

Celebrating Visual Arts at Clark (Part 1)

**September 20 – November 7
Schiltkamp Gallery, Clark University**



Featured Artists

Caleb Cole

Stephen DiRado

Sherry Freyermuth

Cathe Janke

Kirstin Lamb

Kevin McGerigle

Toby Sisson

Soren Sorensen

Ulm

Curator's Statement

Throughout the 2021/22 academic year (in three consecutive exhibitions), the Schiltkamp Gallery / Traina Center for the Arts will showcase the work of the many innovative visual arts faculty at Clark, while also introducing and welcoming those faculty joining us from the Becker School of Design and Technology – now part of Clark University. We celebrate the creative intertwining of teaching, research, and artistic practice at Clark University!

Professor Elli Crocker, Gallery Director

Sky Deitch '22, Dimitri Koufis '22 Anna Svensen ' 22, Gallery Interns

Caleb Cole

Caleb Cole is a Midwest-born, Boston-based artist whose work addresses the opportunities and difficulties of queer belonging, as well as aims to be a link in the creation of that tradition, no matter how fragile or ephemeral or impossible its connections. They were recently an inaugural resident at Surf Point Residency and have received a Massachusetts Cultural Council Fellowship in Photography, Artadia Boston Finalist Award, Hearst 8x10 Biennial Award, and 3 Magenta Flash Forward Foundation Fellowships, among other distinctions. Caleb exhibits regularly at a variety of national venues and has held solo shows in Boston, New York, Chicago, and St. Louis, among others. Their work is in the permanent collections of the Museum of Fine Arts Boston, Newport Art Museum, the Davis Art Museum, Brown University Art Museum, and Leslie Lohman Museum of Art. Cole teaches at Boston College and Clark University and is represented by Gallery Kayafas, Boston.



Caleb Cole



Project Statement

The photographs in *Traces* began as pictorials in gay men's magazines from the 1980s and 1990s, at the beginning of the AIDS epidemic. Men's bodies exposed, on display, are then excised and replaced by hand with pieces of other images in the sequence. Tracing the edges of their bodies with a blade is both tender and violent, and the resulting images leave marks of absence that weigh heavy with loss. The work explores what it means to be seen, to be vulnerable, and speaks to access and interest in queer and trans bodies, gendered notions of desire, and the pieces of ourselves that we hide from view.

Stephen DiRado



Stephen DiRado

A professor in the Studio Art Program at Clark University, Stephen has over 40 years of experience in the field of documentary photography, filmmaking and conceptual art. He is a recipient of a John Simon Guggenheim in 2012 for his decades of documentary work on the island of Martha's Vineyard; 2018 received a Bob and Diane Fund Award for *With Dad*, documents from over twenty years of his father succumbing to Alzheimer's. DiRado also was a recipient of four Massachusetts Cultural Council awards, and three from the Massachusetts Artist Foundation. DiRado's photographs can be found in museum collections from the MFA, Boston to the MFA, Houston; published nationally in a variety of publications including the New York Times, Washington Post, National Geographic, Black and White Magazine; internationally, Geo Wissen Magazine, Vice Magazine, UK DailyMail and Royal Photographic Society Journal. DiRado's book *With Dad*, published by Davis Publications in 2019, illustrates a loving and changing relationship between father and son as Stephen's father succumbs to Alzheimer's. The documentary film *With Dad*, directed by Soren Sorensen 2020, has won no less than seven national awards and airs on PBS stations in this fall. Presently, DiRado is documenting the societal impact brought about by Covid-19, under the title, *During Virus Time*.

During Virus Time



I first heard about Coronavirus in early January of 2020. Weeks later, it was reported a number of cases were confirmed in the US. On March 12th I taught my last class on campus before we went into a total shutdown. Thursday, March 12th was also the last day I photographed the last class inception at my school. It was also the first day I started a new project: During Virus Time.

