

Dana Lynn Louis
Clearing

Ronna and Eric Hoffman
Gallery of Contemporary Art
Lewis & Clark College
September 9–December 14, 2014







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Dana Lynn Louis and I started talking about the exhibition *Clearing* at least three or four years ago. At the time, Louis contacted me with an idea, a multidisciplinary installation that would be based on the act of drawing. She anticipated experimental approaches to drawing—using contemporary technology, making “drawings” in three dimensions and in light—but she also conceptualized a practice that would take her overseas. Specifically, Louis has deep roots in Mali, in West Africa. She is a founding board member of the Ko-Falen Cultural Center, located in Bamako, Mali. In Bambara, the word *ko-falen* means “gift exchange.” The center, inspired by the Mali-born Portland artist Baba Wagué Diakité, seeks to promote cultural, artistic, and educational interchange between the people of the United States and Mali through art workshops, dance, music, and ceremony. Louis imagined that by taking her daily drawing practice, which evolved into *Landscapes of the Inner Eye*, to Africa, she could anticipate colorful and energetic photographs indicative of the people and places she loves in Mali and use the drawing practice to interact with people in a public setting. Sadly, in January 2012 the Northern Mali conflict broke out, making it dangerous—impossible—to travel to a country in civil war. This led to Louis’s having to readjust her expectations for this project. She reorganized the first incarnation of this project to be a 365-day visual diary that allowed her to focus on Portland and other beautiful parts of the Pacific Northwest.

Africa is and has been a significant influence in Louis’s work, but there are other foundations as well. Louis is a student and teacher of yoga; she is acutely aware of the notion of breathing as a fundamental mechanism to move one through life physically, conceptually, and spiritually. Louis has also experienced the loss of several individuals close to her, some through devastating terminal illnesses. She courageously embraces the liminal space humans create and occupy as we cultivate individual lives, yet simultaneously intersect with one another and the larger ecosystem. She has been led to reflect on the thin veil between that which changes and that which is unchanging; that which is corporeal and that which is ethereal. These slippery and ephemeral concepts inform every aspect of Louis’s expression.

Clearing is a complicated exhibition, the installation of which was an orchestral event, with Louis serving as conductor. There are many people who assisted Louis and the Hoffman Gallery with the installation and this publication. Patrick Ryall, director of instructional media services at Lewis & Clark College, was heroic in his technical assistance with Louis’s video projections. As always, the Lewis & Clark Facilities Services personnel were exceptionally helpful. Thank you, Don Anderegg, Powell Houser, and Bob Tomlin. I especially thank Richard Austin, who cheerfully worked with Louis to achieve the *exact* wall color—a chocolately-aubergine that reads nearly black—necessary for this installation. Louis had a phalanx of individuals who helped with her exhibition, whom she thanks in her own acknowledgments.

Mark Johnson, Susan Griswold, and Kevin Dermond worked alongside Louis to install the exhibition. Lise Harwin and Michael Mannheimer, of Public Affairs and Communications, marketed the exhibition, as did Margaret Drinkwater, assistant to the director and communications specialist for the Hoffman Gallery.

I am deeply grateful to Robert Reynolds and Letha Wulf of Reynolds Wulf Inc. for their design brilliance in producing this catalogue. Most of the images in this catalogue were taken by Robert Reynolds, who captured the magic of Louis’s work through his photographs. Thank you, Carolyn Vaughan, our editor. Thanks are also due to Geri Spohn of Bridgetown Printing for shepherding the printing and binding process.

Louis received project grant funding from the Regional Arts and Culture Council that assisted her in the realization of this exhibition. Thank you, RACC, for your support of Portland artists. Finally, this publication would not have been possible without the generosity of The Ford Family Foundation, which deeply and pragmatically values the visual culture of Oregon. Their foresight in funding exhibition documentation will leave much more than a trace on the Pacific Northwest’s rich art-historical tradition. We are indebted to them for their magnanimity.

Linda Tesner
Director
Ronna and Eric Hoffman Gallery of Contemporary Art
Lewis & Clark College



A Year in the Life of Dana Lynn Louis

Linda Tesner



Untitled
2013
Etching and embossing
24.5 x 19 inches (framed)

It's really about humanity, and it's about simplicity, and being humble and being together and, you know . . . very simple. Maybe all together we can change the consciousness and we can change the world. I know it's a big bombastic message. . . . I think, why not? If we can do it at the Serpentine, we can do it anywhere.

Marina Abramovic, August 25, 2014, at midnight on the sixty-fourth day of her performance *512 Hours* at the Serpentine Gallery, London

Over the past several years, the performance artist Marina Abramovic has enchanted her public with her very simple and direct time-based works. In performative pieces such as *The Artist is Present* (Museum of Modern Art, New York, March 14–May 31, 2010) and the more recent *512 Hours* (Serpentine Gallery, London, June 11–August 25, 2014), Abramovic elegantly laid the framework for an *experience*. It would be misleading, one might postulate, to call those who interact with Abramovic's work “viewers,” because those who engage in her work are truly collaborators. Her presence creates space for *something* to occur; what occurs is dependent upon the participation of her audience. Defining Abramovic's artwork is impossibly elusive.

Dana Lynn Louis, in her exhibition called *Clearing* at the Hoffman Gallery of Contemporary Art, has composed a visual art environment that shares much with Abramovic's work. Louis has constructed a landscape through which the viewer—her ally and accomplice—completes the artwork by having an experience within it. The title *Clearing* is meant as a prompt, but only a vague one. The concept of clearing can be so expansively defined that the exhibition participant might think of clearing as something as minor and physical as clearing a head cold. Or, one might think of tougher and more intangible “things” to clear from one's body or consciousness—perhaps an unwanted emotional tendency or the need to exculpate a person for a perceived wrong. One might think of what needs “clearing” on a much more macro level—world violence, or global warming. Louis does not presume to suggest what an active partaker might gain from the experience of the exhibition. She simply and

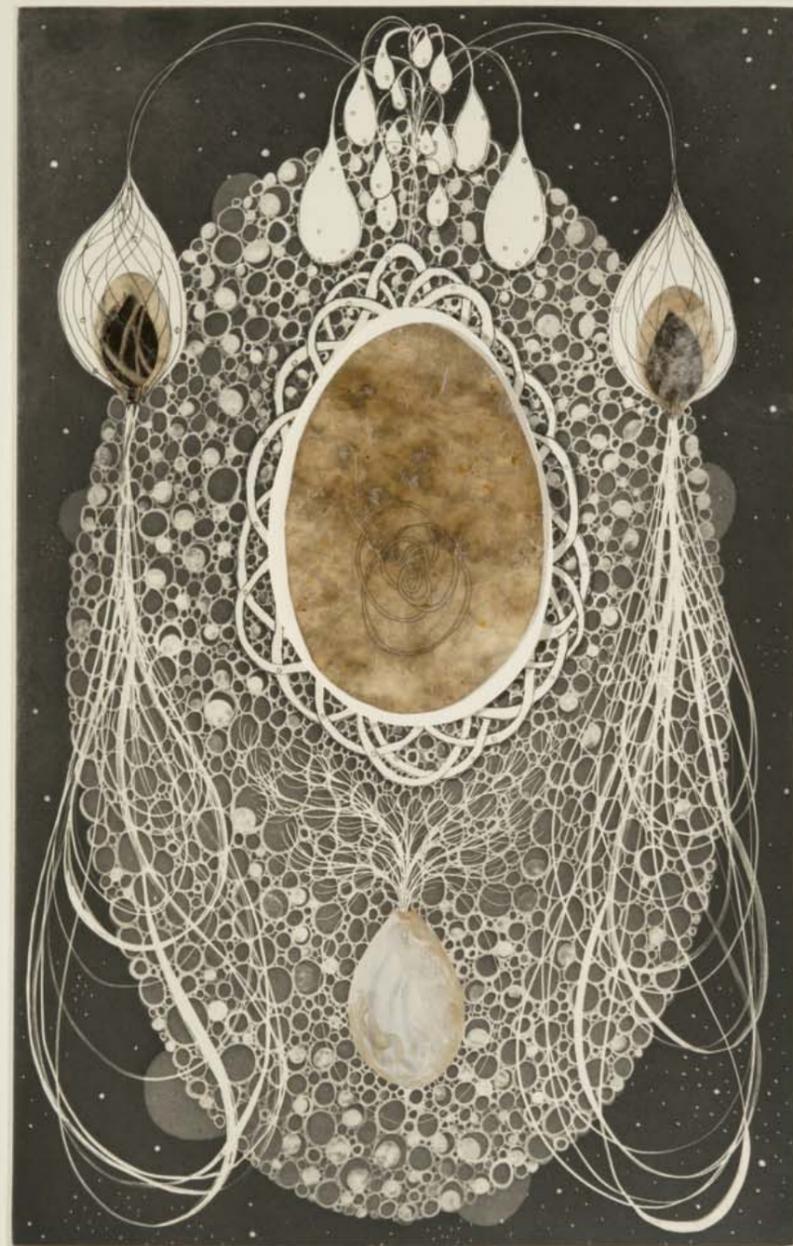
elegantly devises a scenario where clearing—as interpreted by the spectator—might take place.

