ART AFTER CLARK
LYNNE ADAMS 87
KENDALL BAKER 81
NICK CAPASSO 81
BRYAN DAVAGIAN 80
BRIAN DITTMAR 94
STEPHEN FROMKIN 95
LEV GOLDBERG 93
KEZIA HEARN 97
STUART JACKSON 91
RUSSEL KABACK 96
JODI KUSHINS 97
MICHAEL LORENZINI 92
JONATHAN LUCAS 92
CLAY MCLACHLAN 93
DIANE NERWEN 87
ROBERTO NOBOA 94
CHRISTINE PROFFITT 92
CHERYLE ST. ONGE 83
REED SEIFER 95
JOHN SOLAPERTO 92
DONALD TARALLO 97
KATI TOIVANEN 88
GRETCHEN VAN DER LYKE 93
AMY L. WASSERMAN 81
AVI ZEV WEIDER 95
JOHN WINKLEMAN 77
OMAR ZAFAR 96

DESIGNATES ARTISTS EXHIBITING IN
THE ART AFTER CLARK EXHIBITION
OCTOBER 9 - DECEMBER 8 2002
This catalogue offers some impressive examples of the many ways that alumni of Clark University are engaged in the visual arts; however this is by no means a comprehensive record. There are hundreds more alumni with successful careers or meaningful engagement in the visual arts who could just as deservedly be represented on these pages. How then was this group of alumni chosen? Faculty and some staff, both past and present, were invited to suggest former students to contact, and these alumni were in turn invited to recommend Clark peers. Alumni must have graduated at least five years ago, studied art while an undergraduate at Clark, and be currently involved in the arts. The work chosen for the exhibition had to lend itself to a gallery venue, be the primary occupation of the artist, and the overall show needed to be balanced by stylistic orientation and medium. Some preference was also given to artists who had not previously shown work at the University. This group only represents a twenty year window, 1977-1997. This is an admittedly small sampling, but one that speaks well for the vitality, productivity, and creative diversity of all those involved in Art After Clark.

Many people contributed generously to this project. I am indebted first to my colleagues and the staff in the Department of Visual and Performing Arts. Special acknowledgement is due my former colleague and Gallery Director, Mary Graham, whose 1993 exhibition of the same name inspired this broader venture, with which we now enthusiastically celebrate the opening of the Traina Center for the Arts in 2002. Jeanne Kissane in the Advancement Office provided invaluable support throughout this project. Reed Seifer ’95 gave us a magnificent catalogue design. My gallery interns, Christopher, Hilary, Jaimie, Rachel, and Spartan have been super and will surely be in some future edition of Art After Clark. And this catalogue would simply not exist without the munificence of a true believer in the power of a Clark education, Alice Michaels. Thank you all.

Elli Crocker, Associate Professor/Studio Art
Curator/Editor
Fall 2002
My passion for nature focuses my attention on landscape as my primary genre. The endangered aspect of our rural and open spaces lends an urgency to my work. For this reason I have chosen to live and work in western Massachusetts. Here there are still places left that I can find solitude to paint. Its mountains, farms, rivers, woods and lakes have been my classroom and studio for the past fifteen years. Sadly, many of the farms I have painted have been destroyed by “development.” By painting these places I feel I have somehow memorialized them.

LYNNE ADAMS

My painting session always begins with direct observation of nature. I find the challenges of the wildness exhilarating - rain, wind, cold, bugs, light changes, everything moving and alive. It feels like a race to capture my experience.

As I explore the landscape sometimes I am so moved by the incredible beauty that I am breathless. How can I ever do it justice? How can I ever pay respect to this treasure? On my journey as a landscape painter I strive to distill my impressions of place and time to clearly communicate an essence or truth about the power of nature that I have witnessed.
Atlantic City Panorama 1999 Chromogenic print 8 x 20"

My work aims to raise questions about the way we locate ourselves between the natural environment and our man-made conditions. For the past several years I have been photographing roadside billboard advertisements and their surroundings. Billboard images, combined with the natural and artificially transformed environments around them, exist in the landscape as question marks about culture, constructed realities, fantasies and desire. The installation at Clark extrapolates from this panoramic billboard photograph in which artificial turf is juxtaposed against the living grasses of a tidal estuary. Large-scale leaves of grass surfaced with advertising print raise a related set of questions about how we experience this complex present-day landscape.