Stephen DiRado

During Virus Time



SHERRY FREYERMUTH

Sherry Freyermuth is a published, award-winning graphic designer with experience working for large corporate brands and non-profit initiatives. Sherry has recently launched a surface design business called BoBerry Design Co. where she creates quilt patterns, youthful fabric designs, and kids' craft kits. Sherry's current research focuses on creative teams in design, and she is writing a book titled, *Surviving the Creative Space: Teamwork techniques for designers* scheduled for publication with Bloomsbury publishing in July 2022. The book examines different types of teams in design and looks at how various collaborative systems can be used to drive business forward and improve creativity. Sherry came to Clark University in fall 2020 with eight years of university level teaching experience. She has taught all levels of graphic design including topics in typography, brand identity, history of graphic design, web design, and user experience design.

SHERRY FREYERMUTH



My current practice is focused around creating cheerful surface pattern designs using a paper cutting technique. I work in a hybrid fashion beginning with the physical process of cutting shapes, letters, and icons. By using rudimentary tools such as children's scissors and construction paper, the designs remain loose and playful and preserve a naïve quality that works well for children's products. I combine this with the highly technical process I've developed in my 15+ years as a graphic designer to complete the design digitally. I create these youthful, modern designs for both kids and the young at heart.

Cathe Janke

Catherine Janke was born in New York City in 1972. She received an MFA in 2D from Massachusetts College of Art. Janke is the recipient of numerous grants and fellowships including the Vermont Studio Center, Elsewhere Studios in Colorado, 2011 RIACE Festival in Odisha, India, and she a 2015 Visiting Artist in Printmaking at Bhubaneswar College of Art in Odisha, India, where she learned beginning stone carving and lost wax casting. She was accepted Can Serrat Int'l Art Center in Barcelona, Mustarinda in Finland, and is a studio member at Zea Mays Printmaking in Florence, Massachusetts. Janke also had an internship at Wingate Studios in New Hampshire. Her work has been exhibited at Brandeis University, San Alejandro Academy of Fine Arts in Havana, Lalit Kala Akademie, Odisha, India. and A.I.R. Gallery in NYC.

Cathe Janke



There is a sound that is like a bird or locust at night. It is pure summer and something good. Unless you hate that sound, or you are trying to sleep in the woods in Virginia in the summer of 1998, because the sound is overwhelming and almost too loud, almost like lightening clapping over your house when you thought it was further away.

It can overwhelm you like looking in your lover's eyes at that certain place, that certain time when you were standing on the beach or in the rain together. You rose out of your body, not noticing the cars, the people, or the rain around you. Maybe the sun was setting and the rain-soaked streets were glowing like they do at the golden hour with purple and pink.

Kirstin Lamb

Kirstin is a painter living in Providence, Rhode Island and working in Pawtucket, Rhode Island. Kirstin studied painting at the Rhode Island School of Design, graduating with an MFA in 2005. She received her AB in Visual Art and Literatures in English from Brown University in 2001. Kirstin's work has been shown in venues across the country and abroad, recently showing at the Spring Break Art Fair in NY, Periphery Space at Paper Nautilus in Providence, RI, the Wassaic Project in Amenia, NY, the Fruitlands Museum in Harvard, MA and Providence College Galleries in Providence, RI, among others. She has attended residencies at the Atlantic Center for the Arts, Vermont Studio Center, Bunker Projects, the Wassaic Project, the Kimmel Harding Nelson Center for the Arts, The Ora Lerman Trust Soaring Gardens Artist Residency, and the Sam and Adele Golden Foundation. Kirstin recently completed a two-year contract curator position at The Yard, Williamsburg, a coworking space in Brooklyn that hosts solo and group shows quarterly, and has begun planning online and new curatorial projects in New England. Kirstin gratefully acknowledges the role that her 2020 Rhode Island State Council for the Arts grant has played in her newest work. Her work is in the collections of Fidelity Investments, Boston, MA, the Fruitlands Museum, Harvard, MA, and Providence College, Providence, RI, among others.