The conceptualization and production of *Clearing* occurred concurrently with other milestones in Louis's studio practices over the past year. In October 2013, she was awarded the Jordan Schnitzer Printmaking Residency at the Sitka Center for Art and Ecology in Otis, Oregon, where she was invited to experiment with printmaking, a new medium for her. And throughout 2013 and 2014, Louis was deeply immersed in a public art schema for the new Oregon State Hospital in Junction City. In a convergence of life imitating Louis's art, Louis's projects and foci have overlapped, intertwined, and knitted together—like a Louis drawing—as each aspect of her creative expression has influenced and informed others.

Drawings into Prints

For an artist as driven by drawing as Louis is, it is somewhat surprising that she had not explored the discipline of printmaking before her 2013 Sitka residency. But during her Jordan Schnitzer Printmaking Residency, partnered with master printer Julia D'Amario, Louis played with etched images that are closely related to her idiosyncratic drawings.

Louis is fascinated by biological systems, both of the human body and of the larger natural world. A work such as *Untitled* (2013) closely resembles Louis's drawings in that the image conjures some sort of integrated structure that could represent the inner workings of a body. The twin globular elements look a bit like fig syconia, split to reveal the lush inner pulp. The two orbs recall organs in the body that come in pairs—mammary glands, ovaries, and testes, but also kidneys and lungs, even the hemispheres of the brain. The interiors of these elliptical forms are a pattern of conjoined circles, and circles-within-circles, suggesting some sort of molecular structure or even subatomic particles. Tubular lines sprout and tangle from the dual forms and also emanate from their bases, mingling together at the bottom edge of the print. These skeins, too, mimic body systems—abstractions of arteries and veins. Louis will return to these themes in the exhibition.



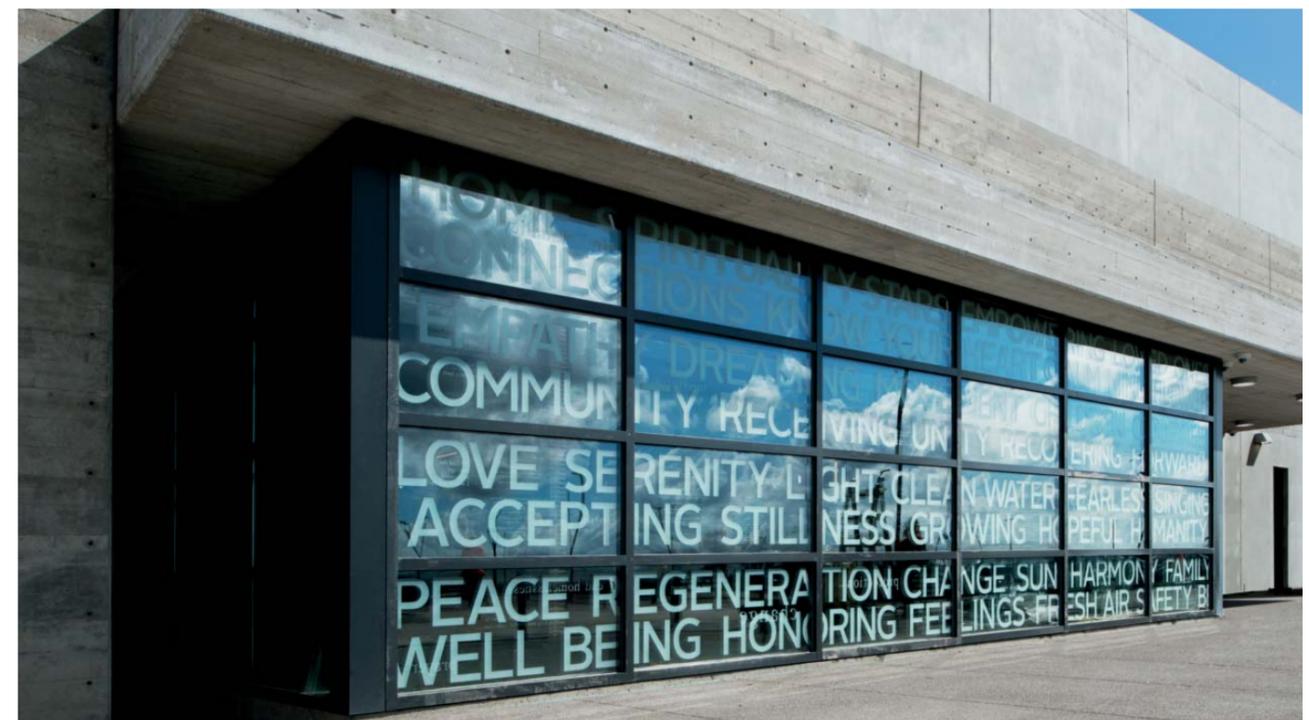
Lolo 10-13
2013
Etching, sumi ink, graphite, and mica
33.25 x 24 inches (framed)

Another print from Louis's residency is *Lolo 10-13*,¹ another assemblage of visual elements that connect, interface, and overlap on multiple levels. Here, various ovals—a general shape that is iconic for Louis—form an overall image that is almost altar-like. The largest oval is a background for multiple smaller forms and is a familiar pattern—a cellular design—seen in the untitled print and also in the mirror base of *Clearing 5* in the exhibition. The teardrop-shaped forms at the top of the print recall the mobiles in Louis's exhibition as well. The central motif is an egg-shaped piece of mica collaged onto the print, a physically layered component. Mica is an important material for Louis and will be seen in profusion as a material for her sculpture. The word “mica” is thought to be derived from the Latin *micare*, which means “to glitter.” Light, and the refraction of light, are also leitmotifs for Louis, as can be recognized by the “shimmering” qualities that mica introduces in her work.

Hopes and Dreams

Parallel to her studio practice (which included the preparatory work for her exhibition *Clearing*), Louis has focused on a sizeable public art project for the Oregon State Hospital in Junction City. This new facility, nestled against a backdrop of Willamette Valley hills, is a satellite branch of the Oregon State Hospital in Salem, best known as the setting for Ken Kesey's *One Flew Over the Cuckoo's Nest*. It is with this hospital's population that Louis embarked on a collaboration to develop a series of artworks to soften and humanize the contemporary, poured-concrete architecture.

