

DIRECTOR'S STATEMENT

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.

There are 19 senior art students included in the Senior Art Exhibition 2010. Their work represents the disciplines of ceramics, drawing, painting, photography, and sculpture. This year, visitors may be surprised to see that much of the work is figurative, a distinct departure from past senior exhibitions. Without being too speculative as to why this is, it has been fascinating to notice how many of this year's seniors are observing human—and anthropomorphic—life. For every student in this exhibition, 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.

Over and over again I hear from our seniors a heightened level of anxiety about whether career opportunities will present themselves in these difficult economic times. I do know that this year's class has inspired and impressed me with their level of commitment to their studio practice. As one faculty member commented to me during my studio visits with these emerging artists, "Serious times make for serious work." It's impossible to know what lies ahead for these artists, but I believe that their ingenuity and resourcefulness will only serve them well. I look forward to seeing their work in the coming years.

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, Robert Miller, Mike Rathbun, Cara Tomlinson, and Ted Vogel for their work with these artists. Molly Miles, secretary of the Art Department, has also been especially helpful in bringing the exhibition to fruition. 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

JAMES BEYER

This is a project that grew out of emotional trauma. A couple years ago I lost one of my very best friends to a tragic accident. A couple months later I lost my father. Losing these people invoked a sense of questioning in me. All of this happened at an extremely emotionally taxing time in my life. I began to think about my own life and how I live and was, and still am, spending a lot of time thinking about life in general. I began to use photography as a therapeutic process, and for a while was almost exclusively shooting myself. As time went on I stopped thinking about what I was going to shoot or print, and allowed the work to develop on its own. I would take a picture at the moment I felt like I should, and select negatives based almost totally on visual aesthetics. In a sense I allowed the project's content to develop on its own. What came out of this process was a family album. This album serves as an examination of myself, how I spend my time, and those people I gravitate towards. I think that through these events the value that I place on family and home has greatly increased. Ultimately I have discovered that I just want to live life however I need to in order to stay happy, and sane.

PHILANA BROWN

I like to back myself into a corner of honesty. As I invite the wall of reality to close in from behind, I remove the protective space between myself and everything that exists outside myself. With no place to diffuse the pressure, I feel the discomfort of vulnerability. But I have no urge to escape. The tension is seductive. Only within the confinements of reality can I come to terms with my own limitations. Only after I snap can I realize the beauty of my own elasticity.

LYRA BUTLER-DENMAN

We are innately physical creatures, more so I think than we realize. Somatic, neurological reactions, such as fight or flight, if not fulfilled, are trapped in tissue, altering the body and lingering as evidence. I am interested in the corporal manifestations of our histories and our characters. I hope to better understand the process and results of this physical remembering, the plasticity of our bodies in the hands of our experiences.

Thanks to Lauren, Adam, Sally, Tim, and Burke.

KELSEY CHAPPLE

For me, drawing is about transformation. I transform myself in the process of drawing from a compilation of skin, muscle, and bone into a skilled creator, actively shaping and realizing myself. I transform paper, charcoal, and color into volume and form, but ultimately into an expression of my own experience.

Drawing is about discovery. As my line forms an arm or my shading forms a stomach, I am discovering my potential, both in the sense of an artist and an expressive body. These representations of my body encompass opposing aspects of my experience. They are expressions of vulnerability and exposure, but also of empowerment and control. I am discovering how I want to project my own body into the world, and how I want the world to receive it, not just as a genre or a female nude, but as an initiation of human communication.

GREGORY D'HEMECOURT

Time comes back. Progress moves forward. Progress drags my body along while part of me is left behind in time's cycles, unable and unwilling to catch up. I try to bring these selves together through the process of making. My work is in time and about time, in material and about material. Material holds stories about time and work. I find relief from the frustration of progress in the fact that my hands can still tell stories. I know my humanity through the wear on my hands.

PAYDEN EVANS

In my work, I examine the more complicated aspects of love; the dynamics of dominance and subservience, love as an illusion, and the instability of love. I seek to provide a sense of the dangerous yet attractive, the beautiful yet fatal, and the allure of guilty pleasure.