KENDALL BAKER

The grasses on this planet are prolific and numberless. Relative to our day-to-day human experience advertising is similarly prolific and clearly ubiquitous. An average urban day yields hundreds of encounters with advertising images, icons and logos. The ability to regenerate after cutting or grazing is a signal attribute of all grasses and in many cases grazing can encourage growth. Advertising similarly helps to stimulate the desire to consume and responds according to market patterns of consumption. A grass that presents us with text and image advertising offers a dystopic vision. The installation suggests the advent of a grass variety that would present living images in anticipation of our desires; an Antaean force that takes its strength not from the soil but from our desires.

171 Dublin Hill Road Higganum, CT 06441 860 345 8165 Tottul@earthlink.net
Nick Capasso (Art History/Geography, '81) is curator at the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts, the largest museum of contemporary art in New England. He has worked extensively with contemporary art, outdoor sculpture, and commemorative public art as an art historian, curator, critic, lecturer, private consultant, and design selection panelist.

In addition to his work at DeCordova, he has organized exhibitions of outdoor sculpture for the Boston Parks and Recreation Department, the Boston Children's Museum, the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin, the Attleboro Museum, the Brookline Council on Arts and Humanities, and Bradley Palmer State Park, in Massachusetts. He has also participated in outdoor sculpture and public art juries for projects throughout the Northeast.

NICK CAPASSO

Capasso has written on aspects of contemporary art and public art for Sculpture magazine, Public Art Review, Arts Magazine, Art New England, and ArtsMedia. He has lectured at the Smithsonian Institution, the Fashion Institute of Technology, the American Craft Museum, the Rhode Island School of Design, Boston University, Clark University, Wellesley College, Hartwick College, the National Assembly of Local Arts Agencies, and the International Sculpture Center. He is also board chair of the UrbanArts Institute at the Massachusetts College of Art. His doctoral dissertation, written for Rutgers University, is The National Vietnam Veterans Memorial in Context: Commemorative Public Art in America, 1960-1997. He is also the author of the monograph Bones of the Earth, Spirit of the Land: The Sculpture of John Van Alstine, and numerous exhibition catalogues.

CURATOR, DECORDOVA MUSEUM AND SCULPTURE PARK 51 SANDY POND ROAD
LINCOLN, MA 01773 781 259 3617 NCAPASSO@DECORDOVA.ORG WWW.DECORDOVA.ORG
The Wilderness Shall Bloom – Like a Rose 2001

BRYAN DAVAGIAN

I incorporate compositional devices inherent to the photographic snapshot – such as cropped heads and hands coming out of the picture plane. Though my work does not follow any traditional realist school of this century, I do achieve a new heightened realism, overlaid with personal metaphorical interpretations. The use of the traditional brush, illustration techniques, and the more recent airbrush is used to give a smoothly blended and refined surface appearance.
My education at Clark provided me with a great foundation in the design field. I earned my BA in Studio Art, concentrating in Graphic Design, with a minor in Art History in 1994. After graduating, I moved to Washington, D.C. and joined Miles Fridberg Molinaroli, Inc., an award-winning graphic design and exhibit design studio. I was able to work on a wide variety of projects from logos and small brochures to retail cookbooks and large-scale museum exhibitions. Clients included the National Institutes of Health, the U.S. Senate Office of Publications, the White House Historical Association, FannieMae, the National Park Service, the Smithsonian Institution, Jim Henson Productions, and Time-Life Books.

**BRIAN DITTMAR**

In the spring of 1998 I moved to San Francisco and founded Brian Dittmar Graphic Design, my one-person firm now specializing in university publications. Clark immediately became my main client and remains so today.

