

Lewis & Clark College Senior Art Exhibition
April 5 to May 6, 2007

THE RONNA AND ERIC HOFFMAN GALLERY OF CONTEMPORARY ART

Director's Statement

This spring, the Hoffman Gallery of Contemporary Art celebrates its tenth anniversary as the venue for the Senior Art Exhibition, the show which brings together artwork made by graduating seniors in the Art Department at the end of their undergraduate journey at Lewis & Clark College. Over the past decade, we have seen abundant creativity and sheer hard work. This is an exhibition that the Lewis & Clark College community looks forward to and enthusiastically supports.

There are 29 senior art students in the Senior Art Exhibition 2007. Their work represents the disciplines of ceramics, drawing, graphic arts, painting, photography, and sculpture. The exhibition 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 *modus operandi* 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 2007 is the largest to show in the Senior Art Exhibition, and their vibrance, originality, and dedication to craft is evident. 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 considerable raw talent and hard work on display in the Ronna and Eric Hoffman Gallery of Contemporary Art this spring. I especially want to commend Cara Tomlinson, for her work with these students for the past year in their Senior Seminar. I wish to thank each student for his or her commitment to providing creative output at the highest possible caliber. I also thank Barbara Bartholomew, Debra Beers, Robert Miller, Jacinda Russell, Ted Vogel, Mike Rathbun, and Heather Watkins for their work with these artists. 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



Landscape 2 (detail)

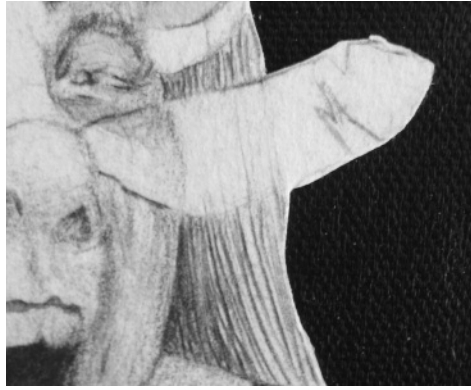
Marly Beyer

Landscapes 1-3

All drawings are walnut ink, charcoal pencil, and Conté on paper.

All drawings are 16 x 65 inches unframed.

Sometimes when I stand at the base of the foothills behind my home in California or when I watch the desert mountains fly by me from the seat of a car I am reminded more of folded bolts of cloth than of rock and mineral landforms. Physically, hillsides fold inward and outward upon themselves, recalling fabric in my mind. But the landscape itself often becomes a giant blanket to my eyes, comforting and enveloping its inhabitants with a quiet sense of home. I want to convey some of this warmth I feel from the land in my work, so I have chosen to draw fabric as the terrain, draping over fields and plains like sheets and quilts on a bed. The horizontal format emphasizes the vastness of these fabric mountains while the walnut stain adds a natural earthiness to an inorganic form. I hope to communicate my personal view of a landscape and the fact that, to me, rolling mountains or vast prairies can be more than just beautiful scenes, but a blanketing embrace.



Ms. Nelson (detail)

Laura Bonin

Tobiah

18 x 36 x 1 inches

Noel

12 x 24 x 1 inches

Ms. Nelson

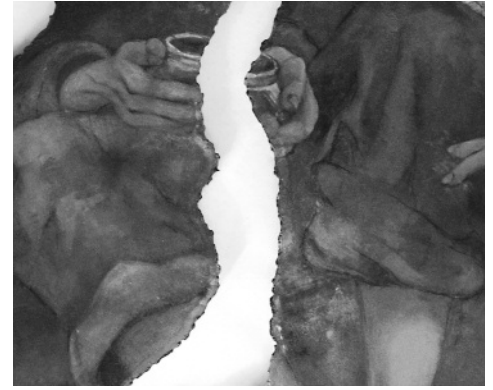
24 x 12 x 1 inches

Jonah

24 x 12 x 1 inches

All works are mixed media (collage, graphite, watercolor, acrylic and oil) on canvas, 2007.

By paying attention to dreams, I have found a deeper source of creativity where daily perceptions meet the imagination. Not only can we tap into the visual richness there within, but also acknowledge spiritual and emotional blockages or breakthroughs that happen over time. Through drawing, I consciously quiet the mind in order to let insight, reflection and observation flow through me to make these works that speak the interpretive language of dreams.



