

**'We celebrate this particular
coming of age.'**



Sweet

'XVI



4



5

Sweet 'XVI
Undergraduate Thesis
Yale School of Art,
2016

Rocky Bostick
Walden Davis
Jerry Hsu
Annelisa Leinbach
Sarah Lopez
Carly Lovejoy
Kira Nakahara
Alexandra Schmeling
Kai Takahashi
Megan Valentine
Nicholas Wilson
Henry Wolf
Mariah Xu

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Foreword

Lisa Kereszi, Director
of Undergraduate
Studies

The class of 2016 is comprised of 13 young artists, each finding his or her voice as they prepare their debut into the next phase of their lives, a life after Yale. This time at Yale passed quickly, but during these four years, these lucky thirteen, if you will, expressed that the hours, days and weeks were so intensely experienced and so densely-packed with learning (in every part of their lives), that this teacher likened it to 'dog years.' The four years here were perhaps more like the canine 28 in pure density (or 29 if you use an alternative computation method available online.) That first freshman Fall feels so far away now, just as this last senior Spring may, too, one day feel distant as well. But for now, we celebrate this particular coming of age.

Students

1
Rocky
Bostick

2
Walden
Davis

3
Jerry
Hsu

4
Annelisa
Leinbach

5
Sarah
Lopez

6
Carly
Lovejoy

7
Kira
Nakahara

8
Alexandra
Schmeling

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Kai
Takahashi

10
Megan
Valentine

11
Nicholas
Wilson

12
Henry
Wolf

13
Mariah
Xu

Majors	3
1	Computing & the Arts
Mixed Media, Photography	4
2	Painting, Drawing, & Printmaking
Graphic Design + Global Affairs & Art	5
	Sculpture
	6
	Photography + American Studies & Art

7	11
Painting	Painting
8	12
Photography	Filmmaking
9	13
Graphic Design	Graphic Design
10	
Computing & the Arts, + Graphic Design	

Advisors

	4	8	12
	Sam Messer	Gregory Crewdson	Jon Andrews
1	5	9	13
Pamela Hovland	Martin Kersels	John Gambell	Henk van Assen
2	6	10	
Julian Bittiner	Sandra Burns	Johannes DeYoung	
3	7	11	
Yeju Choi	Will Villalongo	Anoka Faruquee	

In One
Word

1
Class

2
Ephemeral

3
Identity

4
Connection

5
Belonging

6
Move

7
Light

8
Intervention

9
Communi-
ication

10
Through

11
Represent-
ation

12
Copacetic

13
Vulnerability

Hometowns **4**
1
Clarksville,
Maryland

2
Washington,
D.C.

3
Sudbury,
Massachu-
setts

Phoenix,
Arizona

5
Los Angeles,
California

6
Larchmont,
New York

7
Philadel-
phia,
Pennsylva-
nia

8
Providence,
Rhode
Island

9
North
Haven,
Connecticut

10
Louisville,
Colorado

11
New York,
New York

12
Houston,
Texas

13
Bridgewater,
New Jersey

Signs

**1
Cancer**

**2
Cancer**

**3
Virgo**

**4
Aries**

**5
Virgo**

**6
Libra**

**7
Virgo**

**8
Pisces**

**9
Taurus**

**10
Libra**

**11
Gemini**

**12
Libra**

**13
Cancer**

Work & Interviews

p.	Rocky Bostick
26	Walden Davis
32	Jerry Hsu
38	Annelisa Leinbach
48	Sarah Lopez
56	Carly Lovejoy
62	Kira Nakahara
68	Alexandra Schmeling
74	Kai Takahashi
80	Megan Valentine
86	Nicholas Wilson
92	Henry Wolf
100	Mariah Xu

2 Walden Davis



W.D.

winning

control any 7 structures, anywhere
for control, the top-most piece of a structure must be your color

control 4 metros, anywhere
for control, the top-most piece of a structure must be your color

build a structure every turn

town city metro

begin above or to the right of your color

after or

build next to your color build on your color

then

if you build a city make any adjacent town into a city no diagonal building

Walden talks to Alexandra



A.S.



