



EVERYTHING MUST GO
2020 Senior Art Projects, Reimagined
Lewis & Clark College

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MUST GO

2020 Senior Art Projects, Reimagined
Department of Art, Lewis & Clark College



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Edited by Yaelle S. Amir
Designed by Rien Rosenheim in collaboration with
Yaelle S. Amir and the artists.

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This book is typeset primarily in Avenir Next, and in
some instances Palatino, JR Hand, and Times New
Roman.

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Forward

Everything must go. And it is also true that everything must be put back together again. In many ways this happens over and over again for artists as they are working in the studio. However, the reason this senior thesis exhibition is being reimagined in book format is because we are in the midst of a global pandemic. The title of this project now takes on other meaning: *Everything must go.* And it is also true that everything must be put back together again... but this time let's try to do it better. Just as the work in this book clearly advocates, better doesn't mean bigger or more powerful or more resistant. Better means more sensitive and more responsive, all the while making space for reflection wonder, and hope. As you will see in the following pages, the work of these young artists is better.

As someone who knows these individuals from the classrooms, studios, and hallways of the Fields art building at Lewis & Clark College, I can tell you that the art majors of the class of 2020 are a bright and thoughtful group, about to step out into the world well equipped for the lack of certainty we currently find ourselves in. Nothing about these senior theses is as originally imagined. The senior year in the Art Department at Lewis & Clark is a wonderfully intense one. Students work incredibly hard to define and realize rigorous, critically aware, and authentic thesis projects,

the culmination of which is meant to be a big, annual, professional and celebratory exhibition. Something you should know that might not be clearly captured in the pages of this book is how wonderfully persistent this group has been. These students are graduating at a historic moment for the world. In a time when they were planning to be celebrating a thesis exhibition in the Hoffman Gallery, they couldn't, and they had to reimagine it all. I too am mourning – I want to be hugging them at their opening and giving them flowers – but they have taught me something I had hoped was true. The work can persist and the investigations of the thesis projects and the long hours spent in the studios culminate in something more intangible. The pages of this book are just part of it. Art is good at helping us reconfigure, reimagine, rearticulate. These young artists are equipped.

At the beginning of this book you will also see a note from the editor, Yaelle Amir. Yaelle is not only the editor, but also the curator, wrangler, cheerleader, critic and professor who led this class through these uncharted waters. We are all here because of those who have helped us and many people have made this endeavor possible. May every young artist get support like this so that they can learn how to steer the boat.

Jess Perlitz
*Associate Professor, Head of Sculpture,
Department of Art Co-chair at Lewis & Clark College*

Introduction

This publication came together in the long shadow cast by the COVID-19 pandemic crisis. The recommendations for social distancing forced the cancellation of the 2020 Lewis & Clark art seniors' exhibition, prompting students to seek an alternative format to present their work. The book format emerged as an appealing iteration for its inherent permanence and materiality. In a time where a sense of instability has enveloped us, and our communications have fully transitioned to the online sphere—producing a print publication felt like a refutation of this new reality.

The proposition presented to the students was deceptively simple: *how might you reimagine your thesis project in book form?* Each student interpreted this prompt differently – some sought to document their project as it would have been displayed in the gallery, others took on the challenge of reconfiguring the work with elements that might translate a physical experience into a two-dimensional one. The result is a demonstration of the 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. In their contributions 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. Much like the cover image of this publication – a class portrait composed of one item from each of the art seniors' wallets – the pages that follow serve as a snapshot of the group's individual and collective concerns at this point in time.

Everything Must Go is the title the seniors originally selected for their exhibition, well before the global pandemic was in public consciousness. While this detail can be read as an ominous prescience, I believe this publication demonstrates an intrinsic steadfastness among this group of artists that seeks to rebuild and replenish culture with creativity and integrity.

Yaelle S. Amir
Curator & editor;
Visiting professor, 2020 Senior Art Projects at Lewis & Clark College

Acknowledgments

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 Rien Rosenheim for their expertise with the design of this publication.

Most of all I wish to thank the students for being rigorous collaborators on this project under exacting conditions—heartiest of congratulations to you as you embark on the next chapter of your creative lives. May this book continuously serve as a reminder to you of your abilities and determination in the face of major challenges.

When we were not yet
in our teen years,
we snuck into our parents' bathroom.
In the back most corner,
across from the toilet,
was our mother's medicinal cabinet.
We opened the floor length
pale wood door
and saw shelves overflowing
with various salves
and bottles of strange smelling substances.
At the very bottom, in the deepest corner:
a first aid kit.
Cautiously, we unzipped
the red, rectangular fabric
and confiscated
the item which we had been searching for.

We stared
at the neatly rolled-up material
as the adrenaline in our bloodstream began
to stabilize once more.
Glancing back
- one more time -
at the lock on the door,
we removed the shirt
which had hidden the bandage from view
and stepped in front of the mirror.

Taking —
the loose end of the wrap, we placed it
in the space between the arm and the ribcage;
then stretched — the material
across to the opposite side of our body.
The end pulled free, leaping
wildly into the air before --snapping--
back against bare skin.

We tried again,
this time making sure
to hold the end in place with one hand
until it was firmly secured
under itself
as it continued around and around
--and around.

The pressure of the wrapping
pushed in on all sides
as we pinned the last length of bandage into place.
The image that stared back was not ____ ;
it only constricted the pre-imposed bindings
of a grim reality
which we were trying to evade.
The bandage, made for wrapping injured ankles,
had fared poorly in this new task
which we had had the naivete to ask of it.
The fabric gathered awkwardly, extenuating
the fatty flesh underneath:
every bulge,
pucker,
and crease.
The nausea rising up into our throat froze, hardening into a cold lump
which fell heavily
back — into the depths of our stomach
at the sound
of the knock on the door.

We stuffed it under our shirt
and replaced the kit
exactly as we had found it.
It was not far
(the walk back to our room)
yet the number of heartbeats
between each step
seemed to increase exponentially.
Once the door
clicked shut — and the lock
in the middle of the round metal knob
turned to the vertical position,
we placed the tool we had taken
onto the dresser top.

On the dark wooden surface,
cluttered with collected
artifacts,
a space had been cleared
for this

particular
item:

an ace bandage.