Conversation (detail)

Jennifer Borgstrom

Conversation

Steel, acrylic, oil pastel, and charcoal
48 x 68 inches

Empathy

Steel, acrylic, oil pastel, and charcoal
53 x 36 inches

Experience is full of the unknown. One could think of it as an integral element, capable of infusing each moment, perception and idea with a fluid sense of possibility. Yet, fixed concepts of truth, reality, identity, and knowledge remain dominate throughout the world. As a result, dysfunctional social structures are perpetuated, communication fails, disunity pervades, and creativity dwindles. When a person is able to regard her/his own thoughts and perceptions with a sense of contingency, barriers within the self (and between people) can begin to dissolve.

With this body of work, my intent is to encourage thoughts about the nature of experience. Perhaps, more directly, it is to challenge the notion that any part of it can be "absolutely" explained, defined, or objectified. Rivers of space that flow through each painting reflect the beauty of the unknown. They create movement through an apparently rigid surface, and suggest a universe of possibility within which we are all unfolding.



Ontogeny (detail)

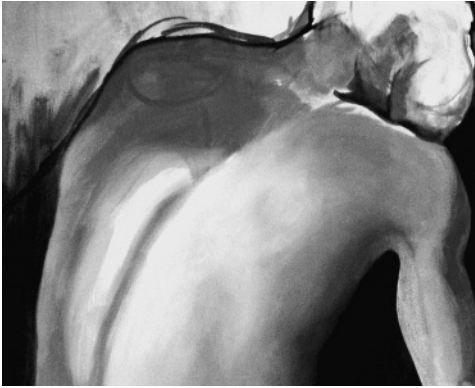
Albert Bond Clarke

Phylogeny

Ontogeny

Both drawings are walnut ink, charcoal, and pastel on paper.
Both drawings are 87.5 x 64 inches.

Drawing is imperative for those who use it to communicate, and as we rely on it, the drawings also depend on us to exist in this world. Born through our actions, we deliver them from the early stages of conception to eventual composition. As drawings reach their own sense of conclusion we find not only the process and the inevitable likeness to ourselves, but something more. We find a crucial moment in which we are content, maybe even proud, of our efforts.



The Rape of August (detail)

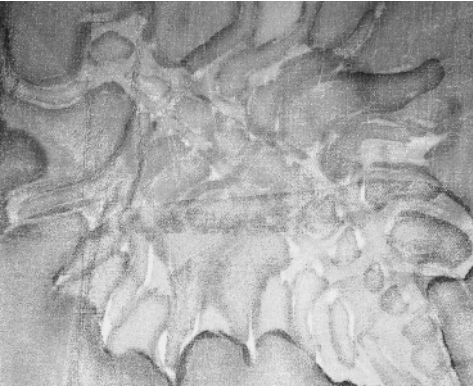
Kimberly Craigie

The Rape of August

Oil on canvas
93 x 73 inches

I am a survivor of acquaintance rape. I want to say this truth out loud in the hopes that you will not turn away from it. This admission is not something you will hear about on the news, or through some statistic. This is here and now, an individual within your own community whose life has been affected by this crime. I want to give you a face to remember, so that when you next hear of this issue, you will have less of an excuse to refrain from involvement.

When it happened, I failed to act and felt trapped by my own actions. The past is impossible to change but it is within our grasp to do something differently in the future. I feel that I have a personal responsibility to address the issue of acquaintance rape, through the medium I know best. In doing so, I have begun the healing process. I have found more allies than enemies. I have found more peace than if I had refused to address this facet of myself. It is my greatest hope that my work will be a catalyst in provoking others to do the same.



Innerspace (detail)

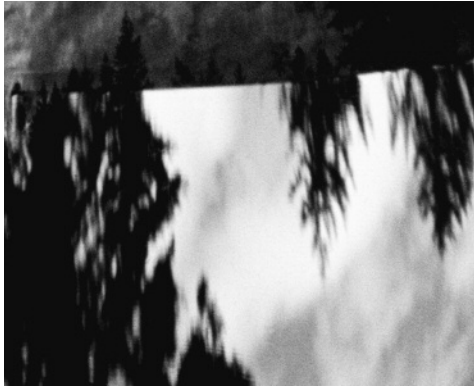
Nikolai Danilchik

Innerspace

Silk paint on chiffon fabric
6 x 4 x 4 feet

A theme recurring in my life has been the sea. I've always felt that there's something otherworldly about being beneath the ocean, a feeling that was further validated by my first underwater experience, snorkeling in the Caribbean. I was surrounded on all sides by a school of fish, while above, flocks of feeding pelicans bombarded the surface. This was the first time I truly felt sensory deprivation. As I floated on my back gazing up at the surface, I felt as an astronaut might feel, with little or no sense of up or down. The sensation was fleeting, but during that moment, it was complete.

