



Senior Art Exhibition

April 6 to May 7, 2006

Director's Statement

This spring, 18 senior art students will graduate from Lewis & Clark College with a bachelor of arts degree. Their work represents the disciplines of ceramics, drawing, graphic arts, painting, photography, and sculpture. The Senior Art Exhibition 2006 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.

The class of 2006 is quite a bit smaller than usual, but there is no lack of vibrance, originality, and dedication to craft in this year's exhibition. 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 Heather Watkins, 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, Mike Rathbun and Ted Vogel for their work with these emerging 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 Brady Tesner
Director
Ronna and Eric Hoffman Gallery of Contemporary Art



Roots (detail)

William W. Adams

I have always found myself comfortable in the natural world. My experiences and influences have often guided my eyes to the complex network of life all around us. Science creates a language that it uses to relate to the world, and in many ways that world has become a place where the infrastructure of scientific understanding is superimposed on everything with which we interact. In light of this, my work seeks to investigate how we as humans relate to the world, where our place is within it, and what it means to be part of the fabric of life. We are all a part of the life that surrounds us. How we understand that life and how it relates to us, is what defines us, and what whispers always in our ear a greater sense of our own humanity.

Roots

Clay and oxide
7 x 10 x 23 inches

X by a Factor of 16

Unfired clay, wood, black paint
Approximately 24 x 78 x 72 inches



Untitled (detail)

Kerry Barnes

It is that place where exposure and concealment meet, that my process begins.

As we disappear in routine and find ourselves hidden in the roles we inhabit, we become more complacent to containing intimate details of our individual existence. I am drawn to discovering those details. While masks are often associated with concealment, protection, or spiritual transformation, the masks I create are about exposure.

Each individual in these paintings are an integral part of my life, and yet I am always rediscovering their story. Their individual masks reflect a glimpse of their story- their intimate details, and I am honored they were willing to share them.

Lady Carmel

Oil on canvas
60 x 76 inches

Pensive Girl

Oil on canvas
60 x 36 inches

Self Portrait

Oil on canvas
60 x 36 inches

Untitled

Oil on canvas
93 x 36 inches



Poppyseed Ring Cake (detail)

Laura Elise Content

These morning breads are representations of a concept that is of utmost importance to me: the idea of the handmade. My work reflects a desire to record and thus preserve the rituals of home baking, an aspect of my culture that is being lost. I considered the practice of the handmade by involving my own hands in every step of the art-making process. I created my edible subjects and drew them from life. The meditative processes of shaping, rising, baking, and drawing in my small apartment kitchen connected me to each recipe and to the greater traditions of home baking for which these drawings are only emblems.

Cherry Sour Cream Coffee Cake

Chocolate Streusel Swirl Bread

Golden Dumpling Bread

Hot Cross Buns

Poppyseed Ring Cake

All drawings are watercolor pencil, pen and ink on paper.
All drawings are 22 x 30 inches.

The Ronna and Eric Hoffman Gallery of Contemporary Art
Lewis & Clark College
0615 SW Palatine Hill Road
Portland, Oregon 97219-7899

Gallery Hours
Tuesday – Sunday, 11 a.m. – 4 p.m.
For information call 503-768-7687



European Eagle Owl (detail)

Garrison Doctor

For as long as I can remember much of my art-work has revolved around my love of animals. This project was intended to reflect these interests, and specifically, my passion for threatened species. I wanted to portray these animals in a way that we are not usually exposed to them. To do this I drew these animals at a large scale and emphasized the intensity of the animal's eyes, which I find a particularly captivating and universal feature among them—one that triggers empathy and connection with these animals.

African Elephant

50 x 80 inches

Bateleur

73 x 50 inches

European Eagle Owl

67 x 50 inches

All drawings are charcoal and pastel on paper.



Wordless Expression (detail)

Annie M. Goodsill

I have been drawing as much as possible to assess the importance of visual representation in my life. Drawing has served my aesthetic and therapeutic needs much in the same way as a journal does for a writer. These drawings represent my state of mind, my subconscious thoughts, and my physical surroundings. I have created a rewarding method that turns out to be an equally fulfilling process for living, which in turn allows me to express what I have always felt impossible to communicate through words.