Francesca Beilharz
inhabitants, 2020





the peel of a tangerine,
reconstructed with pink thread and encased
in white paint.

beets + snow -- eight video stills

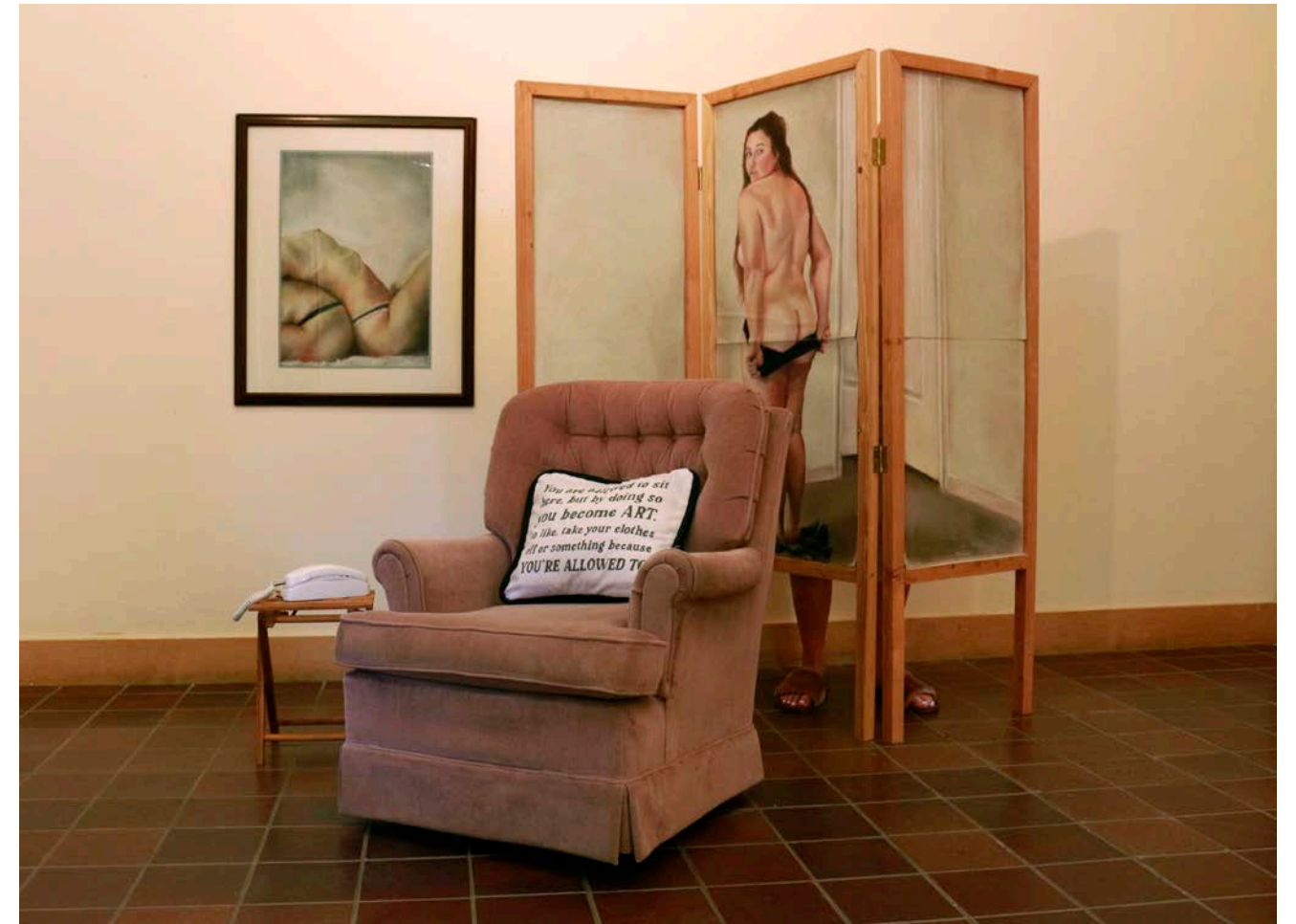
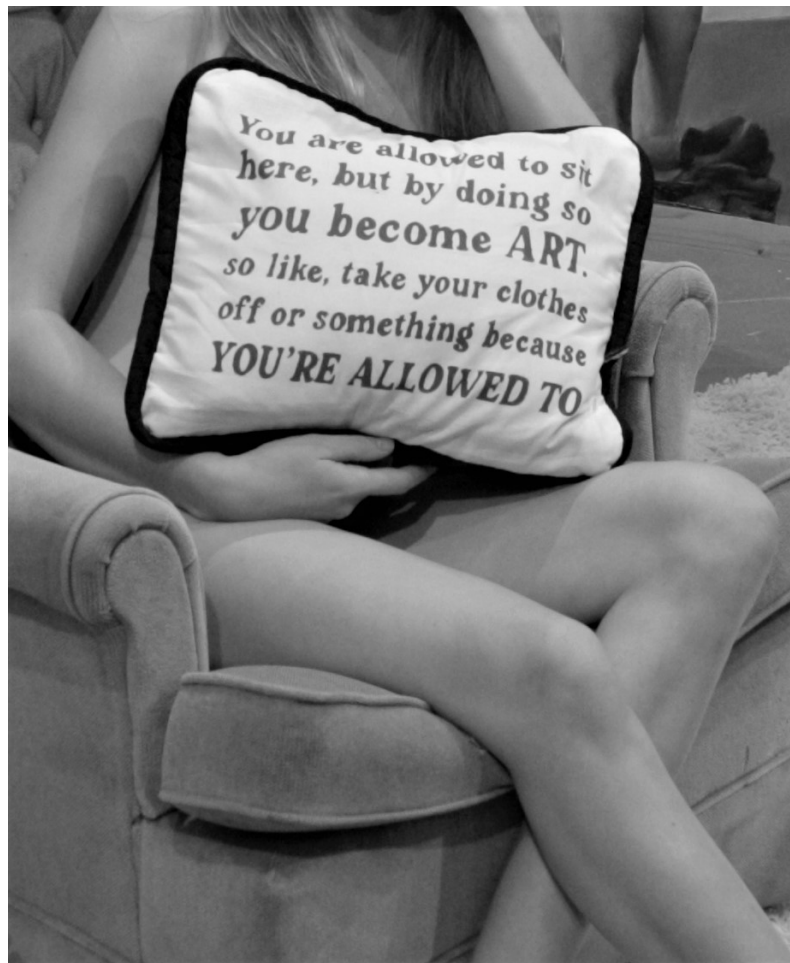
a window curtain used
to strain out fibrous pulp and remove pancake batter from hands.

still life -- eight man made bodies.

