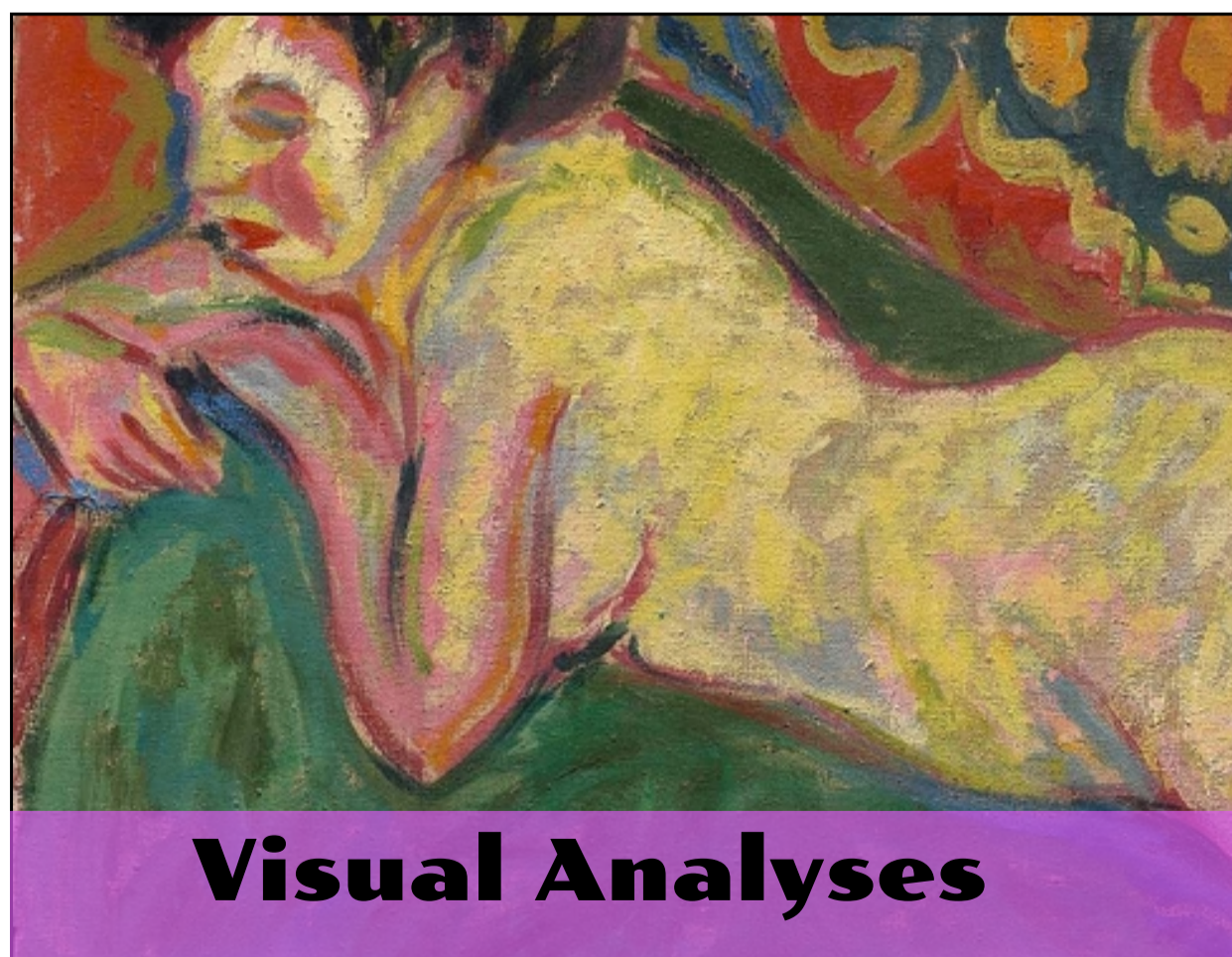


“Art is a way to connect with people who may otherwise be unwilling to partake in difficult conversations, and Anthony Peyton Young hopes that his work can prompt questions and discussions.” [Learn more](#)

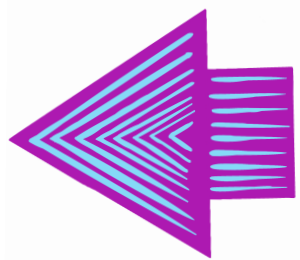


About Calla Savelson

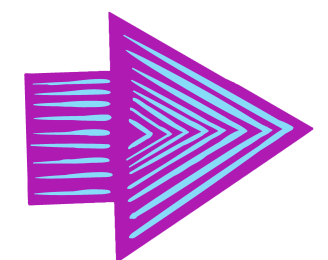
Hello! My name is Calla Savelson. I am a senior at Simmons University majoring in Art Administration. Currently, I am working at The Trustman Art Gallery as a Gallery and Curatorial Fellow where I work alongside art administrators in interviewing artists, organizing exhibitions, inventorying the collection, and communicating with other art organizations. I also serve with Jumpstart as the Community Engagement Coordinator where I help to develop strong relationships with Jumpstart alumni, organize community engagement events, and work with the current corps to provide the best and most equitable early childhood education. My previous experience includes work in the arts non-profit sector and childcare/education. My goals for the future are working as an art administrator in a museum education setting where I can use my strengths in gallery administration and community engagement. This website is a culmination of my work as a Gallery Fellow and Art Student at Simmons University. Learn more by clicking my resume below!

[Resume](#)

Audio Guide Series: Pattern Language

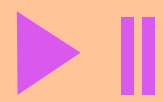


Ode To LA #14



Punch The Sky Twins

Maya Erdelyi, All Over Ode, 2022, 26x21"
Collage, monoprint, found materials, pins



Transcript:

In this piece, titled *All Over Ode, 2022*, Maya Erdelyi draws you in with her bright, contrasting colors, and wacky, unique shapes. This is one of the largest collages Maya is showing in her exhibition titled “Pattern Language,” here in The Trustman. If you look closely, you can see the individual pieces of material layered deliberately on top of each other to create a sense of depth in the piece, as if the art is popping out at you. This effect creates a whole little world within the piece, that if we were small enough, we could explore and weave our way in and out of Maya’s imagination.

“Pattern Language” is a very fitting title for this exhibition. If you take a moment to look around, you will see a plethora of different patterns, shapes, colors, and mediums (try not to miss the massive geodesic dome). But these physical patterns are not the only reason Maya titled this show “Pattern Language.” Throughout her time in New England, Maya has collected and become fascinated with quilts. Many of these quilts are made by anonymous, women artists. What stories do they hold? What conversations were had as they were being created? What Language is embedded in the patterns? Take a look at the colorful, geometric mural painted on the back wall of the gallery. Do you see the quilt? Maya is actively thinking about the conversations and communities built during the creation process, specifically in patterned art such as quilts, collages, and specific to this exhibition, the geodesic dome. Art can be a very communal activity, creating a space for stories, laughter, and support. The eye-catching, colorful geodesic dome behind you is a perfect example of this. Gallery faculty, Simmons students, geodesic dome expert Peat Duggin, and Maya all worked together to create this 13 foot radius, enclosed hang out spot, that you are encouraged to step inside. I can assure you that stories were exchanged, laughs were had, and we each had to rely on each other in order get the job done.

Looking back to *All Over Ode*, I can’t help but wonder what kind of language this collage holds. What conversations were had during its creation? What was the music Maya listened to in the studio? What kinds of feelings, from Maya or anyone around her did this piece capture, hold on to, and now emit to us as we view it?