This is my attempt, in painting, to understand and express that sensation.



Distillations 2 (detail)

Alisha deCourcy O'Grady

Distillations 1-8

All photographs are digital C-prints on Fujicolor Crystal Archive paper.

Distillations 3 and 6 are 3 x 5 inches

Distillations 1, 2, 4, 5, 7 and 8 are 5 x 3 inches.

Urban living creates barriers in time and space between humanity and nature, often resulting in an estranged, artificial relationship between the two. My use of distortion in this work reflects this estrangement, and at the same time offers a new and playful way of looking at landscape. These images abstract the scenery they portray in order to distill it to its essential qualities and make more accessible, more immediate, a personal experience of its character. To this end, I have used glass and water to create refractions in which details are reduced and landscape appears as pattern and color rather than place. Natural scenery is often portrayed as immense, distant space. With this work I have gone the other direction, bringing the vast and distanced natural world to a simpler, more intimate level through reduction of detail, denial of location, and the use of a diminutive scale.



Two for Mirth (detail)

Hillary Esdaile

Two for Mirth

Hydrostone and mixed media

Overall dimension: 14 x 7 x 7 feet; each bird dimension is variable.

I am an avid birdwatcher and I consider it to be part of who I am. In my many years of engaging in this hobby, I have seen countless incredible sights. However, I see most of them from a distance, with a great barrier of space between us. Every once in a while, though, there is a spontaneous close encounter. It's a time when you and another living thing exchange glances or calls or even just share space for a moment. There is a sudden feeling of connection with the creature of the wilderness, and it's one of the most magical feelings in the world. I don't know if it's possible to duplicate that certain brand of magic, but at least I can say it was what I had in mind.

There's a rhyme about magpies that has been floating about for the last 400 years. Presumably, one can tell one's fortune by counting the number of magpies in a passing flock. The poem seems to have as many versions as there are people to hear it, but one popular version goes like this:

One for sorrow, two for mirth,
Three for marriage, four for birth,
Five for silver, six for gold,
Seven for a secret never to be told.
Eight for heaven, nine for hell,
Ten for the devil's own self.



March 2003-March 2007 (detail)

Marianna Gordon

March 2003-March 2007

Mixed media drawing

Installation dimensions 82 x 89 inches

witness: [*to see something happen, especially a crime or an accident; to experience important events or changes, or to be in the time in which they occur; to be a sign or proof of something that is happening.*]

We read, look, and listen. The war continues. We are witness to the process. The discard-and-replace nature of receiving and processing information exposes the shortness of our collective attention span. Yesterday's news is obscured by today's, and in turn by tomorrow's.

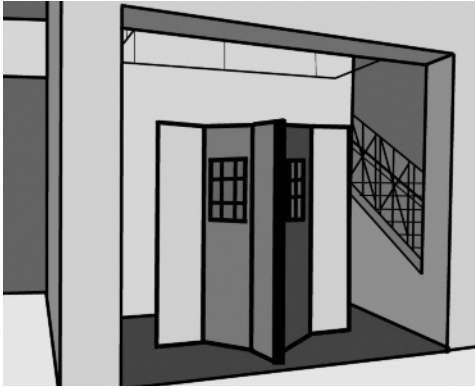
In 2003, the same year our class entered Lewis and Clark, Baghdad officially fell. Now 2007, our senior class graduates still in the midst of war. This project is my response to the daily barrage of images and information accounting for the events and progress of the war in Iraq as translated by the American media.

We are flooded with news, accounts, reports - 'official' or not - detailing life, but more frequently death in Iraq. We meet an intrinsic conflict of interest each day when viewing images from Iraq. Despite our desire to be informed and conscientious, the imagery we see daily inevitably leaves us feeling discouraged and helpless as we realize its violent repetition and constancy.

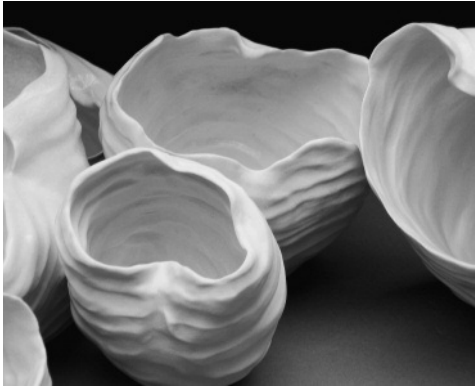
The war continues.



