

Joelle Dietrick
The Sherwin Series

Exhibition Itinerary

Curfman Gallery
Colorado State University
Fort Collins, CO
November 11–December 17, 2010

Additional Locations + Dates TBA
<http://joelledietrick.com/site/news>

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Sherwin's Kinetic Contrasts 15 (detail)

Embracing Contradition

Melinda Barlow

The house, even more than the landscape, is a 'psychic state...'

—Gaston Bachelard, *The Poetics of Space*

Conceived in Salzburg, created in Florida and Pennsylvania, and animated in Berlin for exhibition in Colorado, the twenty-eight prints and four paintings in *The Sherwin Series* by Joelle Dietrick attest to an artistic process invigorated by travel, and an abiding concern with the notion of home. Featuring shattered house forms in the harmonious hues of Sherwin-Williams' 2007 Color Forecast, the roofs, beams, doors, and windows flying skyward in this series evoke a housing market sent into a tailspin by widespread foreclosures, an effect even more striking when the images are set in motion.

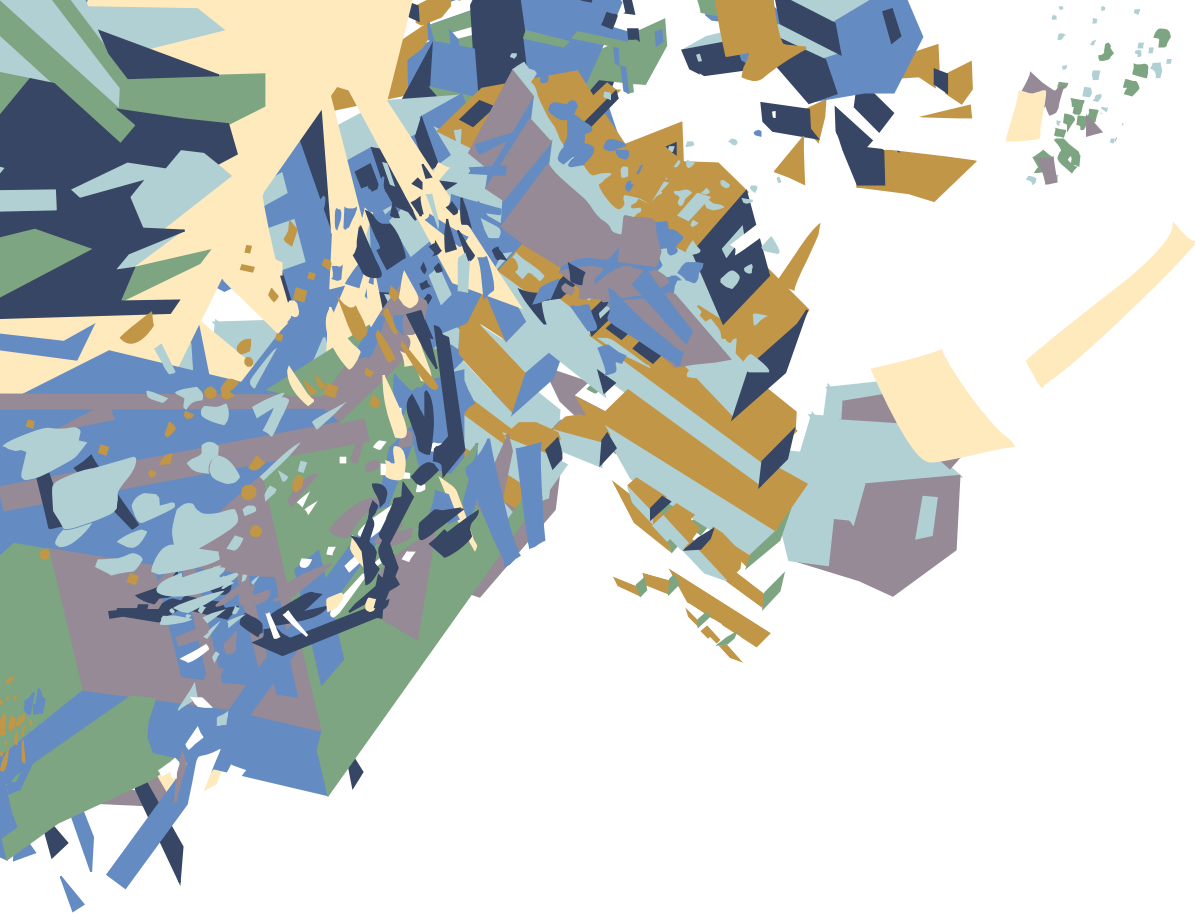
Transformed into a restless mass of colored shards held in check by shifting text scrapped from websites listing foreclosed homes by state, and punctuated by the rhythmic scrape of a desktop drive's degraded media, this "data house cloud," as Dietrick calls it, is at once a barometer of our current anxiety, and a vision of how to stay afloat.

