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April 5-May 19, 2013

# Lewis & Clark Senior Art Exhibition

**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](http://www.lclark.edu/hoffman_gallery)

Parking on campus is free on weekends.

## A NOTE FROM THE DIRECTOR

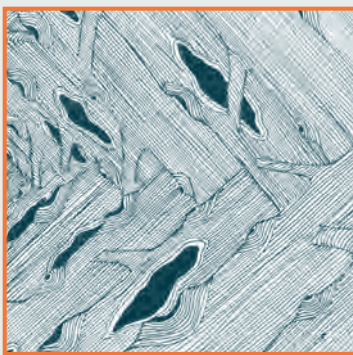
At the end of each academic year, the Hoffman Gallery of Contemporary Art hosts the Senior Art Exhibition, the culmination of artwork made by the graduating seniors in the art department at the end of their undergraduate journey at Lewis & Clark College. This is a celebratory exhibition that showcases 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 2013 Senior Art Exhibition is, again, a very large group exhibition. We have 26 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. This year's exhibition is reflective of what is happening in the greater world of contemporary art, as students increasingly engage in time-based performance, video projection, animation, sound composition, installation, social practices, and collaborative projects. For every student, the senior art project represents a harnessing of the creative process; this year's class embodies technical skill, conceptual sophistication, and plenty of raw talent.

Each year, the students themselves develop the artwork for their exhibition announcement and this brochure. The clever metaphor of a subway map is a visual conveyance that describes the life of an emerging artist. Much of an artist's life is solitary, spent in a studio practice, but no artist can thrive without the interconnectedness of his or her fellow artists and others—curators, gallerists, patrons, viewers. This year's graphic is an ingenious depiction of what I hope these artists experience when they graduate: independence, but also a vigorous involvement with the arts community.

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, Joel Wellington Fisher, Mike Rathbun, Cara Tomlinson, and Ted Vogel for mentoring these artists. Staff members in the art department, including Gabe Parque, Alison Walcott, and Tammy Jo Wilson, have been especially helpful in assisting with this exhibition. Other Lewis & Clark staff, including Richard Austin, Gabe Bishop, 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



## Francis Ahn

Dreaming requires no concentration. The mind falls deep into the world of the subconscious and my imagination takes over. When I try to describe my dreams, it never sounds as magnificent or intricate as the experience. For many months, I've continuously dreamt of trees, an endless forest partway submerged in water and I am swimming. My drawing is not an exact interpretation but instead something I've created using the relationship between my dreams and waking life. I concentrate on line, pattern, and repetition with the use of pen and ink to describe the infinite journey that occurs in my sleep.

*La forêt*  
Pen and ink on cold pressed paper  
124 x 109 inches  
Untitled  
Markers, pen and ink in sketchbook  
8 x 5 x .5 inches

Photo: Untitled (detail)



## Spencer Byrne-Seres

Walking creates the lines of the city; in many ways it defines it.

The meanings, understanding, and physical layout of the places we live in are undergoing a transformation as new technologies mediate our experience of the world.

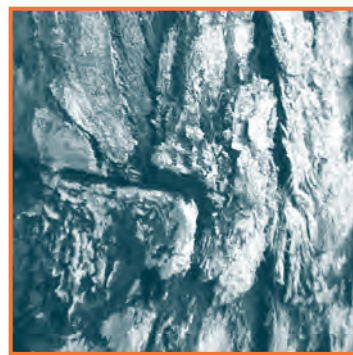
I seek to explore the changing landscape of the built environment, and look at how we engage with, perceive, and produce it.

My work hinges on the body, space, and technology, and looks at how the three interrelate and inform one another.

*Embodied Datascape (apparatus)*  
Wood, bronze, cameras  
102 x 157 x 14.25 inches

*Embodied Datascape (documentation)*  
Video installation  
Variable dimensions; video 1:45 minutes.

