

THE RONNA AND ERIC HOFFMAN
GALLERY OF CONTEMPORARY ART

LEWIS & CLARK COLLEGE

615 S.W. Palatine Hill Road,
Portland, Oregon 97219

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

For more information call 503-768-7687
or visit www.lclark.edu/hoffman_gallery

Parking on campus is free on weekends.



Surveyor
Oil on canvas
57 x 73 inches
➡ *Surveyor* (detail)



50 Reasons to Trust Myself
Acid-free paper, ballpoint pen, felt tip pen, gel pen, paint pen, pencil, colored pencil, chalk, pastel, permanent marker, highlighter
50 drawings, 12 x 9 inches each
➡ *50 Reasons to Trust Myself* (detail)



Wavelength I
57 x 68 inches
Wavelength II
53 x 40 inches
Both paintings are acrylic on canvas.
➡ *Wavelength I* (detail)

SAVANNAH PRENTISS

Assessed, admired, desired, dismissed.

The female figure is consistently surveyed and images of it constantly consumed. I chose four images from a series of photographs I took of my body. Performing as both model and photographer, these images articulate the duality that exists within me. In painting them, I reconnect these halves of myself.

HELEN REGINA
ROSENBAUM

I don't trust myself. But I want to. These drawings help me practice. These 50 drawings are 50 reasons to trust myself.

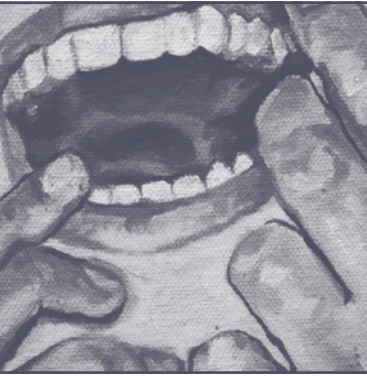
This collection embodies the most critical statement of my identity as an artist: "art is the way I live."

SAMANTHA SARVET

My work is a dense and vivid meditation on the possibilities of color, pattern, and layering. These paintings consist of an accumulation of layers built up through the organic repetition of shape. As in nature, simple forms, when repeated, become infinitely complex. The eye sinks and resurfaces as it encounters changes in opacity, transparency, color, and overlapping form.



Bounty
Hiding
Stretch
Each drawing is ink and colored pencil.
Each drawing is 26 x 40 inches.
➡ *Bounty* (detail)



Like when I do this
Oil on linen
Four paintings, each 18 x 24 inches, and publication
➡ *Like when I do this* (detail)



Internal Formations
Acrylic on canvas
Five photographic prints, 15 x 15 inches each
➡ *Internal Formations* (detail)

CAMILLE SHUMANN

Yes, I know. I'm doing it again. And so are you. I saw you last year, you reminded me of that one time I came home to your sweet smell filling every corner of my room. Thanks mom. I sigh with relief at the sight of your familiar face down there in the dirt. I'll mirror your stretch as I give thanks that it's over, and soon, you will be everywhere. Oh, but you! You are my favorite! Even amongst the bounty you stand out, with your unpredictable parts that wind up into visual bliss. I could look at you forever. But then you went away, and I was left with only a few. Lonelier, sad, but beautiful nonetheless. If anything, a small blue reminder that you, and you, and all of you will be back.

TAYLOR WALLAU

We are all faced with the challenge of reconciling certain gaps: the gaps in communication, the gaps between people, the gaps between our internal realities and the means that we use to convey these realities. As human beings, we often rely on language to connect with each other, and to close the gaps. We construct words to define experiences, and we tend to accept these spoken signifiers as shared truths. But I find that our means of communication are porous; language, while not always based in words, is inherently limited.

