

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 the students. It is an exhibition that the Lewis & Clark community looks forward to and enthusiastically supports.

We have nineteen graduating visual arts majors this year, representing the disciplines of drawing, painting, sculpture, photography, and ceramics. Reflective of the larger world of art and artists, our students cross disciplines, experiment with non-traditional materials, explore new media and provocative themes. They turn the Hoffman Gallery into an exciting laboratory of ideas. Bravo! This is perhaps the highest and best use of this beautiful academic gallery.

Over Easy is the last Senior Art Exhibition that I will have the privilege of curating at the Hoffman Gallery. It is my twentieth senior show. For the past two decades of my curatorial career, each spring has given me the opportunity to work closely with students, experiences that have been deeply meaningful to me. I remain in contact with many alumni and it has been enormously gratifying to watch as artists that I first met as seniors have become significant, mature contributors to the arts. It reminds me that the arts community is held together by an ever-widening web of practicing artists, curators, granting agencies, critics, teachers, writers, and viewers. I am reminded that relationships between people is the alchemical gold of daily labors. My advice to emerging artists is to pay attention to relationships, as even though art-making can be a solitary activity, it will be the support of one's community that will sustain one through the peaks and valleys of a career.

I think it is fitting that my final exhibition in the Hoffman Gallery is the Senior Art Exhibition. Our students are exiting the cocoon of higher education at a moment of crisis in the arts. In Portland alone, over the past three years, eight mid-level institutions of contemporary art have closed or lost curatorial directorship, the Hoffman Gallery among them. While the future of the Hoffman Gallery is uneasy, it is clear that the past two decades of exhibitions have been important for the Portland arts community. As one era comes to a close, the future of our collective arts ecology will increasingly become the purview of young artists such as these students. *Ars longa, vita brevis* (art is long, life is short) is an aphorism that gives me confidence that, phoenix-like, a new, now-unknowable paradigm for art consumption will evolve.

The Senior Art Exhibition would not be possible without the time and commitment of the Art Department faculty and staff. I especially want to thank Carl Diehl, Dru Donovan, Joel W. Fisher, Michael Namkung, Jess Perlitz, Cara Tomlinson, and Ted Vogel for mentoring these students. Staff members in the Art Department, including Gabe Parque, Alison Walcott, and Tammy Jo Wilson, have been very helpful in the realization of this exhibition. Mark Johnson and Ben Jackson assisted in the installation of the exhibition. Most of all, I thank the students for their efforts to bring a high caliber of work to the Hoffman Gallery. I extend my heartiest congratulations to the students and the Art Department, and wish each student continuing success in the coming years.

Linda Tesner
Director, Ronna and Eric Hoffman Gallery of Contemporary Art



Lewis & Clark College
APRIL 5 - MAY 11, 2019

SENIOR ART EXHIBITION

Cyan Cowap

I've always had a fascination with destroying my own artworks. The process actually feels rather necessary because I don't believe art needs, or rather *should*, last forever. We have become so obsessed with the need to preserve our works — to make art immortal. Through creating an experience for the viewer, I prioritize the value of the temporary, of *the moment*.

My sculpture has become personified into a living structural body, I believe my art too, in this sense, holds a life of its own. The foundation of the structure is composed of eight 4' long wooden blocks, with additional wire appendages wrapped in twine in order to form a pyramid. The objects in the center of the pyramid have been accrued through audience donation, as I ask the public to contribute their own personal keepsakes, mementos or objects to which they have formed an emotional attachment. My work relies on audience participation and is no longer my own, but opened up to the public.

During the exhibition, I will be transforming the sculpture to function as a funeral pyre by lighting it on fire in the Alumni Circle on the Lewis and Clark College undergraduate campus. After the burning, all that will exist of the piece are its remnants — its bones. The meaning in this work revolves around the idea of ephemerality, and fleeting moments, which we often overlook. The work becomes performative as I offer a space for the viewer to reflect on the importance they place on material objects as well as their own sentimentality towards the past.