Inheritance: Ray and Don (detail)



four windows (detail)



Breath (detail)

Jessica Rose Hirsch

Inheritance

Sam

10 x 10.5 x 8.5 inches

Birthday

10 x 10.75 x 10 inches

First Communion

10 x 10.5 x 10 inches

Ray and Don

12.75 x 10.5 x 8.5 inches

Troubles

10 x 10.75 x 10inches

Irene

11 x 9.5 x 7.75 inches

Garden

9.5 x 11 x 9.5 inches

Snowman

8.5 x 11.25 x 9.75 inches

Lorraine

11.25 x 7.75 x 10 inches

Don and Friends

8.25 x 10.5 x 6.75 inches

All drawings are graphite on wood.

“It was a heart attack.”

“It was a brain aneurysm.”

“It was a blessing.”

“They never found anything during the autopsy.”

My grandfather’s death was kept secret from me as a child. I have compiled what I know, only five stories of who he was, into a memory to share with him. I just wanted to learn a little more about him: Donald Harris.

Funny, I couldn’t tell you his middle name.

ely kahn

four windows

Interactive electronic media

72 x 24 x 24 inches

I had been wondering how to change the world. I kept looking inward, as though I had some understanding that would allow me to have power over the world. It dawned on me then, that I was part of this world and part of the problem. It was my desire to change the world according to my own understanding that represented the problematic approach to change already being used throughout the world. Like me, there are many who believe that their understanding of the world can save humanity. On the surface, there seems to be a contradiction of intensions, but deeper there is an underlying desire to unite the world. Everyone is looking at the same oneness of the world, but they can only see through their own perspective. It is as though their understanding of the world is framed by the window they look through. The structure of the windows is created by the mechanisms of the modern world. But, behind these windows, there is only one.

In order to illustrate oneness, I needed to remove myself and allow the world to speak for itself. However, I knew there was still something I could contribute. I realized that my access to, and knowledge of, new technology could offer exposure to diverse understandings (different windows).

I put the windows close together so people could see how thin the walls that separated them were. I wanted to acknowledge that there was only one subject, and only an illusion of separation. It is this false separation that I witness creating great suffering in the world, that only understanding of the true oneness can cure.

Eva Rachel Kaminker

Breath

Porcelain, soda-fire

8 x 32 x 32 inches

Eternal emptiness, eternal fullness

Ceramic, terra sigillatas, and glaze

4.5 x 20 x 20 inches

Soul within soul within soul

Porcelain, oxidation high-fire

6 x 26 x 26

I am in it
I am moving, bound to the center
to the source
opening from that center in myself
breathing that in,
and out,
connected to that
in union

we are part of this way
an expression of all that exists
the eternal pulse of inhale and exhale
we cannot hold onto it,
but move with it
we are lungs, opening, with the breath of the cosmos
a journey of moving into the depths
to embrace
and expand from them
an entrance into the divine
the nature of being



Antes de los Sauces Caigan Las Hojas (detail)

Alison King

Untitled

Shoes

Anciano

Antes de Los Sauces Caigan Las Hojas

All paintings are acrylic with mixed media.
All paintings are 48 x 32 inches.

Our passages through life are very different but an important part of us. One experience can bring pain and suffering for one, and peace and hope for another. Then sometimes, certain experiences of change might evoke the same feelings in all of us.

This series is a collage of feelings, symbols and associations meant to show the play between passages in life, and the ways that they can be interpreted.

My work expresses our associations and attachments to objects and what potential they have to represent or misrepresent emotions and experiences we've had. I chose to paint each stroke with as much emotional charge as I had in me. The combination of symbolism and emotional depth through paint is the expression of passage.



Three Generations (detail)

Lana Linscott

Broken Pieces

17 x 14 inches

Self-Portrait

17 x 22.5 inches

She Was My Age

7.5 x 6 inches

The First Time We Met

4 x 6 inches

The Allusion

22 x 17 inches

Three Generations

6.5 x 8.5 inches

Untitled #1

7 x 7 x 5.5 inches

Untitled #2

9 x 5.5 x 4 inches

Untitled #3

7 x 12 x 2.5

All paintings are oil on Masonite board.

Everything and everyone has a story; a record or a memory of where they have been and what they have experienced. For as long as I can remember, I've listened to my family tell the stories behind a photograph or a necklace or even a scrap of paper. In looking at the mementos of my past I found that I have built my own narrative. In these paintings I wanted to compile a few of my memories and reflect on my past to see how I got where I am today. I want to convey more than just objects but also the human presence; to give the sense that I was there to see that reflection in the glass or to place those objects as a tribute to their significance. While the past is gone the objects I carry with me tell the story.