Clark has had a tremendous influence on my career, from what I learned there as an undergraduate to the role the university plays in my professional life today. I was fortunate to have been taught by wonderful faculty who helped me discover my passion and enabled me to succeed. Looking back to the first day of my Intro to Graphic Design class in 1991, I couldn’t have guessed then that eleven years later I would be doing this for a living – and thoroughly enjoying it. I’m thankful for my close affiliation with Clark and proud that I can help shape its image through print media.

298 Juanita Way San Francisco CA 94127
415 564 3823 bdittmar@aol.com
After receiving his BA degree in Screen Studies from Clark University, Stephen earned an MFA in Film Production from Boston University.

Stephen currently works as a freelance producer in the Boston area and as an Adjunct Professor of Film at Boston University. Stephen's first major successful hit in the film world was with The State's Conception, a short film he wrote, produced and directed. The State's Conception, a science-fiction/drama, was completed in January of 2000 and has been screened at over twenty film festivals worldwide. He is currently working as the producer of Edge of Darkness, a full-length martial arts/drama as well as serving as co-producer and post-production supervisor on several short films.

Artist's Statement: I became interested in a career in filmmaking when I realized the emotional impact I could have on large groups of viewers. Art, of all kinds, has the ability to make us feel. The range, extent and combination of emotions possible is nearly infinite. Just as infinite are the various paths which an aspiring filmmaker can take to enter this vast and ever-changing industry. My path began in the theory and analysis of film. It soon moved to production where aside from learning and experiencing actually making films, I began to see the mounting challenges that wouldn't appear to end soon. The competitive nature, numerous career paths and exorbitant expense associated with filmmaking is enough to test anyone's resolve. It tests mine still to this day. I found that the kind of artist a person is, or wants to be, as well as the natural talents they have, ultimately dictate their path. Although I am still very early in my career as a filmmaker, and the path to success is far from traversed, the journey itself remains interesting and, above all, full of new things to learn and discover. That which I have found most useful is ambition. A career in film is too difficult and takes too much self-sacrifice to go about it half-heartedly. Ambition is the vehicle that allows us to remain steadfast in our artistic pursuits.
In God We Trust 1997  Acrylic on Board  24 x 32"

Since my graduation from Clark in 1993 I have continued on the artistic path that was established with the help of Don Krueger, Stephen DiRado, Ron Rosenstock and Elli Crocker. I have also used those experiences as a point of departure for the art I am currently creating. While I have continued with photography, and am now exploring site-specific installation art, painting has developed as my primary medium.

LEV GOLDBERG

The duality of human nature - the good and evil that exist within each one of us - and the role of God in our lives are the two themes that are explored in my work. Divine virtue and base animalism coexist inside each human being; alongside love live darkness and despair, while at a time of destruction and anguish, there is hope.

My art examines these paradoxes of life on the other side of the Garden of Eden; the hope that exists in times of horror and the tension in all of us. I pose the question: What is God's role in all of this? That we can, at the same time, engage in acts of love and acts of hatred, and that we are both spiritual and animal, shatters the conventional notions that God can be purely good or cannot exist at all. The negative theological position that God exists but is obvious only in God's absence and in the tension inherent to our existence is the underlying conceptual layer of this series of paintings.
Green Passage  2001  Oil on Board  11 x 17”

My recent work reflects my lifelong fascination with the natural world, organic processes and my desire to explore. I am interested in the mysterious places where science and art overlap. The intricate processes that fill our lives often go unnoticed and unseen by the human eye. A cell dividing, grains of pollen being carried in the wind, dew drops condensing on a spider web... it is these fleeting moments that I attempt to evoke in my paintings.

KEZIA HEARN

My interest in process is an integral part of my paintings. I use many layers of paint and glazes in order to build a sense of deep space within a painting. I am exploring different ways that light is transmitted through space, looking at the world around me for inspiration - city lights on a foggy night, light diffused through murky water, raindrops glistening on a window, blurry halos surrounding objects at sunset. Glazes become mists or veils, which can obscure or illuminate a form. With each layer, a moment in time is recorded and the painting evolves its own atmosphere, an ephemeral place that may recall the depths of the ocean, the inner workings of the body, or the celestial space above us.