Photo: *Embodied Datascape (documentation)*, (detail)



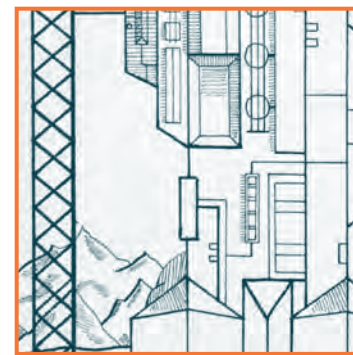
## Shelby Campbell

"What I see in Nature is a magnificent structure that we can comprehend only very imperfectly, and that must fill a thinking person with a feeling of humility. This is a genuinely religious feeling that has nothing to do with mysticism."  
—Albert Einstein

All of the materials for this project are hand-gathered from the Pacific Northwest wilderness. As much as possible, the materials remain in a raw, unadulterated state. Each piece will change over time in response to environmental forces. Through the reconfiguration of natural media, this project explores the relationship between the human artifice and the natural world.

*Sylvan Series*  
Landscape and mixed media  
Variable dimensions

Photo: *Sylvan Series* (detail)



## Rachael Cazden

Working in collaboration leads to a rich dialogue yielding unexpected results. —Alexander Gorlizki

In the far distant future, the Earth is now a burnt husk of its former self. The last vestiges of humans are scattered across the stars. A destitute young boy, citizen of the Last Earth Empire, is chosen to pilot a powerful weapon and must come to terms with his future.

In this collaborative work, artists, including myself, interpret scenes from the story line I provided. Working with others to produce a fully developed narrative is something I'm interested in pursuing in my professional career.

*Reclaimers*  
In collaboration with Robert Amico, Katie Kuffel, Colin Supplee, and Aaron Williard  
Ink on paper  
6.5 x 4 feet

Photo: *Reclaimers* (detail)



## Sam Crane

I started taking photographs as a way to cope with a fear of forgetting. Coming full circle, I explore the way a photograph as a document manipulates the memory and how a space holds an infinite amount of memories often ignored for our own. In this series I retrace the moments in which my path intersects with another's. Questioning if two paths ever really separate forever, or in remembering, life paths are constantly looping back on themselves. Because a memory is not a replica of an event but a re-visitation with a constantly changing framework/ headspace as life continues without pause.

*A+ Smoke and Cigar*  
Silver gelatin print  
15 x 15 inches

*Bluebird*  
Silver gelatin print  
15 x 15 inches

*Blood Work*  
Silver gelatin print  
15 x 15 inches

*Case of Wine*  
Silver gelatin print  
15 x 15 inches

*Crow's Nest*  
Silver gelatin print  
15 x 15 inches

*Traces*  
Book (inkjet prints)  
11.5 x 9.5 x .5 inches

Photo: *Steps to Justin and Crystal's*, in *Traces*



## Roxanne Davis

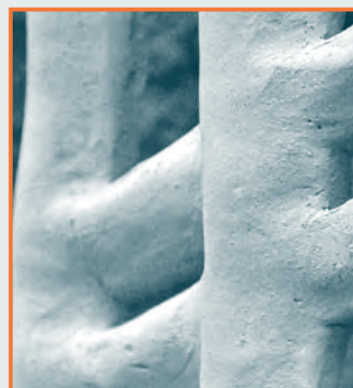
The series *Why Can't I Just Eat Like a Normal Person?* was based on the premise that there is no such thing as "normal" when it comes to eating habits. After talking to my models about what they perceived to be their own unique relationships with food, I translated their real experiences and emotions into fabricated scenarios, using the photograph to express in a single frame the poignancy—and, at times, absurdity—of these relationships.

*Why Can't I Just Eat Like a Normal Person? I Actually Don't Even Like Cake That Much I Am Mostly Gauging if I Need Help or Should Just Eat More Honey*

*There Is Literally Nothing I Wouldn't Put Bacon On*

Each photograph is an inkjet print. Each photograph is 24 x 20 inches.

Photo: *I Am Mostly Gauging if I Need Help or Should Just Eat More Honey* (detail)



## Jennifer Dowdy

A gate is a manifestation of a decision: one can pass through, knock down, jump over, or maneuver around it. One can choose to embrace the challenge that the gate poses and move forward or to turn away and find a different route. Regardless, one must come to terms with the reality that this encounter will inevitably happen. Upon arrival, how will you respond?