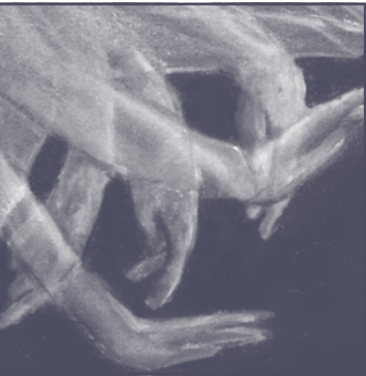
I have gathered fragments of both visual imagery and dialogue. To concentrate on the significance of specific interactions, I isolate these fragments — these moments — from their natural context, and elevate them to the enduring format of oil paintings. The paintings thus evoke a sense of familiarity. They also indicate a dissonance between the two different forms of representation (imagery and text), as well as a lack of information overall. Upon closer examination, our most mundane experiences may expose the pitfalls of human connection — but do the interactions that we have with each other also bear a greater significance, one that we often do not recognize in the moment?

AMELIA WALSH

Internal Formations explores aspects of the complex relationship between physical and emotional perception. Perception of the environment is limited to the way in which objects and light fill space; what is sensed physically through perceived sensations. The purity of concentration in the present is influenced by emotions. Images reflecting individual distress (isolation, dislocation, alienation) aim to represent emotions of the past or fear of emotional distress in the future. In *Internal Formations*, the camera acts as an intermediary tool of investigation and composition of a mundane personal space. The resulting images document cyclical changes in subject matter and composition as they relate to recurring emotional states, and seek to transform the banal into an image of contemplation.



In the Hoffman Gallery:
Untitled
Clay and rope
144 x 10 x 6 inches
In the Arnold Gallery, Fields Center for the Visual Arts, April 2 – 18
Untitled
Clay, steel, wood, concrete, and rope
12 x 8 x 8 feet
➡ *Untitled* (detail)



Step of the Cat
Acrylic on canvas
48 x 72 inches
➡ *Step of the Cat* (detail)

KELSEY WESTERGARD

The goal of science is to rationally understand through observation the mechanics of the universe. Great minds have unlocked many mysteries, and yet many aspects of the universe remain incomprehensible. For me, the pleasure of finding things out is one of the greatest joys in life, but discovery has consequences. In my studies I will occasionally run into questions there simply aren't answers to, mostly regarding the origins of time, space, and life. These moments reflect the spiritual need for creation mythology, and in my mind, physical laws like gravity, entropy and the conservation of energy become god-like. With science as my muse, I seek to communicate the awe-inspiring power and beauty I see in all matter.

In my pseudo-religious scientific worldview, entropy reigns supreme. Entropy is a measure of disorder in a closed system and it may only increase over time, a law which we all know intuitively. For example, a clean studio will only become messier over time unless work is done to restore order. Entropy is creator and destroyer all at once. It is the reason that matter spread unevenly in the early universe, allowing the formation of the galaxies and life, but it is by nature an unstoppable destructive force and the universe as we know it will 'end' when entropy finally achieves maximum disorder and all energy is dispersed.

This project is a monument to the ambivalent cruelty of entropy as god. I have created a closed system in which my doomed rabbits act as units of energy collected by living things. The mechanism that supports them translates the invisible forces of gravitational energy and time into destructive power, as an illustration of the natural systems we are all trapped in.

JULIANNA WINCHELL

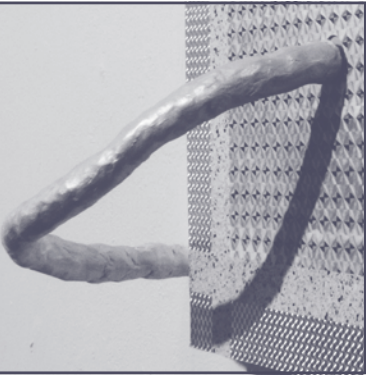
The initial inspiration for *Step of the Cat* was a fascination with the human figure. As someone who has studied both dance and art extensively, I believe the human body is in and of itself a work of art. My goal for this piece was to capture a sense of motion and beauty as displayed by the dancer. The dancer portrayed here was filmed performing a simple ballet move known as a Pas De Chat. I then layered still frames of the video over each other to provide a sense of motion within one non-moving picture plane. As the dancer travels through space, she changes color, an aesthetic representation of both her movement and the emotional charge of dance. By paying close attention to anatomy and spacial dynamics, my intention is to create a piece that deals with motion, aesthetics, entertainment, and the human figure as an art form.



