birds, and animal life. The marsh sustained and nurtured the Native American tribes who dwelled there, and supplied food, timber, and pelts to the early European explorers. As exploration gave way to settlement, the abundance and splendor of the Grand Marsh paled beside the fertile farmland that homesteaders and speculators envisioned beneath it. By the 1880s, large steam dredges were developed that made it feasible to drain the whole of the wetland by "channelizing" the Kankakee River and its tributaries. Throughout the next four decades, the river's natural system of "meanders, oxbow lakes, sloughs, and bayous" were excavated and straightened into an obedient network of channels and trenches.

"Ditching," they called it. In South Bend, the first trickles of the Kankakee River run into the Dixon Ditch, which angles south until it intersects with Geyer Ditch outside Crumstown, where maps first give the river a name. Geyer Ditch, the same linear trough my train crossed farther north, supplanted a corkscrew brook visible on an 1863 map as Grapevine Creek. Naturalists have estimated that ditching the Kankakee wetlands permanently reduced North America's waterfowl population by a third. An artist who watched the river's destruction from the time he was a boy wrote in middle-age, "Fields of corn and wheat stretch over the reclaimed acres, for the utilitarian has triumphed over beauty and nature's providence for his wild creatures.

The destruction of one of the most valuable bird refuges on the continent has almost been completed, for the sake of immediate wealth. The realization of this great economic wrong must be left to future generations.”

An economic wrong, and an environmental one. Almost since the day dredging was completed, the land has registered its unintended consequences. Among the negative outcomes is the continual movement of silt sand from the Indiana side into the Illinois river. As Brianna Munnich reports in this catalog, these sediment deposits “have had a major impact on the composition, species diversity, and even the shape of the Kankakee River.”

Must we forever burden future generations with the sediments of the past? We are heirs to the legacy of Genesis 1:26: God said, “Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the birds of the sky, and over the livestock, and over all the earth, and over every creeping thing that creeps on the earth.” But how should we interpret this granting of “dominion”? Since the seventeenth century, the standard reading has been unrestrained ownership. In the words of Bob Dylan: Man thinks ‘cause he rules the earth he can do with it as he please. Since the 1970s, however, a growing body of scholarly exegesis has recast the Bible verse, not as a sanction for plunder, but as a command for nurture, careful management, caretaking—in a word, stewardship.

Thomas Aquinas regarded the natural world as “a certain kind of art, i.e., the divine art, impressed upon things, by which these things are moved to [their] end.” Human artists recapitulate the original act of creation, and so partake, however infinitesimally, in divine mind. Art becomes an act of stewardship when it seeks not purely to imitate, which is mimicry, nor merely to express oneself, which risks idolatry, but to participate in a quality of attentiveness that is as contemplative as it is analytic, with a certain abeyance of will so selfless and still we might call it love.

The art of Jon Seals and Scott Aaron Dombrowski participates quite literally with the waters of the Kankakee. Jon's paintings begin with samples of river water and sediment collected from various sites up and down its banks. These samples, stored in clear mason jars, exhibit a range of colors determined by the organic and mineral content of each location. Working on the floor, Jon soaks, drips, brushes, smears, and splatters the river water onto white watercolor paper, augmenting the results with acrylic pigments and powdered mica. The finished works, though "abstract" in the sense of being nonrepresentational, possess an utterly unique specificity of place and time. Their realism is a product not of rendering, but immersion.

Scott's cyanotypes achieve the opposite effect: their tangibility slouches toward abstraction. Cyanotypes, with their distinctive Prussian blue hue, require neither camera nor film (or pixel); the picture is created directly on sensitized paper impregnated with a specialized chemical solution. Natural or man-made detritus found in and on the river is placed on the prepared paper and pressed under glass and the package exposed in the sun. The paper is developed on the spot by submerging it in the moving water, and you feel that moment of baptism in the finished image. It's as if the river is seeing itself through the lens of its own essence.

Through their art, Scott and Jon induce a state of "affective union" in the viewer, in which the river exists simultaneously as itself, a physical entity, and as an apparition of the vitality that animates all creation. In the intimacy of their vision, the Kankakee River emerges not merely as subject, but as source. It becomes the "ribbon of quicksilver" C.S. Lewis described as the river that flows through paradise.

Timothy Cahill is an essayist and art critic from Albany, New York. Much of his writing examines the interplay of art, ethics, and theology.

¹ C.S. Lewis, *The Chronicles of Narnia, Book One: The Magician's Nephew* (New York: HarperCollins, 1955/1983), 159.

² J. Loreena Ivens, Nani G. Bhowmik, Allison R. Brigham, David L Gross, "The Kankakee River Yesterday and Today" (Champaign, IL: Illinois Department of Energy and Natural Resources, 1981), 2.

³ Earl H. Reed, *Tales of a Vanishing River* (New York: John Lane Company, 1920), 27-28. Via Project Gutenberg, <https://www.gutenberg.org/files/61017/61017-h/61017-h.htm>, retrieved March 15, 2022.

⁴ Bob Dylan, "License to Kill," *Infidels* (Columbia, 1983).

⁵ Thomas Aquinas, *Commentary on Aristotle's Physics, II:14*. <https://isidore.co/aquinas/Physics.htm>

⁶ Karl F. Morrison, "I Am You": *The Hermeneutics of Empathy in Western Literature, Theology, and Art* (Princeton, N.J.: Princeton University Press, 1988), 299.

A RIBBON OF QUICKSILVER | AN INTRODUCTION

A Ribbon of Quicksilver began with an acknowledgment of the similarities between the artistic approaches of Jon Seals and Scott Aaron Dombrowski. Despite disparate mediums, both artists work with very similar themes. Both artists engage in regional explorations of the environment and experiment with varied, often panoramic formats: Jon explores abstracted forms with natural and environmental materials, while Scott investigates the environment and the human impact through conceptual photographic exploration. Each artist calls the Kankakee River Valley area home and finds it to be a place of inspiration. With a desire to create a collaborative and local project, they began efforts to bring the two mediums together and explore the Kankakee River.

