

A NOTE FROM THE DIRECTOR

At the end of each academic year, the Hoffman Gallery of Contemporary Art hosts the Senior Art Exhibition, the culmination of artwork made by the graduating seniors in the art department at the end of their undergraduate journey at Lewis & Clark College. This is a celebratory exhibition that showcases abundant creativity and sheer hard work on the part of our students. It is an exhibition that the Lewis & Clark College community looks forward to and enthusiastically supports.

The 2012 Senior Art Exhibition is one of the largest ever held in the Hoffman Gallery. We have 27 graduating visual art majors this year, and the gallery is overflowing with evidence of their creativity. Their work represents the disciplines of ceramics, drawing, painting, photography, and sculpture. In addition to traditional media, gallery visitors will experience site-specific installation, animation, video projection, and QR code-accessed digital media. For every student, the senior art project represents an intense engagement of the creative process; this year's class embodies raw talent, conceptual sophistication, and plenty of moxy.

In preparation for their exhibition, the seniors invited me to join them in their delightful class photograph, which has become the emblem for this year's exhibition. I am honored to be included amongst these emerging artists! The photograph represents a witty metaphor as well: any exhibition represents collaboration between the curator and the artists involved, and any show is only as engaging as the artwork that is included. I am confident that this year's exhibition is among the strongest ever to be viewed in the Hoffman Gallery.

The Senior Art Exhibition would not be possible without the time and commitment of the art department faculty. I especially want to commend Debra Beers, Victoria Christen, Julia Grieve, Mike Rathbun, and Cara Tomlinson for mentoring these artists. Staff members in the art department, including Gabe Parque, Alison Walcott, and Tammy Jo Wilson and have been especially helpful in assisting with this exhibition. Other Lewis & Clark staff, including Richard Austin, Powell Houser, Leon Grant, and Patrick Ryall, have also contributed time and expertise. Most of all, I thank the students for their efforts to bring the highest caliber of work to this exhibition. I extend my heartiest congratulations to the students and the art department, and I wish each student continuing success in the coming years.

— Linda Tesner
Director
Ronna and Eric Hoffman Gallery of Contemporary Art

APRIL 6 – MAY 6, 2012

**The Ronna and Eric Hoffman Gallery of Contemporary Art
Lewis & Clark College**

0615 S.W. Palatine Hill Road, Portland, Oregon 97219

Gallery hours: Tuesday through Sunday, 11 a.m. to 4 p.m.

For more information call 503-768-7687 or visit

www.lclark.edu/hoffman_gallery

Parking on campus is free on weekends.



LEWIS & CLARK SENIOR ART EXHIBITION 2012



Chelsea Ambrose

“Against my better judgement, I feel certain that somewhere very near here — the first house down the road, maybe — there’s a good poet dying, but also somewhere very near here somebody’s having a hilarious pint of pus taken from her lovely young body, and I can’t be running back and forth forever between grief and high delight.”

— JD Salinger, *Franny and Zooey*

“You do not have to walk on your knees for a hundred miles through the desert repenting.

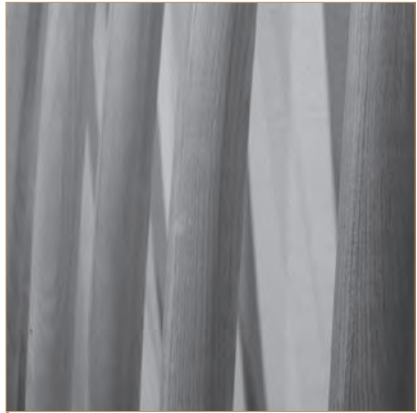
Meanwhile, the wild geese, high in the clear blue air are heading home again.”

— Mary Oliver, “Wild Geese”

Life is a lot. Do not distress about all of it, all at once. Sit quietly with your animal self, and remember who and what you are again.

