

Boat Frames and Shadows

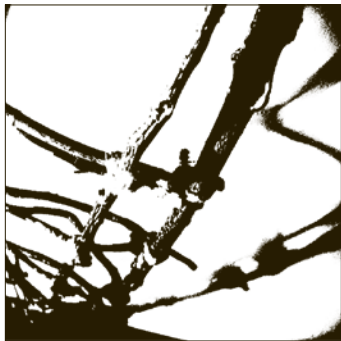
Untitled 2

Black gesso paint on paper
45 x 53 inches

Untitled 3

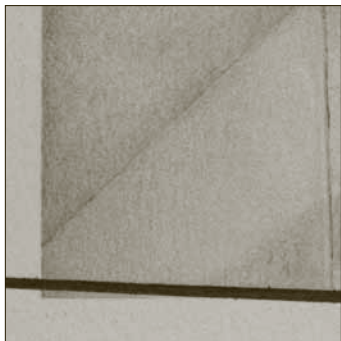
Black gesso paint on paper
45 x 60 inches

> Boat Frames and Shadows:
Untitled 2 (detail)



Scott Perlicht

A year ago, I spent eighty days living in the backcountry while navigating down the Sea of Cortez in Baja California. This experience drastically changed my perspective. My exposure to the stark wilderness of Baja opened my eyes to my surroundings, allowing me to see the intricacies of nature that I had once ignored. I became privy to the beauty of nature; to that time of day just before complete darkness when the trees turn to silhouettes of themselves against the sky. My drawings pay homage to my experience in Baja.



> Space #7: In Case of Fire (detail)

Space #1: Coming Unhinged
Space #3: Confidences

Space #7: In Case of Fire
All drawings are graphite and colored
graphite on paper.
All drawings are 20 x 26 inches.

Michael Rae

In my earliest memory I am in the back of a silver Jeep Cherokee with my family, driving fourteen hours from New Mexico to Texas. My dad's Roy Orbison tape is in constant rotation. I am in the backseat between my older brothers. There is very little leg room. Twilight is settling. I am happy.

Memory strikes me as a particularly strange and fascinating phenomenon in that it is so central to our understanding of ourselves and our relationship to the world around us, yet remains intangible and indistinct. I believe that the character and substance of a memory is largely dictated by present circumstances. I believe that memories are living things subject to growth and change. Every new experience re-contextualizes the past, and every memory is given new meaning by the present moment. In this way, the act of remembering is not only an act of re-creation but an act of creation itself.

The Silence Dogood Memorial Museum
Mixed media and performance
78 x 180 x 60 inches
A 20 minute performance is scheduled every
Friday at 3:00 pm from April 3 to May 1.

> The Silence Dogood Memorial Museum
(detail)



Of the Land
Earthenware slip and thread
108 x 96 x 6 inches

> Of the Land (detail)

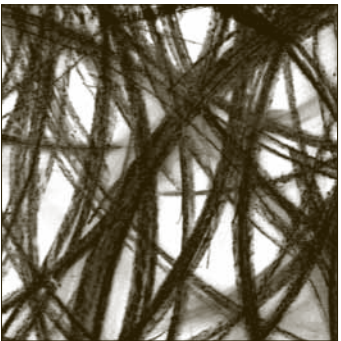


Katherine A. Stark

I have developed a deep interest in the relationship that can form between an individual and a landscape. I believe there is a place out there for every person to experience complete contentment. It took me most of my life to find such a feeling. It came not from the metropolitans I once called home, but from traveling and spending time throughout the American West. In the backcountry, miles away from the closest small town and under an open sky, is where I know I am meant to be. The land makes you aware of your place, only one person alone in its vastness. The emotional response that occurs during such an experience is so unique, and it is, I believe, worthy of an attempt to be defined within this project.

Nonlinear, #9
Charcoal, gypsum board, wood
10 x 19.5 x 4 feet

> Nonlinear, #9 (detail)



Kyle J. Thompson

I have an issue with linearity. I have an issue with lines. I also have an issue with time. I want to know time. I think Kerouac said that. Bastardizing Proust.

Time works in circles. I think Herodotus said that. Bastardizing no one.

Our bodies work in circles. Our bodies work. I have no issues with work.

I want to more-than-know time. I want to understand time. Part of me wants to beat time. I know that I can't. I want to be in the running with time. Of the same wavelength, resonating at the same frequency for a short while. In the end, I just want to finish second. Right behind time.

I have no issues with work.