*Upon Arrival*  
Earthenware  
60 x 54 x 18 inches

Photo: *Upon Arrival* (detail)



## Gianluca Giarrizzo

The human figure possesses a certain quality that can be visually accessible by any viewing audience, regardless of their background in art. As a student artist, I am committed to observing and understanding the surrounding world with a focus on the figure. Michelangelo, Rodin, Carpeaux and Bernini are just a few examples of masters whose visual and physical skills with the figure have resonated through the ages. In light of their examples, I now work with the figure to further develop my abilities and pursue my passion.

*Female Nude 4*  
Bronze  
27 x 5 x 7 inches

*Female Torso 1*  
Bronze  
24 x 5 x 7 inches

*Figure Studies 1 – 4*  
Bronze  
Each sculpture is approximately 14 x 4 x 3.5 inches

*Male Nude 1*  
Bronze  
29 x 8 x 7 inches

*Male Nude 2*  
Bronze  
32 x 8 x 5 inches

*Male Nude 3*  
Bronze  
21 x 8 x 8 inches

*Study of the Figure 1 and 3*  
Graphite and white  
Conté on paper  
16 x 20 x 1 inches

*Study of the Figure 2 and 3*  
Graphite and white  
Conté on paper  
11 x 14 x 1 inches

Photo: *Male Nude 1* (detail)



## Monroe Isenberg

From Lewis and Clark College, head North on SW Palatine Hill Rd. At the traffic circle take the 1st exit onto SW Terwilliger Blvd. Turn Left onto SW Taylors Ferry Rd. Turn right onto SW Spring Garden St, and take a right onto SW 19th Ave. You will arrive at Safeway, a mega corporation and hub of our consumer society. Upon its destruction three months ago, I scavenged its discarded old growth lumber and timbers destined for the city dump to use in my work. Consequently, our society's capitalist heritage inhabits the conceptual space in the wood.

Carving demands physicality and requires movement; it destroys to create. I begin by carving down the dimensional lumber to create curvilinear and geometric form. I destroy its function to release beauty held under its weathered patina. Its industrial purpose is irrelevant now. The excess sawdust from the carving process will be used; I discard nothing. The product of my destruction—a simple hour glass form carved to its breaking point that engages with the natural structure and strength of wood. As I subtract and reveal, the masses may collapse under their own weight and destroy themselves. Or will they stand?

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## Noah Johns

When I was twelve years old my father began to count. He counted every waking hour of every day for almost five years and it wore on everyone around him. His goal was to reach one million, and he did. He didn't stop there. He was obsessed. He ate less, drank less, and lived less, but still he needed to count. My father left us, his family, and he probably lost his mind but we understood his want and recognized his burden so we let him go.

I haven't seen my father since I was seventeen but I hope he's doing alright.

*Obsession is a Word I Know*  
 Mixed media and performance  
 96 x 96 x 96 inches

Photo: *Obsession is a Word I Know* (detail)



## Kris Jorizzo

Starting in the Himalayas and then expanding through the greater part of Africa, The Himalayan Cataract Project (HCP) has spent the last 17 years curing blindness around the world. Through the connections of HCP my father, Paul Jorizzo, and I have had the opportunity to travel to Ethiopia to help cure blindness. Starting north in Makele, on our first trip, and then moving south to Arba Minch, we were granted the opportunity to work with several doctors, nurses, and staff to help the people of these small towns. The patients travel for hundreds of miles from surrounding villages and are housed at the hospital for pre-operative and post-operative care. While in these camps, the patients bond with each other through their fear, excitement, and the possibility of the unknown. The aim of my thesis project was to document my experience while helping the patients in the program. The series of portraits in the exhibition are just a small selection of the thousands of images I made while in Ethiopia.

