

## CLAUDIA RAMIREZ ISLAS

*Immigration: A Vision of Hope* consists of a series of paintings focusing on one of our nation's most controversial topics—immigration; I specifically focus on current events and personal experiences surrounding this issue. I paint from the immigrant's perspective to convey a message of humanity that will commemorate and give a voice to the many immigrants who are silenced by society; who have been misunderstood, judged, abused and who do not receive the same equal rights that everyone else has because of their color, race and legal status here in the States.

The installation is composed of several pieces that tell a unique story about deportation, working class immigrants, the hardships of crossing the U.S. borders, the Dream Act, human rallies, new immigration laws, etc. Collectively all the pieces come together to create one large piece that transmits one message.

The surface of each piece was carefully selected, ranging from sheet metal to plywood. These different surfaces and found objects are used to mirror the message and story being told to the viewer. I paint not for the sake of painting, but for the sake of conveying an emotion, capturing a moment in time and latching on to a memory without the use of words or language but rather through the use of image, color, line and texture.

*Immigration: A Vision of Hope* sheds new light on this controversial and heated topic and creates an opportunity for the viewer to step into the shoes of immigrants and see the world through our eyes.



*Immigration: A Vision of Hope*  
Oil paint, encaustic, wood, concrete, fiberglass, American flag, sheet metal, found objects  
8 x 20 x 1 feet

► Photo: *Immigration: A Vision of Hope* (detail)

## SAM MARGEVICIUS

These are the faces of Garrett Eaton, an artist born in the heart of Silicon Valley who, since the fourth grade, has relocated many times across the globe. In documenting his wandering lifestyle, I have explored how the presence of my camera affects the subject.

When Garrett faces my lens, he knows that he will be confronting his own mortality. So my camera urges him to express an ideal self. In his mythical narrative, a passion for music and expression persist. The silence inherent in these prints requires that Garrett project his stories entirely through his body.

Through installing a complete environment, my intention is to break the illusion that is created by any particular image. The whole structure shares the dimensions of the traditional 35mm rectangle and medium format square. Each side is layered with texture, forcing the viewer away from the subject matter, back to the basic materiality of black and white paper. Juxtaposition of the paper and environmental artifacts shows the process of reconstructing a persona.



*Out the Window: A Portrait of Garrett*  
Photographs, wood, suitcases, surfboard, and lamp  
7 x 7 x 3 feet

► Photo: *Out the Window: A Portrait of Garrett* (suitcase detail)

## JARRÉ LYMAN

Our minds are never static, never fixed at one point in their experiential transactions with the world: we constantly slip above and beneath the grasp of our conscious perceptions. My work represents the experiences that do not—and cannot—manifest themselves to our physical senses, but rather ones that subconsciously or emotionally perform in parallel to the interactions in our waking lives. In our human condition, I believe we all have thoughts, ideas, fears, questions, epiphanies, and other invisible facets of our lives that we certainly do not fully understand but experience nonetheless. Existence. Identity. Consciousness. Belief. Mortality. My photographs do not attempt to explain or provide answers to these implicit questions; they instead reach out, touch, and quietly spend time with them to make resonant gestures toward simply understanding.



*Beneath the Waking Life*  
Seven monochrome C-prints  
15.125 x 15.125 inches

► Photo: *Beneath the Waking Life* (detail)

## ELIZABETH JAEGER

I am interested the relationship between innate and conditioned behaviors. The figures that occupy my practice eternally pose for photographs yet to be taken, performing roles that are both familiar and contrived. They are mirrors of popular culture's depiction of "babes," and embody the self-objectification that has become commonplace in contemporary culture. Based off of experiences catching myself mimicking certain cliché behavior, the work serves as an investigation of the delineations between self and culture, expression and impression.

In *Platinum Musing*, synthetic wigs and gold fabric are used as cheap signifiers of decadence. Along with the female gaze, they are materials used to wield desire. Consumed viscerally by the observer, they allow for a bending of identity, creating a wavering illusion of confidence and luxury. At times, this fragile daydream slips and teeters on the brink of tacky. Yet the figures remain in a phantasmagorical delusion, as the rhizomatic narrative unfolds, the only constant is their need not only to be desired but also to have others witness their allure.