Eulogy

Basswood, twine, steel wire, match sticks,
donated miscellaneous objects
38 x 40 x 40 inches

► PHOTO: Eulogy (detail)



Isabel Anderson

My pieces use a medium not often seen outside of elementary schools: marker. These drawings depict saints who have anachronistic patronages, re-imagined to better represent their area of influence. For some time now I have been interested in the aesthetics and iconography around churches. In my preliminary research, I discovered that many incongruous saints already exist. I made it my mission to illustrate them. The saints here are all officially declared saints of modern conveniences, such as the internet and television (Isidore and Chiara, respectively). In some cases, I incorporate aspects of churches into these figures. My intent is to create humor through absurdity, which in my opinion does not occur often enough in gallery spaces.

I take inspiration from Albrecht Dürer and other Renaissance painters, as well as the illustrations of Medieval Books of Hours. However, my color choices tend towards the intense saturation of more modern times. This split in time periods between composition and color can appear a bit jarring, but aren't patron saints of technology a jarring concept?

St. Chiara of Assisi
24 x 18 inches

St. Dymphna
20 x 20 inches

St. Isidore of Seville
36 x 24 inches

St. Joseph of Cupertino
24 x 18 inches

St. Perpetua & Felicitas
24 x 36 inches

St. Veronica
36 x 24 inches

All drawings are ink, gold leaf on paper,
wood backing.

► PHOTO: St. Isidore of Seville (detail)



Hanna Lee Ball

Imagine this — you're 16 years old and you lose your ability to feel emotion. You're numb — neither happy nor sad — in the most foundational years of your life. Now imagine, quite suddenly — after years of numbness — the ability to feel comes back, more pronounced and concentrated than ever before. The ability to feel sadness is invigorating. Pain is pleasure. Discomfort is suddenly comfortable. The grotesque is astonishingly beautiful. There's warmth in the ability to feel the cold. The desire for the experience of life's sensations is magnified.

The Ability to Feel

35mm photographs
30 x 40 inches and 17 x 22 inches

► PHOTO: The Ability to Feel (detail)



Lily Hammer

"I am letting this room and everything in it stand for my ideas about love and its difficulties. And one day, when I need to tell myself something intelligent about love, I'll close my eyes and recall this room and everything in it" — Li-Young Li

solace/multiplicity is an attempt to understand my own conceptions of loving. It is light. It is a manifesto. It is fragile, it is strong, it is healing. It is for us. My hope is that in creating this dim, warm, and glowing space, viewers may move through their own reflections while informed by the environment and content of the lights. The poetry, images and excerpts on the pieces are fragments of a wider whole through which we may find something more like truth—something that reflects the varied and decidedly unique experience of queer love.

I write, draw, and create in order to work through my emotions and experiences, often searching for an answer. Through this work, I have realized that there cannot be just one answer, and that this must be a tool to understanding, rather than a barrier. Following the excerpt above, Young writes: "Now I've forgotten my idea... useless, / useless..." Through the process of searching, we oft forget what we set out to find. Intentionally fragmented, the work is an experiment in finding comfort in complexity — solace in multiplicity.

solace/multiplicity

Vitrified porcelain, light
30 fixtures / Various dimensions

► PHOTO: solace/multiplicity (detail)



Zoe Harrington

You're welcome
Sketchbook, pens on paper, monitor, chairs,
video and audio recordings
Video 10 minute loop

► **PHOTO:** Artist sketching in public



I want to let go of the idea that I can control what others think about me. I often find myself speculating about what other people's expectations and judgments will be when I work, attaching my self-worth to other's positive reactions. This often leaves me feeling too afraid of negative judgment to feel comfortable enough to share my work. By drawing in public spaces, I seek to confront this construction of my identity and worth that is based on other people's perceptions. Potentially having people look over my shoulder or comment on my work forces me to overcome my doubt, by denying me the option to hide. In order to stop myself from doing the compulsive work of guessing, I will give my work away and record other's responses to my work as a way to replace my anticipation. If my sketches are rejected they are shown on a reject pile in the gallery. Alongside the sketchbook and rejected sketches, I am showing a video of my process including recordings of responses to my sketches. Through this way of working, I hope to explore a sense of self that exists under my worry and doubt about what I can safely share.