Kirstin Lamb

Embroidery Painting:

I make labor-intensive images of labor-intensive textiles and patterns. I call the gridded high-detail paintings on transparent acetate embroidery paintings. In order to paint the images that are not already patterns set on a grid, I generate a digitized grid and paint each gridded stitch by hand with acrylic and acrylic gouache on a wet media acetate. This is a simple process of re-painting a textile or pattern, sometimes an invented image-generated textile, sometimes an actual knit or textile pattern (cross stitch or embroidery). The brush creates a one-to-one relationship of mark to stitch, each mark stands in for a move of the needle.

Many of the embroidery paintings I make are images of floral wallpaper cropped from French wallpaper of the 17th, 18th and 19th century. Much of the other embroidery paintings were made using vintage embroidery patterns from the 50s, 60s and 70s or generated from my own photography, primarily of interiors, landscapes and portraits. Parts of this series are generated from images of French wall decoration made following the discovery of the ruins of Pompeii and Herculaneum in the late 1700s. These works were deliberately cropped from texts discussing the shift in pattern before and after the discovery of those ruins, and the elaborate color and design shifts that occurred after the unearthing of the frescos. I am particularly interested in the political moment that created this shift and its need for this decoration and the need for the classical power invested in this kind of antiquity at that moment. I transfer this documentation to a deliberately cropped and somewhat modern space that reads as both woven and pixelated, primarily to reframe our gaze as contemporary (with the sheen of the acetate adding an extra screen-like feeling). The re-presenting of this particular decorative moment is for me an echoing of the darker uses of antiquity as a stand in for beauty and power.

Newest body of Remix Embroidery Paintings on Canvas:

I am currently making remix embroidery works. These paintings encompass hybrid embroidery, cross stitch, collage and digital mark-making under-drawings which I over-paint with the same labor and care as the patterns on acetate. I make a layered digital collage, usually using current and past painting patterns, and I cut and chop the patterns, draw in new marks and wallpapers. I feel these are the most expressive and abstract of the work I'm currently doing, allowing me to play with calligraphic mark-making and humor.



Kevin McGerigle

Artist's Statement

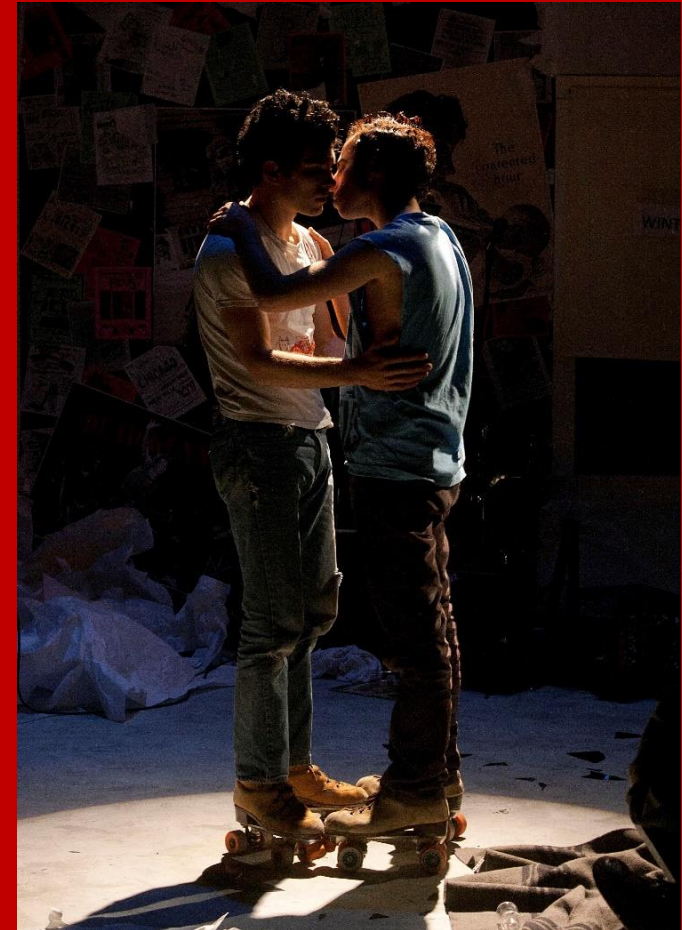
Hold space. Worship focus. Make a mess.