Material Paintings
Gouache on paper, archival pigment print
mounted on Dibond
58 x 100 inches
➡ *Material Paintings* (detail)

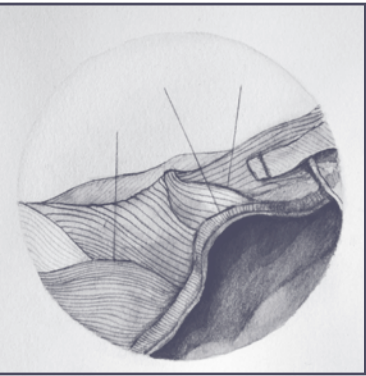
eventually returning to the software to replace the original photographic texture maps and coalesce over these 3D objects. The freshly textured form becomes a print of this painted yet digitally rendered still life. The print accompanies these painted works — its own materials for generation — as part of the installation.

While the render takes form as a print and is visible from only one perspective, as a digital file it exists in three dimensions. These texture maps contain photographic information for all possible perspectives of the 3D scene. By appropriating them, every potential viewpoint has been painted. Working both inside and outside of the software, the auratic labor of painting becomes an act of observance and intervention.



Varied Systems
Holographic Mylar, Sculpey clay, contact paper,
acrylic paint, and mixed media on wood panel
32 x 18 x 18 inches

Varied Systems
Holographic Mylar, Sculpey clay, contact paper,
acrylic paint, and mixed media on wood panel
24 x 32 x 13 inches
➡ *Varied Systems* (detail)



She oozes sweet, salty nectar, leaving behind sticky, translucent snail trails, the evidence of her existence
Watercolor, birth control pills, and graphite on paper
16 drawings, 7 x 5 inches each
Hard cover book
digital print at 8 x 10 inches
➡ *She oozes sweet, salty nectar...* (detail)

RACHEL WOLFSON

I was drawn to characterizing the personal and physical nature of my obsolescent device — a MacBook acquired in 2008 — by generating hyper-observational 3D models of it. Often the software used to create these models overcorrects or misunderstands its source material. These models have a blank, dimensional form that is overlaid with parsed selections of photographic information known as *texture maps*.

I pulled these texture maps out of the software, reinterpreting them with a focus on the hand and process of painting as a means to counteract digital benign neglect. Although the computer can be unknowingly careless, painting is a traditional practice imbued with a sense of authenticity and autonomy. In philosophy this quality is described as the aura. The paintings are made in gouache on stretched paper and have a square format that references the customary dimensions of texture maps.

Each painting acts as an intervention outside of the computer — eventually returning to the software to replace the original photographic texture maps and coalesce over these 3D objects. The freshly textured form becomes a print of this painted yet digitally rendered still life. The print accompanies these painted works — its own materials for generation — as part of the installation.

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EM YOUNG

I offer up these works of aesthetics and perception in the form of strange shiny structures that reside somewhere between painting and sculpture. Arcing clay forms navigate a holographic, shiny world as they interact with different materials along the way. I see these materials functioning like marks made with paint. The gesture of a brushstroke is mimicked by a shadow. This shadow moves across different planes and onto the wall or the pedestal, thereby creating a new material. The spaces outside of the piece then become a part of it as a three-dimensional clay form breaks the edge and reaches onto the wall. Movement of the viewer highlights the fluidity of the holographic material and emphasizes its difference from the fixed image of that same material. In my work I consider the potential for these different materials when taken out of context. Sculpey clay is reminiscent of childhood play; contact paper is usually found in a drawer and overlooked. By combining these unconventional materials I erase and redefine preconceived contexts and present them in a purely aesthetic manner.