A Fist, A Foot, An Inch
Fabric, metal, concrete
56 x 16 x 16 inches

Blackboard
Wood, metal, fabric, plastic
52 x 28 x 28 inches

Flowers of the Motherland
Metal, fabric, concrete
86 x 44 x 8 inches

Red Scarves
Concrete, metal, fabric, foam, video
45 x 76 x 72 inches
Video: 1.56 minutes

Ten Months
Fabric, sand, concrete
50 x 19 x 7 inches

► **PHOTO:** Red Scarves (detail)



Hongyi Jiang

I make power objects and images to overthrow a social hierarchy. I do this by visualizing fragments of past encounters I've had — experiences that made me aware of those who are in power and control. My art deals with memories I have of my childhood and adolescence when I was a student within Chinese educational institutions at the turn of the century. Often, my work is also a broader discussion about my generation's cultural upbringing — the obedience to institutionalized collectivism and the concession of individuality. Through my practice I aim to materialize these discussions, focusing on the constraints placed on the body untangling complicated power relationships that exist.

Arielle Himmel

This series of ceramic vessels focuses on the relationship between inspiration and objecthood. I like to tease the boundary between awkward and sophisticated through challenging the ordinary. I encourage playfulness and curiosity with the object. Pressing into the clay and building up the walls with my fingers is a soothing process that helps me feel connected to the clay. I am inspired by nature — fruits and flowers in particular. I take inspiration from the beauties around me and make something for them to be displayed with, just like a full circle. Like nature, you cannot fully control how something is going to turn out so having the opportunity for chance to take place is an important part of my process. Not knowing how something will come out of the kiln or how glaze is going to settle is quite thrilling. I embrace the flaws and it turns into a significant part of my pieces. Almost as if I'm having my own conversation with the clay where the clay tells me what it wants to do.

<i>Vessel 1</i>	<i>Vessel 4</i>
15 x 12 x 13 inches	10 x 18 x 19 inches
<i>Vessel 2</i>	<i>Vessel 5</i>
13 x 7 x 8 inches	6 x 14 x 14 inches
<i>Vessel 3</i>	<i>Vessel 6</i>
17 x 12 x 11 inches	6 x 14 x 14 inches
	<i>Vessel 7</i>
	14 x 10 x 11 inches

All vessels are clay and glaze.

► **PHOTO:** Right — Vessel 7 (detail)
Left — Vessel 5 (detail)



Untitled
Ceramic
Five torsos, all approximately 22 x 15 x 15 inches

► **PHOTO:** Untitled (detail)

Sophie Kendall

Touching and working with clay is an all-encompassing experience. When I'm working with clay, I often lose track of time, entering into a space where I am entirely present in the process of creating. Letting go of control and embracing the challenges inherent to a somewhat unpredictable medium is a means of catharsis: I trust the process completely. There is something about getting my hands in the material of clay that connects me with a deep, intuitive force of rootedness in nature. It reminds me of playing outside in the dirt as a child, feeling free and connected to the earth in a way that I often find inaccessible as an adult in a fast-paced society. Reconnecting with the earth through clay frees me from quotidian concerns and, specifically through the process of smoothing the clay surface on large-scale bodies, reminds me of what is truly important in my life: care and connection. Excluding the most typical organs of expression in heads and arms challenges my ability to convey connection and community. Leaning toward human forms, specifically torsos, heightens my sense of intimacy with the work while connecting me with my own body.