*HCP 1 – 9*  
 Archival inkjet prints  
 Nine photographs, 22 x 17 inches each  
*Images of Sight*  
 Book  
 12 x 12 x 1 inches

Photo: *HCP 5* (detail)



## Lindsay Koenig

Food: it's a huge part of everyone's life, whether it's for survival or happiness. Food has the ability to bring people together and create a community, to spark conversations that wouldn't normally occur, and to bring satisfaction to your taste buds. In my thesis, I have brought together a community through food by facilitating social interactions around meals that I prepare, and served on surfaces that I have created. The main part of this project is the interactions that take place at gatherings centered around a meal.

*Dining Stories*  
 Plywood table top with nine ceramic plates, eight headphones and iPods  
 50 x 60 x 60 inches  
 Audio recording 55 minutes

Photo: *Dining Stories* (detail)



## Alicia Kroell

The body of work entitled *Gal in a black four door import* started with a personal desire to meet individuals via a virtual world and read stories that seem based in a sort of absurdity which are often elevated by public forums and the gaze of internet cruisers. As an ambiguous and often stigmatized expanse, I have been drawn to the vacuous pool of possibilities that the internet can provide for connection, and thus began using Missed Connections from Craigslist as my intermediary for drawing lines between people who may never have intended to meet, but could acknowledge a need to connect. The final piece, a collaboration with Mark Keppinger, the man who wrote *Gal in a black four door import* post, aims to build upon an existing lexicon of stranger interaction and camera documentation by engaging a contemporary context of this intermediate that often serves a forum of call and response interaction.

*Gal in black four door import who had too much to drink—m4w*  
 Archival inkjet backlight print, face-mounted on Plexiglas, plywood, paint, and LEDs  
 40.5 x 49.5 x 9 inches

*Mark & I*  
 Circuit board, plywood, acrylic, and paint  
 12 x 12 x 6 inches  
 26.53 minutes

Photo: *Gal in a black four door import who had too much to drink—m4w* (detail)



## Frances Li

I don't know how to tell you about telling. Roses are a burden. Painting is an exercise in selfishness. I'm devoting myself to the creation of identity. I am split into two parts: Masculine and Feminine. I paint to discover the right proportions.

*How am I supposed to see my own eyes*  
 Oil on canvas  
 90 x 71 inches

Photo: *How am I supposed to see my own eyes* (detail)



## Pallas Loren

Plates: A surface from which one eats. An exploration in the juxtaposition between art and utility.

*About Plates*  
 High-fire stoneware  
 Installation 96 x 16 x 50 inches  
 Eight plates, 3.25 inches diameter each  
 Two plates, 5.5 inches diameter each

Photo: *About Plates* (detail)



## Laura Alison Nash

Where others find comfort, guidance, and revelation in religion, I have found these things in books. The strongest, most satisfying memories of my childhood and adolescence involve me curled around a novel, immersed in words, unaware of anything beyond a nest of pillows and blankets. Filtered through the lens of the stories written by Charles de Lint, Clive Barker, Tanith Lee, Barbara Kingsolver and numerous other authors, my world seemed to contain unlimited possibilities for wonder, transformation, and romance. *Religious Texts* combines physical books with ink, watercolors, paper cutting, my own writing, and various other mediums in order to convey my experiences of reading.

*Religious Texts*  
*Moments of Wonder*  
 Mixed media accordion book  
 Closed: 5.5 x 5.5 x 0.6 inches  
 Open: 5.5 x 5.5 x 30 inches  
*Landscape*  
 Mixed media books and boxes  
 10 x 13 x 7 inches

Photo: *Moments of Wonder* (detail)



## Sam Orner

Isaac Newton's third law of motion states: for every action there is an equal and opposite reaction. As one force advances, the other recedes, withdraws, and resists. Though rarely discernable amidst a fundamentally progressive society, my work strives to explore the delicate moment between affect and effect. While both the leaning brick structure and the geometric earthenware form derive their essence and importance in a variety of different manners, I am interested in the unique relationship created by placing them in a mutual environment. As the forms deny any proof of contact, they certainly present questions concerning impact, permanence, and declination.