The two visual artists hoped to bring a scientific and objective perspective to the project. They knew that their colleague, Dr. Randal Johnson, ran an annual scientific collection of data exploring the ecology of the Kankakee River. With his expertise to drive this collaborative artistic project, they embarked on this creative journey, backed by the Craighton T. and Linda G. Hippenhammer Faculty Scholarship Fund, a two-year grant to explore Art and the Environment on the Kankakee River.

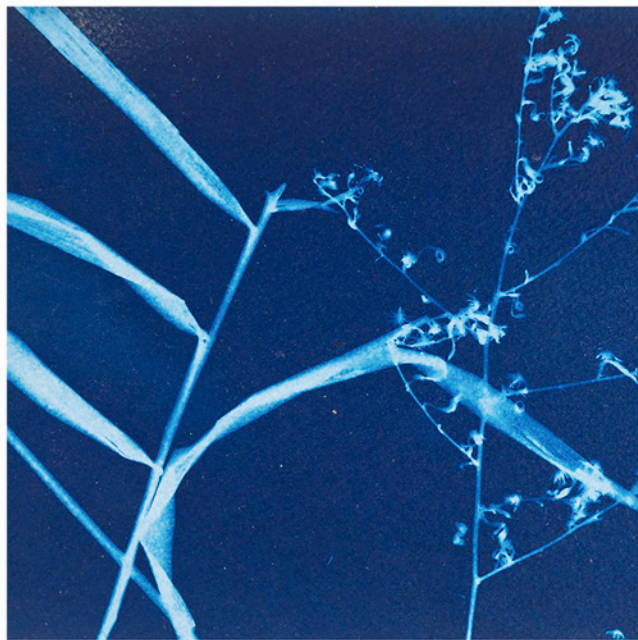


Untitled 40

Jon Seals

Kankakee River dirt and water, acrylic paint, mica
powder, on paper mounted to wood panel

18"x 24", 2020



Untitled #42

Scott Aaron Dombrowski

cyanotype on paper mounted to wood panel

5"x 5", 2020

A RIBBON OF QUICKSILVER | INSPIRATIONS

Mixed Media by Jon Seals

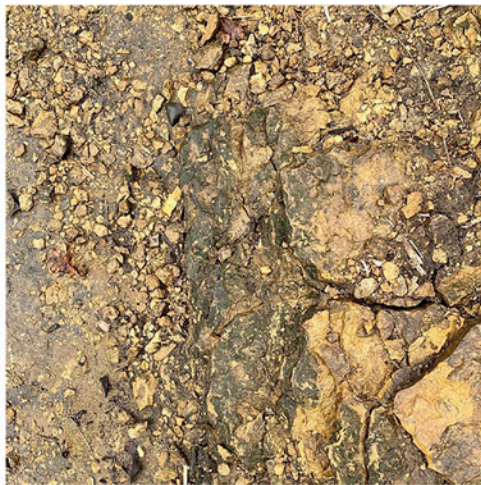
I create mixed-media works with materials harvested directly from bodies of water and land with severe shifts in natural environments. These include the Gulf of Mexico, along Tampa Bay area beaches, and rural Appalachia, primarily in the state of Kentucky—and most recently, the Kankakee River south of Chicago, Illinois where, until a little over a century ago, there was an everglade as large as Florida's. I work directly from the soil, water, and plant life. Artworks are created by pouring, dipping, and combining hand drawn and painted elements using the materials collected.

I've been able to identify surprising connections between seemingly disparate parts of the United States. These materials are collected from where I live and where my family is from. Through site specific soil, sand and water, as well as particular materials, like tobacco and coal, I've been listening and trying to echo the wound and witness of the earth, to see how the environment and its elements give shape to my artistic voice. Throughout my training I've learned ways to use and manipulate my materials, seeking to give order to them. However, I've noticed when my touch is light – when there is less of me, and more of the earth, the result is far more interesting. Early on, I could not get the material control I wanted with my own hands. In desperation I simply dipped paper into a large bucket of sludge - water from Florida's Gulf Coast, mixed with mud and coal dusk from Kentucky. The edge of the dip, where clean paper met the soiled and wet paper, appeared like the ridge of a Kentucky mountain, but also like the roll of an ocean wave against the sky. My two homes became one. I let drip dry, allowing gravity to do its work, and the soil materials catch against the grain of the paper. In several of the works fractal patterns emerge after the materials dry, revealing a barren, dry, land. A scene that recalls bald caps left by the process of mountaintop mining. Of course, this is my own echo, shaped by listening as I let the materials follow their course. But it is a symbiotic relationship, the material voice being shaped by my own temporal and spatial influence too.