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?*



(Above)
Living Like This, 2020
installation

(Left)
You Are Allowed to Sit Here, 2020
paint, cotton, polyfill chair



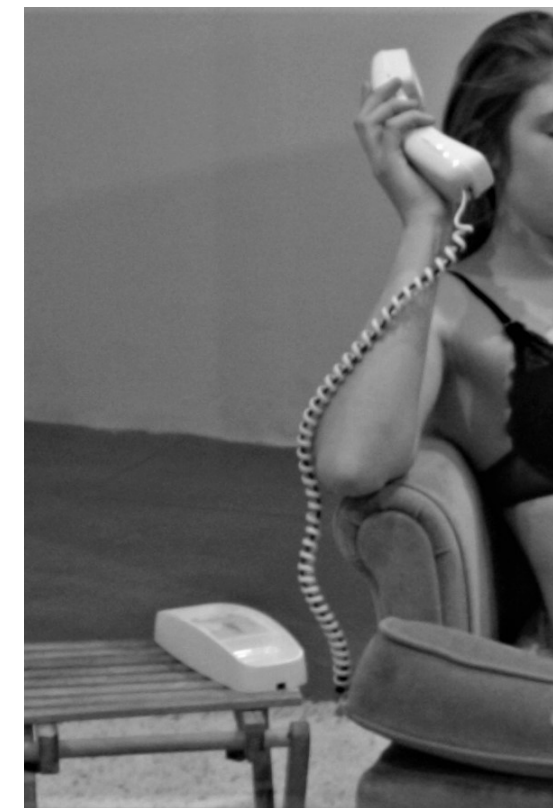
Support, 2019. Chalk pastel on paper

This piece, entitled ***Touch Phone*** was a collaboration with Sociology Major Amaris Bouchard. Her thesis about touch and its effects on college-aged women required participants to keep a 'touch journal' to log every touch interaction we had over a four week period. I then recorded excerpts from my own touch journal and played them through this telephone.

I wanted to emulate the feeling of picking up a phone and overhearing a conversation you know you are not supposed to be hearing; but the inability to stop listening. The content of my 'touch journal' addressed many of the ideas that I was thinking about throughout this installation including intimacy, violation, privacy and vulnerability.



Room Divider, 2020. Wood, chalk pastel on paper



Touch Phone, 2020. Telephone, audio

Orion Binder

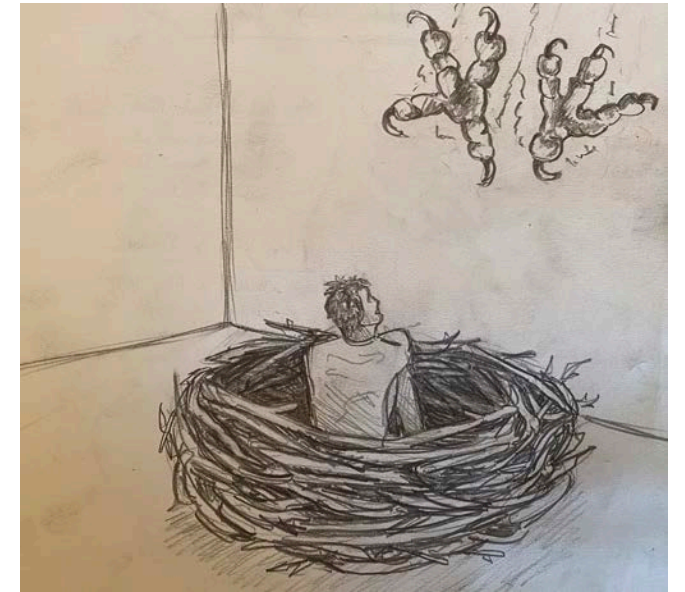
My art practice is an outlet to visually admire, question and understand complex interspecies relationships. I am inspired by flora and fauna that we tend to overlook in the natural world. I create participatory paintings, drawings and installations that mimic nature's form and materiality in order to 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.



Nest Installation, 2020
Sticks, ferns, moss, 5x5 ft



Northern Spotted Pygmy Owl, 2019
Chalk pastel, 10x27 in



APEX Installation Sketch, 2020
Graphite, 8x8 in



Great Horned Owl, 2019
Charcoal, 25x70 in



APEX, Work in Progress shots, 2020
Oil on canvas, 50x60 in



APEX, 2020
Oil on canvas, 50x60 in

Sam Brewer

At its core, my painting practice is about interaction and connection. I seek to create a unique viewing experience that goes beyond the two-dimensional form; something that stimulates the senses in an irreproducible fashion. This piece requires the viewer to create their own exhibit in their space to fully understand the scope of this project. Follow the directions on the following pages and enjoy!

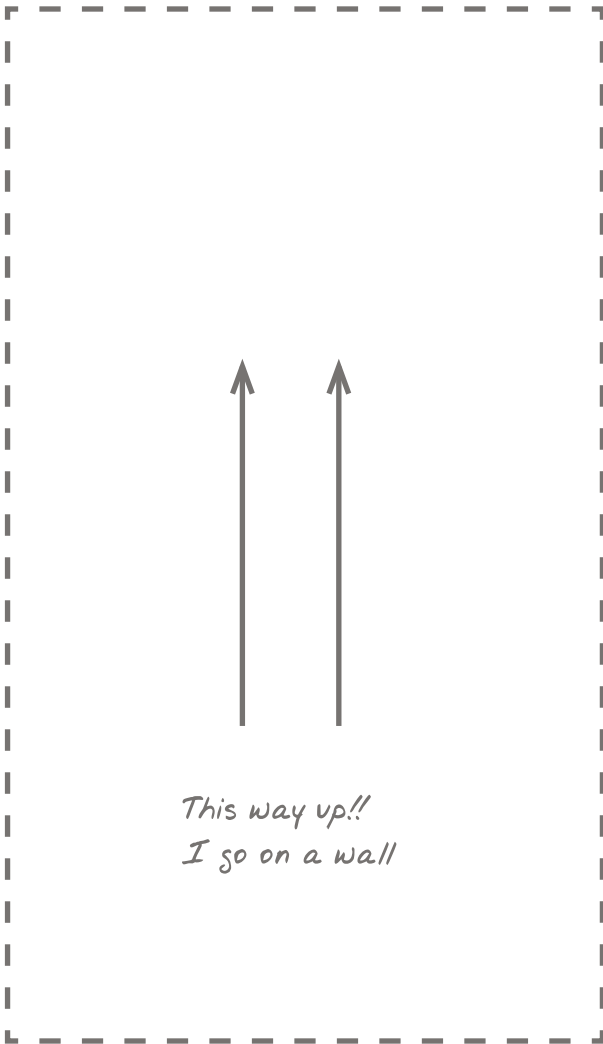
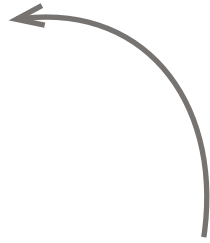