Divergence (detail)

Andrea F. Loeffler

Convergence

Low-fire ceramic with glaze
36 x 11 x 3 inches

Divergence

High-fire ceramic with glaze
36 x 11 x 3 inches

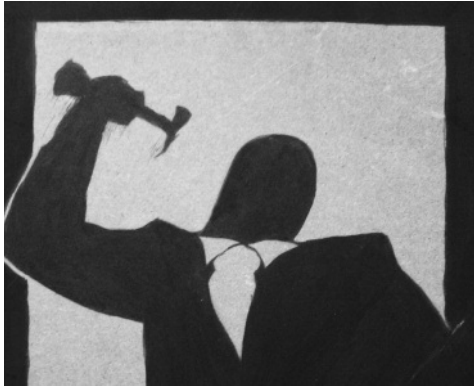
Shallow Duality

High-fire porcelain ceramic with glaze
36 x 11 x 3 inches

Unresolved Edges

High-fire ceramic with glaze
112 x 17 x 3 inches

This work addresses the concepts of duality and opposites. In a very general sense, these pieces speak to the forces at work in the world that converge and diverge and the tension that is created in the space between. I use the multiple to convey a sense of repetition and the idea of cycles. I am interested in variability and how a pattern can emerge among a group of similar objects. These pieces come from the tradition of throwing on the wheel, which typically produces functional pieces. The shallow bowl form is meant to evoke a vessel, and possess a capacity reminiscent of containment. In *Unresolved Edges*, I draw specific attention to the edges of the forms as a sort of conversation with or response to the smooth and rounded rims of functional pottery. This series has a sort of narrative quality and is also intended to reference metaphorical and abstract "edges." These forms speak to me as representatives of the sharp points, raggedy edges, unresolved issues and aspects of myself and my past I have not quite figured out or consciously come to terms with. *Unresolved Edges* is, in a sense, an investigation of and a realization about the way in which those aspects continue to recur and manifest themselves in my everyday life. In addition, these forms suggest a sense of openness and fragility. These four series are intentionally simple and introspective, concentrating on the formal aspects that accent the pieces' minimalist qualities.



beat the rain and my soul towers above missouri alight in open waters vicariously alive inside (detail)

Jay Gutiérrez Marrone

beat the rain and my soul towers above missouri alight in open waters vicariously alive inside

Ink on Masonite
75 x 48 x .12 inches

The importance and undeniable presence of imagination – the fantastic, the unknown, the unfathomable and intangible force of daydreams.

Using music and its text as inspiration and source material, the image serves as an exploration of the extravagant and unrestrained, an inner release from monotony and lack of variety.

The situations are either a captured moment of the mind, or a situation of daily life, combining the two into one.

No virtuosity. No overbearing technical wonders. No suffocating prowess of the craftsman. Just the image.



The City Made of Magic (detail)

Rebecca Maxwell

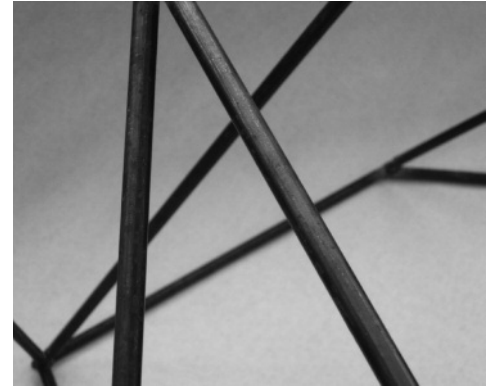
The City Made of Magic

Chromogenic prints
Six photographs, each 20 x 20 inches

"I want to shake off these flowers because they are not of the status of suchness."

The goddess said, "Do not say that these flowers are not the status of suchness...because it is you who gives rise to such a discrimination...if you no longer make such discriminations, this all will be the status of suchness. Look at the bottisatvas whose bodies do not hold the flowers. That is because they have put an end to such discrimination."

– Vimalakīrti-Nirdeśa-Sūtra, VIII.