Fountain One
Ceramic, wood, small water pump
48 x 14 x 4 inches

► **PHOTO:** *Fountain One* (detail)



Cole Ledger

Ceramics, wood and water all work in concert. I am chaotic in creation, calm only in observation. I combine wild unruly elements into each piece in often subtle ways. The rise of the use of technology balances the elements of traditional craft. An ethereal feeling of connection to the past blends old and new elements together. In this spirit, I strive to explore new things each time I make.

In *Fountain One*, the use of ceramics as a vessel to hold water reveals the very roots of its historical foundation and purpose. The use of the wood frames and supports the structure as water challenges its integrity. With each iteration the work changes meaning, growing with me as my own ideas grow and expand.

Experiments in Movement
Wood

Each object approximately 4 x 3.5 x 11 inches

► **PHOTO:** *Experiments in Movement* (detail)



Michal Ancis Mandil

Each of my wooden sculptures is based upon a simple relationship: a ball moving on a track. I consider this relationship to be the most distilled representation of movement. I want the work to engage with three different types of movement: The viewer's motion in company with the object, the ball's motion on the track, and the movement from one object to the next. The objects do not evolve from one to the next in any particular order. A U-like structure may lay down one of its walls to create an elongated path as readily as it contracts into a closed form. The adaptation is circular, as the forms are organic, as the action is without an end or a beginning. It mirrors some of the complexities of time, while maintaining a toy-like playfulness. I want the work to have joy as well as sadness. I want it to be a discovery as much as it is an unknown.

Sofia Linden

I spent most of this year struggling to figure out why I feel the necessity to recreate memories from my childhood. These are not memories of what physically took place, but of what was happening in my imaginary universe, *Earth Alien*, during specific events. Many of these memories were dark. Others of the memories were safe places.

I was driving home one night and I remembered one of my babysitters telling me that I would grow out of *Earth Alien* over time. I remember being so sad and thinking to myself that I never wanted to grow out of *Earth Alien* and then determining I would not.

I create art to let that little girl know that I did not grow out of *Earth Alien* and I did not forget. With my art and everything else I do, I am saying thank you to the little girl who inspired all of my art and ambitions today. You were wonderful and your imagination inspires. Thank you to all the little girls whose imaginations fill up entire universes.

Earth Alien

Wood, felt, glass, solder, paper, polymer clay, paint, epoxy resin, chicken wire, plaster, caster wheels, rope
Eight objects, 2 x 8 x 4 feet

► **PHOTO:** *Earth Alien* (detail)



Maddi Masterson

My paintings and drawings explore human-animal transformations and the hybrid forms they create, paying specific attention to the forms of women and birds. I am fascinated by the relationship between the feminine and the mystical, as I see inherent strength and magic in women. I see these qualities in birds as well, with their connection to fantasy and mythology. Depicting the powerful forms of women, birds, and the in-between helps me answer my own questions of what it means to be distinctly human versus animal, and where the line may be blurred. Humans all go through changes, periods of metamorphosis, and I choose to infuse a little more magic into that process.

The bird-woman character has emerged as a kind of personal muse, one who allows me to traverse different mediums. Painting is a newer medium for me, something challenging and mysterious. Drawing, on the other hand, is more ingrained in me, and it flows very loosely. Exploring ways to merge these mediums is something exciting that allows me to navigate the points where I get stuck. My passion for comics also opens the door to other art forms such as flipbooks and animation, which provide a way for me to explore the inherent movement in transformation directly. I'm curious how the differences between the mediums may change the perception of the subject, if it changes at all. What happens when a painting and a comic strip walk into a bar? It's a pretty bad start to a joke, but it's a good way to start a painting.