I think the land, the sea, will beat time. Their horizon lines seem to tell me so. I have no issues with those lines. Lines without linearity.

I've found that I can define everything in terms of sine waves and circles. And horizon lines.

I have no issues with work.



> MonuMENTALITY (detail)

MonuMENTALITY
Acrylic, oil, graphite, and spray paint on
canvas and hardboard
Twenty canvases of variable dimensions;
overall installation is 138 inches x 120 inches.

Jes Williams

I am exploring the misinterpretations of the human being in monumental design. The faulty parts that make up unnecessary disasters. The unobserved angles: the inevitable; the mentality of the individual that is responsible for a simple or complex human error. My goal is not to describe events, but to point the viewer in a direction, lead them to an idea or insight into the piece. I am exploring the lack of control and power we have as a human race and the idea that although we create these things of monumental value, we internally know that everything is impermanent.

"Given the faults of human nature, coupled with the complexity of the design of everything, from lectures to bridges, it behooves us to beware of the lure of success and to listen to the lessons of failure."
Henri Petroski

Katie Sugarman

Last December I travelled to Israel. Three days after I arrived, war broke out in Gaza. While there, I spent time with Israeli soldiers. None of them were able to justify the violence or explain it adequately to me. As a Jew, it confronted me with serious questions.

There are many facets to every story. Once we begin to sympathize with a particular side of a conflict it affects the way we view related news articles, statistics, or photographs. In a sense, we are trying to continually validate what we already believe. Despite the inevitability of bias, photography is capable of transcending preconceptions. It is essential to view conflict with an open-mind, receptive to the plight of each side.



> Israel/Palestine: Tzfut, December 30,
2008 (detail)

Israel/Palestine
Acacia, Negev Desert, December 24, 2008
Toned gelatin-silver print
16 x 20 inches
Barry, December 25, 2008
Chromatic color print
20 x 16 inches
City Hall, Tel Aviv, December 31, 2008
Toned gelatin-silver print
16 x 20 inches
Designated Protest Area, Jerusalem,
December 27, 2008
Toned gelatin-silver print
16 x 20 inches
Golan Heights, December 29, 2008
Toned gelatin-silver print
16 x 20 inches
Negev Desert, December 24, 2008
Chromatic color print
20 x 16 inches

Red Sea, December 25, 2008
Chromatic color print
20 x 16 inches

The Western Wall, Jerusalem,
December 26, 2008
Toned gelatin-silver print
16 x 20 inches

Tzfut, December 30, 2008
Toned gelatin-silver print
16 x 20 inches

Marie E. Shelley

The Marin coastline in California is peppered with abandoned bunkers, forts, and batteries. I am attracted to exploring these sites, because of the weighty, rich sense of history they possess. Wandering through these ruins, I wonder what it must have been like to wait day after day for an attack from the Russians or Japanese, staring out at the ocean, a wide expanse of flat nothing.

Memories fade or emerge as we grow older, just as buildings break down and fall apart as time passes.



> 38.634 degrees N, -122.542 degrees W:
Outer Buildings (detail)

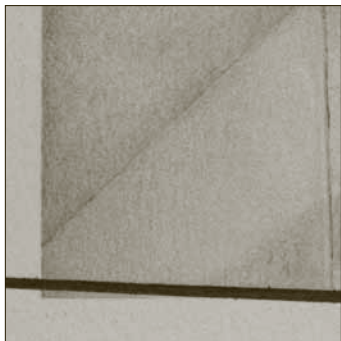
38.212 degrees N, -122.337 degrees W:
Front Room
14 x 11 inches
38.634 degrees N, -122.542 degrees W:
Outer Buildings
14.5 x 9 inches
38.212 degrees N, -122.337 degrees W:
Exterior
11.5 x 9.4 inches
37.844 degrees N, -122.539 degrees W:
Interior
13 x 9.8 inches
All drawings are ink with photocopy image
transfers.

Amy Pombo

Clean paper is all potential, waiting to be fulfilled or disappointed. Its blankness invites a decisive hand and though I know that its surface is only as useful as what I do to it, I hesitate to make the marks that will reduce that page's possibilities. This series is the result of attempts to create drawings that re-expand those possibilities by relying on the viewer to supply context and narrative.

The line that reaches across the page denies any lingering possibility of something to happen in the blank space that remains in these drawings, and yet, like the horizon line it mimics, it invites consideration of a world of potential.