Figures (detail)

Lindsay McIntosh

Figures

Steel with cement supports
10 x 21 x 21 feet
Installed in the Alumni Circle between the Hoffman Gallery and Fields Center for the Visual Art

I find myself constantly searching, straining to that which is not visible to the passing glance or the quick once over. There is an energy, a story, a reality if you will, just below the surface and I find myself seeking with every fiber of my being to discover and experience it. This search has always been there pulling me, telling me to look further, to look again. My art is my desperate desire to communicate. To share, not only this need to see, but also that which I have seen, so that others might experience it too.

This piece is the result of several months of continually thinking about people. Thinking about what factors shape personality and how; about how we express ourselves and perceive others; about barriers (both internal and external), how they are created, and how we hide behind or fight against them; and about how even the most casual of interactions is so affected by the histories and experiences of the individuals, that when it comes right down to it, nothing is simple. I seek to capture these ephemeral thoughts in a more lasting form, to be placed outside, subjected to change by the elements and the perceptions of others.



Dependence 1 (detail)

Zac Mickelson

Dependence 1

Soda fired ceramic
28 x 47 x 17 inches

Dependence 2

Soda fired ceramic
26 x 32 x 23 inches

Dependence 3

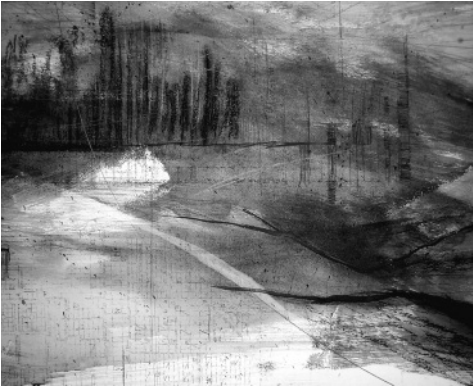
Soda fired ceramic
25 x 41 x 21 inches

Interdependence 1

Ceramic with low-fire glaze
30 x 45 x 16 inches

There are innumerable things humans are reliant upon, from habits and routines to essential companions whose presence helps us define and challenge ourselves. Despite this interconnectedness, I often still imagine myself alone, unique, and self contained. I see this isolation as a mindset, an insulating conceit used to deny the alternate possibility of personality as an aggregate; we are the sum of not just our many parts but also of the infinite externalities which interact with us. These pieces represent an attempt to rebuke an isolated world view, presenting forms that have no definition, stability, or purpose without each other.

These sculptures are ceramic pairs built in tandem and glazed in a soda-firing process. Creating them simultaneously allowed me to drift from my original intent, altering the forms to better compliment each other and adapting my vision of them as they grew and changed. Glazing these sculptures in a soda atmosphere produces the pervasive warm coloration, and is intended to unite the pairs, softening their duality and suggesting a common genesis. I hope for their structural interactions to take precedence, emphasizing the way in which the forms rely upon each other.



The Desire of Undoing, Part 1 (detail)

Jenny Mosbacher

The Desire of Undoing, Part 1

36 x 54 inches

The Desire of Undoing, Part 2

40 x 54 inches

Both drawings are graphite, charcoal, enamel paint, ink, and solvent transfer on paper

The environment is not a passive object outside of ourselves to be looked upon, but is subject in a series of ongoing constructions and reconstructions of the physical plane itself and our relationship to it. The landscape now functions as a self-portrait, a record of the conflict between conservation and progress, preservation and destruction, want and need.



Warning: (detail)

Nastassja Tique Pace

Lesson/Lessen

Found plastic and paper, board, and cloth
4.5 x 7.5 x 1 inches

Lunch Break: A True Story

Found paper, board, and pleather
7 x 9 x 1.25 inches

The Bags I Carry for the Baggage I Bear

Printmaking, transparency, and found paper, board, and cloth
7.25 x 11 x .75 inches

Warning:

Found paper, aluminum, and cloth
8.5 x 12.75 x 1 inches

While I think of myself as an environmentalist I also find myself pressured to conform to an American consumer culture of buying and throwing away. My ambivalence towards this pressure is the driving factor behind my work. For the past nine months I have collected and hoarded what others discard, in part, to reflect on this issue. As the leftover product of what is consumed, trash can reveal much about the consumer and the society in which we live.

While collecting trash I began to find connections between my personal behaviors and my concerns and frustrations with consumption and waste.

The process of collecting and transforming trash has left me more aware of how much I consume and waste. Through my work I consider why I consume things that are not essential to my overall wellbeing. In responding to trash as a material, I have begun to consider alternatives to satisfy my own cycles of consumption.