IRENE ZOLLER HUETE

"The vagina is forgiving. The vagina is a refuge away from everything that dissolves the soul. The vagina is a warm cave, a sanctuary away from the storm, a storm within itself."

This series offers a different visual and textual representation of the vagina, as well as initiates a conversation about what the vagina means to individuals. I asked people to describe the inner vagina for me, and then created drawings based on their personal descriptions. Each description contains a very intimate and valuable testimony and through the drawings I try to visually reflect the beauty of each person's ideas.

Reflecting Pool
Reflecting Pool

A NOTE FROM THE DIRECTOR

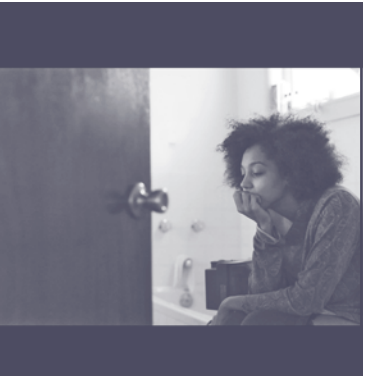
At the end of each academic year, the Hoffman Gallery of Contemporary Art hosts the Senior Art Exhibition, the culmination of artwork made by the graduating seniors in the Art Department at the end of their undergraduate journey at Lewis & Clark College. This is a celebratory exhibition that showcases 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.

The 2014 Senior Art Exhibition is, again, a very large group show. We have 25 graduating studio art majors this year, and the gallery is overflowing with evidence of their creativity. Their work represents the disciplines of ceramics, drawing, painting, photography, and sculpture. This year's exhibition is reflective of what is happening in the greater world of contemporary art, as students increasingly engage in video, animation, sound composition, installation, social practices, and collaborative projects. For every student, the senior art project represents a harnessing of the creative process; this year's class embodies technical skill, conceptual sophistication, and plenty of raw talent.

Each year, the students themselves develop the artwork for their exhibition announcement and this brochure. The central motif is the image of the Reflecting Pool, the campus landmark that visually unites the Frank Manor House with a magnificent view of Mt. Hood in the distance. This is a clever metaphor, for the Senior Art Exhibition is nothing if not a experience of reflection: an opportunity for both public review and private introspection. This visual conveyance describes the duality present in the life of an emerging artist.

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, Joel Wellington Fisher, Garrick Imatani, Michael Lazarus, Jess Perlitz, and Ted Vogel for mentoring these artists. Staff members in the Art Department, including Gabe Parque, Alison Walcott, and Tammy Jo Wilson have been especially helpful in assisting with this exhibition. Lewis & Clark staff members Richard Austin, Powell Houser, and Patrick Ryall have also contributed time and expertise. Mark Johnson, Susan Griswold, and Marian Kidd assisted in the mounting of this exhibition. Most of all, I thank the students for their efforts to bring the highest caliber of work to the Hoffman Gallery. 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



(in)coherence
Noah / Serena
Video
04:06 minutes
Larissa / Phil
Video
04:07 minutes
Allison / Nick
Video
04:09 minutes
➔ Allison / Nick (detail)



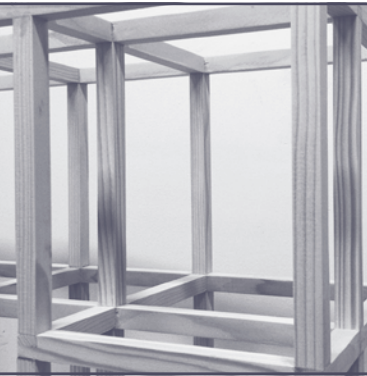
The Tail that Wags the Dog
Steel, Plexiglas, LCD monitors, surveillance cameras, crystal awards, Wi-Fi range extender, plants
51 x 48 x 48 inches
➔ *The Tail that Wags the Dog* (detail)



