

The background of the poster is an abstract geometric artwork. It features a large, dark grey triangular shape at the top, which tapers downwards. Below this, there are several white, angular structural elements that resemble beams or supports, creating a sense of depth and perspective. The background is filled with various colored stripes and blocks, including shades of red, pink, purple, blue, orange, and yellow. The overall style is modern and architectural.

PROJECT ATRIUM: JOELLE DIETRICK

July 18 - October 25, 2015

MUSEUM OF CONTEMPORARY ART JACKSONVILLE

A Cultural Resource of UNF

PROJECT ATRIUM: JOELLE DIETRICK

Cargomobilities, July 18 - October 25, 2015

In *Cargomobilities*, a new site-specific work in the Atrium Gallery at the Museum of Contemporary Art Jacksonville, Tallahassee-based painter Joelle Dietrick creates a multilayered mural of paint and adhesive fabric to present a visual commentary about the interconnectedness of macro economies and micro systems. Fascinated with geolocation data for cargo ships and shipping containers, the artist employs a glitch art aesthetic that allows her to analyze, recode, manipulate, and visualize data into a pulsating scene of cranes, cargo ships, and houses.

Producing *Cargomobilities*, the largest mural of the new series, is no small feat. What begins as an intensive computer-based research project in the artist's studio results in an equally laborious application of paint and adhesive material on the gallery's walls. To start, Dietrick mined years of data from larger informational technology (IT) systems, such as the housing market from 2005 to 2015 and geolocation data for cargo ships. In doing so, she found inspiration in their complex data patterns. She then transformed the failures of said systems into an abstract, hyperactive environment of fragmented houses, shipping containers, and cranes. As the layered forms suggest the physical scale of these economies, the images' wall placement echoes the complicated IT patterns and glitches as well as the reverberations of one market crash onto the other.

As part of her research, Dietrick also toured Jacksonville Port Authority (JaxPort), the eighteenth largest port in the nation and sixth largest port on the East coast when measured in 20-foot container traffic (20-foot equivalent unit, or TEUs).ⁱ She later commented, "The scale of the men working set against the boats and containers was extraordinary. I was able to see the larger systems at work and their relationships to individual people."

FRONT COVER

Cargomobilities (detail), 2015. Paint and Terylene fabric with adhesive, 40 x 60 ft. Site-specific installation at MOCA Jacksonville. Image courtesy of Doug Eng.

FACING OVERLEAF

Cargomobilities, 2015. Paint and Terylene fabric with adhesive, 40 x 60 ft. Site-specific installation at MOCA Jacksonville. Image courtesy of Doug Eng.

CENTER PANEL

The MOL Northern Juvenile, seen here on April 24, 2015, arriving at JaxPort from Asia, illustrates the ever growing size of container cargo vessels. Photo courtesy JaxPort.