In order to engage in a dialogue with the patients, Louis began with a series of workshops in which she encouraged the participants to write words that they would want to share with others about their lives, their dreams, and potentially their healing processes. As is typical of Louis's collaborative tendencies, she partnered with the Portland



Hopes and Dreams, 2014
Etched layers of glass
10 x 33 feet

musician and composer Joaquin Lopez to work with the patients to turn their free verse into spoken-word music—a rapid-fire activity that required the group to turn random phrases into fully realized musical compositions within seventy-five minutes. The resulting songs are raw and piercing, with choruses like these:

*Dreaming to be free again
like a dandelion
growing free in the meadows
dreaming to be free again*

*If I had the courage
I'd play out loud
If I had the courage
I'd believe I was good*

In a very real sense, Louis determined that the patients themselves would be her partners in the design and fabrication of the art commission. During eighty hours of workshops, she continued to work with patients to refine and distill writing that was of deepest value to the patients: What concepts would patients ideally like to convey to those who enter the building? Eventually Louis refined a list—*empathy, honoring feelings, spirituality, connections,*

stillness, love, know your heart, serenity, home, regeneration, and many other thoughts—which was emblazoned in one-foot-high type on the thirty-foot-long glazed wall at the entrance to the building. These concepts offer a visual cue to the human dignity honored within the hospital walls.

On the interior of the building, the surface of the same glass wall is imprinted with full poems, song lyrics, and more complex thoughts and expressions generated by the patients:

not every day is a crisis

no street drugs

It is the feelings that help us or you grow that teach us/you how to care.

If I had the courage to succeed I would not fail.

Friends will come friends will go but sisters are forever so.

Sunshine rolling down and onto the trees, bees and knees.

Bird bird

My bird flies

Higher than all

The rest

Bird bird

A proud bird

A very special bird

A bird that's proud

Bird bird comes

Spiraling down

*Beauty is seen in my eyes as skin
as well as mental as a whole
picture not a half.*

One poem on the wall is in Vietnamese. Another is written in “hieroglyphs,” an offering by a patient who told Louis he had been to Egypt the night before and brought this inspiration back to contribute. The light and the weather are also components of this piece, as the reflective qualities of the glass constantly interplay with the color of the sky and moving



Hopes and Dreams (detail)



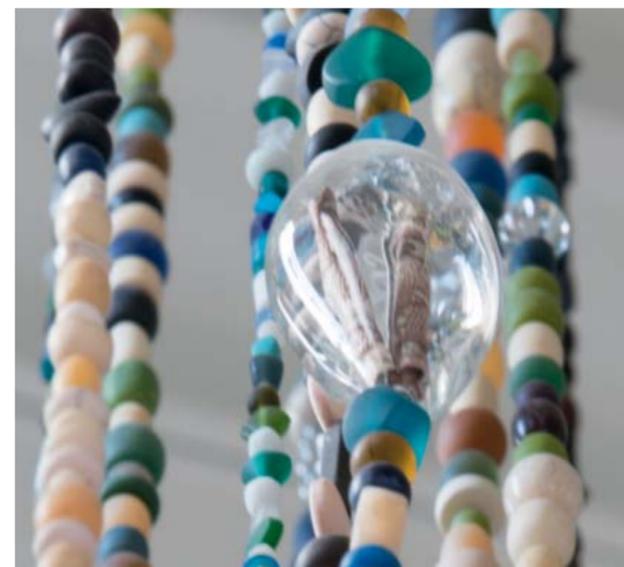
Below:
Waterfall, 2014
Glass and resin beads with paper notes
10 x 12 x 4 feet
Opposite:
Waterfall (detail)

clouds. When the sun is high, the words on the outside wall appear as light letters on the floor of the interior space. From both the exterior and interior there is the sensation that the elements are projected onto the “screen” of the glass wall; the rapidly changing winds and cloud covers remind the viewer of the transient nature of life, even inside a state hospital.

The entry to the hospital is a large, light-filled atrium. Here, Louis has created a chandelier sculpture called *Wish*. It is the shape of a six-foot-diameter round seed head of a dandelion. The ripening dandelion, with its sphere of silken ovules, is iconic: all children know to blow on that fragile globe while making a wish. Louis’s dandelion began as papier-mâché “branches” that were cast in aluminum at Blue Mountain Fine Art in Baker City, Oregon. Louis tells the amusing story of how, when she arrived at the foundry to finish constructing her sculpture, the workmen gave her

boxes of various aluminum “sticks,” wondering how these components would add up to a sizeable sculpture. In fact, Louis used a sort of Tinkertoy technique to construct a luminous, silvery seed head. At the termini of the seed plumes, Louis attached more than six hundred glass orbs. Some of the orbs are wired and lit, giving the sculpture a magical appearance. Louis installed individual “seeds” on the surrounding walls of the atrium, suggesting that some imagined breath has blown a few bits from the chandelier. Round mirrors are also installed on the wall to enliven the light that bounces and refracts within the atrium.

From the atrium, a visitor is required to walk through a sally port, where individuals are scanned before being allowed to enter the hospital. In a space that is potentially emotionally loaded, Louis has installed an abstraction of a waterfall as a focal point to soften and mitigate the



artwork. Here Louis again brought thousands of beads for the patients to string. While conceptualizing the project, Louis happened upon boxes and boxes of resin beads at a bead supply warehouse. The beads are convincing amulets of luxurious natural materials: stone, ivory, amber, sea glass, garnet, coral, turquoise, crystal, amethyst. They are also marvelously tactile, like worry stones, and the activity of stringing them is both soothing and meditative, like fingering *kombolói* or a rosary. The goal of the lunchroom installation is to conceptually insert rays of sunshine (even on Oregon’s legendary gray days) into the patients’ mealtime through multicolored, warm-hued beads draped and looped between two panes of glass that architecturally separate the dining room from the outside.

Landscapes of the Inner Eye

Concurrent with Louis’s intense and emotionally challenging work at the Oregon State Hospital, she also began a daily drawing practice on September 22, 2013, the date of the autumnal equinox. She determined that every day for a year, she would take a photograph of something within her environment, then use the photograph as the ground for a digital drawing, which she made using a Wacom pen tablet. This exercise took Louis in several new directions. First, she had never before incorporated photography into her studio practice, so initially she was concerned that the photographs she was taking with an iPhone would not be “serious” enough. Second, the use of a pressure-sensitive stylus and a pen tablet were new instruments for drawing—considerably less direct than pen or pencil on paper—but Louis was fascinated by the ability to draw “into” the photograph as opposed to making a mark on top of its surface. The subject matter was predictably unstructured, as the photographs depended upon wherever Louis was on any given day. The consistent theme was the call-and-response approach to taking a digital photograph—of something—and making a drawing out of it. Louis called the resulting photographs and drawings *Landscapes of the Inner Eye*, as the diurnal practice became a ritual visual mantra.

The final installation in Louis’s scheme for the hospital, *Sunshine*, is related to the beaded waterfall. The patients’ cafeteria was another site where Louis was able to install



Landscapes of the Inner Eye (August 1)

Over the course of 365 days, Louis photographed all sorts of things within her field of vision: shots from her studio, shots of and around the Oregon State Hospital where she was working with patients, pictures of flowers in a bouquet or fruit on her kitchen counter. Residencies took her to Tacoma, the Oregon Coast, and Caldera in central Oregon. She also went to British Columbia to include the ancient trees of Clayoquot Island (a sacred place she has been frequenting over the past twenty years) in the project. At first, she was slightly hesitant to photograph “nature,” as she is genuinely humbled by the beauty of the natural world and wondered if and how she would be “competing” with nature by drawing within its structure.

She was not far into the process before she relaxed into collaborating with nature, using, say, the image of a tree peony to add playful, fireworks-like filaments to a blossom (April 19). At times, Louis’s gestures were bold, such as her image of an ocean wave with tightly drawn concentric white circles superimposed (October 29). Here the frothy horizontal crests receding into the distance evoke the incoming and outgoing nature of waves—like the rhythm of breath—juxtaposed with the stabilizing sensation suggested by the drawn circles—a visual rebus of yin and yang.