W.D.

A.S. If you weren't a graphic designer what other art form would you do?

W.D. I see myself as more than just a graphic designer. From an early age I loved to draw. I remember picking up a camera when I was little, I fell in love with the simplicity of photography. I now never leave home without my camera. When I started using a computer, I realized that animation let me tell stories beyond that which I could with a single image. Experience design enables me to get others to interact with my work.

A.S. What do you hope people take away from your work?

W.D. I want people to have fun. Play isn't something one normally gets a chance to do in a gallery. Why is that? I sure don't know. That's why I'm making a game.

A.S. What's the hardest part of making art?

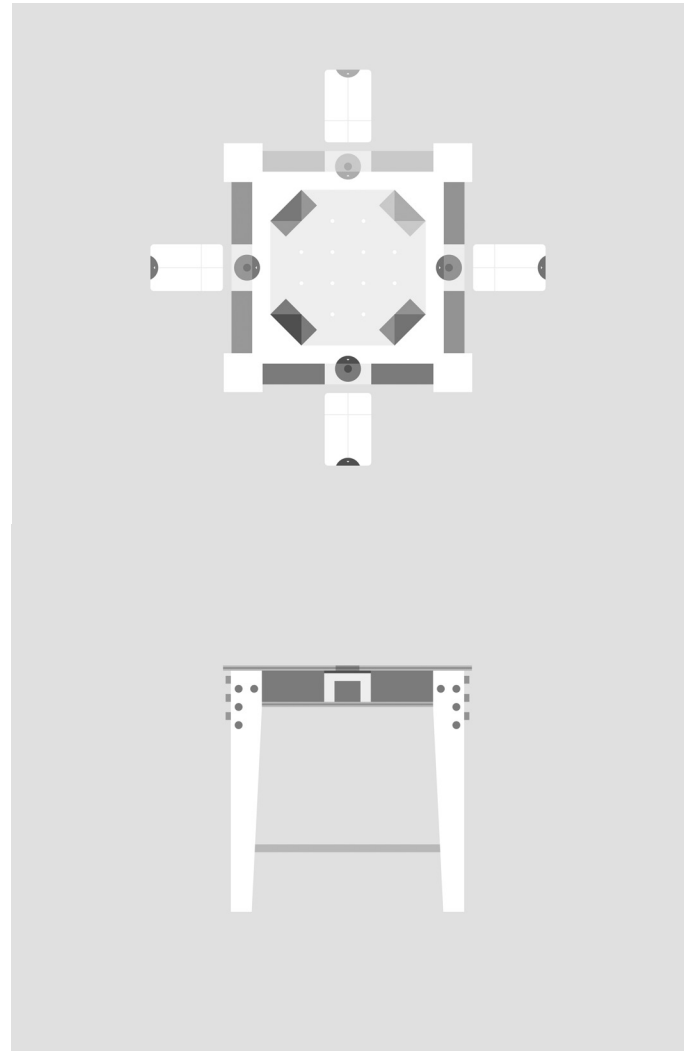
W.D. Knowing when you're done. With art I feel like there's always room for improvement, for further iteration. Stopping is hard.

A.S. When are you inspired the most?

W.D. When there are limitations. I love problems that can only be solved creatively.

A.S. Do you want to be an artist after graduation?