Completed, the drawings are representative of the inaccessibility of the minds of others and of the familiar but imprecise awareness of details of the spaces we inhabit. They also question the assumptions we share about what responsibility the artist has to provide clarity to the viewer.



> Space #7: In Case of Fire (detail)

Space #1: Coming Unhinged
Space #3: Confidences

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graphite on paper.
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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 22 senior art students included in the Senior Art Exhibition 2009. Their work represents the disciplines of ceramics, drawing, painting, photography, and sculpture. In addition to traditional media, gallery visitors will experience animation, video projection, original music composition, creative writing, and no small dose of theater. 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.

I cannot imagine what it is like to be graduating from a small liberal arts college with a degree in art during 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 as they mature as artists.

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

Lewis & Clark College
senior art exhibition

April 3 – May 10, 2009

The Ronna and Eric Hoffman Gallery of Contemporary Art

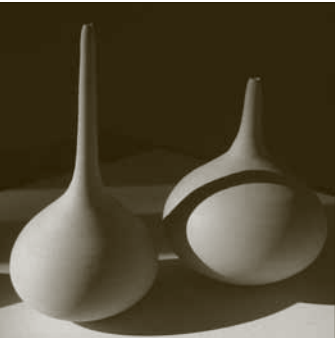
Lewis & Clark College
0615 SW Palatine Hill Road
Portland, Oregon 97219

Parking on campus is free on weekends.
For more information call 503-768-7687
or visit www.lclark.edu/dept/gallery

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

Round Bottomed Pots
Ceramic
Dimensions variable; overall installation
28 x 140 x 60 inches

> *Round Bottomed Pots* (detail)



> *244 671 164 615 043 235* (detail)

244 671 164 615 043 235
Ceramic, wood, projectors, and slides
Approximately 1.5 x 11 x 9 feet

Nick Benedetti

This form deals with a desire for completion. Having seen various aspects of this shape in the past, I felt the need to complete it in clay. It is like when you hear the wisp of an intriguing melody, but the last notes are left out. You can guess how it might end, but it really bothers you that you don't know. My exploration of this form is a search for simplicity and balance.

This project touches on many different facets of my life, from meditation and dance to my own characteristics and childhood. In a way, this is a representation of part of who I am.

Zoë Floria Chao Clark

I am seeking some semblance of closeness to memories through the physical process of reengaging them. Strangers' memories, my mother's memories, along with my own awareness of the present all fall to the inevitable manipulation of time and perception. Everything is a hazy memory.

> *244 671 164 615 043 235* (detail)

244 671 164 615 043 235
Ceramic, wood, projectors, and slides
Approximately 1.5 x 11 x 9 feet

A Shaping of Men

Chapters 1 – 12
All drawings are pen and ink on paper.
All drawings are 12 x 12 inches.

> *A Shaping of Men: Chapter 6* (detail)



> *Clippings: vol. 171, no. 2* (detail)

Clippings
vol. 138, no. 1
vol. 171, no. 2
vol. 192, no. 3
All drawings are ink on paper.
All drawings are 22 x 30 inches.

Mac Cooper

This exhibition is the beginning of a story.

This series is a backbone.

It is the birth of a tale much deeper than that shown here, that is already four years in the making. My close friend, Jake Cousins, and I have a graphic novel on the horizon, and this is, in essence, its storyboard. The setting is a bleak one. The post-apocalyptic world is a cruel sequel in which the shaping of man can be seen once again. Through its arcing narrative there are stills, scenes in which humanity is connected despite many differences. Pure visual imagery is a language any one can understand, and the subject in each of my pieces is an extremely stripped human theme or emotion, the underlying foundations to countless stories in countless cultures.

This is ours.

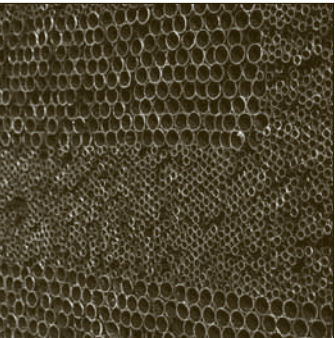
Heed the warning.

