

FRANCESCA BEILHARZ
ISABEL BETSILL
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SAM BREWER
ASHLEY ELIZABETH BROWN
SARA GALLAGHER
GEORGIA HALE
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JOANNE SALLY MERO
EMMA RAY-WONG
CHARLOTTE STRAUS
JUSTIN WILSON
DYLAN YAMAMOTO



EVERYTHING
MUST GO



Suppose you can get what you
want...



EVERYTHING MUST GO
2020 SENIOR ART EXHIBITION
LEWIS & CLARK COLLEGE

A NOTE FROM THE CURATOR

Everything Must Go showcases fourteen art projects that are the product of the hard work and commitment of the Art Department's 2020 graduating class. This collection of works is a demonstration of these students' distinct artistic practices and—in many ways—a culmination of the knowledge and personal experiences they have acquired throughout their studies at Lewis & Clark. Much like the main image of this brochure – a class portrait composed of one item from each of the art seniors' wallets – this collection serves as a snapshot of the group's individual and collective concerns.

The title, *Everything Must Go*, captures the sense of urgency inherent to the artworks. It is plainly visible that the students felt compelled to look more closely at their surroundings, the people around them, and the ways in which they interact. In their projects – made up of sculpture, ceramics, painting, video and photography – they have boldly questioned and commented on their own personal relationship to our built and natural environments, and the power dynamics at play in all aspects of our existence.

Special thanks to John and Leslie White, parents of Lauren White '17, for sponsoring *Everything Must Go*. These projects would not have been possible without the support and guidance of the Art Department faculty and staff, in particular Dylan Beck, Benjamin David, Dru Donovan, Joel W. Fisher, Bethany Hays, Brian House, Matthew Johnston, Dawn Odell, Gabriel Parque, Jess Perlitz, Cara Tomlinson, Alison Walcott, and Tammy Jo Wilson. I am also immensely grateful to Jen Timmer Trail for her assistance and expertise with the design of this brochure. Most of all I wish to thank the students for being rigorous collaborators on this project—heartiest of congratulations to you and best of luck as you embark on the next chapter of your creative lives.

Yaelle S. Amir, Curator

GALLERY INFORMATION

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

For more information call (503) 768 7687
Or visit www.lclark.edu/dept/gallery



FRANCESCA BEILHARZ

My practice is not confined to one specific medium, rather it relies on a multitude of materials and modes to engage the viewers' senses. The inherent subjectivity of one's own reality is a theme which repeatedly resurfaces in my art practice and has been nurtured by my studies of the human brain. The making of each work is a cathartic exploration of the inner workings and boundaries of the self; it is the articulation and questioning of the internal lens which dictates the processing of stimuli in the brain. Each work offers the viewer a point of access into another person's warped reality and by doing so, asks them to reflect on their own construction of reality.

inhabitants
Site-specific installation with canvas, egg shells, clementine peels; one-channel video, audio.
Variable dimensions

Image: *inhabitants* (detail), 2020



ISABEL BETSILL

I am interested in the complexities and nuances of intimacy. An action like touching can be read as either intimate or mundane, comforting or violating, depending on who is doing the touching, what your relationship with them is, what gender you were socialized as, where the touch is being performed and if people are watching it happen. This last point is of particular interest to me. My recent multimedia body of work deals with bringing the private, domestic sphere into public space, thus asking the questions, why do the same actions performed in private feel so different in public? and where do these rules about what intimate behavior is acceptable in each space come from?

Living Like This installation:
Room divider
Wood, paper, chalk pastel
You are allowed to sit here
chair, pillow, fabric
Touch phone
Telephone, audio
Rooting
Chicken wire, plaster, plants
Support
Chalk pastel on paper, frame

Image: *Living Like This: Room Divider* (detail), 2020



ORION BINDER

My art practice is an outlet to visually admire, question and understand complex interspecies relationships. I am inspired by flora and fauna that we tend to overlook in the natural world. I create participatory paintings, drawings and installations that mimic nature's form and materiality in order to generate a sense of curiosity. Within the thick fur, slick scales and fluffy feathers we can begin to empathize with other organisms and understand their daily practices. My approach in making art is to interact with my surrounding wilderness, zoom in and construct a detailed experience around that snapshot.

APEX
Installation with oil on canvas; sticks, moss, leaves, bones
Variable dimensions

Image: *APEX* (detail), 2020



Untitled, corner
53 1/2 x 33 x 52 inches

Untitled, hanging
36 x 36 inches

Untitled, wall
72 x 36 inches

Untitled, wall
48 x 36 x 12 inches

All paintings are acrylic and India ink on canvas.

Image: *Untitled, corner* (detail), 2020



ASHLEY ELIZABETH BROWN

At what point does an item become trash, what factors make it no longer hold value? I make photographs that examine the many varying states of trash and neglected objects, some residing on the street or in the landscape, some make it into a can to be processed, and others decay or collect dust in private spaces. I am interested in why we hold onto certain objects that no longer serve a purpose and at what point we throw them away and move on. These discarded materials blend into our landscape and become a part of the everyday.

Discarded, Reclaimed, Corroding
Archival pigment prints
Variable dimensions

Image: *Untitled*, Archival Pigment Print, 2020



SARA GALLAGHER

I make clay installations that collaborate with the natural environment. We live in a world shared by human and nonhuman entities, such as plants, animals, and clay. My work exists in these shared spaces, which I see as an invitation for collaboration. I pay attention to networks of information that span natural and built environments. Tracing these connections helps to locate us in this shared world. In doing so, I question what it means for something to be natural, human, or wild. Clay touches me and I touch clay back.