EVAN FUREY

Often times I find myself lost between dreams and reality. I can't always distinguish the two right away. I don't always try to. Imagination creates a showcase of perceptions not my own: a showcase that doesn't exist. I seek clarity in dreams: clarity sought, but not yet found in reality.

ERIC GEETING

When you walk around these computers, try to connect with the faces you see, try to imagine their lives and who they are. But how can you? You cannot look them in the eyes, for they are behind their screens, connected to one another by cords of copper, nothing more. They will never turn to face you, they are closer to the screens they hide behind than those who face them. Will you become frustrated and leave them to their hollow world where they cannot touch, smell, taste, or hear one another? Will you wait your turn to speak, or move to where you can be seen?

NICCOLO JOSE

From September 2009 to March 2010, I have been exorcising my demons by working and camping in the compost area of Lewis & Clark College. After working under different weather conditions and temperatures, I began to understand how organic materials could be translated into human figures. I discovered how organic materials react, how they resist and how they fit. In the end, I discovered a new experience and a new way of seeing nature. This is nature astir.

I dedicated all my time and energy to the victims of drunk driving, reckless driving, and to my fellow Filipinos that were affected by the typhoon Ketsana.

TERESA KIEMNEC

What makes a woman feminine? Why do women adorn themselves with the belief that certain objects or chemicals enhance this quality? Do these objects have any presence when removed from the woman? Have we imbued these objects with a quality that they do not actually possess? In my work I am exploring these questions through depictions of the female figure and the objects used to adorn that figure. The meticulous process of removing ink from scratchboard one line at a time speaks to the complex and detailed processes many women participate in every day in the belief that they are enhancing their beauty.

Hood – Rat Shit

Selenium-toned silver gelatin prints
Each photograph is 3.25 x 4.25 inches.

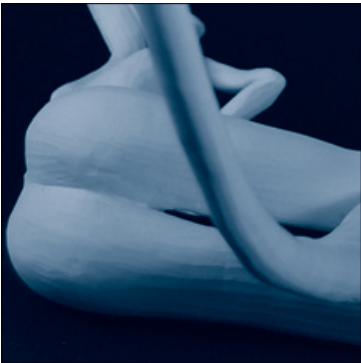


✦ *Hood – Rat Shit* (detail)

Failure to Thrive

Ceramic

Five figures of the following dimensions:
1. 13 x 16 x 8 inches
2. 14 x 16 x 12 inches
3. 18 x 15 x 7 inches
4. 18 x 34 x 10 inches
5. 26 x 34 x 28 inches



✦ *Failure to Thrive* (detail)

figure 1-12

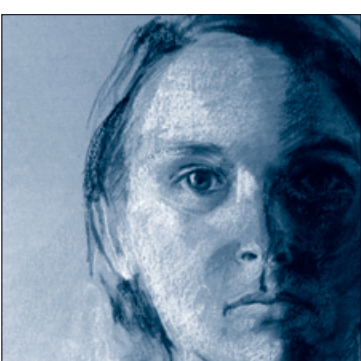
All photographs are platinum prints on watercolor paper.
figures 1, 2, 11, and 12 are 22 x 26 inches;
figures 3-10 are 26 x 22 inches.



✦ *figure 1* (detail)

Projecting Myself #1-#3

All drawings are charcoal, soft pastel, and acrylic on paper.
Each drawing is 7 x 3.5 feet.



✦ *Projecting Myself #1* (detail)

Time: Internal

Western red cedar, Douglas fir
4.5 x 12.5 x 1 feet

Weight

Douglas fir, big leaf maple saplings,
ceramic, and twine
Three elements, each approximately 8 x 3 x 3 feet.