Lines
Plastic straws in wooden frame
36 x 36 x 7 inches

Pattern
Plastic straws in wooden frame
80 x 48 x 7 inches

Shapes
Plastic straws in wooden frame
36 x 36 x 7 inches

> *Shapes* (detail)



> *Big Kid Fun* (detail)

Big Kid Fun
Enamel paint, spray paint, oil paint on wood,
metal, and cardboard
11 x 12 x 4 feet

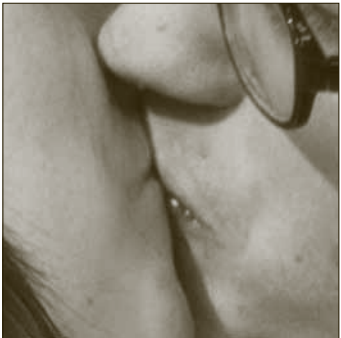
Caitlin Ducey

Things always take more time than I anticipate. I jump into the deep end without contemplating how long I will be treading water. This delusion makes it possible for me to start projects that require a lot of time and detail. People want to know how long works have taken to produce, but what does this measure? My love? My devotion? My insanity?

I never count the hours. I follow blindly the prescription I have written for myself through my initial decisions. The obsessive nature of this process is essential. It gives me the illusion that I don't have to make any choices and not having to make choices is enormously relieving.

kiss inc.
Book making, branding, digital prints,
installation, performance, video of
approximately 4 hours, web design, zine
7 x 6 x 5 feet

> *kiss inc.* (detail)



> *Apart from the Pulling and Hauling* (detail)

Apart from the Pulling and Hauling
Charcoal, acrylic, paper, projection
Drawing is 82 x 52 inches;
overall installation is 94 x 64 x 150 inches.

Face to Face
Animated charcoal drawings
Approximately 00:07:40

> *Face to Face* (detail)



Emilie Esders

are relationships dictated by a standard set of procedures? does that perfect match, soul mate, united for eternity kind of love exist? can that breed of fate be found in a career? is there any difference between finding a job and finding a mate? has life been reduced to a ritualized exercise in selling oneself? have individuals simply become commodities in the markets of love, work and life? is this system providing a greater rate of satisfaction or is it an inescapable step to evolving to a completely homogenous and assiduous race?

Lewis George Feuer

There was sun in my eyes when I started this project, and so I squinted. I squinted harder, and for longer periods of time. I was attempting to make things clearer, to focus the un-focusable, and to un-focus that which was defined. I drew through the figure. I drew around the figure. And, I drew the figure. I have no answers to the questions that I asked, only that I think of nothing as absolute. There was sun in my eyes when I started this project, and so I squinted. I squinted harder, and for longer periods of time. I was attempting to make things clearer, to focus the un-focusable, and to un-focus that which was defined. I drew through the figure. I drew around the figure. And, I drew the figure. I have no answers to the questions that I asked, only that I think of nothing as absolute.

> *Apart from the Pulling and Hauling* (detail)

Apart from the Pulling and Hauling
Charcoal, acrylic, paper, projection
Drawing is 82 x 52 inches;
overall installation is 94 x 64 x 150 inches.

Lila Forte

It's an obsessive urge; the need to express oneself. From the time we are young we covet any emotion, expression or phrase provided by another. It becomes second nature, each interaction leaves an impression; consciously or unconsciously transforming us. We imitate and repeat what we see, adding it to our repertoire of emotion and expressions. Ultimately, desire for individuality drives us, never allowing us to be content with having too many similarities to another. Instead we must constantly alter our image, inside and out.

The film of two faces is an exploration into the balance that must be kept between mimicking another and keeping our own personality. The faces, which watch one another and change based on the other's expression, are constructed from a mixture of four models. Time is key; a snapshot does not capture the interaction between the two figures. Only with motion do they express how a mass of delicate information is taken from another, copied and edited for our own use. Each image is modified little by little between each frame by erasing certain parts and re-drawing them. The frame-by-frame technique highlights each nuance of emotion, but places it in the context of the passage of time. The charcoal technique lends itself well to the intense lighting, leaving behind only the faintest of traces, building up to slowly change the entire image itself, leaving only a memory of what was there before.

> *Face to Face* (detail)



Kristen Larsen

Vision is most active in darkness. Great liberties are taken to connect minute pieces of information to create a sense of form and dimension. When the scene is realized, it is a realization of the imagination. Images defy conclusion.

A flash brings clarity. As quickly as invention was undertaken in darkness, deletion begins in light. Now not every piece of information is included in the interpretation. All false notions of darkness are forgotten. The depth of the surroundings is known. The size of things makes sense.

The flash leaves as quickly as it came. Left around it is a new darkness, darker now than it could ever have been alone, devoid of both information and imagination. What is seen is only remembered.

In my work I have preserved both the uncertainty of darkness and the confidence that comes from sending light into it, in order to prevent the darkest of darkness from overtaking the act of seeing.