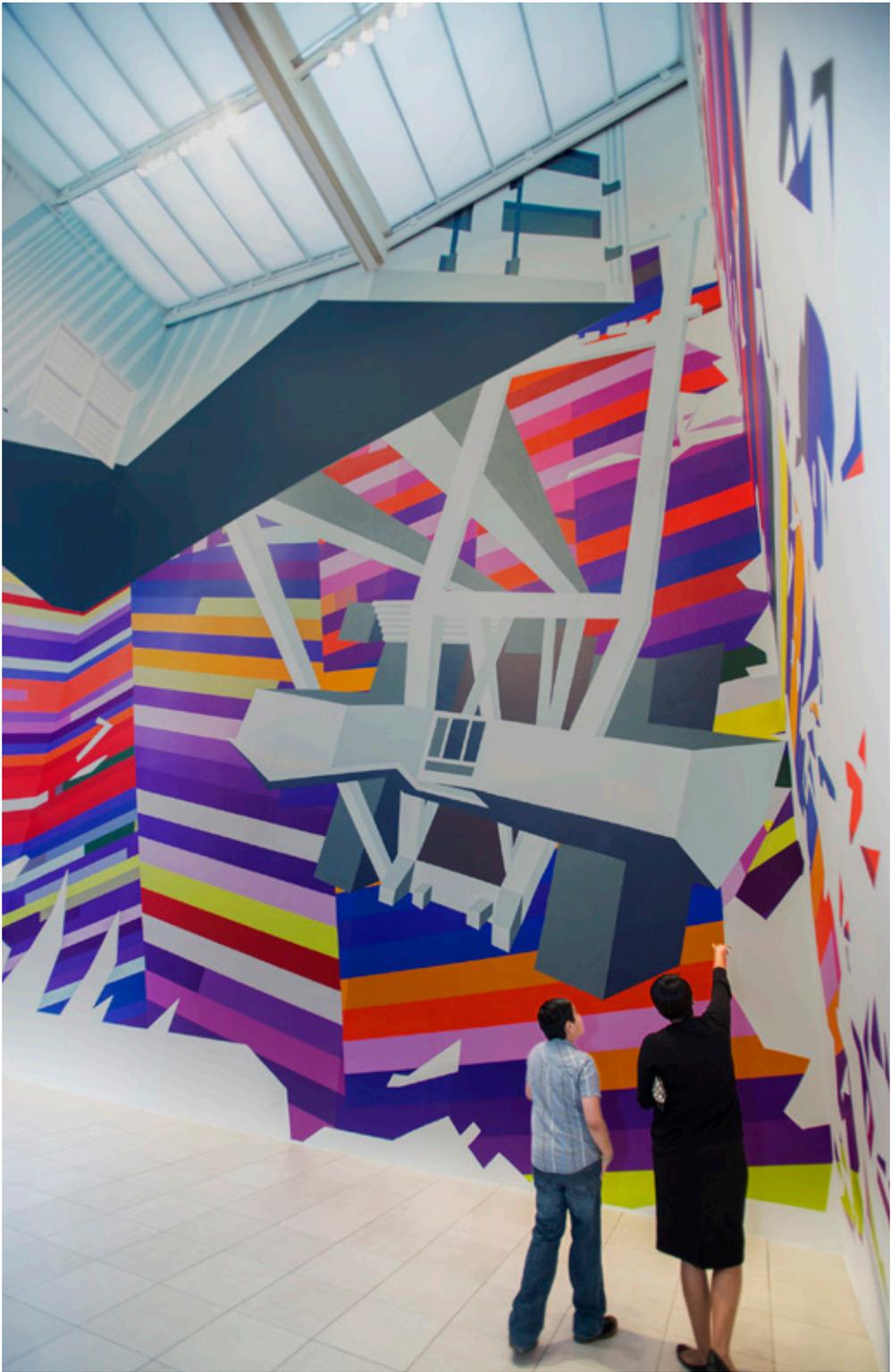


In a recently published book *Cargomobilities*, a comparison between the sizes of cargo ships and quantity of shipping containers onboard puts the contemporary world of freight in perspective. Here, the authors first compared the size of the eighteenth-century trading ship, “Halswell,” to the largest cargo ship in operation today—the former was 42.5 meters in length by 11 meters wide; the latter is 400 meters in length and 59 meters wide. The amount of shipping containers onboard each ship increased in proportion to its size. The overwhelming difference—fourteen 20-foot containers to 18,000—is almost incomprehensible. The comparison concluded with one noteworthy remark: “Scale makes a difference.”ⁱⁱ

In *Cargomobilities*, scale also makes a difference in such that Dietrick applies a 1:1 ratio to construct her images. Here, glitch patterns of nonsensical colors expand out of semi-recognizable blue forms before shattering into fragments. At times, the shifting shapes recall the activity of the port, its larger-than-life

RIGHT

Cargomobilities, 2015. Paint and Terylene fabric with adhesive, 40 x 60 ft. Site-specific installation at MOCA Jacksonville. Image courtesy of Thomas Hager.



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.