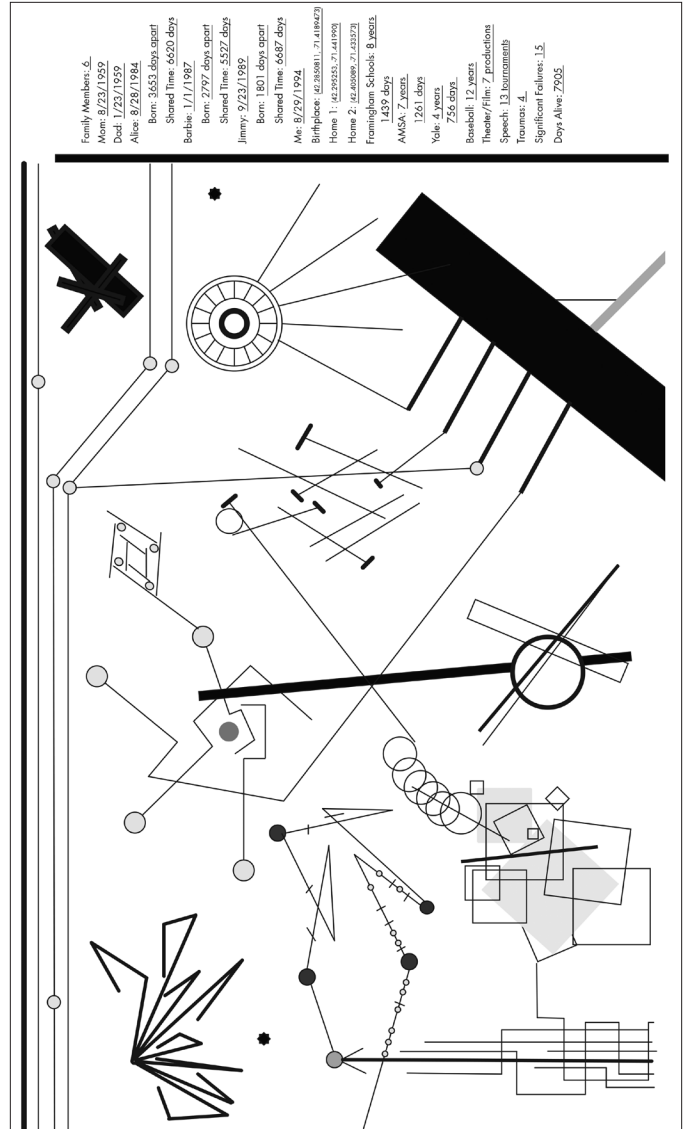
W.D. I don't think I'll ever stop being an artist.



3 Jerry Hsu



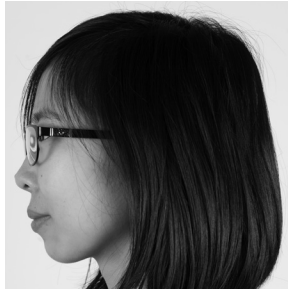
J.H.



Jerry talks to Mariah



J.H.



M.X.

M.X. What do you want viewers to get out of your work?

J.H. Walk around outside and you'll encounter hundreds of faces. Everyone has a story that's not written on their forehead, and everyone has an intention behind the actions they perform. Take a step back and try to understand the people surrounding you. Empathy and a genuine desire to understand others will foster communication and mutual respect, which will make the world become a better place.

M.X. What tools are most useful to you / what are the things you use the most in your work?

J.H. I love using objects that I encounter on a daily basis and finding inspiration in the geometry that's present in these elements. Transforming something that people typically label as mundane into something interesting through perspective or other means is something I'm currently particularly fascinated by.

M.X. What is your process like?

J.H. Usually I explore my surrounding environment or think about past experiences for inspiration. From there, I sketch out my ideas before I execute them. Other times, I work better by just jumping right in to it and doing what feels natural.

M.X. What is an important thing you've learned at Yale?

J.H. To really look at things. Practically everything around us has been designed by someone with some sort of intention / meaning. It's really interesting and inspiring to investigate how these things were built and why they were designed that way.

M.X. What is something funny that no one else does?

