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PROJECT ATRIUM: JOELLE DIETRICK
Cargomobilities, July 18 – October 25, 2015

About Joelle Dietrick
Joelle Dietrick’s paintings, drawings, and animations explore contemporary nesting instincts and their manipulation by global economic systems. Her recent artworks and research consider housing trends that complicate our relationship to place, particularly the notion of home in the wake of the housing industry collapse. Her work has been shown at Transito, MX in Mexico City, TINA B Festival in Prague and Venice, Museum of Contemporary Art (MCA) Chicago, MCA San Diego, Long March Space Beijing, ACC Gallery Chicago, Soho20 New York, and MPG Contemporary Boston. She has attended residencies at the Kunstlerhaus Salzburg, Anderson Ranch, the Virginia Center for the Creative Arts, Banff Centre for the Arts, and the School of the Visual Arts and received fellowships from the University of California, Florida State University, and the Deutscher Akademischer Austausch Dienst (DAAD).

FRONT COVER

CENTER PANEL
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setting, and the vast contrast between the scale of its workers and the industry at large. The artist adds a personal element by rendering to scale the first home that she and her husband purchased in Tallahassee. As we move throughout the Museum, one observes the imagery from multiple vantage points through which the magnitude of the housing crash and shipping industry become apparent—both are physically larger than we are.

While Cargomobilities might read as a visual representation of the port’s exterior, Dietrick specifically set out to explore its infrastructure and supporting IT systems. Fascinated with the errors in digital and analog data that can occur, she examined the source codes of related images before breaking apart and manipulating ASCII files—one letter or number replaced with another letter or number in a string of data—only to rebuild the file as an image in Google SketchUp and Adobe Illustrator. Such computer-based work occurred in her Tallahassee studio and Florida State University, where she is full-time faculty. On the university’s large format printer, she produced the pigmented ink jet prints on a Terylene fabric with adhesive. These prints were run through the school’s plotter, cut into specific shapes, and later applied to the gallery’s walls. Dietrick’s process, from computer-generated renderings to painting and adhesive fabric on the gallery’s walls, replicates the complex inner workings of the industries as well as micro- to macroeconomic shifts that impact, even if peripherally, our daily lives.

An underlying narrative in Cargomobilities heightens our understanding of the glitch within other artistic disciplines. In his book Born Standing Up: A Comic’s Life, Steve Martin exposes the breakdown of his performance: “My routines wove the verbal with the physical and I found pleasure in trying to bring them in line. Each spoken idea had to be physically expressed as well. My teenage attempt at a magician’s grace was being transformed into an awkward comic grace.” This quote resonated with Dietrick, who like Martin identified the error, embraced the breakdown, and then through the act of precision reassembled it. Teetering between roles of researcher and artist, Dietrick manipulates Martin’s anecdote and uses the resulting image as the foundation of Cargomobilities.

**RIGHT TOP**
*Martin’s Precision 6_w,F,F,w,B_E,w_2_6_w_A*, 2013. Archival pigment print on Phototex, 18 x 60 inches.

**RIGHT BOTTOM**
upon which she paints more recognizable abstract images. Although both artists are able to reassemble their glitches into something beautiful, a catastrophic error in shipping information may not be so easily recovered.

Dietrick also combines elements from earlier studies in *Cargomobilities*, particularly as it relates to color. Each year, the paint manufacturer Sherwin-Williams releases a new color palette, commonly referred to as a “color forecast.” In 2010, Dietrick produced *The Sherwin Series*, a collection of paintings and prints that investigated the link between aesthetics, commerce, and politics by remixing images of foreclosed homes using the prescribed color forecast of that year. As the artist explained, “Sherwin-Williams optimistically chose the colors during the height of the housing bubble before the foreclosure epidemic began.”

*Previous Spread*

*Above*
*Sherwin’s Wall (Jacksonville)*, 2011. House paint on wall, 10 x 20 feet. Installation view at Florida State College, South Gallery. Photo by Owen Mundy.
Now five years later, Sherwin-Williams released a new color forecast, Voyage, which Dietrick uses for paint in Cargomobilities. Consisting of ten colors, the titles of Voyage—from Riverway to Crystal Clear to Cyberspace—relate to the artist’s interest in the shifting spaces of transnational systems. The other vibrant imagery in the painting references colors seen on a computer’s screen, bringing the mural full circle back to the realm of technology. Like the frenzied pace of information flow at JaxPort, Cargomobilities is a continuous, rapid, networked, and energy-dense temporary painting.

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