Metamorphosis

Metamorphosis

Oil on canvas

78 x 45 inches

Metamorphosis (scroll)

Acrylic paint and ink on paper

9 x 60 inches

Metamorphosis (three flipbooks)

Ink on paper

3 x 5 x .5 inches

Metamorphosis

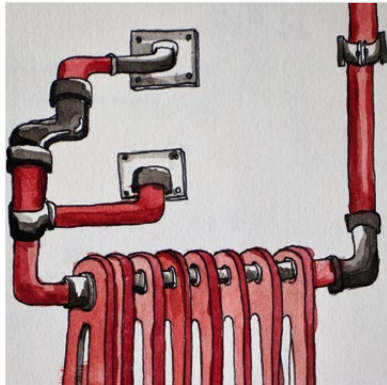
Video animation

20 second loop

► **PHOTO:** *Metamorphosis* (scroll; detail)

Ode to the Unseen
Ceramic
Installation: 11 x 6 x 1 foot

► **PHOTO:** *Ode to the Unseen*
(detail, sketch)



Emily McClellan

I want to celebrate overlooked details in the home. My admiration for these details stems from a love of architecture and history. The home serves as the most accessible form of architecture and a capsule of history. I find myself returning to these domestic objects — heaters, sinks, bathtubs, cooking equipment...

Radiators are the culmination of beauty in form and function. I am compelled to build and pay tribute to the objects that I wish were noticed more. It amuses me that over the course of history, people have attempted to cover up radiators by painting them to blend in with the walls, or by putting covers over them... And yet their form is unmatched and simply gorgeous! I want to bring them, and other industrial architectural details, to light. If these are the stunning elements of function which we *can* see, just imagine all that lurks behind the walls which we cannot see!

Vibrant Reflections
Clay bricks, magnetic (VHS) tape, LED lights, video camera, projector
11 x 20 x 9 feet

► **PHOTO:** *Vibrant Reflections* (detail)



Henry Schulte

My art is an interrogation of the limits of the 'self'. This work is the materialization of a vital compulsion to live at the edge of every mirror. This room is here to give people the space to have a literally reflective — and uncomfortably anti-therapeutic — experience. While we think of the goal of therapy being to heal and make well, I want us all to inhabit the aesthetically fascinating ego-destructive moment of reflection itself — the place where awareness and memory produce an uncomfortable barrier between self and other.



Beats Before Breaking
Stoneware, terra cotta,

100 ceramic hearts, various dimensions

Call Me Home
(from the monograph *Call Me Home*)

26 pigment prints

Each print 11 x 17 inches

(Un)comfortably Yours

Stoneware, rug, decorative pillows

3 x 5 x 2 feet

► **PHOTO:** Top — *Call Me Home* (detail)
Bottom — *Beats Before Breaking* (detail)

Rae Pich

It is everyone's goal to create and maintain quality relationships that bring us happiness and pleasure. Whether romantic, platonic, or family-oriented, our heart grows (and breaks) over the ease and complications that arise from daily interactions. I engage with the presence and absence of loved ones; love and heartbreak; fragility and vulnerability of our emotions; and importance and delicacy of lasting relationships. By preserving and documenting the most private moments of life, the complexity and fragility of emotions unravel through the banal and domestic vernacular. Through fascination with the domestic space, much of my work flows from and around the alleged tenderness and comfortability within the home environment. My practice merges with private, domestic life to capture the importance of the way we move through our space with our people. Placing myself in my work, physically in my photography and through my hand in clay, I come forward to preserve and present not only moments with my loved ones, but myself, and an evaluation of my emotions in the immediate moment. By working in two tactile mediums — film and clay — the lines between creation and daily-life blend.

This body of work is a way of coping and preserving. It is dedicated to those I've loved and to those I've lost in the last year.



Connection to the Vessel No. 1
29 x 17 x 17 inches

Connection to the Vessel No. 2
30 x 27 x 19 inches

Connection to the Vessel No. 3
19 x 27 x 23 inches

Connection to the Vessel No. 4
16 x 27 x 16 inches

Connection to the Vessel No. 5
28 x 17 x 19 inches

All objects are ceramic, low-fired.