On other days, Louis’s drawing gestures are virtually hidden in the picture. There is a photograph of a massive, ancient tree to which Louis added the smallest and most delicate frill around one of its branches (June 19). In another photograph, of a pond, moss drips over the water’s surface, and Louis’s hand gently adds in a few wisps and tufts of green line (October 20). Some photo/drawings are dramatic, such as a view of an ominously dark and thunderous sky en route to Baker City (August 1), in which Louis tumbles lines of light from one cloud system into another. Other works are intentionally humorous, as the beach scene “stitched” by playful white “thread” (April 1) or the drawing of a spider’s web superimposed upon a photograph of a spider’s web (November 23). Others are simply bewitching, such as a night photograph

of a full moon, with a voluptuous and starry cosmos drawn in (September 9).

Landscapes of the Inner Eye recalls deep traditions in the history of art in which artists actuate days or seasons. The gothic *Très Riches Heures du duc de Berry* is perhaps the most famous of such calendars; this richly illustrated manuscript is a collection of prayers to be said at the canonical hours, a liturgical means of marking time, very similar to Louis’s diurnal ritual. More contemporary examples are prescriptive, such as the book *Sketchbook with Voices*, edited by Eric Fishl and Jerry Saltz, a workbook intended to draft structure onto a studio practice. Louis, as a seasoned yoga practitioner, naturally embraces the structure of a daily ritual. She recounts a story of when she was in graduate school: she imposed upon herself a “sculpture-a-day” practice to challenge her creativity and enforce a sense of completion. Surprisingly, Louis also cites performance art as an inspiration for the discipline required of *Landscapes of the Inner Eye*. Also during graduate school, Louis was introduced to the work of Linda Montano, who legendarily tethered herself to a Taiwanese performance artist, Tehching Hsieh, by a length of rope, twenty-four hours a day for a whole year.² This grueling collaboration impressed upon Louis the empowerment and even potential for self-mastery within a yearlong commitment.³

In Louis’s exhibition, *Landscapes of the Inner Eye* includes selections from the 365-day process of taking photographs and drawing into them. There is also a three-dimensional element that serves as a physical counterpoint to a desk and chair in the gallery where Louis spent time during the course of the exhibition, drawing while interacting with gallery visitors. Louis has played with the idea of suspension for many years, and the work in the gallery is emblematic of the mobiles she creates.⁴ The armature of black steel reminds one of the gentle, curvilinear lines in Louis’s prints and drawings. The pendants are made of wax paper and are essentially balloons—Louis’s breath, blown into the paper structure, is what gives the teardrops form and a hint of substance. This oh-so-subtle implication of breath introduces the installation called *Clearing*.



Clearing

In the cavernous back rooms of the Hoffman Gallery, Louis installed a series of works collectively called *Clearings*. It is here that the gallery visitor feels as if he or she has entered into a dreamy, ethereal landscape. Light has been manipulated very intentionally in this setting. Some walls are painted the most seductive and curious dark shade—at once a mahogany-purple-black—so velvety and deceptively deep that one loses the sense of where the wall begins and ends. Within the space, Louis has constructed abstract vignettes that lead from one to another. Upon entering the space, one senses a peripatetic quality to the installation, that one is invited to participate in a walking meditation from one visual experience to the next.

Here, there are several mobiles hanging from the ceiling. *Clearing 2* is a sculpture closely related to Louis's prints and drawings. The two glass ovoids, positioned within the mobile like two lungs, give the sculpture an anthropomorphic feeling. The glass pods were blown while Louis was artist-in-residence at the Museum of Glass in Tacoma during the fall of 2013.⁵ The "skin" of the glass forms is rippled and suggestively veiny, the surface recalling an actual organ. Cascading between the glass orbs and pooling on the gallery floor is an entanglement of strands of crystal beads. These beaded whorls again closely resemble Louis's prints and drawings and operate like lines doodled in space. They also suggest some sort of circuitry or maybe a circulatory system.

Clearing 3 is a marvelous suspension of dozens and dozens of brass bells interspersed with droplets made of felted wool. Yin and yang are implicit here, as one can imagine the bells emitting a tinkling sound, while the felt lobules convey only silence. This tintinnabular structure is anthropomorphic, too, especially when a visitor trips a motion sensor and the mobile literally upsurges, like a person shrugging his/her shoulders, and the bells jangle. A video projection is also part of this sculpture; behind the mobile is an oval projected loop of the Metolius River, a place in Oregon of great personal significance to Louis. The image of rushing water mimics the visual shower of

bells and felt, as it is also metaphoric of cleansing, time passage, and transformation.

The most elaborate of Louis's mobiles is *Clearing 5*, a construction of glass, steel, beads, mica, tubing, and mirror. At the base of the structure is an oval mirror, on which Louis has painted a cellular structure pattern, recalling motifs from her Sitka prints. The mirror base functions as an oasis and visually contains the cacophony of orbs, crystal beads, strands of mica, and clear plastic tubing that fall from the ceiling. Again, the orbs are suggestively organic—some even have a milky, slightly translucent surface that reminds one of silverskin. Here Louis has again introduced mica as a material in her sculpture; discs of mica are threaded onto some strands of crystal beads. If one looks closely at the mica, it, too, looks vaguely biological; its silicate composition also resembles cell structures. Some of the plastic tubing is inserted into the glass orbs, pooling within the vessel—the tubing resembles the lines in Louis's untitled print (p. 10), but the way it drapes also resembles hospital tubing used for intravenous therapy. Louis constructs the sculptures with the collaborative help of friends who bead with her. Like the installation *Sunshine* at the Oregon State Hospital, the beaded cordage calls to mind the meditative act of stringing bead after bead after bead and implies an introspective calmness.

A sense of stillness, serenity, and quietude is also inferred by the sculpture *Silence*. This work consists of a mirror base, suspended at about waist height from the ceiling. The surface of the mirror is, again, painted with a pattern that looks like a massing of corpuscles, or follicles, or spores. Atop the suspended mirror is a collection of seven glass, cloche-like bells; their stoppers are orbs of black wool felt; they could not reverberate no matter how vigorously one tried to ring them. The luminous mirror base catches light and shoots a shadow drawing onto the ceiling—suddenly, the microcosm on the mirror base is transformed, above, into a galaxy.

Shadow play, and the implication of light on a solid object adumbrating a counterpart resemblance onto a wall or the ceiling, are other ways in which Louis explores the inherent tension of opposites. An installation within the

exhibition is *Clearing 6*, a small room three walls of which are covered with mirror drawings. The mirrors themselves are round or ovoid and serve as the base for Louis's white line drawings of convoluted knot-forms or concentric whorls. Each mirror is connected to another by white meandering and curled trails. Louis thinks of this as both a tangling and untangling room, a space of raveling and unraveling. The web on the wall pulls these inevitable cycles together with its circuit-like connectedness—again, recalling the vascular system of the body, but also suggestive of other systems (such as community) of which we are a part either consciously or unconsciously. The dimensions and orientation of the room are nave-like, and at the “apse” there is a glass sculpture resting on a mirror, suspended from the ceiling. The sculpture is a precious glass knot, a frozen and dimensional “white” line drawing, yet it contradictorily “moves” as light animates it as shadow. In concert, as one enters *Clearing 6*, one is enveloped by the zoetic interplay of objects and light.

Other works in the exhibition explore this theme through large drawings, such as *Clearing 1*, a disc of clear acrylic overpainted with white acrylic in a pattern that has an omphalos at the center, with wisps of white tracings reaching ever outward toward the circle's edges. The design is reminiscent of tree roots or capillaries—but also of an unfurling blossom. Because *Clearing 1* is proud of the wall, the white drawing casts a substrate shadow on the surface beneath the artwork, causing the drawing to flicker and confound the eye. It is a mandala for what is and, simultaneously, for what is not.