314 PAINTER HILL ROAD  ROXBURY, CT 06783  203 266 0021  KEZIAHEARN@HOTMAIL.COM
Pat Woods (printmaking) and Elii Crocker (painting) were my studio professors during my years at Clark. The studio programs were intensive study. The classes called for constant work and effort. Painting and print-making were new to me at the time and demanded all of my attention. Don Krueger was my mentor for the theoretical side of study. I remember him constantly asking students to answer the question “what is art?” He forced us to define what our roles as artists were going to be; how we as artists relate to the world in which we live. These are questions I still work with.

STUART JACKSON

After completing my undergraduate studies I moved often and lived in various cities including New Orleans, Prague, and New York City. In 1993 I moved to the Czech Republic where I had the good fortune to be close to all the major cities of Europe and their museums. During my time overseas I endeavored to incorporate what I had seen of architecture and local color into my own work. In 1995 I returned to the states and spent four years working and painting in New York City. I most enjoy working with images of cities and people. I will often paint one view of a city street and then attempt the same image again with a radical departure in execution. This sometimes helps me to find qualities I missed the first time. The same is true for my figurative works. Bars and restaurants offer endless subject matter. The legless patrons at last call; the couple on a first or last date... these always lend some inspiration for my paintings.

I currently live in Portland, Maine and while I am continuing with my work I am also applying for entrance into MFA programs for the fall of 2003.
A fellow Clarkie in Oregon introduced me to the craft of torch-working glass in late 1996. Since then I have earned most of my living by selling my creations to various shops and individuals on both coasts of this country. The technique involves working borosilicate glass in the flame of a torch, using clear and colored glass rods to create various lines and textures. In many of the pieces gold and silver fume is embedded in the glass, producing opalescent lusters of infinite variation.

RUSSELL KABACK

I was a Studio Art major at Clark, concentrating on drawing and painting, but my first love is music. No medium expresses my ideas better than the simple and immediate language of song. Working in two such diverse media as glass and music allows the artist to discover the fundamental similarities which underlie the work, thus improving both. The process of working a piece of glass is much like a musical performance. First, we understand that the product created must have some function in people's lives. We must understand the characteristics, behaviors and limitations of the medium with which we are working. We must realize that every action has its effect, whether perceivable or not. Each moment of the performance remains forever in the final piece of work. We try and fail many times in order to learn. And we must always be prepared to improvise, because art is a living thing, and things can change at any time. I do this with love for myself and for others, and for the beauty, joy and wonder of human creation.

I am currently living in Philadelphia my girlfriend Holly ('99), a student of midwifery at the University of Pennsylvania.
When I first started teaching high school art classes I had no energy left at the end of the day to conceive of and pursue my own studio interests. I came to think of my students as my medium and I funneled my creative energy into and through them. However, I longed to make something of my own that would reflect my life and experiences. Following the advice of a friend, who suggested that when an artist is in a creative slump it's best to "just do something," I began executing the drawing assignments I gave my students. Today I never leave the house without a sketchbook.

**JODI KUSHINS**

I am often encouraged to move my sketching to an easel, to draw or paint on a larger scale with materials that would give the work a greater presence and sense of permanence. However, I have no desire to change the context of my work. I enjoy the scale of the sketchbook - my mobile studio. Within its pages, my own drawings and writings mingle with texts and visual imagery from daily media.
I am working on a project documenting rave culture. I took the photos at clubs or all-night dance parties around the country. Some of them were for magazines, but I use those assignments as an opportunity to produce a more personal body of work.

MICHAEL LORENZINI

The news media love to tell sensationalized stories of rave culture, usually in combination with lurid details of drug overdoses. Seldom do any mainstream publications give any positive images of this underground electronic music scene. Therefore, most people's impressions are reactionary and one-sided. I have found a much deeper well, one with young people who genuinely care about each other and who are accepting of everyone, gay or straight, black or white or brown, beautiful or ugly. They form tight communities and lasting friendships and enjoy life fully.

These photographs do not tell a comprehensive story and I would not consider them “hard” photojournalism. My hope is that each image rather evokes a sense of excitement, joy, wonder, or sense of place. This is a true community and culture that has its own ethos and language and sense of commitment, and I hope that I have captured that on film.