Wordless Expression

Mixed media installation
81.5 x 32 x 5 inches



Fill Space (detail)

Willow Beth Holdorf

Fill Space is dedicated to the collectors, hoarders and pack rats of the world. *Fill Space* is a room, or a possible world in which to reflect on the phenomenon of "stuff," and the space-filling urge evidenced by individual and collective acts of worship, identification, conservation, accumulation, organization and placement in relation to "stuff." Within the frames of the room reside ideas and theories about the obsessive qualities that make this behavior so overwhelming and yet so appealing.

The central object in the room is a book and this book requires active involvement; it must be opened, its pages turned, its images seen, its texts read, and its entirety considered. The book questions why there is a chaotic need within collectors, hoarders and pack rats to fill empty space rather than to preserve the space (however large or small) available? The room questions: Where does "stuff" go? And: When to stop?

It is possible that copyright laws may have been violated in the pursuit of beauty and mental stimulation.

Fill Space

Mixed media installation
7.5 x 4 x 4 feet



Highway 1 (detail)

Fran Hossfeld

In between the moon and the asphalt
Beside tides, trucks and train tracks,

My legs spin

And as the mud splashes, wind storms, or sun shines

I learn the terrain of these passing places, my passing thoughts,

my own strength and the journey itself.

Anywhere

46 x 18 inches

Highway 1

47 x 32 inches

South Island Hills

47 x 29 inches

Springwater Corridor

25 x 48 inches

The Cemetery

48 x 26 inches

All drawings are charcoal and gesso on canvas.



Untitled #2 (detail)

Lizzy Massa-MacLeod

My pieces stem from my own interest in altarspaces and iconography. These beautiful older art forms were traditionally devoted to religious figures. By three-dimensionalizing them and focusing them on different aspects of my own life, I have updated and humanized them.

In traditional religious art, there is often a juxtaposition of the mystical and holy versus the damned and evil. In real life, though, the good and bad exist side by side and simply make us who we are. Each piece celebrates the uneventful yet meaningful parts of life that define us, both positive and negative.

Untitled #1

44 x50 x 11 inches

Untitled #2

23.5 x 28 x 2 inches

Untitled #3

23 x 13 x 5.5 inches

All works are mixed media.



Climbing Lemons (detail)

Carla M. McHattie

I am interested in objects that have function—that work with us and for us. I explore function in the two approaches I take to clay: creating utilitarian pottery, and in composing sculpture. While the function of pottery is implicit, the function of my sculptural work, as I've defined it, is to challenge the viewer to deduce meaning. I use recognizable symbols juxtaposed against one another and leave the conclusions open to scrutiny, enabling each viewer to participate with the work in their own way. I intentionally use whimsical aesthetics to draw the viewer into what may prove to be an uneasy or challenging visual encounter.

In this body of work I employ fruit, ladders, and neckties as symbolic forms engaged with one another. These familiar objects are iconic, suggestive, and culturally laden with meaning. The lighthearted treatment of the tie-wearing fruit, paired with the precariousness of the ladders on which they climb creates tension. Ideally the viewer will respond to this tension and search for meaning therein.

Ascending Apples
35 x 40 x 35 inches

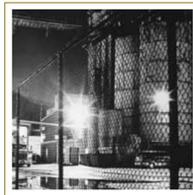
Climbing Lemons
30 x 40 x 25 inches

Peeling Pears
30 x 35 x 23 inches

Plums
34 x 48 x 22 inches

Squash
45 x 42 x 39 inches

All works are ceramic.



Untitled #5 (detail)

Rachel L. Meyer

As my father put it when I showed him my tattoo for the first time, I have "always been a pretty questioning kid". This is something that I hold sacred to myself and have tried to bring into every aspect of my life, including my art.

I have spent the last few years taking urban industrial areas and making them look intriguing. I have always been attracted to and captivated with the areas of cities that we try to ignore. Growing up in Portland, these are not areas that we often visit or think of, but they hold a special attraction for me. Part of what interests me is the discomfort and disregard that others see in these areas.