Playlist

Pattern Language:

Ode to LA #14
[All Over Ode](#)

Drifting Clouds:

Punch The Sky Twins

A Tale As Old As Time
(Reflejo)

Luminosity: Birth to Form:

Say Her Name: Makiyah Bryant 16, April 20, 2021

Say His Name: Ramarley Graham 18, February 2, 2012, Jamee Johnson 22, December 14, 2019, Ryan Twyman 24, June 6, 2019, Kajieme Powell 25, August 19, 2014, Jemel Roberson 26, November 11, 2018, Tamon Robinson 27, April 12, 2012, Brendon Glenn 29, May 5, 2015

Sea Glass is Diamond:

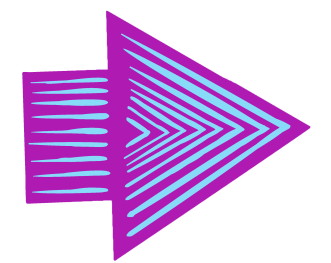
Slip n Slide

5 Plates

Kirchner's Undeniably Modern Nude



Ernst Ludwig Kirchner, Reclining Nude, 1909, Oil on Canvas, Museum of Fine Arts, Boston



[Dive Bomber and Tank in the Midst of Industrial Warfare](#)

Reclining Nude was painted by the German Modern Artist, Ernst Ludwig Kirchner in 1909. It now hangs in the Boston's Museum of Fine Arts' "Art of Europe" wing along with notable modern artists such as Pablo Picasso and Henri Matisse. From the label hanging next to the piece, viewers learn that Kirchner was one of three students to found the "idealistic artistic brotherhood called Die Brücke (The Bridge)," which was a group active in Dresden and Berlin in the early 1910s. Die Brücke was founded on the Fauvist concept of bridging the pleasures of painting and the pleasures of life and was inspired by the intense and expressive form and color as seen in the work of Van Gogh, Gauguin, Munch, and Matisse. In Reclining Nude, Kirchner paints a traditional nude in an undeniably modern style with its simplistic subject matter, color palette, and evocative feelings.

The figure of this piece is a nude woman, reclining leisurely on what appears to be a sofa. This simplistic, yet idealistic subject matter is one of the defining characteristics of fauvism. A critic once insulted the style, calling it primitive and referring to the artists as "wild beasts," which is where the movement acquired its name, fauve meaning wild beasts in French. Looking closely at the figure, we notice an outline of the body which could perhaps be a preliminary canvas sketch. The choice to use bold lines to outline the body is unapologetically flattening the image. Kirchner is not concerned with creating a window into reality but instead exaggerates the shapes and lines to render an image that feels familiar and comfortable, but at the same time new in its style and decorative nature.

The color palette of this image is defined by the use of primary and secondary colors confidently put on the canvas with bold and textured brushstrokes. Looking closely, we can see that there are places the bare canvas shows through, telling us that Kirchner was not concerned with the perfectionism in

laying the pigment on the page, but more with broad gestures of color, and the parts that make up the whole. When looking at a specific part of the canvas such as the figure's left arm, and taking it out of context of the image as a whole, we become unsure of what we are looking at, only seeing the shapes that Kirchner has laid on the canvas and not experiencing the image as a lounging nude figure. Many artists involved in the Fauvism movement use this approach in their work. Instead of using color divisionally, it was used to show the potential of colors, how using individual strokes of paint, shape, color still creates form. This allows the element of color to exist independently on the canvas, with a radical goal of separating it from its previously descriptive nature. The use of color and pattern enhances the flatness of the image just as the outline of the figure does, as Kirchner is arranging patterns on top of the canvas, creating a piece that is flat and decorative.

The combination of the simple nude form and bright, inviting colors speaks to a certain male audience, evoking feelings of joy. This is a privileged approach to viewing life, but one that fauves experimented with in much of their work, and it is defined by the male gaze. Reclining Nude, was created by and for a male audience, which is clear in the seductive yet innocent body language of the figure and the overall emphasis on her nudity. Her body is the focus of this image and though her breasts and pelvis are not accessible to the viewer, we are still tracing the curves of her body with our eyes and staring at her in a vulnerable state. Henri Matisse's Joy of Life is another great example of this. Similarly to Kirchner's Reclining Nude, Matisse uses flat and simple nudes, bright, complementary colors and scenes of pleasurable, sensual relationships. These scenes are not the universal ideal world, but the wealthy, white man sees these images as evoking a sense of great joy.

Reclining Nude is an honest example of a Modern artist experimenting with subject, color, shape, form, space, and emotion. Through Kirchner's use of simplistic, seemingly idealistic subject matter, bold and confident brushstrokes with an emphasis on big shapes instead of minute details, and the feeling of joy he is trying to convey to his viewers, he takes a traditionally done female nude and makes it forcefully modern.

Playlist

[Kirchner's Undeniably Modern Nude](#)

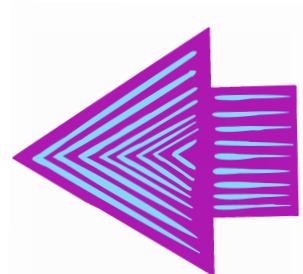
[Dive Bomber and Tank in the Midst of Industrial Warfare](#)

[Spirituality and Art](#)

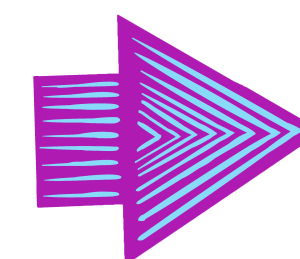
Audio Guide Series: Drifting Clouds



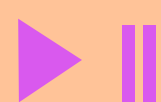
**Melanie Bernier, Punch the Sky Twins, 2021,
Cotton Curtains, Binding, Canvas, Thread**



All Over Ode



A Tale As Old As Time (Reflejo)



Transcript:

This piece is titled *Punch the Sky Twins*. The inspiration for this work came from Melanie learning how to make a sphere from a deflated basketball. If you look closely, you can see the stitching lines that appear on a basketball, and you can imagine the deflated nature of it being old and well-loved. The form is held by the canvas-lined interior, and a fabric lined exterior with the image of the sky that we see in much of Melanie's work. Though canvas lined, it is easily malleable and will transform based on its position or how it is manipulated. What you see in front of you is the product of Melanie actually punching the work with her fist to create an indent.

As you can see, Melanie's main medium is fabric. Fabric is tangible, it takes up space, and it's a part of all of our lives. Melanie sees this connection between fabric and humans, and as we wear it on our bodies, it comes to represent us. The slumped, deflated fabric you see in front of you represents depression, a very real, and universal emotion.

The deliberate placement of this piece, being hung at stomach height, creates a reflection of the viewer's own body. When I stand it in front of this piece, it evokes a visceral reaction as I view a mirror image of my stomach, this piece of fabric that I somehow see myself in, getting punched in the gut. Can you feel it as well?

The title -*Punch the Sky Twins*- is also very deliberate. The pregnant belly has always been a part of Melanie's life. She grew up one of ten siblings, her mother worked as a maternity ward nurse, and while she was creating this piece she was donating her eggs to her sister for IVF treatment. So at the same time as feeling the depression of the slumped body, Melanie is also full of life, constantly watching life appear around her and helping bring life into the world herself. But sadly, this joy also brings great anxiety. Melanie's work is full of themes of climate change, waste management, resource scarcity, growing old, and questions about the future. During our conversation with Melanie, the problem of the baby formula shortage came up. This is a resource necessary to our society, as caregivers rely on it to feed their children. We found ourselves asking the question: What is the future going to look like if we can't even feed our children?