✦ *Time: Internal* (detail)

Monster

64 x 91 inches

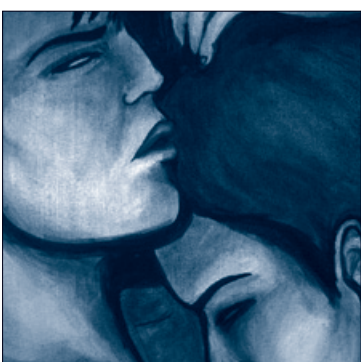
Violent Delights

30 x 48 inches

Whisper

46 x 58 inches

All paintings are oil on canvas.



✦ *Whisper* (detail)

Good For the Spine

Ceramic, low-fire glazes

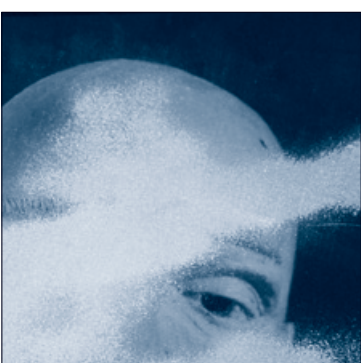
Four figures of the following dimensions:
81 x 13 x 10 inches
72 x 14 x 14 inches
75 x 14 x 12 inches
35 x 5 x 4 inches



✦ *Good For the Spine* (detail)

Connecting...

Earthenware clay, computer monitors, and glass
4.75 x 7 x 7 feet



✦ *Connecting...* (detail)

Nature: Astir

Organic materials (from the Lewis & Clark College compost area) and wood

Four figures of the following dimensions:
1. 5 x 4 x 5.75 feet
2. 6 x 4.5 x 7.75 feet
3. 6.25 x 4 x 7 feet
4. 11 x 6 x 4 feet



✦ *Nature: Astir* (detail)

Atomizer;

4.5 x 5.5 inches

Cosmetics;

9.5 x 15 inches

Dress;

12 x 9 inches

Heels;

5 x 7 inches

Jewelry;

5 x 4.5 inches

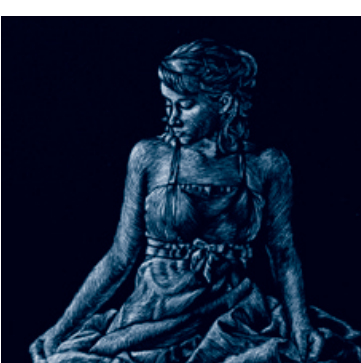
Necklaces;

10 x 12 inches

Satin Dress;

9.5 x 7 inches

All drawings are on Ampersand Scratchboard



✦ *Satin Dress* (detail)

2010 APRIL 2 - MAY 9, 2010

EXHIBITION

ART

SENIOR

CLARK

&

LEWIS

Progress/Process

Felt, plaster, feathers, wood

Nine figures of the following dimensions:

Rabbit 1: 41 x 14 x 24 inches

Rabbit 2: 44 x 16 x 24 inches

Rabbit 3: 66.5 x 14 x 24 inches

Rabbit 4: 66 x 19 x 24 inches

Rabbit 5: 92 x 19 x 49 inches

Rabbit 6: 92 x 19 x 49 inches

Rabbit 7: 32 x 8 x 16 inches

Rabbit 8: 75 x 19 x 24 inches

Rabbit 9: 42 x 16 x 24 inches



✦ *Progress/Process: Rabbit 1* (detail)

Casa de Charquipunk

Oil on canvas

20 x 23.5 inches

Diario de Imagenes

Oil and acrylic on panel

4 x 13 feet

Verduleria Diego Portales

Oil on canvas

29.5 x 32 inches



✦ *Casa de Charquipunk* (detail)

Portland Railroad Bridge 1

50.5 x 71 inches

Temptation of St. Anthony

93 x 93 inches

Both paintings are oil on canvas.



✦ *Temptation of St. Anthony* (detail)

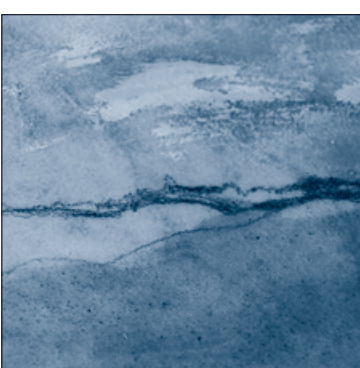
Ridgeline #1: Sumac

Ridgeline #2: Walnut

Ridgeline #3: In Russet

All drawings are walnut ink, steer's blood, sumac, blackberry, Oregon grape, coffee, gesso and graphite on rawhide.