*Taller Than Me*  
 Fired brick and earthenware clay, steel  
 72 x 25 x 48 inches

Photo: *Taller Than Me* (detail)

### Safeway Redux

Untitled 1  
 Wax  
 145 x 41 x 41 inches  
 Untitled 2  
 Wood  
 65 x 15 x 10.5 inches  
 Untitled 3 (1 of 3)  
 Wood  
 127.5 x 3.5 x 3.5 inches  
 Untitled 3 (2 of 3)  
 Wood  
 111.5 x 3.5 x 3 inches  
 Untitled 3 (3 of 3)  
 Wood  
 88.5 x 3.5 x 3 inches  
 Untitled 4  
 Wood  
 118 x 19.5 x 14 inches

Photo: Untitled 2 (detail)



## Isabel Perez

They saw the sun setting slowly as they stood at the top of the hill. To one side they saw a warm yellow blending slowly into a vibrant peach which lay spilled out across a canvas of sweet smelling blood. To the other side—an ambiguous darkness. Above them the two sides extended themselves towards each other, intertwining and bleeding into one another while the first stars of the night lay suspended in the crawling sea of indigo. Looking below them they saw a field of stars, each hung upside down, sewn onto the ends of so many wicks. Smoke rings spiraled quietly upwards, lingering for just a second in the warm humid air. With sage in my head and the taste of flora on my tongue I held my breathe and looked out around me.

August 2012–March 2013  
Animated video projection  
Approximately 5:00 minutes

Photo: August 2012–March 2013 (detail)



## Louise Pietruszewski

Years ago, there was a little girl who wanted nothing more than to capture the clouds and keep them for her own. The clouds most certainly contained all the stories of the past, and the secrets of the future.

One by one they were collected and nestled away amongst broken crayons, yellowing photographs, bits of string, and piles of buttons.

As the little girl grew, the clouds stayed safe in their hiding places, one in each place she has called home.

Somewhere over Aberdeen, Scotland:  
The craft drawer in the spare room  
8 x 21 x 10 inches

Somewhere over Denver, Colorado:  
The junk drawer in the kitchen  
12 x 19 x 18 inches

Somewhere over Portland, Oregon:  
Sock drawer  
11 x 14 x 18 inches  
All works are porcelain, found drawers, and paint.

Photo: Somewhere over Denver, Colorado:  
The junk drawer in the kitchen (detail)



## Anna Pollock

“Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.”  
—Plato

Immersing oneself in the works of others evokes emotion and inspires creativity; nothing fuels my desire to create more than the songs I love. Music weaves itself into the consciousness, igniting the senses and the imagination. With this creative response in mind, I fused symbolism with scientific imagery and oil painting with embroidery, creating a visual of these remarkable and beautiful reactions.

Musical Stimulation of the Brain  
Oil and polyester thread  
5 x 5 feet

Photo: Musical Stimulation of the Brain (detail)



## Lauren Reiterman

Primary Progressive Aphasia (PPA) is a degenerative disorder targeting language faculties in the brain. This collapse of the brain's infrastructure is due in part to an abundance of neurofibrillary tangles and plaque formation. How does this difference challenge, confuse and isolate the individual *In Conversation?* *In Conversation* embodies the frustration of a mind committed to deterioration. My hand sabotages the canvas in the metaphoric process by accumulating material, ripping sense apart and distorting language. In the end, the viewer glimpses the limited expression of a mind in twilight. All the while, a mass of frenzied interference stirs beneath the surface.

*In Conversation*  
Paper, acrylic, and oil paint  
48 x 77 x 4 inches

Photo: *In Conversation* (detail)



## Mira Stein

Photography's aptitude for investigating landscape has evolved with the history of the medium. Since its inception, many photographic practitioners have fixated on monumental landscape that offered the viewer an experience of “being there.” While paying homage to the history of such imagery my work aims to challenge those conventions by representing the landscape in both idyllic and less-than-ideal spaces and non-spaces. As photography often reflects a given moment in our existence, my images both literally and metaphorically speak to a moment of crisis by representing the periphery of those moments we cherish, but that are now threatened by environmental changes brought on by humanity.