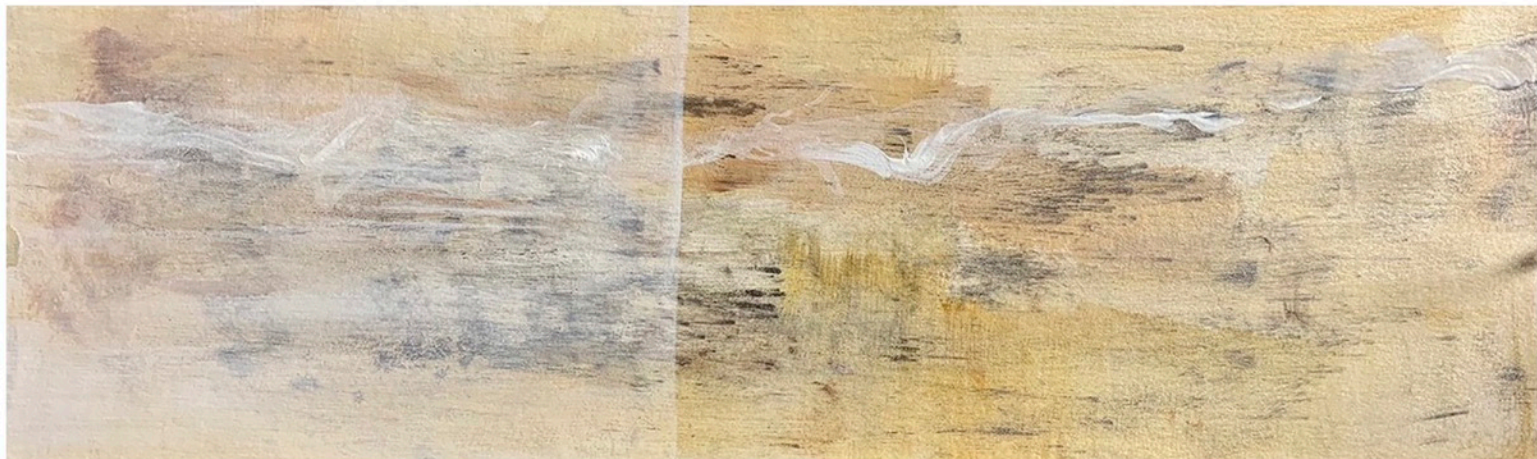


Untitled 30
Kankakee River dirt and water, acrylic paint,
powdered mica, on paper mounted to wood panel
6" x 18", 2020

My recent move to Illinois provided another opportunity to better understand my natural surroundings. For the past few years, I have been developing a new body of work in collaboration with local artists and scientists who have come together to learn more about and bring broader awareness to growing environmental catastrophes that increasingly affecting the entire ecosystem around the nearby Kankakee River. Working with Scott and watching him interpret and document through the photographic process allowed me a new means of artistic exploration. Taking photographs on site visits with Scott along the river, I found uncanny similarities between detailed pictures of the Kankakee River in IL and Tampa Bay, FL. The visual connection was so great that it became difficult to tell where the pictures were taken, confirming the importance of this project to me. Putting mixed-media works and photography in conversation with scientific field research, our project aims to learn from and listen to natural materials, with a hope that viewers will engage the world around them with renewed reverence and care.



Untitled 33, 34, & 36
chromogenic print mounted on wood panel
5" x 5", 2020



Untitled 31
Kankakee River dirt and water, acrylic paint,
mica powder, on paper mounted to wood panel
6" x 18", 2020



Untitled 32
Kankakee River dirt and water, acrylic paint,
mica powder, on paper mounted to wood panel
6" x 18", 2020



Untitled. 38.
Kankakee River dirt and water, acrylic paint,
mica powder, on paper mounted to wood panel
9.5" x 24", 2020



Untitled. 44.
Kankakee River dirt and water, acrylic paint, mica
powder, on paper mounted to wood panel
6" x 6", 2021



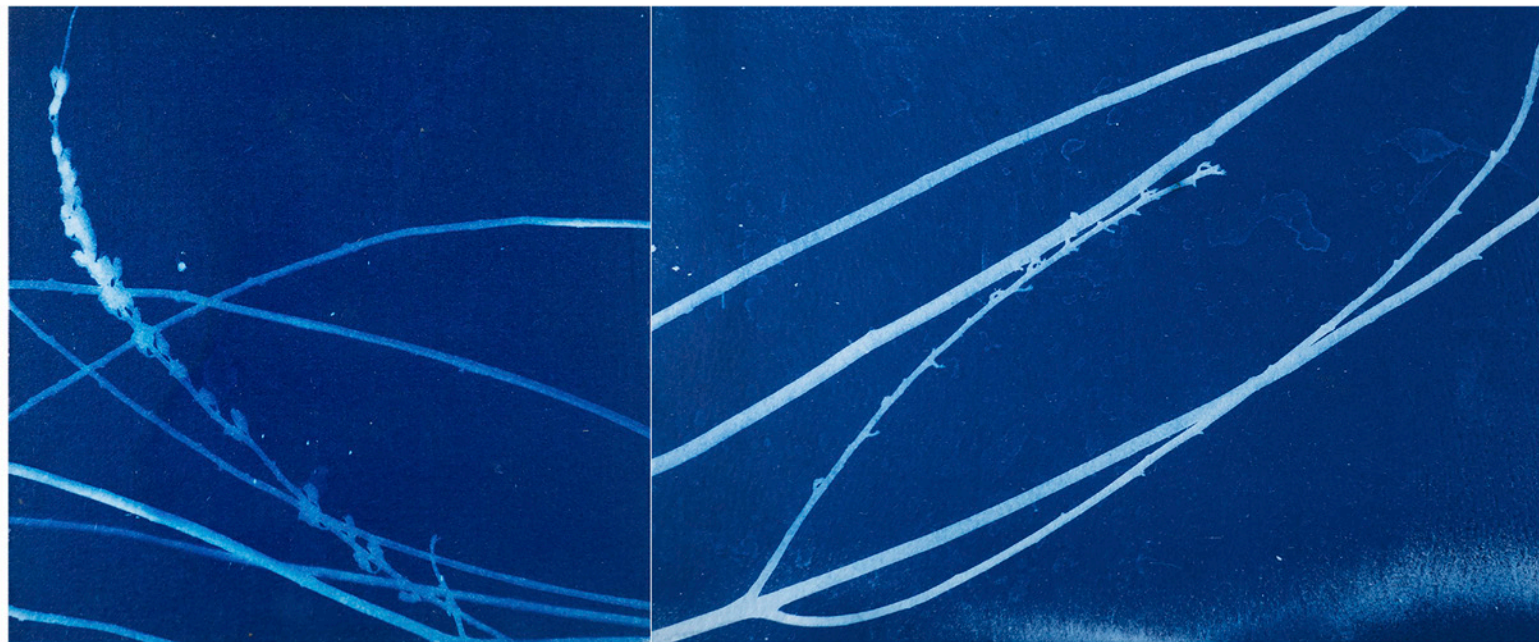
Untitled. 42.
Kankakee River dirt and water, acrylic paint, mica
powder, on paper mounted to wood panel
12" x 12", 2021



Untitled 43
Kankakee River dirt and water, acrylic paint, mica
powder, on paper mounted to wood panel
6" x 12", 2021



Untitled 41
Kankakee River dirt and water, acrylic paint, mica
powder, on paper mounted to wood panel
18" x 24", 2020



