

# EDITOR'S STATEMENT

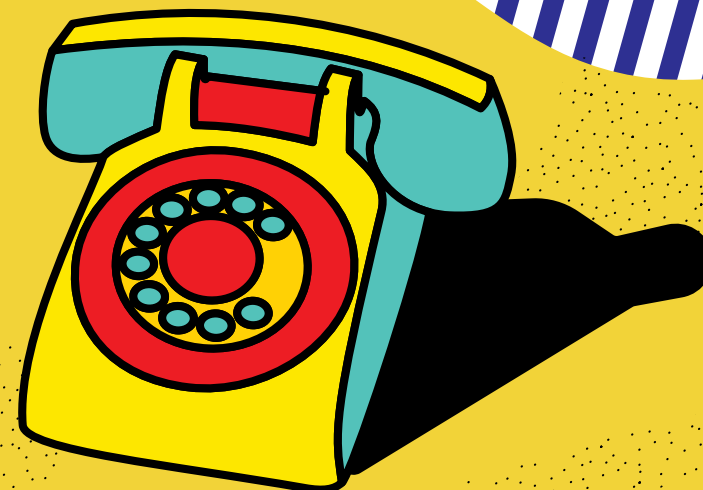
Since the COVID-19 pandemic hit, it seems every aspect of our lives has moved to remote operations. 2020 has been the year of food deliveries, Amazon orders, working from home, and even Zoom weddings. Influenced by these developments, we are now living in a world where we communicate and create our meaningful connections through the internet.

For the first time since its inception in 1981, Clark College's *Phoenix* program decided to split into two publications as the best way to respond to the unique challenges of the COVID-19 restrictions. The literary component became *Phoenix Ignite* and is being published on a digital platform. While this special art edition, *Phoenix Alight*, remains in print. This choice has allowed *Phoenix Alight* a larger platform than ever to spotlight local artists. Amongst other features, the journal now includes several artist profiles, where readers can gain more insight on featured artists and their work.

We desired to create a fun, color-filled pop art escape while still acknowledging the increasing polarization in our society. In distressing times like these, we find ourselves yearning for the basic human need for connection. We desperately need ways to share in one another's successes, experiences, passions, and emotions, finding solidarity and encouragement even in our separation. *Phoenix Alight* hopes to fulfill this need by highlighting outstanding artwork and encouraging bonds through an incredible shared community of artists and viewers alike. We hope through this edition, our art showcase will resonate with you, our audience.

"A PERSON'S LIFE MAY BE A LONELY THING BY NATURE, BUT IT IS NOT ISOLATED. TO THAT LIFE OTHER LIVES ARE LINKED."

- HARUKI MURAKAMI





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**LE WIENER** Patrick Foley | Gouache on Paper

HOT DOGS HAVE always been a part of growing up for me, the same as birthday parties, camping, hanging out in the woods of Montana. This work is truly an encapsulation of childhood nostalgia.



**HOLY GRAIL PENCIL STUDY**  
Emmeline Campen | Digital Drawing

A STUDY OF a pencil I found in my backpack. I wanted to exercise the versatility of artwork by highlighting all of the pencil's unique features. I originally arranged the images in panels to create a zine for a class, but I love the comparisons that can be made between each scene when they are together. To me, this piece demonstrates the creativity necessary to take notice of an object and render an effective illustration. I think art is always more successful when preceded by observation.



**MOONRISE** Emmeline Campen | Digital Drawing

I LOVE HOW practical art media such as packaging, typography, jewelry or even stickers allow almost anything to be decorated; groceries, cars, our bodies, even our digital platforms. I am inspired by the way that greater access to education, technology, and social media has encouraged art to become more casual and expressive. Even five minute doodles can be regarded as great art if they express someone's mind. I hope for my career in art and design to inspire others to insert art more casually into their lives and help decorate the world!



**WALKING WOMAN** Anna Silva | Pastels on Paper

HAVING GROWN UP on a small farm, I was always traipsing around the woods and wilderness as a child. To this day I gather artistic inspiration from my encounters with nature. In this piece, I hoped to capture a feeling of awe in the realization that we are powerless in the face of natural forces as we are under many circumstances in our lives. I wish it empowers its viewers to let go of what they cannot control by observing the beauty and strength of the natural world.



**GOATEMON** Robert Taylor | Watercolor

AN EXPLORATION OF the possibility of turning lemons to lemonade in a world without water.



**HAPPY HALLOWEEN (FROM HOME) Ashley Kormanik | Animation**

DAYDREAMING ABOUT OLD spooks from years before, I thought about how in 2020, if there were witches or skeleton dogs or other scary creatures, they would be getting Halloween night off for themselves. How would they spend it? This project attempts to take the sadness of a Halloween stuck inside and turn it into something fun and fantastical. This animation can be viewed at [clarkphoenix.com](http://clarkphoenix.com).



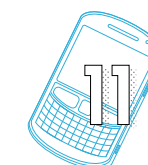
**A LITTLE BIT ABOUT SYNESTHESIA Ashley Kormanik | Animation**

I HAVE SYNESTHESIA, a condition in which the stimulation of one of the five senses can lead to responses from others. I think the perception of the world through the lens of synesthesia is incredibly fascinating and wanted to share my personal experiences through this project. I hope that each viewer may consider and appreciate the unique ways in which they perceive the world. This animation can be viewed at [clarkphoenix.com](http://clarkphoenix.com).



**TOPS TYPEFACE Kaitlyn Sekely | Mixed media**

DESIGNED AFTER THE idea that the top half of the English alphabet is more legible than the bottom half. I enjoyed playing with different patterns and giving each letter its own character while keeping a cohesive theme throughout the typeface.





Artist Profile

**KYLE**

**PETTYJOHN**

**K**yle Pettyjohn is currently pursuing a degree in photography while staying open to where his path takes him as an artist. Kyle took his first art class at Clark exactly one year ago and claims it was the best decision that he ever made. He always considered himself a hands-on person, but never believed himself to be an artist until after attending Clark College. He has explored photography, drawing, painting, and ceramics. Kyle loves the challenge of creating something from nothing and making it visually pleasing or meaningful for himself and invites others to share his experience.

**NEW HEIGHTS**  
Acrylic on Canvas

STARTING A NEW art project, I often find myself staring at the blank canvas and anticipating the challenges ahead. To me, it is no different than standing at the bottom of a mountain that I'm about to climb. I feel a sense of excitement and anxiety over the foreseen journey. Trekking thousands of feet to reach a summit is truly no different than the process of creating artwork, which is why I chose to paint a self-portrait based on my first triumphant stand at the top of a snowy peak. Whether you're climbing a mountain or working on a painting, chances are it's an experience that you'll carry with you and remember for the rest of your life.



**FEEDIN' TIME** Digital Photograph

CAPTURED IN A moment of time that just unfolded before me. I had stopped to photograph a group of seagulls that gathered where a man had been tossing bird seed for them. The swarm of birds went into a feeding frenzy, which was overwhelming but really amazing to experience. My only goals in that moment were to get a proper exposure and to not get pooped on.



**COIL VESSEL**  
Stoneware

ANCIENT ROMAN AND Egyptian pottery inspired this vessel, styled after what would have once been considered a traditional water jug.





**GRAND CENTRAL** Patrick Foley | Charcoal on Paper

CLARK STUDENT WHO simply wants to inspire and be inspired through great art and design. Currently absent from reality.



**SELF-APPRECIATION** Ava Town | Mixed Media on Paper

MY FINAL PIECE for figure drawing class. It is based on a meme of a girl and her boyfriend walking down the street, the boyfriend glancing over at another woman behind him as they walk. To make it more comical, I decided to replace all three of the characters with myself in different outfits. This work is about laughing freely and not taking yourself too seriously.



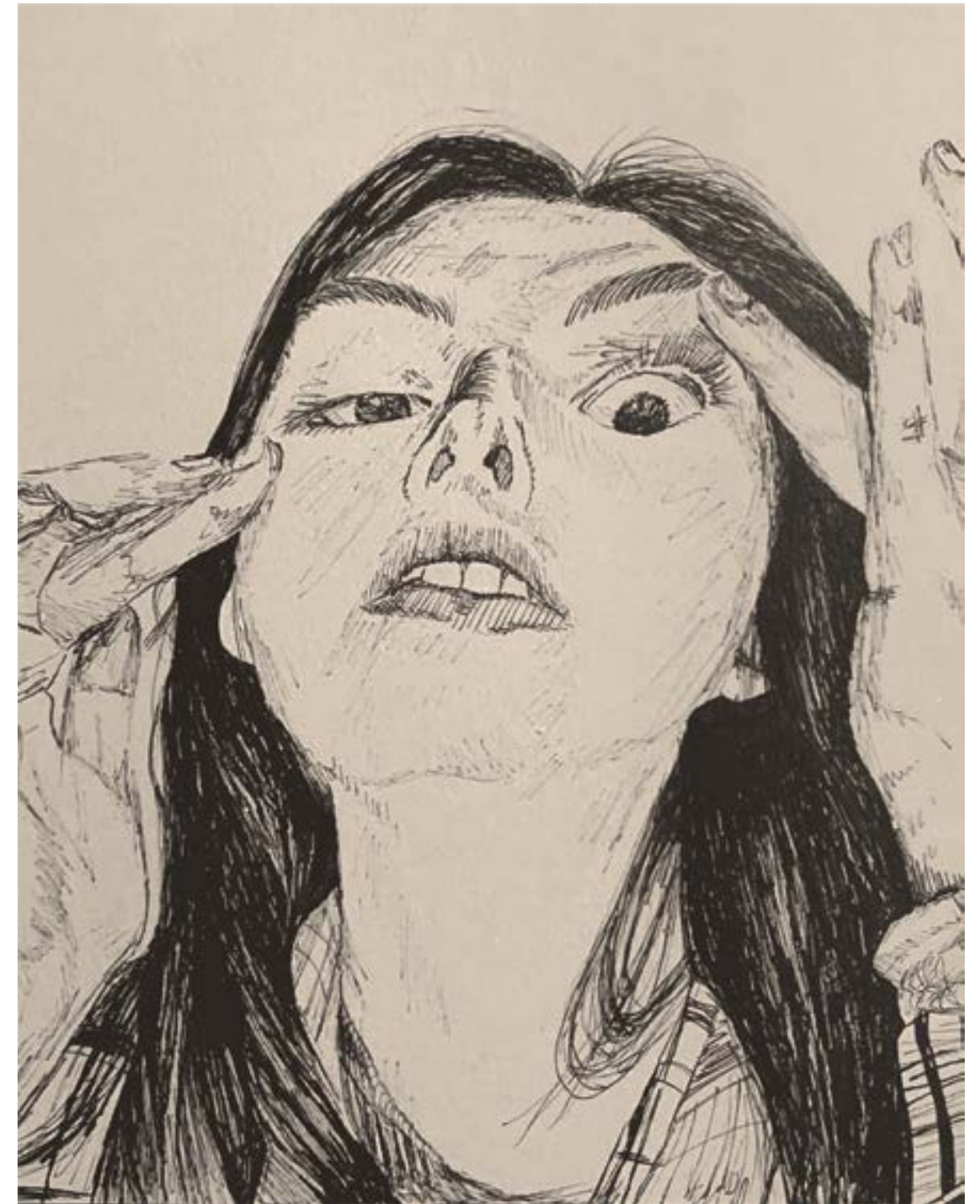
AN EXPERIMENTAL MIXED medium piece. The flow of the paint creates a feathered look which resembles fire and embers. Although it involved some risks, using clever color-mixing I was able to form sections of lava and rock in the piece.

**LAVA FLOWS, FIRE BURNS** Larissa Baldwin-Dillon | Acrylic on Canvas



ANOTHER ACRYLIC FLOW piece that was mostly experimental. Chemical reactions are responsible for the effects seen in both pieces; a mixture of chunky salt and acrylic paint causes salt crystals to form, leaving the paint to dry with a matte, cracked and thick finish. This process creates a visually interesting melody of textures over several layers of painting, contributing to both a fun painting process and result.

**AFLOAT** Larissa Baldwin-Dillon | Acrylic on Canvas



**WHAT DO I LOOK LIKE?** Emmeline Campen | Ink on Paper

SELF PORTRAITS ARE one of the most demanding works assigned in drawing classes. For this artwork, I spent so much time trying to discern and recreate my features that I started to ask myself, "What do I look like?" The isolation brought by the pandemic has made this question more relevant to me, with few photos taken in the presence of friends and family, as well as having had the bottom half of my face obscured by a mask in public. I know what I look like to myself, but how do I look to other people? Does that even matter?



**MAGNIFICENT MISFITS** Stephen Oury | Acrylic on Canvas

BEAUTY IN THE gap toothed smile. I was feeling lonely and needed something to cheer me up as I painted this piece. It is good to be able to find encouragement through one's work.

**SILENT EVIL**  
Joymae Capps  
Acrylic on Canvas

BASED ON THE theme I lean on quite frequently, identity.



**MERRY MORNING MUG** Clark Temme | Stoneware

FROM MY PERSPECTIVE, creativity means using what is known to create something entirely unprecedented. When making this piece, I felt highly energetic and ecstatic, which I used as a basis for my creation. I wanted to evoke a sense of dynamism; for every feature of the face to be tugging away from its foundation. The eyes, nose, ears and tongue were first carefully pinched out and attached with the slip and score technique. The rim is curved to allow usage by left and right handed persons, or to be poured as a pitcher.



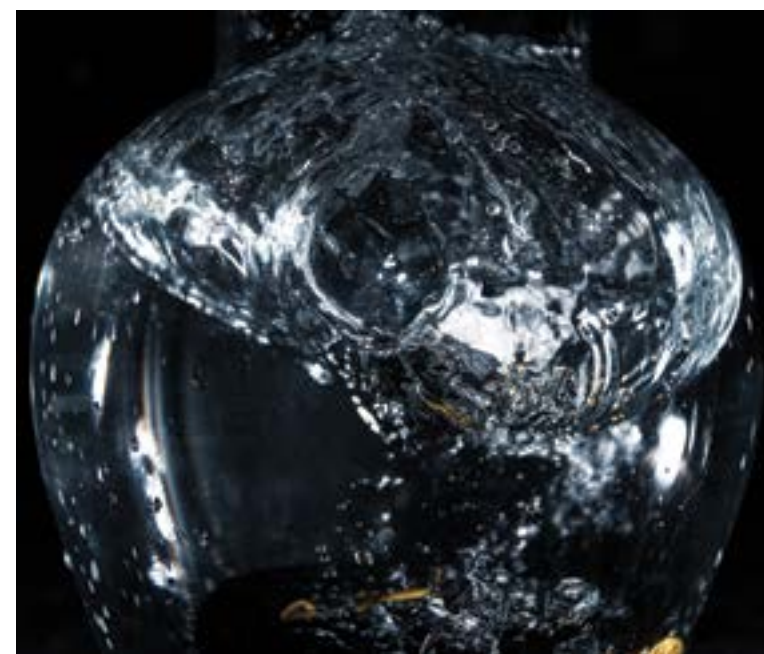
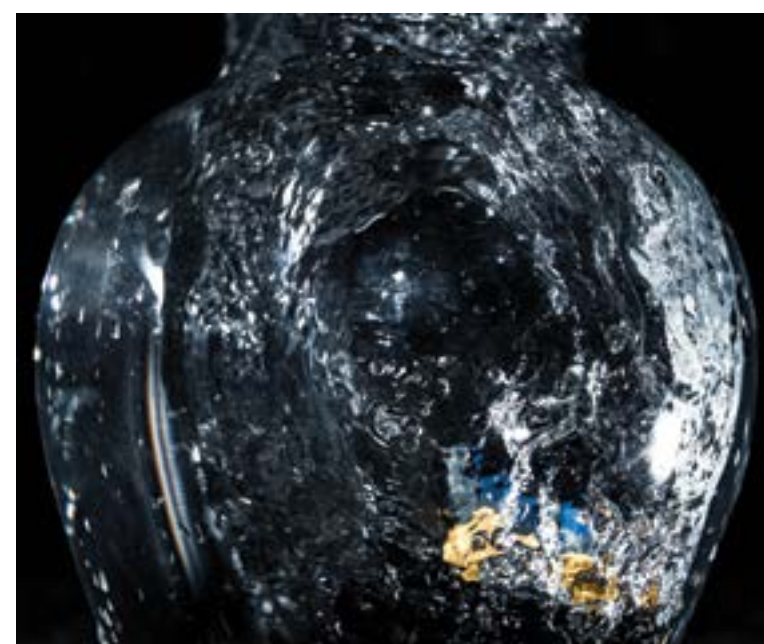
**SPONTANEOUS JOY**  
**Minh Pham**  
**Digital Collage**

PURPOSEFULLY WAVERING AND interpretable in its message, I made this work to be as surreal as possible. Each viewer's experiences are to bring an individual and unique meaning to the piece. Perhaps the title, "Spontaneous Joy," can serve as further encouragement for everyone to be free and spontaneous in their thoughts.



