

Director's Statement

Each spring, the Senior Art Exhibition brings together artwork made by graduating seniors in the Art Department at the end of their undergraduate journey at Lewis & Clark College. This is a celebratory exhibition that the Lewis & Clark College community looks forward to and enthusiastically supports.

There are 20 senior art students represented in the Senior Art Exhibition 2008. Their work represents the disciplines of ceramics, drawing, graphic arts, painting, photography, and sculpture. This public presentation is the culmination of their work created during their senior year, reflecting many months of experimentation, discovery, and critique. For each student, the senior art project is an intense engagement of the creative process, a means of world approach that I hope each graduating senior will continue to cultivate and hone throughout his or her lifetime. In a very real sense, the Senior Art Exhibition marks not the end, but a potent beginning for these emerging artists.

The class of 2008 exhibits vibrancy, originality, and dedication to craft. I have been delighted and impressed by the wide range of subject matter and conceptual processes. It is my ardent hope that these students, as well as past Art Department alumni, continue to engage in the arts community—as art makers and audience—for years to come.

There is abundant creativity and hard work on display in the Ronna and Eric Hoffman Gallery of Contemporary Art this spring. I especially commend Heather Watkins for her work with these students for the past year in their Senior Seminar. I thank each student for his or her commitment to providing creative output at the highest possible caliber. I also thank LeAnne Hitchcock, Robert Miller, Mike Rathbun, Cara Tomlinson, and Ted Vogel for their work with these artists. I extend my warmest congratulations to the students and the Art Department, and I wish each student continuing success in the coming years.

Linda Tesner
Director

The Ronna and Eric Hoffman Gallery of Contemporary Art



Lewis & Clark College
0615 SW Palatine Hill Road
Portland, Oregon 97214
Parking on campus is free on weekends. For information call 503-768-7687

The Ronna and Eric Hoffman Gallery of Contemporary Art

The Senior Art Exhibition is lovingly dedicated to the memory of Barbara Bartholomew (1942–2007). She taught in the Art Department of Lewis & Clark College for 13 years, during which time she mentored uncountable young artists.



Lewis & Clark College Senior Art Exhibition
April 4 – May 11, 2008

PETER ARTHUR

This piece seeks to explore the qualities that can only be seen in the mass. Through this process I hope to highlight the interrelationship between the individual and the whole, as well as how the strengths and weaknesses of both can spread to the other.



Cardio Mass (detail)
Porcelain
59 x 123.5 x 3 inches

WHITNEY BARD

They say a picture is worth a thousand words but whose story is being told and whose voice is being heard? I have always been fascinated with antique photographs. Something about the quality of the preserved image over time is mesmerizing. However, it wasn't until I stumbled across some of my own family pictures, that I became obsessed with finding out the stories behind the images. As I called various relatives and began to delve deeper into our somewhat secretive family history, I uncovered tales of heartache, deception, mortality, romance and desperation. This newly revealed information was somewhat disorienting for me. I had never considered that my family history could be so emotionally complex.

But there are two sides to every story. This dual-sided concept presented an intriguing opportunity. I have been an active book-maker and bookbinder for the past five years. It is an infatuation that has allowed me to explore a diverse range of books forms. The knowledge garnered during this experimentation helped me to realize that a double-sided tunnel book was the perfect story-telling vehicle.

By crafting a narrative about the relationships between the people photographed, I invite the viewer to literally "look into the lives" of the characters and become immersed in the drama. Each side of the book tells one side of the story, which enables the characters' emotions to gradually be revealed. In giving form to this almost voyeuristic experience for the viewer, I discovered I am also taking a deeper look within myself through the mirror of my family.



Momentary Perfection (detail)
8 x 8 x 60 inches

Prevailing Winds

7 x 10 x 1.5 inches

Thirteen is Particularly Unlucky

8 x 8 x 60 inches

Each book is paper, binder's board, printed images and reproductions of family photographs.

URSULA S. BERG

I have a tendency to get defensive or embarrassed about what I know and don't know, especially when it comes to the news, or historical information.

"What is happening in Kenya?" I wonder but am ashamed to ask aloud. I ask a friend if they've heard that Bhutto was assassinated. "Yeah, that happened two days ago. . ."