Flow . Bike Trail, Bradley
cyanotype on paper mounted to wood panel
5"x 5", 2020

A RIBBON OF QUICKSILVER | INSPIRATIONS

Cyanotypes by Scott Aaron Dombrowski

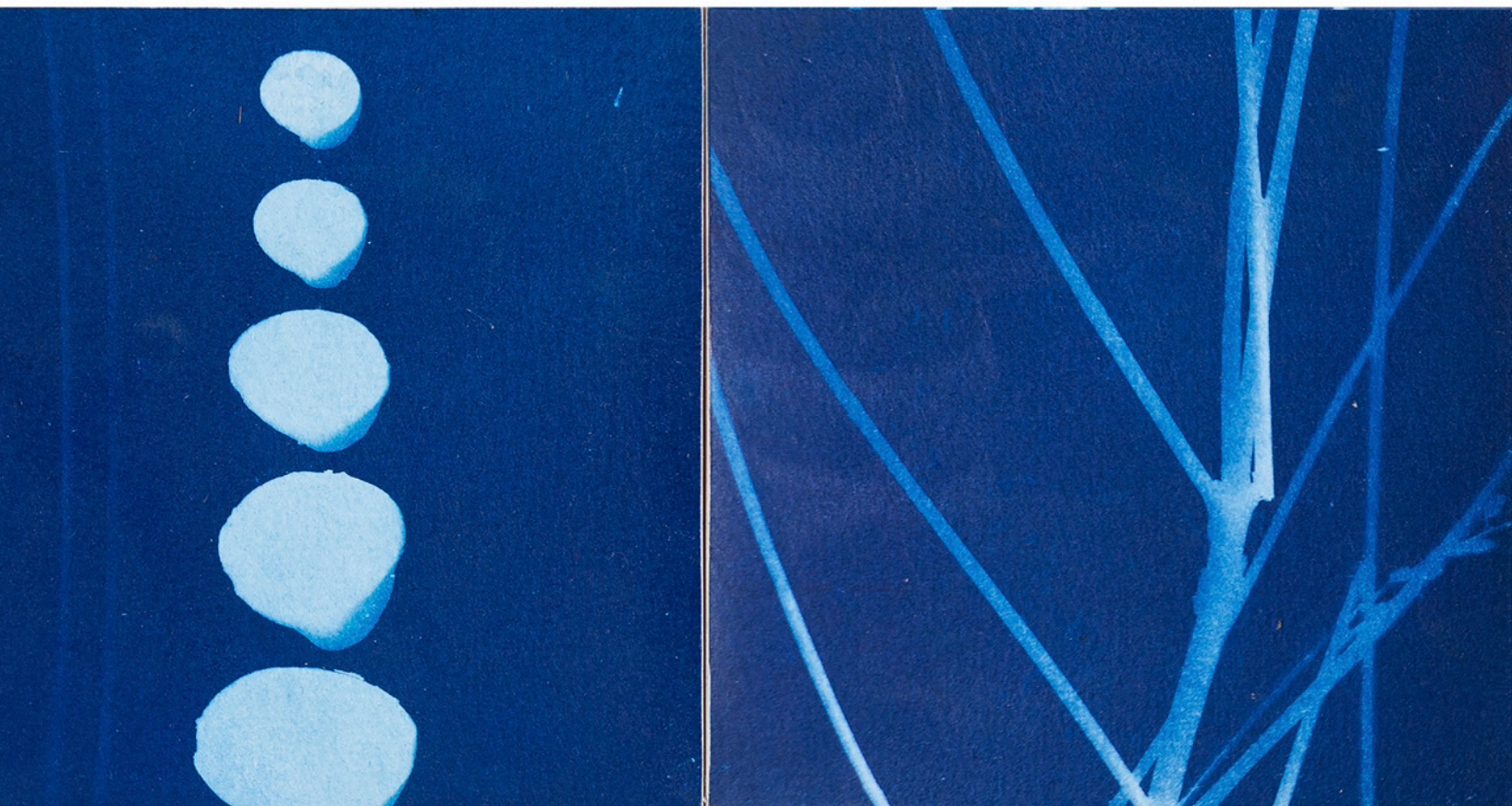
I have long seen process as central to my work, a focus that has often led to imagery with conceptual and historical depth. As this project began, I began exploring the intersection of the environment along the Kankakee River and the impact of human interaction with its water as a resource and source of recreation.

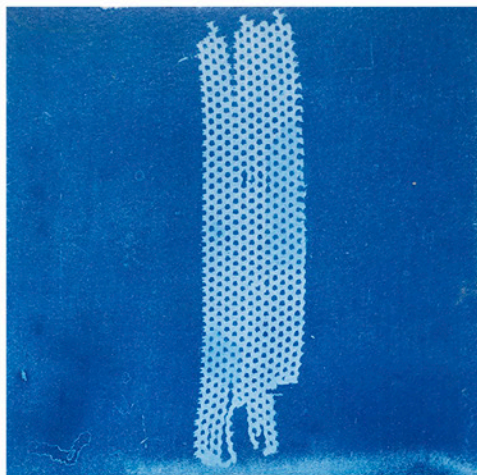
I soon found myself inspired by Jon's mixed media processes, utilizing the local materials and abstracted forms, as well as my desire to break from the constraints of the camera, returning to the historical and cameraless process of the cyanotype. This process, created by astronomer and scientist, Sir John William Herschel, was widely used in the late 19th century to produce contact prints of botanical specimens and to reproduce architectural plans. The cyanotype allowed me to create directly on the shores of the Kankakee River, utilizing natural and man-made materials found on site, pressed in contact with the sensitized paper and "developed" in the river's waters.

While the Kankakee River is relatively clean, compared to other rivers, the gathered scientific data shows that the early channelization of the river in Indiana continues to have an environmental impact. Utilizing the plant life and materials (i.e., mostly litter) left behind allowed me to explore the impacts of our manipulation of the river ecosystem on a local level as a metaphor for greater global climate change. Our hope is that this engagement may spark local conversation about stewardship of the environment and our community, with the potential to spill into the regional, national, and global community.