**FRIEND OR FOE Angelia Rossberg | Oil on Canvas**

MY SECOND OIL painting, inspired by a collage of images from vintage magazines. I enjoy the questions of context and circumstance it naturally evokes, and hope it creates a mixture of positive and negative emotions within viewers. I enjoyed painting this piece and want to paint an even bigger canvas in the future.



**HYDROLYSES**  
**Nicholas Glass**  
**Digital Photography**

HIGH SPEED PHOTOGRAPHY is a very interesting and appealing art form. To capture it myself, however, was quite challenging. A few hours and gallons of water on the floor later and I finally reached this result.

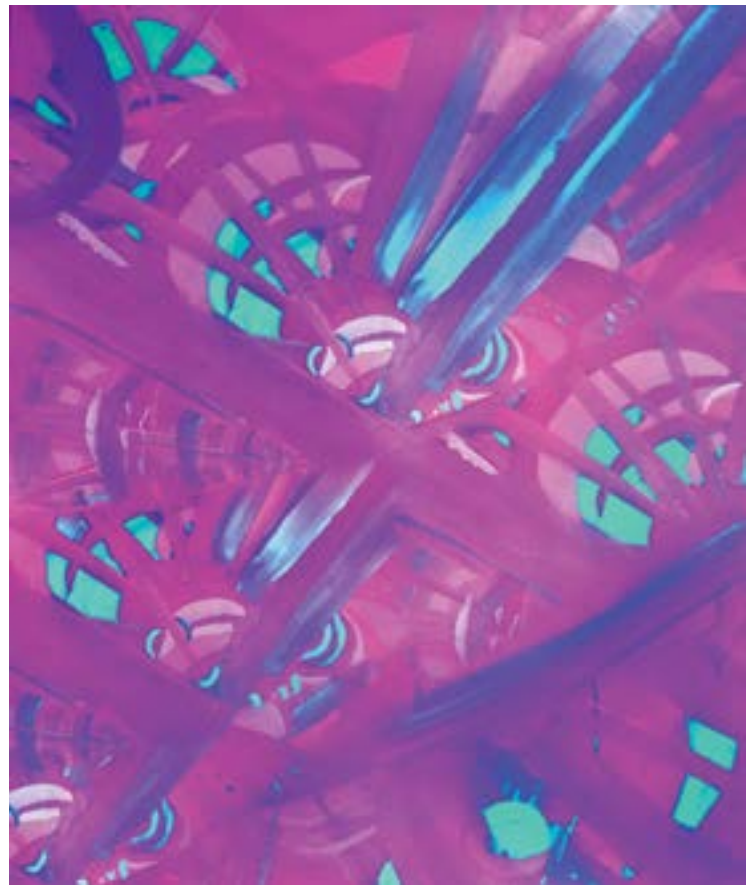
I have been a hobbyist photographer for about 10 years. My creative process involves being an opportunist. I try to capture tiny moments in time that I think are amazing and using obscure angles to show a different perspectives.

This was my first time experimenting with high speed photography. It was a challenge. I used a single speed light and my camera mounted on a tripod, high shutter speed, low film speed and a lot of flash. A couple hours of throwing my sons Legos into a vase, a couple gallons of water spilled on my floors and this was the end product. I'm proud of how frozen in time the water looks.



**SATURN FIELD VISION**  
**Stephen Oury**  
**Watercolor & Acrylic on Canvas**

IN A WAY, this piece serves as a tribute to Carl Sagan and Neil DeGrasse Tyson. Many hidden details can be found within the work, if one is careful enough to spot them.



**VIOLET UNDERGROUND**  
**Stephen Oury**  
**Watercolor & Acrylic on Canvas**

AN EXPLORATION OF color, hue, form and flow.



**TONTO**  
**Erick Martinez**  
**Ceramic Mixed Media**

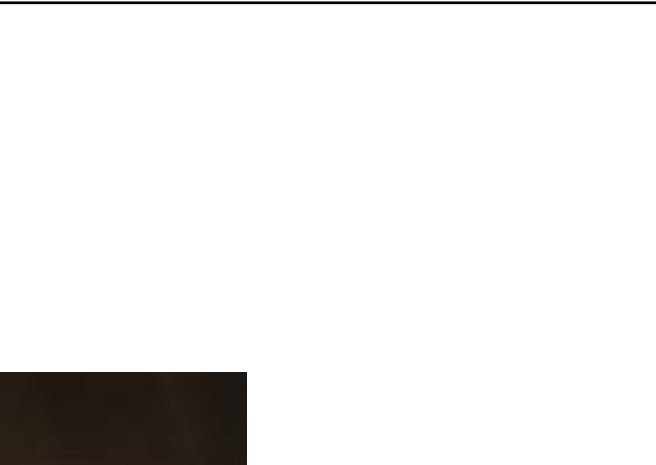
ONE OF THE reasons why I make art is because it helps me to heal. I feel, observe, understand, and make something beautiful from a painful experience. I identify the idea of what I want to communicate. Then, I think about symbols, gestures, or colors that could represent such an idea.

I want to express manipulation and lack of self-empowerment in this piece. The creature is stronger than his strings, but fear is his prison. He is used, undervalued, and his time is being wasted. Poor Tonto, nobody can save him. He needs to save himself.



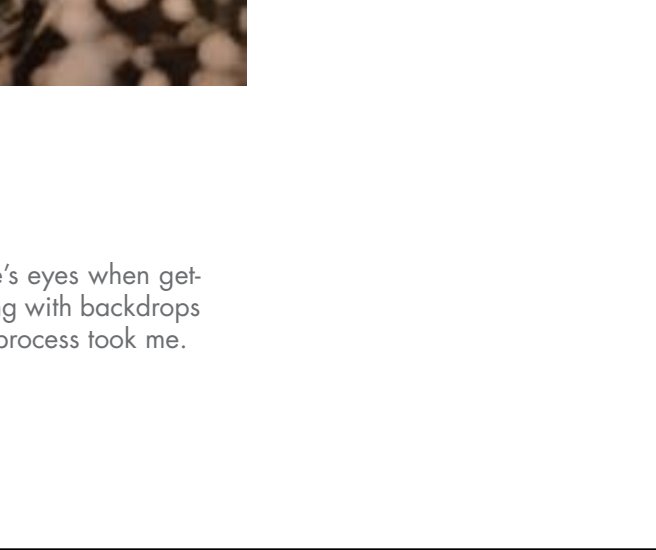
**DAHLIA** Holly Singletary | Oil on Canvas

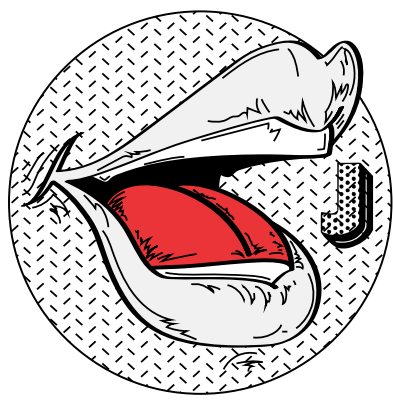
A STILL LIFE study focused on flowers. My future goals are to continue in the art field. I hope to bring art and creativity into people lives and make a difference.



**EMPTY FACES**  
Holly Singletary  
Silver Gelatin Prints

I WAS INSPIRED by the look in someone's eyes when getting their photo taken. I was experimenting with backdrops reflections and flowers to see where the process took me.





# Artist Profile

## JESSICA JONER



Jessica Joner is a former Clark student and talented artist. Having always enjoyed dabbling in different art forms, she decided to further pursue this passion at Clark. After completing two years in the Fine Arts Program at Clark College, she transferred to PSU, where she is currently working on her BFA.

Jessica's art career began in photography, but she also enjoys using gouache, watercolor, ceramics, charcoal, and any other materials she has the opportunity to experiment with. Outside of her artistic endeavors, Jessica likes to spend time in nature or with her family. These experiences often inspire the themes behind her work, based heavily in the beauty of human connections and told expertly through the narrative qualities of her pieces.

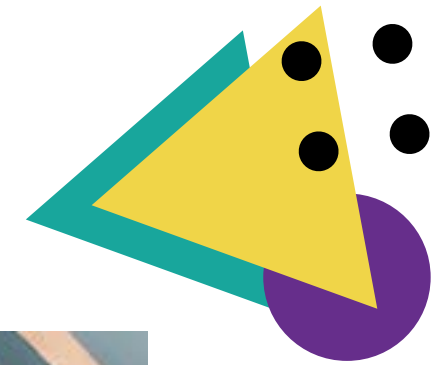
### QUARANTINE Oil on Canvas

When the hectic pace of life slowed down in the lockdown of last Spring, I found that I was able to savor the dinners around the table, board games, and the day-to-day routines I share with my family. I created this painting to show renewed appreciation for those sweet, simple moments that brightened life amidst difficult times.



### RECONCILED Mixed Media Collage

REFLECTING ON THE bond between mother and daughter, this piece represents overcoming trials in relationships. Above all, it serves to show hope in human connection, born from the love and understanding between people that protects their relationship.





**GRIEF IS GREAT** Watercolor on paper

IN THIS FOUR panel watercolor series, I portrayed a scene from C.S Lewis' *Chronicles of Narnia*. Painted in memory of George Floyd.



"MY SON, MY SON,"  
SAID ASLAN.

"I KNOW. GRIEF IS  
GREAT. ONLY YOU  
AND I IN THIS LAND  
KNOW THAT YET. LET  
US BE GOOD TO ONE  
ANOTHER."

—C.S Lewis  
*The Magician's Nephew*







**BUSY**  
Digital Photograph

THIS IS PART of a storytelling series commenting on the use of technology and its place within relationships.



**ABSORBED**  
Digital Photograph

WE LIVE IN a time inundated with technology, and this image was from a series of photos documenting its intrusion into every aspect of our lives. None can deny the convenience and aid provided by new technologies, but what could we be sacrificing for these advancements?



**REFLECTION**  
Silver Gelatin Print

SOMETHING INSIDE OF me comes alive when I create, and I look forward to expanding my skills and experience in the years to come. For me, art is a means of connecting with others and expressing hope, light, and beauty to the world.



**REWORKED Ashley Kormanik | Digital Photomontage**

I WAS INFLUENCED by the artist and photographer Maggie Taylor when creating this piece. The aim was to mix old and new, and in the process, create something beautifully surreal. This collage is comprised of visual elements taken from the works of Jakob Bogdani, Francis Guy, Alexandre-François Desportes, Edwin Thomas Roberts, Jacob van Ruisdael, Calouste S. Gulbenkian, Georg Friedrich Kersting, Louis-Maurice Boutet de Monve, and Philips Koninck.



**DECORATIVE  
DECANTERS**  
**Amy Ernst**  
**Stoneware with Porcelain Slip**

IN THIS PIECE, I wanted to alter the traditional crystal or glass decanter by altering the form and adding slip, a type of liquid clay slurry, to my ceramic versions. By using different slip-pouring techniques and decorative elements on my blue and green decanters, I was able to create a truly unique appearance for the pair. I really enjoy the results I had making these interesting decanters, and expect using them would make one's drinking experience a little more fun.





**ALICE IN WONDERLAND** Nicholas Glass | Digital photo

MY VISION FOR this piece was to create a dreamlike world out of a simple raw photograph I took while hiking. The mystical, winding path has kept me wondering what lies around the next corner.



**A COUPLE OF OLD BIRDS**  
Ryan Wager  
Digital Photograph

DUKE SEES HIMSELF mirrored in many of the birds he's owned over the years. Tuffy, the tangerine dove perched on Duke's finger, is one that has had a difficult life growing up.

# CONVERSATION COLLECTING



WITH **ALYSON  
PROVAX**



**FROM CALIFORNIA NATIVE, TO PACIFIC NORTHWESTERN PRINTMAKER, ALYSON PROVAX IS MAKING A NAME FOR HERSELF WITH THIS UNIQUE CRAFT.**

INTERVIEW BY ANGELIA ROSSBERG AND KATE PETERSEN, PORTRAIT BY SHANNON O'CONNOR



UNTITLED  
(AND STILL NOTHING)  
Letterpress

## PLEASE TELL US ABOUT SOME OF THE EXPERIENCES THAT HAVE INFORMED YOU AS AN ARTIST

I grew up in California in the Bay Area. As a child I had a variety of educational experiences, going to Montessori school, public school, and homeschooling. Then I went to Cabrillo Community College for three years. There I took a lot of different classes and explored my interests. It was wonderful to have that time to figure out what I wanted to do, what I was good at and what I love. I discovered printmaking by first taking a silkscreen class with Jane Gregorius. A student in my silkscreen class recommended intaglio; I loved that course too. The draw of making multiples in printmaking was so exciting. After three years at Cabrillo, I transferred to Pacific Northwest College of Art in Portland to finish my BFA in printmaking. Although it is the form of printmaking that I focus on now, I took my first letterpress class (with

Abra Ancliffe) after graduating from PNCA. In that class I focused on the handset lead type letterpress that has now become the basis of my current work.

## CAN YOU NAME A SPECIFIC TIME WHEN YOU KNEW YOU WANTED TO PURSUE A CAREER AS AN ARTIST?

I think that in college when I was spending long days in studio art classes it was easy to imagine spending days working in my own studio. As art students we invest so much time in our projects, and if you love to do that, it's easy to imagine continuing on, which I did. I loved that time, and I still love those days when I am able to spend long hours working on projects. This work is challenging and satisfying, and I'm always learning new things. Alongside my career as an artist, I have a second career as a paralegal. Right now I work part time at both, and

there have been times when I worked full time as a paralegal and went to the studio after work or on the weekends. I'm glad to now have a balance of the two. For me, this dual career has allowed a feeling of greater freedom with the projects that I choose to work on in the studio. I have been lucky enough to work on a variety of art projects based solely on my love of the work.