Surveillance Culture
Stoneware clay, oxide wash, microphone, speaker, tree stumps
Variable dimensions

Image: *Surveillance Culture* (detail), 2020



GEORGIA HALE

Using clay, I examine the consumption of the female body and its history of objectification. Fruits compose the bust, a classical form, alluding to the use of the female body as a platter for allegorical meaning in art history. I create this parallel between the visceral fleshy nature of fruit and the body to emphasize this consumption, and as a female artist, to regain a sense of control over it.

Fruit
Stoneware clay
18 x 30 inches

Image: *Fruit* (detail), 2020



SOPHIE HENRY

Through the process of industrialization in Portland, a number of geologic artifacts have found their way into the Willamette River. Some are easier to see than others. Less visible are the heavy metals and pollutants that have been dumped into the river by careless human hands. If you walk beside the Willamette River in Portland paying careful attention to the riverbank, you notice that the river rocks are supplemented with human-altered materials: concrete, asphalt, brick, and glass slag. Chunks of concrete interlaced with rebar form the upper banks. These materials perform the functions of stone in the river, although most are less molecularly stable than their analog counterparts. In my sculptures and paintings, I confront how human-altered silicates and metals occupy non-human spaces. As long-lived artifacts of human construction, how does their presence contribute to imaginations of the future? How do these materials change the life and structure of the river?

Silt
Installation with oil on panel; wood, concrete, iron found in the Willamette River; glass slag, red brick, glass
Variable dimensions

Image: *Silt*, 2019



ELLERY LLOYD

I am interested in the way that observation of natural spaces over time can lead to an embodied understanding of these spaces, and the life within them. In my painting practice, observations of natural subject matter lead to associations of human qualities with plant life. Within the paintings, nature becomes layered and reveals the life cycles and influences of environment on the wild plants that I choose to depict. The processes of fruiting, flowering and decay present in the paintings reveal both a consistency of observation over time, and connections to the transformative nature of human life. By including dried plant matter within the surface of the painting, I look at the historic role of painting as a tool for illusion and explore the act of collecting and preserving subject matter to be painted from. Using the practice of observation, I decontextualize the plants from their original spaces and offer a new context - on a more intimate scale - that allows for interactions between plant life and their attached associations.

Lupine
Oil on wood panel with lichen
24 x 18 inches

Traveling Light
Oil on wood panel
30 x 24 inches

Hawthorne
Oil on wood panel with lichen and moss
24 x 18 inches

Textile I / Textile II
Silk organza, walnut ink, elderberry ink & embroidery

Image: *Lupine* (detail), 2020



JOANNE SALLY MERO

My work predominantly grapples with personal history. As a second-generation Filipino American, I have blurred ideas of identity due to society's cultural masking and erasure. In my sculptural practice, I question my lack of connection to my culture and ancestry in tandem with my detachment from my American identity. I create work that functions as a conversation starter in an attempt to understand the ways in which we are alike and distinct from each other. In our likeness, we hold overlapping keepsake items from childhood. I am interested in the connections we form from those shared memories.

(Maybe) mine & yours & ours: a keepsake box
Plywood, air-dry clay, acrylic paint, kraft cardstock paper, thread
Approx. 60 x 20 x 12 inches

Image: *Keepsakes* (detail), 2020



EMMA RAY-WONG

My work uses the practice of photography to discuss themes of race, identity, family, history, and how these themes intersect. Self-portraiture plays an important role in the way I engage in art making, as my own identity as a mixed race Chinese-American woman plays a role in these facets. My work addresses these personal interactions. Themes that have fallen into this framework so far include caricatures of racialized and gendered stereotypes and the recreation or re-examination of my own familial history. I use photography to discuss my own relationship with these subjects and how my experiences play into the greater societal contexts of race and identity.

Learn Whiteness
Archival pigment prints
Variable sizes

Image: *Where did you get her?* (detail), 2020



CHARLOTTE STRAUS

In my work I am photographing the subjection of my body to physical experiences. I have found that, when all else is discredited and contrary, it is necessary to examine the source. Reestablishing a connection to the origin of all life has been crucial to my process. In a world where we are so often shielded from the forces of nature, there are very few reminders of our physical resilience. By testing my body's limits, I have found respite from considerable and consistent pain.

Healing
Series of six archival pigment prints
36 x 25 inches each

Image: *Blanketed in Ivy*, 2020



JUSTIN WILSON

Photography allows me to capture fleeting moments and physical forms in the ocean that appear and disappear with equal ease. I have always been drawn to waves and the sensory experience of swimming in saltwater. While the water itself is cold and chaotic, it brings about a calmness in my head. When my feet leave the land and I enter into this new environment where I am no longer the apex predator, I instantly become small, insignificant, and simply a momentary visitor in a vast landscape of water. My process, like my experience of swimming, is marked by a lack of control. By using a 35mm analog dive camera from 1984 without a light-meter, my configuration of camera settings is left to educated guessing and chance. I work in a slow and meticulous way, constantly responding to my environment, while actively scanning, watching, and searching for the next possible shot.

Buoy
Six Fine Art inkjet prints
24 x 36 inches each

Image: *Untitled*, 2019



DYLAN YAMAMOTO

I make multimedia works about the domain of the First World. I track its performances of authority and parse its contours of violence. As an American, I work from positions of both power and powerlessness. I focus on amplifying, fragmenting, and readjusting popular narratives that shape American hierarchies. My process is research-based, often relying on information from both state and non-state actors. It begins with simple questions, such as what can be done for acts that cannot be atoned? I am motivated by a hope that our civic interests do not become uncontrollable algorithms.

More than 1,947 innocent people were killed by a US airstrike in the last decade
Site-specific installation with paper, wood, book
Variable dimensions

Image: Installation detail, 2020