Bio

Kevin McGerigle is a technical director & theatre designer in the Theatre Program at Clark University. Kevin has been a part of over 150 productions throughout New England as a designer, director and producer. Kevin's work includes Ballet, Opera, Stage Plays, Musicals and Live Concerts. Kevin studied at Clark University and went on to receive his MFA from Goddard College. He is currently the Technical Director for the Majestic Theater and the Director of Production for the Albany Berkshire Ballet.



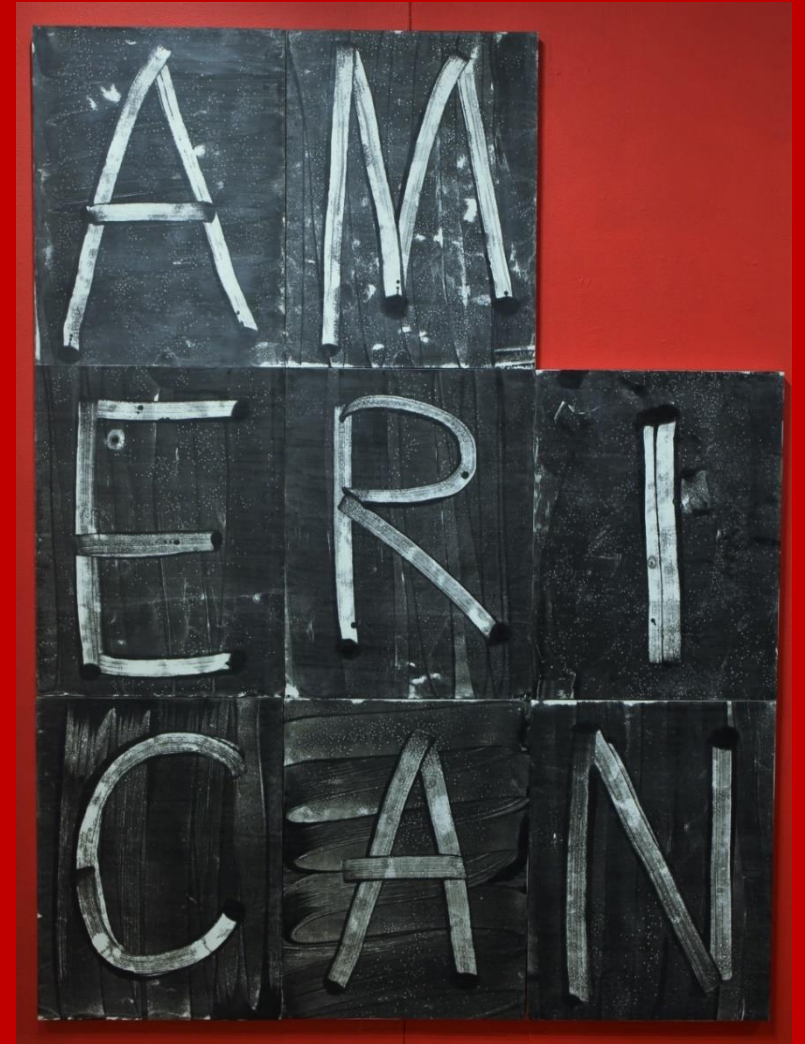
Kevin McGerigle



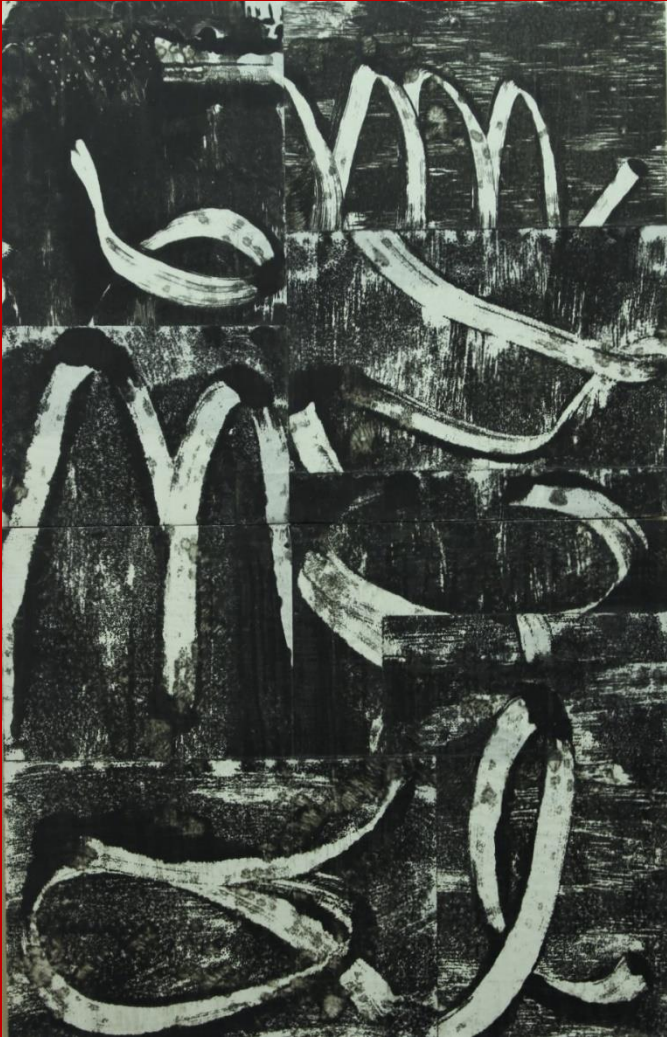
Toby Sisson

ARTIST BIO

Toby Sisson earned her M.F.A. in painting from the University of Minnesota, Twin Cities, and is Associate Professor and Director of the Studio Art Program at Clark University in Worcester, Massachusetts. In addition to painting, drawing and printmaking, Sisson's areas of specialization include community-based service learning, collaborative public art and curatorial projects. Her creative research focuses on issues of cultural identity, history and race. She exhibits her work internationally, including the Teda Contemporary Art Museum, Tianjin, China; The Hunterdon Art Museum, New Jersey; and the Provincetown Art Association and Museum, Massachusetts. Her work is in numerous public and private collections; among them, Brown University in Rhode Island and the Worcester Art Museum in Massachusetts. Toby Sisson's home and studio practice are located in Providence, Rhode Island.



Toby Sisson



