



MICHELLE ALDEN
JADE BRANDT
KATIE CLEVANGER
MILAN DAVIS
FIONA DENIHAN
LINDSEY FISCHER
ELANA GOFF
KESS
HALEY LEDFORD
JESSE MAACK
HELEN WILBUR
ETHAN YAP
EVAN YERIAN

**DON'T
BLINK**

2022
SENIOR
ART
EXHIBITION

LEWIS &
CLARK
COLLEGE

A NOTE FROM THE INSTRUCTOR

The eyelid evolved as a protective mechanism. Faced with some imminent danger, it automatically shuts off the eye from the world to prevent it from being damaged, from getting too close to the action, so to speak. Of course, the instinct to blink also serves another purpose—it cleans the eye, and gives the mind a short but necessary opportunity to rest.

These days, it seems like rest is in short supply. A world in flux demands our constant attention as we attempt to navigate through social upheaval, state violence, and ecological instability. We're tasked with keeping ourselves whole even as we're bombarded by countless images all day, every day. Don't blink, or you'll miss it!

As coercive as this demand might be, it betrays something hopeful. Alone among the senses, vision is something over which we have agency. We can choose to keep our eyes open and take it all in, and we can decide when it is time to process our internal impressions. That's not to say that either option is easy. But whether to blink is up to us.

Visual artists coming into their own today are tasked with being our guides. They're uniquely positioned to show us what needs to be seen when it comes to our relationships with ourselves, with each other, with technology, and with the natural world. Identity, memory, and representation figure prominently in this exhibition—perennial themes more relevant than ever in groundless times. This work attends to each of these with an unflinching view. And while it reflects the transformative process that each student has gone through individually, it is also the result of their remarkable capacity to support each other. It is, after all, our shared vision that matters most.

Don't Blink wouldn't have been possible without generous support from the Dean's office and the innumerable contributions from staff, faculty, and contractors. Special thanks goes to Yaelle Amir for mentoring this cohort of seniors, as well as to Dylan Beck, Brenden Clenaghan, Benjamin David, Dru Donovan, Joel Fisher, Derek Franklin, Bethany Hays, Matthew Johnston, Mack McFarland, Dawn Odell, Jess Perlitz, and Cara Tomlinson for their efforts cultivating the talent and drive of our studio art majors. Thank you to Rachel McKenna, Alison Walcott, and Tammy Jo Wilson for their untiring support of this department and in the realization of this exhibition. The technical prowess and installation expertise of Patrick Ryall, Justin Counts, and Mark Johnson has been essential, as has the design work of Jen Trail—thank you.

A final note of gratitude goes to the students, who have enabled us to see this moment. Thank you for that, and go with all our well wishes into the best of futures.

Brian House
Assistant Professor of Art

GALLERY INFORMATION

Ronna and Eric Hoffman Gallery of Contemporary Art
Lewis & Clark College
615 S Palatine Hill Road
Portland, OR 97219

Parking on campus is free on weekends.

For more information please write art@clark.edu or call (503) 768-7390
Or visit www.lclark.edu/hoffman_gallery

HOURS

April 8 to May 8, 2022
Tuesday through Sunday, 11am-4pm
Opening reception April 8th, 5-7pm



Something New, 2022
Oil paint on canvas
30" x 30"

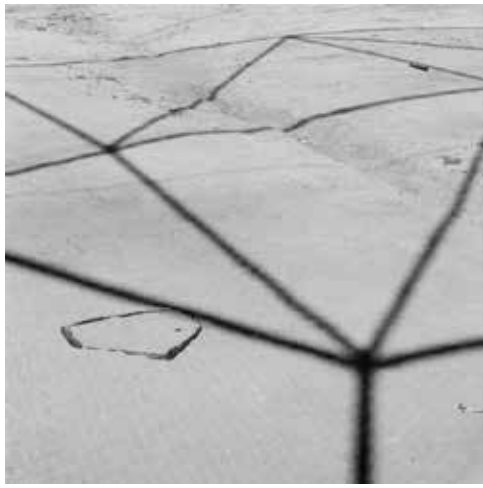
Yellow Home, 2022
Oil paint on canvas
24" x 30"

Missing, 2022
Oil paint on canvas
30" x 30"

Image: Something New (detail)

MICHELLE ALDEN

In this collection of works, I express personal memories with a focus on what happens in the act of recalling a certain memory. I explore this through the layering of painted objects, colors, forms, and patterns, investigating how sensory details of memory become translated into collections of images that gain meaning and emotion. I represent how the passing of time affects the way that memories function and why some may become sharper and more tangible while others remain hazy. Through this process, I am able to reflect and give recognition and care to my own memories. The layered quality of these paintings show how certain details, such as a particular pattern or object, stand out while being influenced by and overlapping with the mood of a memory and the passing of time. Particular color palettes and variation in color shades and vibrancy further explore this relationship between memory, time, and emotion.