Wrestling with such tensions propels the work at every level. While computer code controls the scale, color, and placement of each architectural fragment, mixing in unexpected footage resembling flickering colored tiles enhances the impression of a house writhing in its own wrapping, as do the details of foreclosures from Anaheim

to Pensacola—streets, costs, kinds of dwellings—alternately revealed and concealed in fluctuating layers of text.

No wonder Dietrick takes inspiration from the exquisite illustrations of microscopic sea-creatures by biologist Ernst Haeckel, who struggled to reconcile the contradictions of his own century in *Art Forms in Nature* (1904). This visionary fusion of art and science is devoted to one-celled radiolarians with intricate skeletons as symmetrical as the patterns on a Persian carpet. Dietrick dates her own attunement to pattern to the year she spent teaching art in Bahrain, and if like Haeckel before her, she illuminates the difficulty while offering the possibility of balancing dualities, she does so in a series whose protean forms are above all buoyant. Her animations create an alluring yet disquieting mandala that invites us to ruminate on how to survive our present apprehension.

Melinda Barlow, Ph.D. is Associate Professor of Film Studies at the University of Colorado, Boulder, where she received the Boulder Faculty Assembly Excellence in Teaching Award, the Gold Best Should Teach Award, and was the Dean's Senior Honors Teaching Fellow in 2009/10. She is the editor of *Mary Lucier: Art and Performance* (JHUP, 2000).



Study for Sherwin's Balanced Living 08 (detail)

The Sherwin Series

Denis Wood

When Leonardo da Vinci wrote – in his notebooks, “Of Representing the Deluge” – “Let the dark and gloomy air be shown battered by the rush of contrary and convoluted winds bearing hither and thither numberless branches and the ruins of mountains collapsing above the rivers and blocking the valley, the pent up rivers bursting forth, the disintegration of the high buildings raising dust that like smoke or wreathed clouds rises through the descending rain,” he did not have in mind the collapse of the housing industry whose waves we’re still struggling to ride these three years later.

Yet it is precisely this face of the *collapse* – we say the word with so little attention to its figurative implications – that Joelle Dietrick confronts in her *Sherwin Series*, not just the *weight* of the collapse and the debris cloud invariably raised, but the way the ensuing torrent catches *everything* up to take it for a ride. In Dietrick’s paintings the fragments being tossed around are anything but the generic swirls and blocks da Vinci depicted in his drawings. Instead they’re highly identifiable pieces of houses, pieces furthermore painted in the very palettes that Sherwin-Williams forecast as hot for 2007, the year the housing bubble burst.

There’s something obscene about these color forecasts. In their pandering to the trendy the very names are repulsive, “Balanced Living,” “Kinetic Contrast,” “Sultry Origins,” “Virtual Remix.” In case these don’t automatically raise chromatic images in your head, Sherwin-