When the images I am shown in the paper are ones that are chosen by the media, what else am I missing out on? They throw snippets of information at me every day, and every evening I attempt to piece it all together and rapidly make sense of it. I then toss out the paper and prepare for the next day. Meanwhile, these images continue their lifespan and go down in history as what was happening at the time. Everything is squared away and organized for future textbooks.

The images in my compositions come straight from the *New York Times*' front-page photographs. A tangle of information that I could potentially embarrass myself over.



September (detail)
20 x 60 inches

November

16 x 21 inches

October

20 x 60 inches

September

20 x 60 inches

September, October, November

20 x 60 inches

The Ugliest Painting in the World

21 x 16 inches

All paintings are oil on canvas.

ANNIE BRULÉ

Song
Language
Line
Land

Anyone who stays long enough in one place knows the dialogue to be had with a landscape. We speak place, and in silent gestures, it speaks us. In our forgetting, it is only our voices we hear—and all the while pine voices hum low and raspy, saying things only they understand. Occasionally a word or a melody makes it through.

As the Modoc people of Klamath Lake say,

I
the song
I walk here.

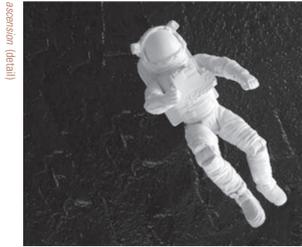


Taking Place

Birch veneer plywood, white conté crayon, clear finish, steel pipe and fittings
35 inches x 10 feet x 9 feet

RAFAEL DEMETRIO CUEVAS

Following a traumatic incident, it is often the case that one experiences a duality between the life one knew before the event and the life that one is forced into after. Consciously, through denial and an unwillingness to accept change, these lives remain divided. Unconsciously however, particularly in dreams, these two lives can be unrealistically combined to create an alternate existence that draws from both the old and the new. The journey from one's old life to this new unknown is often a long and fearful voyage, involving the need for courage and exploration. These dreams can help bridge the gap, providing a path that does not exist in reality. By adding familiarity to the unknown one is able to venture farther and explore areas that were at one time seen as uninhabitable.



ascension

Wood, paint, glue, tar, metal, Bondo, plaster
36 x 115 x 24 inches

JOEY EDWARDS

The artist has had homes in the Philippines, Morocco, India, Egypt, Sri Lanka, and America.



Jive

Ink and gesso on wood, linoleum block print on fabric with twine,
Dragon brand action figure
Drawing dimensions 48 x 96 x .75 inches
Overall dimensions 108 x 96 x 6 inches

HUNTER FRANKS

I started this project with the assumption that when confronted with a rug in the street people would be dumb-founded. I immediately found that this was not the case.

It was then that I realized the interaction taking place is not between the rug and the street, but rather between the rug and the pedestrian. In the home, the rug bears silent witness to lifetimes of human drama. Thus, on the street the rug becomes someone else's personal, private space that the pedestrian has to negotiate. The domestic object becomes confrontational; a piece of privacy offered up for all to see. The question then for the pedestrian is whether they care to look a little deeper or not. Do they care to stop and examine the rug, or simply walk by it because it has no influence on their life?

This project has then become an inspection of the ways in which privacy is either held close or abandoned when people venture out into the public sphere.

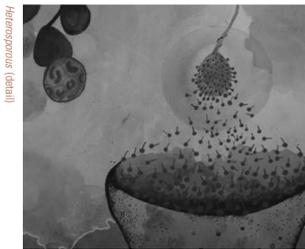


Public Privacy

Single-channel video installation
Three minutes of color footage, wool rug, television, DVD player, and two earphones
23 x 80 x 55 inches

KATIE GARDNER

Every thought takes on its own shape, its own form, and its own life. Thoughts progress from the nature of thought as being organic, unexpected, and continuously growing.

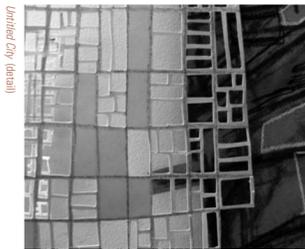


Heterosporous

Acrylic and ink on canvas
Twelve canvases; overall dimensions 139 x 84 inches

MARIA GRINA

I am a physical artist. I like to get dirty. I destroy, rebuild, subtract, add on, tear off, cut out, exchange, and then develop. My artistic process emulates the urban process of development and revitalization. I see my project representing multiple points in time of any urban environment. The growth of the city is similar to the growth of an organism. It slowly expands into its surroundings often without barriers.