Louis has reiterated the theme of paradox by taking her “drawings” outside of the Hoffman Gallery and into the exterior of the Lewis & Clark College campus. At the entrance to the Watzek Library, she installed a light drawing called *Clearing: Tangle*; in the Alumni Circle between the Hoffman Gallery and Fields Center for the Visual Arts, she installed another called *Clearing: Spore*. Both works began as line drawings transferred into glass gobos and projected from points within the Watzek Library and Miller Hall. These light drawings appear only after dark—the opposite of public hours at Louis's exhibition—and cast evanescent images

onto the ground. *Clearing: Tangle* is one of Louis's iconic knot forms; *Clearing: Spore*, a variation of *Clearing 1*, is expansile. The pair form a contradiction of concentration and diffusion. While the drawings are evident (before sunrise and after sunset), passersby are able to play in each “drawing” and transform it with their own movements and cast shadows.

The sky has been an important metaphor for Louis, and her video projection *Clearing (Video 1)* uses moving clouds as the focal point to invite visitors into a meditative experience. *Clearing (Video 1)* is housed in the Hoffman Gallery's black box, so the space in which the video is projected is already physically circumscribed and sanctuary-like. In the center of the room is a sculpture called *Cloud*; it is literally a six-foot-diameter pouf, and visitors are invited to sit or lie on it as they observe the video projection of clouds moving across the wall. The skyscape transforms from a buttermilk sky to roiling turbulence, from angry gray nebulae to whippers and streaks of white. The cadence of the moving clouds is important—clouds really do shift and vary with surprisingly rapidity; they signify the quintessence of transmutation. The changing clouds against the limitless sky are also symbolic of the Hindu concept of *prakriti* (“nature”) and *purusha* (“spirit,” or consciousness)—the confluence of the ever-changing and the unchangeable.

An important aspect of the exhibition and reflective of Louis's interest in engaging her audience is what Louis calls “the envelope project.” To actively encourage visitors to “clear” something, Louis devised the following exercise. She provided slips of paper and very small envelopes; exhibition participants were invited to write down something that they would like to “clear” on the paper, insert it into an envelope, and add it to the mass of envelopes being collected in a large glass bowl. On each envelope there is a small disk of mica—recalling those circles of the mineral found in Louis's mobiles—and the word “clearing.” Participants were assured of anonymity and the envelopes were amassed throughout the exhibition. The “envelope project” quickly took on a viral quality, as Louis was asked for envelopes to be sent all over



Opposite: *Clearing 5*



the world. Eventually, she collected clearing envelopes from countries as distant as Afghanistan, Australia, India, Iran, Japan, Mali, Mexico, Vietnam, and many others. At the time of this printing, the Hoffman Gallery had received more than 2,500. At the end of the exhibition, the envelopes were burned in a ceremony on the Lewis & Clark College campus. But because mica does not incinerate, there were remnants of the clearing process remaining after the paper and words burned away. Louis collected these mica bits and saved them as mementos of the experience.

Parallel to the envelope project was the interactive component of the exhibition, in which Louis organized guided group meditations every Tuesday afternoon in the Hoffman Gallery. The meditations, led by various meditation teachers from the Portland area, became more and more popular with both the Lewis & Clark community and participants from off-campus as the exhibition went on.

*. . . My place is placeless, a trace
of the traceless. Neither body or soul.*

*I belong to the beloved. Have seen the two
worlds as one and that one call to and know,*

*first, last, outer, inner, only that
breath breathing human being.*

Rumi, "Only Breath"

The exhibition *Clearing*, along with Louis's drawings, prints, and public art projects, are enigmatically straightforward, yet profoundly nuanced and complex. At the heart of Louis's creative expression is the fundamental question: What is this experience we call being human? Her artwork offers a space for the viewer to pose the question, even though the reply is only an inkling of a whisper, ever fleeting, like her lambent shadow drawings or the diaphanous dissipation of clouds.



Notes

¹ "Lolo" means "star" in Bambara, the language spoken in Mali. It is also the name of the town in Montana where the writer David James Duncan and the artist Adrian Arlio live, a place of personal significance to Louis.

² The year lasted from July 4, 1983, to July 3, 1984.

³ During the time that Linda Montano was an artist-in-residence at The Ohio State University, during Louis's graduate school experience, Montano was engaged in her performative pieces called *Seven Years of Living Art* and *Another Seven Years of Living Art* (December 8, 1984–December 8, 1998). During the first performance, the artist spent a full year exploring each of the seven chakras (Hindu spiritual energy points). While she was at Ohio State, she was experiencing the heart chakra, whose color is green. Louis was impressed by Montano's capacity to demonstrate love and compassion during this period of her performance.

⁴ The roots of Louis's suspended mobiles lie in a public art installation called *Suspended Migration* (2005) in the Portland City Hall.

⁵ During the residency at the Museum of Glass, Louis described what she wanted to the hot shot team, and the gaffer blew the actual glass objects.



June 16



January 30



February 22



September 12



April 19



November 16



June 17



December 16



January 15

Landscapes of the Inner Eye

September 23, 2013–September 23, 2014
Photographs and digital drawings



March 25



July 4



January 24



January 25



November 23



January 9



October 29



July 3



August 11



August 2



April 1

Landscapes of the Inner Eye

The Calendar Photo/Drawings of Dana Lynn Louis

David James Duncan



In a famous mudra, the seated Buddha's down-stretched right hand touches the earth. Such a simple gesture. Such love implicit, nonetheless.

In Dana Louis's photographic calendar of a 365-day year, unfussy photos catalogue the places she loves to walk, the times of day she has walked them, and a few sights that arrested her attention. Then come the visitations of a drawing hand that also touches the earth. As her mind explores, in each photo, the places she has walked, her hand revisits the day and night sky; the energized air above ocean surf; the steadfast underside of a suspension bridge; the fecundity of a swamp clothed in duckweed; the wish that her love for a simple tree at sunset, or for a luminously empty night street, could extend as healing to a dear friend long ill; the yearning to walk through a world burdened by no such sorrowed wishes.

The first photograph with a human being in it was taken in 1838. By 1930, an estimated billion photos a year were being taken, by 1960 three billion, by 2000 eighty-six billion, by 2012 three hundred eighty billion. It is now estimated that humanity has taken close to five trillion photos. Is digital photography on this scale a recipe for greater communication and meaning, or a symptom of the exact opposite? Are we sharing beauty and depth, or being manipulated by a digitized spew for reasons known only to the devices themselves?

When the gods put together the human body, wrote Plato, "they placed in the vessel of the head . . . a face in which they inserted organs to minister to the providence of the soul. . . . Of these organs they first contrived the eyes to give light." Not to receive light: to *give* it. As the *Timaeus* has it, the gods made "the pure fire which is within us . . . to flow through the eyes in a stream smooth and dense." When the outer light of day meets this inner light, the two "coalesce" upon an external object, resulting in "that perception which we call sight."

Walt Whitman: *From the eyesight proceeds another eyesight.*

Rumi: *Close both eyes to see with the other eye.*

Fernando Pessoa: *We narrate when we see.*

Rudolf Arnheim: *Eyesight is insight.*

John Muir: *One can only see by loving; love makes things visible.*

I recently sat in the balcony of a Seattle restaurant with a friend who is a marriage counselor. Of the eight young couples seated at ten romantic-looking tables on the main floor below, five were neither speaking to nor looking at each other, due to preoccupation with handheld devices. When I pointed this out to my therapist friend, he sighed, then said, "My business booms for all kinds of stupid reasons."

Sergey Brin says, "We want Google to be the third half of your brain."