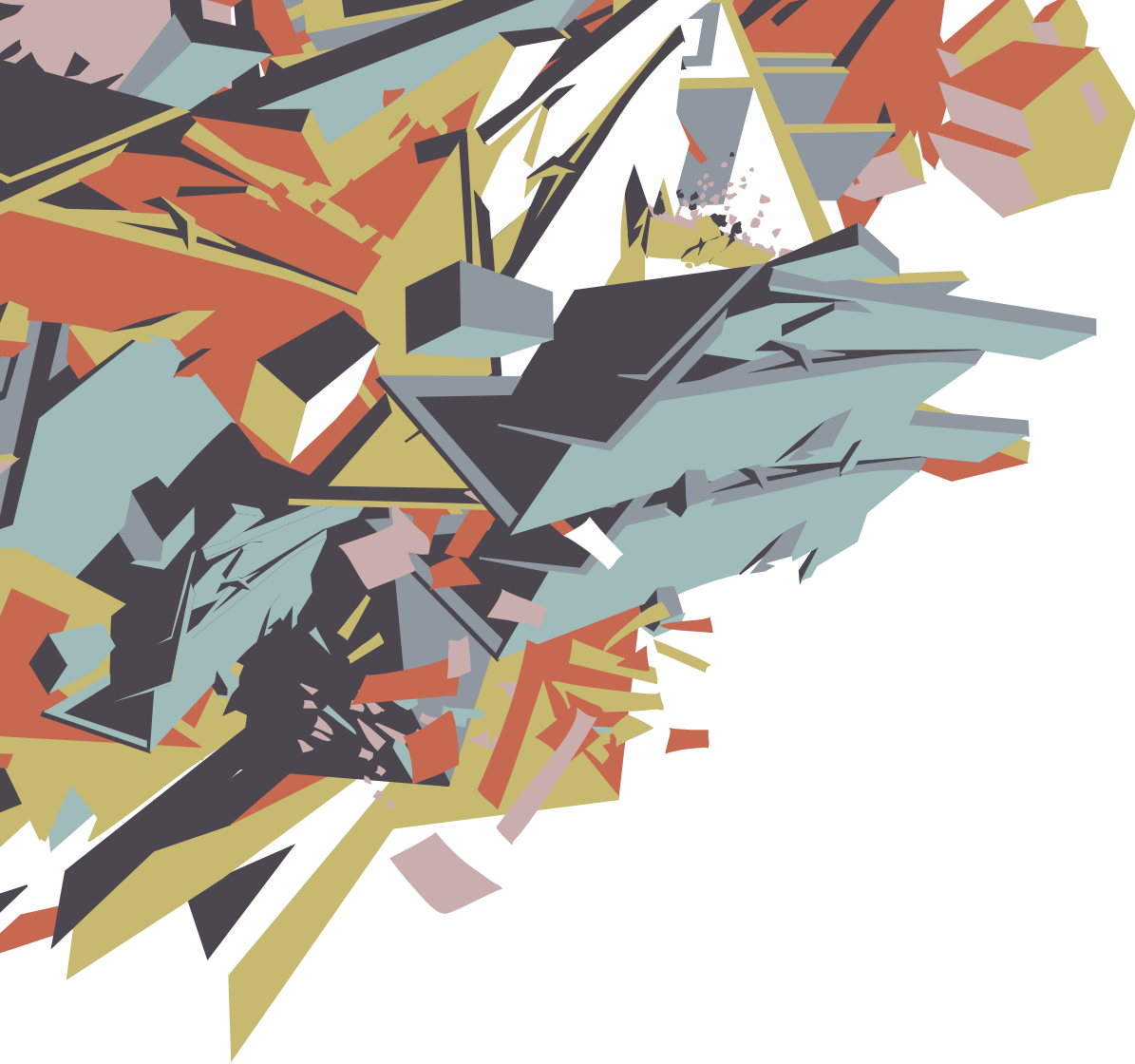
Williams is there to fill in the blank (and sell you the paint). Here's Balanced Living: "As the expression goes, we're thinking globally, but acting locally," says Sheri Thompson [Sherwin-Williams' color guru], who points to an increased interest in botanical-inspired decorating motifs, grass cloth wall coverings, woven leather accents and furnishings made from reclaimed materials. And while the inspiration is green, the colors in this trend reflect a spectrum of environmentally influenced shades, from deepest blue to washed aqua, offset by bronzed gold, plum and sun-warmed yellow."

Woven leather accents! Environmentally influenced shades! Balanced Living! Through *paint*? And for houses few who were buying them could afford *or needed*? Which is not to imply that we didn't need housing. Even then homelessness was at an all-time high. No, it was the exploitation piled on the exploitation, the buyers hoping to ride the bubble, the banks getting rich, the houses needing landscaping, furnishings, painting and ... what color? The color that will sell best, naturally.

How do you capture all this? This way, the way Dietrick does, blowing up the houses into an explosion of parts as though riding the outside of the bubble. Perversely enough the palettes turn out to make beautiful paintings, amazing prints. But it's an acidulous,

a pornographic beauty. And then you realize that though Dietrick seduces, unlike the housing market she has nothing to sell but the truth. Her prints and paintings are a beautiful but bitter pill.

Denis Wood is an artist, cartographer, and author based in Raleigh, NC. He is best known for his curatorial work on the history of maps and art, his 1998 interview on *This American Life*, and his books *The Power of Maps* (Guilford Press, 1992) and *Everything Sings: Maps for a Narrative Atlas* (Siglo Press, 2010).



Study for Sherwin's Virtual Re-Mix 05 (detail)

Rejecting Romanticism

Joelle Dietrick

The Sherwin Series consists of paintings, prints and animations that remix 2010 foreclosed homes and Sherwin-Williams 2007 Color Forecast paints. Sherwin-Williams chose the colors during the height of the housing bubble before the foreclosure epidemic began. I developed the series of paintings in 2010 with the end of the epidemic not in sight and my own job upheaval as undercurrent.

Color forecasts have always been inextricably linked to commerce and politics. As Greg Castillo explained in his book *Cold War on the Home Front*, color choices of post-war domestic interior walls and appliances sold the American way of life that was not always well-received. For example, a sunshine yellow kitchen came to embody the clash of civilizations between Soviet consumer austerity and Western consumer excess.¹

Likewise, comments from Cornell West in the film *Examined Life* (2008) question the sustainability of American prosperity, largely built on the backs of others. The subtitle of the series, drawn from West's ideas, foregrounds the psychological impact of a bubble bursting. West suggests that rather than lamenting paradise lost, we "ride the dissonance."² Designed harmonious color palettes filling fragmented structures mirror this updated approach to beauty.