You do not have to be good
Walnut ink wash and pastel on paper
150 x 42 inches

▲ Photo: *You do not have to be good* (detail)



Karl Alexander Berger

“...My Father was under Apprehensions that if he did not find one for me more agreeable, I should break away and get to the Sea.”
— Benjamin Franklin

Apprehension
Wood, fiberglass, and epoxy resin
Dimensions vary

▲ Photo: *Apprehension* (detail)



Hannah Berry

The body is more than an individual;
it is an inexplicable object of beauty, strength, flesh, and form.
It is a landscape of color and line.
Paint is inherent in our skin.

The figures emerge from the materials they are made of, built up in an illusion of brushstrokes.
Caught between realism and abstraction, each element exists as its own form.
It is more than a face, more than a body.

It is a translation of sight, a language of movement and staticity.
It questions our obsession with our own image.
Why do we seek expression? Why do we seek relation?

How is it that beauty stimulates our senses, where does it arise from?
Let your preconceptions dissolve; look with your eyes.
See the paint.

Impression
46 x 40 inches

Stroke
40 x 46 inches

Structure
40 x 46 inches

All paintings are oil on linen.

▲ Photo: *Structure* (detail)



Julia Condon

The Story of Drunk People's Falls

Once upon a time there was a bar that had a section of wall made of glass bricks by the front door. One evening a group of drunk people came into the bar. They were very rude to the owners and the other customers. Everyone was annoyed, and they were relieved when the drunk people finally left, but they kept coming back again and again. The last time they came the owners gave them all free drinks that had a magic potion in them that paralyzed the drunk people. Everyone helped drag them into a back room which was a giant freezer, and posed them around like mannequins. They left the paralyzed drunk people in there until they were frozen solid, then moved them into a magical freezer which turned the frozen drunk people into clear ice statues. Finally, the owners moved the ice statues into a hot room and the statues melted and drained into a grate in the floor and through a pipe. The pipe split into a bunch of little tubes, which ended at the top of the glass section of wall like a waterfall.

And that is why there is only sometimes water in the fountain.

The Story of Drunk People's Falls
Porcelain, low fire and soda fire
15 components, variable dimensions

▲ Photo: *The Story of Drunk People's Falls* (detail)



Ali Crowley

“*It is no measure of health to be well adjusted to a profoundly sick society.*” — Jiddu Krishnamurti.

The juxtaposition of psychology and sculpture majors dominates my pieces at Lewis & Clark; ideas and discoveries from one realm take shape and form in the other. Freud believed the ever-present struggle caused by the unconscious clashing with societal restraints exerts the pressure that results in detrimental behavior. Forcing individuals into ever more tightly defined roles robs communities of the flexibility to stretch and modify to include the wide diversity of humanity. My work operates in the liminal space of utopian inclusiveness, turning viewer inquiry back upon itself, with hopes for changing the social environment.

Performance Therapy

Anti Illumination
Steel, pills, thread, glue, and paint
8 x 3 x 3 feet

“*In the majority of trials conducted by drug companies in recent decades, sugar pills have done as well as—or better than—antidepressants*” — 2002 summary of research, “*Against Depression, a Sugar Pill Is Hard to Beat*,” *Washington Post*.

Sprinkles, gelatin capsules, and pill container
3.5 x 1.5 x 1.5 inches

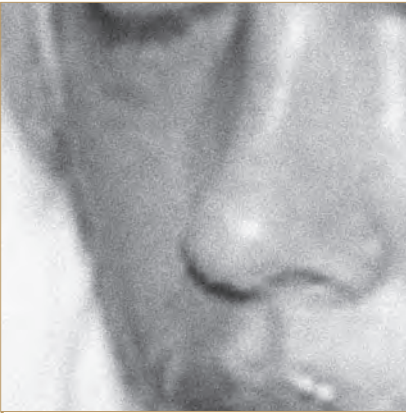
“*Just as a cake recipe requires you to use flour, sugar, and baking powder in the right amounts,*

your brain needs a fine chemical balance to perform at its best” — *Paxil (antidepressant) website*
Flour, sugar, baking soda, gelatin capsules, and pill container
3.5 x 4.5 x 4.5 inches