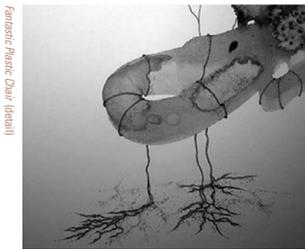


Untitled City

Charcoal, acrylic, and graphite on paper
Overall dimensions 11 feet x 10 feet x 3 inches

CAITLIN BOWEN HAMILTON

Our bodies are temporary nests for sore and tired molecules. These particles have been traveling for an indefinite amount of time and there is no predicted end in sight. Occasionally, they must stop and sleep in nests to incubate themselves and to rejuvenate their aching feet. When they unite in ample structures, they rejoice and declare their previous travels and whereabouts. We are nests made of tiny bits of time and we have been breathing forever. In this way, we are immortals.



Fantastic Plastic Chair

Maybe Not
Microphone
Sexy Pants!
The Smallest River in the World
Those Pearly Whites

All drawings are ink on watercolor paper.
All drawings are 20 x 26 inches.

ARIEL KAPLAN

Crystallized, distilled ideas; experiences described in visual poetry, in all their beauty and complexity, expressed with a symbolic vocabulary that allows for infinite meanings.

Which of these meanings I intend is irrelevant; there is no "correct" way to experience something. It means whatever it means to you; your perception shapes reality. As within, so without. Listen to yourself; find your own meaning, in art and in life.



Migration

Melt
Rift
Still
Transmutation

All drawings are pen, watercolor and gouache on paper.
All drawings are 17 x 14 inches.

GEORGIA Z. LEWIS

The aim of my project is visual literacy—not written word. Influenced by my colliding childhood memories I revisit a love of the book arts. My project narrates rather than story tells. It narrates conflicting forms and endless juxtaposition by means of endless folding patterns. A sense of home and flight traced by maps; compiled as a group of books with interactive bindings.



Chaos

9 x 8.5 x 25 inches

Flight

3.5 x 6 x 7.5 inches

Nostalgia

5 x 3 x 5 inches

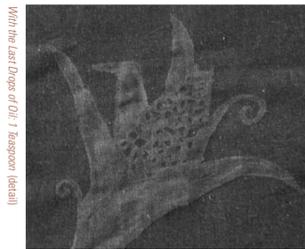
All works are digital prints of mixed media on paper.

MIA MARJIE MALUCHI

Through this artistic exploration, I have confronted my curiosity for a problematic object and the process by which it can be recycled to present a possible solution. First it was just a mindful inquiry, but eventually I came to a much larger question about society's resistance to converting to cleaner and more efficient sources of energy.

I admit that I'd never changed my own oil before this project, but in doing so for the first time, I found that motor oil has an intriguing artistic quality. I borrowed my mom's 1985 SAAB 900 that has about 297,000 miles on it and drained the dirty motor oil for this project. I calculated that 371.25 liters of oil have passed through that car in its lifetime. That is 2.34 U.S. barrels of oil for just one car! For this project, I have chosen to use just the last waning tablespoons of oil from that old machine.

Being environmentally destructive and highly relied upon, motor oil creates a modern dilemma. The slow seepage of motor oil into the thin fabric describes the reliance on oil through the infrastructure of humanity. The subtle resistances create a bigger image to be dwelled upon. I've turned this polluted and noxious medium into a delicate surface for suggesting an alternative energy source.



With the Last Drops of Oil: 1/2 Teaspoon
9 x 12 inches

With the Last Drops of Oil: 1 Teaspoon
9 x 12 inches

With the Last Drops of Oil: 2 Teaspoons
9 x 12 inches

With the Last Drops of Oil: 1 Tablespoon
26 x 16 inches

With the Last Drops of Oil: 2 Tablespoons
36.5 x 22 inches

With the Last Drops of Oil: 4 Tablespoons
36.5 x 22 inches

All works are motor oil and resist on muslin.