1. Cut out each of the three works
2. On the back of each piece are instructions for placement
3. Arrange them in a way that makes sense to you

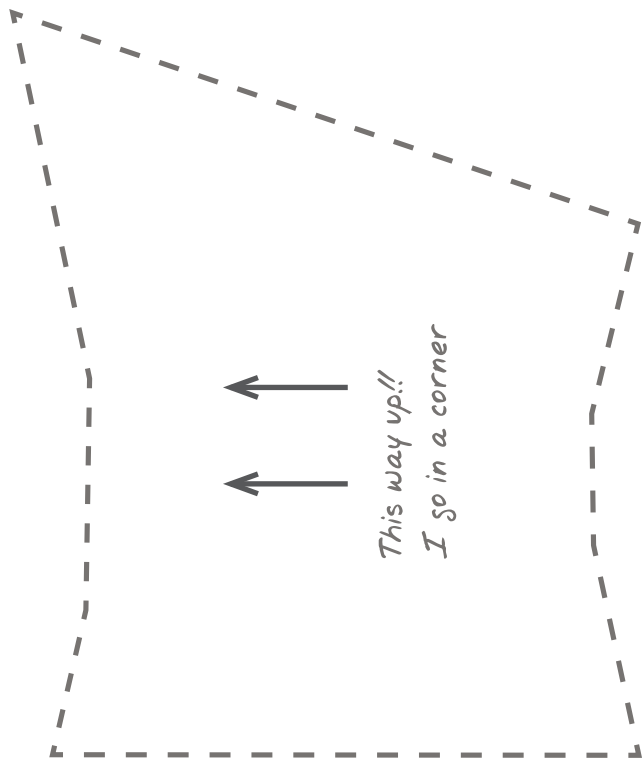




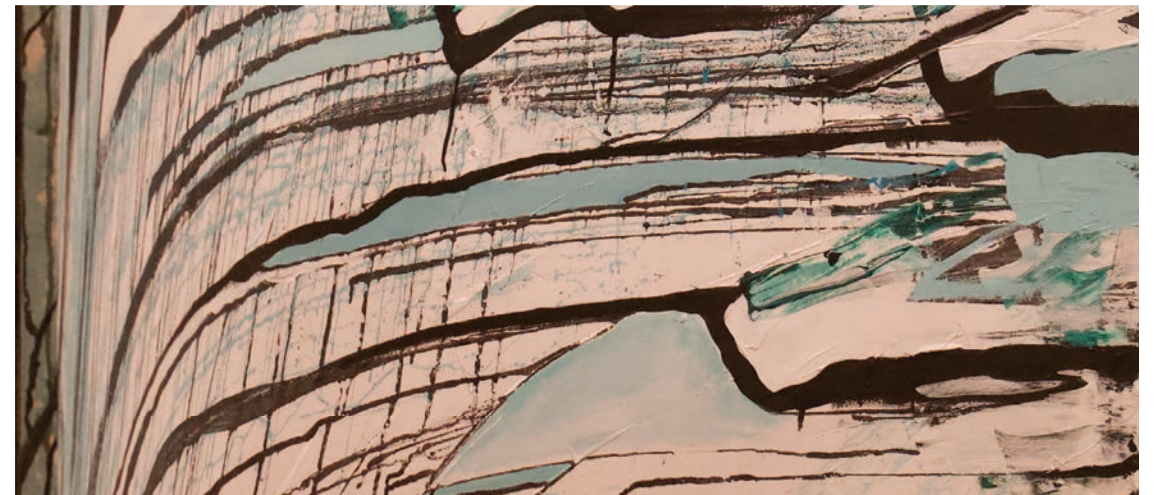
Don't forget I'm double sided! (You'll have to hang me from the ceiling)