### HOW WOULD YOU DESCRIBE YOUR ARTISTIC PROCESS FROM CONCEPT TO FINAL DESIGN?

My practice is not always linear but usually follows the same overall process. I will collect phrases to use in a finished piece - either emailing those to myself or saving them on scraps of paper. I may come across an interesting phrase in conversation or in reading an article or on TV. I enjoy a certain vagueness in language, or the possibility for multiple different readings. In the studio I return to these collected phrases and edit, discarding anything that doesn't hold a pull for me, then I try different variations on a similar phrases to see which is the most interesting or evocative. Each word and the order of the words are significant, so even when making a project which is based off of a specific source I will often make changes. Then I set the type: this means lining up each individual metal type letterform and then locking it into place on the chase, an open steel rectangle that is then held in the press and printed from. When I print the phrases I will often try multiple variations on the visual presentation, experimenting to see what shape or form has

the most interesting or complex relationship with that specific phrase. I may crumple the paper, reprint it, or partially erase the words - this stage is a very experimental and often intuitive process. Some of my practice includes an element of chance, so at times I will have to re-make the same work many times before I get to the finished piece.

### BETWEEN DIFFERENT STYLES, SIZES, TRADITIONAL AND DIGITAL MEDIUMS, WHAT ARTWORKS ARE YOU MOST EXCITED TO WORK IN AND WHY?

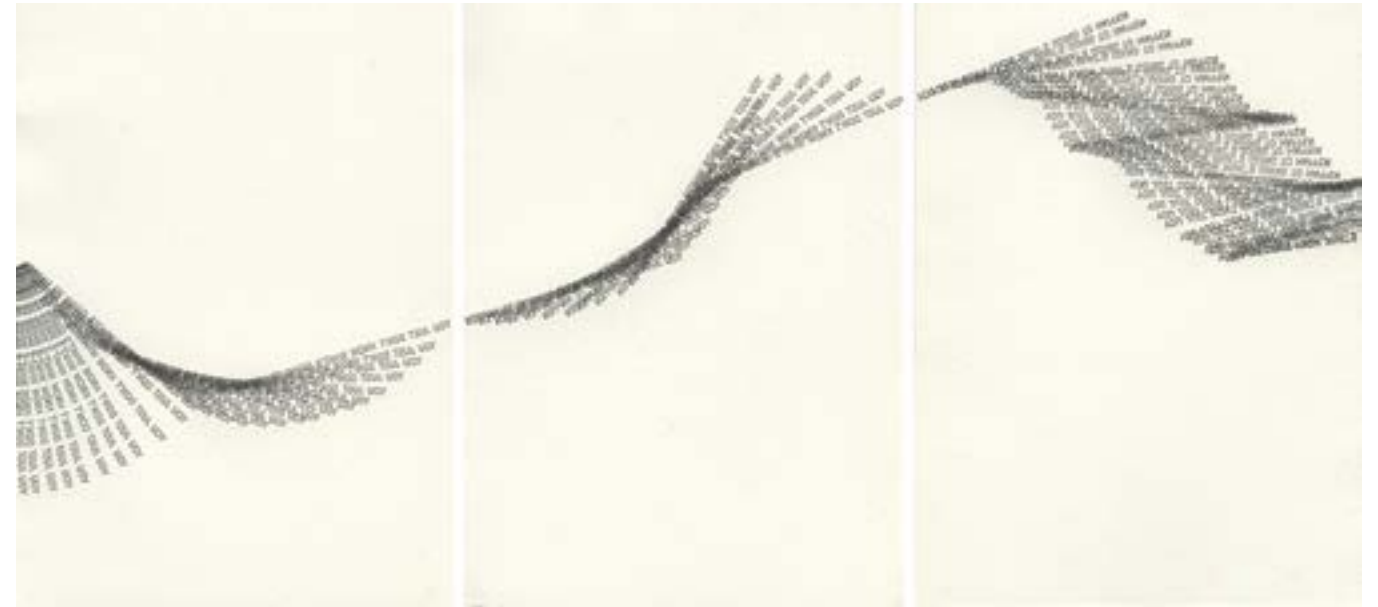
Each medium has its own inherent quality, and is interesting to me in its own way. My primary goal as an artist is to have a connection with the viewer, and that can come in many different forms. With small works on paper there is a natural intimacy - the viewer must be physically close to the work in order to see it, and have a one-on-one experience with the work. With larger works like the billboards and bus benches, the viewer can see the work without being close, and outside of a gallery space. That feeling of having a personal relationship with something large and public is also very intimate, but in a different way. An animated gif that would be seen on a screen (or texted to a friend) can feel a bit more removed, but the way that the movement functions can be hypnotic, causing the viewer to spend more time staring at the work. All of the objects in our lives and any method of presentation has its own inherent meaning, strengths, and weaknesses, and I try to consider my relationship to each when making a new work in a specific medium.



**Type Lockup:** Lead type is held in the case and braced out with wood blocks and quoins.



**Type Drawer:** Lead type is stored in this organizer laid out in the classic California Style.



UNTITLED (YOU JUST DON'T KNOW WHAT WILL HAPPEN) Letterpress

### DO YOU PAINT ANYMORE, OR DOES YOUR WORK PRIMARILY LIE IN LETTERPRESS ART?

I still own some silkscreens and do silkscreen monotypes here and there, which is related to painting in that it is fluid and direct, but still involves the matrix of the silkscreen. But over the last several years the majority of my work has been made using letterpress, or, in the case of the billboards, animations, or buttons, begins as a letterpress work and then is reproduced.

### HOW DID YOU DEVELOP THE IDEA TO USE WORDS IN YOUR ART?

I love to read, and I have been interested in language for a long time. I became interested in the way that spoken language translates to written language several years ago through noticing that there are some people who write emails almost exactly the way that they speak, as well as through reading deposition transcripts in my job as a paralegal several years ago (in a deposition a person is asked questions under oath, and it is transcribed word-for-word by a court reporter - almost similar to closed captioning or a movie script). I loved reading those and seeing how the idiosyncratic ways that we each speak will look typed on a page. In spoken language we have so many other cues to rely on: tone of voice, body language, eye contact. With that removed, what

we are left with can often be interpreted in different ways. It is those multiple interpretations that became so interesting to me in my practice, and really why I am interested in using text in my work.

### WHEN YOU TRANSLATE A TANGIBLE PRINT PRESS WORKS TO A DIGITALTECHNOLOGY, DO YOU FEEL LIKE THERE IS A DRAMATIC CHANGE TO THE ORGANIC QUALITY OF THE WORK?

There are always some changes when you move from one medium to another, but because a sense of tactility and physicality is important to me in my work I have tried to find ways to retain the visual texture of the work. I use a scanner that can pick up paper texture because it's important to me that this tactile feeling be visible in an animation, or in the still image of a piece seen online. Earlier this year I had a show at Agenda in Portland, and since the gallery was appointment-only due to the pandemic we were able to allow the viewers to also handle the works on paper while wearing gloves. It was the first time that I have gone beyond the tactility of making textured work and actually allowed the viewer to touch the work, and this was really an exciting moment for me, even though this maybe unrepeatable because it requires such an individual experience with a show. So that's just to say that there are limitations within

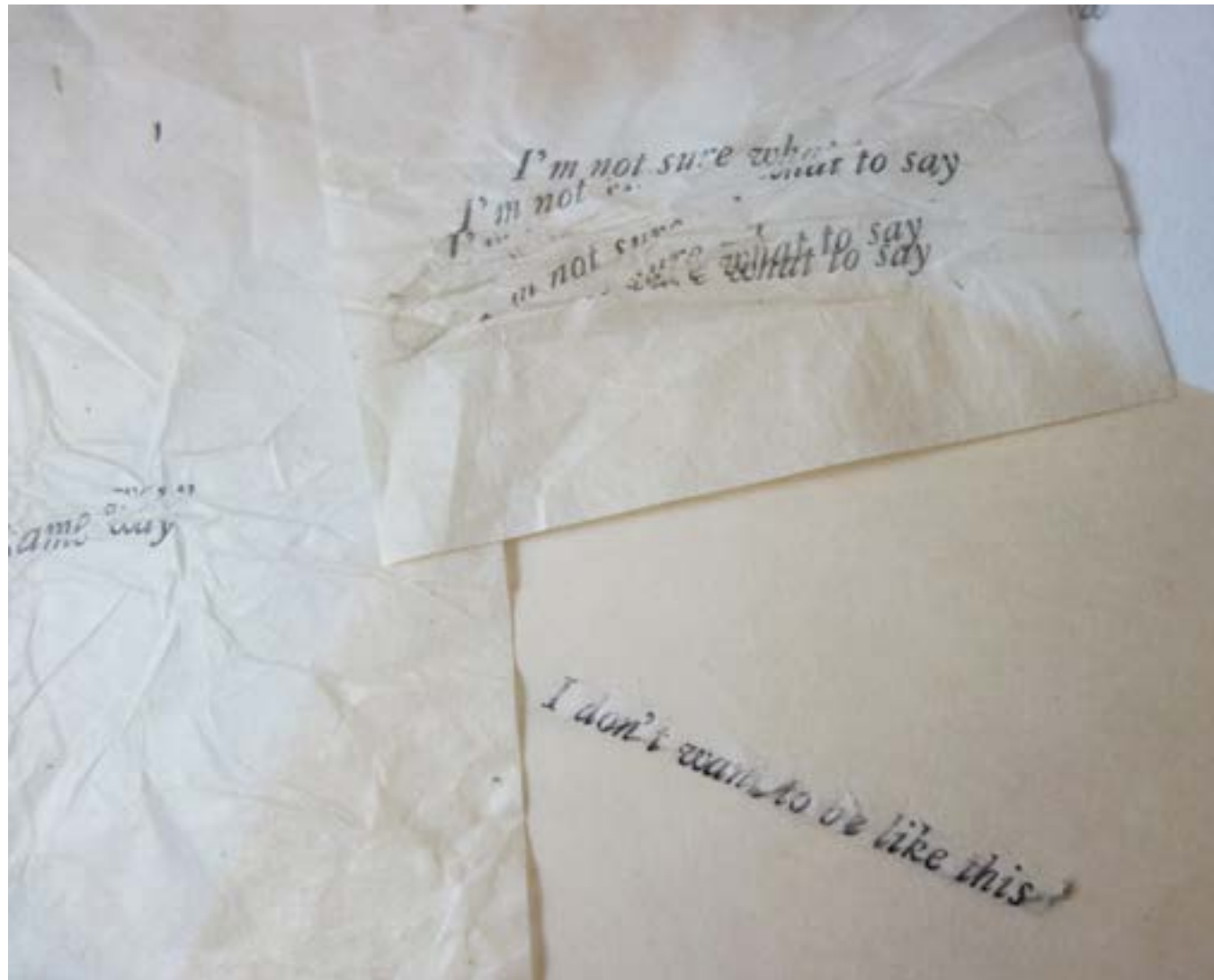
every situation that you encounter, and it can be exciting to work within those limitations, be it medium or how the work is displayed, and see what new possibilities or inherent qualities that situation allows for.

### DO YOU RECALL A DEFINING MOMENT IN THE CREATION OF YOUR ARTISTIC STYLE?

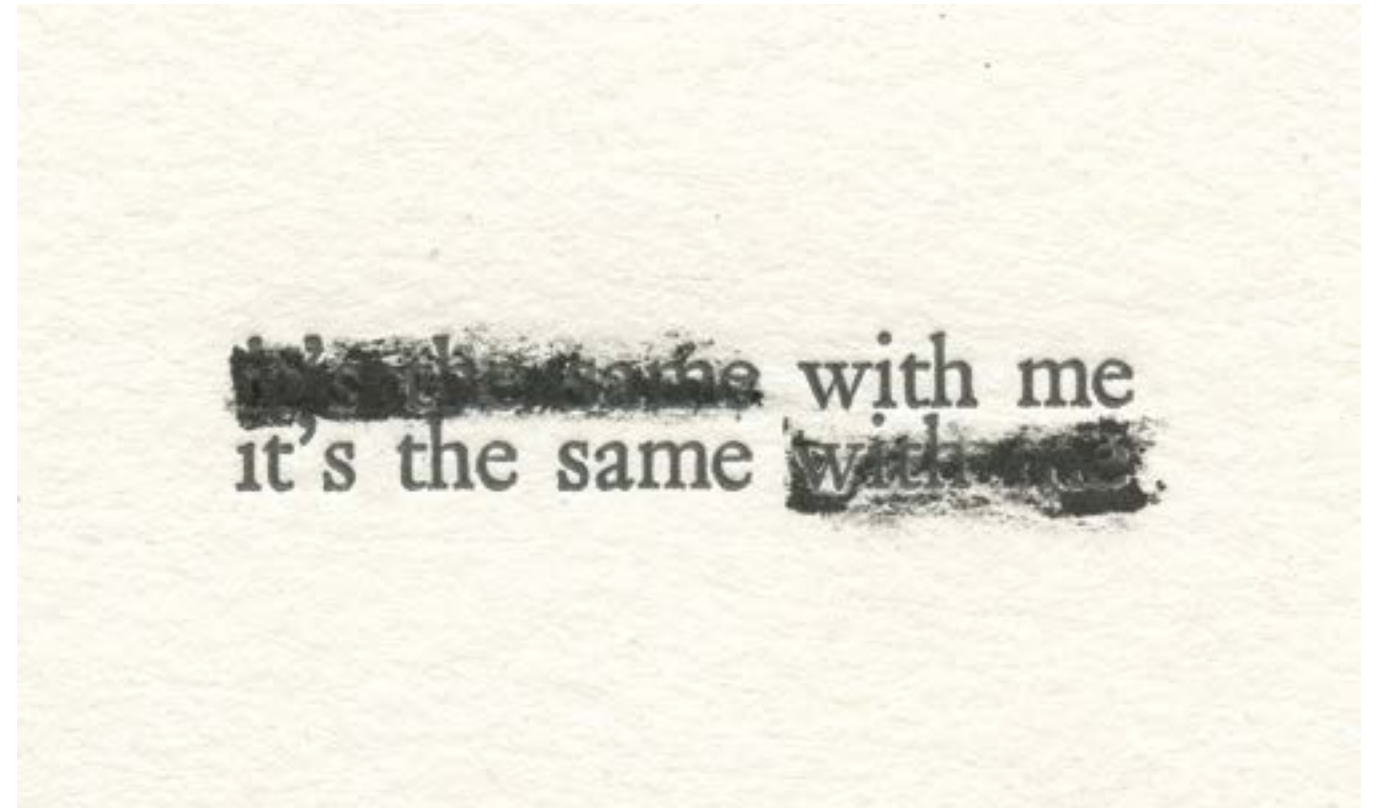
When I discovered letterpress, I felt a deep satisfaction in the process. Everything about it felt right. Since then, I have been continually learning, exploring, and pushing at the edges of the medium and its traditions. In that process, my style has just developed - it is related to how I problem-solve, and what I find beautiful and meaningful.

### YOU HAVE MENTIONED FINDING INSPIRATION FOR YOUR WORDS/PHRASES IN DIFFERENT MEDIA, SHOWS, ONLINE, FORUMS, ETC., WHAT BROUGHT YOU TO FIND INSPIRATION FROM THESE SOURCES?