Mark Zuckerberg says, "The thing we are trying to do at Facebook, is just help people connect and communicate more efficiently."

The National Security Agency couldn't agree more. But Werner Herzog, in a film on the twenty-three-fold increase in American teen car crashes thanks to texting and driving, invokes a term to which Dana's art healingly responds: "device blind."

How to see more? How to see more clearly? In an untitled poem in *The Shape of the Journey*, Jim Harrison dives deep into this mystery. He writes, "I walked the same circular path today / in the creek bottom three times." But on his first circumambulation of the wooded path, all Jim sees is "a blur, roar of snowmelt / in creek, brain jumbling like the rolling / of river stones." On his second circle, moving more attentively, he sees that "the creek is muddy, / a Mexican jay follows me at a polite / distance, the mind slows to the color / of wet, beige grass . . . My head hurts pleasantly." Then comes the third circle, in which Jim perceives, via a flash of insight, that

. . . my life depends

on the three million two hundred seventy-seven thousand three hundred and thirty-three pebbles locked into the ground so I don't fall through the thin skin of earth on which there is a large coyote-turd full of Manzanita berries I stepped over twice without noticing it, a piece of ancient chert, a fragment of snakeskin, an owl eye staring from a hole in an Emory oak, the filaments of eternity hanging in the earthly air like the frailest of beacons seen from a ship mortally far out in the sea.

Opposite: *Landscapes of the Inner Eye* (October 20)

Throughout my long friendship with Dana, she has drawn, or inscribed in clay, or painted on or sculpted out of glass or wood or paper or metal, a wealth of spirals and vortices and centrifugal or centripetal gyres. Her hand is so given to capturing velocity and vorticity and regeneration in the abstract that I suspect she sees such shapes in her sleep. Her commitment to her spirit threads and shape-making strikes me as what Nietzsche called “a long obedience in the same direction.” The unpretentious lines move, stretch, twist, expand, contract, and interact with the things and light and air and energies that illuminate and sustain our world. Because of the simplicity, lack of specificity, and abstraction of her vortices and whorls and gyres, her imagery has a way of suggesting all kinds of natural, spiritual, and cultural wonders. The spiraling of cloud masses in the eye of a hurricane. A time-lapse photo of thousands of Muslims circling the Kaaba. The gentle spiral built into trees thanks to their blind love affair with the sun. A vast school of fish, spin of galaxies, night growth of fecund vines, surf seen from inside the curl, dervish dancing of tornadoes, galactic spiraling of surface foam in a quiet river eddy. What is she trying to capture? The way the world works, free of device? The way inner and outer energies coalesce? The way love fires perception?

Aboriginal songlines, in the right landscape, in the right sequence, enable a solitary person to safely navigate vast distances through the Australian Outback, locating life-sustaining landmarks, waterholes, and the paths of creator-beings via song itself.

Early Coptic monks speak of “an indestructible connecting line” running through our lives. Rumi refers to a similar mystery he calls “the cord of causation.” Plato describes an unseen line he calls “the fastening of heaven.” The forest rishis of the *Rig Veda* call a similar line the *sutratman*. (*Sutr*: suture. *Atman*: soul. “Soul-suture.”)

The late, great Oregon poet, William Stafford, spoke of this suture with a matter-of-factness that is as far as you can get from some breathy New Age treatise. Bill wrote:

The Way It Is

There’s a thread you follow. It goes among things that change. But it doesn’t change. People wonder about what you are pursuing. You have to explain about the thread. But it is hard for others to see. While you hold it you can’t get lost. Tragedies happen; people get hurt or die; and you suffer and get old. Nothing you do can stop time’s unfolding. You don’t ever let go of the thread.

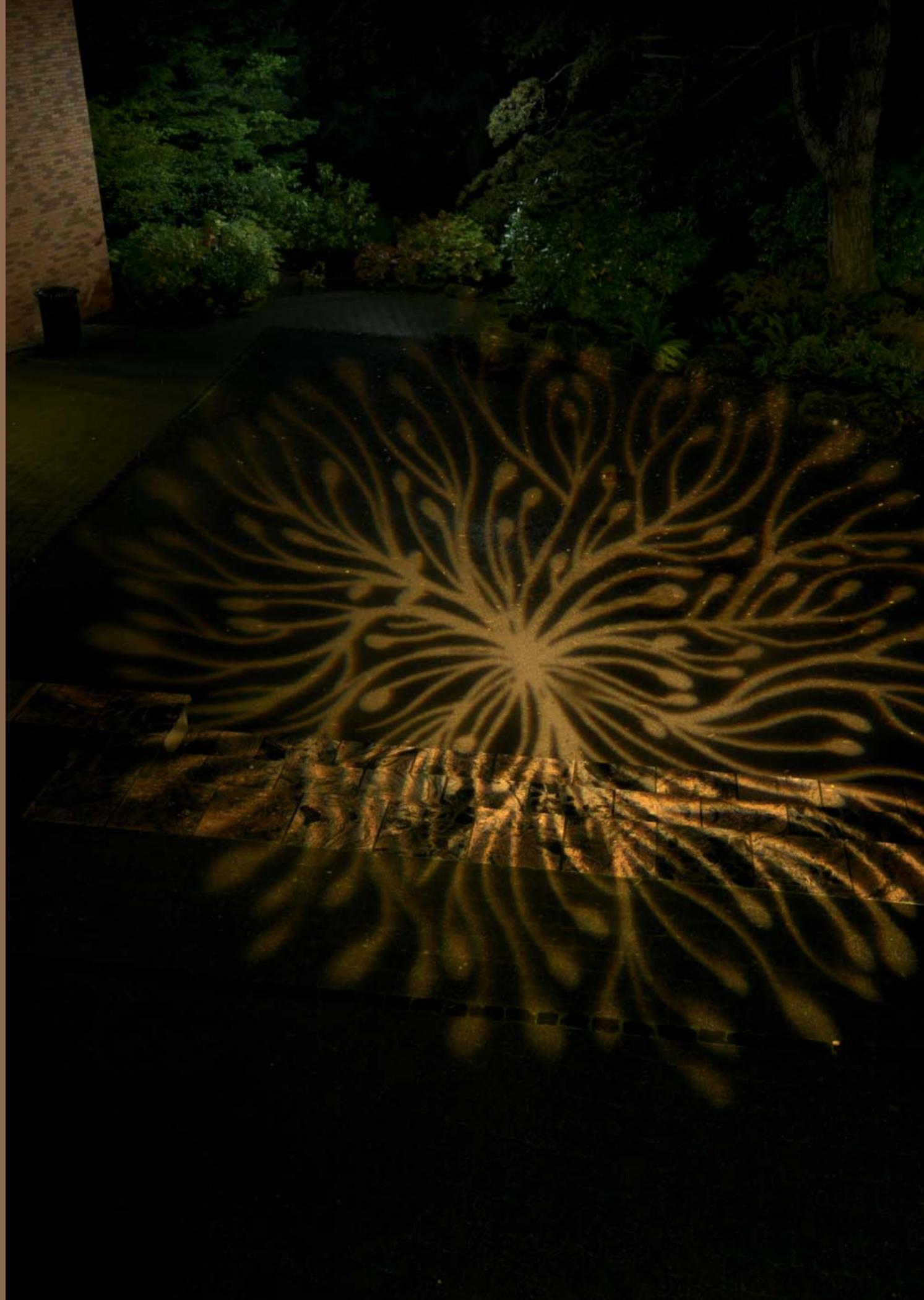
“True heroism,” wrote David Foster Wallace, “is minutes, hours, weeks, year upon year of the quiet, precise, judicious exercise of probity and care—with no one there to see or cheer.” By that definition, I see Dana as a quiet hero. Her deceptively simple drawings upon landscapes and cityscapes embody a playful attentiveness. Two lights coalesce upon an object, engaging us in interactive give and take. Physical energies in the world and spiritual energy from within the drawing hand reach out and say, “May I have this dance?”