Unbroken Mirage, 2022
Photography
21 1/2" x 19" prints

Image: Unbroken Mirage (detail)

JADE BRANDT

All twenty one of these photographs were made during the first COVID-19 stay-at-home order in California, which lasted from March 19 to June 15 in 2020. I was drawn to preserving moments that felt delicate and fleeting. Looking back now, two years later, the photographs speak of distance and boundaries, of fractures and cracks, of give and take. They resonate with the energy of today, a state of flux that is suffocating, confusing, and difficult to navigate. I am passionate about documenting domestic spaces and how they express the relationship between cultural history and individual memory.



Hold, 2022
Acrylic paint
24" x 36"

Become, 2022
Acrylic paint
36" x 48"

Fold, 2022
Acrylic paint
36" x 48"

Reach, 2022
Acrylic paint
24" x 36"

Image: Hold (detail)

KATIE CLEVINGER

My practice is inspired by the states of mind I experience while spending time in natural places. *Mind-scapes* is a series of four paintings that form a visual language to portray exchanges between perception and place. Visualizing feelings of interdependence, warmth, and humility ultimately help me understand my complex relationship with the natural world and my responsibility to help protect it. Similar to observing thoughts and emotions, the doubled figures and layered landscapes are often difficult to discern. However, I invite the viewer to engage in a similar introspection, reflecting on the power of places that make one feel so small, yet so interconnected.



Untitled #1, 2022
Inkjet print
40" x 60"

Untitled #2, 2022
Inkjet print
28" x 18"

Untitled #3, 2022
Inkjet print
40" x 60"

Untitled #4, 2022
Inkjet print
28" x 18"

Untitled #5, 2022
Inkjet print
40" x 60"

Untitled #6, 2022
Inkjet print
28" x 18"

Image: Untitled (detail)

MILAN DAVIS

As a black woman who has always lived where few people look like me, I have always felt that I am expected to make people feel comfortable with the way that I present myself. I am a naturally reserved person, but people tell me that I am intimidating or cold. I am treated like a racist stereotype of a black woman. In this project, I express the pressure I feel to perform in ways that are acceptable by society's standards and the uncomfortable positions it puts me in. Making these photographs is a way to convey how unnatural and wrong it feels when I try to conform to how people want me to be or appear, and the ways I contort my face in these photographs looks and feels as unnatural as when I do it in real life.



Escape by Amputation, 2022
I Have Considered the Lilies, 2022
Perhaps the Greatest Risk We Will Ever Take is to be Seen as We Really Are, 2022
Romanticizing the Flies, 2022
What Kind of Male Annoys You?, 2022
Digital illustrations
27.8" x 39.4"

Image: Genuinity

FIONA DENIHAN

Malware features thoughts and sensations stemming from my OCD, ADHD, and body pain in combination with saturated colors, repetition, and contortion of forms. I am currently processing my self-destructive inner monologues and deteriorating physical health. I refuse to be held back by unrelenting brain fog, feeling broken, or eviction notices from my body. The production of the work is my way of coping with the infringement on my quality of life. After its completion, I will move on, untethered.



Split Ends, 2022
6-Channel video
Loop

Image: Split Ends (still)

LINDSEY FISCHER

Historically and culturally, hair has become a symbol of ritual, beliefs, status, and self-expression. Using collected hair from my daily routine, I offer the viewer a glimpse of my personal rituals of self-conservation while reckoning with the inevitable effects of time. I also consider my relationship with gender roles and social norms associated with the care and maintenance of hair in conversation with my instinct to both rebel and conform. I attempt to understand my personal history and reconcile my sense of individuality with my social position, processing the loss of my identity with each fallen strand.



Trace, 2022
Storm windows, paint, metal stands, lights
Dimensions vary

Sighting and Sighted, 2022
Curtains, metal stand, two-way mirrors
120" x 56" x 59"

Cover, 2022
Cotton fabric, insulation fill, plaster
57" x 26" x 18"

Image: Trace (detail)

ELANA GOFF

In *Trace*, *Cover*, and *Sighting and Sighted*, I focus on the relation between what is seen and who is seeing. I use light, shadow, and reflection to turn the eyes of the viewer back onto themselves while balancing between domestic and architectural forms. Outlines of my silhouette in *Trace* suggest surveillance. *Cover* creates a stand-in for my physical existence. In *Sight and Sighted*, the audience is invited to move the curtains and see alternate viewpoints of the mirror, giving themselves agency over their participation in viewership. My body is physically absent, but the presence nonetheless remains the object of the voyeur's gaze.



On Being Trans*, 2021-2022
Ceramic, sound loop, transducers, amplifiers, recorders, wires; laminated paper, ink, cardboard, cloth, embroidery floss, glue
Dimensions variable

Image: On Being Trans* (detail)

KESS

In *On Being Trans**, ceramic sculpture and sound convey the lives and experiences of transgender people. This multi-sensorial work explores personal, observed, and learned experiences and emphasizes the importance of representation, experimentation, and resistance. I focus on how humans and their bodies are affected by trauma, and through that, I represent and therefore normalize how different bodies look. I create this work to share my own understanding of the world around me and to evoke in others similar emotions to the ones I feel. I treat my work, themes, and models with the utmost care, while highlighting stories of pain, struggle, security, and joy. This work draws attention to aspects of society that are historically excluded from traditional art and popular culture. It critiques the social constructs of gender norms, represents those who have been systematically excluded, and challenges our ingrained biases.