The Deconstructed American series uses the word 'American' as a visual collage element. Repeatedly print, cut, and recombined, the letters form multifaceted patterns as fragments are arranged to align or contrast. In this way, numerous perspectives on our country's national identity coexist, as debates over who belongs dominate the news. Hand lettering in encaustic monotype is uniquely suited to this graphic work as it conveys the political potency of graffiti as well as the ephemeral character of a charcoal drawing and a grainy black and white photograph. In some compositions, fractured 'stars and stripes' are foregrounded, and in others, abstracted pieces evoke a snippet of unexposed film, a stroke of chalk on a blackboard, or an inky night sky — all reminders of unbound possibility.



Soren Sorensen

Director Biography

Soren Sorensen joined the Department of Visual and Performing Arts in Fall 2019. Soren Sorensen received a B.A. in Music with a concentration in Film Scoring from Berklee College of Music in 1998; an M.A. in Art with a concentration in Media Studies from Rhode Island College in 2012; and an M.F.A. in Film with a concentration in Documentary Production in 2019.

Soren Sorensen is an award-winning filmmaker specializing in documentary film and television with an emphasis on social and cultural issues. His first feature-length documentary, *My Father's Vietnam* (2016), combines interviews and never-before-seen photographs and 8mm footage of the era, to tell the story of three soldiers, only one of whom returned home from the Vietnam War alive. The film premiered at the 2015 Rhode Island International Film Festival, where it won the Soldiers and Sacrifice Grand Prize. *My Father's Vietnam* is currently available on streaming video-on-demand platforms, and on Blu-ray and DVD.