The bodily connection that Melanie creates forces viewers to reflect on our own lives, our own anxieties, and how life is punching us in the gut. It also makes us question what future generations will look like in the reality of climate change.

Playlist

Pattern Language:

All Over Ode

Drifting Clouds:

Ode to LA #14

[Punch The Sky Twins](#)

A Tale As Old As Time
(Reflejo)

Luminosity: Birth to Form:

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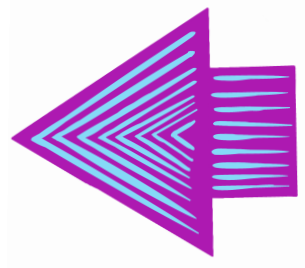
Slip n Slide

5 Plates

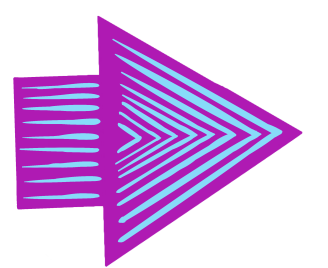
Dive Bomber and Tank in the Midst of Industrial Warfare



José Clement Orozco, Dive Bomber and Tank, 1940, Fresco Six Panels, Museum of Modern Art, New York



Kirchner's Undeniably
Modern Nude



Spirituality and Art

José Clement Orozco's *Dive Bomber and Tank*, is a 9 by 18 foot piece commissioned by the Museum of Modern Art in 1940. This painting, consisting of six panels which were all painted publicly and separately, was commissioned for MoMA's *Twenty Centuries of Mexican Art* exhibition. The fresco explores abstracted and expressive elements of machinery, emphasizing how they pertain to warfare. In this work, Orozco grapples with the interaction between humans and technology, unapologetically rendering a work that exposes the horrors of mechanized warfare.

Dive Bomber and Tank was created in 1940, several years after the world was introduced to war in the era of technology through World War I and right in the midst of World War II. In Mexico, the past four decades were defined by war and revolution as the country dealt with rapidly changing leadership and mass amounts of bloodshed. In an artist's statement pertaining to this fresco, Orozco stated "I simply paint the life that is going on at the present—what we are and what the world is at this moment. That is what modern art is."¹ In 1940, the world was navigating a new industrialized society, Nazi Rule in Germany, and yet another war taking place in Europe. In Mexico specifically, the country was trying to create stability in the wake of the Mexican Revolution. These are the current events that are happening around Orozco at the time of this painting, and with the development of film and photography, people all over the world were able to witness the atrocities of war when tanks, planes, machine guns, and chemicals become involved. Orozco was not alone in exploring his feelings toward machinery through his art. In 1939, David Alfaro Siqueiros painted *Portrait of the Bourgeoisie*, where he too renders a piece that makes statements on how technology is affecting our society, taking the approach of capitalism rather than warfare. Like Orozco, Siqueiros expresses his anxieties about the future of their new industrialized society by bombarding the viewer with frightening imagery of machine and human interaction. In 1940, there was a great amount of uncertainty surrounding technology, and modern artists were creating pieces that question what our future will look like with the inclusion of modern machinery.

Looking closely at the iconography of *Dive Bomber and Tank*, viewers are faced with various machines layered in an unorganized clump. Throughout the center of the image, we can make out chains intertwined with what appears to be human faces, miscellaneous pieces of metal, the wheel of a military grade tank, and three legs getting pulled into the machinery. All of these parts are held up by two wings of an airforce plane which we can find on the far left and right of the piece. Toward the top of the third and fourth panels, viewers can make out the tail of the plane, and quickly realize that this mayhem is flying right for us.

The hints of humanity within this sea of deadly machinery is one of the most interesting aspects of this piece. The three metal faces scattered about the lower half of the piece don't immediately catch the viewer's eye, but once seen, they cannot be ignored. Orozco paints these faces intertwined with the metal chains that they are attached to or actually become their noses, eyes, and lips. These anonymous faces have no way of escaping the plane-load of deadly technology that they are riding on. Within the fifth panel we can make out three legs wearing white pants and shoes getting sucked into the metalwork of the plane. These differ from the faces previously pointed out, as they are not rendered to look like they are made of metal, but rather seem to be organic and human-like. This makes it even more gruesome to picture as this person, made of flesh and bone, is getting pulled into a machine, ultimately crushed to death. As Orozco includes pieces of humanity in *Dive Bomber and Tank*, he is sending a message to viewers that we are and always will be connected to and responsible for the creation, and destruction that technology causes. Here, he is clearly showing his uncertainty about the future of the industry as it pertains to human life.

In terms of style and composition, Orozco continues to explore anxiety and skepticism surrounding technology and mechanized warfare. The composition of this work consists of six rectangular panels, clearly laid out to create a grid-like composition as they interact with the various subjects of the piece. Even the human legs, the seemingly most organic component of *Dive Bomber and Tank*, are rendered in a way where they fall in line with the grid of the machinery and are painted with right angles and confining straight lines, a very unnatural position for the human body. Orozco lays down the paint using expressive brushstrokes, highlighting the chaos that occurs when machines, war, and humans intersect. As Orozco rendered this piece, he remained critical of mechanized warfare.

For the most part, the color palette of *Dive Bomber and Tank* is very limiting, mainly sticking to the colors we may find in an industrial setting. Besides the rusty orange of the plane's tail, the rest of the composition is full of a dull and dark, gray-scale scheme. For the orange that we so blatantly see and are immediately attracted to, Orozco is calling our attention to the unknown aging of this technology, wondering as it rusts, how will society progress. The colors used in this piece stay true to the artist's exploration of how mechanized warfare impacts our society, as he takes a dark approach that exposes us to a dangerous reality.

Like the rest of the world, and many other artists, Orozco grappled with the intersection of machines and humanity in 1940. In the wake of the Mexican Revolution as well as the World Wars, it became clear that the new technology used in warfare would be a complete game changer, leading to death tolls skyrocketing. In *Dive Bomber and Tank*, Orozco expresses to his viewers the dangers that come along with machinery, and wonders what changes society will take on post industrial and technical revolution.

¹ "José Clemente Orozco. *Dive Bomber and Tank*. 1940: Moma," The Museum of Modern Art, accessed April 3, 2023, https://www.moma.org/collection/works/80681?classifications=any&date_begin=Pre-1850&date_end=2023&q=orozco&utf8=%E2%9C%93&with_images=1, 1.

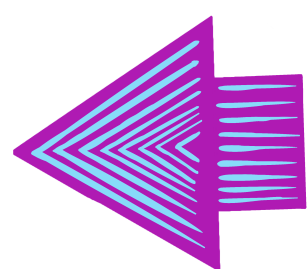
Playlist

**Kirchner's Undeniably
Modern Nude**

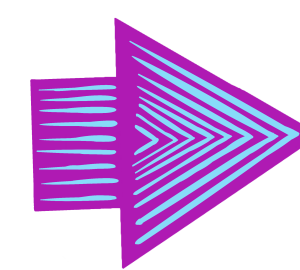
**Dive Bomber and
Tank in the Midst of
Industrial Warfare**

Spirituality and Art

Audio Guide Series: Drifting Clouds

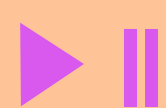


Punch The Sky Twins



Say Her Name: Makiyah Bryant 16,
April 20, 2021

Paola de la Calle, A Tale as Old as Time (Reflejo), 2022 Assemblage on found object



Transcript:

This piece is called A Tale as Old as Time (Reflejo), and sits within what used to be a mirror held up by pre columbian gold. Pre-Columbian refers to the era before Columbus sailed to the Americas, when Central and South America were inhabited by the thriving civilizations of the Aztec, Inca, and Maya. Many artifacts containing pre-columbian gold resided in precious burial sites, as a tribute to those buried there. Like many colonized areas of the world, these sites were looted by European explorers, destroying and stealing artifacts, and taking them as their own. Today, many of these pieces live in Western Museums, behind glass, as a tool to tell a false story. Paula explains that these pieces have become signifiers of cultures which have been uprooted and now don't reside in their rightful places. They have become a symbol of histories that are not told correctly or understood truthfully.