BROOKLYN, NY 718 218 6979 BIGCITYPRODUCTIONS@HOTMAIL.COM
Silence  2001 Toned Silver Photographic Prints, Cheesecloth, Wax, Wood and Wire  75 x 75”

After graduating from Clark in 1992, I received an MFA degree in 1995 from The School of The Museum of Fine Arts/Tufts University and briefly taught photography at Anna Maria College and Worcester State College as part of their adjunct faculty. Currently, I am living in New York working as a photographic printer and I will have my first gallery show in November. However, I maintain a studio in Worcester for I consider it my true home.

JONATHAN LUCAS

There is no such thing as a self-made person. Though it is up to me to pull myself up by my own bootstraps, it was the teachers at Clark who taught me to put my pants on first. At Clark, I learned how to think critically, work diligently, and carry on with a sense of purpose. I am still in close contact with past teachers I now call my friends and their continued encouragement allows me to sustain a sense of purpose against disillusion.

BROOKLYN, NY  718 851 6385  LUKACSJD@AOL.COM
The Bayon, Angkor Wat, Cambodia 2001 Photographic Print 20 x 24"

I spent the entire year of 2001 traveling around the world shooting exclusively with one Leica M6 35mm camera body and only two lenses, a 28mm and 90mm. I decided to take this journey in order to concentrate entirely on what is inspiring visually to me without thinking of anyone else's needs as I would normally do on a paid assignment. These photos do not make up a particular story other than my own glimpses of life in the months before the tragedy of September 11, 2001. I am eager to revisit many of these places - especially Indonesia, Burma, and Nepal.

CLAY MCLACHLAN

Although I have lots of work from the past decade since my graduation, I feel these images are the truest expression of everything I learned while attending Clark as well as what I have shot as a professional. In addition to the technical knowledge I gained at Clark University, I still carry with me today the passion for creating Art that I experienced while frantically working in the darkroom at all hours of the day and night.

SAN FRANCISCO, CA 415 307 4998 CLAY@CLAYPIX.COM WWW.CLAYPIX.COM
The Great Yiddish Love (Still)  2002  15 Minute Black and White Video

Statement: My videos explore the intersection of media, politics and everyday life and lie somewhere between formal experimentation and documentary. These short experimental tapes are often informed by personal experience to discuss a broad range of contemporary cultural issues. I collect, reconstruct, and re-present combinations of found footage, sampled sounds, text and original footage to create multi-layered alternative narrative forms. My recent work has focused on questions around cultural identity, language and collective memory in relationships between Jews and Germans. I am currently working on a new videotape about teenagers, sex-education, the religious right, and the sexual politics of fear.

Diane Nerwen

Biography: Diane Nerwen is a video artist and teacher living in New York City. Her videos have been screened internationally, including the New York Video Festival, Lincoln Center, the Guggenheim Museum, and Ars Electronica, Austria. She has received a number of grants and awards for her work, and was the 2001 recipient of the DAAD Artist in Residency Fellowship in Berlin. Her videos are distributed by Video Data Bank, Chicago, and Women Make Movies, New York.

I would like to thank Fred Simon for his support, encouragement and inspiration over the past fifteen years.

135 Devoe Street Apt. 2L  Brooklyn, NY 11211  718 384 3791  NERWEN@EARTHLINK.NET
I have been showing my work since I graduated from Clark in 1994. I have had exhibitions in South America, North America and in Europe. At this moment I am working with a gallery in Ecuador, and we try to make projects with artists and curators, especially in South America.

ROBERTO NOBOA

My home is Ecuador, but I divide my time between Ecuador and New York. I have always been interested in art; I remember being eight years old and having painting classes and filling my school notebooks with drawings of monsters and names of heavy metal bands. But it is the time when I got to Clark that I really discovered the huge world of art. I could never forget my discovery of the Art Section in Goddard Library; I was amazed at all these books, showing me new worlds, showing me the freedom of art. After that I remember checking out as many as 15 books a day (I could not believe I could take them home). I have the best memories from the art classes that I had in Clark. The painting classes with Elii, the sculpture classes with Michael, printmaking with Pat and the final projects with Don. I will always remember them and I will always be thankful to them for being so great.