*This way up!!
I go on a wall*



*This way up!!
I go in a corner*



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

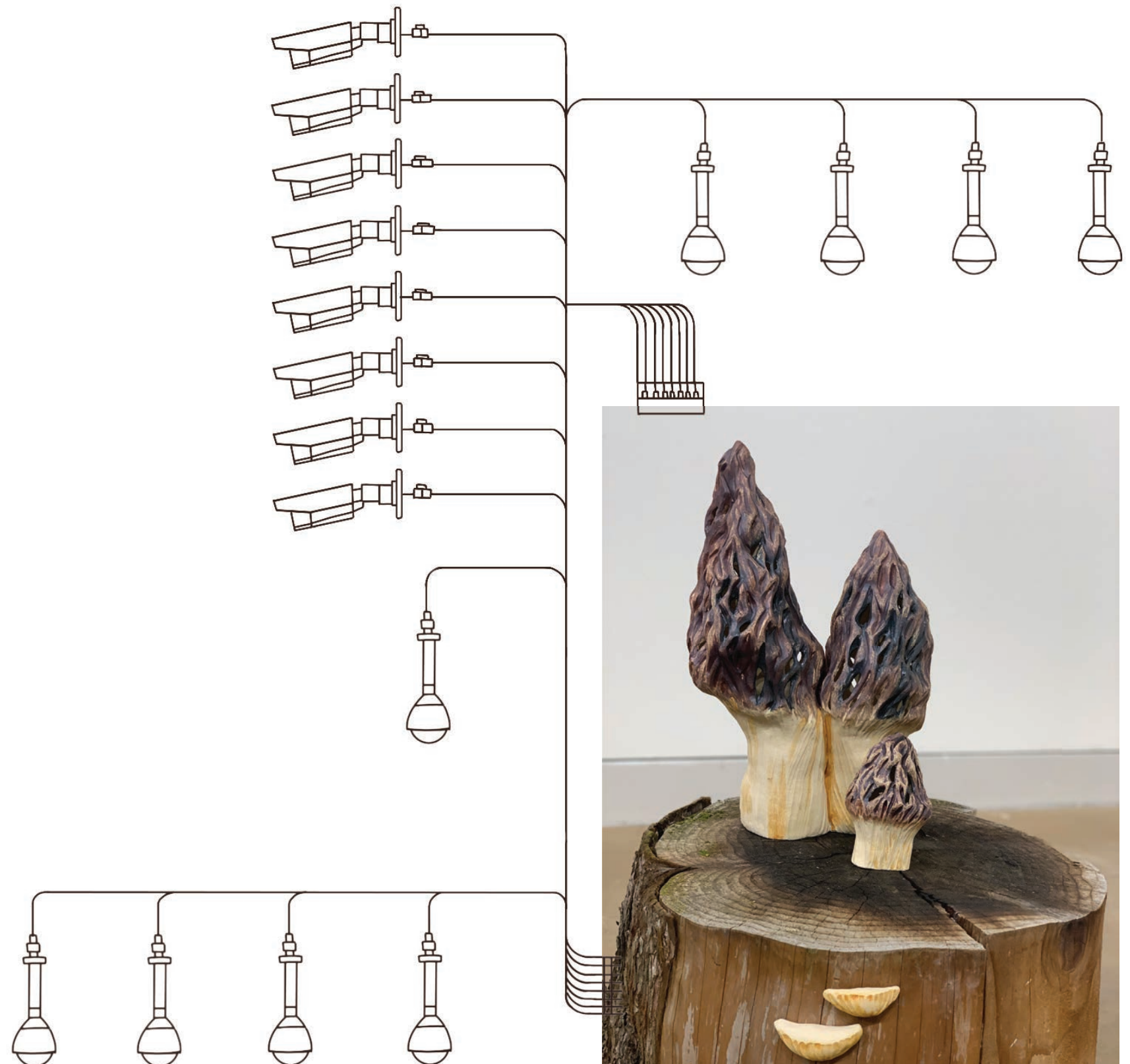


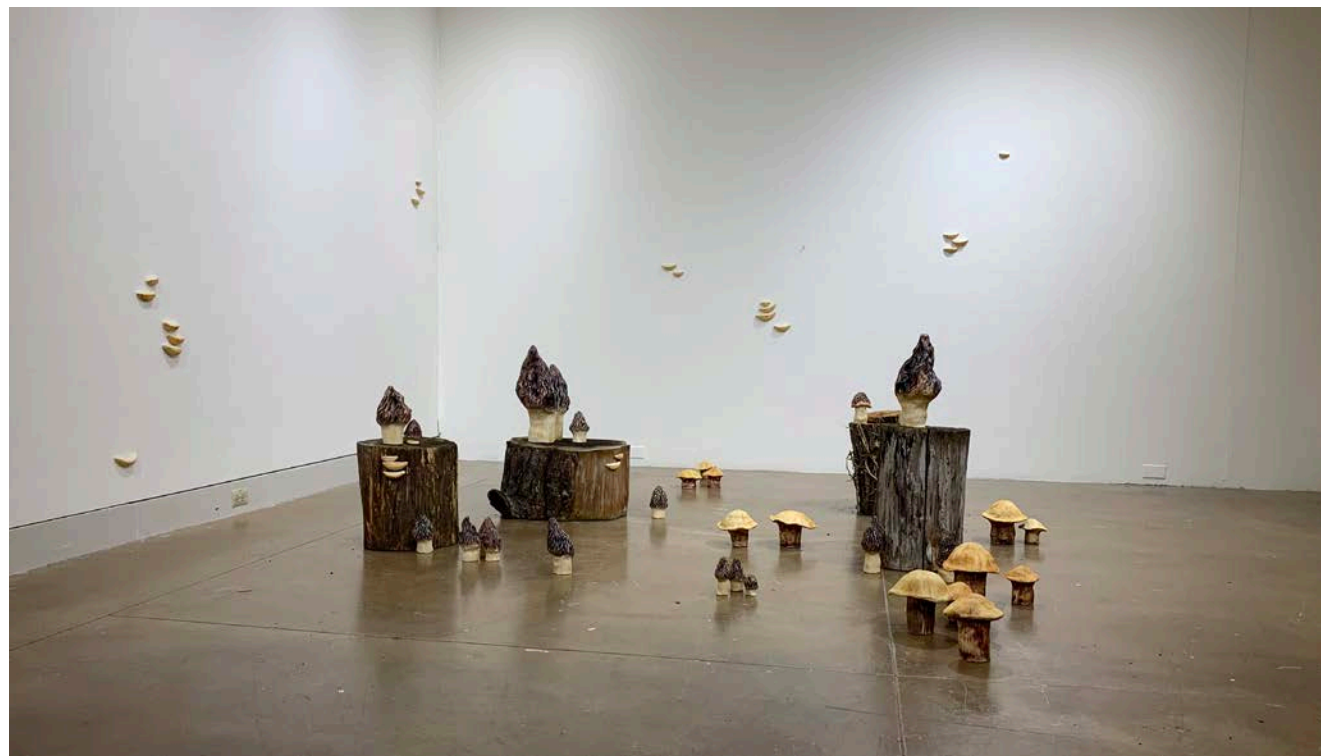
Sara Gallagher

This project compares human and non-human information networks by creating a hybridized surveillance technology: surveillance mushrooms. Surveillance mushrooms sit quietly and record what they hear. Wind rattling tree limbs. Conversations in passing. Gravel crunching under boots. The mushrooms then pass that sound data through their mycelium network to other mushrooms which play the audio, forming a web of information.

Through surveillance mushrooms, I aim to draw a parallel between surveillance networks and mycelium networks. Just as mushrooms are the only visible part of a fungal network, security cameras are the only fruiting body of a vast, hidden surveillance network. I intend to draw attention to the extent of surveillance networks and the degree to which we are surveilled on a daily basis.

Surveillance Culture, 2020
Stoneware clay, oxide wash, microphone, speaker, tree stumps





Surveillance cameras are not objective observers. We like to think of photography and video as truth, but cameras re-present the world to us; they create something new. In the case of surveillance networks, cameras change the behavior of the people within their view. All networks exist for a reason. Mycelium networks circulate nutrients and chemical signals so that the larger organism can thrive. Surveillance networks transmit human behavior to exert control over their subjects. In much the same way, surveillance mushrooms are not just re-presenting the sound unaltered. Rather, sound is warped by the mushroom bodies so that the microphones hidden inside collect a new soundscape.

Watching is not inherently bad. As an artist I watch all the time. However, surveillance is distinct from mere observation in virtue of its manipulative quality. Foucault warned us about this in his writings on the panopticon. I have internalized the fact that I am always watched and I subconsciously alter my behavior. Additionally, when surveillance networks exist in a capitalist structure, my behavior is deliberately modified by companies such as Facebook, Amazon, Google, Microsoft, and Apple, to make a profit



The manipulation that surveillance enables is harmful in that it alters my sense of identity and restricts my freedom. It is a matter of reclaiming agency. Surveillance mushrooms help viewers notice when they are being watched. It is only in virtue of knowing when you are observed that you can make a decision of whether to change your behavior or not.

Like mushroom hunting, once you begin surveillance hunting, cameras appear everywhere.



Georgia Hale



Studying western art history, it is hard to ignore the stylistic influence of Greco-Roman art, which notably resurged during the Renaissance. This period also saw the return of the female nude in art, a practice thought to have started with Greek sculptor Praxiteles and his Aphrodite of Knidos, commonly regarded as the first female nude.