### Uncelebrated Landscapes

Untitled 8993  
Untitled 9086  
Untitled 9117  
Untitled 9346  
Untitled 9331  
Untitled 9122  
Untitled 8963  
Untitled 8888  
Untitled 8861  
Untitled 8787  
Untitled 8687  
Untitled 8658

All photographs are inkjet prints.  
All photographs are 10 x 16 inches.

Photo: Untitled 9086 (detail)



## Samira Tristani-Firouzi

Ever since I was a kid, scary movies and images have absolutely terrified me. I can't help but let my imagination run wild and keep me up late into the night. It's so over the top and ridiculous, I find it very funny and troubling at the same time. How do my fears and anxieties become so real and intense? I explore these feelings in my animation, using both humor and experimental abstraction to visualize my fear. I believe that animation is presented to many of us only as children's cartoons but has the potential to be used as a powerful medium to express complex ideas.

Night Terrors  
Animated video projection, original music  
composed by Zoe Hovland  
1:11 minutes

Photo: Night Terrors (detail)

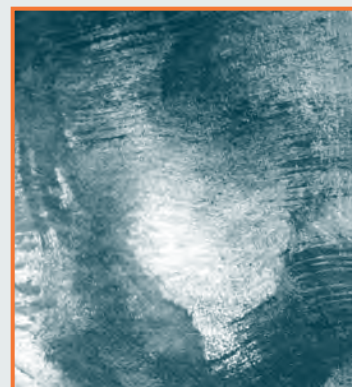


## Claire Tsuji

You opened it. Tonight at midnight, your true love will realize they truly miss you. Something good will happen to you between 1:00 pm to 4:40 pm, it could be anywhere. Tonight at midnight they will remember how much they love you. You will get a shock of a lifetime tomorrow, a good one. If you break the chain, you will be cursed with relationship problems for the next 2 years, karma. If there is someone you loved, or still do, and can't get them out of your mind, repost this in another city in the next 5 minutes. It's amazing how it works. If you truly miss someone, a past love, and can't seem to get them out of your mind, then repost this as “I Still Love You.” Whoever you miss will surprise you. Don't break this, for tonight at midnight, your true love will realize how much they truly miss you and something great will happen to you tomorrow. You will get the shock of your life tomorrow. Karma.

Untitled  
Table, oil on canvas painting, newsprint  
booklets, books, and artificial flowers  
7 x 7 x 4 feet

Photo: Untitled (detail)



## Anna Vogel

My portraits do not start with a face, or even the idea of one. The face is pieced together slowly, a pastiche of relationships between light, color and line. Each stage of the painting informs what the next will be. From the beginning to the end, I give myself the freedom to see what happens next.

Seeing in Color  
Oil and encaustic  
Five paintings in the following dimensions:  
20 x 26 inches  
24 x 12 inches  
12 x 16 inches  
11.5 x 11.5 inches  
11.5 x 11.5 inches

Photo: Seeing in Color (detail)



## Emilie Wedoee

“All things truly wicked start from innocence” —Ernest Hemingway

As an artist I aim to explore the thin line between the ordinary and the surreal.

The moment reality becomes twisted.

My project consists of twelve portraits of children who became murderers.

<i>Anders</i> 13 x 10.5 x 1 inches	<i>Joe Erling</i> 8 x 6 x .5 inches
<i>Anders</i> 16.5 x 14.5 x 1 inches	<i>Kristin</i> 16 x 16 x 1.5 inches
<i>Ian</i> 9 x 6 x 1 inches	<i>Robert</i> 11 x 9 x .5 inches
<i>Geir</i> 11 x 11 x 1 inches	<i>Rudy</i> 10 x 8.5 x .5 inches
<i>Jan Helge</i> 10 x 8 x 1 inches	<i>Thomas</i> 10.5 x 8 x 1 inches
<i>Joshua</i> 11.5 x 9.5 x .5 inches	<i>Viggo</i> 18 x 16 x 1.5 inches

All drawings are ink and oil on canvas board.

Photo: Viggo (detail)