I am interested in the idea that Art is something that does not exist; it is in a dimension that we cannot see and it is the responsibility of the artist to make it visible for others. I am challenged by the idea that the artist needs to investigate and to be aware of what is happening in the world. I believe that Art makes our spirits stronger and helps us to be better people.
Christine Proffitt is Worcester's first Cultural Development Officer. Recognizing the important role that arts and culture does - and can - play in a community's economic vibrancy, the City of Worcester and its cultural leaders have formed an exciting strategic partnership and formulated goals that leverage the City's cultural strengths to encourage economic development. This unique public/private partnership, known as the Worcester Cultural Coalition Initiative, is one of only a handful of initiatives throughout Massachusetts funded by the state cultural council. Since taking on her new position with the City, Christine has been instrumental in advancing the development of the City-designated Arts District, increasing the visibility of Worcester's vast cultural organizations through collective marketing and communications strategies, building a broad network of supporters from all sectors, and fostering a greater awareness of the important role that arts and culture can play in the economic revitalization of Worcester.

Christine was born and raised in Central Massachusetts, holds a BA in studio art from Clark University, and has spent most of her professional life in the arts and cultural arena of Worcester. Since graduating from Clark in 1992, she has worked for the Worcester Historical Museum, ARTSWorcester, a small nonprofit arts agency supporting local contemporary artists, and most recently at the Worcester Art Museum where she wore several hats in fundraising, special events and marketing.

She says her journey since graduation from Clark has been exciting, though not always financially rewarding. According to Christine, "Being in the arts has meant making a lot of sacrifices, in particular, replacing financial reward with job satisfaction. However, I have found that I am at a point now where I make a sound living doing exactly what I love. Stick with what you love and the rewards will be there."

CULTURAL DEVELOPMENT OFFICER  CITY OF WORCESTER  CITY HALL 3RD FLOOR  WORCESTER, MA 01608  PROFFITTC@CITYOFWORCESTER.MA.US
HOME: 24 BRATTLE STREET  WORCESTER, MA 01606
Home, sick 2002 Silver Print Contact Sheet 4 x 5"

It was pictures of children that proved to be my ticket beyond Clark University. A portfolio of kids literally playing in the streets of Worcester, shot around Clark, shot quickly with an old Rolli Flex. Once in grad school I tossed them away - I was on to making real art. So there is some measure of balance that it is with children that my work might appear again at Clark.

CHERYLE ST. ONGE

I never wished for my own - children, that is, not at eight, never at sixteen and even at twenty-four the idea of a family was not on my mind. It was at thirty I was sick and stunned to discover that I was pregnant. Ten years and three children later, it is nearly only children that I make pictures of. I feel lucky enough to share my life with my children, their friends, my family - and luckier still on occasion to make a picture about it.

8 WISWALL ROAD DURHAM, NH 03824 603 659 7528 MINNOW@NH.ULTRANET.COM
Contagiousness is often associated with illness and disease. However, all things are contagious, including love, pleasure and happiness. Contagious tattoos are designed to enhance the wearer’s, as well as the viewer’s, awareness of the impact they have on the world through their interaction with others. Displayed on a series of pages torn from an imaginary magazine, Special Advertising Section also poses commentary on the role of branding and marketing in our society.

REED SEIFER

Tattoos are available at www.reedforpleasure.com/contagious, MASSMoCA, North Adams, MA, the Cooper-Hewitt/National Design Museum Shop, New York City, and PDX Gallery, Portland, OR.

My education at Clark played a large and beneficial role in my growing into a person who appreciates and utilizes the power of art and design to create a better world.
Iron Woman 3  2002  Black and White Polaroid, Scanned, Printed in Ink Jet  8 x 11”

JOHN SOLAPERTO

Following my undergrad career at Clark I attended the MFA in Visual Art Program at Vermont College in Montpelier, VT. I’m currently employed at Quinsigamond Community College in Worcester as a fulltime professional staff person, supporting the computer graphic arts program. I was awarded tenure in May 2002. I’ve taught communications design and digital imaging as an evening adjunct at Quinsig since earning my MFA in January of 1995. I’ve also attended residencies at the MFA in Visual Art Program at Vermont College every February and August for the past eight years, coordinating media events, facilitating artists-in-residence, giving student crits and providing computer technology support to faculty, staff and students. My current practice includes digital photography, b&w Polaroids using a 1960s Land Camera, some small design projects and a strong interest in social health. I’ve also been delving into performance as an art practice as well as a pedagogical strategy.