RACHEL OLSON

I am fascinated by the ways in which the organic world reacts to and resists the encroachment of civilization. Humanity devises mechanical solutions to most of its problems, in contrast to the more complex, layered methods utilized by the majority of life on earth. Through this project I aim to bring to life the constant, tragic struggle between humanity and the wilds. Through my choice in materials and representational forms, I have highlighted some of the basic distinctions of this duality. While clay can imitate most materials, it—in its raw form—has a very organic feel; most metal, in comparison, seems manufactured. The ceramic forms have what I would describe as a feral quality, fighting chaotically against the metal components, straining at their bonds with what strength they have. Furthermore, I feel it is important for these sculptures to interact with their environment, removing themselves from their own pedestals in part to engage the observer with his or her own surroundings and contexts.

I prefer to keep the themes of my work subtle. I do this in part as a reflection of my own personality, but moreover because I feel that this allows the observer a chance to relate to my work. Avoiding directly representational forms allows viewers to reach their own conclusions and references; this act of searching will in turn help connect them with my themes.



Discordance 1

Ceramic, steel and bronze
22.5 x 30 x 15 inches

Discordance 2

Ceramic, steel and copper
32 x 21 x 18 inches

Discordance 3

Ceramic, steel and copper
20 x 18 x 9 inches

Discordance 4

Ceramic and steel
58 x 20 x 14.5 inches

Discordance 5

Ceramic and steel
120 x 144 x 13

KRISTA SARIN

To translate is to choose, to interpret, to adapt, to recreate something from its source into a target language. Drawn from silent-era films and void of context, these silhouette figures take on the challenge of the act of translation. In the course of placing translucent layers over the silhouette forms, the original images are visually modified—while some shapes are lost, others are created. These are intriguing gray areas that lie between one translation and another. In this way, this series explores the intricacies, nuances, faws, and variations inherent in this process.



Untitled I

Charcoal and sumi ink on paper with Dura-Lar

Untitled II

Charcoal and sumi ink on paper with Dura-Lar

Untitled III

Charcoal and sumi ink on paper with Dura-Lar

Untitled IV

Charcoal and sumi ink on paper with rice paper and Dura-Lar

Untitled V

Charcoal and sumi ink on paper with rice paper and Dura-Lar

Untitled VI

Charcoal and sumi ink on paper with rice paper and Dura-Lar

Untitled VII

Charcoal and sumi ink on paper with rice paper and Dura-Lar

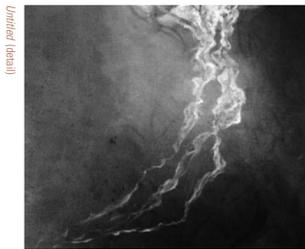
Untitled VIII

Charcoal and sumi ink on paper with rice paper and Dura-Lar

All drawings are 15 x 22 inches

LAINE SHIPLEY

Our existence hinges on the lives of the most overlooked and diverse creatures on Earth: invertebrates. Without them, this world could not exist. Have you considered the organisms responsible for pollinating plants, dispersing their seeds, and recycling nutrients? Have you ever thought about what creatures you step on, hidden beneath the soil? Before creating this series, I relied on my knowledge of these organisms from a biological standpoint, but I soon became bored. I needed to see them in a new light, through new eyes. There are many parallels between creating art and scientific discovery. Observation and experimentation lead to unpredictable results. Although my background in biology provides constant inspiration, I find myself frustrated with the focus of the field. Scientists find it easy to ignore organisms without a direct impact on humans. We have become self-obsessed, focusing on improving our lives and leaving behind the long history of genuine interest in our surroundings. What ever happened to science for the sake of curiosity?



Aggregation

Oil on canvas
40 x 30 x 1.5 inches

Flight

Oil on canvas
32 x 32 x 1.5 inches

Fog Revisited

Oil on canvas
48 x 36 x 1.5 inches

Untitled

Oil on canvas
34 x 48 x 1.5 inches

HILARY SNIDER

My grandmother and I used to sit together looking at the Ohio clouds sharing the abstract images we saw in them: "I see a bear, now a clown, a rabbit, I see a mother holding her child." When my grandma first saw my senior project she exclaimed "A WHALE!" I laughed and then realized that the experience of drawing the continually changing gestures and shapes of dancers is similar to watching the clouds move and change. Like watching the clouds, enigmatic forms and characters reveal themselves to me. I draw in a large studio on the fourth floor. The Max line whistles below and the view of Mount Hood out the window is majestic. Six dancers speak a silent language that my hand records. The ink trails their motion.