Digital Mis-Communication
Artificial Intelligence
10.85" x 11" prints

Longform Distortion, 2021
Artificial intelligence, video loop
Variable duration

Image: Intense Gaze

HALEY LEDFORD

In today's world, technology often mediates our conversations. I believe this often creates rifts in relationships due to a lack of developed social cues and norms online. In order to convey my own personal experience with digital communication and the negative impacts it has had on my own life, I have created a series of works created with artificial intelligence. The videos represent the distortions that occur as a result of technology between the original message sent by the sender and what is understood by the recipient. I find that due to a lack of context that occurs in face-to-face interaction, I often interpret messages negatively, even if they are not intended to be by the sender. The series of images corresponds either with conversations I have had over social media or emotions I have felt as a result of being left on "read" by someone who I care about.



Equivalent Exchange, 2022
Wood, plants, soil
Dimensions variable

Image: Equivalent Exchange (detail)

JESSE MAACK

My work provides a place for reflection on our ecosystems as it relates to the cyclical nature of decomposition and recomposition. The entire world, including ourselves, participates in a constant cycle that we as humans have tried to undermine. Our misstep, that does injustice to the whole system, is a grave error, and we must reflect and observe the alchemy that is life and death in order to begin the process to restore symbiosis. To this end, my work invites you to sit, observe, and reflect on the decomposition and recomposition of matter. From the seat, you can reflect on how the new grows from the disintegration of the old. This is one of the most basic and vital processes in our world because it is the basis that all life is built on.



Our Home, Our Memories, 2021
Acrylic, marker, pastel, crayon
36" x 86"

Imagination, 2022
Watercolor, pastel, marker, colored pencil, crayon
18" x 24" (Lower left)

We Look Back, 2022
Watercolor, colored pencil, pastel
18" x 24" (Lower right)

She Watches Me, 2021
Acrylic and oil, tissue
45" x 28"

Playground, 2022
Acrylic, photographs
24" x 28"

Development, 2022
Acrylic, colored pencil
24" x 32"

Image: Jan 4, 2003

HELEN WILBUR

This series of multimedia drawings and paintings are a documentation of my journey to observe, contact, and learn from my inner child. She inspired me to create these pieces, which combine various stages of my technical skills and tastes. The hardest aspect to capture was the spontaneity and lack of boundaries children have in their art making. I tapped into this mode of creativity by using materials or techniques associated with children, such as scribbles and crayons. In that way, I am deskillng parts of my practice. I encourage the viewer to consider the younger versions of themself and their relationship with that person. The psychological nature of this project has been a transformative process on my path of becoming an art therapist.



33.881667, -118.411667, 2022
33.880968, -118.411313, 2022
33.880475, -118.411162, 2022
33.877322, -118.409609, 2022
33.875493, -118.408846, 2022
Inkjet Prints
44" x 31"

Field Notebook, 2022
Hardcover journal, inkjet prints
6" x 8" x 0.75"

Image: Collection (detail)

ETHAN YAP

The work *Coquina Shells From Home* is a meditation on a unit of place. Coquina shells can be found on many beaches all over the world with many species and regional variations. The photographs in this work feature the species *Donax Gouldii* that can be found everywhere around my home in the South Bay of California. This animal is so abundant there that it becomes embedded in the rock layer in the area. Despite their sheer numbers, each one creates its own unique pattern and personality. Collected by my mother and me, these half-shells represent a direct link to the beach where they were found - their other half still lies in the sand. Along with other fragments, I am interested in how these small elements can reflect upon the place I call home.



Untitled (Leg in Fishnet), 2021
Nylon fishnet, various woods, oil stain
6" x 18" x 48"

Untitled (Mirror), 2021
Various Woods, oil and wax stains
17" x 19" x 2"

Pit Bull, 2022
Various woods, oil stain
10" x 14" x 14"

Little Man, 2022
8" x 10" x 8"
Various woods, oil stain

Rabid, 2022
Inkjet print
13"x19"

Image: Untitled (Leg in Fishnet)

EVAN YERIAN

As much as I want to move away from my masculinity, it feels omnipresent, as if there is no way to break away. I am struggling against a mold within which so many others are comfortable residing. How does one articulate a feeling when that feeling directly offends the fragility of another? To have something to say that you really want to say, but not feeling comfortable to say it. That hurts. When conversations do arise, the refusal to talk about anything remotely emotionally stressful bears its teeth. Most of the time, the result is silence. Nothing stirs. "Why do you bring that shit up?" Silence. "Who fucking cares?" I care. But nothing stops a conversation faster than anger. All lies reticent and silent in the darkness.