> *Shots 4* (detail)

Flash 1-3
Charcoal on paper
Each drawing is 22 x 30 inches.

Shots 1 – 9
Charcoal on paper, shotgun holes
Each drawing is 22 x 22 inches.

Morning 1 and 2
Oil on linen
Each painting is 23 x 35.5 inches.

Robert McCormack

I pass through an old door. It's dried out, dusty, and dry white paint splinters with every touch. The door is old because it has been around as long as I can remember, and it is worn because I have used it so many times. I have been meaning to repair it but I ignore it and rummage inside the room that is beyond that door. I pull ideas out, use them, and only a select few that really work, the rest are not so useful and are thrown back in, past the old door. This process has been repeated constantly and feverishly for four years straight. For four consecutive years the door has been opened. Sometimes the door does not want to open and it needs to be forced; the after products are usually not so good. Other times the door can be opened willfully and it may still vary on how likeable the aftermath will be. Sometimes the door will be closed for a long time, left to wait and collect dust. This is because my hands have become sore and the hinges are weak, either way both the door and I need a break. My recent uses of the door have been fruitful. We have both been well rested, and when it came time to dig around, the door was more willing to be opened. I feel my product that has come out off this door is one of my better ones; it is more or less a product that I really had to dig for and pull out of some dark corners, so needless to say it has seen little light and is quite vulnerable. But it is ready to be seen and I am ready to show it, and maybe I can stop to repair the door.

Final Dig
Wood and mixed media
58 x 92 x 32 inches

> *Final Dig* (detail)



Martin J. Meyer

I have always been interested in the small things that go unnoticed in our daily life. I like to think about the vastness of things we are surrounded by but ignore, like the number of nails in a city block. I find the functionality of hidden objects to be striking in their utilitarian design. These structures are often veiled by their essential role in our consumer driven economy. As a result, our collective consciousness is blinded as to how the amenities of our world are made, delivered and disposed of.

We are unaware of our silent dialogue with the pallet, which is at once limitless and unique, yet a finite and uniform metaphor for our consumption.

> *Unit A-2* (detail)

Unit A-1
22 x 30 inches

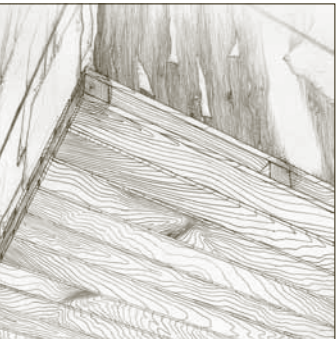
Unit A-2
22 x 30 inches

Unit A-3
22 x 30 inches

Unit B-1
13 x 13 inches

Unit B-2
13 x 13 inches

All drawings are graphite on paper.



Sarah C. Mitchel

Most children play with some kind of dolls or action figures and through this establish their ideas about gender and identity. Children's play largely reflects their view of the world around them and how they interpret gender roles and build their identity.

Growing up I played avidly with dolls. They were an important outlet that enabled me to explore situations relatively unknown or unexamined and allowed me to satisfy some of my curiosity about the world through my imagination.

Both my doll figures and my paintings use the human figure to discuss ideas of gender and identity. Through the dolls, I assemble my own ideas of gender and identity and question the things I was taught as a child. My paintings, as pieces of the human figure, are a disassembled view of the human figure, identity and gender. I have intentionally left sex ambiguous to encourage viewers to assemble their own ideas of what gender and identity mean to them.

Assembled/Disassembled
Twelve paintings
All paintings are encaustic medium.
Overall dimensions 99 x 120 x 2 inches
Eight dolls
Mixed media, including plaster,
wax, papier mâché, wire, and paint
Each doll approximately 10-14 x 4 x 2 inches

> *Assembled/Disassembled* (detail)



> *Grid* (detail)

Garage
23 x 36 inches

Grid
96 x 85 inches

Signpost
44 x 52 inches

Truss
48 x 30 inches

All paintings are acrylic on canvas.

Joel Newman

Sometimes I wonder about trashcans. I want to know who irons out the specifics and makes decisions about inconsequential details. We are surrounded constantly by an environment designed and built by others. It is something we aren't ever supposed to need to think about, even as we are interacting with it, or through it; when it works it is completely invisible. But at the same time it manifests itself in visible objects everywhere we look. There is form and structure, rhythm and pattern. I'm curious about how we discount the visual weight of the mundane, the everyday background noise. I want to learn the details, to know the history.