The first time that I specifically worked with one source text for a body of work came about because of a personal experience. Several years ago I saw a strange light in the sky. It could have been a plane or it could have been something unexplained, but I was just curious to know whether anyone else had seen it. So I found the NUFORC site and read through accounts of people who had seen unexplained objects or had odd experiences - first to see if I could find anything like what I had seen, but that then shifted to a love of the difficulty with language



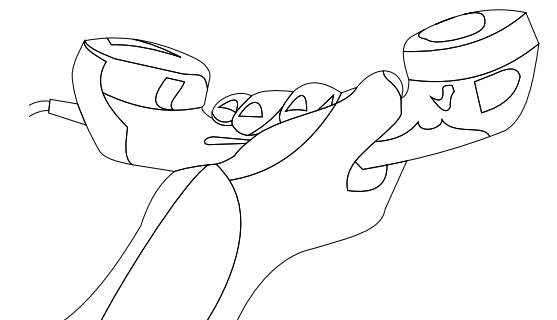
STUDIO WORK IN PROGRESS Letterpress



UNTITLED (WITH ME IT'S THE SAME) Letterpress

that people seemed to experience when describing their experiences with the unknown. Since these were often written soon after the experience and with the purposes of getting the information out, they often sounded raw or conversational. I began collecting phrases from these written accounts on NUFORC that I thought spoke to the overall experience of having an unexplainable experience, and made the work for the series Out There in 2016. After that I began collecting phrases from other sources, such as The Bachelor. Watching The Bachelor I became interested in the way that I noticed a show-specific dialect: I saw many repeated phrases, season after season, despite the fact that the contestants had changed. That led to you i everything

else which looked at loneliness and love and the ways in which things repeat, all using text from the show. More recently I've become interested in the idea that we often flatten our individual experience for the sake of conveying an emotion that we hope others will be able to understand. On the one hand, this creates connection within the work, but I'm also interested in the idea that in order to have this connection, we must in some ways reduce the feelings that we experience for which there are no words. It seems like looking at these limitations can be freeing in its own way, that we can acknowledge that we know the feeling the other is having, but that our version of that feeling may be a little different.





**ORCHID OF PEACE** Holly Singletary | Ceramic

A STUDY DONE in exploration of the beautiful yet fragile orchid.



**BLACKBERRY BLOSSOMS** Ariel Hriczisce | Watercolor and Ink on Paper

COMPOSITION INSPIRED BY several pictures I took of wild blackberry blossoms. After moving to the Pacific Northwest, I discovered the gift of picking blackberries in the summer and how it begins with their pretty flowers blooming in the spring. The features of this piece are gathered from my memories; a local mushroom, oregano from my garden, and a butterfly I saw on a trip to Mexico. Together they serve as a visual diary of nature I've been able to enjoy throughout my life.

**SELF PORTRAIT** Ariel Hriczisce | Graphite on Paper

IT WAS CREATED during a period of uncertainty in my personal life. I didn't get to finish the life-sized drawing because at this time my father-in-law went on hospice care and passed away. I am proud that I was able to produce this much considering the difficulties my family and I were facing at the time.

Art is a good medium for many to express their anger, frustration, and despair. However, it is also wonderful for sharing hope and soothing one's anxieties. Through the iconography of the flowers and youthful portrayal of my features, I wanted to relay the optimistic and fun version of myself I strive to be.



**HOODOO  
VOODOO  
Christina Wright  
Stoneware**



I'VE ALWAYS HAD an interest in religious practices and was a mortician for quite awhile. There I was able to learn about different funeral customs and religious ceremonies and even actively participate.

My love of New Orleans and its music and horror scenes have inspired my artwork greatly. New Orleans has always had a special place in my heart; I frequently visit to take in the food, music, and culture. Music is a huge part of my life; especially as a way for me to manage my struggles with anxiety and depression. I also find horror and the subculture surrounding it a form of escapism from day-to-day realities. These experiences and passions have really shaped the person I am today.



**DOES THIS MAKE MY BUTT LOOK BIG? Emmeline Campen | Collograph**

BY GLUEING STRING to a piece of cardboard, rolling it, and wiping with two different colored inks, I was able to create this collograph print. Unfortunately, the string wasn't as forgiving as I'd hoped. The print, which I had intended to make smile, looks easily existential or even creepy. I think the title I chose gives it a comedic twist, though. I like to imagine an ancient woman dropping dead because of her fear of her butt looking big, so I've made it the new story behind this odd face.





**ENDING IS BETTER THAN MENDING**  
**Ian Beckett | Kallitypes**

A SERIES INSPIRED by the writings of Aldous Huxley.  
The prints are kallitype, an antique photography method  
using iron-silver chemistry first patented in 1889.

# Artist Profile

## JACE POULSEN

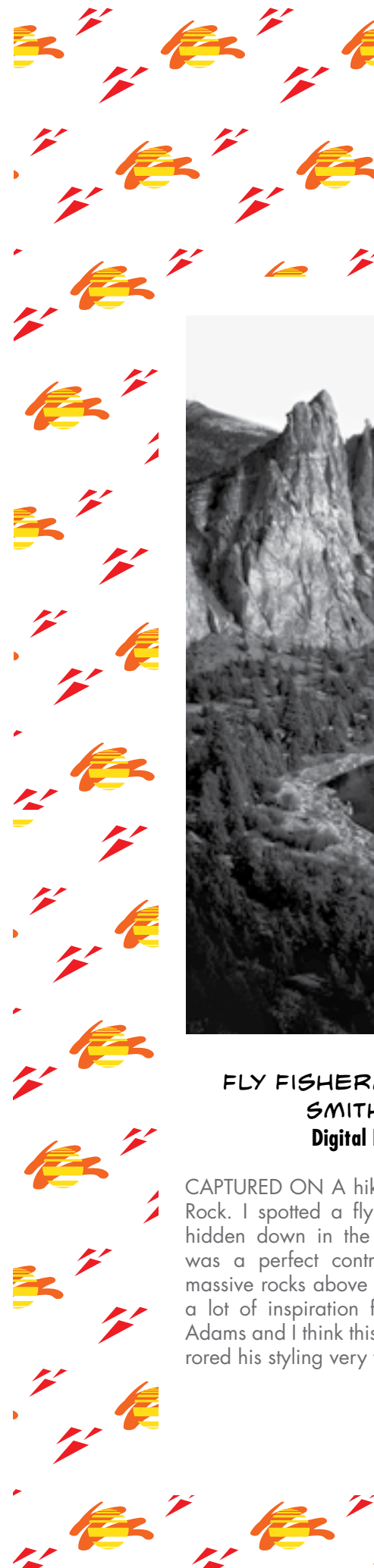


Jace Poulsen is a current Clark student studying mechanical engineering and working towards becoming a military pilot. His interest in photography began after he started flying drones in the sixth grade. He took pictures and videos with the drones, eventually transitioning over to a digital single-lens reflex camera. The view from the sky changed his whole perspective on the world and further inspired his dream of piloting aircraft. He hopes that his photography, in its efforts to capture the artistry of nature, inspires others to seek and enjoy beauty in the world around them at any opportunity.



**MILKY WAY IN  
CANYONLANDS**  
Digital Photograph

THIS PHOTO WAS taken at 4am just outside of Canyonlands National Park. It's a long exposure on a tripod used to emphasize the starry sky.



**FLY FISHERMAN AT  
SMITH ROCK**  
Digital Photograph

CAPTURED ON A hike to Smith Rock. I spotted a fly fisherman hidden down in the river who was a perfect contrast to the massive rocks above him. I take a lot of inspiration from Ansel Adams and I think this piece mirrored his styling very well.

**FIRE RIVER  
BELOW PAINTED HILLS**  
Digital Photograph

WHILE TRAVELING TO southern Oregon to take my SAT test for the second time, we stopped to see the Painted Hills. This scene caught my eye in particular due to its unique composition and environment.



**LOST IN THE  
MOMENT**  
**Audriaunne Wormer**  
**Digital Photo**

LOOKING OUT OVER the Oregon scenery after a vigorous, uphill climb on Hamilton Mountain. My passion in life is helping others in any way I can, that being said I need to find time for myself so that I can continue to help others. Time spent photographing nature allows me to participate in self-expression and renew my energy.



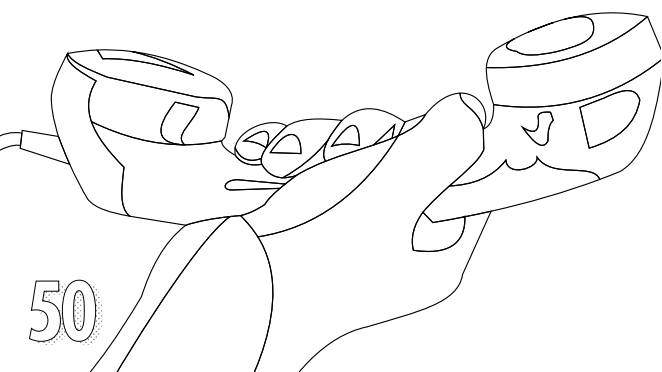
**WEST COAST FOG** Angelica Grebyonkin | Digital Photograph

TAKEN LAST MAY during a road trip down the west coast. Current politics and my emotions were quite unsettled during this time. It feels as though the beach captured my own state that day; so foggy and overwhelmed yet insightful.



**BEAUTY OF  
BUTTERFLY**  
**Dilip Paul**  
**Digital Photograph**

NATURE HAS ALWAYS inspired me. This represents the beauty of the butterfly.





**BOHO Jessica Sassmannshausen | Copper, Brass, Amethyst**

CRAFTSMANSHIP FOR THIS piece is inspired by the culture surrounding Bohemian and Gypsy lifestyle; positive, fun, courageous, thankful, gentle, loving and kind.



**THE GIFT  
Jessica Sassmannshausen  
Steel and Twine**

I NEVER GET bored tinkering around in the weld shop. Few experiences are as gratifying as transforming rough, metal materials into wearable art, or any other practical or decorative piece. These pendants were made as gifts.



**THROUGH THE  
DARK, THERE'S  
STRENGTH  
Elizabeth Devenberg  
Ceramic**

CONCEPTUALLY, I MEANT to symbolize the strength present within all of us, even during the darkest of times. This strength is deepened through a sense of unity and the bonds we form between each other. I put a little of myself within this piece. I sculpted it from the shape of my own hand forming a fist. I proudly display it in my home so that all who enter know they are welcomed and loved. Love and unity will always be what makes this world go round.



**PUDDLE PLAY** Jana Pilcher-Weyant | Watercolor on Paper

A PORTRAIT OF one of my sons, it was a way for me to experiment with the use of hot-press paper. I wanted to resonate a playful, fun, and loose style that is unlike most of my work.

**ILLUMINATED SWAN**  
Jana Pilcher-Weyant | Watercolor on Paper

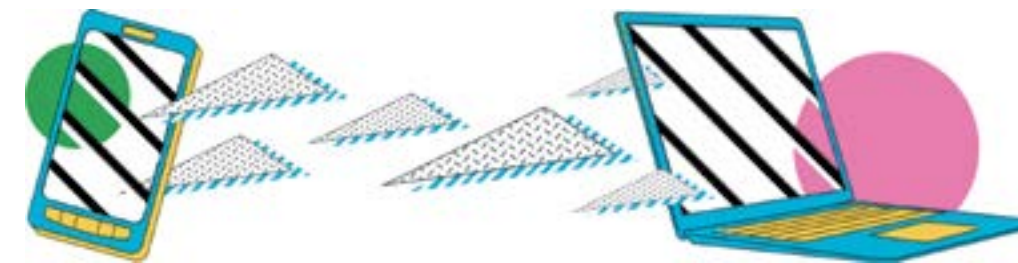
WATERCOLOR CREATED FROM a photograph I took of a swan bathing in the sparkly Florida sunshine.

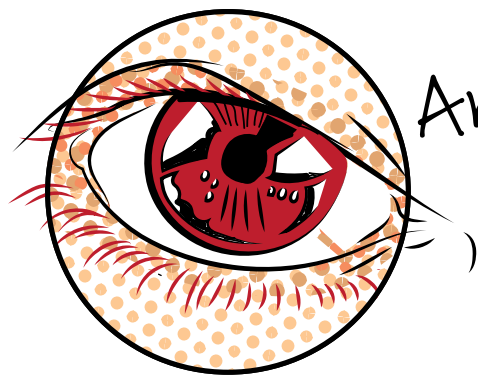
I'm a passionate watercolor artist who enjoys the creative process and is always striving to improve my skills. I recently graduated with an Associate of Fine Arts degree in Graphic Design from Clark. I am looking to combine my passion for art, graphic design, and interior design in a way to inspire those around me.



**CHILDHOOD CURIOSITY** Isabella Yates | Oil on Canvas

BLACK WIDOW IS the name of the cat pictured in this portrait. She looks so focused on one point, without care as to the happenings of the rest of the world. It reminds me of my own single-mindedness as a child. Watching Black Widow do mischief in the same room as I painted was both amusing and a great source of inspiration. Though this particular piece was a gift for my mother, the canvas is usually a place where I can channel my thoughts and feelings to get through life's hardships. Whether I do it for myself or others, I find making art to be a truly restorative and beautiful practice.





# Artist Profile

# KARYSSA DAVIDSON

**K**aryssa Davidson is a 22 year-old student with an interest in art and psychology, hoping to integrate both into her future career. She has been drawing her whole life but decided to take her first actual drawing class during Fall of 2020. Now, encouraged by her professors and peers, she is more confident to share her work publicly. Creating art is fulfilling and helps Karyssa process and meditate on different feelings or situations. She has started to explore her creative side since taking art classes at Clark College, and hopes to continue her growth as an artist well into the future.



**PLANAR HEAD STUDY**  
Charcoal and Pastels

STUDY OF LIGHTING on the planes of the head done for a human figure drawing course. The work contains the planar study done in charcoal, and the self portrait done in pastel. I enjoyed learning how to indicate forms with my shading and how to use a unique new medium.



**HARVEST**  
Graphite on Paper

FOR A STILL-LIFE assignment, I decided to draw this autumn scene. My goal was to capture the bittersweet nature of the season; its connections to change, celebration, endings, and loss. Personal objects are incorporated to reflect my own associations with the subject.

**QUIETSCAPE**  
Graphite on Paper

THIS IS A piece I did for a one-point perspective assignment in Drawing 1. Instead of basing the room from real life, I imagined a place I would like to escape to; to feel relaxed and without distraction.



**LOOKING OUT**  
Charcoal and Conté on Paper

WHAT WAS ORIGINALLY supposed to be a still-life of a chair turned into an artwork of my cat when he decided to jump onto the chair and center himself in the staging. As a consequence of the COVID-19 pandemic, this work represents the conflicting desires of wanting to go back to "normal" life and wanting to stay where I'm safe and alone.





**THE HEART**  
**Erick Martinez**  
**Ceramic Mixed Media**

WHEN WE REFER to love, we are often thinking of love from another. We continually seek a partner that makes us feel loved, happy, and complete. Yet, many times, we are incapable of imparting unto ourselves that love we so desperately search for. This man feels hollowness and anguish because he gives others the love he should allow himself. When we love ourselves, we make decisions based on our own well-being, we pay attention to our dreams and emotional needs. Only then can we recognize there is no need to sacrifice parts of our identities for the approval and affection of others.



**A WOMAN BATHING**  
**Rembrandt Master Study by Ariel Hriczisce | Watercolor & Color pastels on paper**

MY RESPECT FOR Rembrandt's art grew dramatically after a trip to the Netherlands where I was able to view the skill of his workmanship firsthand. Rembrandt's paintings are so intricate and singular I could only attempt to translate, though I enjoyed the unique challenge of this task. While it is not a perfect facsimile, I hope the artistic signatures of my own work add an interesting element to this study.