Sorensen's most recent film is the short documentary, *With Dad*. Based on the book of the same name by photographer and Clark University Studio Art professor Stephen DiRado, *With Dad* features DiRado's still photography, specifically during the painful 20-year period of his father's decline and eventual death from Alzheimer's disease. The film premiered at the 2020 Rhode Island International Film Festival, where it won the Youth Jury First Prize for Best Short Documentary. The film also won awards in 2020 at the Houston International Film Festival, the Massachusetts Independent Film Festival, and the Mystic Film Festival. In 2021, *With Dad* won two awards, for Best Short Documentary and Best Editing, at the Red Dirt Film Festival in Stillwater, OK and won Best Short Documentary at the NYC Independent Film Festival. *With Dad* will have its broadcast premiere on September 21, 2021 on WGBH.

Sorensen is currently in post-production on his second feature-length documentary, on the life and music of the Cuban-born pianist and composer, Omar Sosa.



Soren Sorensen



WITH DAD (29m)

With Dad is a short nonfiction film that chronicles the work of American photographer Stephen DiRado, specifically during the painful 20-year period of his father's decline and eventual death from Alzheimer's disease. DiRado, known for long-term projects, used his antique large-format box camera to meticulously document the end of his artistic mentor's life in a way that celebrates a legacy without concealing the trauma inherent in the premature loss of a loved one. Based on DiRado's book of the same name, With Dad includes interviews with DiRado (filmed here in this building), new high-resolution scans of his work and contemporaneous digital video footage shot by his brother, Chris.

Director Statement

The idea to make With Dad came directly from two documentaries I saw in 2018 while attending graduate school at Vermont College of Fine Arts: Yance Ford's Oscar®-nominated 2017 feature, Strong Island and Michael Almereyda's 2013 short, Skinningrove, films that share very little in common besides the broad "documentary" classification. I was surprised by Yance Ford's self-described formalist approach to Strong Island and the way he developed a set of "rules" for making the film. Aesthetically, I was drawn to the way he included his own hands presenting family photographs in overhead shots. With Skinningrove I was particularly interested in the straightforward slideshow of black and white images, narrated by the photographer Chris Killip, that Almereyda edited from a 90-minute lecture into a 15-minute short. After that particular screening, I immediately thought of Stephen DiRado, who is a colleague of mine at Clark University. And while With Dad is less formally-restrained than I originally intended it to be, it was helpful to the production for me to keep Ford's and Almereyda's work in mind. Ford broke his rules so I figured I could break mine.

Ulm

Ulm has been an emergent media artist, game developer, and professor of interactive media for over 15 years. Their work and practice focuses on games for change, the impact of artificial intelligence on new media, and XR development. They have developed a number of game titles, working as both designer and software developer, in the 'serious' and experimental games space for pc, mobile, and virtual reality. Their most recent personal art centers on interactive, fictive, live-action installations and intimate AI avatar moments. As a computer science major at Smith College, Ulm began developing their first electronic experiences and upon completing graduate studies in interactive programming at Parsons / The New School, helped launch one of the first undergraduate degrees in game development, consistently recognized in the top five globally. Ulm received their MFA from Lesley University and maintains a studio at a local maker-space [and in the cloud], believing that practice and purpose intersect at the community level.

Ulm



The impact of artificial intelligence on human lives is pervasive but not always apparent. In their work, Ulm collaborates with AI to explore the influence of both human and artificial processes of learning systems and environments on the physical and virtual worlds. Which biases are seeded into what will potentially be isolated evolutions? What human fears, indecisiveness, and chaos are mapped to hidden variables in the working algorithms that are generated? How might one intelligent system come to decipher a universe presented through the shadows of another intelligence?

For "Generative {Auspicious} Adversarial Network" and "Semi {Sinister} Supervised Learning Algorithm," Ulm explores the seemingly inconsistent nature of the interactions between humans and AI. On one level, they are mapped one to millions, yet on another, they are highly personalized, individualized relationships. In this body of work, Ulm approaches both the process of creating visuals through AI collaboration, as well as the power of binaural audio and face to face communication in facilitating intimacy.