Channelled . Island Park, Momence
cyanotype on paper, mounted to wood panel
15" x 5", 2020







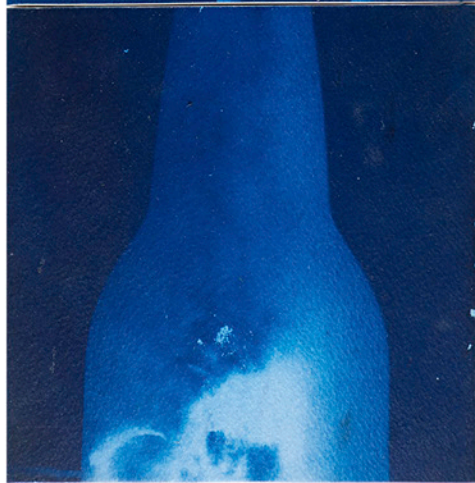
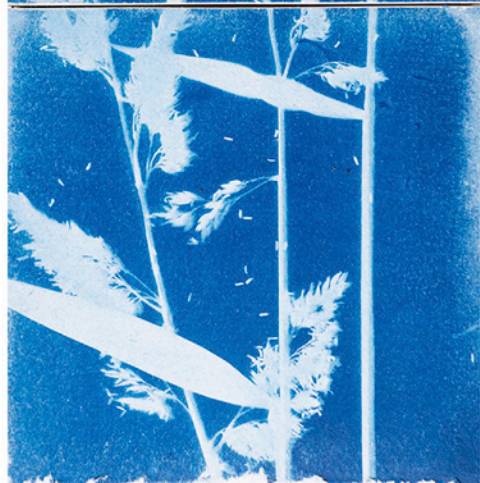
Blade . Island Park, Momence
cyanotype on paper, mounted to wood panel
5"x 10", 2020



opposite page:
Reach . Kankakee River State Park
cyanotype on paper, mounted to wood panel
5"x 10", 2021

Land . Caves, Perry Farm
cyanotype on paper, mounted to wood panel
5"x 10", 2020

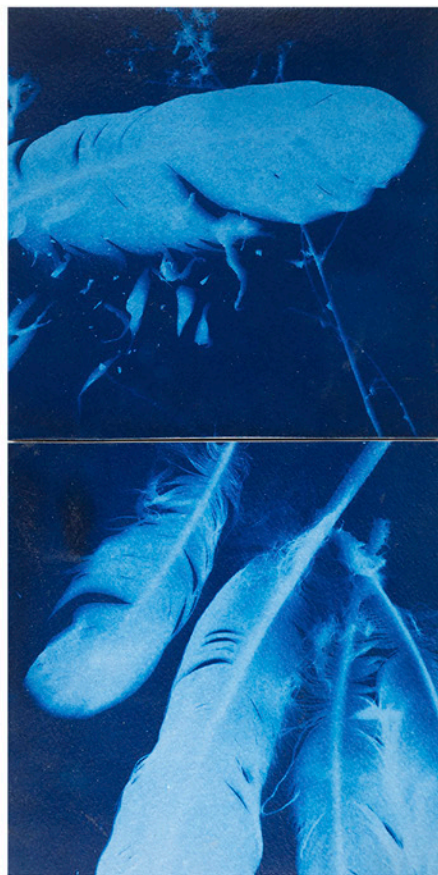
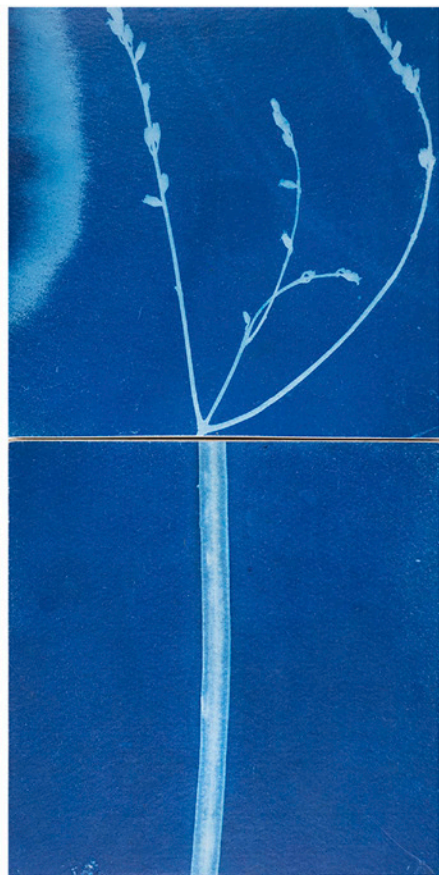
Left . Bike Trail, Bradley
cyanotype on paper, mounted to wood panel
5"x 10", 2020