It Will Probably Be OK: Crazy Confetti
Wood, tape and paper
5 x 4 x 2 feet

Up and Back
Hydrostone, steel, paint, and fabric
66 x 58 x 19 inches

▲ Photo: *Anti Illumination* (detail)



Olivia Erlanger

Dear and ,
I haven’t had an original idea since we met.
I didn’t understand you then, but I think I do now.
I fear I am a copycat. I think I am obsessed with you.
It is the highest form of compliment.
Love,

20,000
Copy paper
65 x 8.5 x 11 inches

Anna's Dead
UV laminated inkjet print
7.5 x 3.75 feet

MemoryFoam Replica Series
CNC cut styrofoam, Spackle, and industrial paint with QR code for digital video
27 x 43 x 16 inches; 5:00 minute loop

▲ Photo: *Anna's Dead* (detail)



Hannah Furlong

This work is about line, but line might not be enough. I gave control over to natural and bodily forms, working everywhere but on paper, and eventually fell for the simplicity of the wall. The drawing depends on light; the impermanence of shadow can reflect the transience of all organic forms.

In Contact
Graphite, wire, and latex paint
11 x 7 x 1.5 feet

▲ Photo: *In Contact* (detail)



Nina Giselle

Each photograph represents the experience of being in the vast presence of the ocean, captured in one eternal moment. These photographs are the consummation of many hours spent along the Pacific coast and explore the powerful, enchanting, and spiritual qualities of the ocean. It is simply air and water. This feeling is incredibly humbling and comforting.

Film has an immediacy and realness that is relatable to experience and memory. Light captures a moment on film and is used to recreate that moment in the form of a print in the darkroom. Large-scale photographs encompass the viewer's entire gaze. At this scale they are no longer simply photographs, but provide a direct experience of the moment captured by the photograph.

Air/Water

47°/53°

49°/51°

58°/59°

Each photograph is a silver gelatin print.
Each photograph is 36 x 36 inches.

▲ Photo: 47°/53° (detail)



Kati Haas

We are knowing addicts. *We* know our obsessions and rituals are useless; we *know* our obsessions and rituals are necessary. We are doomed bugs heading for a brilliant electric death. The light will not help us, but we yearn to be near it.

Ritual confession #1: I don't want to hurt you
36 x 72 x 1.5 inches

Ritual confession #2: Wouldn't work anyway
15 x 15 x 1.5 inches

Ritual confession #3: I'm no good without you
15 x 25.5 x 1.5 inches

Ritual confession #4: Baby I've got your digits
15 x 25.5 x 1.5 inches

Ritual confession #5: Maybe now is not a good time for me
15 x 15 x 1.5 inches

All works are fabric, wood, thread, and copper leaf.

▲ Photo: *Ritual confession #1: I don't want to hurt you* (detail)



Knhik Haefner

"Suppose I had found a watch upon the ground, and it should be inquired how the watch happened to be in that place; I should hardly think... the watch might have always been there. There must have existed, at some time, and at some place or other, an artificer or artificers, who formed [the watch] for the purpose which we find it actually to answer; who comprehended its construction, and designed its use."

— William Paley, *Natural Theology* (1802)

The invention of the mainspring — a coiled wire that untwines slowly — is the revolution that freed the clock. No longer constrained to the pendulum, time became portable. Time could be put in our pockets. The narrative of time suddenly relies on only the bits of copper and brass that exist next to us indefinitely.

Confronted with the changing landscape of Communism and industrializing Russia, filmmakers also turned to the narrative — constrained time within its own system. Like the mainspring, an animation frees the narrative. The construction of narrative, or, rather, the tools that construct the narrative inform this installation.

I want to live forever. I want to be a storyteller or a watchmaker, but I can only supply the tools for time to exist in space. I can only ever make watches and never make time.