10 MALDEN STREET  WORCESTER, MA  01606  JOHNS@OCC.MASS.EDU
After graduating from Clark in 1997 with a BA in Studio Art, I was overtaken by wanderlust. My travels began with a postgraduate program in Graphic Design in Basel, Switzerland. From Basel, I moved to Norway where I lived and worked until 2000. Photography became an essential way for me to adapt, document, and translate my new surroundings.

DONALD JOSEPH TARALLO

Using a homemade pinhole film camera, I explored an intuitive mode of encounter with Scandinavian culture. The pinhole allowed me to document events unobtrusively and participate in a way not possible if I had used a more complex camera. Much of my work during this time was an attempt to bridge the gap between the seen and unseen of everyday life. There was a sense of silence and stillness in which I found great beauty – a silence I desired to record. Much of my inspiration came from Norwegian cinema, folklore and nature.

Currently I am in my final year of an MFA program in Graphic Design at the Rhode Island School of Design. I am also teaching a photography class to undergraduates. My focus is on the role of photography in visual communication.

DONALD JOSEPH TARALLO  41 SPRUCE STREET APT. 3 PROVIDENCE, RI 02903 DTARALLO@RISD.EDU
During the last fourteen years Kati Toivanen’s artistic practice has evolved to include a variety of approaches and strategies as she explores issues related to childhood, identity, body image and gender. She regularly incorporates photography, sculpture, installation, computer multimedia, objects, interactivity and digital imaging into her artistic expression. Games, both psychological and physical, have become her metaphor for navigating through shifting private and societal ideals. Images and objects emerge from a complex cultural web where intimate experiences collide with highly coded social dances. The work always suggests a human presence, informed by sexual desire and perceptual seduction. Danger, anxiety, mystery and vulnerability are also often woven into Toivanen’s visual constructions.

**KATI TOIVANEN**

After receiving a Master of Fine Arts degree from the School of the Art Institute of Chicago in 1992 Kati Toivanen began teaching photography at Columbia College Chicago, where she was instrumental in establishing and expanding the digital imaging curriculum and facilities for 400 undergraduate majors. In 1998 Toivanen was appointed assistant professor of studio art at the University of Missouri - Kansas City, where she now teaches digital imaging and computer multimedia.