While creating this body of work, texture and scale became large parts of my focus, for the first time. I discovered that the more dramatically contrasting I could make the scale between the front and back-ground, the closer I came to achieving a sense of mystery and intrigue. I feel that my work becomes more successful with the texture of the foreground compared and contrasted with the dramatic arrangement of line and space.

Untitled # 1 - 8
All works are selenium-toned silver gelatin prints.
All images are 22 x 15 inches unframed.



Age (detail)

Leah S. Moak

Is humanity bound by a common understanding?

Although human beings have historically ascribed a variety of meanings to color and imagery, the human species is united in basic experience. I am translating that experience into a visual language. This body of work is an endeavor to transcend time and geography for the purpose of conveying six shared states of human experience: health and disease, youth and age, fulfillment and desire. It is imperative to recognize that within these dichotomies, one state is not the antithesis of its mate. Rather they are intrinsically linked to one another and cannot subsist unaccompanied.

Age/Youth

Desire/Fulfillment

Health/Disease

All works are graphite, charcoal, pastel, and collage on paper.
All works are 50 x 38 inches.



Her Memories (detail)

Emma Otsuka

My work begins with the things I keep. I have boxes of old letters, bent photographs, childish drawings and sand from a now unknown beach. Every so often I leaf through my journals, reorganize the objects and reflect on the memories sparked by these tangible reminders. This process is a visual, textural and reflective experience that generates my work.

My photographs are an attempt to represent my memories; fragments of events which in turn define my identity. Each page of this disassembled journal is a record of my life. The pages appear worn and faded, aged to portray the physical effects of time and its relationship with memory.

Her Memories
Silver gelatin prints, with sepia toning and handcoloring
Eight sheets, each is 11 x 8.5 inches



Canoe II (detail)

Kate Stirr

A canoe is a vehicle with which to lead a pure and simple life. Traveling by canoe I am in touch with the immediate and physical challenges of weather, wildlife, and landscape. Paddle, portage, eat, sleep.

Yet, maneuvering a canoe through swift rapids, across expansive lakes, and over rocky portages requires patience and respect; stability gives way to a delicate balance.

My pieces are composed of both the manmade, traditionally functional form of the canoe and the organic, naturally geometric pattern of tundra polygons (hexagonal ice formations beneath layers of lichen). In each piece, emphasis moves from one of these elements to the other, echoing the shifting balance inherent in human-environmental relationships.

For me, the process of creating these sculptural boats has been as important as the metaphor they are intended to convey. On one level the pieces are simply an exploration of building methods and materials, and the form and nature of canoes. In working with wood and clay I have been challenged, just as I am while paddling a canoe, to acknowledge strengths and weaknesses, and to resolve tensions with balance.

Canoe I
Douglas fir, Sitka spruce, and smoke-fired earthenware
9 x 80 x 14 inches

Canoe II
Smoke-fired earthenware and wire
8 x 82 x 17 inches

Canoe III
Earthenware, cedar, charcoal, and wire
9 x 96 x 21 inches

Canoe IV
Cedar, raku-fired earthenware, charcol, and wire
20 x 168 x 35 inches



Dichotomy Tree (detail)

Gerry S. Swanson

From Miners,
To Masons,
To Military Liaisons,
My family has worked despite many abrasions.
With knots in the back,
We survive heart attacks.
Lost a battle to alcohol,
Won a war against crack.
Cancer in the breast,
Just one of life's tests,
As if the struggle were no contest.
Relationships strain,
More lower back pain,
One brick crumbles,
But the building remains.
Work ethic learned,
Pays ten fold when returned.
A bridge is built,
Where another was burned.
Work torques and mangles bodies,
But strength is gained in this dichotomy.
My family is constructed like a building or a tree.
Without roots or foundations, there wouldn't be me.