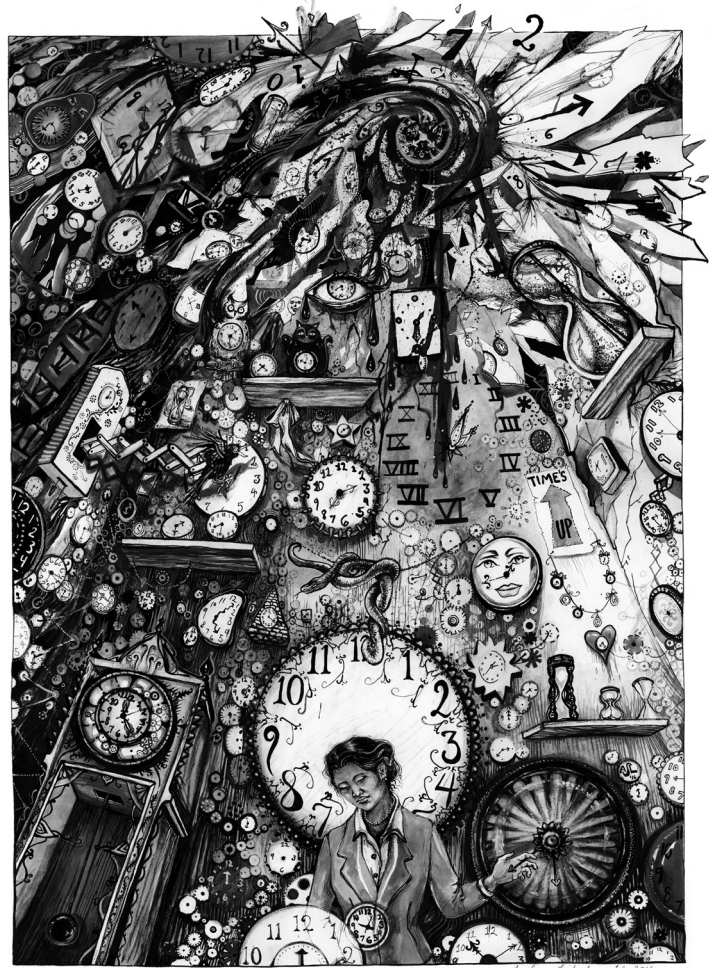
J.H. Jokes and puns that I come up with by myself.



4
Annelisa
Leinbach



A.L.



Annelisa talks to Sarah



A.L.



S.L.

S.L. How do you deal with 'influences?' Do you think of yourself as being in an historical conversation in a given tradition, or more a part of contemporary culture at large?

A.L. I'm influenced by so many things, but I don't know if I'm part of one specific tradition. I think it's dangerous to say you are at this point, because maybe it boxes you in.

S.L. How does your hometown influence your work?

A.L. When I was a little kid, my dad had a backpack with a seat that held babies. He would strap me in and climb mountains with me on his back. Some of my first visual memories are of these days, looking down from summits I was too young to climb on my own. The deserts of the American Southwest have inspired many artists with their open wilderness and vivid light. I was lucky to grow up in Arizona in a family that loves the outdoors, and I still get a lot of inspiration from nature and the starry skies

I spent so many nights camping beneath.

S.L. When is the first moment you can think of when you made something creative that you were proud of?

A.L. When I was in elementary school, I made a regular comic strip about a superhero called 'Ambiguous Woman.' Ambiguous Woman traveled the world using her ambiguous and undependable powers to fight bad guys, including her arch nemesis, Tax Man. This was my illustrious debut of making creative things for the public eye.

S.L. How do you work? Has it changed since having a studio? What does having a physical space to work in mean for your process, and how do you make your space work for you?

A.L. I prefer to work outside while traveling around, making things in the street or wherever I see something interesting. I find it really inspiring to be surrounded by the outside world, and I usually avoided

studios in the past. But now that I have one, I think it allows me to take things made outside and use them to create more large-scale work in an environment where I can't really focus on it, and I hope I get to do more studio work in the future.

S.L. What memorable responses have you had to your work?