The unpretentious, lovely result? The clear perception the ancients called *sight*. Just a brief visitation by a loving hand and a simple photo becomes the landscape of an inner eye, refreshing our attention and spiritual practices, cooling our desires and frustrations, disburdening us of the unmeaning wrought by five trillion photos.

“When the soul wants to experience something,” wrote Meister Eckhart, “she throws an image out in front of her, then steps into it.”

Without a word, Dana’s walks, photos, and freehand vortices say *Amen*.







Overleaf: *Clearing: Spore*
Opposite: *Constellation*
Above: *Clearing 6* (detail)



Opposite: *Clearing 2* (detail)
Above: *Silence* (detail)



Opposite: *Clearing 3*
Above: *Intention*



Opposite: *Clearing envelopes*
Above: *Cloud (in foreground); Clearing (Video 1)*

Dana Lynn Louis

Born
1963

Education

1989 MFA, The Ohio State University, Columbus
1985 BS, Studio Art and Education, University of Wisconsin, Madison

Solo Exhibitions

2014 *Clearing*, Hoffman Gallery at Lewis & Clark College, Portland
2013 *Draw*, Laura Russo Gallery, Portland
2012 *Container of Essence*, Pioneer Courthouse Square Festival of Flowers, Portland
2010 *Surfacing*, Kuhl Gallery, Oakland
Whisper, Gallery 111, Sausalito, CA
2008 *Reflection*, Nine Gallery, Portland
2007 *Faith: Suspended*, The Art Gym at Marylhurst University, Marylhurst, OR
2001 *Drawing Breath*, Laura Russo Gallery, Portland
1998 *Glass Sculpture and Drawing*, Laura Russo Gallery, Portland
1995 *Casting*, Laura Russo Gallery, Portland
1993 *New Work*, Laura Russo Gallery, Portland
1991 *At the Core*, Laura Russo Gallery, Portland
1988 *4am*, Hopkins Hall Gallery, The Ohio State University, Columbus

Awards and Residencies

2014 Ford Family Foundation Career Opportunity Grant
Franz Meyer of Munich, Glass Studio Residency
Oregon Arts Commission Career Opportunity Grant
Oregon State Hospital, working with patients, Salem, OR
Regional Arts & Culture Council, Portland, Individual Artist Project Grant
Regional Arts & Culture Council, Portland, Career Opportunity Grant
2013 Camp Caldera Golden Spot Residency, sponsored by the Ford Family Foundation, Sisters, OR
Jordan Schnitzer Printmaking Award Residency, Sitka Center for Art and Ecology, Otis, OR. Additional sponsorship by the Ford Family Foundation Museum of Glass, Tacoma, Artist-in-Residence
Oregon Arts Commission Career Opportunity Grant
Pollock-Krasner Foundation Grant
2008 Regional Arts & Culture Council, Portland, Individual Artist Project Grant
2007 Regional Arts & Culture Council, Portland, *Nocturnal Notations*, Artist-in-Residence
1997 Bullseye Glass Factory, Portland, Artist-in-Residence
1996 City of Portland Waterfront Park renovation, Artist-in-Residence
Replacement Headworks: Design Team and Project Artist, Portland
1995 Columbia Blvd. Wastewater Treatment Facility, Bureau of Environmental Services, Portland, Artist-in-Residence
1990 The Ohio State University, Columbus, Artist-in-Residence
1988-89 Oregon College of Art & Craft, Portland, Artist-in-Residence
1988 The Ohio State University, Columbus, Graduate Teaching Associate Award

Commissions

2014 Oregon State Hospital, Junction: glass wall, cast sculpture, beaded sculptures
2011-15 TriMet Light Rail, Portland, commission award: glass lighthouses with embedded drawings and paintings, light projections. Installed 2015
2009 Clackamas Community College, Oregon City: *A Delicate Wandering*, mixed media suspended sculptural installation
2007 Ann Sacks, New York: suspended installation
City of Portland, outdoor mural project at Yoga Union: painted mural
2006 Northgate Library, Seattle: glass wall
2005 Mary Bridge Children's Hospital, Tacoma: glass curtain wall
North Atrium of City Hall, Portland: *Suspended Migration*, four-story mixed media suspended installation
2003 Firehouse 9, Portland: mixed media sculptural wall
Oregon Convention Center, Portland: glass sculptures and paintings
Street Car Lofts, Portland: cast glass and steel sculptural wall
1999 College Housing Northwest, Portland: fountain, stairway, and sculptural garden
Goose Hollow Apartments, Portland: fountain and staircase
1998 Doernbecher Children's Hospital, Portland: ceramic tile installations
1997 Multnomah County Central Library, Portland: bronze sculpture

Selected Group Exhibitions

2013 *Encircled*, Dunedin Fine Art Center, Dunedin, FL
Group Show, Laura Russo Gallery, Portland
New York Art Fair, Beaux Arts Contemporary Gallery
2010 San Francisco International Art Fair, Donna Seager Gallery, San Rafael, CA
2007 *The Carton Service Project*, Portland, performance that combined dance and light with Louis's sculpture
2005 *25th Anniversary Exhibition*, The Art Gym at Marylhurst University, Marylhurst, OR
2003 Laura Russo Gallery, Portland
2002 Laura Russo Gallery, Portland
2001 *Air*, ORLO, Portland
Laura Russo Gallery, Portland
Wonder Women, The Art Gym at Marylhurst University, Marylhurst, OR
Beyond Public: Works from the Studio, Elizabeth Leach Gallery, Portland
2000 *Artist's Games*, Bellevue Arts Museum, Bellevue, WA
Sensual Nature, Western Oregon University, Monmouth
1998 *Common Ground: Exhibition of Artists-in-Residence*, Bullseye Glass Factory, Portland
The Garden, Museum of Contemporary Crafts, Portland
Pure Form: The Intensity of Process, curated by Beth Sellars for PICA at The Art Gym, Marylhurst University, Marylhurst, OR

Selected Publications

Keith, Scott. "Vibrant Art, Rich History." *Portland Tribune: NW Portland Neighborhoods*, June 26, 2014, p. 11.
Cantor, Ally. "Draw at Laura Russo Gallery, Portland, Oregon." *Preview*, June/July/August 2013.
Daniel Duford. "Dana Lynn Louis at the Nine Gallery, Portland, OR." *Artweek*, September 2008.
Bonansinga, Kate. "The Lightness of Balance." In *Faith: Suspended*, exhibition catalogue. Marylhurst, OR: The Art Gym, Marylhurst University, 2007.
Norris, T.J. "Riding the Wire." *tjnorris.net*, March 2007.
Neugarten, Rachel. "Small-scale Graces." *The Oregonian*, March 2007.
Row, D. K. "Shows of Note." *The Oregonian*, March 2007.
Duford, Daniel. "Dana Lynn Louis at The Art Gym, Marylhurst University." *Artweek*, May 2007.
Allan, Lois. "Dana Lynn Louis at The Art Gym, Marylhurst University." *Sculpture Magazine*, December 2007.
Miller, Wendy. "Installationen von Dana Lynn Louis." *Glashaus*, January 2006.
Olsen, Beth. "Suspended Sculpture." *Oregon Home*, September/October 2005.
Kangas, Matthew. "Dana Lynn Louis." *Sculpture Magazine*, March 2002.
Bonansinga, Kate. "Fear and Wonder." *Willamette Week*, July 1998.
Gragg, Randy. "Tip Sheet." *The Oregonian*, July 1998.
Row, D. K. "Sliding at the Top of the Heap." *The Oregonian*, July 1998.
Row, D. K. "Tip Sheet." *The Oregonian*, July 1998.
Christ, Janet. "Tree of Knowledge Is Up for Grabs." *The Oregonian*, January 1997.
Finnemore, Barry. "Central Library Takes Root." *Daily Journal of Commerce*, January 1997.
Hennessy, Mairi. "Bronze Tree of Knowledge Installed at Central Library." *Our Town*, January 1997.
Row, D. K. "Serious Fun." *Willamette Week*, January 1997.
Hopkins, Terri. *Traversing Territory*, exhibition catalogue. Marylhurst, OR: The Art Gym, Marylhurst University, 1997.
Gragg, Randy. "PICA Throws a Process Potluck." *The Oregonian*, January 1997.
Demetre, Jim. "Reviews." *AORTA*, April/May 1997.
Allan, Lois. "Forms and Fabrications at The Art Gym." *Reflex*, April 1995.
Gragg, Randy. "The Next Wave." *The Oregonian*, February 1993.
Gragg, Randy. "Valentine Treats." *The Oregonian*, February 1993.
Weinstein, Joel. "Sculpture Shows: Bodies of Art." *The Oregonian*, February 1993.
"Dana Lynn Louis at Laura Russo Gallery." *Reflex*, March 1993.
Gragg, Randy. "Hoffman Gallery." *The Oregonian*, July 1992.
Gragg, Randy. "Critic's Choice." *The Oregonian*, September 1991.
Hall, Jacqueline. "Values' Colorful Show." *The Columbia Dispatch*, November 1986.