**AMON-GORLOTH** Larissa Baldwin-Dillon | Woodblock Print on Mulberry Paper

BASED OFF OF the fantasy horror genre, especially the works of H.P. Lovecraft. Amon-Gorloth also references my mixed race heritage, serving as an abstract visual story of my life and love for art.



**FRIDA** Rebekah Alvarez | Fiber Art

AS ANOTHER HISPANIC artist, I've always felt a strong connection to Frida Kahlo. Her strength, independence, and creativity are all clearly reflected in her artwork, and have inspired me to continue on this path myself. This piece demonstrates my admiration for Frida Kahlo and her work.





**HECK YES** Madison Heagy | Graphite & ink

AS SOMEONE WHO suffers from body dysmorphia, it has been very difficult for me to recreate my image in a way I can identify with. Even after many hours of study and practice in preparation for this self portrait assignment, the final piece seems distorted to me.



**PORTRAIT OF A BOY** Grayson Sullivan | Charcoal & Graphite

WHEN I DRAW, I start to forget about the troubles of daily life and can get into the zone of my work; time seems to fly by when that happens. In this piece, I enjoyed the calming process of shading my portrait and background.



**OUT OF THE PAGE** David Harrsch | Ceramic

BOOKS ARE MORE than just words on paper; they are able to reach out and create lasting impacts on their readers. This piece is representative of that beautiful yet dangerous reality.

**DINNER BOWL SET**  
David Harrsch | Stoneware

WHEN I MADE these bowls, I thought of sitting around the dinner table, eating and laughing with my family. I hope that when others see them, they picture who they'd like to share their meals with.



**WICKED GAMES** Jodi Evans | Ceramic Mixed Media

"Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways."

—Sigmund Freud



## Artist Profile

# KAITLYN SEKELY

**K**aitlyn Sekely is an aspiring graphic designer. She considers artwork a medium through which she can process emotions, share experiences, and relate to those around her. Much of her art is inspired by the beauty and spirit of nature, so as to match her strong beliefs on environmental advocacy. Above all, her works seek to communicate with her viewers and challenge their pre-existing views on the world.



**FORTUNE** Ink on Paper

AFTER A LIFE-CHANGING incident, I was unable to walk for some time. Although I was grateful to be alive following such an event, I missed my old way of life. In my experience, such unpleasant topics as death and injury are avoided by most for the sake of comfort in the present. I believe death is part of life, and while the thought should not be all-consuming it should be considered all the same. Our time is finite and remembering to make the most of it may lead to fewer regrets in the future.



**THINKING FLOWERS** Watercolor on Paper

A STILL LIFE painting symbolic of spring.

**HUMMING BRAIN**  
Ink on Paper

HUMMINGBIRDS VISIT HOMES year-round in the Pacific Northwest. Although in this piece they represent busy, buzzing thoughts, I enjoy the friendly and humorous little creatures in real life.



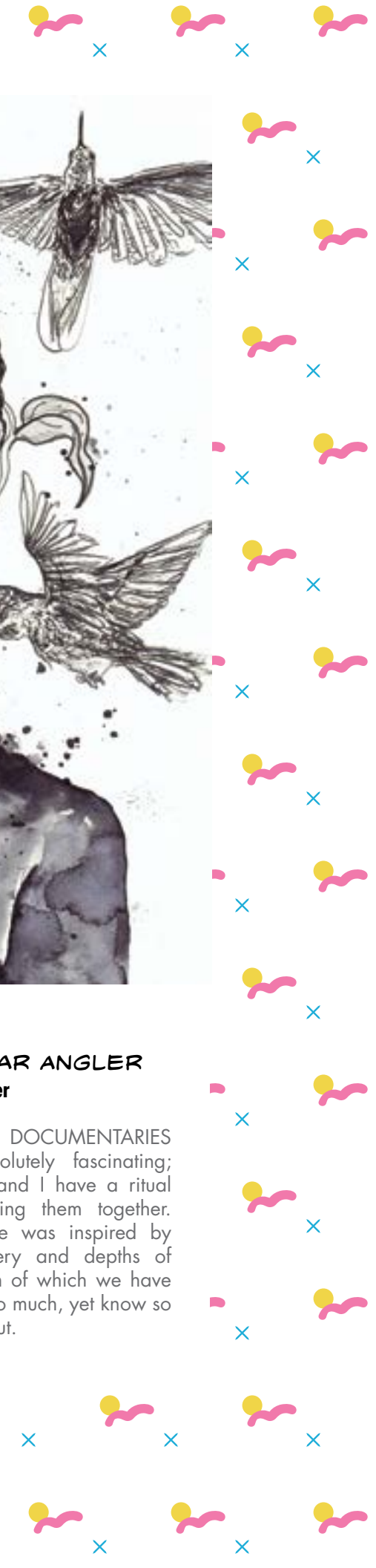
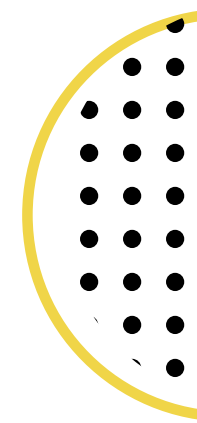
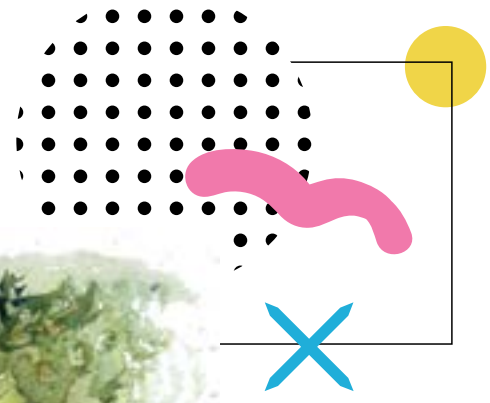
**ANGULAR ANGLER**  
Ink on Paper

OCEAN DOCUMENTARIES ARE absolutely fascinating; my dog and I have a ritual of watching them together. This piece was inspired by the mystery and depths of the ocean of which we have learned so much, yet know so little, about.



**TRES SNAILS** Mixed Media on Paper

INSPIRED BY SNAILS I found in my garden.





**RESTORED** Rebekah Alvarez | Mixed Media Collage

I HAVE BEEN passionate about the subject from a young age and have had the opportunity to attend an art school since the age of six. I have done freelance artwork in addition to my personal projects and hope to continue advancing in my skills and the field.



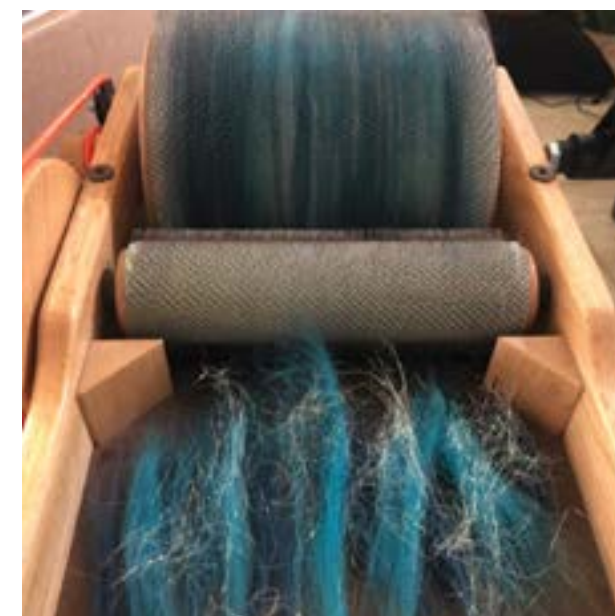
**CELADON VASE** Kristen Maanum | Stoneware vase with celadon glaze

MODELED AFTER ANCIENT celadon vases at the Taiwan National Palace Museum.



**SERENITY**  
Gwendolyn Dallum | Oil Pastels on Paper

A SELF PORTRAIT I created to practice using oil pastels. I feel that the color and qualities of the medium worked well in achieving the mood I was going for. I love the calm moments in life interspersed between the usual chaos; it helps me ground myself and relax. Coffee, daydreaming and sketching are some of my greatest comforts. Exploring these facets of myself through this project was both quite enjoyable and enlightening.



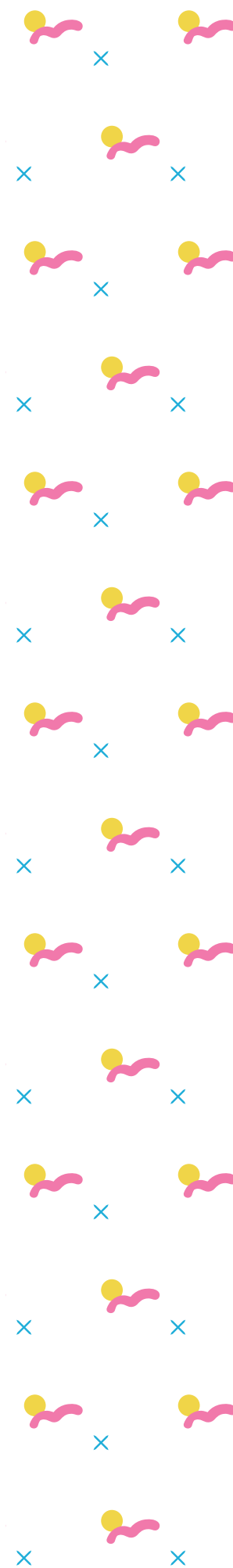
**NEVER ENOUGH SPARKLE** Lindsey Justice | Wool, Angelina, Spinning Wheel

I REALIZED THAT very few fiber blends contain elements of shine or sparkle, so I bought a drum carder and began creating my own fiber blends. Both of these yarns use angelina, or micro-thin shreds of mylar, to create a glittering effect. My favorite finish is holographic silver.



**SLAB VESSEL** Amy Chan | Ceramic

VISUALIZING INDUSTRIAL OBJECTS in the far future is a fascinating experience. Something built to endure through centuries will still undoubtedly wear and collapse, which I would argue is beautiful in its own way. Knowing that everything, including humankind and creation, has an end is humbling and a concept I enjoy exploring.



**CHANGE** Evelina Sklyareko | Stoneware

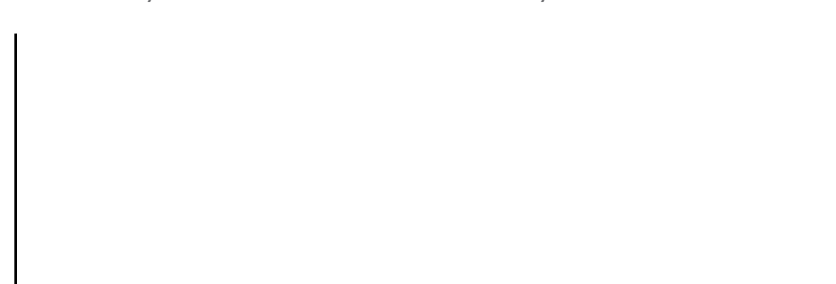
HERE I DECIDED to experiment with creating the illusion of movement in a solid piece. The idea behind this piece was the ever present concept of change that happens to all of us. Change is inevitable in life. Corner to corner, there's always something new to see, yet there is an organic flow that connects each moment to the next.

My art, from a thematic perspective, often embodies what I am feeling in the moment. I rarely work with a clear image in mind. I like to test my boundaries when throwing, and the clay always shows me what it would like to be.



**COHELET, 2020 Emmeline Campen | Oil Pastels on Paper**

THE LIFE-SIZE SELF portrait in which I attempted to capture my feelings during the COVID pandemic. As an assignment for my Drawing II class, I could have drawn my portrait with my complete life in mind, but decided to visually document the unique time I was experiencing in history and its impact on me. During lockdown, I felt like I was ignoring the difficulties of the world by laying down and simply doing nothing. I hoped that this portrait is comforting and a relief to any viewer that has felt the same way.



**EVERYWHERE I WANT TO BE Alanna Chirokov | Mixed Media Collage**

A COLLAGE MADE up of many places I have been, and others I yearn to visit, around Oregon and Washington state. I am proud that the vision I had for this piece spilled out in the way I intended. The sense of cohesion in the chaos is satisfying to me. I hope it incites exploration and seeking out new experiences, to the extent one can during events like the pandemic.

The events of 2020 actually helped start my artistic journey. Working to support myself from a young age, I have had few opportunities to seek out my passions. While the COVID-19 pandemic has been absolutely detrimental and I am humbled by the experiences others have faced during these times, one thing I am grateful for is the gift of pause. There has been a creative yearning in my soul for quite some time, and only since finding some stillness in my life have I been able to pursue it.







**MICHTECACIHUATL'S JOURNEY TO RULE THE UNDERWORLD**  
 Chiara Caballero | Acrylic on Wood Panel

FOR THIS COMMISSION, I learned Mictecacihuatl was an infant when she was sent to rule the Underworld and eventually married to co-ruler Mitclan. One painting turned into three as I found myself telling Mictecacihuatl's story. First, lower left, Aztec deities Tezcatlipoca and Quetzicoatl send Mictecacihuatl to the underworld as an infant. Shown at top is the portrait of Mictecacihuatl adorned with Aztec warrior tattoos and headdress. The final installment of the series, lower right, shows the union between Mitclan and Mictecacihuatl in the Underworld.



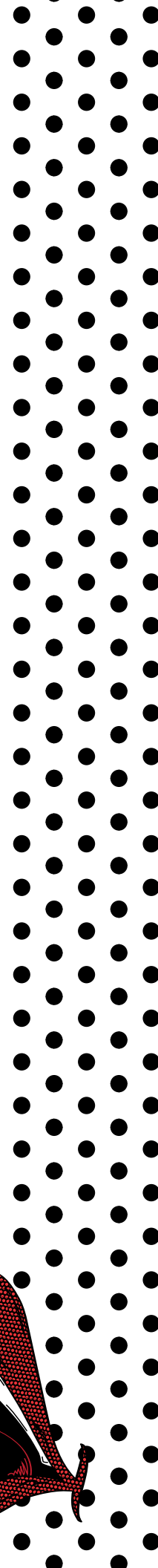
**EMBROIDERED ON MY HEART**  
 Fayette Mova | Wood block carving printed on mulberry paper

HONORING MY HMONG heritage, I pulled inspiration from the traditional clothes my grandma made and embroidered for family members. I hope this print sparks the viewer's curiosity about the rich culture and history of the Hmong people.



**SALYCE—DREAMT OF U Sydney Martinez | Original Song**

ON THE NIGHT of our breakup, I had a dream about the relationship my partner and I had; it was almost like a flashback to the early stages of us. I woke up the next morning with a heavy heart, but an inspired one. I included some references to our favorite songs to add more personal meaning. Imagine by Ariana Grande and She's The One by Juice Wrld, and some of our own experiences are incorporated throughout the song. Despite having been written after an emotionally devastating breakup, through painful periods of heartbreak and self doubt, this song has become one of my favorites. Listen online at [clarkphoenix.edu](http://clarkphoenix.edu).



**BASSOON'S NIGHT OUT  
Nicole Buenetti  
Video with Puppetry**

COMBINING MY LOVE of classical music and puppets into a fun, entertaining spectacle. Ever wonder what musical instruments do when they aren't being played? Join the bassoons on their adventures around the world as they finally get to stretch their keys and take a break from the performing life. Go to [clarkphoenix.com](http://clarkphoenix.com) to view.