The Camera Flash and The Collapsing Train
Mixed media and projected video installation
11 x 11.5 x 14 feet

▲ Photo: *The Camera Flash and The Collapsing Train* (detail)



Noelle Ho

I am an artist who travels, a traveler who draws. Therefore, cultural experience is my inspiration.

Culture is the root of human belief and behavior. By experiencing different cultures and cities, I explore old things and discover new things in my own way. Every culture is made of small fragments of subject: human belief, life style, social norms, language, food, fashion, music, art, architecture, and traditions. These fragments of culture then become patterns in my art works.

Inspired by the four cities where I lived in 2011, *Culture in Patterns* includes Copenhagen, the Scandinavian design city; Shanghai, the metropolis with Chinese history and traditions; Hong Kong, the metropolis of the combination of western and eastern; and last but not least Portland, the rainy town with nature.

Culture in Patterns

Beverages
Graphite, watercolor and cotton thread on paper
8.5 x 11 inches

Chinese Ribbons
Graphite, watercolor and cotton thread on paper
8.5 x 11 inches

Hong Kong Pigeonhole
Graphite, watercolor and cotton thread on paper
12 x 12 inches

QR Code
Graphite, watercolor and cotton thread on paper
8 x 8 inches

Scandinavian Hat

Graphite and cotton thread on paper
11 x 11 inches

Scandinavian Style
Graphite and cotton thread on paper
8.5 x 11 inches

The Land of Port in Oregon
Graphite, cotton thread and vintage book pages on paper
12 x 16 inches

The Big City Shanghai
Graphite, watercolor and cotton thread on paper
12 x 16 inches

▲ Photo: *QR Code* (detail)



Marian Kidd

Tesi always said, "It takes a village..." Dapper always said, in an inebriated slur, "My mother was a prostitute for the Red Army." Butch always yelled, "Hot iron!" when I walked in the house (he's an anxious fellow). Joan didn't like it when Dapper referred to "chicks" or referenced how he throws "like a girl." Dylan's advice for high school was "Wear gray and walk close to the walls." Milan likes me because I laugh at everything. And Bill, he doesn't like the Midwest or fat people. I am a product of these people. Loons. I worship them.

Speech Curve
Mixed media
Four drawings, 24 x 18 inches each

▲ Photo: *Speech Curve* (detail)



Meilani Kirkwood

As we age we evolve.

Inspired by personal and imminent life changes including college graduation, marriage, and joining the workforce, *Transform* conveys through self portraiture several of my closest relationships and investigates relational adjustments and consistencies throughout a transitional stage of life. Major life changes have the power to redefine who we are and our affiliation with others. How might relationships vary or persist throughout time? What does an individual's connection with others say about her prior and current states? Can past relational alterations predict future transformations?

Transform

Dad
Fiancé
Friend
Mom

All photographs are chromogenic prints.
Each photograph is 16 x 24 inches.

▲ Photo: *Fiancé* (detail)



Lydney Lacher

In *The Art of Poetry*, Horace writes: "as is a painting, so is poetry." He argues that a painting may be interpreted in a similar way as a poem. I am interested in the relationship between the painter and subject because of its parallel relationship between the author and speaker. The written "I" of the speaker is separate from the author in a similar way that the self-portrait is not the painter but a symbolic representation. Akin to how William Wordsworth could not truly represent *what he was* in "Lines Written A Few Miles Above Tintern Abbey" and instead used substitutions, I too am using another form as a means of self-representation.

My attraction to the human skull originates from Paul Cézanne's *Pyramid of Skulls*, and the 16th-17th century Northern European theme of *vanitas*. Initially, I followed the skull's tradition and looked for beauty in their ephemeral symbolism. However, in painting skulls over a period of three years, they have now become my own. What is important to me is the physical medium of oil paint — its ability to simultaneously convey the brush's movement and my own emotional content. Here, the skulls act not only as a metonymy for myself, but also as a vehicle for the paint — as a way to explore color, viscosity, texture, pattern, and mark of brush.