Looking on the left hand side, you'll see an image of a soldier wearing a green uniform and shooting a gun full of deadly, red bullets. This image appears in a couple of Paola's works and represents the United States involvement in Colombian affairs. The War on Drugs was a brutal display of the United States' power and ruthlessness in the name of doing something good. Seemingly the only story popular culture is interested in hearing about focuses on the very brief time period of the 80s and 90s, highlighting violence, drugs, and death. Why is this the narrative that we focus on? Why are we not interested in the rich and beautiful history of Columbia outside of the cartels that were fueled by US involvement?

A Tale as Old as Time (Reflejo), the title of this piece, makes Paula think of Disney, and the fact that it was previously a mirror reminds Paula of Snow White, though the work is not at all in a Disney style. The Spanish word reflejo, translates to reflection in English. In her work, Paula thinks a lot about portals and reflections, often photographing windows, doors, and mirrors. What are the stories we hold on to, and tell? What are the histories that hold power? What from our societies gets archived and remembered? This piece allows a portal to a history that is mistold over and over again and urges us to reflect on what we have been told, what we pay attention to, and how we can fight these narratives to uncover the real story.

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Pattern Language:

Ode to LA #14

All Over Ode

Drifting Clouds:

Punch The Sky Twins

[A Tale As Old As Time \(Reflejo\)](#)

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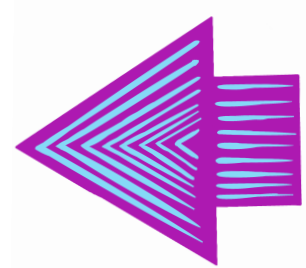
Slip n Slide

5 Plates

Spirituality and Art



Giovanni di Paolo, Madonna of Humility, about 1442, Tempera on Panel



[Dive Bomber and Tank in the Midst of Industrial Warfare](#)

Giovanni di Paolo's *Madonna of Humility*, painted in 1442, now resides in the Boston Museum of Fine Art's Italian Renaissance Gallery. Di Paolo's faith and dedication to spirituality is evident in this work as he creates a piece with clear religious sentiment through his distinction of foreground, middle ground, and background. This is one of the many virgin and child artworks created during the Italian Renaissance. Each share characteristics of divinity, and passion, but each artist includes their own unique touch to create something special.

When looking at the *Madonna of Humility*, it is clear that di Paolo is more focused on the spiritual sentiment rather than the accuracy of anatomy. This can be noticed in the hand of the Madonna which is significantly smaller and less spatially rendered than it would realistically appear. Baby Christ is also created in an interesting way. He seems to have qualities of both an infant as well as an adult. His limbs, hands, and feet each share characteristics of a young child, appearing more plump and proportionately large compared to the rest of the body. Contrastingly, when looking at the torso and head of the child, it seems like we are viewing a grown man. Instead of the large head that babies carry, young Christ's facial features and proportions reflect that of an adult. Interestingly, we see him in a pose familiar to Classical Greek sculpture, bent over displaying his body, but unrealistically posed, presenting as if he is missing a rib. Though there are many characteristics of this work that appear unrealistic, di Paolo is also exhibiting his understanding of atmospheric perspective as he creates a clear foreground, middle ground, and background. In the foreground we see the Madonna and child, highlighted with gold, clearly the main subject of the image. As our eyes move upwards on the piece we enter the middle ground, characterized by a colorful garden with plants and fruit. Finally, we reach the background, where the subjects become significantly smaller and less colorful to give the viewer a sense of space, the understanding that these objects are very far away from them. This spatial awareness draws viewers into the piece, and the accuracy makes them feel as though they are a part of it.

This undeniable distinction between foreground, middleground, and background is what ultimately displays di Paolo's dedication to spirituality. While the piece is broken up according to spatial awareness, it is also broken up into realms; that of the human world, and that of the divine. Beginning in the foreground with the Madonna and child, we see an abundance of gold in the figure's drapery and the halos, the use of light to create intricate form, and the brightest colors of the piece meant to catch the viewer's eye. It is clear that this is the portion of the work that di Paolo spent the most time on and this is the portion that is supposed to represent the divine. Mary and Christ sit in a beautiful garden surrounded by fruits and flowers and intensely illuminated by their godly halos. There is a stark contrast between this section of the piece and the background. Instead of being filled with colorful aspects of nature, the background holds cultivated roads and towns. The colors are significantly less bright, there is no gold, and the subjects are rendered on a much smaller scale. As opposed to the divinity of the foreground, the background is the realm of the humans. These two realms are separated by the middleground, the garden. Though the garden is divine with its colorful fruits, it sits behind the virgin, blocked by her, and separating her and Christ from the mortal world. While it is an important portion of the piece, and definitely holds divinity, it is not as special as the foreground and serves as a wall between the spectacular rendering of the mother and child and the more bland creation of the human realm.

While it is clear that Giovanni di Paolo is more concerned with the religious undertones than the anatomical correctness of this piece, his understanding of atmospheric perspective is what ultimately gives the piece much of its meaning. The distinction between the layers goes hand and hand with the distinction between the godly and earthly realms, making the Catholic faith the center of this piece and bringing strong messages of spirituality and divinity to its viewers.

Playlist

Kirchner's Undeniably Modern Nude

Dive Bomber and Tank in the Midst of Industrial Warfare

Spirituality and Art

Artist Spotlight: Allison Tanenhaus

An interview given by Calla Savelson, Cat Teo, and Kaitlin Benton



Photography by Cat Teo

GlitchKraft is a glittering ode to glitch art, the practice of disrupting digital files for aesthetic purposes. Using and misusing consumer software, nostalgic electronics, smartphone apps, and AI, the exhibition's pixel pushers—all in or with ties to the Boston area—embrace error with perception-bending intention. In an interview with Allison Tanenhaus, a Boston-based digital glitch artist, she pulls us into the psychedelic world of colorful hues and new dimensions.

Calla: Tell us how you got into art and how you got to where you are today.

Allison: From an early age I was really into reading and writing. This was something teachers liked, so I got pigeonholed and kept at it. I was always the kid at recess who was off in the corner reading (which should not have been encouraged, socializing and playing is very important). I thought that reading and writing was just my thing, but then little things started coming up. I got really into music and mixtapes, making album covers for people, and making merch for bands I was friends with. I always thought of it as me doing a little favor for someone, I still had this reverence for artists, and was like “that’s not me though, I’m a writer.”

I was an English major and briefly considered doing something with art and took [art] electives for fun. I knew that I wanted to be creative but I couldn’t find my medium. None of my work added up to any paradigm shift in my identity. After college, I was doing work as a writer, and I always got asked: are you going to be a teacher or write novels? I was always like, are those really my only options? I don’t remember signing up for that, English is a big language and it seems like there should be more you can do with that. So I ended up going into marketing. I was always drawn to the designers on the magazine staff. I would sit with them as they were working. It was thrilling seeing where they were going to fit a column or where they were going to add a picture.