A.L. The summer after my sophomore year, I found a job at a tropical bird aviary in Jerusalem. My first day there, I was sitting on a street in the Arab quarter of the old city, painting the front of a shop. Some little boys were playing soccer near me, and when they realized I was painting, they came over to watch. One boy was especially interested, so I started painting him instead. When I finished the picture, I gave it to him. When he took the picture and left, I started packing up to go. But a few minutes later, the boy came back around the corner with an old grandpa. The grandpa spoke a little English, and he told me that his grandson wanted to invite me for tea in their home next door as a thank you for the painting. I was welcomed inside by his grandmother and

many siblings. I ended up spending eight hours there, painting every member of their family as we told each other about our lives by drawing each other pictures. I was able to spend the day becoming friends with complete strangers, even though we barely spoke a single word of the same language, thanks to a painting that connected us.



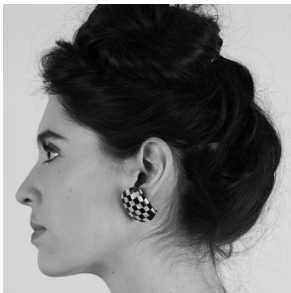
Sweet



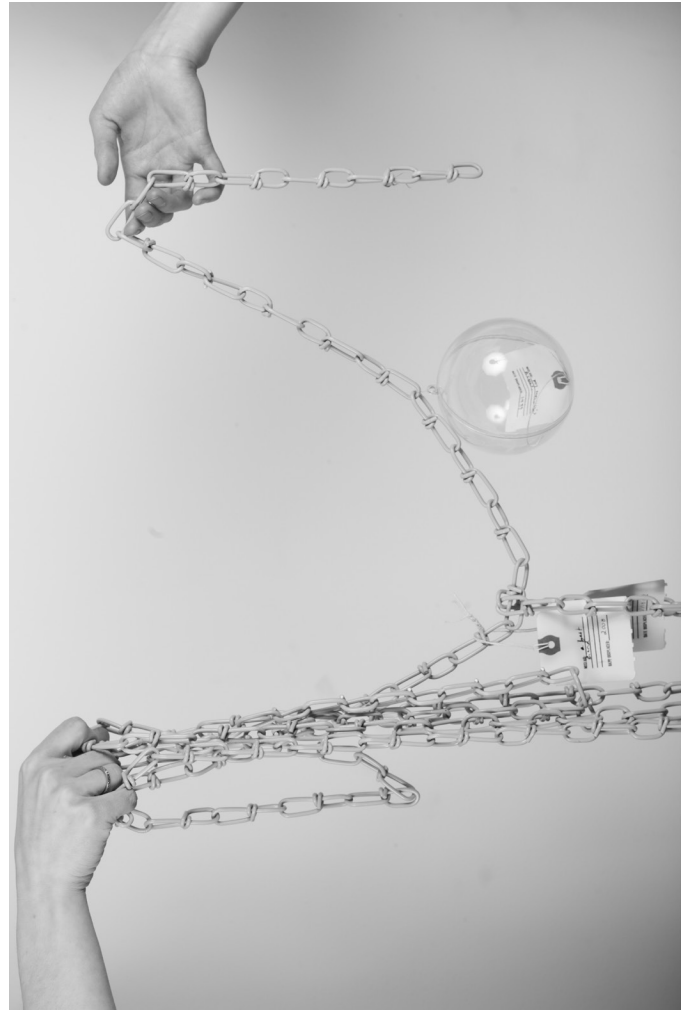
'XVI



5
Sarah
Lopez



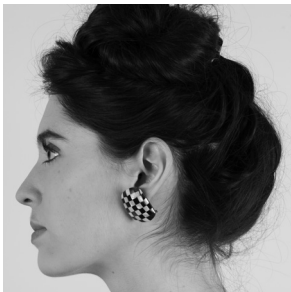
S.L.



Sarah talks to Annelisa



A.L.



S.L.

A.L. What are your main artistic ideals (or something along those lines, I feel like there should be some general question that allows you to explain this)?

S.L. I make things that are fun.

A.L. What's your favorite thing you made when you were a little kid?