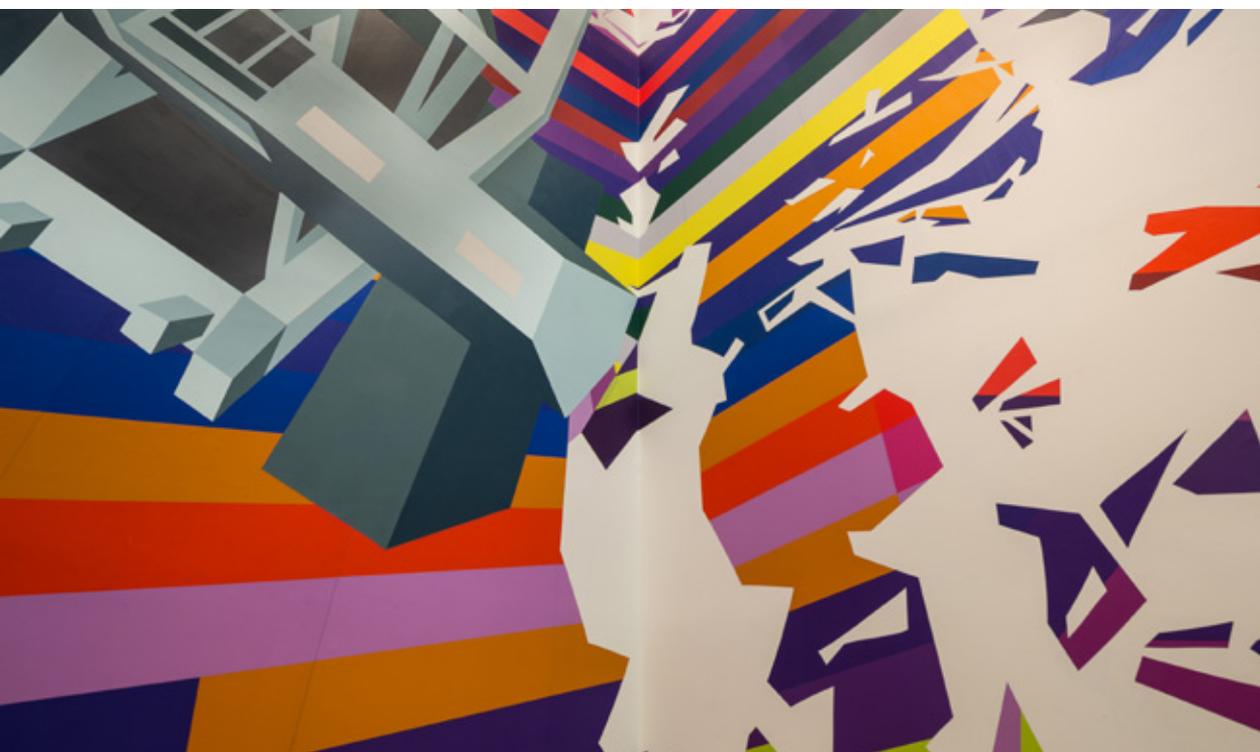
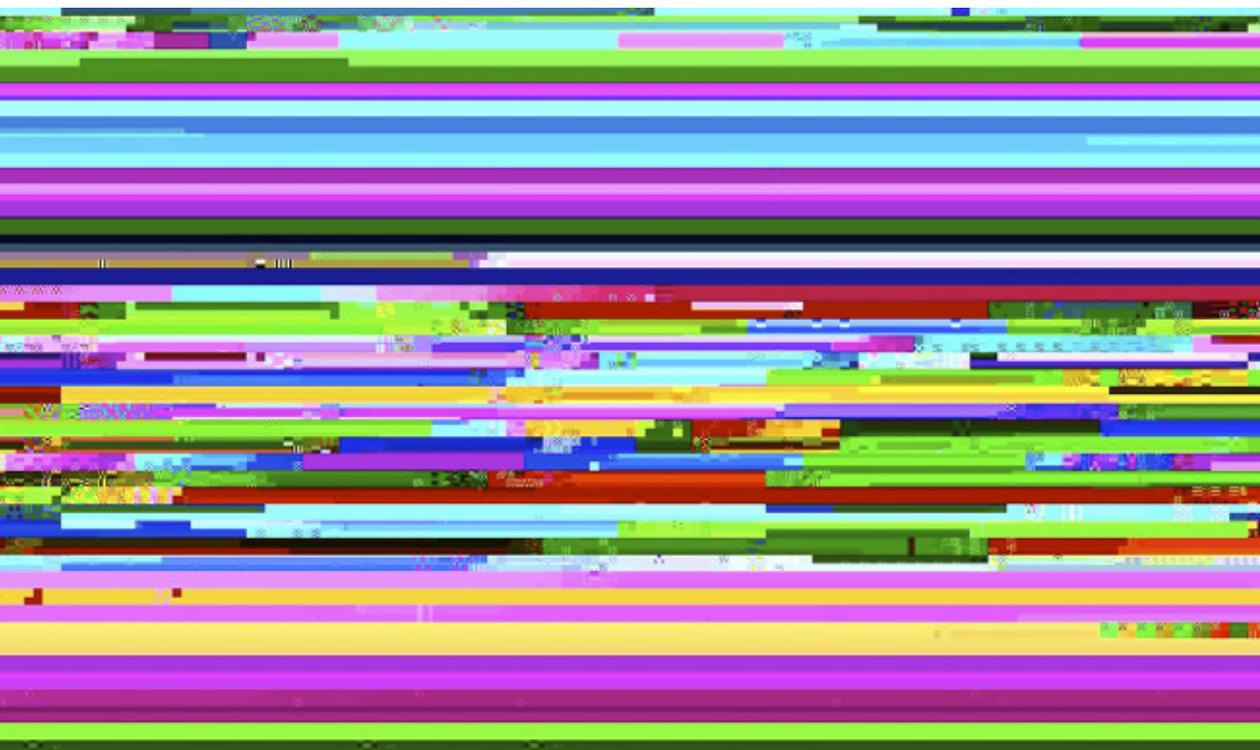
An underlying narrative in *Cargomobilities* heightens our understanding of the glitch within other artistic disciplines. In his book *Born Standing Up: A Comic's Life*, Steve Martin exposes the breakdown of his performance: "My routines wove the verbal with the physical and I found pleasure in trying 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."ⁱⁱⁱ 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