Around the same time, I was doing comedy writing on Twitter (in the very early days before it became a toxic hellscape). I had a friend in LA who was doing stand up and we would write jokes to each other over email. We started writing comedy and submitting our work, but I was getting frustrated because I was coming up with funny taglines for t-shirts and entering them into Threadless contests and the New Yorker Caption Contest, but they weren’t winning. Twitter for me was a place where I could just put something out there and it’s real, which seems obvious now, but at the time was kind of revolutionary. But I was still hitting this wall where I was coming up with funny stuff and then it disappears in a few days because no one’s going to scroll down far enough to see it.

I had been watching my designer friends be able to turn words into art through typography. I started getting into typography as the next step of my writing journey. I started making street art with some of my jokes or more satirical one-liners. I was taking photos of my typography for the early days of Instagram when filters were new and just kind of stumbled upon one of these apps that was called glitché, that was, as the name suggests, a glitch app. I remember my dad saw my glitch art and said, “your word art’s fine, but this is really good.” Then I took a really hard swerve where I let go of the writer’s identity and realized I actually can express myself and make art and I have the tools through trial and error. I wasn’t an art major, and I didn’t take art classes, but having exposure to the arts, even just through my Twitter work, helped me feel empowered to explore and not give a shit what other people said.

A few years later I found all these old watercolor paintings I’d done when I was a kid, just for fun, when I wasn’t thinking about having any goal in mind. They were reminiscent of my glitch stuff, just colorful abstractions. I was like, “Oh, was this always in me?” But I just wasn’t that encouraged, and I didn’t have all the tools. I struggled with being able to separate myself from that [prescribed artist identity]. The art world is now more vast and welcoming and has more tools available that you don’t have to have one strict role, you can play around and try different techniques and explore. So [finding the old paintings] was the moment where things clicked into place where I was like, I always was into weird abstract experimentation, but I just hadn’t found my process. I got more confidence in myself and people started calling me an artist, which was so bizarre. In the beginning, it was a process to start to see myself as an artist, where there was always some caveat like I just do stuff on my phone or I didn’t go to art school, so I’m not an artist. Little by little as I either gained confidence or just didn’t care anymore, it became, “I’m an artist,” full stop.

Calla: Once you took that swerve towards art, did you ever take any art classes? Or was it all just your own experimentation?

Allison: I’ve taken a few classes, but it was really early on. Originally, in one of my first attempts to bridge the writing with the drawing, I got really into autobiographical comics. I had written all these scripts and these stories. So I took some drawing classes, but it was really laborious. I think that’s something that I really like about digital art; the speed with which you can create, where I’m not just there with my pencil making mistakes and trying to get something specific or achieve realism. Even when I was really into comics, what I liked about it was that I didn’t have to write about what things look like in my writing because the drawing will do that. With the glitch artworks, you will get the sensation and the vibe, and the more that you can cut back on being didactic, and just bring people into it to create an experience without having to narrate it and dictate it. So I think that’s also been really appealing, but that isn’t something that I learned in a class per se.

I took a painting class and I was just terrible. It was really frustrating, especially as an adult, trying to create and feeling like a beginner and being like, I’m actually competent in some things, aren’t I? Why does this look like a deranged five-year-old’s painting? I think a lot of the insecurities came from having an end goal in mind of something representational. It might be if I took some classes now that were more abstract based where I didn’t have to have a realistic goal, I might not be as discouraged. Clearly if you see my work, nothing is realistic.

Cat: What does your creative process look like?

Allison: So it totally varies and I think that’s probably a good thing. Pre-pandemic I had done a building wrap, some window cling stuff that was really fun and immersive, some wallpaper for a hotel, and had been hired to do an installation for an airport. Then the pandemic hit and we weren’t doing any more hotel or airport stuff because people weren’t traveling. My process used to be a little more restrictive because I knew that either I was going to be pleasing clients or I had to fit some kind of production specs. Now that I’m doing more video stuff, it can be a bit more free. So it really depends. Am I doing art for myself? Am I doing something that’s music video related? Is it an installation? Am I going to be collaborating with someone?

In the case with the Simmons show, there’s a concept, but there’s a lot of freedom to it, so I don’t really have a distinct process. Sometimes it’s sifting through old clips seeing what I can stitch together. Now that I have a body of work that I have shown a few times, I like to keep making things more difficult for myself. With this show, I’ve gotten really into older technologies and the challenges they have and the way that it makes me crazy, yet if I overcome it, I feel all-powerful. Here we have the slide projector and old TVs to fit an aesthetic, and to create some kind of rhythm. If it’s a music video, is it for the specific track? Am I featuring the artist in it? Is it going to be on YouTube? Is it going to be something like in a planetarium where I have to think about where the viewer is in the experience? Is it on a small TV? Is it going to be something black and white or colorful?

If I’m working with portraiture or public domain stuff, I’m trying out techniques on different apps, I’m glitching it out. I’m maybe combining things. If I’m doing album art, I’m trying to get one still. So I don’t have a pat answer. It’s just always this big mess of me being curious and trying to hit that sweet spot, even if it’s a moving target. So I think there’s just a lot of exploration and satisfying my own curiosity. And hopefully if I’m being hired for something, satisfying whoever it is that’s paying me.

Calla: Would you mind talking a little bit more about how you use AI? What programs do you use and how do you decide which steps AI takes part in?

Allison: AI is a really big topic. The way I treat AI and glitch is in a way where I think of myself as collaborating with technology, but in a way where it’s not taking full authorship. In my earlier days, I was going to be giving a glitch workshop and my mom was like, don’t give away your secrets. I was like, first of all I’m not into gatekeeping, but also if I’m purely doing something step by step, or it’s just a machine doing it, and someone else can learn my techniques and do the same thing, then I actually don’t have any creative agency. If I’m bringing my own special sauce, then I can share my techniques because it’s not going to be the same as what someone else is doing. That’s kind of my barometer. If I look at something and it’s identifiable as mine then I can take ownership of it. A lot of it has to do with creative prompting. People using AI, trying to achieve a mainstream professional style which I have zero interest in.

I try to use AI in a way like glitch art where I’m almost distorting its purpose or messing with my material to create something odd that has a weird perspective, uncanny feelings, and plays with color. I try to play with a lot of juxtaposition and contrast. With AI, a lot of what I’m doing is almost trying to break its brain where I’ll give it a lot of different prompts that have stylistic overtones or different eras, but I’ll throw in ripples or plumes - where you’re giving it stuff to do and it’s like “What the hell is this?” It doesn’t have a frame of reference in reality, so it can’t just spit out something it’s seen, it does this weird synthesis. That’s what really gets me excited, when I can make something that has unexpected elements that are nonsensical yet have some semblance of logic to them. I’ve seen a lot of AI that’s really gory and I’m like, “No! I wanna make stuff that’s fun!” In my art I avoid strobing, stuff that’s really too intense. It should have this kind of organic quality, it should breathe, it should be soothing in a pacifying kind of way where you sync up with it and get lost in it.

I’m still struggling with how to use AI in a way that seems original and isn’t just derivative. I try to give it some kind of original twist so that it has my personality infused into it. There is so much more that goes into it but that’s at least my approach for now. I try to take one additional step either in how I contextualize it, how I edit it, how I add stuff to it that gives it my own twist. I don’t think it’s ever just like “I pushed a button!” there’s gonna be some input from you. I mean there’s all kinds of AI things I’ve been using for years like spellcheck or autocorrect. AI isn’t just art theft, it’s more fun than that, and also more helpful.

Cat: How do you reconcile with the anxieties surrounding AI?