Fruit, 2020
Unfired stoneware



Depiction of the female form was not about the individual, unless she was of elite status or a mythic figure, but rather for decoration or use as an allegorical figure.



The male gaze is an ever-present theme throughout art. Thinking of works like Titian's "Venus of Urbino" and "Pastoral Symphony", the female body is used as an object for decoration and visual consumption.



The use of fruit is to make literal this consumption of the female body and its reduction to object. I think of fruit as a bearer of seeds, an ovary of the plant, and the feminine nature of their forms. I am also reminded of the strong history of still-life painting, the arrangement of objects, often including fruit, to form larger metaphors.



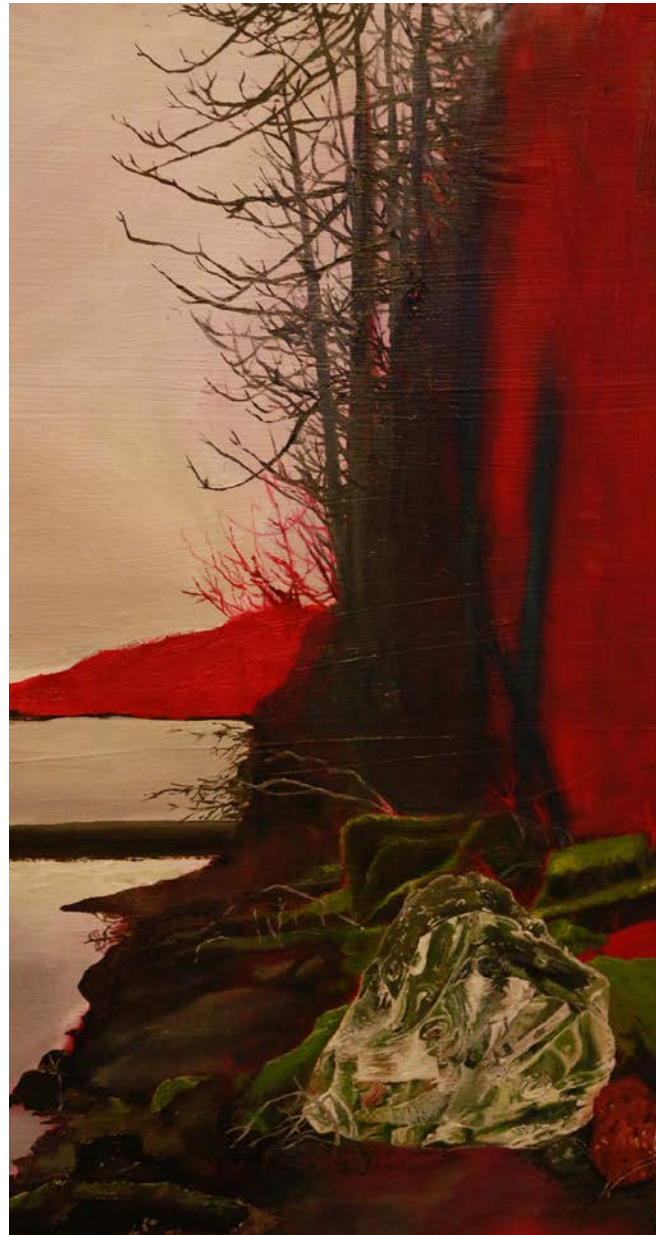
I apply acanthus leaves to decorate and frame the body. Acanthus leaves are a popular motif that stem from Greco-Roman style, often seen in pedestals and columns, and modernly seen in ornamentation and framing. I see a parallel in the application of acanthus leaves and the female form. The female body is used as decoration and as a frame for larger metaphors and allegories.

Sophie Henry



Silt, 2020
Oil on wood





Silt.

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.



These are artifacts of human participation in the geomorphology of earth. We make, build, crush, melt, incinerate, extract, weather, reconstitute. Processes pulled from a geologic time scale into a human one. 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?



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 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. 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. The textile element of the installation serves as a point of entry to the paintings, while expanding the frame of these images. The diaphanous nature of the textile amplifies the movement of the viewer in space, drawing attention to the way that the installation itself becomes embodied.



Lupine (detail)



Hawthorne, 2020
Oil on wood panel with lichen and moss 24x18 inches



Lupine , 2020
Oil on wood panel, with lichen and moss
18x24 inches



Embodied Fragments, 2020
Installation



Hawthorne (detail)



Embodied Fragments Textile, 2020
(Detail), Silk organza with walnut ink,
elderberry ink and embroidery
60x36 inches



Embodied Fragments, 2020
Installation (activated)

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* is the exact height of my body.



keepsake (detail), 2020
Air-dry clay, acrylic paint, wire, fabric

I often wonder what pieces of history people choose to hold onto. More often than not, the strange items we collect are similar to that collection of others.



keepsake (detail), 2020
Plywood, brass pulls



keepsake (detail), 2020
Plywood, air-dry clay, acrylic paint, wire, fabric, mirror, brass hinges and clasps



This is one of the personal keepsake boxes I had throughout high school. When closed, the clasp of the box is almost bursting open due to the stuffed contents. Most of the items are gifts or residue of gift vessels. Ribbons that once wrapped presents now sit next to a slightly melted candle, handmade earrings, an empty CD case, two golf balls, bits of writing torn from class notes, etc. I find it interesting how, at the time, these items held the same value to me.

The drawers of my mother's personal keepsake box held items of her own as well as mementos of her three daughters' former years. Infant-sized jade bracelets live next to the extra backings to earrings. A pog piece with a photo of my parents sits next to the key to an old plastic piggy bank.



I drew inspiration from my mother's personal keepsake box, shown here. Growing up, her jewelry box was sort of a marvel. On special occasions, my sisters and I could sometimes borrow a pair of pearl earrings or gain access to a gold necklace we were gifted (which was relocated to my mother's jewelry box for safekeeping).