Us With Everything
Digital video, Lenovo LED monitor, LCD photo keychain, stereo speakers, cast polyurethane resin, plaster, inkjet print on 5.4 oz. satin, steel, 3-D printed alumide and plastic, chamomile tea, USB diffuser, custom plastic water bottle, wood, house paint, vinyl decals, drift wood, earrings, 3M winter mask, glass
60 x 66 x 36 inches
➔ *Us With Everything* (detail)

LARISSA BOARD

(in)coherence is a video series which seeks to explore the perception of identity. In *(in)coherence* six disparate individuals awake in a domestic scene, in which an internal voice-over asks the viewer to consider an alternative perception of the subject's identity as they each climb out of bed, perform daily their individual morning rituals, and leave the space they inhabit. The subjects are prompted with two questions — "When did you feel most feminine?" and "When did you feel most masculine?" — which each individual answers from the moment they are up and out the door. *(in)coherence* aims to challenge viewer preconceptions of gender identity through each individual's idiosyncratic gestures and ambiguous narration.



Silver is not a good adjective to describe what he felt
24 x 36 x 18 inches
Tears in rain
48 x 24 x 18 inches
They burned time for fuel
36 x 54 x 12 inches
What does a mirror look at?
16 x 24 x 24 inches
All works mixed media, including hemlock, mylar, sand, Hydrostone, Plexiglas, acrylic and oil on panel, wool and silk fibers
➔ *They burned time for fuel* (detail)

FLYNN CASEY

Information isn't destroyed as the contemporary consumer digests it. As new products are designed according to consumer statistics, data is used to guarantee sales before products are made. The convenience of the digital marketplace becomes bittersweet as our browsing actions produce data that is ultimately used for profit. As exhibitions are digitalized and made accessible on a global scale, the contemporary art viewer faces a similar predicament. Asked to consume at such a constant rate, the viewing process becomes laborious. The desk is now a site of consumption and production, and they are one in the same. Viewers are the immaterial laborers of the contemporary exhibition, but who is profiting?

TONY CHRENKA

She sets the container on the windowsill and submerges the dried bagged tea through the surface of the water. It reads the weather, and the plumes of flavor dance depending on the reality of such spaces. The glass. The production of sun tea is passive. It is unlike its active relatives. Sun tea is not a product of boiling water, or filtering leaves through a press. Sun tea is a byproduct of its environment. It is an interface. It is vulnerable to its environment, and it changes according to conditions external to itself. Its structure makes these conditions evident. Sun tea requires faith. Skepticism lengthens the steeping process, and limits the calming effects of sun tea. I like to use this sun tea scenario as an example for consumption. The sun tea is a starting point, and kind of like a perfectly blank person. The person has no attributes, but they are very susceptible to growth. The person will suck up all information in their immediate vicinity. This breaks down into the same things that we surround ourselves with, art, furniture, web content, nutrients, and devices. By choosing the elements we should create a network and a grid for understanding the world. Often times we do ingest the information properly, but sometimes there is a blip or a misunderstanding. The blip causes confusion and influences a response that does not work within the system. I am interested in the blips in the system, and what the blips turn into.



Three untitled photographs
Each photograph is an archival inkjet print.
Each photograph is 24 x 30 inches.
➔ Untitled (detail)

MATT COGDILL

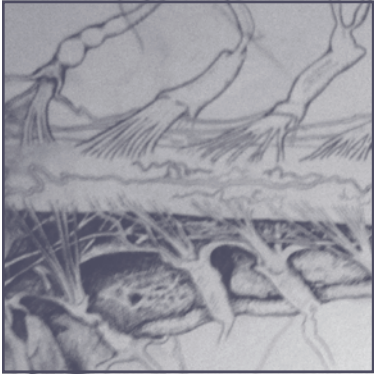
There is a beautiful apartment building across the street from my home. Every night before bed, I sit on my balcony and smoke a cigarette. The ground floor, western apartment of the building is always lit up. For the past nine months at midnight, I have watched the woman who lives there. She never has company over and is incessantly cleaning.