**MONSTER MASH  
Joymae Capps  
Animation**

A MOCK-UP FOR my multimedia and motion graphics class about a fun, monster-themed dating app. This animation can be viewed online at [clarkphoenix.com](http://clarkphoenix.com).



**THE GREAT JOG  
Jessy Nguyen and Crew  
Video**

A COLLABORATIVE STUDENT film about two competitive neighbors, whose regular jog turns into a race across the neighborhood. Directed by Jessy Nguyen and assistant directed by Josiah Shoemaker. Thanks to the many other cast and crew that participated in this project. This film can be viewed at [clarkphoenix.com](http://clarkphoenix.com).





**HEAD IN THE CLOUDS** Kurt Harlan | Digital Illustration

FOR THE FINAL project for my Photoshop class; the prompt had been "Illustrated Idioms." The phrase, "head in the clouds," brought to mind pastel colors and the night sky. I wanted to add a sort of dreamy quality to the piece, relating back to the idiom that inspired it. I often have my head in the clouds, and I believe this piece demonstrates the underestimated positive connotations of the saying.



**MY GRANDMOTHER** Patrick Foley | Digital Illustration

MY GRANDMOTHER, WHO we called "Jaybird" used to watch over me when I was a kid. On my family's ranch in Montana, she would take me to feed the cows early in the morning. Together in the cold barn we would wrestle hay bales into the back of an old rusty truck, and doors tied shut with bailing twine, we would drive into the woods where our cows pastured over the winter. Driving through the forest in the cold, dark, winter mornings Jaybird would stop the truck, turn it off, and roll down the window. "Here Girls!" she would shout. Within minutes, the cows would come out of the forest and I would push hay out of the back of the truck as Jaybird slowly drove on. For the longest time I thought the cows would come to the sound of her voice, like she had the ability to call them from the forest. This piece was made with those fond memories in mind.



Artist Profile

# ROBIN GOLDEN



I want to learn as many different creative techniques as possible. I love the idea of exploring all of the possibilities available to create works of art. Someday, I would like to be able to teach studio arts at the college level. My artistic process can only be described as compulsive. I don't often have a creative block, but when I do I know that I just need to step away and give myself a break and it will eventually come to me. Being outside around animals and nature really helps!



**MAD HATTER  
TEAPOT**  
Robin Golden  
Ceramic Sculpture

MADE FOR A ceramics class assignment. The instructions were to make a teapot, and my immediate thought was the Mad Hatter's tea party from *Alice's Adventures in Wonderland*. The project continued to evolve as I gathered inspiration from this favorite childhood story of mine.



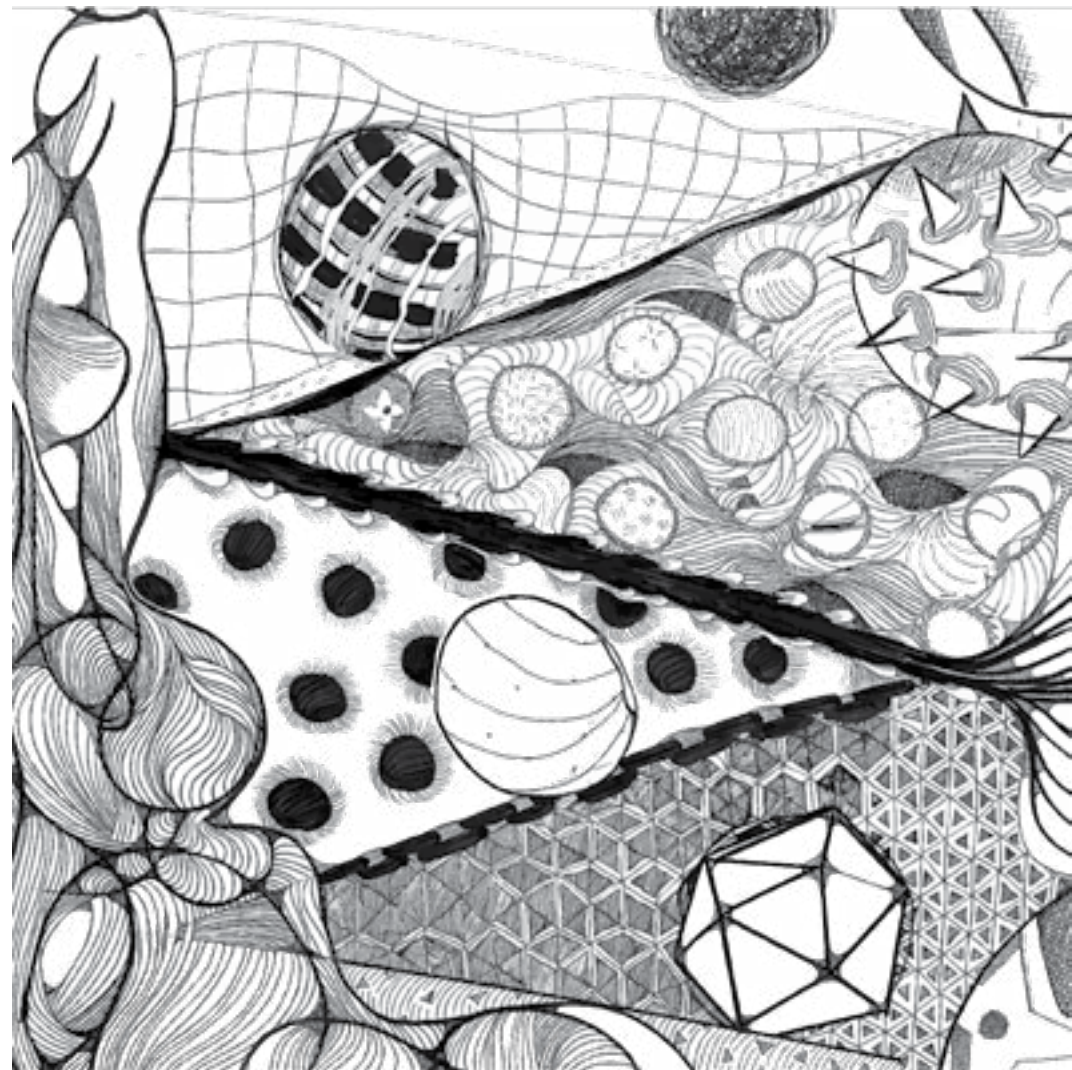
**RAGGEDY KITTY**  
Robin Golden  
Ceramic Sculpture

SOMETHING ABOUT OLD beaten up stray cats that reflects the fact that they are such survivors. My kitties are all "damaged" rescues and I wish I could help more of them. This kitty has a clipped ear which partially represents how neuter and release programs mark feral cats that they have treated.



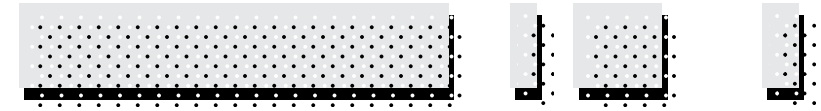
**UNBUTTONED MUG**  
Robin Golden  
Ceramic Sculpture

I TRIED TO make this ceramic resemble leather being unbuttoned, contradicting the traditional, practical design of a coffee mug. I enjoy that the form signals movement, like a pause in time.



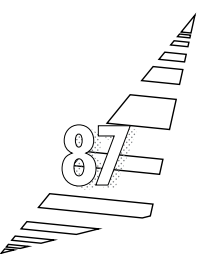
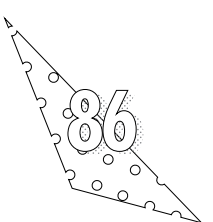
**THE TRANSFORMATION Shannon Guo | Ink on Paper**

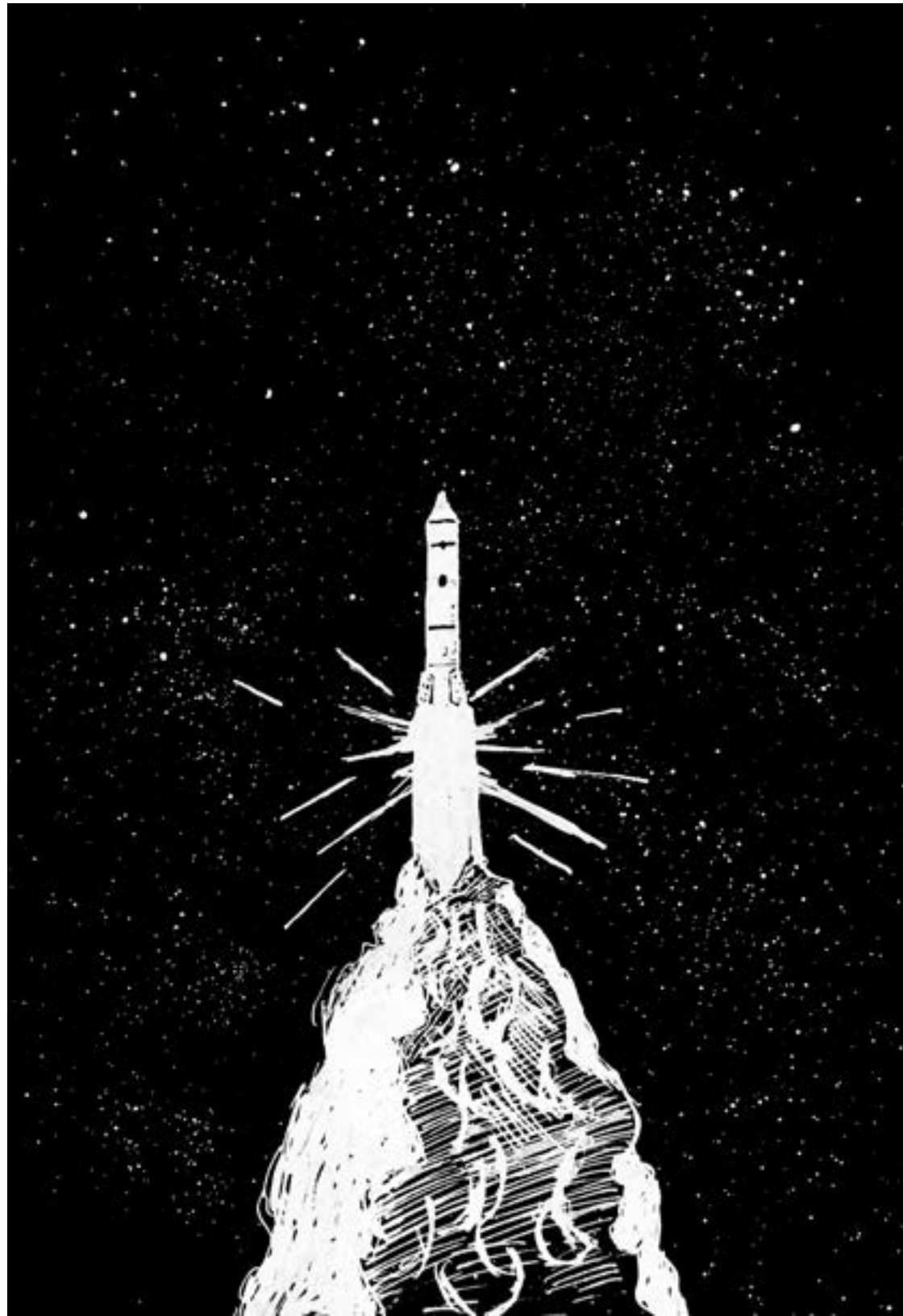
VISUAL DESCRIPTION OF the process of metamorphosis, that of a human or otherwise, using the movement track of a ball. As the shape travels down the artwork, there are clear distinctions in its environment as well as its own form. I chose this composition so that each section can be representative of a different state, interpretable based on the visual qualities of its design. One could insinuate human activity, personal experiences, goals, or any other catalyst of change. We will all be hit by different social realities, but they are just another step in our personal growth.



**HAVANA TO DADA Jennie Hicks | Oil and Mixed Media on Canvas**

PRODUCING THIS SET of diptych panels gave me the space to illustrate my relationship with my Abuela, a Cuban immigrant who left Havana to pursue an Art History PhD in the United States. The first panel is my introduction to Cuban culture through my Abuela; the music, food, and dance which formed my own family tradition. The second panel represents more negative emotions - the isolation I've felt from my Abuela and Cuban heritage due to her strong career focus. It is based on the Dada art movement, which my Abeula wrote her dissertation on and ultimately seemed more interested in than her own family. My youngest son is now studying Art History, the Chinese calligraphy in this artwork being a nod to his East Asian art emphasis, just like his Bisabuela.





**ROCKET** Manda Reid | Ink on Paper

DRAWING INSPIRATION FROM an Inktober prompt, this piece takes on the literal message of the beauty in human advancement. I find it amazing how humanity was able to eventually touch the stars that were admired from earth since the beginning of time. The black and white lends itself to depicting the vastness and beauty of space; its depth masked by simplicity and mystery in our distant view.



**PEEK**  
Manda Reid  
Ink on Paper

ANOTHER WORK FROM Inktober of 2020. It is meant to portray the feelings of being trapped by restrictive societal networks and their expectations, demonstrating how one can find freedom through action. It is about breaking down the images of ideal culture that permeate our world in order to recognize greater truths about ourselves.



**SOUR TOOTH**  
Robert Taylor | Graphite on Paper

DRAWN SO AS to examine the nature of organic decomposition whilst celebrating the vibrance of life.



**PEACE IN THE MUD** | Kim Hostetler | Stoneware

MADE ONE QUARTER inch coil at a time, each smoothed, tapped, and ribbed for strength. It is my first coil pot and project that often tested my patience during its creation. Even so, the coil technique, in combination with the pot's unique silhouette and mandala design, make for a final product I am quite proud of.





**WEARY** Rebekah Alvarez | Fiber Art

LOOKING INTO HIS eyes, I could feel his desire to be seen. Those eyes reflected the pain of being neglected, judged, and even despised for many years. He had a story, but felt invisible. Now he can be seen again.



**LOTUS EDITIONS: RED AND GREEN** Sarah Bounds | Linocut Prints

THE LOTUS EDITIONS are a series of black line linocut relief prints inspired by the serenity and beauty of nature; produced for an assignment in my online printmaking course. I wanted to create a work that brings to mind the peace found in solitude. This is my first black line linocut, and I have found the process of carving the block and producing the prints to be very therapeutic. Due to the COVID-19 pandemic, these prints had to be produced by hand, using a wooden spoon to provide adequate pressure and transfer the ink to paper. They are printed on unbleached mulberry paper in green and red ink.