"I cannot paint / What then I was"

"I cannot paint / What then I was"
60 x 54 inches
Skull Study I
16 x 18 inches

Skull Study II
16 x 18 inches

All paintings are oil paint, Galkyd paint medium, Gamsol, marble dust, Japan dryer, Galkyd gel, and titanium white pigment.

▲ Photo: *Skull Study I* (detail)



Matthew Bennett Laurents

In 1997, a 7-year-old boy was taken from his bedroom in the middle of the night. An elderly woman who was walking her dog after having a fight with her husband claimed to have seen him float across the sky holding the hand of a winged and wig-wearing creature that she could not identify. Another witness — the daughter of an oil tycoon who was out past her curfew — claimed that he and another boy (he wore glasses, his hair curly) had run past her, laughing wildly. Yet another witness — a convict recently escaped from prison and hiding somewhere behind boulders — claimed to have seen the boy running through woods, clutching a young rabbit to his chest, afraid but determined. The boy's parents were never concerned, as they were sure that he would return after completing his errand, whatever it may be; the authorities found this suspicious. The boy's brother, another boy who wasn't there before, was left with an empty heart and with the desire to become an artist.

Friend Army or

In Hopes of My Brother's Safe Return
Ceramic, wood, paint, cloth, and other assorted mediums
8 x 8 x 3 feet

▲ Photo: *Friend Army or In Hopes of My Brother's Safe Return* (detail)



Kevin McKimmy

These photographs are designed to create a dialogue between the fictive space of cinema and photography's history of claiming to depict actualities. By occupying a liminal space between a visual language that is cinematic and one that is photographic, the work asks the viewer to question what kind of actuality or truth can be found in what the photographs depict. Additionally these photographs explore the relationship between the experience of cinema and the experience of our everyday lives. By focusing on scenes that might be found in cinema, but would be equally at home in everyday experience, these photographs make visible the failures of attempting to find the same meaningfulness and potency in our own lives that we see in the movies.

Nascent in these depictions is another idea: the reality of a disconnect between the people that we are, and the people that we imagined we would be.

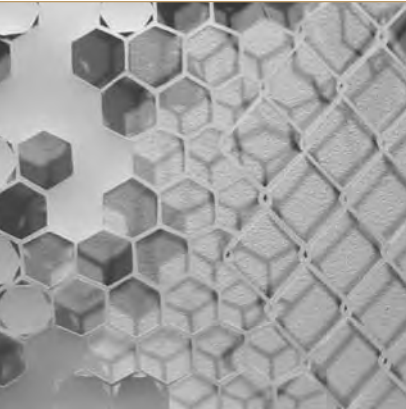
Will My Life Ever Be as Meaningful as the Movies?

Eugene and Sarah, Alexandria, Virginia, 2009

Self portrait, Baltimore, Maryland, 2006

Both photographs are digital C-prints.
Both photographs are 40 x 50 inches.

▲ Photo: *Eugene and Sarah, Alexandria, Virginia, 2009* (detail)



Abigail Rose McNamara

cut by cut, our conversation proceeds — a slow dismantling of white. blankness gives way to brocade. from simplicity arises complexity, microcosm meets macrocosm on skeletal scaffoldings. my devotion erodes the humble paper and i un-build an architecture, (at once) susceptible and strong.

11.8— 3.26
Cut paper
132 x 158 x 78 inches

▲ Photo: *11.8— 3.26* (detail)



Katelyn Mundal

Sleeping Beauty is a moment in time, frozen forever, in which death is there, looming, but never catching up with its victims. My imagination tells me that if I had five seconds left to live, I would grab the person I love and kiss them and that kiss would last forever, but I could just as easily collapse in fear and cry like a baby until it catches up to me. With five seconds left on the clock, what do you do? With an explosion coming into view, knowing that the aftershock will reach you in seconds, how do you spend those last seconds?