All drawings are 36 x 72 inches.

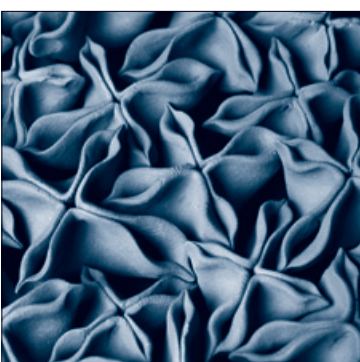


✦ *Ridgeline #3: In Russet* (detail)

Moon Gate

Ceramic on wood

84 x 84 x 4 inches



✦ *Moon Gate* (detail)

Industry Dances

Metal lath, concrete, oil paint, pigment, and lacquer

Two sculptures are 32 x 51 x 34 inches.

Two sculptures are 72 x 48 x 48 inches.



✦ *Industry Dances* (detail)

Diary of a Madman

Diary of a Madman

Fade to Black

Too Bad

Wicked Game

All drawings are pen, ink, wash, and crayon on watercolor paper.

Each drawing is 12 x 9 inches.



✦ *Fade to Black* (detail)

American Craft

A Landscape No. 1; 11 x 7 x 6 inches

A Landscape No. 2; 12 x 9 x 6 inches

American Beach Scene

(Plate); 5 x 9 x 9 inches

American Craft (Plate); 5 x 8.5 x 8.5 inches

American Mother (Plate); 5 x 9 x 9 inches

Cast Party; 23 x 9 x 5 inches

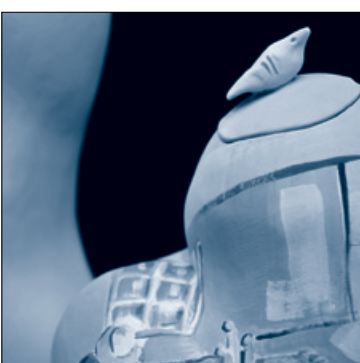
Chief Many-Color 18 x 18 x 9 inches

Santa Fe; 12 x 14 x 6 inches

The Spring Hyacinths Sizzle; 18 x 7 x 4 inches

All works are mid-range stoneware, underglazes, overglaze, wood, textiles, and found objects.

Overall installation dimensions are 6 x 7 x 3 feet.



✦ *Santa Fe* (detail)

Roommates: A Relational Self-portrait

Fitz

Kristie

Sam

Charcoal on paper

Each drawing is 40 x 25 inches.



✦ *Sam* (detail)

KELLY KUYKENDALL

Maybe I'll be a journeyman. I overcome uncertainty by telling myself that I will eventually make the right decision. Already I have experienced the power of progress and process; I am defining things for myself. I am interpreting ideas physically. Process, interpret, understand, progress. This process is a physical manifestation of transformation.

Maybe I will always be a novice. Why be a master? There is nothing better to strive for. For now I'll shoot for journeyman, and subconsciously know I will surpass it. We can all relate to being just shy of great.

CASEY MACDONALD

My paintings explore the way we experience a new place: a foreign city, a new part of town.

Wandering around somewhere new leads to a constant play between the familiar and the different, the foreign and the mundane. We hurry through some places and stop and contemplate others.

Leaving the gray drizzle of the Pacific Northwest for Chile was a shock to the senses. Everywhere I looked in Valparaíso, I found pigment in its most concentrated form: pure colors coat buildings, walls are covered in graffiti and flowers grow through the cracks of crumbling fences.

Memory isn't always about the facts. Upon returning home, I realized my photos rarely did my nostalgia justice. The colors in the photographs poorly represented the vividness of my memories, and I set about the task of mixing the perfect color and communicating Chile through blended and layered gobs of pigment.