Cabinet detail

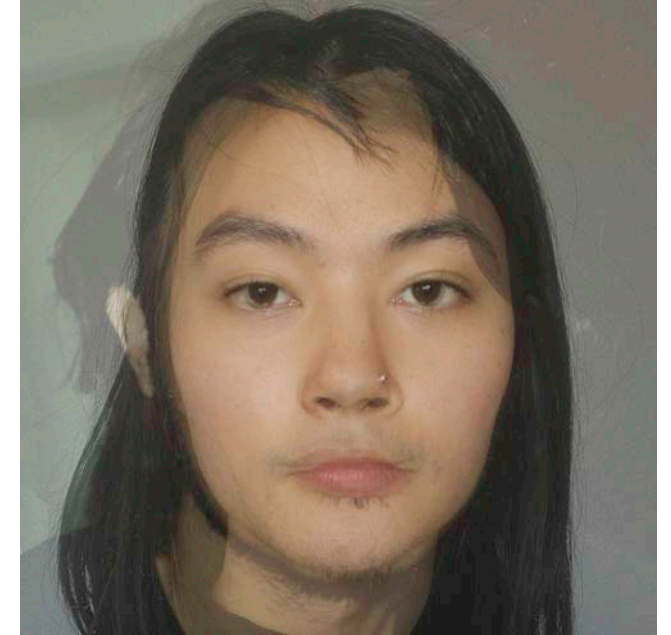
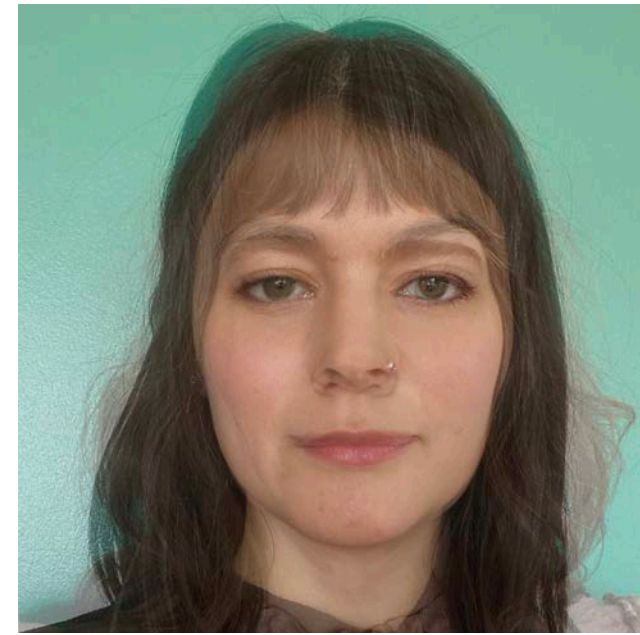


Another keepsake jewelry box of my own.

Emma Ray-Wong



Learn Whiteness, 2020
Pigment prints

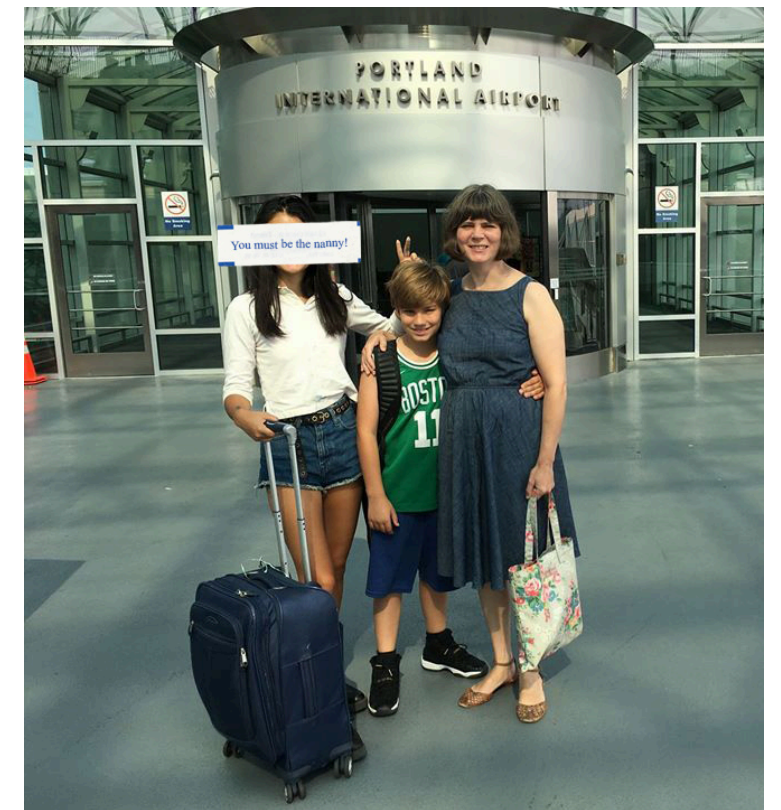


“I remember the first time you mentioned that we uh-were different colors; that we had different skin tones.”

“Really? When?”

“You used to get so tan when you were little. One summer, you pulled out your arm and put it right next to mine. And you said, ‘Mom, why are we different colors?’”

“Huh. I don’t remember that at all.”



LEARN WHITENESS - Smile (smaɪl) and (ænd) nod (nɒd).

Lucky Numbers 12, 24, 31, 10, 47, 15

LEARN WHITENESS - Refuse (rɪ'fjuːz) to (tu) learn (lɜːn)
your (jɔːr) father's ('fɑːðər) language ('læŋɡwɪdʒ).

Lucky Numbers 19, 10, 36, 50, 1, 49

LEARN WHITENESS - Curl(kɜːl) eyelashes('aɪ.læʃ)
everyday('evri.deɪ) in(in) attempt(ə'tempt) to(tu)
widen('waɪd(ə)n) eyes(aɪ).