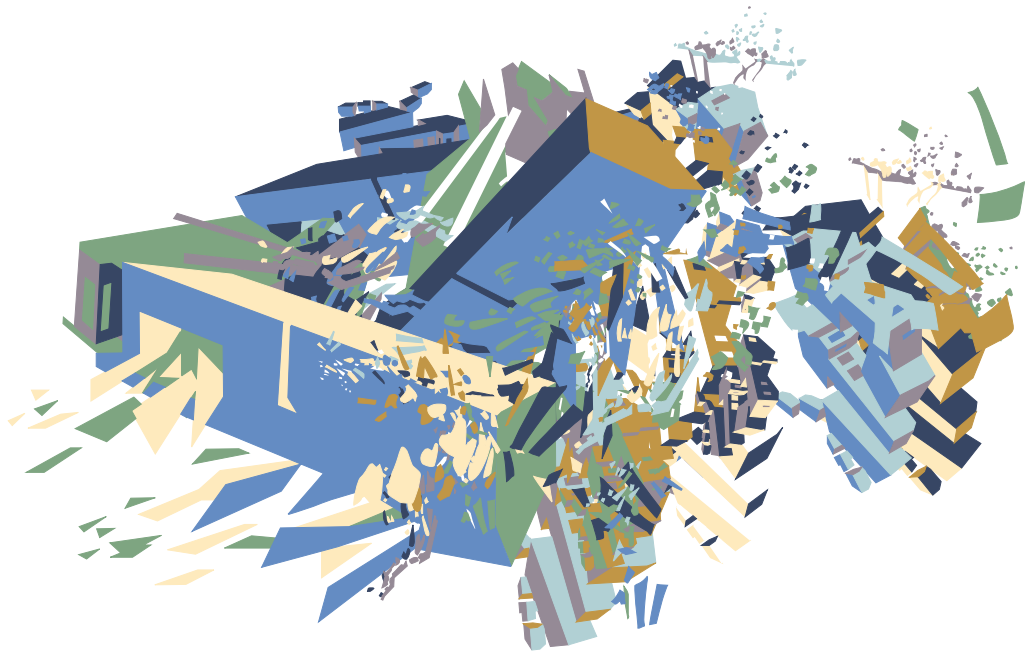
1. Greg Castillo, *Cold War on the Home Front* (Minneapolis: University Of Minnesota Press, 2010), 160.

2. Astra Taylor, dir. *Examined Life*. Sphinx Productions, 2008.

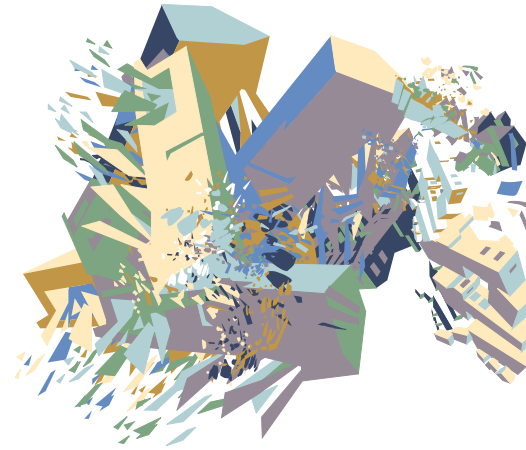
The paintings' process, acrylic on canvas from computer-generated studies, mimics micro to macroeconomic shifts. The animations behave similarly, using the blur of scraped data from foreclosed home websites to make more memorable visuals resonate. As global trends continue to affect local jobs, contemporary ideas about our relationship to place continue to shift. Reflecting our struggle to maintain identity in the face of tough economic times, the resulting artworks—full of domestic architecture stretching and morphing, adapting to a new era—revisits the American dream to obtain and maintain basic necessities.

Balanced Living

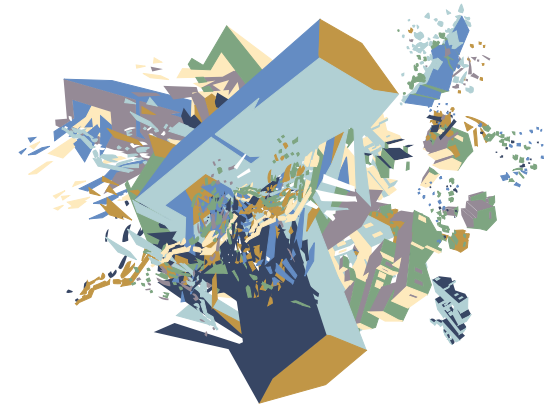
	Naval	SW 6244
	Inland	SW 6452
	Sapphire	SW 6963
	Gallant Gold	SW 6391
	Butter Up	SW 6681
	Raindrop	SW 6485
	Exclusive Plum	SW 6263



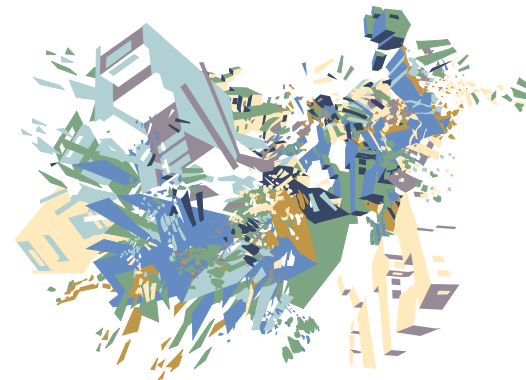
Study for Sherwin's Balanced Living 20, 2010, Pigment print on vellum, 9 x 12 in. (23 x 30.5 cm.)