My current work is about the people that inhabit buildings and the memories they imbue those spaces with. My wooden models are reminiscent of dollhouses: skeleton homes. There are views throughout the buildings that I create and the inside is displayed for an audience. By filling the spaces with small paintings, gestures, and objects I think of the finished work as being very theatrical. My work provides a stage for the viewer. I have a specific impression of every scene, but I am not telling the story itself. Rather, I provide the context, both what is shown and what is obscured.

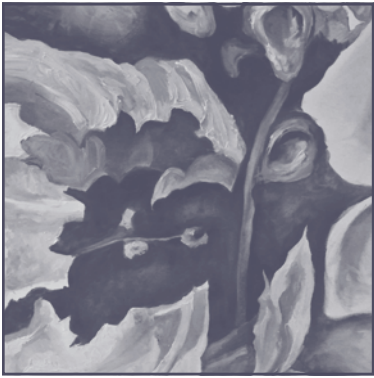
The woman across the street is cleaning every night for a reason. I will never know what the truth reason is, but I write a new one every night.

MATTHEW COLODNY

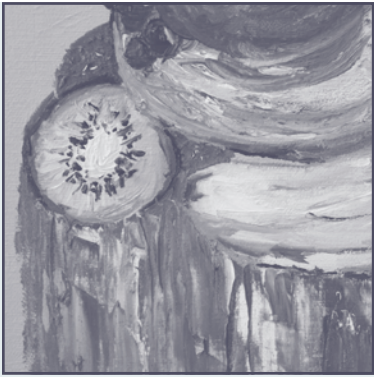
This series of photographs aims to explore the breakdown of the comfort provided by domesticity, and to recreate the shock one experiences upon exposure to the reality of such spaces. The photographs are shot in a straightforward and formally composed style, making use of artificial lighting and color relationships to simulate a sterility that belies the true nature of the images. Ultimately, each photo presents an invitation to the viewer to accept the gaze of the camera as their own so that the true uncanny and potentially terrifying nature of one's relationship with their space might be expressed to its fullest.



In the foyer of Fields Center for the Visual Arts, April 4 – 25
Untitled
Carbon dust and ink on paper
60 x 36 inches
➔ Untitled (detail)



The Emotive Motion of a Still
Peeling the Lemon and Other Colors
The Floral Arrangement
The Parrot and The Pomegranate
White Lilies, White Skull
Oil and gel medium on canvas
Each painting is 48 x 36 inches.
➔ *The Floral Arrangement* (detail)



At the Lodge
56 x 44 inches
I Would Sometimes Drive that Way
60 x 48 inches
We Fed Them Apples
56 x 44 inches
When You're Having Fun
60 x 48 inches
All paintings are oil on canvas.
➔ *At the Lodge* (detail)

SOPHIA DAGNELLO

I have always needed to create art; even when surrounded by scientific laboratory equipment as a dual biology major, I dream of drawing. I often close my eyes to capture the beauty of what I am doing. Specifically, I am attracted to drawing and interpreting human anatomy. I encounter imperfect human figures and staid scientific concepts; yet, to me, they are beautiful in their irregular contours of life and geometric theoretical properties.

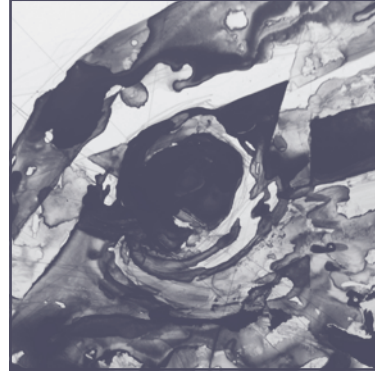
Figurative sketches from live models, actual cadaver dissections or photographic references are digitized and enhanced using the computer as a drawing tool. I am intrigued by the way that science can be manipulated and that this manipulation of my drawings has similarities to scientific laboratory procedures. My artistic technique is continuously enhanced by my scientific ability.