NICK MAKANNA

The scene of an aging hermit surrounded by jeering demons has captivated me and left its imprint. For the past months I have been trying to figure out exactly who this hermit is and what he means to me. Painting serves as a form of understanding, a document of research. St. Anthony remains an icon of the utmost Christian piety in the face of sin, yet I cannot remember ever attending a church service. Thus, how would I ever be able to operate within the church-based painting tradition of St. Anthony that initially piqued my interest? What is gained when distinctly religious subject matter is painted by a secular individual without religious intentions? I am from San Francisco, have a passionate love for graffiti, distrust for police, and my depiction of the scene reflects this clearly. If there is any correlation to be found I believe that it is in the idea that each artist that has labored over such subject matter has undoubtedly imbued St. Anthony with a bit of themselves, modeling the legendary hermit in their own image.

KATHRYN MILLER

With this line, I wonder how a landscape leads to a sense of place, how a sense of place engenders a sense of personhood.

I follow the line as it describes the ridge in russet hue, the tight contours of stacked white pine.

I recognize the honesty and power in line, and I submit to the mark.

With this line, I am composing a storm.

LINDSAY MILLICHAP

I gave my hands to the clay and let it shape itself between them. Let it flatten itself between my palms and pinch itself between my fingers.

I gave my hands to the clay and let it carry me away.

MOLLY MONTAGNA

I started this project thinking about salsa dancing; the movement of the dresses and the fluidity of the step. Curves were the first thing that came to mind. This project came to be about how the lines and curves interact with one another. The curves show motion and speed where as the lines guide the eye of the viewer. Each one of these pieces expresses a movement in time. They are constructed in a weighty, solid and fluid manner, which are ideas you often do not associate together.

Though I like to use media that challenge me, I never considered concrete as a possibility before this project. I went though many media before I got to concrete. I started out with clay, steel rods and fabric, styrofoam, and finally moved to metal lathe and concrete. In my quest for material I found that projects have their own way of being built. I took into consideration what I wanted these forms to express and then tried to find the material that gave me the most flexibility in creating them.

SCOTT ROOS

For the majority of my life I have suffered from a severe lack of confidence and overwhelming self-doubt, which evolved into depression by the time I entered high school. I always felt like an outcast, that despite my many friends, there was nowhere I belonged. The fear of being labeled as a "mental case" kept me from expressing these feelings with anyone. Strongly in denial, I ignored my better judgment and did not seek the help I needed. My depression ate away at me like acid everyday. It rocked me to my core. Whenever anything went wrong, no matter how insignificant, I viewed it as a punishment from God. I thought I had done something in my past which justified this misery. I escaped in music as I spilled my heart into drawings and filled sketchbooks with images of my darkness. For almost a year now, I have managed to contain this blackness but at times I feel it tearing my insides and trying to escape. This exhibition details my self-induced isolation.

JONATHAN RUSSELL

The title *American Craft* is a reflection of my own milieu. It identifies the nature of the artwork. Often the word "craft" is used diminutively, putting the object into a category below fine art. To me, craft is the link between fine art and the viewer. It is accessible and often times functional.

Because of this accessibility, the objects are never stagnant. As craft, they are made to be as much a part of the owner as the owner is part of the object. Thus, these narratives are under continuous reanimation by the viewer, who completes the stories according to their own perspectives. The installation is a narrative shrine, not unlike those created by individuals in their own home on the mantelpiece.

Special thanks to Paul Long.

FITZHUGH RYLAND

My two primary interests are relationships and light. Hours of direct observation of my roommates imbue me with an intimate understanding of our relationships that I could only acquire through drawing. Charcoal on paper, by describing the travel of light across forms and acknowledging the inevitable flatness of two-dimensional work, allows a fluid interaction between drawer, subject, and materials used.

The Ronna and Eric Hoffman Gallery of Contemporary Art

Lewis & Clark College

0615 SW Palatine Hill Road

Portland, Oregon 97219

Parking on campus is free on weekends.

For more information call 503-768-7687

or visit www.lclark.edu/hoffman_gallery/

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