Allison: Yeah, so actually there’s not a ton of AI in the show. It was tough in the beginning, I had to have a lot of chats with myself and with friends where I was like, “Where do I stand on this? What is ethical? Is this going to be this tool that destroys humanity?” First of all, I’m using it for fun, so I’m not trying to be destructive! I don’t feel like I’m directly ripping off anybody else’s work. I also don’t put in any specific artists’ names so I’m not trying to copy them.

I don’t think I’m going to move the needle in terms of “Does AI destroy our way of life?” I think it’s just here, and as long as I individually am trying to be conscious and ethical about it then hopefully I’m not adding to the harm. At least I can make cat art with it. I’m like, terrible things are going to happen anyway and terrible people make decisions with power. It’s just one more tool in the arsenal of potential human destruction.

Kaitlin: How does this exhibition and the work of glitch discard traditional modes of representation? Do you strive to create some sort of new visual language through distortion? Is it something meant to be understood or experienced?

Allison: I don’t know if I’m striving to create a new vocabulary, a new art expression for everyone per say, like a new genre. But for me, it was a new way of expressing myself, I fortunately did not have to go through my youth with social media. I want to be in control of my own representation. A lot of the stuff that I do when I glitch is photos of me or stuff from my life. It actually is autobiographical; you just wouldn’t know it. So I think the appeal for me is pulling from my life and having it be in a new form. It’s a big question. I don’t necessarily have all the answers, but for me fighting against imperfection and having more ownership over how I present myself and what I put out there and how I can disguise it and kind of fashion it in my own way has been liberating. Being able to create your own spaces and output where you are acknowledging the landscape and state of tech, having your own autonomy built in is good.

Kaitlin: Is there anything specific about your artwork that signifies to the viewer that it is yours/your signature work?

Allison: Definitely cats. In terms of colors and patterns. I love bright colors and also like weird unexpected palettes where it almost could be ugly; you wouldn’t think to put those colors together. I really like stuff that takes your brain and massages it. I think it is universal where you are in your own pod and there’s a video where it moves you a little bit as you go along so you have your own mini roller coaster with a video involved. That’s what I want to do, to give you these sensations of movement and you’re being brought along but you don’t have to be tensing up because it’s not going to strobe or have a quick cut that is jarring. I really want it to be something where you can just groove.

I think that’s where I got into doing more stuff with music. Once again, my dad pointed out when I started doing video stuff, he was like: “Oh I love your dancing glitches.” I was a dancer -- not a very good one -- but I used to dance and when I am doing my glitch art and how I know it is flowing is when I can hear music moving with it. There has to be a flow to it and if it is too herky jerky it doesn’t feel like me so I wanted it to be somewhere where you can get lost in. I try to create things that satisfy my inner child and that express it because I wasn’t able to make art at that time. Also a lot of it looks very vintagey because of this yearning to be traveling through time, to create, to experience things you didn’t have that are entirely of your own making.

Calla: I had a question about this combination of new and old because glitch art is this very new medium but you use all of these old CRTs and also these retro, vintage images. Now I am also thinking about it in terms of childhood versus adulthood. Is there anything else you want to say about that?

Allison: I’ve been dabbling with that over time, with the CRT’s and especially with the AI installation. The way I approach glitch now is a next generation of art practice. I think a lot about what is available to me because that’s what’s happening in the world now. Then, how can I make mischief and do it wrong? So with those apps, I could have face tuned myself and instead I am making it super weird, colorful, bizarre, and unrecognizable.

They [objects from the past] still exist, who are we to say you have to have lived through something to be able to have a connection to it? We have the privilege of having access to eons of human creation so we should be allowed to pick what inspires us even if we weren’t there.

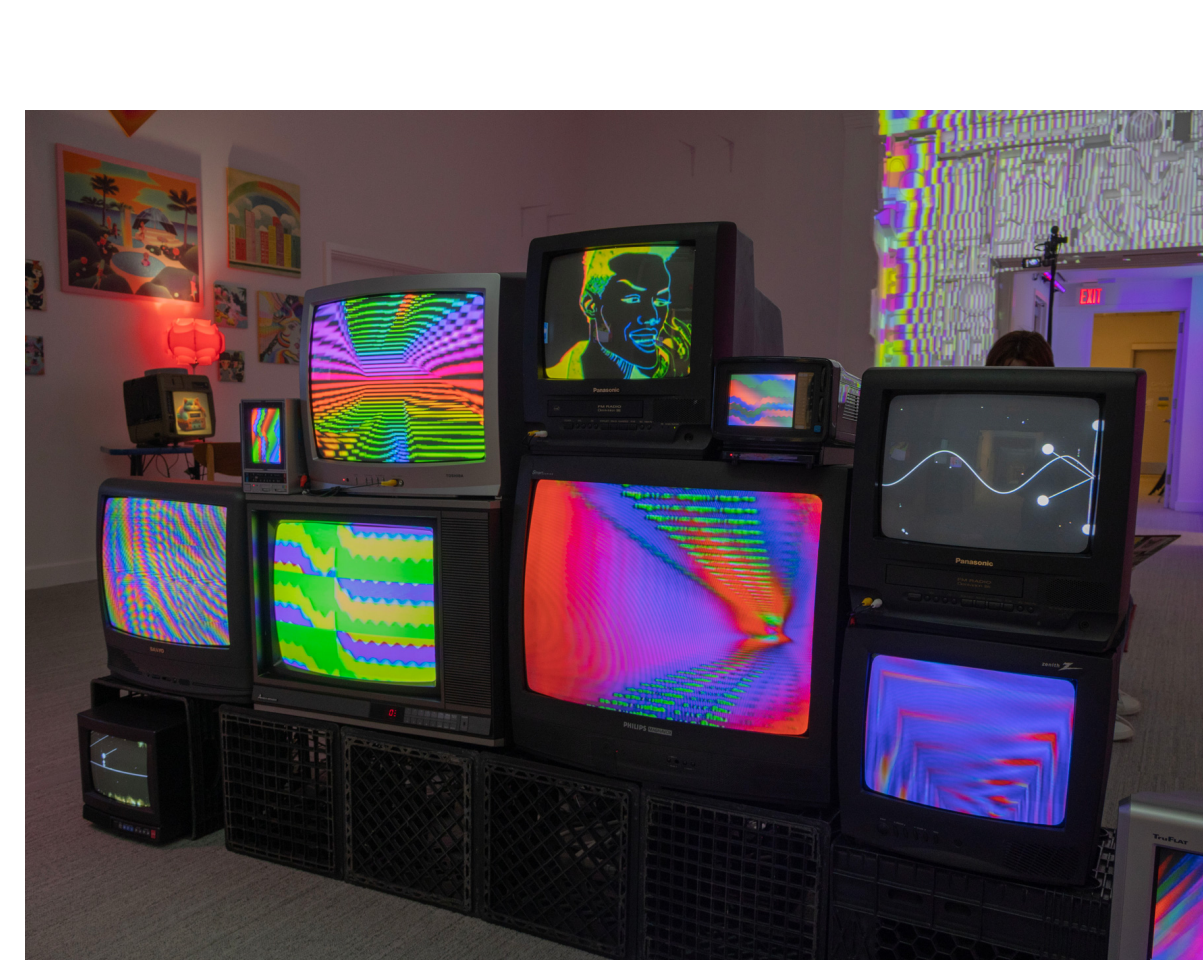
With the old technology as well, I think there is this complexity within me where I am trying to salvage things and make something cool out of them. Even with CRT’s, I find them on the side of the road or someone is getting rid of them, they still have value. There is a way you can use them and embrace them to make something beautiful that can be shared as opposed to trashing it because it is not the newest TV. I think there is this element of me trying to feel like making something beautiful out of detritus or recognizing usefulness something people might overlook.