KELSEY H. DAVIS

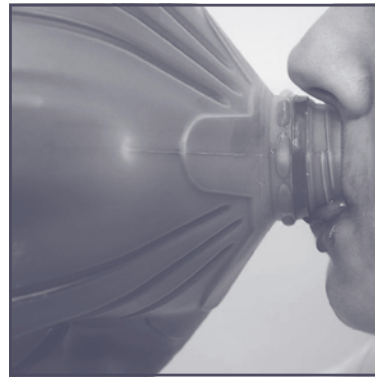
I have always been very drawn to still life compositions and the relationship between pictorial techniques and more abstract treatment of paint. More specifically, I am interested in the perceived differences between the two. Stagnant objects are transformed by the movement of paint across canvas; independent, arbitrary things are brought together to create an aesthetic story within the frame. My work attempts to question the lines between the abstract and the representative and how one can use expressive qualities to understand and manipulate that divide. In *The Emotive Motions of a Still* I have used traditional still life tropes, objects found in still life paintings through generations of work, in order to explore the abstraction of paint by putting the images into a non-traditional context. I have cropped the idea of the still composition and enlarged it, creating a new world in which one may explore the object and reimagine the ways in which it is typically rendered.

HILARY DEVANEY

Reflecting on the words that call certain images to my mind, I noticed that most of my associations are not literal translations of the word or phrase to a symbolic image; rather, they are impressions of memories I have of my first time experiencing those words. Realizing that the image that comes to mind at the mention of a certain phrase is derived from my personal experience with that phrase, I asked myself why it is I still carry these images with me, instead of replacing them with new images that more accurately reflect my current experience with that phrase. I set out to answer what it means for seemingly incongruous images to be interchangeable with specific words by creating four diptychs, each containing a pictorial image alongside its textual counterpart. In juxtaposing paintings of images and text (which are static in the confinement of their medium) side by side, I don't simulate the immediacy of the words and images colliding as it happens in my memory, but rather I freeze them in place before the collision and force them to interact on a wall for an unnaturally long period of time, drawing out the strange senselessness in these word/image associations.



Eagle
Kestrel
Both drawings are graphite and ink on Yupo
Both drawings are 96 x 60 inches
➔ *Kestrel* (detail)



If We Drop the Illusion Will It Set Us Free?
8 photographs:
5 photographs 11 x 14 inches
2 photographs 16 x 20 inches
1 photograph 20 x 13 inches
➔ *If We Drop the Illusion Will It Set Us Free?* (detail)



Briar
Gouache, ink, pencil, and watercolor pencil on paper
Three drawings, each 26 x 20 inches
Briar
Digitally-printed comic book
12 x 9 inches
briarcomic.squarespace.com
➔ *Briar*, page 21 (detail)

JONAS FAHNESTOCK

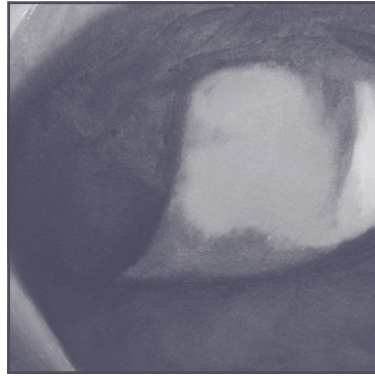
How do I see? Subjectively, to make sense of the world around me. Objectively, to fragment and simplify what I see. A face becomes a series of shapes given value by light. In much the same way, the wing of a bird is manifested as a series of triangles caught in flight. Thus, the pencil represents a tool for deconstructing/decomposing vision. Through the act of drawing, complex form is easily broken down into a series of intricate and comprehensive angles and measurements. This impartial quantification unites the hand, the medium, and the eye to create visual identity. Ink then fixes the fleeting lines into a solid and permanent body.