What's under the park bench and other arts of observation (detail)



and it was glorious (detail)



Process Still 2 (detail)

Joshua Paigen

What's under the park bench and other arts of observation

Park bench
28 x 48 x 24 inches

Life is full of subtleties. Each moment of existence contains infinite detail. My work is an investigation of our world. I believe that each moment is its own work of art. This is art through observation. The combination of intention, chance, and coincidence. To me the beauty of the world lives in the reality of change. Take your time. Explore your surroundings. Enjoy the bench.

Brinn Marie Sanders

and it was glorious

Porcelain, ceramic, wood and glass
33.75 x 27 x 7.25 inches

I thought the layers would look nice

Porcelain, ceramic, wood and glass
17.5 x 30 x 7.25 inches

my sisters were there too

Porcelain, ceramic, wood and glass
25.75 x 39.5 x 7.25 inches

While a window may allow us to look in, it also keeps us out. It protects with curtains, it deceives with shades, it hides our deepest secrets in its numerous angular corners. A window may see what one no longer remembers or chooses to forget. When placed in a window even the most ordinary object becomes interesting—as a window acts to frame an observer's visual landscape. One's perception and visual memory changes with each passing experience. Remembering what one ate for breakfast becomes difficult and remembering what one did for one's thirteenth birthday becomes virtually impossible. The relationship between the textual and visual basis of memory is enigmatic yet there is clearly a linkage between the two. Are there words that can be associated with each day of one's life? Can these events evoke a visual memory? What do these words and images say about one's identity?

These are the questions that I am addressing in this body of work. The struggle to understand and visually catalogue the ever-changing form of memory is what drives my work. The search for answers to these questions is what will continue to drive me to produce long after this moment in time.

Miles Sprietsma

Process

16 mm. film transferred to digital projection
Approximately seven minutes

Process Stills 1-3

Each photograph is a chromogenic print.
Each photograph is 20 x 20 inches.

Process is dually defined as both a systematic series of mechanized or chemical operations that are performed in order to produce or manufacture something and as a natural or involuntary series of changes. The chemical operations performed are those to create a drug, and the series of changes are a direct cause of the first, withdrawal.

Withdrawal, causing hallucination through process, is affecting the very consciousness of its victim. He can no longer distinguish between his different mental spheres. Nightmares and reality are incorporated into one waking life from which there is no escape.

Through this confusion life seems altogether lost in the shadows. The process becomes a short-lived cycle with no distinguishable beginning or end. Thus a Möbius strip is born.



Displaced (detail)

Jocelyn Stokes

Disconnected

24 x 20 x 6

Displaced

20 x 24 x 6

Dysfunctional

24 x 20 x 6

All photographs are chromogenic prints.

Amid the highly structured workings of our society exists a group of individuals who are seen but unseen, noticed but not recognized, transparent yet opaque. The paradox of their lives is an obstacle in itself. Through artistic expression I have begun to explore the complicated significance of those who live with diagnosed mental differences. My focus is a form of conceptual photography that emphasizes awareness of the beauty and worth, along with the overshadowed presence of those who have been labeled with a deficiency or illness of the mind. I aim to acknowledge the useful originality of those who think and function on such a different level. These are the individuals who test the boundaries of, and are constantly challenged by, the general intolerance of societal norms. Individuals affected by a mental difference may be perceived as less than capable, yet it is they who provide our society with an entirely unique attribute that would be otherwise missing.

My photographic series is a documentation of various scenes that symbolically represent character traits that are typically associated with those who live with mental differences. To portray specific meanings, I have personally designed and built each set of props within the scenes. I perceive this project as an opportunity to invent a re-assessment of social stigmas through my own artistic vision.



Self-Portrait No. 2 (detail)

Danielle Walter

Self-Portrait No.1

Ink transfer on wet medium acetate

12 x 20 x .38 inches

Self-Portrait No. 2

Various translucent papers and drawing papers, ink, graphite, charcoal, colored pencil, board, and cloth

13 x 10 x 1.25 inches

When I see a face I see more than the physical characteristics of that face, I see the history I have with that person. A face triggers many emotions, thoughts, and memories connected to that person, some more dominant than others. A single moment in time is inevitably tied to many more. Portraiture fascinates me for its opportunity to express this experience.

The art that really moves me is intimate, honest and personal. This project became just as much about the private, personal process as the finished piece. I explored the complex interaction we have with a face we encounter. I wondered what I could learn from spending six months drawing my own image. I tried to develop a sequence of varying expressions and to honor subtle nuances. A person's character and experience is shaped by many layers. Layers that can be kept tightly together and concealed. Layers that can be peeled away and exposed. Layers that can be secret or shared. Truly seeing takes time. Truly knowing takes time. It can be a quiet, intimate experience, much like turning through the pages of a book.