Artist Profile  
**ALEXIS  
WHITEIS**

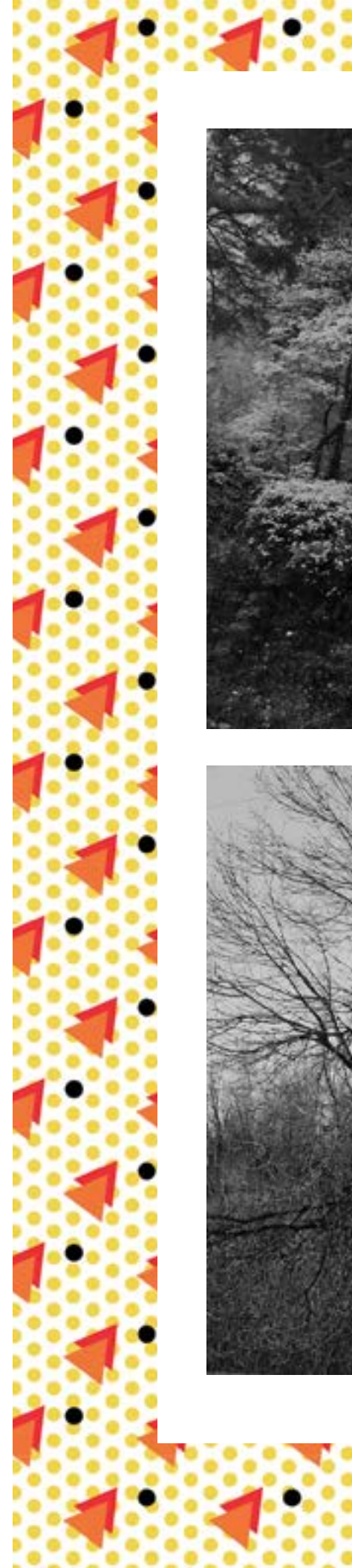
**A**lexis Whiteis is a graphic arts student whose work is inspired by the love for nature, local history, writing, and especially her Polynesian heritage. She hopes to work for a non-profit that focuses on educating the public about different social and environmental issues, themes frequently discussed in her artwork and photography.



**HUMAN TOUCH Alexis Whiteis | Digital Photography**

BEHIND THIS SERIES was the intent to capture human impact in our local area. These photographs highlight man-made structures built within the Columbia River Gorge Scenic Area. My hope is that this series shows the stark contrast between mother nature and human touch and the greater implications of such developments.

This series took about two months to finish. Rather than scoping out and staging shots, I carried the camera during my weekly hikes in the Columbia River Gorge, letting the scenes come naturally. I chose to shoot in black and white so as to not distract from the man made structures as focal points.





### PEACEFUL NIGHT'S READING

**Rob Pielat**

**Digital Photo, Graphite and Charcoal on Paper**

A STILL LIFE for a drawing class project. I used my grandfather's antique, granite-top table and the rustic books from his old library to set the scene.

I am an Army veteran with four tours behind me. I took the drawing class for some elective credits and I found it to be a great stress-reliever from my rigorous nursing course requirements.



### TURNING THE PAGE

**Kylia Caesar | Digital Photograph**

WHILE SHOOTING THIS piece, I wanted to get out of my comfort zone. I did the shoot with makeup I wouldn't usually wear and in a setting with more technical considerations. The lighting was especially difficult to perfect. In order to create the background design, I positioned a flashlight behind a patterned lace curtain until it created the desired silhouette on the wall behind me.



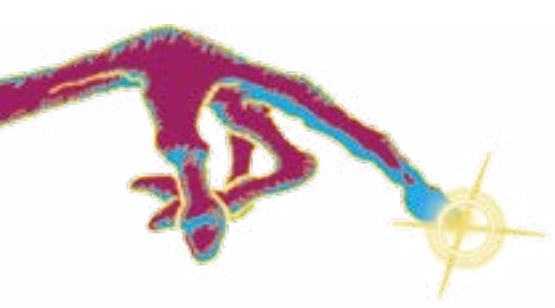
**SO MANY TOMORROWS** Gwendolyn Dallum | Oil Pastels On Paper

STEVE HANKS IS my personal hero. His work is inspiring because, along with his advanced watercolor technique and ability to render the human form, Hanks has the ability to convey so much emotion in his subjects. I felt a contradiction of feelings present in this particular drawing. Burden and weightlessness, freedom and imprisonment, peace and conflict. These dualities present within the subject, wrapped in a calm and breezy atmosphere, is what motivated me to create my own interpretation of the piece.

**WAVING PAINT**  
Annika McCarty  
Oil on Canvas

THIS DYPTICH WAS illustrated after the mottled hues of blue seen within deep waters. I wanted the paint that makes the wave to embody movement and texture; for the viewer to feel as if they could touch foaming waves and sea spray.





**SUMMER FUN** Amanda Geloff | Digital Photography

ON A BRIGHT summer day, the kids brought their friends over for a swim. I was lucky enough to catch this great, candid smile with everything in focus.



**BROTHERHOOD** Joseph Anastasia | Digital Photography

MY BROTHER IS an inspiration to me; helpful, level headed, and always offering great advice. This piece was made with him in mind.





**GLITTER GIRL** Angelica Grebyonkin | Gouache, Glitter and Watercolor pencils

WHILE I INITIALLY disliked this artwork due to my inexperience with portraiture, as I added stripes and other artistic details I grew to love the piece. The glitter serves as a finishing touch which completes the work and brings me joy whenever I look at it. My favorite part about this piece is the process of trial and error I went through in creating it; I feel my perseverance is visible in the final result.



**EVERYTHING'S FINE**

Ann Hanlin  
Paint on Board

CREATED IN RESPONSE to 2020, a demonstration of the human response to disaster: hide, and pretend that everything's fine.



# Artist Profile JOYMAE GAPPS



Joymae Gapps has never had a brush with the law, but they're always peering over their shoulder to ensure that it stays that way. While they work primarily on digital media, they still find themselves experimenting with graphite, acrylics, charcoal, and ink. Creating pieces that range from colorful, to comical, to wonderfully absurd, Joymae seeks to explore all types of visual and thematic expression.



MALICE



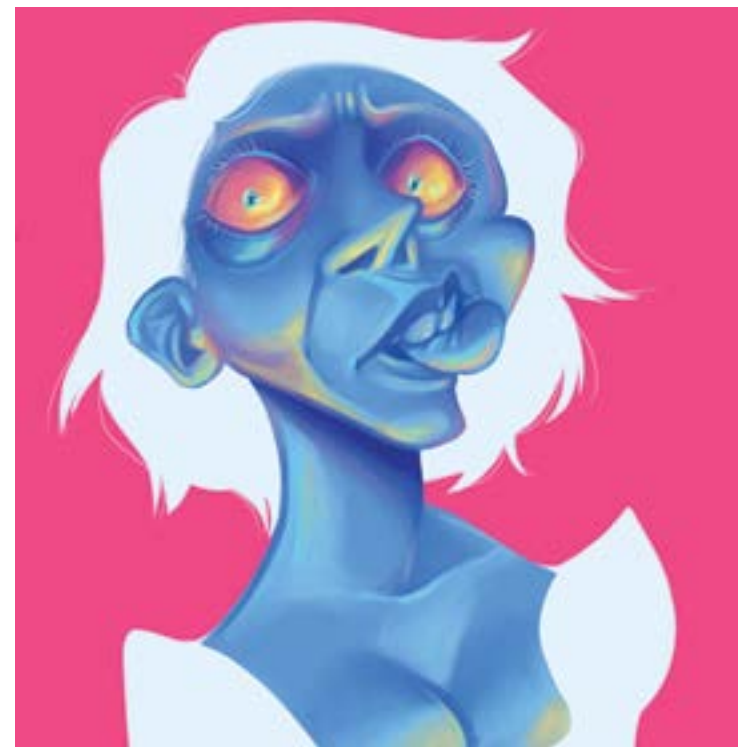
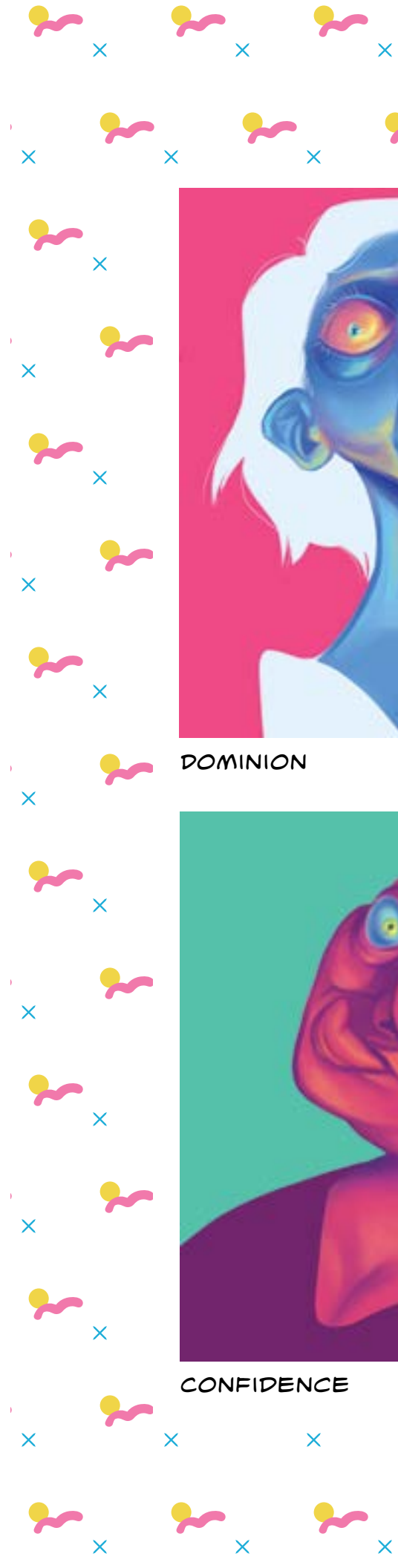
THORNS



PLENTIFUL

## GARDENS SERIES Relief Prints

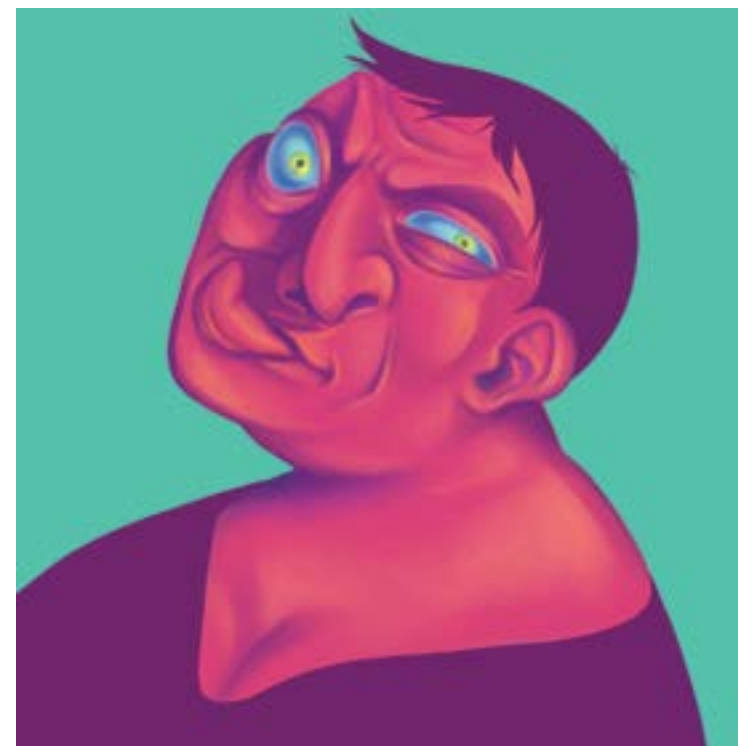
THESE LINOCUTS WERE the first I have made in quite some time, so I was excited to start working on them. Whenever I'm stressed, it is quite therapeutic to carve away at the blocks, even though the results can be quite unpredictable.



DOMINION



MELONS



CONFIDENCE

## FEM SERIES Digital Media

FOR THIS LITTLE series I combined a few of my favorite things: Femininity, humor, and bright colored portraits.

Whenever I see pictures of feminine figures, they're usually regal, soft, or down to earth. While those depictions are fabulous in their own right, I think it's fun to touch on silly and even juvenile side of things.



**ALOHA 'AINĀ, MALĀMA 'AINĀ Alexis Whiteis | Digital Photomontage**

A WORK ABOUT Polynesian culture and climate change, specifically the Hawaiian sayings "aloha 'āina" and "mālama 'āina." Aloha 'āina means to love and respect the land, make it yours and claim stewardship for it. Mālama 'āina is to care for and nurture the land so it can give back what's needed to sustain life for ourselves and future generations. 'Āi means to eat, and 'āina encompasses that everything is directly dependent and interdependent with the 'āina. Aloha 'āina is the relationship with nature and how the land and water sustain life.



**TRIPP Jodi Evans | Ceramic Mixed Media**

A CERAMIC GIRAFFE I sculpted for my experimentation with bright and playful alcohol inks.



**EMMY'S ENERGY Madaleine Peterson | Watercolor on Paper**

GROWING UP, MY family hosted a Japanese student named Emmy. Emmy gave me a necklace when I first met her, dainty and painted with cherry blossoms. These two rocks were the inspiration for this piece; they reminded me of my exposure to Japanese artwork and my time with Emmy in childhood. The calligraphy on the side of the artwork says "The rock together with the flower" and my signature in red says "the innate character of the essence of nature."



**CONNECTION TO CULTURE**

**Nina Huynh  
Digital Photography**

WHEN I WAS a child, I drifted away from my heritage in hopes of blending in with the rest of my peers. Eventually, I forgot how to speak Vietnamese. Throughout my Americanization, I never considered how much of a stranger I would become to myself and my family. Now, I'm trying to reconnect with my Vietnamese heritage, seeing just how important it is in my personal identity and family relationships. This has led to the discovery of beautiful culture, history, and dress I want to highlight in my art. I take pride in where I came from, and hope my work encourages others to do the same.







**STONEWARE WHEAT KERNEL**  
**Kristen Maanum | Ceramic**

LISA CONWAY, MY Clark College ceramics teacher, assigned a larger-than-life organic ceramics piece for the last class project. Wheat came to mind because of the current flour shortage and many loaves of bread I've baked over the past year.



**BOUND BY LOVE**  
**Jessica Joner | Stoneware**

INSPIRED BY MY adopted daughter's heritage, this vessel takes on elements of traditional Ethiopian culture and design. As a mother and artist, I find my artistic direction is informed by the diverse backgrounds and strong relationships which form our family. Like a vessel of clay, we are bound together by love.

Wheel-thrown ceramic vessels made by a combination of students and myself, then pieced together and designed with the sgraffito technique.

**OUTLET FALLS,  
WASHINGTON**

**Ann Hanlin**

**Watercolor and Gouache on Paper**

AFTER SPENDING MY early childhood living in Pennsylvania, I moved to Washington state when I was eight years old. I was immediately in awe of the nature that surrounded me. Since moving, I have continued to explore all the magical environments here. However, even after fourteen years, I still find places I did not know existed. I have not yet been to Outlet Falls; it is my latest discovery.



**HE SAID HE SAW THE LIGHT** **Angelia Rossberg | Oil on Canvas**

WHILE CARING FOR my Dad in the last months of his life, I had the chance to have the hard conversation with him about his thoughts and feelings on death. He told me that in his near death experiences he saw a bright ray of light and believed there was something beautiful waiting on the other side. This conversation has brought me so much closure and comfort when dealing with my grief after his passing. That conversation reminds me everyday to have those hard talks with the people you love and never leave an "I love you" unsaid.



**LONELY AMONG THE MOUNTAINS** Hailey Tulp | Ink on Paper

MY PARTNER LIVES in Kalama, and every night I can hear the train echoing through the hills and slightly rattle their house. I find the trains to make a terrifying, hollow sound. Another imminent fear of mine is being alone. The abandoned shack pictured is also located in Kalama, and it always sticks in my mind as an isolated, sad building. Feelings of loneliness and fear came together to make this ink painting of the place I would dread.