Cargomobilities (detail), 2015. Paint and Terylene fabric with adhesive, 40 x 60 ft. Site-specific installation at MOCA Jacksonville. Image courtesy of Doug Eng.









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

Cargomobilities, 2015. Paint and Terylene fabric with adhesive, 40 x 60 ft. Site-specific installation at MOCA Jacksonville. Image courtesy of Doug Eng.

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.

¹ Dr. David Jaffee, "JAXPORT as an Urban Growth Strategy: Community Implications and Prospects," (September 2012), p. 7. Online at: <https://www.unf.edu/~djaffee/>

² Thomas Birtchnell, Saya Savitzky, and John Urry. "Moving Cargos," in *Cargomobilities: Moving Materials in a Global Age*, Routledge, 2015: 1.

³ Steve Martin, *Born Standing Up: A Comic's Life*. Simon and Schuster, Sep 4, 2008. Online at: https://books.google.com/books?id=Xjasgu7430UC&dq=born+standing+up&source=gbs_navlinks_s

ABOVE

Sherwin's Wall (Chelsea), 2012. House paint on wall, 10 x 18 feet. Installation view at Soho20 Gallery, Chelsea, New York, NY. Photo by Aram Jibilian.





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 Transitio_MX in Mexico City, TINA B Festival in Prague and Venice, Museum of Contemporary Art (MCA) Chicago, MCA San Diego, Long March Space Beijing, ARC Gallery Chicago, Soho20 New

York, and MPG Contemporary Boston. She has attended residencies at the Künstlerhaus 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).

ABOVE

Portrait of the artist. Photo by Holly Clark.

LEFT TOP

© Joelle Dietrick + Owen Mundy, *Packet Switching (Kassel)*, 2012. Keimfarben on wall, 9 x 40 feet. Installation view at Temporary Home Exhibition, formally the City of Kassel's apartment registration (Anmeldebescheinigung). Photo by Owen Mundy.

LEFT BOTTOM

© Joelle Dietrick + Owen Mundy, *Grid, Sequence Me*, 2013. 3-channel installation, dimensions variable. Photo by Brandon Webster.

ABOUT PROJECT ATRIUM

The series features site-specific and site-sensitive installations by emerging and mid-career artists. The unique placement, dimensions, and scale of MOCA Jacksonville's Atrium Gallery provide a compelling challenge to the chosen artist—a call to reinvention and active collaboration with the architecture of the Museum on a monumental scale.

PRESENTING SPONSOR



SUPPORTING SPONSORS

DMP&H DRIVER•MCAFFEE•PEEK&HAWTHORNE

The Boeing Company

Jessie Ball duPont Fund

CONTRIBUTING SPONSORS

Agility Press; State of Florida, Department of State, Division of Cultural Affairs, Florida Council on Arts and Culture; and WJCT Public Broadcasting

VALUED PARTNER

MOCA Jacksonville is a cultural resource of and funded in part by the University of North Florida.

MOCA
MUSEUM OF CONTEMPORARY ART | JACKSONVILLE
a Cultural Resource of UNF

MOCAJACKSONVILLE.ORG • 904-366-6911
333 N. LAURA ST., JACKSONVILLE, FL 32202