Collapsed
Graphite on paper
35 x 55 inches

Dichotomy Tree
Graphite on paper
35 x 55 inches

Filial Piety
Charcoal on plywood
Two panels, 8 x 4 feet each



soothe (detail)

Cynthia M. Talley

I grew up in a family that shares a passion for plants and gardens. An exploration of plant forms seems an appropriate way to honor both my family and the ideal of family unity. Of the many plants my family grows, I have chosen to sculpt Hens and Chicks (*Sempervivum*) because they are evocative of parent-child relationships, growth, and self-sufficiency. Hens and Chicks reproduce by sending out small rosettes (the "chicks" or children) from a larger central rosette (the "hen" or parent). Just as Hens and Chicks grow well under many different conditions, by helping their children deal with different emotions parents enable them to become self-sufficient in a variety of situations. While family relationships are sometimes difficult, the family remains the most basic support system in our society. My pieces intend to capture both the variety of interactions and relationships within a family as well as its enduring connectedness.

connect / disconnect
Earthenware with oxides and glazes, copper wire
6 x 4 x 4 feet

reach
Earthenware with oxides and glazes
16 x 40 x 17 inches

soothe
Earthenware with oxides and glazes
9 x 38 x 14 inches



Riverfront Park (detail)

Lauren Valone

I am photographically documenting places that reveal the social dialogue that arises between the fusion of natural and industrial landscapes that mark our lives. These hybrid settings provide discrepancies that are both visually arresting and troubling. It is amazing that we pass by these areas everyday and hardly question the conflicted saturation they present. These new recreational areas are a simulation of the real; they offer a picturesque, yet hyper-real, appropriated brand of nature. They no longer exist for their real function; rather they create an "anti-industry" through the appearance of nature, community, and most importantly social power.

Cathedral Park
16 x 24 inches

Elliot Bay Park
16 x 24 inches

Gas Works Park
24 x 16 inches

Gas Works Playground
24 x 16 inches

Overlook Park
16 x 24 inches

Riverfront Park
16 x 24 inches

Trojan Park
24 x 16 inches

All photographs are digital prints on Kodak Endura Metallic Paper.



Greg (detail)

Yuke Wang

Symbols and graphics play a very important role in communication between people nowadays. Especially in contemporary life, the computer, the internet and mobile devices overwhelm us, and certain symbols and graphics can be understood by people with a variety of backgrounds.

My project features commemorative portraits that I draw of people I know personally. In addition, I create symbols and graphics that tell stories about the subjects of the portraits I have drawn. These symbols either surround the portrait or serve as inscriptions in the background, similar to what we usually see in traditional Chinese paintings. My graphics are a mixture of Oriental elements, modern graffiti art and popular images from our modern world. Personal but also decorative, some of these symbols have special meanings which can be understood between myself and that special person who helped me during my four years of study in the U.S. or has had a positive influence in my life. This project is my way of showing my appreciation to those six special people.

Appreciation

Brian

13.5 x 10.5 inches

David

18.5 x 11.5 inches

Dr. Ha

18.5 x 11.5 inches

Father

21 x 13 inches

Greg

18.5 x 11.5 inches

Mother

21 x 13 inches

Yuke

13.5 x 10.5 inches

All drawings are charcoal on colored paper.



Opening (detail)

Hanna Dines Zipes

Frida Kahlo wrote, "I paint self-portraits because I am so often alone, because I am the person I know best." Growing up an only child, the daughter of two writers, I spent my childhood moving back and forth between the United States and Europe. Often uprooted, I struggled with feelings of homelessness. Animals became a source of consistency in my life and gave me an undying sense of home. In a world that is continually building up and displacing nature, in a world that seems to always want more, animals somehow remain unchanged and untamed in their way of life. Dogs are mysterious, gentle, vulnerable, expressive, constant, and beautiful. They allow me the illusion of a different world — a freer, more natural and instinctual existence. I intend my work to be open to interpretation, and hope that these images capture the tension of both what is familiar and what is foreign in our lives. I believe in what animals can teach us about ourselves, by how we choose to react to them, but most of all, how we care for them. These images are about the worlds dogs are able to open, the influences they have on what and how we see. They are about intimate moments between a woman and an animal and the homes dogs can create in and out of nature.

Look to see
38 x 50 inches

Opening
50 x 38 inches

Pieced together
38 x 50 inches

Watchers
38 x 50 inches

All drawings are pastel and paper collage on Coventry rag paper.