ROO FEENEY

If We Drop the Illusion Will It Set Us Free? reveals the way we are driven toward instant gratification and finite pleasures at the expense of accessing the infinite abundance of the natural world. Seeking to open a conversation on addiction, vice, or whatever may hold people back from recognizing their full potential, my work aims to investigate dependency on sensationalism, technology, media, perfection, food, and beauty. Many of the photographs from *If We Drop the Illusion Will It Set Us Free?* are cheeky and busy. While others are sterile and slightly grotesque. Yet all of them deal with consumption obscuring our internal growth. A feeling of hedonistic emptiness is pervasive, and asks the viewer to look for meaning in representations of materialism.

ELAINE B. FEHRS

Often comics are treated as illustrations of texts, take the art away and what you have is a less visual appealing document. A good comic's art and text, however, are interdependent. Take either away and the comic cannot achieve the same narrative. *Briar* is presented here with text in a traditional comic book format and without text as a drawing.



Selfscape
Oil, pen and ink, and watercolor on paper
One painting 30 x 9.5 inches, two paintings 30 x 22 inches
➔ *Selfscape* (detail)



Conservation of the Mnemonic
Mnemonic I
22 x 26 inches
Mnemonic II
40 x 22 inches
Mnemonic III
22 x 40 inches
All three photographs are archival pigment prints from 4 x 5 inch Ilford film.
➔ *Mnemonic III* (detail)



The Sea Will Swell a Bit
Video, sound, Hydrostone, cast iron bathtub, and stones from Falcon Cove, Oregon
Three-channel video and sound installation, 6:00 minute loop
➔ *The Sea Will Swell a Bit* (detail)

STEPHANIE KUDISCH

I created self portraits that address my self-indulgent, escapist tendencies from events in my life. The color palette is symbolic of places and people that have been constantly on my mind. I've always taken great comfort in nature, and the abstractions in which my portraits are immersed reflect some of the most important structures to me — mountains and waves. These structures are connected to vital memories that I have of my family and my childhood. I created them completely from my mind, so they are as similar as possible to the imaginary landscapes into which I choose to escape. I took inspiration from artists that have succeeded with similar ambitions, and with their help I was able to paint subtle yet lush self portraits which reveal a small amount of detail while simultaneously obscuring the figure's self through use of color and my mark. My abstractions are intricate, systematic though emotionally raw, and provide a window to the array of worlds in my mind.

CHLOE MCAUSLAND

"A great photograph is one that fully expresses what one feels, in the deepest sense, about what is being photographed."
— Ansel Adams

Photography and conservation go hand in hand in my eyes. Not only conservation of the physical place a landscape photographer chooses to capture, but the memory and experience of being there. After a brain injury I was left with a fading long-term memory, meaning photography personally goes much deeper than simply capturing aesthetic places. Instead my work acts as a memory aid, helping me retain cherished experiences in the places I feel most at home. Akin to my most idolized photographer, quoted above, I feel at home fully immersed in nature. My work aims to offer the viewer an experience of viewing nature through the lens of my life, a duality of conservation, both physical and mnemonic.

MATTHEW CLARK MULLIGAN

Someone, somewhere, once requested that I cast their body to the sea. Somewhere, sometime, I will. The sea will swell a bit. In the wake of a recent death, I found myself consumed by an unexpected sense of helplessness. I found myself caught amidst my own desire to honor a promise once made — to commit a friend's body to the sea — and the logistical reality of doing so. I experienced, for the first time in my life, a sense of pure and absolute futility. I was trapped between an inability to move forward, and my own unwillingness to compromise with what I felt was a sense of purpose. I clung onto this idea as a way of coping. It helped me to keep the grief at bay.

This work began as a way to cope, but it has continued to grow and realize itself as I have moved forward with events in my own life. This installation, *The Sea Will Swell a Bit*, is no longer just an artifact of futility, but also an embodiment of catharsis. What began with a death now seems to have taken on a life of its own.