Professional Affiliations

2013 Mentor to graduate students at Pacific Northwest College of Art, Portland, and Oregon College of Art and Craft, Portland
2012-present Teacher, Living Yoga: founded to bring yoga to populations that would not otherwise have the opportunity to practice
2000-present Member, Board of Directors, Ko-Falen Cultural Center, Bamako, Mali: founded to enhance a cultural exchange between Westerners and Malians through visual arts, dance, and music
1992-present Founding Board Member, ORLO; 1992-96 Advisory Board: a nonprofit organization that explores environmental issues through the arts



Silence (detail)

When Linda Tesner asked me to exhibit my work at the Hoffman Gallery, I was honored, yet I had no idea what a huge and unusual gift her invitation was to be. Making is my life, and has been ever since I can remember. That being said, it requires a certain amount of blind faith to trust that this is indeed an important way to lead a life, and that somehow, someone will see what it is I deem important to throw out into the world. Then perhaps people will engage in the work, and it will feel like it all really matters. There are millions of us out there seeking a little light, an opportunity that, when kindled, inspires us to make our best work. Linda gave me this spark, and I am grateful.

Making this installation was possible with the generous support of The Ford Family Foundation, the Regional Arts and Culture Council, the Oregon Arts Commission, and the Museum of Glass in Tacoma, Washington.

I was fortunate to have the gift of time during the year at several residencies that affected and supported my work and helped foster new directions: at the Museum of Glass; Sitka Center for Art and Ecology, in Otis, Oregon, sponsored by Jordan Schnitzer and shepherded by the master printer Julia D'Amario; and Camp Caldera, Sisters, Oregon.

Many people helped make this work, not all of whom I know or have met. To date more than 2,500 people have participated in the envelope project worldwide. I appreciate your belief in this project and in the power of intention.

The glasswork was made during a residency at MOG in collaboration with the talented and patient gaffers Ben Cobb, Gabe Feenan, and Niko Dimitrijevic. Additional parts were made in Portland with Lynn Read and Opie Hileman.

I want to thank the Hoffman Gallery preparators Mark Johnson and Susan Griswold for sticking with me over the six-week installation and for helping me realize the transformation of the space. I am indebted to Patrick Ryall for his the technical advice, equipment, and services. He made several things not only possible but magical. And many thanks to Reynolds Wulf Inc. for making this beautiful document.

The faculty and staff of Lewis & Clark College helped to engage the community in ways I could not have done alone. I am grateful to Tod Sloan, from the Graduate School of Education and Counseling; Jeanne Lilly, from the Office of Religious

Gratitude

Dana Lynn Louis

and Spiritual Life; Richard Austin and Powell Houser, from Facilities Services; and the fine after-hours security staff.

I am also grateful to the following people, whose hands and hearts are in this work in some way, shape, or form: Adrian Arleo, Mary Blankenberg, Bill Boese, Sarah Chenowith Davis, Kevin Dermond, Penda Diakit , Margaret Drinkwater, Jim Galluzzo, Greg Haun, Teri Hopkins, Deborah Horrell, Terry Jensen, Philip Krohn, Martha Lee, Kathleen Maloney, Lori Mason, Carrie McCormick, Todd McMurrey, Simon Menashe, Mike Papas, Bruce Podobnik, Mary Priester, Christopher Rauschenberg, Ethan Selzer, Howard Silverman, Fred Soelzer, Janet Stein, Deb Stoner, Sarah Trelease, Ken and Mary Unkeles, Paul and Caroline White, and Amanda Yampolsky.

David James Duncan, your ability to see this work so deeply amazes me. I am left speechless by your essay.

Jennifer Boyden, I appreciate your mercurial and sensitive voice; that you lent it to my work, I am honored.

I would like to acknowledge the patients and staff at the Oregon State Hospital, who inspired me to proceed with the envelope project, as well as collaborated with me on the work for the hospital. My life has been greatly enriched by this experience, and I thank you for trusting me with your words and hearts. Thanks to Christy Hey, for making the connections possible, and to Meagan Atiyeh, from the Oregon Arts Commission, for helping to make it all a reality.

Several people contributed their talents to make the installations at OSH, including those at Blue Mountain Fine Art, Fancy Pants Designs, and Moon Shadow Etchers, as well as Doug Lavelly. Catherine Dart, your encouragement and assistance in the beading projects were invaluable. Joaquin Lopez, I appreciate you not only for your steadfast friendship and musical talent, but for collaborating with me in such an intimate and powerful way. I also want to thank Michele Bouterse of HOK and Jennifer Bradley of CH2Mhill for smoothing the way.

And finally, I am grateful for the magical places I have been fortunate to visit time and time again, finding home and family with the people who inhabit them: Lolo Creek, Montana; the Metolius River, Oregon; Clayoquot Island Preserve, British Columbia; and Mali, West Africa.



Works in the Exhibition

Unless noted otherwise, all works are 2014.
All works are courtesy of the artist.

Clearing 1

Acrylic on acrylic
72 inches diameter

Clearing 2

Glass and steel
120 x 32 x 30 inches

Clearing 3

Brass, steel, and wool
102 x 29 x 29 inches

Clearing 4

Mirror and paint
47 inches diameter

Clearing 5

Glass, steel, beads, mica, tubing, and mirror
132 x 96 x 60 inches

Clearing 6

Glass, mirror, paint, and steel
240 x 108 x 144 inches

Clearing (Video 1)

Video projection
15:00 minutes

Clearing (Video 2)

Video projection
24:00 minutes

Cloud

Mixed media
60 inches diameter

Constellation

Mica, glass, beads, and wire
144 x 168 x 48 inches

Intension

Gouache on a acrylic
72 x 60 inches

Silence

Glass, mirror, paint, felt, and steel
84 x 36 x 36 inches

Landscapes of the Inner Eye

September 23, 2013–September 23, 2014
Photographs and digital drawings
7.5 x 10 inches /10 x 7.5 inches
Sculpture in wax paper, tape, wire, and breath
101 x 32 x 32 inches

Outdoor Drawings (appearing after dark)

At the entrance of the Watzek Library

Clearing: Tangle
Projected light drawing
35 feet diameter

Alumni Circle

Clearing: Spore
Projected light drawing
45 feet diameter

Constellation (detail)

Overleaf: *Clearing 1*
Cover: *Clearing 2*
Back Cover: *Clearing: Tangle*

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