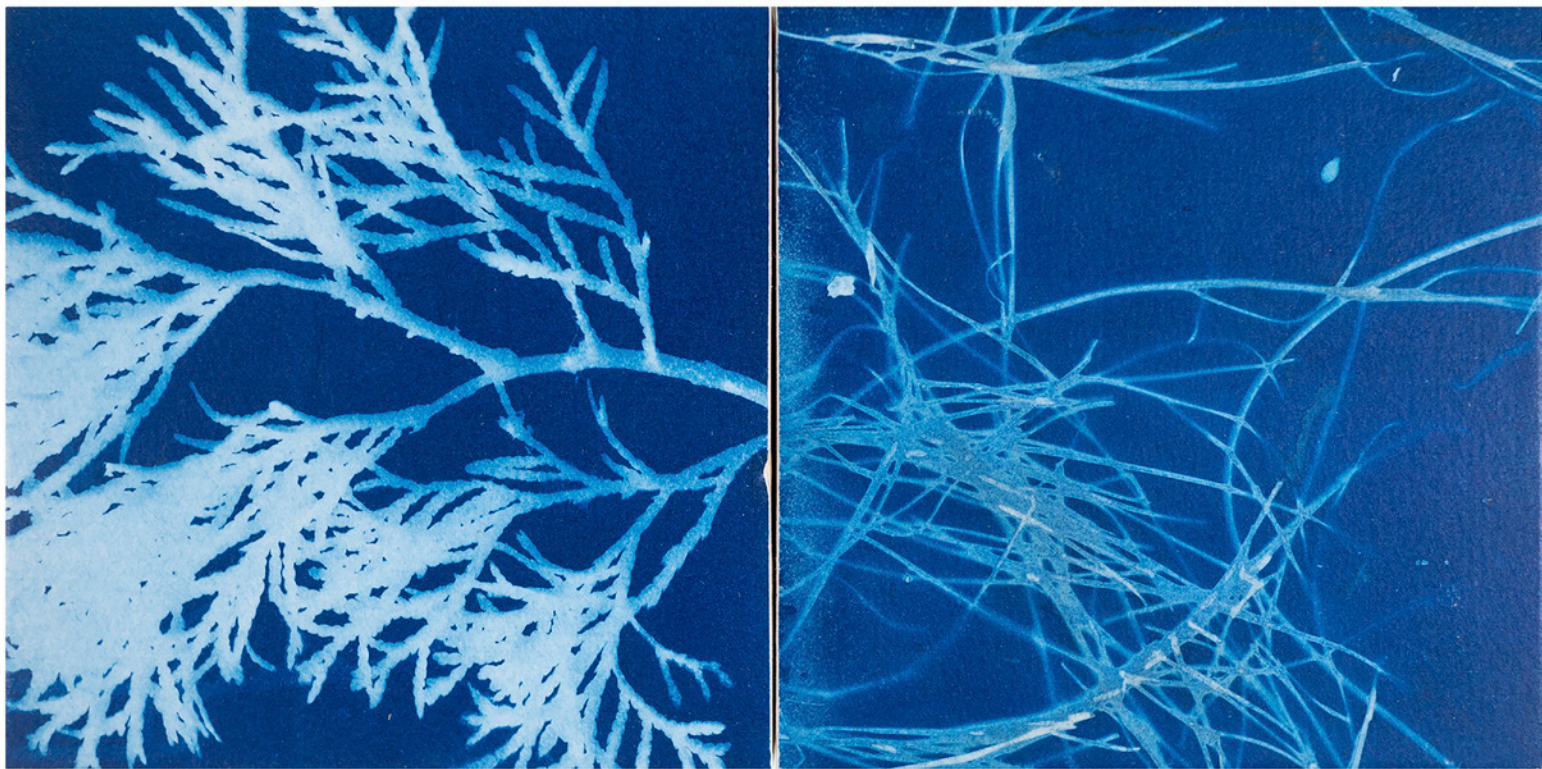


Reclaim . Kankakee River State Park
cyanotype on paper, mounted to wood panel
15"x 5", 2021



Reed . Kankakee River State Park
cyanotype on paper, mounted to wood panel
5" x 10", 2021

Drift . Island Park, Momence
cyanotype on paper, mounted to wood panel
5" x 10", 2020



Root . Island Park, Mومence
cyanotype on paper, mounted to wood panel
10" x 5", 2020

A RIBBON OF QUICKSILVER | A SCIENTIST'S PERSPECTIVE

Brianna Munnich

Human Impact on the Kankakee River

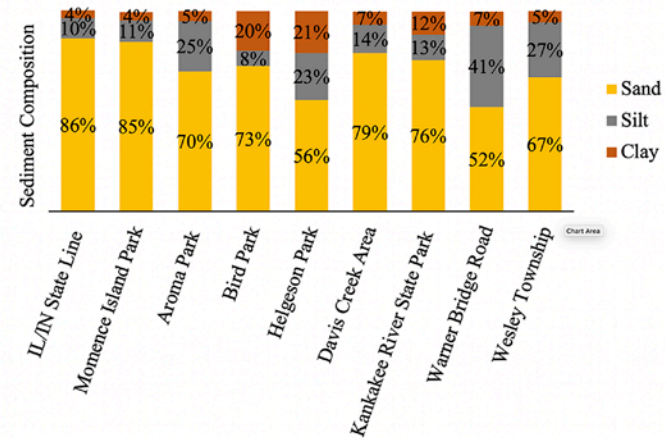
The beauty of the Kankakee River today pales in comparison to the lush Grand Kankakee Marsh that was a hub for immense biodiversity. As examined by Scott Dombrowski and Jon Seals in their artwork, humans have indeed had a major impact on the composition, species diversity, and even the shape of the Kankakee River today. One of the largest contributors to these changes was the channelization of the Indiana portion of the Kankakee River, which has drastically altered the substrate of the river bed on the Illinois side of the river which over the years has greatly impacted the river's ecosystem. Led by Dr. Randal Johnson, biology students surveyed the Kankakee River to gather data that reflected the changes along the river from its origin in Indiana to Illinois due to the impact of its channelization.

Sediment

The sediment, or substrate, of an aquatic environment can be thought of like the foundation of a house. It acts as an anchor for the species in the ecosystem and is tailored to their specific needs, so any shifts can lead to changes in species diversity. *Figure 1* shows the relation between sediment composition and proximity to the Indiana portion of the Kankakee River. This study was done to examine how the river's sediment has been impacted by the channelization of the Indiana portion of the Kankakee River. The data collected reflect that the portion of the river closest to Indiana has the greatest abundance of sand, while the sites furthest west in Illinois have the lowest proportion of sand in their sediment. The channelization of the river on Indiana's side has caused sand to move into the Illinois portion of the river, changing microhabitats along the river. These microhabitats along the riverbed house macroinvertebrates which are integral players in the Kankakee River's ecosystem as the primary food source for many organisms that call the river home.

Figure 1. Distribution of sand, silt, and clay among nine sample sites of the Kankakee River from Indiana to Illinois.

Sample sites are presented in order from moving from Indiana to the west throughout Illinois. Sediment samples were collected at each site on two separate days in the field and average values of composition are presented. Sediment composition was analyzed in the lab using a LaMotte NPK Soil Kit.