Dance Observation Compositions:

Crescent Dance
18 x 24 inches

Meditation Dance
18 x 24 inches

Memory Dance
18 x 24 inches

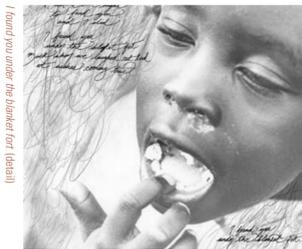
Moon Dance
38 x 50 inches

Spirit Dance
18 x 24 inches

All drawings are acrylic and ink on watercolor paper.

LAURA E. SNIDER

For several months I have participated in the creation of an after school program at an immigrant housing community in Northeast Portland called The Plaza. Part of the program provides art resources and basic instruction. By placing value on community-based arts, my project transforms the traditional photographic subject into an active participant and powerful contributor through communication and collaboration while reflecting on the process of building relationships on a personal level with those photographed. I am drawn to the idea of the photographic subject as a participant in the work and the combination of text and image. These interactions with the students led to conversations surrounding ideas of the future, possibilities, sense of place and self-identity. Students revealed an overwhelming abundance of hope and sense of possibility. Why is this hope and possibility so often lost in adulthood? Is it intensified by the dire socio-economic limitations these children face? The camera introduces a division between observing, participating and interacting with the students, yet offers a challenge to essayist Susan Sontag's argument that there is an inevitable distance between a photographer and subject. The lack of distance between teacher and subject allows for a fulfillment of personal art expression and emotional expansion. This work captures that reciprocal relationship and asks audiences to look beyond the surface of the photograph as an object and into the layers of complexity between the photographer and the photographed while questioning issues of possibility and loss.



Statements of Possibility:

Be incorrigible in your optimism

Foster belief in the self

I am a small wild thing of enchanting possibilities

I found you under the blanket fort

Inhabit the present as intimately as possible

Tell me I can be anything I want to be, for I will believe you

There was a moment of recognition

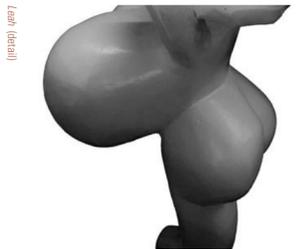
All photographs are 14 x 11 inches.

IZZY WEAVER

I don't believe in this project and what I have projected. There is no me in these. I am strong enough to pull trees out of the ground and turn rocks into dust using one fist. I am the female Paul Bunyan and I have come to wreak havoc and wreck shop. This is what you must confront. So, stand in front of my masterpieces and bow down because this is the only level ground you will find between you and me.

There is no me in these. I am their creator and love them unconditionally, but they were carried by a surrogate mother and born from a separate egg. They are an implied reality representing dualities of perception, but you don't care about this talk. It makes no more sense to me than it does to you. So, step back and look and slowly bow down to my greatness.

Loud and clear these girls are here. You can walk up quietly behind them and reach for an illicit touch of their prodigious busts. They might even let you. You cannot affect them. Whispered words in their ears will cause no reaction and you will gain no satisfaction. They can only be worshipped. If you stand in front of them long enough your knees will be compelled to bend and you will find yourself on the ground bowing down to their greatness. Do not be ashamed.



Leah

77 x 23 x 28 inches

Lexie

75 x 25 x 28 inches

Stephanie

76.5 x 26 x 28 inches

All sculptures are insulation foam and epoxy resin.

NICHOLAS S. WELLS

What is an atheist's original sin? If one ignores mythical musings on our genesis, do humans live with an inherent impurity? In my work I look to the natural purity and balance of animal interactions as the litmus for our own perversion. By imitating and fundamentally corrupting the natural world and the organic perfection of the ceramic material, my sculptures serve as a mirror for examining our own downfall.



Ottoman

10 x 16 x 21 inches

Torpor

15.5 x 10.5 x 8.5 inches

Trickster

10.5 x 13 x 7.75 inches

All works are ceramic with low-fire glazes.