I try to look deep into my thoughts to put the most personal meaning into each piece I make. The ability to turn my ideas, fears and emotions into physical art is incredibly powerful and gratifying for me.



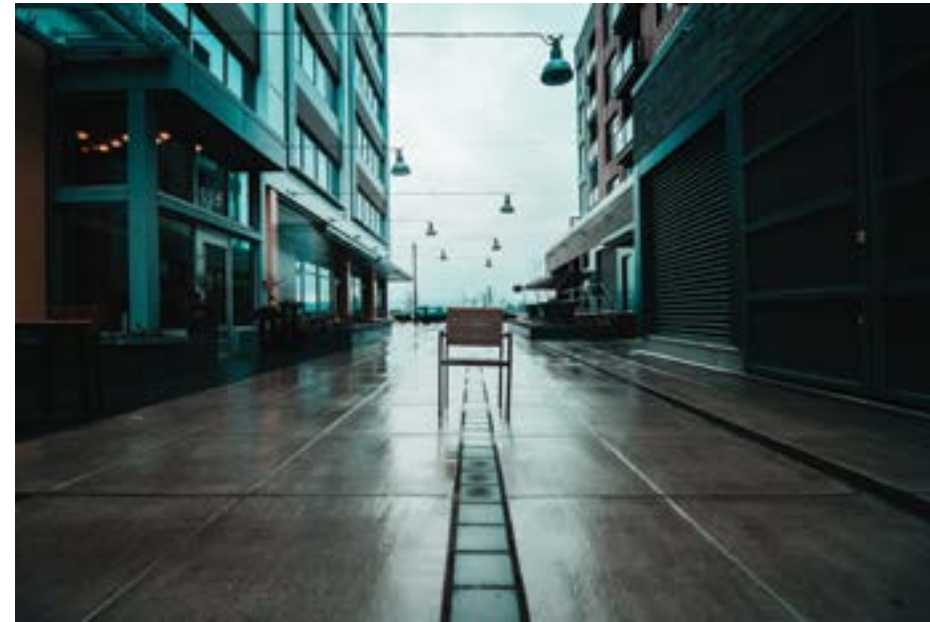
**SHANIKO** Alexis Whiteis | Digital Photography

PHOTOGRAPHS TAKEN ON a Ghost Town tour road trip, specifically in the town of Shaniko, Oregon. I was inspired to learn more about Oregon's history, particularly the early 1900s during which the ghost town was populated, so I decided to start documenting my visit with photos. I hope this series sparks the same curiosity in others.



**THE DINER** Kyle Pettyjohn | Digital Photography

VIEW OF AN abandoned diner in Vancouver, WA. The photo is a single exposure shot into a window, and the spectacular reflection creates the illusion of multiple spaces within the image. It's likely that I wouldn't have been able to capture that same photograph if I had been at the diner thirty minutes earlier or later. I was simply at the right place at the right time, documenting what I saw without any further intention.



**INDUSTRY**  
Nicholas Glass  
Digital Photography

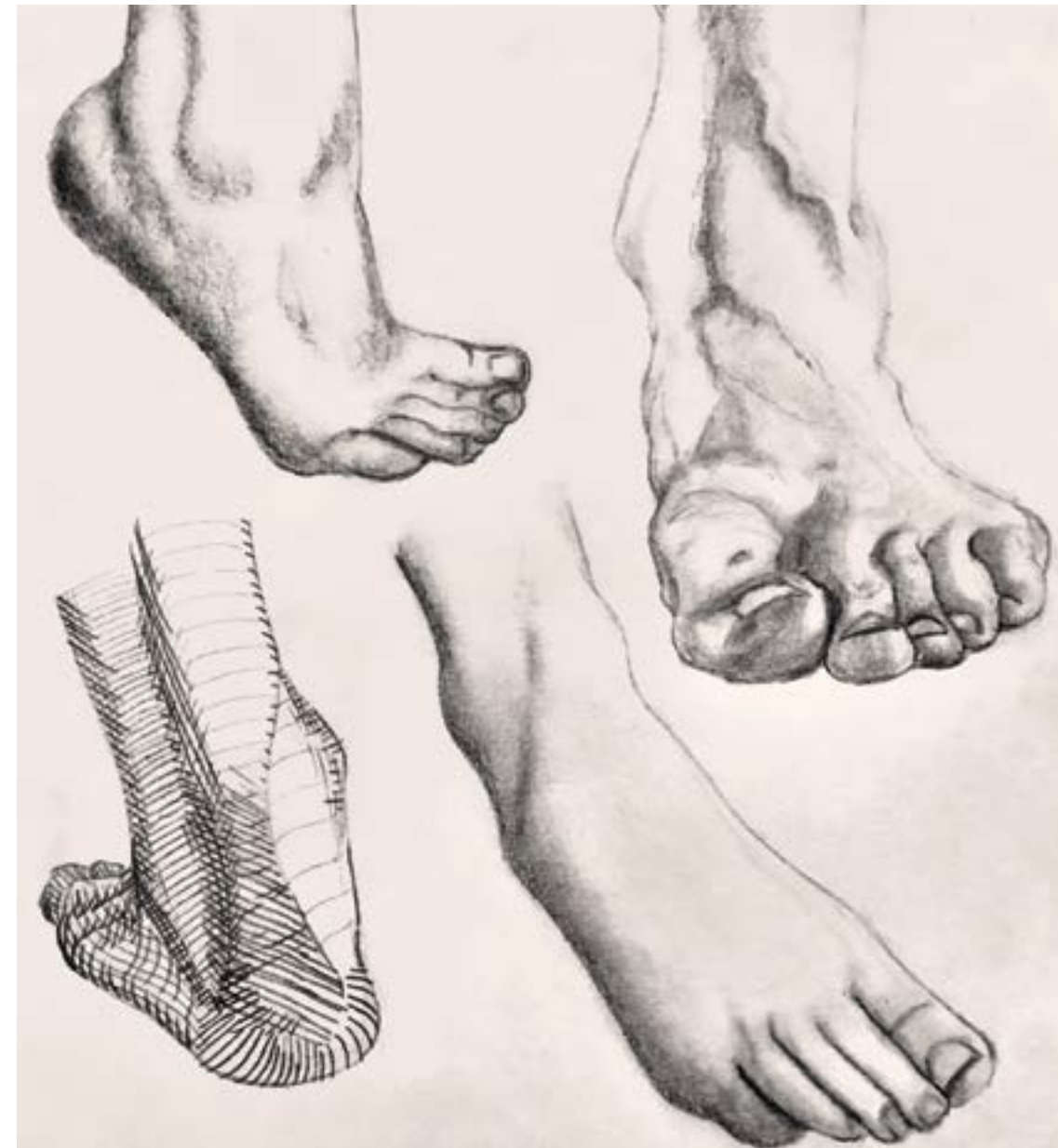
TO GET THESE images I wandered around town focusing on lines. What I found was infrastructure normally bustling with trucks and trains to be eerily quiet, vacant and in parts, completely abandoned. Still, there was a unique beauty in this environment that I am happy to have captured.





**HEAD STUDY** Ariel Hriczisce | Charcoal on Paper

COMPLETED FOR AN assignment in a human figure studies class. I used 3 angles of my husband's head as reference in attempting to capture his carefree, funny, and amused expressions.



**A STUDY OF FEET** Brooke Butler | Charcoal on Paper

FROM HUMBLE BEGINNINGS, my art started as scribbles of marker and crayon all over the underside of my parent's dining room table. Since then, art has been my primary form of expression, though this piece is a technical study. I am particularly proud of the shading; I took this opportunity to improve my hatching and cross-hatching technique on the leftmost foot.



**NEVER LOCKED DOWN**  
Zoe Jouwsma | Graphite Mixed-Media on Paper

THERE IS MUCH personal significance in this artwork. The main feature, a medical mask, is representative of the chaotic and difficult times caused by the Covid pandemic. The brightly colored scribbles, conversely, show the space I've had this past year to embrace my artistic and even childish sides. May it inspire viewers to seek joy even amidst uncertainty.



**THE DIGITAL CREEP**  
Kelly Sauter  
Digital Illustration



EVERYTHING CHANGES, AND yet remains deceptively similar, as digital access creeps into the corners of our world. When will technological advancement correspond with human detriment?



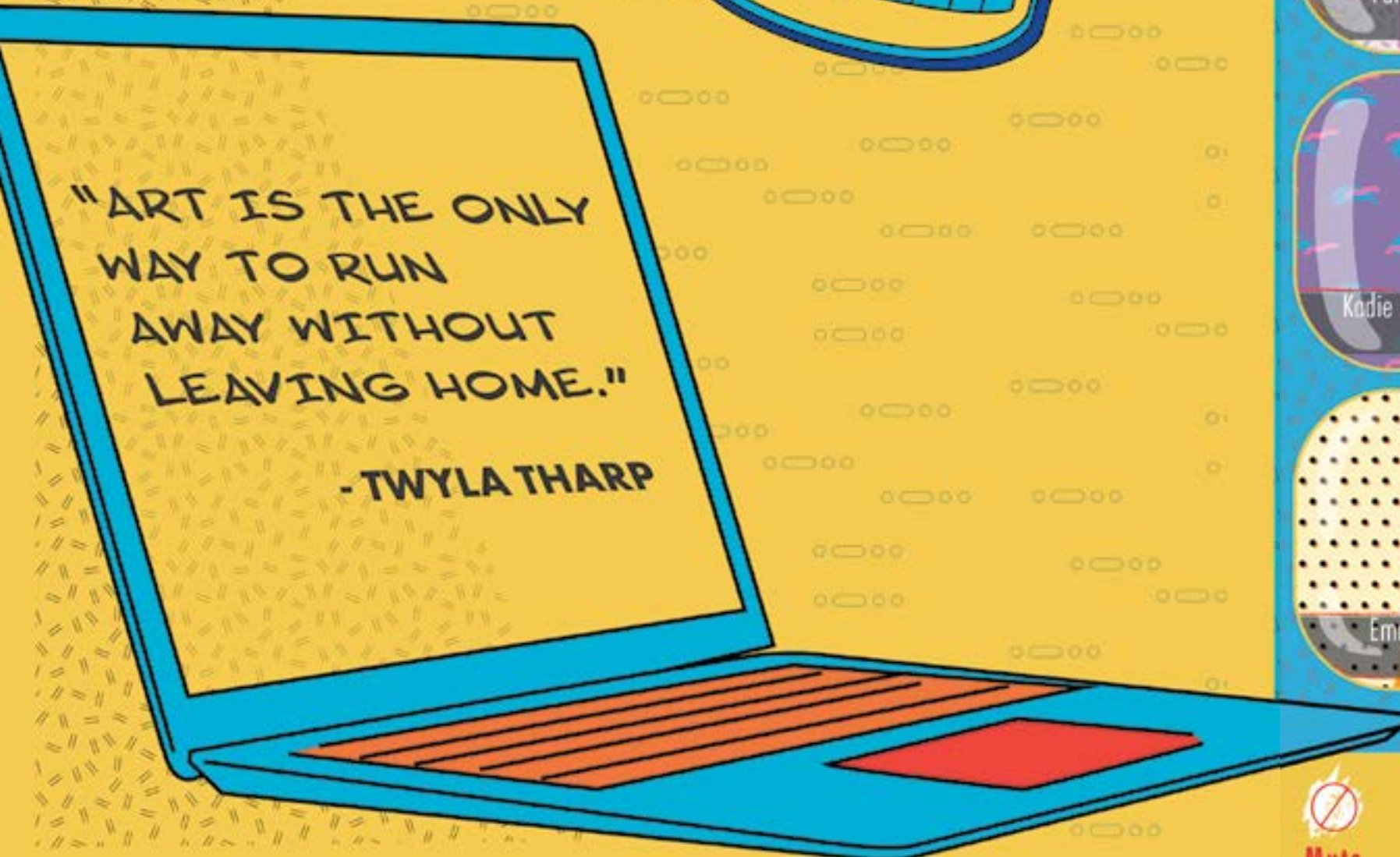
**2020: THE RELENTLESS** Kyah Hamsley | Digital Photography

BETWEEN POLITICAL TURMOIL, racial reckoning, and the imminent threat of a global virus, Americans walked in uncharted territory during 2020. I wanted to address the dualities of the situation; voicelessness and uproars of protest, people's fear and boldness, inconvenience by mandates and submission to authority. Above all, the instances of separation and unity in our communities. Each is deserving of exploration from thematic and artistic perspectives. Photography slows me down to be one that observes, one that is intentional, one that watches and listens, and one to see life through a lens of constant awe and wonder.



**COVID (YOU WILL BE MISSED SO MUCH MUM)**  
Seumas Dòmhnal Ross | Digital Photography

MY MOTHER WAS in a rehabilitation center awaiting placement in a nursing facility when COVID-19 made its horrid appearance there. My mum passed away in less than two weeks. In the time I was able to be with her, I took this photo; minutes before her final breath. She is one of many that have lost their lives to the events of this past year; it has all left a deep scar on the world and in our hearts. This photo is dedicated to my mum and her amazing life of seventy four years.



View

<p>Angelia Rosberg Editor</p>	<p>Kate Petersen Assistant Editor</p>	<p>Robert E. Taylor Layout Editor</p>
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<p>Emmeline Campen Concept Designer</p>	<p>Charis Berglin Concept Designer</p>	<p>Vanessa Jimenez Concept Designer</p>



# DEDICATION

**P**hoenix *Alight* is a publication that serves to highlight local artists and Clark students who comprise our thoughtful, creative community. Bearing this in mind, we also want to thank others who have been truly inspirational this year. The *Phoenix Alight* staff would like to dedicate this publication to all who have offered services that bring normalcy and comfort during difficult times. Delivery, clerical work, stocking or cashiering, volunteering, and maintenance are some of the many efforts of unrecognized heroism that have been instrumental in the everyday functions of our lives. We would also like to recognize students, staff and community members for their contributions to the Clark College spirit, even under the challenges of distance learning. In the Fall, we will begin the gradual, monitored reopening of Clark's campus and are delighted by the prospect of seeing all the penguins revive campus life with their radiance. Finally, thank you to all our dear readers; your support is at the core of *Phoenix* and is what makes our work possible.

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### COLOPHON

PHOENIX ALIGHT WAS produced during the 2020/21 academic year during Clark College's remote operations due to the COVID-19 pandemic. The student staff worked with their advisor via Zoom, Slack, Google Drive and email to collaborate on this edition. The publication was laid out in Adobe InDesign with illustrations in Adobe Illustrator and image handling in Adobe Photoshop. The primary typeface was Futura LT Pro, and was punctuated with headers and drop caps in Blambot and Pop Art. *Phoenix Alight* was printed on Titan Dull Cover 111# and Book 80# by Brown Printing in Portland, Oregon.

### LAND ACKNOWLEDGEMENT

WE ACKNOWLEDGE THAT Clark College's main campus is located on the ancestral lands of the Cowlitz and Lower Columbia Peoples. Truth and acknowledgment are critical to building mutual respect and connection across all barriers of heritage and difference. We pay respects to the indigenous elders, past and present, as we respectfully consider the many legacies of violence, erasure, displacement, migration, and settlement that bring us together today.

We also acknowledge that our nation has benefited and profited from the free enslaved labor of Black people. We honor the legacy of the African diaspora and Black life, and the knowledge, skills, and human spirit that persevere in spite of violence and White supremacy.



UNMUTE YOURSELF!