Macroinvertebrate Diversity

Macroinvertebrates, despite going unseen by many, are crucial players in aquatic habitats. They maintain a crucial balance in the ecosystem by recycling nutrients back into the river and acting as a food source for many species.

Table 1 (following page) compiles data calculated based on the macroinvertebrate species diversity at each of the nine sites surveyed along the Kankakee River. The Sorenson's, Simpson's and Macroinvertebrate indices were used to assess diversity of macroinvertebrate species as well as the overall water quality of the river. The Sorenson's Index is used to measure the community similarity at a particular site while the Simpson's Index provides a measure species diversity. These measures are inversely related and is reflected in the data. Finally, the Macroinvertebrate Biotic (MB) Index provides insight into the pollution levels at each site due to the presence of indicator species. In general, sites farther to the west show greater species diversity. This likely can be attributed to the fact that these sites have been less effected by the change in sediment composition which is less prominent among the

westernmost sites. When evaluating water quality with the MB index we found that a majority of the sites surveyed in our study have very poor or poor water quality due to high MB index values. Momence Island Park was the only site exhibiting excellent quality and has the largest Simpson's index making it the cleanest and most diverse site surveyed. These results may be attributed to the conservation of the Momence Wetlands which most closely reflect the natural state of the Kankakee River before human intervention. All of these data, taken together, illustrate the impact that the channelization of the Indiana side of the river has had on the Illinois side, specifically at the eastern sites. As the years pass, the problems afflicting the east will span the entirety of the river if conservation efforts are not made.

Table 1. Survey of species diversity and pollution levels of the Kankakee River using the Sorenson's, Simpson's, and Macroinvertebrate indices¹

Survey Location	IL/IN State Line	Momence Island Park	Aroma Park	Bird Park	Helgeson Park	Davis Creek Area	Kankakee State Park	Warner Bridge Road	Wesley Township
Sorenson's Index	0.14	0.13	0.18	0.17	0.09	0.12	0.14	0.14	0.20
Simpson's Index	0.13	0.37	0.16	0.28	0.33	0.35	0.26	0.24	0.146
MB Index	6.05	4.15	7.00	5.82	5.32	6.23	7.11	5.87	6.61

Sample sites are presented in order from moving from Indiana to the west throughout Illinois. Macroinvertebrates were collected by deploying kick nets in a panelsquare foot of area at each site. Additional macroinvertebrates were collected by hand and using dip nets, and all specimens were later examined using reference manuals and dissecting microscopes back in the lab before being released. Values for the Simpson's and Sorenson's indices fall between 0 (no diversity) and 1(infinite diversity). MB Index values were determined using information from the Illinois Riverwatch and water quality values are as follows: > 6.26 very poor, 5.71 – 6.25 poor, 5.01 – 5.70 fair, 4.36 – 5.00 good, and < 4.35 excellent.



Untitled 37
Photograph of water, sand, and silt collected from St. Petersburg Beach
Digital photograph print on paper, mounted on wood panel
6" x 12", 2021

Conservation: Where Biology and Art Intersect

Our study found species diversity and water quality to be low across a majority of the sites sampled. This is likely a cause of the channelization of the Indiana section of the river, disrupting the Kankakee River's ecosystem as a whole—through changes in the river's flow, sediment composition, and now species diversity.

While this research only provides a partial insight into the lasting effects that human intrusion has had on the natural flow of the Kankakee River, the artworks produced by Scott Dombrowski and Jon Seals shed light on the recent human impacts of the river by letting the materials of the environment speak for themselves.

And though we have all listened to the river through a different perspective, we have all heard a call to conserve the beautiful habitat within and surrounding the Kankakee National Water Trail. The first steps in this conservation effort are to bring awareness to the challenges and changes of the Kankakee River through biological research, and then to foster an appreciation of the natural environment through works of art. We hope this exhibition can inspire others to look at the Kankakee River through their own lens and engage, alongside us, in the conservation efforts.



Untitled 35
Detail photograph of Sunset Beach shoreline
Digital photograph print on paper, mounted on wood,
5"x5", 2021

A RIBBON OF QUICKSILVER | PROJECT TIMELINE

The development of A Ribbon of Quicksilver was disrupted by the dramatic effects of the global pandemic and major shifts within Olivet Nazarene University's biology and art departments as well as the institution as a whole. Despite this the group pressed forward and anticipates the completion of an exciting and important collaborative project. The timeline below highlights significant benchmarks in the project's evolution and highlights key moments within the coming year.

- **Autumn, 2019:** Grant proposal submitted and awarded
- **March, 2020:** Prof. Jon Seals and Prof. Scott Dombrowski together toured the B. Harley Bradley House, the Frank Lloyd Home of Kankakee, and met with the director to discuss the feasibility, and options to have an exhibition on site. It was agreed that the space would be a good fit. Dates were left open, but relationships and general details were established
- **March, 2020:** Title for project solidified, URL secured, website created and published to promote exhibition: www.aribbonofquicksilver.com
- **March, 2020:** Prof. Scott Dombrowski made trips along the Kankakee River including both the Illinois and Indiana portions and created several artistic photographs
- **April, 2020:** Recorded Zoom Scholar Week presentation at ONU including Dr. Randal Johnson, Prof. Jon Seals, and Prof. Scott Dombrowski. A PowerPoint presentation and panel discussion was created, presented, and recorded via Zoom due to the global pandemic crisis of COVID-19 that struck the US in **March of 2020**. The presentation was published in Creative Commons at ONU and can be viewed at the following link:
https://video.olivet.edu/media/A+Ribbon+of+QuicksilverA+Art+%26+the+Environment+on+the+Kankakee+River/1_85k6rltz
- **May-July, 2020:** Kankakee site visits along the Kankakee River. Prof. Scott Dombrowski made several trips along the river taking preliminary and research photographs. Prof. Jon Seals harvested water, sand, and silt from the Kankakee River. Prof. Jon Seals created several mixed media works of art
- **August-November, 2020:** Dr. Randal Johnson included some Kankakee River research in his Ecology course lab requirements to support this grant. Students collected meaningful data on substrate composition and associated macroinvertebrate life at nine sites from the IL/IN state line all the way to about halfway between Warner Bridge Road and Wilmington
- **August-November, 2020:** Dr. Randal Johnson applied for additional grant support for chemicals/equipment for his student's research through AQUA IL. The AQUA grant was spent on five soil texture kits used to measure river substrate texture and two water TDS (total dissolved solids) meters used to measure hardness of the water; as well as minimal (two) student personal

automobile travel reimbursements were requested and paid through Biology Department funds remaining from the Kankakee River Watershed Conference from three years ago and targeted for river research