**ASSISTANT PROFESSOR ART & ART HISTORY DEPARTMENT UNIVERSITY OF MISSOURI - KANSAS CITY**

5100 ROCKHILL ROAD FA 204 KANSAS CITY, MO 64110 816 235 6203 TOIVANENK@UMKC.EDU WWW.KATITOIVANEN.COM
At the turn of the 20th century, poet Rainer Maria Rilke spent a great deal of time visiting Paris gardens, observing the flowers. These experiences resound in his poetic works. In his poem entitled Interior of the Rose he asks:

```
...What heavens are reflected
in the inward seas
of these opening roses
thus reposing?...```

As a botanical artist, I deeply relate to Rilke's experiences and perspective. For me, who marvels at the perfect but ephemeral beauty of a flower, there is an intense desire to extend and preserve its image. I paint my subjects directly from nature, always attempting to capture their true character and essence.

**GRETCHEN VAN DER LYKE**

Early on, I realized that making a living as a self-employed artist would be a life-long challenge. Rather than a deterrent, however, I find this to be the vehicle for continuing growth and self-expression. Therefore, in addition to my botanical watercolors and pastels, I am always on the lookout for other related forms of art which are marketable. With this in mind, I have continued studying in the field to keep current with trends, possible sources of income and to broaden my network of professional colleagues.

In addition to a supportive family, I have the benefits of an outstanding educational experience from Clark University. Due to the intellectually stimulating and encouraging faculty, most notably in Visual Arts and Art History, I graduated in 1993 with the confidence to pursue a rewarding career in painting and the arts.

712 WILLIAMS STREET  NEW LONDON, CT 06320
COLLEGE.HILL@SNET.NET
But... 2001 Acrylic and Collage Print 18 x 24"

I have been working in collage since I was a student at Clark University from 1977-81. Collage was used as a transition from drawing to painting. I never enjoyed painting but fell in love with cutting and pasting. At the same time, I manipulated my photographs to where there was more manipulation and less original photograph. After completing a graduate degree in communications design in 1984, I fell into illustration, using collage as my style. For more than fifteen years I have earned my living as a collage illustrator.

AMY L. WASSERMAN

I have felt the need recently to add to my collage. I knew that I needed to reacquaint myself with basic drawing and painting to improve my work. I remain on this exploratory path.
The art studios were in the basement of Goddard Library when I began my studies at Clark. By senior year, we had redesigned Little Commons into our own home with studios, classrooms, a gallery and actual north light.

JOHN WINKLEMAN

The experience of a liberal arts education with a major in art prepared me for my senior project - to launch and then run Clark's first art gallery in more than fifty years - and for life after the safety of ivy covered walls. A mix of courses - geography, history, theater and art - provided me with the foundation to weave my art background into daily life, first as director of a music school where I needed to determine curriculum and excite a wider population; later at Clark where one of my responsibilities was to participate in selecting a sculptor and architects; and, presently, as founder of a public relations agency and adjunct faculty at Columbia University where I engage in branding exercises and issues of aesthetics.

In the decades since Clark, I've also exhibited new work in Tiffany & Company as well as had illustrations featured in magazines, newspapers and in two children's books. I continue to draw for organizations and publications and explore new approaches.
I Remember (still) Film 1998

The short film, I Remember, premiered at the Sundance Film Festival in 1998 and went on to show at many other festivals and venues worldwide. Since its completion my co-director from that film and I have built two companies: a film and animation company, Loop Filmworks, and a website and software application company, Loop Digitalworks. Loop Filmworks deals primarily in the broadcast animation world and has a roster of clients such as Bravo, Nickelodeon, HBO, Disney, Sci-Fi Channel, Grey Advertising and the Sloan Group. We also continue to work in the feature and short film world, developing and creating our own more personal projects. Most recently we co-produced the feature length documentary, Cinemania. We have been in development with a major cable network on a television series, and are continually trying to get fictional feature film projects off the ground.

AVI WEIDER

Since Clark I have learned so many things about being an artist in the real world of commerce and business. But the most important things that I have learned very early on are also the hardest to grasp and continually follow. They are that 1) no one is asking you to do it (art), and 2) you must never give up - always make the time to continue to create. It's all too easy to become consumed with day-to-day life and the business of living it. This is why one always needs allies. At Clark, I always felt surrounded by allies, in both faculty and fellow students. After Clark, allies are harder to come by - but if you hang on, and believe in what you are doing, they will begin to appear and your work will take on a life of its own.
I have determined to devote my art to scrutinizing the very limitations of painting itself. I aspire to demonstrate that painting is a radical medium whose infinite potential is yet to be deciphered. I focus on the formation of grammar and vocabulary for painting rather than its utilization through subject matter. Through this approach I have been able to undertake risks and investigate the boundaries of paint material.

One consequence of such experimentation is “Colorless Painting,” executed with transparent painting mediums and silicone on transparent surfaces. This painting is see-through and totally colorless. Another style of painting I’ve explored is “Canvasless Painting.” With these paintings, I have been able to eliminate surface materials entirely by allowing the painting to be supported on paint itself. Paint has turned into a surface of its own and is the medium that is applied on top or even under it. Finally, “Reverse Painting” is accomplished by putting canvas inside a bucket of paint instead of applying paint on top of the canvas - thus reversing the traditional paint application process. I obtain my inspiration from the modernists of the twentieth century. My quest has not ended; I see further numerous great wonders for painting yet to be unraveled.