S.L. I cut out a hippo for a birthday card for my mom when I was three. I wrote 'hippy birthday' on it. This remains my favorite creation.

A.L. How has your hometown influenced your work?

S.L. Los Angeles consists of a contradictory approach to public space, at once atomic and tied to cars and also open to the elements. I try to vibrate between these poles.

A.L. How do you choose your mediums of artmaking? Why does sculpture most appeal to you?

S.L. My mediums choose me more than I choose them. I am attracted to the rejects, materials that others have overlooked or dispensed of. I don't think sculpture appeals to me so much as my tactile relationship with objects does.

A.L. What have you gotten out of doing art? Do you have any examples?

S.L. Scars, rough hands, a bum shoulder. A sense of purpose.



Sweet



54

'XVI



55

6
Carly
Lovejoy



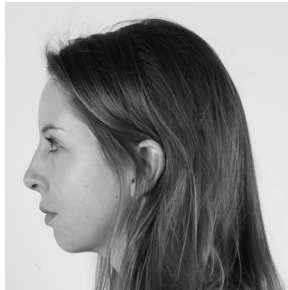
C.L.



Carly talks to Megan



C.L.



M.V.

M.V. What's your first memory?

C.L. Ooh this is hard... All of my first memories are very dark, as in there are lots of shadows, not a lot of information. Everything was so confusing, and I remember making up very dramatic theories to explain things I did not understand. OK, I have a specific memory. I spent a lot of time in the woods as a kid, talking to fairies and all that. It was a damp Autumn day, and I remember walking under really tall trees in woods near my house. There was (and still is) a lot of the invasive vine kudzu wrapping the branches. I was wearing my favorite jacket, which was sort of heinous. It was a bright orange plaid with fringe at the bottom of the coat and the sleeves.

M.V. What makes you laugh?

C.L. Being really dumb with my friends.

M.V. What is your favorite story?

C.L. I love DJ Kahled's Snapchat story. I just found out about it a month ago. He is always touching flowers and saying I love you to them, which I like. He also takes videos of himself in his car, which has all



these tiny LED lights in the black velvet ceiling, so it looks like a galaxy. DJ Kahled is really earnest about it—he's always telling his viewers to ignore 'THEY' and saying 'THEY' are trying to bring him down, but he's going to be vegan and succeed anyway. It's really great.

M.V. How do you make your art?
What's your process?

C.L. I try to have a really low-stakes, open workflow (keyword is try). I usually shoot a lot of footage or take a lot of photographs and then try to look at it all and figure out what it is. I ween out what works and what doesn't. Editing and animating is really stream of consciousness for me. I like making things silly, but I think on the whole I'm pretty sincere.

M.V. Why do you make art?

C.L. To learn!

7

Kira
Nakahara



K.N.



Kira talks to Kai



K.N.



K.T.

K.T. Most enjoyable part
of thesis:

K.N. I think it's really cool I'm required to spend a large amount of time in my last year at Yale working on something that I love. Since I'm not going into a career in art and never intended to, this year I was able to delve into painting in a way I otherwise wasn't able to.

K.T. Hardest art class at Yale:

K.N. Definitely Intermediate Painting, it was the first time I was in a studio class, and the first time I wasn't given an assignment. There was very little instruction week to week, and lots of freedom, and my mind went blank.

K.T. Favorite room in either
art building?

K.N. 217 Green. I spend a ridiculous amount of time in there, and I've had to eat meals there and had to nap there. I'm very comfortable there.

K.T. AIM Screen name?