Calla: Lastly, I was wondering about the community aspect of your work. You do a bunch of these GlitchKraft and Haus How shows and they’re always with other artists. For this show, we had an opening reception which was a party and brought all these people together. How does this community aspect play into your work and ideology and why do you think it’s important to be bringing people together?

Allison: There’s many different pieces to this answer. One is that it’s just fun, on the simplest level. Beyond that, when I started making glitch art I was doing it in isolation and when I would look up stuff about glitch online, there were a lot of people who were very technical who have been doing it for years and could explain analog signals in a way that I could not.

I’ve been helped along in many different aspects of my life by having mentors and having people who believed in me, so it’s just part of my ethos to create a community and learn what other people are doing -- learning from them, learning with them, and giving them opportunities.

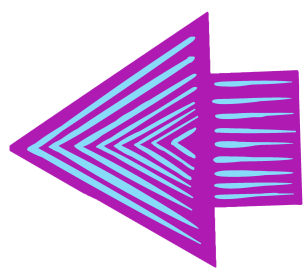
I don’t want to be the only person who benefits, otherwise I wouldn’t even show my work -- it would just be purely onistic. I want it to be something where other people are exposed to new ideas, techniques, and get inspired. Art teachers can make their own art, it’s not like if you teach someone how to make art you no longer have a talent or identity. I think bringing other people along, mentoring and collaboration makes you learn more about opportunities, techniques, and discovering new ways to connect.



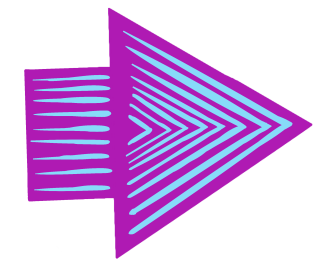
Audio Guide Series: Luminosity: Birth to Form



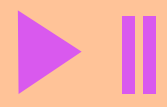
Anthony Peyton Young, Say Her Name: Makiyah Bryant 16, April 20, 2021



A Tale As Old As Time (Reflejo)



Say His Name: Ramarley Graham 18, February 2, 2012, Jamee Johnson 22, December 14, 2019, Ryan Twyman 24, June 6, 2019, Kajieme Powell 25, August 19, 2014, Jemel Roberson 26, November 11, 2018, Tamon Robinson 27, April 12, 2012, Brendon Glenn 29, May 5, 2015



Transcript:

While talking to Anthony, he mentioned that art is a way to connect with people subconsciously. Even at our youngest ages, art becomes a way to express ourselves and can tap into our subconscious minds. It can be a way to spark thoughts and conversations that people may not contribute to in other contexts. Luminosity: Birth to Form, can be an opportunity to bring awareness to the subject of police violence and hate crimes in an environment that folks may be more willing to place themselves in.

This collage is hung in an environment that Anthony has painted on the walls. Directly behind you, you can see other houses that Anthony has painted on the walls of the gallery using black acrylic and chalk. These images depict different places that Anthony has visited, lived in, or been raised in. The houses are from West Virginia and Boston, two places that Anthony has called home during his life. Placing this exhibition within a space surrounded by these homes, situates the viewer in an environment, creating a whole installation that we can step foot in and experience as a communal space. Anthony hopes that his depictions of his various houses can create more of a home within the exhibition, giving the people he draws and paints a community.

Walking away from the exhibition Anthony wants viewers to feel inspired to have difficult conversations, to give the work a chance and to make an effort in understanding each piece and their contexts. He hopes people will cherish the time with their loved ones and appreciate life, while also standing up for others and using each of our power to create positive change.

What are your main takeaways from Luminosity: Birth to Form? Moving forward, how will you challenge yourself, take care of your body and mind, and stand up for others so we can take consistent steps toward justice.

Playlist

Pattern Language:

Ode to LA #14

All Over Ode

Drifting Clouds:

Punch The Sky Twins

A Tale As Old As Time (Reflejo)

Luminosity: Birth to Form:

[Say Her Name: Makiyah Bryant 16, April 20, 2021](#)

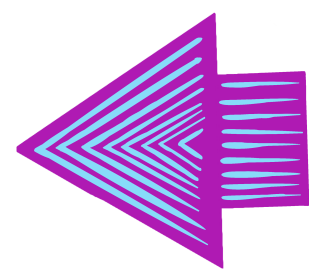
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Sea Glass is Diamond:

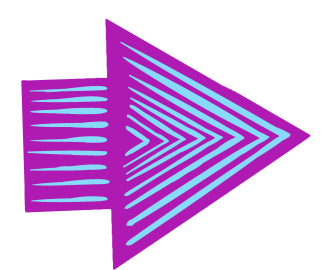
Slip n Slide

5 Plates

Audio Guide Series: Luminosity: Birth to Form

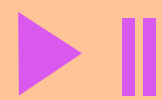


Say Her Name: Makiyah Bryant 16,
April 20, 2021



Slip n Slide

Anthony Peyton Young, Say His Name: Ramarley Graham 18, February 2, 2012, Jamee Johnson 22, December 14, 2019, Ryan Twyman 24, June 6, 2019, Kajieme Powell 25, August 19, 2014, Jemel Roberson 26, November 11, 2018, Tamon Robinson 27, April 12, 2012, Brendon Glenn 29, May 5, 2015



Transcript:

This piece is titled Say His Name: Ramarley Graham 18, Jamee Johnson 22, Ryan Twyman 24, Kajieme Powell 25, Jemel Roberson 26, Tamon Robinson 27, Brendon Glenn 29. These are the names of seven Black men whose lives were lost at the hands of police brutality.

This massive painting began as a collage, in which Anthony sketched out each individual, fractured their portraits, and created a singular image out of each their faces. Containing cubist elements, the final painting features a fragmented face complete with several sets of eyes, and multiple noses and lips, placed on the various heads of these men.

Anthony's process for this piece and works like it is quite unique. After his initial collage study, Anthony begins with bleach, slowly layering the substance, watching as the face forms. On the navy blue canvas, the bleach activates as a pinkish hue, and viewers can see where Anthony layered the product the most on parts of the image such as the noses, lips, and frame of the head and ears. Bleach is used for cleansing, sanitizing, and erasing; Anthony thinks about these qualities of bleach in the context of those affected by police brutality, racism, and hate crimes. Erasure is a common theme in covering up and normalizing white supremacy, and in this piece, Anthony uses bleach as a way to expose and make comments on the act of erasing and silencing narratives. At the same time as using bleach as a destructive chemical, Anthony is also rendering light with it. Here, he works from dark to light, starting with the intense dark blue of the canvas, and slowly adding bleach, creating luminosity. The duality of the bleach encourages viewers to find light in situations that may feel hopeless.

After laying down the bleach and deactivating it to keep the canvas from deteriorating, Anthony then applies rabbit skin glue, a sealant that can be used on wood panels or canvas before applying oil paint. Once the bleach and the canvas is sealed, he then goes in with oil paint, laying down the bright pigment which now faces us.

Something else unique about this piece is that it sits on a blue canvas. Anthony thinks of blue and purple hues as an extension of Blackness. These colors are prominent in denim, making Anthony think about working class materials and the working class population. They also appear in water, a connecting thread throughout the world that each and every living entity relies on. Haint blue, which is a lighter tone of blue and can be viewed within Anthony's head jugs, is a common color that folks paint their porch ceilings in the south. Having this color mark the entrance of their homes, is supposed to keep away evil spirits and protect those inside. This color has become an important theme throughout his work as it has come to represent an abstracted sense of Blackness.