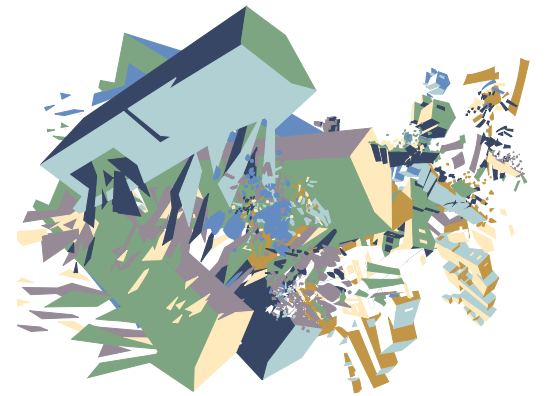
Study for Sherwin's Balanced Living 01



Study for Sherwin's Balanced Living 02



Study for Sherwin's Balanced Living 03



Study for Sherwin's Balanced Living 09

Kinetic Contrasts

	Bohemian Black	SW 6988
	Gulfstream	SW 6768
	Gold Crest	SW 6670
	Ablaze	SW 6870
	Juneberry	SW 6573
	Luau Green	SW 6712
	Extra White	SW 7006



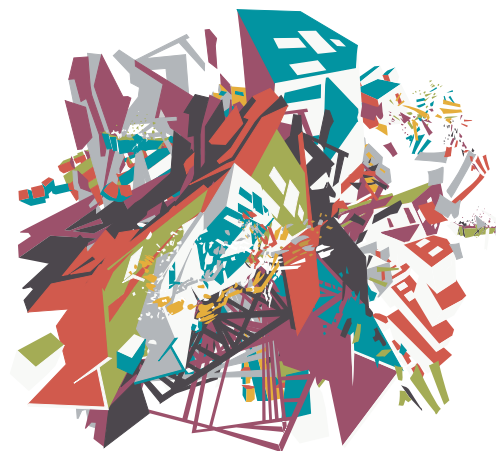
Study for Sherwin's Kinetic Contrasts 21, 2010, Pigment print on vellum, 9 x 12 in. (23 x 30.5 cm.)



Study for Sherwin's Kinetic Contrasts 23



Study for Sherwin's Kinetic Contrasts 13



Study for Sherwin's Kinetic Contrasts 15



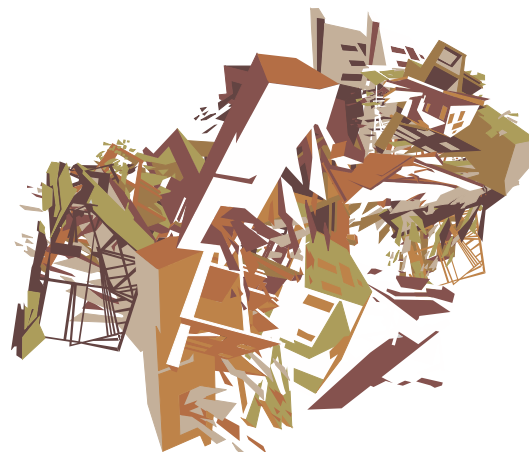
Study for Sherwin's Kinetic Contrasts 20

Sultry Origins

	Marooned	SW 6020
	Gingery	SW 6363
	Aurora Brown	SW 2837
	Pennywise	SW 6349
	Brassy	SW 6410
	Leather Bound	SW 6118
	Fine Wine	SW 6307



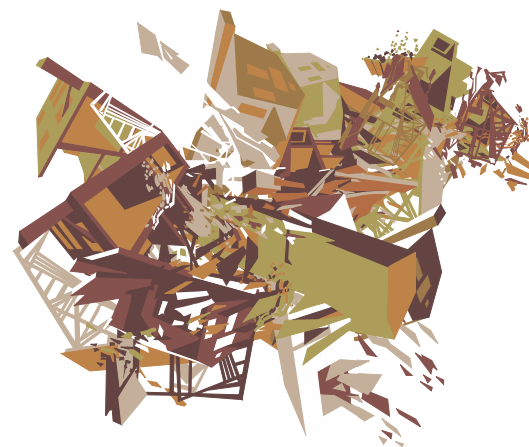
Study for Sherwin's Sultry Origin 03, 2010, Pigment print on vellum, 9 x 12 in. (23 x 30.5 cm.)