*Platinum Musing*  
Mixed media, including plaster, ceramics, house paint, synthetic wigs, fake eyelashes, steel, wood, gold lamé, found boots, and ladder  
Dimensions variable

► Photo: *Platinum Musing* (detail)

► Photo: *Survival Is a Confusing Attempt: Documentation Photograph* (detail)

## KATHERINE GROESBECK

"Midway upon the journey of our life  
I found myself within a forest dark,  
For the straightforward pathway had been lost."  
—Dante Alighieri, *The Divine Comedy: The Inferno*

I am composed of texture, strokes and shapes.  
I survive, move, dance, run.  
Collecting and dragging.  
Aching. My joints are arthritic.  
The journey is unclear,  
I migrate in a fog.

*Survival is a Confusing Attempt*



*Attempt One*  
Performance  
April 1, 2011, 5:00-7:00p.m.  
Hoffman Gallery

*Attempt Two*  
Performance  
April 12, 2011, 12:00-1:00p.m.  
Lewis & Clark College Campus

*Attempt Three*  
Performance  
April 27, 2011, 3:00-4:00p.m.  
Lewis & Clark College Campus

*III*  
Wool, rope, thread, wax, burlap, zipper, and acrylic paint  
45 x 24 x 12 inches

*Survival Is a Confusing Attempt*  
Single channel video  
13 minute loop

*Survival Is a Confusing Attempt: Documentation Photographs*  
Four digital photographs mounted on Sintra  
Each photograph is 16 x 20 inches

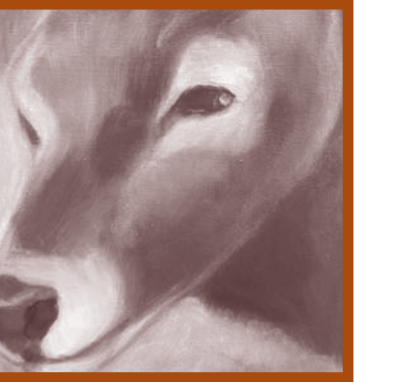
## SANDY FUJITA

My main interest lies in an unknown alternative reality. Freeing myself from any rational thought, I question our current reality and picture the past and future as juxtaposed to the present. I seek to convey a mysterious, sublime space in which time stands still. Through the use of color and imagery, my purpose is to invite the viewers into this surrealistic world.

*Enigma*  
42 x 44 inches  
*Kaleidoscope*  
38 x 44 inches  
*Oblivion*  
42 x 44 inches  
*Second Chance*  
40 x 42 inches  
*Subtle*  
38 x 42 inches

All paintings are oil on canvas.

► Photo: *Enigma* (detail)



## LYDIA CARDENAS

Change occurs where there seemingly is none: bodies of water evaporate, colors fade, and hair grows, all of which supersede our perception and control. By emphasizing visually and sensually perceptible change, I look past the utilitarian regard for the senses as a means to an end.

The optic nerve holds such power over our bodies that it causes us to cringe, love and salivate. In toying with synthetic natural and natural synthetic materials, I explore how we judge, map, and create our reality. By creating surface tension, I look deeper past the surface to the support. It seems rigid but is actually fluid—both support and surface are changing.



*FUZZMUCK and a Things' Thing-ness*  
Table, chair, acrylic paint, cotton cord, sewing thread, acrylic string, rabbit fur, plywood, prayer bench, synthetic hair, human hair, latex paint, driftwood, and cow skull  
9 x 10 x 8 feet

► Photo: *FUZZMUCK and a Things' Thing-ness* (detail)

## KEVIN EDWARD BROWN

My work is an exploration of the ongoing American relationship with our constructed landscape. When considering "where one is," the impetus is to describe location—zip codes, GPS coordinates, et cetera—not one's actual surroundings. These photographs are not accusatory; rather, they point out the lack of interaction between people and the places they inhabit, and suggest a more active consideration of the modifications made to our world in terms of utility, ecology and aesthetics. I work methodically with a large format view camera, which helps me to slow a landscape down, to distill it and to analyze it. This distillation and analysis is lost in our daily lives. In fact, my figures are no different from those we encounter in day-to-day life: I simply highlight human passivity through their isolation.