While making this work, Anthony was constantly thinking about his processes and materials, and how they are a part of a larger conversation. Art is a way to connect with people who may otherwise be unwilling to partake in difficult conversations, and Anthony hopes that this work can prompt questions and discussions.

Playlist

Pattern Language:

Ode to LA #14

All Over Ode

Drifting Clouds:

Punch The Sky Twins

A Tale As Old As Time
(Reflejo)

Luminosity: Birth to Form:

Say Her Name: Makiyah
Bryant 16, April 20, 2021

Say His Name: Ramarley
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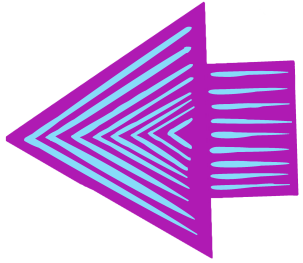
Slip n Slide

5 Plates

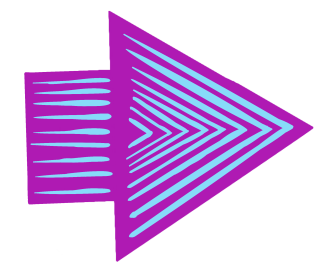
Audio Guide Series: Sea Glass is Diamond



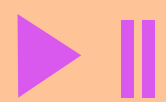
Loretta Park, Slip n Slide, 2023, Mixed Media



Say His Name: Ramarley Graham 18, February 2, 2012, Jamee Johnson 22, December 14, 2019, Ryan Twyman 24, June 6, 2019, Kajieme Powell 25, August 19, 2014, Jemel Roberson 26, November 11, 2018, Tamon Robinson 27, April 12, 2012, Brendon Glenn 29, May 5, 2015



5 Plates



Transcript:

This piece, titled Slip n Slide, 2023, features over 100 inches of woven material paired with plastic plates, nylon rope, yarn, balloons, an ice cube tray, plexiglass, rubber gloves, ribbons, and various other brightly colored, mesmerizingly textured media. Looking closely, you can find familiar, everyday objects in the multitude of rainbow materials that Loretta Park uses in much of her work. Here, she transforms them into something complex and new. As a viewer, I am immediately drawn with innocent wonder to Park's work, imagining how as a child, I would absolutely love to get lost in this show (and also want to touch anything and everything).

This association with childhood is something that inspired the title of this exhibition, Sea Glass is Diamond. While working with children over the summer during her residency at the Brookline Arts Center, Park explained how a member of one of the youngest groups she worked with, 3-5 year olds, came up to her wondering if the materials she was working with were real diamonds. Others would exclaim that they had found rubies, when they were pointing to what was actually just red plastic. Park finds children to be more intuitive; they are able to jump into this magical world of diamonds and rubies without as much resistance as adults. As a viewer, I am inspired by the youthfulness of Loretta's work. With youth comes hope, freshness, and above all, fun.

Something else that is inspiring about Park's work is her commitment to accessibility. Many times artists are boxed in by the notion that more expensive materials means better materials means better work. Park wonders what determines this. Why is cardboard limited to model making and prototyping projects, but not for final work? In her pieces, Loretta challenges this idea by using inexpensive, found, and second hand materials. Working in an environment where she is constantly surrounded by other artists, she is able to use materials that colleagues and students no longer need, re-purposing them in her own work. If she is purchasing items, they are mostly coming from dollar stores or other inexpensive options. Her work is shown in free settings such as The Station in Fenway, Mass Art Art Museum, and here, at Simmons University.

This commitment to accessibility allows a chance for the art world to expand. Far too often, art has been reserved for people with the resources and time to spend on creating, learning, and visiting spaces requiring admission fees such as museums. It's amazing to see an artist such as Loretta Park breaking these barriers in her process, as well as her final product.

How can we continue to make art as accessible as possible? How can we invite and encourage the child-like wonder that Park achieves so beautifully in other aspects of our world to foster exploration, experimentation, and joy?

Playlist

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Punch The Sky Twins

A Tale As Old As Time
(Reflejo)

Luminosity: Birth to Form:

Say Her Name: Makiyah
Bryant 16, April 20, 2021

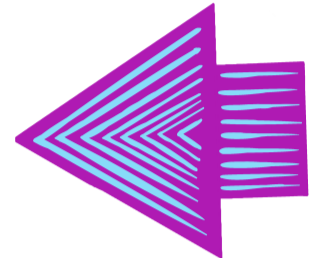
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Sea Glass is Diamond:

Slip n Slide

5 Plates

Audio Guide Series: Sea Glass is Diamond



Slip n Slide



Loretta Park, Five Plates, 2023, Mixed Media



Transcript:

The shape of Loretta Park's *Five Plates, 2023*, encourages the viewer's eye to bounce down the piece, as we would stairs. When we hit each step, we can stop and indulge in the various materials, colors, and textures that Park has placed, seeing how the contrasts work together to create a well rounded, experimental piece of art. We can see materials such as jewels, plastic, woven yarn, mesh bags, and chains among others. Park's work is truly one of a kind, so how did she get to such a unique place in a creative practice?

Park began her undergrad as a pre-med student. During our conversation, she mentioned how the most impactful aspect of her studies were the labs. Being in a lab and experimenting is similar to a creative practice, which was one of the reasons Park was drawn to science. In college, things became more theory based. Instead of open ended experimentation, there was always an expected result. Someone had done what she was doing before, the answer was already there, she just had to get there. Park began losing interest in the pre-med track, and set about dedicating herself to her artistic practice. As a viewer, it is clear when looking at her work that this attempt to reach a predefined answer, or render a recreation of something that we have already seen, is not something that interests Park.

In graduate school at Mass Art, she began using sculpture as a transition medium, experimenting with materials like wood and vinyl, and approaching art in a formal abstraction sense which allowed her to expand on materials and form other ideas. When working with realism, Park found that she was hitting a wall, just as she had with her science labs. For the same reason that Park lost interest in labs, she lost interest in realism. Realistic art often has a specific end goal that artists are trying to reach. Realists are attempting to create a window into a reality, a recreation of what we see in the world. Abstraction is much more open ended. As an art style, it is also unique in that it can be approached at nearly any level. You don't need knowledge of art history or studio art to be able to see something or find your own meaning in the work. Park is not worried about reaching something specific, but rather interested in leaning into the exploratory nature of abstraction.

Now as a Visiting Assistant Professor and Compass Faculty Mentor at Massachusetts College of Art and Design, Loretta Park leans heavily into the uncertainty of the end result. As someone who is always working with other artists and teaching the next generation, she explains that her teaching is constantly informing her making and her making is constantly informing her teaching. The *Sea Glass is Diamond* exhibition creates a magical world of experimentation, exploration, and uncertainty. How can we, as viewers, take inspiration from Park's work, challenging ourselves to embrace the unknown and have fun with it?

Playlist

Pattern Language:

Ode to LA #14
All Over Ode

Drifting Clouds:

Punch The Sky Twins
A Tale As Old As Time
(Reflejo)

Luminosity: Birth to Form:

Say Her Name: Makiyah
Bryant 16, April 20, 2021

Say His Name: Ramarley
Graham 18, February 2, 2012,
Jamee Johnson 22, December
14, 2019, Ryan Twyman 24,
June 6, 2019, Kajieme Powell
25, August 19, 2014, Jemel
Roberson 26, November 11,
2018, Tamon Robinson 27, April
12, 2012, Brendon Glenn 29,
May 5, 2015

Sea Glass is Diamond:

Slip n Slide

5 Plates