- **August-November, 2020:** Prof. Scott Dombrowski piloted his project related Special Topics course titled, Art and the Environment, within the Department of Art and Digital Media. His students made several walking trips to the Kankakee River and created site specific art installations. *See project website for pictures of student artwork on location

- **December, 2020:** Prof. Jon Seals finalized 10 mixed-media on crated panel board works of art

- **December, 2020:** Prof. Jon Seals published a project related essay in a new anthology: Words for a Dying World, Stories of Grief and Courage from the Global Church, published by SCM Press. Words for a Dying World, is a collection of essays, poetry, prose, and artwork that brings together voices from across the world - from the Pacific islands to the pipelines of Canada, from farming communities in Namibia to activism in the UK. For more information about this book, please see the following link:

<https://scmpress.hymnsam.co.uk/books/9780334059868/words-for-a-dying-world>

- **December, 2020:** Site secured for exhibition and catalogue to travel to The University of Montevallo, a state university in Montevallo, Alabama. The show will run January-February, 2022 with an artist talk given in February and will be exhibited in The Gallery at Bloch Hall, within the new Center for the Arts on campus

- **January, 2021:** Continued purchasing display and art materials, began initial assembly of scientific data and works of art (some photography and some mixed-media)

- **April,**

2021: Recorded second Zoom Scholar Week presentation at ONU including Prof. Jon Seals, Prof. Scott Dombrowski and senior biology student Brianna Munnich. A PowerPoint presentation and panel discussion was created, presented, and recorded via Zoom. The presentation was published in Creative Commons at ONU and can be viewed at the following link: https://video.olivet.edu/media/A+Ribbon+of+Quicksilver+%28Scholar+Week+2021%29/1_abitw4ts

- **July-August, 2021:** Prof. Jon Seals, Prof. Dombrowski finalize artworks including several trips to the Kankakee River

- **July-September, 2021:** Prof. Jon Seals solo exhibition titled, Wound and Witness: Whispers from Land and Sea at the University of South Florida, St. Petersburg, including works created for A Ribbon of Quicksilver. Located inside the Nelson Poynter Memorial Library presented by Places, Spaces, and Art

- **October, 2021:** Inaugural exhibition at B. Harley Bradley House, the Frank Lloyd Home of Kankakee with reception and artist talk. First edition of exhibition catalogue published

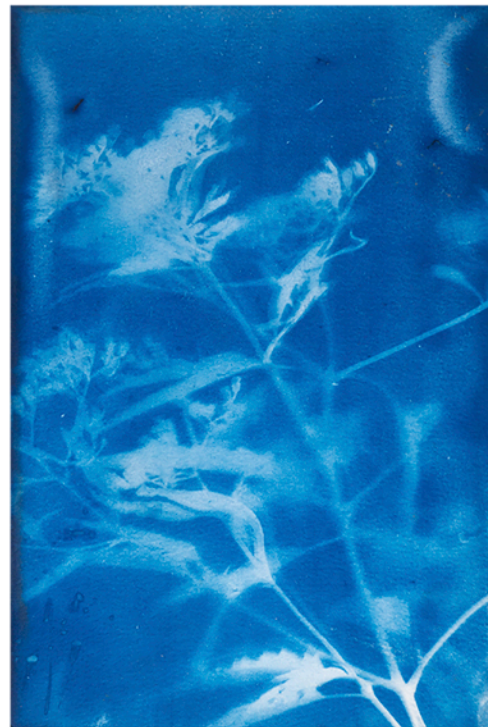
(PROJECT TIMELINE CONT.)

- **November-December, 2021:** Prof. Jon Seals participates in group exhibition titled, The Lay of the Land, at Dominican University in Chicago, including works created for A Ribbon of Quicksilver
- **January-February, 2022:** A Ribbon of Quicksilver Exhibition at The University of Montevallo's Gallery at Bloch Hall, reception and artist talk
- **April, 2022:** Final Scholar Week Presentation at ONU, Exhibition Returns to ONU Campus, Second edition exhibition catalogue printed including editing from Joanna Murdock, and a forward written by art critic and scholar, Timothy Cahill.

A heartfelt thank-you goes out to the many contributors to the success of this project.

Dr. Randal Johnson, for helping to jumpstart the scientific element of this creative project, getting us in touch with Brianna Munnich

The Hippenhammer Family, for accepting our grant proposal to explore this local topic in a meaningful way.



Shift . Kankakee River State Park
cyanotype on paper, mounted to wood panel
5"x 7", 2021

A RIBBON OF QUICKSILVER | CONTRIBUTOR BIOS

Jon Seals is a mixed media artist working in regionally specific materials such as coal and tobacco of the Appalachian Mountains, the red tide of the Gulf Coast of Florida, and the sand and silt of the Kankakee River.

Scott Aaron Dombrowski is a father, photographer, and art educator who has long explored conceptual landscape photography with a focus on the interconnectedness of human impact and the environment. Often driven by process with a touch of photographic history, he looks for the story in the familiar.

Brianna Munnich is currently an Adjunct Professor for the Department of Biological Sciences at Olivet Nazarene University in Bourbonnais, IL and is also a cellular biologist for FutureCeuticals in Momence, IL. She is an avid researcher and has a diverse array of research experience in the areas of biochemistry, microbiology, immunology, cellular biology, physical chemistry, and ecology. Brianna Munnich is a dedicated conservationist who strives to share her knowledge in order to bring awareness to local preservation of the Kankakee River.



www.aribbonofquicksilver.com

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