Junkscape 3 (detail)

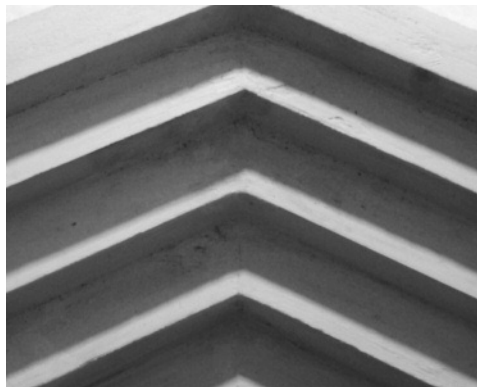
Amy White

Junkscapes 1-6

Chromogenic prints

Six photographs, each 9 x 13.5 inches

In our culture of consumption and mass production we are left with objects on a daily basis that have served their purpose and are no longer useful to us. My project responds to the constant waste and imposed alienation that are byproducts of our current society. Most of the urban places that we walk through or drive by are owned by someone, though we usually don't know by whom. I chose to photograph in urban or industrial sites that seem unused or abandoned and exist in-between the realms of private and public space. I chose objects to place in those scenes that are often used by people, but are easily discarded, such as plastic bags and Styrofoam. By assembling the materials into groups or masses I hope to stress the theme of accumulation. In the harsh environments the objects take on an organic character, overshadowing the authentic bits of nature that are shown. In addition to showing an interaction between these "junk" spaces and "junk" objects, the photographs show an interaction between the artist and the subject. Although the installations are temporary, they show a desire for connection with one's environment, as unwelcome as it may be.



Hexagon (detail)

Robin Wilburn

Hexagon

Wood and light
9 x 8 x 8 feet

I have a recurring thought of a human living from birth to death in a steel ball floating in space, knowing nothing but the silent void that surrounds them. The steel ball human will live and die as a flawless archetype, free from any environmental influence. All thoughts of meaning the human derives is a reflection of the inherent void of the universe and the logographic nature of humanity. These two things; the empty, silent universe from which all things emerged, and the human mind in search of meaning; are the basis of everything we know.

Hexagon is the human in a steel ball; a finite perspective of an empty and infinite void.



45 hours and 7 pens (detail)

Owen Malcolm Ziols

22 hours and 1 pen

Pen and ink on paper, 15 x 22 inches

33 hours and 2 pens

Watercolor, pen and ink on paper, 15 x 22 inches

39 hours and 2 pens

Marker, pen and ink on paper, 15 x 22 inches

45 hours and 7 pens

Scanned and laser-printed image of marker and pen drawing with pen overlay, 28 x 24 inches

58 hours and 3 pens

Watercolor, pen, marker and ink on paper, 15 x 22 inches

My art is a discipline. It has become a crutch on which I stand, and a vehicle with which I progress. I feel compelled to work for a certain amount of time each day. When I wake up in the morning the first thing I do is literally retrace marks of ink for an hour. This part is always easy and enjoyable, but like all disciplines there are times in the production of my art when my wrist aches and I am alone in a room lit by fluorescent lights. The hallway is dark, my associates are certainly reclining in their leather thrones, enjoying fruits of the gods and laughing until their stomachs hurt. I am working, pushing myself to keep going, obsessing over the clock on the wall and waiting for the black hands to reach the mark I have set for myself. I will reach that mark, I always do. Sometimes I am relieved to be done, like a worn-out athlete and, like the athlete, I, too, carry the simple satisfaction of knowing that I have completed my day's workout. I have created and made progress – however minute and seemingly insignificant.

I cannot say that my art is meditative. Most of the time I am humming along to music while my knee bounces furiously, my mind races while I retrace the common tracks of my psyche remembering, planning, regretting and fantasizing. Occasionally, however, I do achieve a state of meditation. If it could always be so, this would be my artistic state, and all of my art would be generated in such a state. My process though, is my base. Happy or sad, energetic or drained, I have my art, my discipline, and that is what is most important to me.

Gallery Information

The Ronna and Eric Hoffman Gallery of Contemporary Art

Lewis & Clark College
0615 S.W. Palatine Hill Road
Portland, Oregon 97219-7899

Gallery hours

Tuesday through Sunday, 11 a.m. to 4 p.m.

Parking on campus is free on weekends

For information call **503-768-7687**