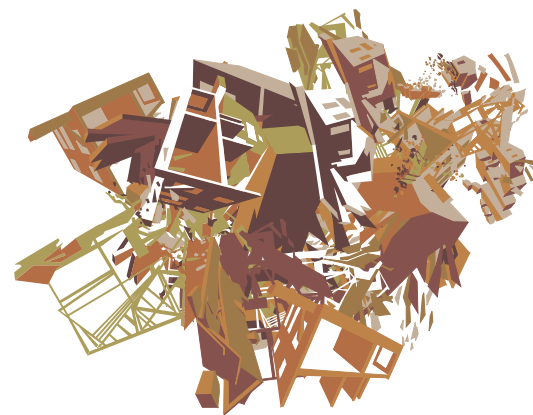
Study for Sherwin's Sultry Origins 04



Study for Sherwin's Sultry Origins 02








Study for Sherwin's Sultry Origins 09



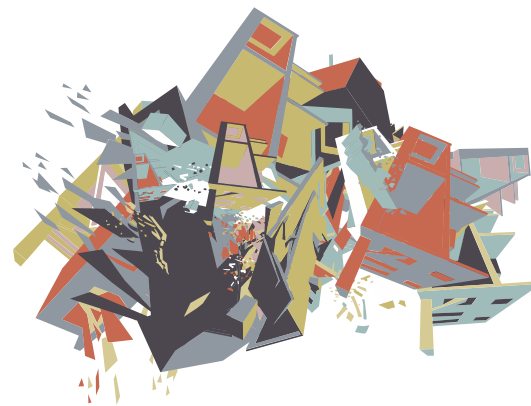
Study for Sherwin's Sultry Origins 10

Virtual Re-Mix

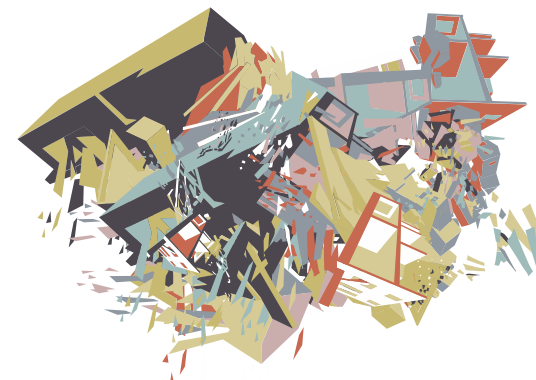
	Peppery	SW 6615
	Black Swan	SW 6279
	Antiquity	SW 6402
	Storm Cloud	SW 6249
	Drizzle	SW 6479
	Orchid	SW 0071



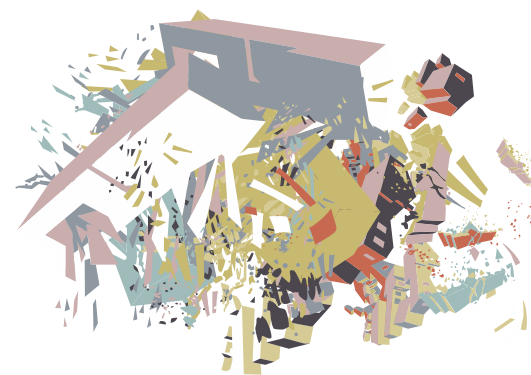
Study for Sherwin's Virtual Re-Mix 11



Study for Sherwin's Virtual Re-Mix 06



Study for Sherwin's Virtual Re-Mix 07



Study for Sherwin's Virtual Re-Mix 02



Study for Sherwin's Virtual Re-Mix 03

The Sherwin Series Paintings



Sherwin's Balance Living (Large), 2010, Acrylic on canvas, 36 x 48 in. (91.5 x 122 cm.)



Sherwin's Kinetic Contrasts 21, 2010, Acrylic on panel, 20 x 24 in. (51 x 61 cm.)