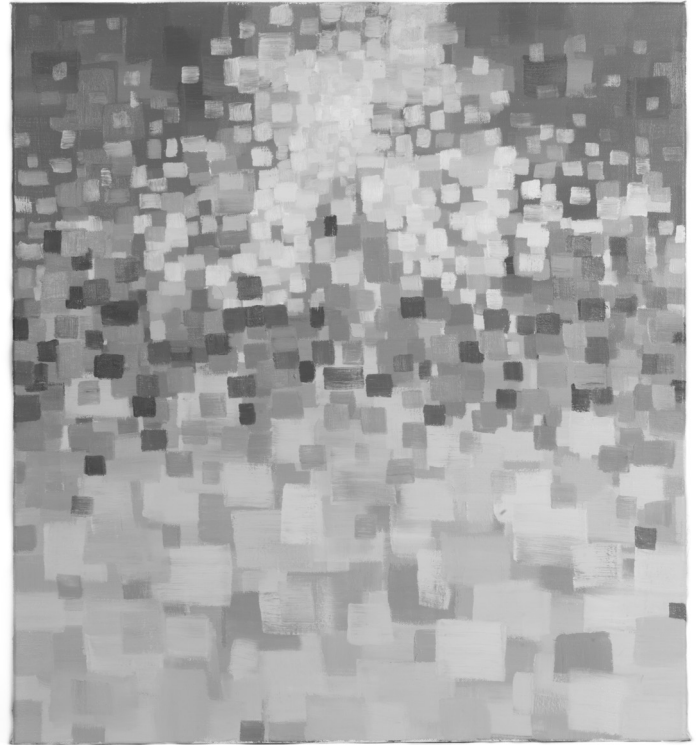
Sweet

K.N. kiwikn824 (my dad called me Kiwi, and I had a buddy icon of a kiwi flashing that said kiwi cutie)

K.T. Do you have a message for the fans?

K.N. I'm really glad that I will have finished my thesis!

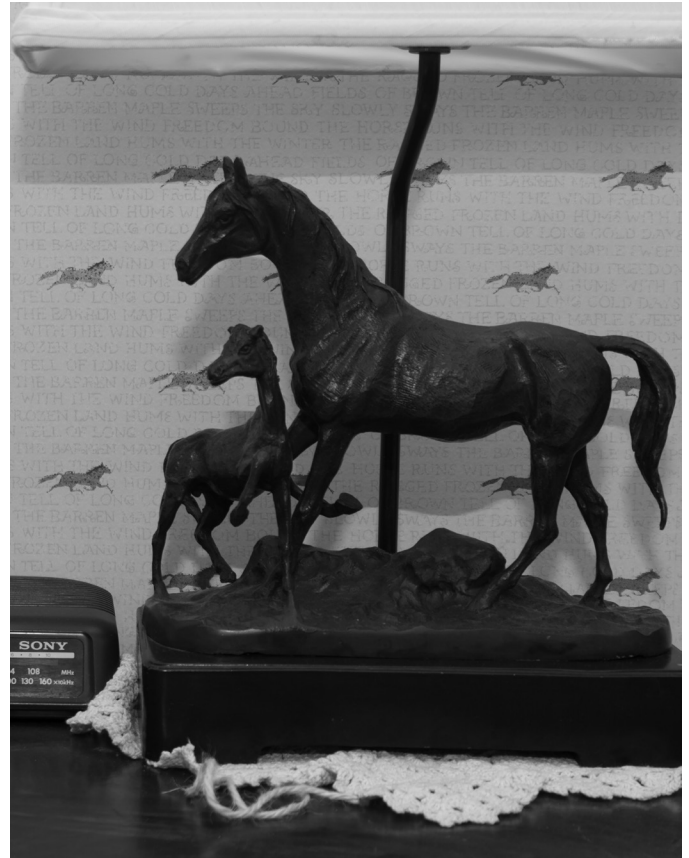
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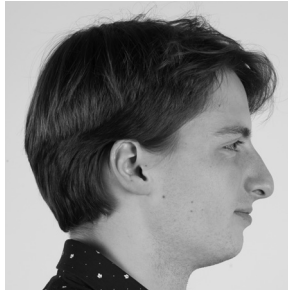
8 Alexandra Schmeling



A.S.



Alexandra talks to Walden



W.D.



A.S.

W.D. What is the most indispensable item in your studio?