*972xx No. 1–No. 6*  
All photographs are inkjet prints.  
Each photograph is 24 x 30 inches.

► Photo: *972xx No. 1* (detail)

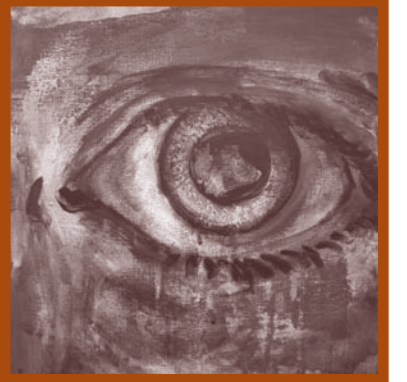


## ELEANOR BALDWIN

Over a period of 125 days, I painted 105 self portraits. Utilizing the mirror as a space for self-reflection, each painting is an interpretation of myself on that day. By looking at and painting myself every day I meditated on the ever-shifting nature of identity and the ways in which we choose the aspects of ourselves to be seen by the world. These paintings unite this meditation with a celebration of painting and an exploration of the application of material, from acrylic and oil paint to coffee grounds and plastic bubble wrap.

*Self Portraits No. 1-105*  
Acrylic, oil, and mixed media on canvas  
Installation dimensions  
64 x 285 inches; each portrait is 12 x 12 inches

► Photo: *Self Portrait No. 69* (detail)



APRIL 1 – MAY 8, 2011

APRIL 1 – MAY 8, 2011

## TYLER C. REESE

deconstruction. imperfect manipulation of an imperfect medium. what's mine and what's yours. what adds and what subtracts. push pull. give take. what reaches deep in thrusty grabs. process. line. disintegration of the body. the dissolving nest. the dissolving frame. the corporeal frame. vanity. vexation. extravagance. overabundance. enough! or too much. that guilt. that hiding. that running. that falling. that sharp line cutting. following a path. choosing a path. stability of the past: instability of memory. altered memories. altered states. altered countries. humanimal. i cannot escape it. mother land. mother's milk. milking the day. milk to grow strong. how is it i extract strength from the milk i drink? dust. rust. lust. touch. depreciation. decay. stained. tainted. neglected. overexposed. underprotected.

here is what i think.

*What Deconstruction Begun*  
*Grounding*  
*Reluctance*  
*The Forgiven Generations*  
Oil on wood  
Three panels, 96 x 48 x 2 inches  
each



➤ Photo: *Reluctance* (detail)

## TONI-PETRI RUOTSALAINEN

The average American sees an estimated 3,000 advertisements every day. In this series, I have borrowed images from advertisement, as well as the mass media and popular internet search engines, to create likenesses of people who are either unidentified or completely imaginary. By emulating these likenesses of strangers we see daily but know nothing about, aside from whatever product they are selling, I create characters that we do not recognize, and yet they are strangely familiar. These characters are presented all at once, with the intent of slightly overwhelming the viewer, mimicking the constant stream of information from whence these characters emerge. Through the opulent framing, and the meticulous process of oil painting, these figures are elevated to a place traditionally reserved for distinguished individuals. In a world, where fame is more a goal than the by-product of one's achievements, who deserves being portrayed?



*Secrets and Lies*  
Graphite, oil paints, spray paints, markers, and collage on canvas, wood, paper, and vellum  
Overall installation dimension 108 x 120 inches; individual portraits, variable dimensions

➤ Photo: *Secrets and Lies* (detail)

## TODD SLADE

At once terrifying, attractive, abhorrent, and instructive, the Monster has a vital part to play in the way we understand our place in the world. Legends, tales, poems, and art from every corner of the map describe the horrors that lurk in the dark and within our own selves. The bombastic text and sensational images of classic cinema provide me with the exciting opportunity to combine two lifelong passions—mythology and film. Cinema, as the principal contemporary means of visual storytelling, has developed its own conventions and quirks. Utilizing these tropes, I created this series of digital drawings to re-contextualize six mythical creatures from around the world.