Sleeping Beauty
Oil on canvas
66 x 80 inches

▲ Photo: *Sleeping Beauty* (detail)



Liam O'Connor

The Hebrew word for soul translates into English as *breath*. In Judaism there is a belief that the soul leaves the body in sleep. I'm interested in this absence as the substance.

Untitled (Landscape)

Collaboration with Elana Webb
Video projection with sound
0:58 minutes

Untitled (Self Portrait with Tiztitz)
T-shirt, cotton thread, salt, and wood
Dimensions variable

Untitled (State of the Union)
Audio installation
Dimensions variable

1. 4:17 minutes
2. 4:53 minutes
3. 4:20 minutes
4. 4:43 minutes

▲ Photo: *Untitled (Self Portrait with Tiztitz)* (detail)



Karla Ortiz

The natural world is impermanent and for the same reason there is a magic waiting to be experienced. Through the visually nostalgic quality of the metal point medium does the series connect the magic of a harvest experienced in early childhood to the magic experienced in adulthood.

Curiosity

Silver, copper, and brass point
30 x 22 inches

▲ Photo: *Curiosity* (detail)



Will Steinhardt

"[Growing up] is a terribly hard thing to do. It is much easier to skip it and go from one childhood to another."

— F. Scott Fitzgerald, *Notebooks*

There once was a man who said, "Damn!

It is borne in upon me I am

An engine that moves

In predestinate grooves,

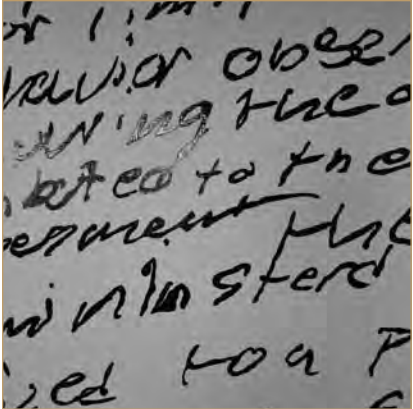
I'm not even a bus, I'm a tram."

— Maurice Hare, "Limerick"

Age-Old

Ink on paper
12 drawings, each 9 x 12 inches

▲ Photo: *Age-Old* (detail)



John Tolles

I make objects, and a significant part of my work deals with process and concept. When I have an idea, it is often a vision of a final piece. Then it becomes a matter of recording the thought to be put to later use. This is why process is so important to me and why I am pursuing a way of working that allows the richness of my process to come through as honestly as possible.

My current works are enlarged versions of my handwritten ideas painted onto canvases. My handwriting is a broken tool because I am dyslexic. By using my handwriting as source material, I open a door that I was told would always be locked.

Assessment Procedures: Pop

Wood, gesso, GAC-100, acrylic paint, enamel paint
96 x 72 x 5 inches

▲ Photo: *Assessment Procedures: Pop* (detail)



Michelle Van Orsow

The appeal of bridges, for me, is captured in the book *Historic Highway Bridges of Oregon*, "Among highway travelers' most vivid memories are those formed by bridges. These structures (from the prosaic to breathtaking engineering feats) create a sense of passage, open wide vistas, and frame intimates views. The appearance of an old bridge can suggest a sense of time and place and a different lifestyle. Bridges act as symbols of specific cities and locales, as monumental landmarks, and as simple, understated, and elegant testimonials to good design and sound engineering. Historic bridges are important components of our cultural heritage. As legacies, they are as important as the pioneer cabins, the Victorian courthouse, and the string of 'commercial palace' buildings on Main Street."

Bridges are both massive and incredible structures; no matter how large or small, the bridge makes an interesting connection, everything from keeping your feet dry crossing a creek or connecting an entire community.

My love of bridges may have started with my growing up near the high bridge in Central Oregon or with my elementary school's curriculum requiring me to know the names of all of the Portland bridges. Living in Portland has only grown my love for these elements in the landscape.

Smith, D. A., Norman, J. B., & Dykman, P. T. (1989). *Historic Highway Bridges of Oregon*. Portland, Or.: Oregon Historical Society Press.