► **PHOTO:** *Connection to the Vessel No. 1*
(detail)

Johnathan Shearer

This series of work articulates what I find most beautiful in ceramics — the creation process. The hands are made in a coarse manner to accentuate the smoothness of the thrown forms and shows the viewer the struggle involved in making such forms. These pieces draw upon my work as a carpenter where the most beautiful element of what is made is the contrast between the tools and the furniture. The sandpaper used to smooth a table highlights the smoothness of the table, something my hands do for my thrown forms. Each of my pieces highlight different emotions involved in the throwing of ceramics, whether it is the tranquility you feel when you are connected and confident in your work, or the frustration of feeling limited by the medium itself. My goal in my art is to encourage the viewer to consider the relationship between the artist and the work as well as the challenges involved with creation.

Claire West

Flesh and Stone

Figure 1

10 x 72 x 12 inches

Figure 2

36 x 10 x 6 inches

Both sculptures are clay and mixed media.

► **PHOTO:** *Flesh and Stone*, Figure 2



"The uncanny places us in the field where we do not know how to distinguish bad and good, pleasure from displeasure" — Jacques Lacan, in his 1962-1963 seminar "L'angoisse" (Anxiety)

The grey area that lies between fantasy and reality, disgusting and beautiful is what I find compelling in art. Our very nature is often perceived as undesirable, like certain behaviors or bodily functions, while it is our perception that makes us uncomfortable. I am 'designing' my own versions of the human form as a means of exploring my relationship to the body. I connect my higher self to my physical self through an exploration of what the natural world offers. I take inspiration from sea life whose specific selective pressures have resulted in extreme adaptations. Clay is an ideal medium because it allows complete control over shape and form; it is the ultimate opportunity for creation, likening the artist to a pseudo god. Thus clay and flesh come together to form my hybridized figures. The work explores 'evolved,' in a biological sense, versions of the bodies that further push our concept of the natural. This convergence amplifies the dissociation between something that is not quite right, but natural.

Chase Wodtke

Bayfront

36 x 28 inches

Meadow

55 x 38 inches

Tanjong Pagar

36 x 28 inches

All paintings are oil on canvas.

► **PHOTO:** *Meadow* (detail)

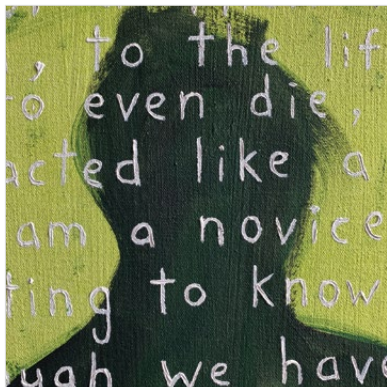


My work is experimental and attempts to reconcile different modes of painting such as figurative and abstract, employing fragmentation, color theory, and de-contextualization. I begin by painting familiar scenes from places that are significant to me, and then partially deconstruct the landscape and remove it from reality. This deconstruction occurs through breaking up specific shapes found in my reference image and on the canvas, altering them either through rotation, size, placement, or color, and then relaying the transformed information onto the canvas. The formal qualities of my work function as visual manifestations of my complicated feelings of detachment from my hometown.

As an American born and raised overseas, I have always struggled with having a strong notion of "home" and personal identity. Creating this body of work has been cathartic; it has helped me rationalize my experiences and reconcile my feelings of alienation. Additionally, it has allowed me agency and authority over my memory and reality, reminding me that my experiences are valid.

Jasper West

Each painting is like a tendril offering itself to the viewer. There is a tremendous power in language, both oral and written as well as deeper, more implicit forms of communication. I want to bridge gaps, or sometimes just make the gaps perceptible, and language is very useful for this purpose. In general, I am preoccupied by a few interlocking themes; criticality, emergence, loops, enfolding and inter/intra-penetration. On a more literal level this means these works are about love, spirituality, and transgression. My work is inflected by counterculture, queerness, and the end of the world.



I Can't Begin to Tell You...

Bloom

Dream Encounter

Introductions

(with inspiration from Karen Barad)

Shhhh

Trajectory

Virus

All paintings are oil on canvas.

Installation is 8 x 10 feet.

► **PHOTO:** *Introductions* (detail)

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.