*Curse of the Wendigo*  
40 x 30 inches  
*Eater of the Dead*  
40 x 30 inches  
*HYDRA—The Unstoppable Menace*  
40 x 30 inches  
*Madame Kitsune*  
40 x 24 inches  
*Night of the Hyena Man*  
40 x 24 inches  
*Valley of the Sky Dragon*  
40 x 60 inches

All works are digital drawings.

➤ Photo: *Night of the Hyena Man* (detail)



## SHANNON WU

It is said in the eastern culture that all things contain *qi* (*chi*), the cosmic energy that flows within nature, the products of nature, and everything else, including the human body. I also believe in the spirits that live in everything around us and within us. Only when one utilizes the power of *qi* and grasps the spirit, can one represent the essential quality of the subject. This essence is where beauty lies. What I seek in my artwork is the subtle, yet sublime beauty in nature. My work expresses my view of the world, a digested and stripped down form of nature in my eyes. I challenge myself to capture the spirit and beauty of nature, being filtered through my body, both symbolically and literally. All the hand-crochet yarns come out from my hand, acting as a path for *qi* from the spiritual realm into the physical world.

Elementally delicate and intricate, but grand and fearful as a whole is what I experience in nature. My practice is also an exploration of colors, forms, patterns, light, and space that seeks a dreamlike atmosphere. The most important element of the installation is the chains of yarn, which serves as a reflection of time and a birthplace for thoughts and desires. Simultaneously, it can signify my viewpoint of life of where everything around us and everything we do is connected to each other.

The balance between the outer nature and the inner self is life, controlled by the energy of the universe *qi*, which itself is a living spirit that is... *Breathing.*



*Breathing: the silent resonance of spirits*  
Mixed media  
8 x 12 x 8 feet

➤ Photo: *Breathing: the silent resonance of spirits* (detail)

## DIRECTOR'S STATEMENT

The Hoffman Gallery of Contemporary Art is proud to host the Senior Art Exhibition, the culmination of a year-long process for the graduating seniors in the Art Department. This is a celebratory showcase of the creativity and hard work required by a dedicated studio practice. It is an exhibition that the Lewis & Clark College community looks forward to and enthusiastically supports.

There are 13 senior art students included in the Senior Art Exhibition 2011. Their work represents the disciplines of drawing, painting, photography, and sculpture, although visitors to the exhibition will notice that many works blur the strict definitions of medium. These young artists are experimenting with non-traditional materials and processes, and the resulting artwork is intriguing and original.

The seniors chose the word "Hence" as a symbolic mantra for their exhibition. As a conjunctive adverb, "hence" infers cause and effect—the students worked for months to refine their projects, the result is a stunning exhibition. But "hence" also means "from this time, from now," which I take to be a very hopeful and optimistic metaphor for their future. A month hence, these emerging artists will have graduated and launched their careers. Their ingenuity and resourcefulness will serve them well. I look forward to seeing their work in the coming years.

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, Robert Miller, Mike Rathbun, and Cara Tomlinson for their work with these artists. Molly Miles, secretary of the Art Department, has also been helpful in bringing the exhibition to fruition. Most of all, I thank the students for their efforts to bring the highest caliber of work to this exhibition. I extend my heartiest congratulations to the students and the Art Department, and I wish each student continued success.

Linda Tesner  
Director  
Ronna and Eric Hoffman Gallery of Contemporary Art

## LEWIS & CLARK SENIOR ART EXHIBITION

# HENCE

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/hoffman-gallery/](http://www.lclark.edu/hoffman-gallery/)  
Gallery hours:  
Tuesday through Sunday, 11 a.m. to 4 p.m.