Bridges

Sellwood Bridge

Steel Bridge

Swing Bridge on Canal St. Martin

All drawings are R & F Pigment
Sticks and Sennelier oil pastels on
Coventry Rag.
Each drawing is 50 x 38 inches.

▲ Photo: *Swing Bridge on Canal St. Martin* (detail)



Elana Webb

We are messy creatures made of meat and fluids; I take this mess and present it in a formal way. I am interested in the inherent tension between strength and vulnerability. In my sculpture, I offer the most delicate pieces of myself, and through this, I assert my strength as a young woman who is just discovering what her hands can do for her head.

Drawing No. 1
Hydrostone, poplar, and latex
57 x 14 x 7 inches

Drawing No. 2
Hydrostone, poplar, and latex
63 x 16 x 10 inches

Drawing No. 3
Hydrostone, poplar, and latex
60 x 15 x 9 inches

Feeler
Hydrostone and glass
17 x 7 x 7 inches

Pincer
Hydrostone and crab claw
6 x 4.5 x 2 inches

Prowess
Hydrostone and aluminum
15 x 10 x 2.5 inches

Trio
Hydrostone and wood
5 x 5 x 2 inches

▲ Photo: *Trio* (detail)



Sula Willson

I have always found artists' sketches more interesting than their final work. An honesty is captured in that initial, undeveloped, and in its own right — exact — line before consciousness, or apprehension, or ego have time to raise an opinion. An unguarded perception of a movement, of light, of an idea. Of an expression momentarily flickering through a face, or slipping through the shift of fingers in a hand.

My work is rooted in an unmovng desire to capture the humility and vulnerability of human beings. In an effort to honestly represent the overwhelming sameness of humanity in all of its form, this project eventually — but not unexpectedly — devolved into a self-examination more than anything else. Threaded with ideas surrounding my relationship with my sister, it is concerned with conceptions of solitude and receptivity and liberation. Through line and movement and light, this work addresses the quiet grandeur of the human spirit and all of the strange and captivating ways we choose to present ourselves.

Admission

Fragment

Gather

All drawings are graphite, charcoal, and acrylic paint on paper.
Each drawing is 68 x 32 inches.

▲ Photo: *Admission* (detail)



Kathryn Hart Wlodarczyk

Continuously documenting my life has become so intuitive for me. I feel a need to photograph everything that catches my eye. I don't know where it came from, but I hope that it never goes away.

Traveling to the south will bring you unexpected happiness.

A metaphor could save your life.

An alien of some sort will be appearing to you shortly!

Everyone agrees you are the best.

Ignore previous cookie.

I'm with you.

Just ask your father. / Go ask your mom.

Keep your plans secret for now.

Let your fantasies unwind...

Love thy neighbor, just don't get caught.

Maybe you can live on the moon in the next century.

Nothing is as good or as bad as it appears.

One good turn gets most of the duvet.

Our first and last love is... self-love.

Pray to God, but row to shore.

Remember: you do not walk alone.

Today is probably a huge improvement over yesterday.

Try it; you may like it.

You are in good hands this evening.

All photographs are selenium-toned silver gelatin prints.
Dimensions variable

▲ Photo: *You are in good hands this evening.* (detail)



Maozhu Zhao

Painting someone you know very well is always hard, because you may never feel like you can capture an exact likeness of that person. But making a portrait has a powerful momentum. By analyzing every single detail of a person for hours with one stroke after another stroke, you complete a painting. At that point, you realize how strongly you are connected with this person in the portrait. All the memories you had become fresh again. After finishing this series of portraits of my mother, I felt like I finished a biography of her, how she grew up and what she had been through that made her the person she is now and made me the artist painting the way I want now.

Mother

I: 9
Oil on canvas

II: 17
Oil on canvas

III: 20
Oil on canvas

IV: 25
Oil on canvas

V: 28
Oil on woodblock

Dimensions variable

▲ Photo: *II: 17* (detail)