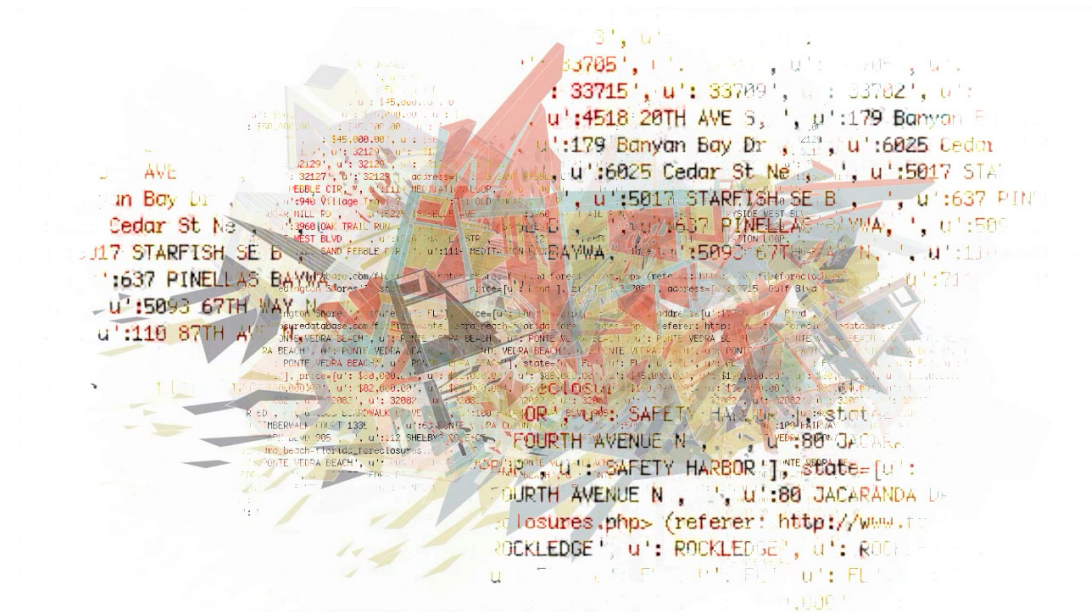
Data House Cloud

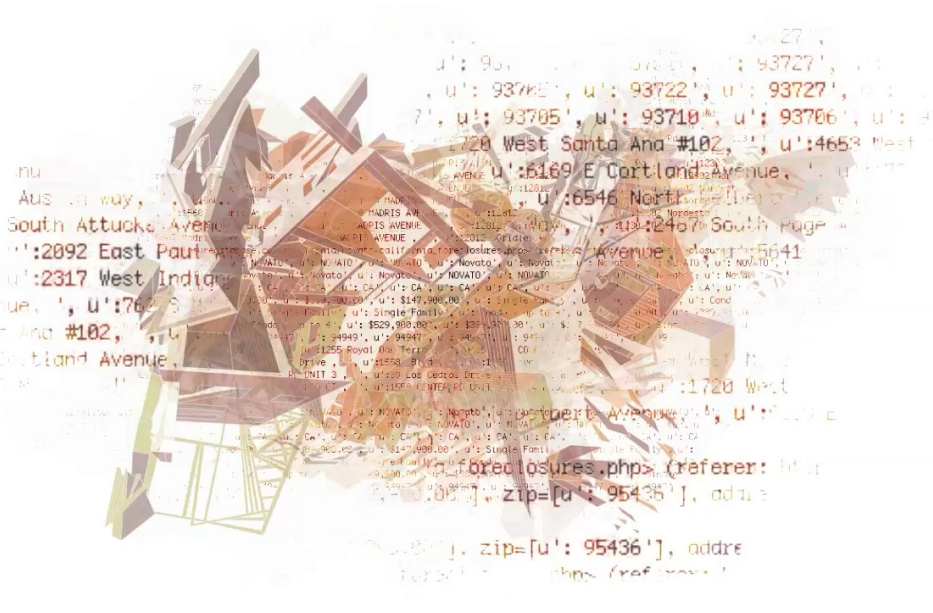
High-definition video online at:

<http://joelledietrick.com/site/sherwin-animation>



Data House Cloud, 2010, Animation stills from Quicktime movie, 04:05, 1280 x 720 px





Data House Cloud, 2010, Animation stills from Quicktime movie, 04:05, 1280 x 720 px

Artist Résumé

Joelle Dietrick

Born in Pennsylvania, based in Berlin
jdietrick@gmail.com
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Education

2006 MFA, University of California, San Diego, La Jolla, CA
1996 BFA + BS, The Pennsylvania State University, University Park, PA
1993-4 Temple University Rome, Rome, Italy

Selected Exhibitions (*indicates solo show)

- 2010 TINA-B Festival of Contemporary Art, Prague and Venice
**Swarm*, Curfman Gallery, Colorado State University, Fort Collins, CO
Museum All-Over. John Erickson Museum of Art: Next Chapter and Raccolte Frugone. Genoa, Italy
Little Wonder. John Erickson Museum of Art: Next Chapter and Golden Thread Gallery. Belfast, Northern Ireland, U.K.
lions will roar, swans will fly, angels will wrestle heaven, rains will break: gukurahundi, animations for dancer Nora Chipaumire, Museum of Contemporary Art, Chicago; Arizona State University; Crash Arts, Boston; Duke University; Dance Theater Workshop, New York; University of Minnesota, Minneapolis; Diverse Works, Houston, Miami Light Project, Miami
- 2009 *Transitio MX 2009 Biennial*, Mexico City, MX
Subversive Correspondence, The Willesden Gallery, London, UK
Sculpture Key West 2009, Key West, FL