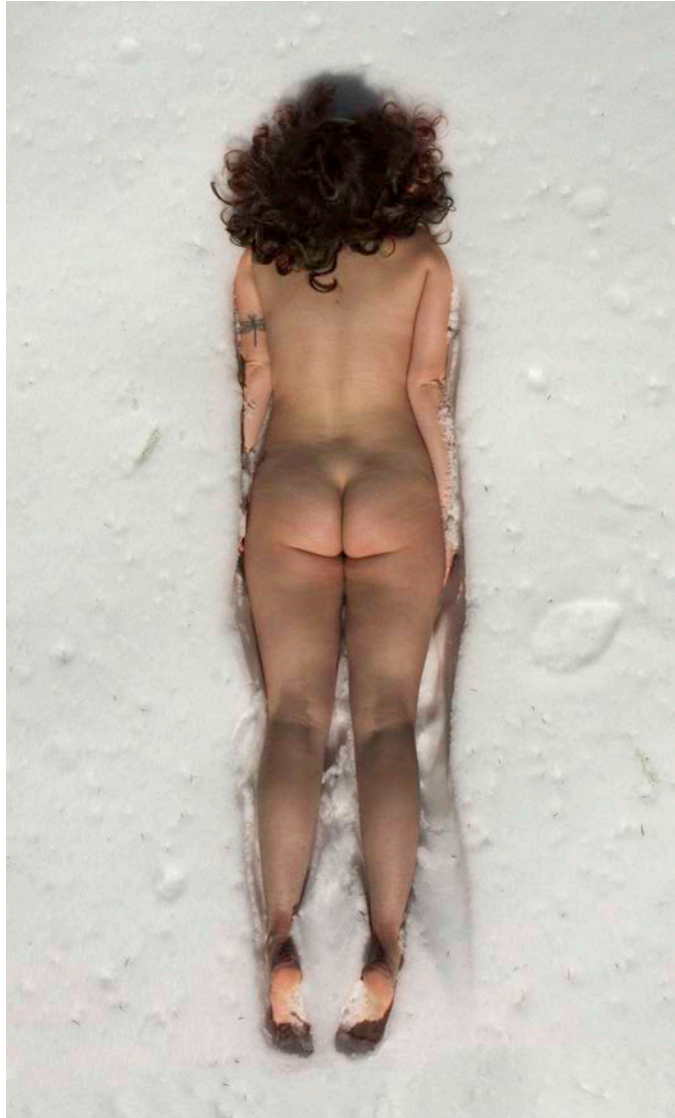
Lucky Numbers 5, 41, 55, 11, 4, 9

LEARN WHITENESS - Limit('lɪmɪt) sun(sʌn)
exposure(ɪk'spoʊʒər) to(tu) try(trai) and(ænd)
stay(steɪ) pale(peɪl).

Lucky Numbers 29, 17, 43, 42, 16, 5



Charlotte Straus



In the series *Healing* (2020), 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.



Image titles left to right:
Submerged in Snow, 2020.
Blanketed by Dirt and Grass, 2020.



Image title left to right:
Blanketed in Rocks, 2020.
Blanketed in Ivy, 2020.



Justin Kendrew Wilson

Excerpt from Series Titled *Buoy*

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 salt water. 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.

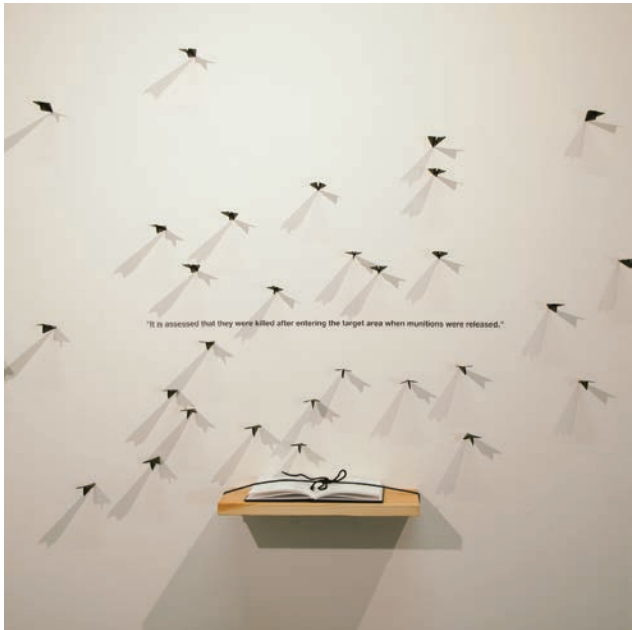
Digital Scans, Portra 400





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, 2020
Installation study
Variable dimensions, paper, wood, vinyl

"It is assessed that they were killed after entering the target area when munitions were released."

A global conflict for the rest of us!

Terrorism

FOR

DUMMIES

Unlimited Edition

Failed State

Carefully designate the status of persons and states. For example, in 2002 the Bush administration declared Afghanistan a ‘failed state’ so that in subsequent military operations, individuals with affiliations to the Taliban political party were considered to be without the protection of the Geneva Conventions. Those who were not civilians nor soldiers, such as those designated “unlawful enemy combatant,” were not guaranteed the full protection of Geneva Convention IV.

Signature Strike

By following a blueprint such as the Obama administration’s pre-emptive drone strike program, you can target individuals based on their demographic characteristics and behavioral patterns. They do not need to commit an actual crime or offense for you to execute them.

Disposition Matrix

Codify behavior and habit to dispose of subjects in a systematized manner. Determine the action taken toward suspected terrorists through criteria, thus creating a kill list. The actual criteria should remain classified in order to circumvent legal barriers. For example, the US disposition matrix will often result in arrest, indictment, prosecution, detention, and execution — often not in that order.

US Authorization for Use of Military Force (AUMF) Chain of Command

By signing off on a 60-day authorization, POTUS can allow those in their chain of command to order strikes on individual persons.

Developing targets:

↑

POTUS
Principals Committee
Secretary of Defense
Joint Chief of Staff
Geographic Combatant Command
Joint Special Operations Command Task Force

Striking targets:

█

JSOC Task Force
Geographic Combatant Command
Chief of Station
Host nation

65

wikiHowto do anything...

Q

HELP US

EXPLORE

LOG IN

MESSAGES

How to End War

Authoried by the UN Independent International Commission of Inquiry on the Syrian Arab Republic
Updated: 28 February 2020

The United Nations Secretary-General has made it clear that there is no military solution to the conflict in Syria. The Commission reminds all parties that they have a moral imperative to engage in good faith dialogue to de-escalate the situation and prioritize the protection of civilians and respect for international humanitarian and human rights law.

19% of readers found this article helpful.

BH

Barack Hussein

Mar 8

"Syria can have a little comission, as a treat!"

More success stories

Share yours!

VP

Vlad Putin

Mar 13


"skskskskskskskskskskskss and l oop."

More success stories

Share yours!

1

Take all feasible precautions, when conducting operations in the Syrian Arab Republic, to minimize harm to the civilian population, including by reviewing tactical guidelines related to targeting in the conduct of operations, and conduct independent, impartial and credible investigations into incidents in which their forces are implicated to ensure that those responsible are held accountable. The findings of such investigations should be made public.



2

Take urgent steps to end violations of international humanitarian law committed by State forces and non-State armed groups receiving any form of support in relation to the armed conflict, in accordance with the obligations of all States under common article 1 of the Geneva Conventions of 1949, and encourage such entities to investigate all allegations of crimes and violations and make their findings public.

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3


Ensure unfettered humanitarian access to all civilians in the Syrian Arab Republic based on the needs of the population, in particular those subsisting in the north-west of the country.

4

Ensure unfettered access for independent humanitarian, protection and human rights organizations in every part of the country.


5

Repatriate foreign nationals in the Syrian Arab Republic who are allegedly associated with ISIL, in particular children with their parents, in accordance with the best interests of the child.



6

Use all available diplomatic means to de-escalate violence in the north-west of the Syrian Arab Republic, including through an inclusive and Syrian-led political process, in accordance with Security Council resolution 2254 (2015).



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Featuring

Francesca Beilharz
Isabel Betsill
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Sophie Henry
Ellery Lloyd
Joanne Sally Mero
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