- 2008 *Joelle Dietrick + Sara Stites*, Harris House Gallery, Atlantic Center for the Arts
Feminist Interrogations, ARC Gallery, Chicago, IL
New Art 2008, MPG Contemporary, Boston, MA
New American Talent: The 22nd Exhibition, Arthouse, Austin, TX
- 2007 *TIMELAPSE*, SoFA Gallery, Indiana University, Bloomington, IN
13th Annual International Women's Exhibition, SOHO20, New York, NY
Sisyphian Desires, Systems and Devices, Saltworks Gallery, Atlanta, GA; Forum Gallery, Cranbrook Academy of Art, Bloomfield Hills, MI; Sarai Media Lab, New Delhi, India
- 2006 **Serendipitous Suspension of Space*, Marcuse Gallery, La Jolla, CA
GLAMFA (Greater LA MFA), Gatov Gallery, Cal State Long Beach, CA
Supersonic 3, Barnsdall Gallery, Los Angeles, CA
- 2005 **Female Expat Project*, Marcuse Gallery, UCSD, La Jolla, CA
- 2004 **Female Expat Event*, Long March Space, Dashanzi Art District, Beijing, China
Pasale, Estacion Tijuana, Tijuana, Mexico
Spring Reverb, Museum of Contemporary Art, San Diego, CA
- 2003 *Art of the State Pennsylvania*, State Museum, Harrisburg, PA
- 2002 *20 x 20 cm*, Atelier Project, Munich, Germany
Women's Art Exhibition, Bahrain Contemporary, Manama, Bahrain
- 1996 **Leviathan*, Patterson Gallery, Penn State, University Park, PA

Fellowships, Grants, + Awards

2010 DAAD Research Grant, Berlin Germany.

2008 Small Planning Grant, Florida State University

 Individual Artist Fellowship, Florida Division of Cultural Affairs

2007 Artist Enhancement Grant, Florida Division of Cultural Affairs

 Summer Research Grant, Florida State University

2006 Center for Humanities Fellowship, University of California, San Diego

2004 Russel Grant, University of California, San Diego

Bibliography

2010 Marcia B. Siegel. Nora Chipaumire and Thomas Mapfumo at the ICA, BoSoma and Contrapose at BU. The Phoenix. April 27, 2010.

 Broili, Susan. " "Double Delight: Nora Chipaumire and Thomas Mapfumo." *The Herald-Sun*. February 27, 2010.

2009 Whittenburg, Zachary. "Exclusive Q&A: Dancer/Choreographer Nora Chipaumire." *Flavorwire*. October 2, 2009.

 Weiss, Hedy. "Hubbard Street Dance Chicago Shows Why It's in High Demand." *Chicago Sun Times*. October 5, 2009.

 Kee, Christina. "Sculpture Key West 2009," April 2009. artcritical.com

2008 Navas, Eduardo. "Anemophilous Formula for Computer Art." *Aspect: The Chronicle of New Media Art*, (Vol. 12).

New American Paintings (No. 76), Open Studios Press, Boston, MA.

Arts Word. Penn State University, State College, PA. p 20.

2007 *Indie Showcase*. Cox Communications, Atlanta, GA, February 2007.

 Barlow, Melinda. "Interview with Joelle Dietrick." *Locating Secret Psychological Space* Museum of Fine Arts, Florida State University. p 1-2.

2006 Bawa, Avantika. Desire. *Drain Magazine*, Issue #07.

2004 Graves, Oren. "Spring Reverb." *San Diego City Beat*. May 2004.

Artist Residencies

2009 Künstlerhaus Salzburg, Artist Residency, Salzburg, Austria

 Anderson Ranch, Residency, Presidential Scholarship, Snowmass, CO

 Museum of Contemporary Art, Chicago, Production Residency, Chicago, IL

 Maggie Allesee National Center for Choreography, Summer Residency, Florida State University, Tallahassee, FL

2008 Virginia Center for the Creative Arts, Summer Residency, Amherst, VA

2006 Coleman Center for the Arts, Artist Residency, York, AL

2005 Banff Centre for the Arts, Self-Directed Residency, Banff, Alberta, Canada

2002 School of the Visual Arts, Summer Residency, New York, NY

Acknowledgments

The Sherwin Series would not have developed without the tireless efforts of many people. At the Colorado exhibition, many thanks to Doug Sink at the Curfman Gallery for finding catalog funding and arranging the exhibition's countless details. Thanks also to my uncle Jay Dietrick for delivering the artwork. Most important to acknowledge are the months that my parents Joel and Jan Dietrick spent framing and crating this exhibition when they should have been kicking up their feet. Their extraordinary and lifelong support of my unusual career is the main cause for my success.

Creative contributions to the body of work include exquisite writing in the exhibition catalog by Melinda Barlow and Denis Wood. Their talents as meticulous wordsmiths reinvigorate my interest in the series. With this renewed attraction to the content and funding from the Deutscher Akademischer Austausch Dienst (DAAD), I will spend the 2010-11 academic year in Berlin, Germany researching the international impact of the US housing crisis while considering connections between color and comfort.

Often sustained by collaboration, I am also deeply indebted to my brother John Dietrick for working on the music in *The Sherwin Series* animation, *Data House Cloud*, and to my husband for his talents as a programmer. After many hours writing a spider that collects data from foreclosed housing website, Owen's contribution adds another layer of complexity to the artwork. His help with my website, catalog, and constant feedback about *The Sherwin Series* has been essential to its outcome. The body of work would not exist without his constant love, sense of humor, and support.