A.S. My camera. It isn't too fancy and it has paint on it, but it's been everywhere.

W.D. Where are you finding ideas for your work these days?

A.S. My ideas come from existing places. I go places and photograph, and then use those photographs as source material to make art. My thesis is on my home town, so I went there over October break and have been working with my experience and memories there since.

W.D. What work of art do you wish you owned?

A.S. My old photography mentor, Michel Quenneville, does amazing drawings. There is one line drawing he did of an old man that I really want to buy from him. I love his style but seeing it on my wall would remind me of him and the time I spent with him in Normandy.



W.D. Why art?

A.S. I occasionally fall in love very deeply with things. The first was Yale and the second was photography. Only so many things in life give you an incredible feeling of home and you have to go with it whenever you feel it.

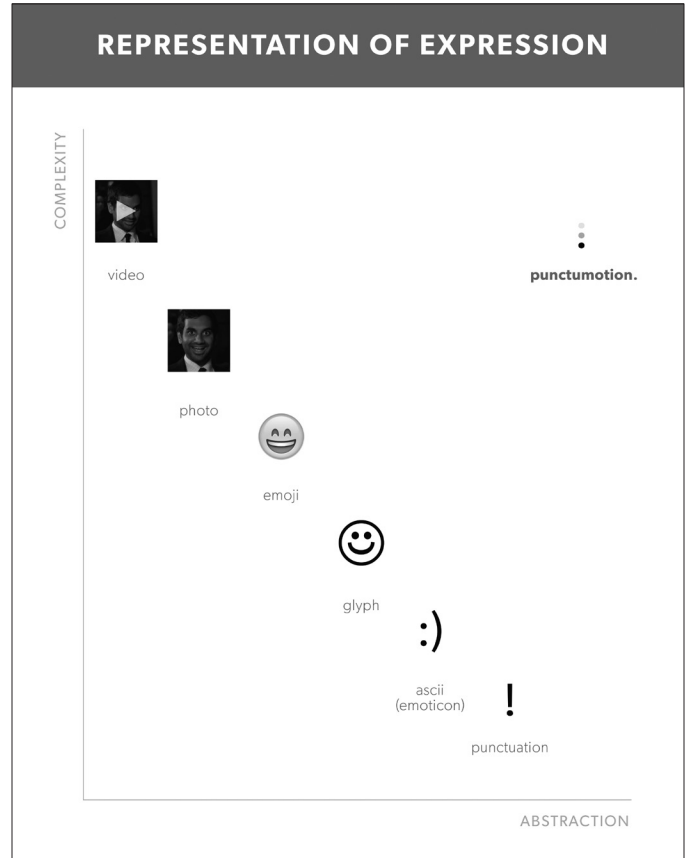
W.D. What is your dream project?

A.S. Honestly, when I was younger I took photos in Saratoga and ever since I've studied photography I've wanted to go back and photograph it properly. I've fantasized about doing my thesis on Saratoga for a while. My practice used to be just straight photography, so I thought the geographical distance made it impossible. But now that I use photos as source material, a couple days of shooting can provide source material for months. So with my change in practice, I've been able to do my senior thesis on my hometown, and that's my dream project. I guess I need a new dream project now.

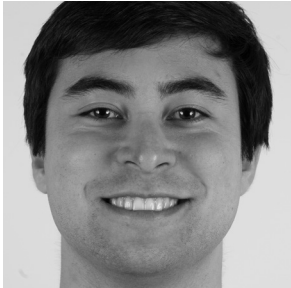
9 Kai Takahashi



K.T.



Kai talks to Kira



K.T.



K.N.

K.N. What was the thing you struggled with most in your thesis?

K.T. I spent a lot of time doing research and it was funny because I had a very narrow topic in that I was interested in punctuation. Even that narrow of a topic was infinitely wide in what I needed to focus on. I struggled the most with making something new but also figuring out how something would actually work and be successful. When I pivoted and thought more about in relation to emotion, that was the real breakthrough part for me.

K.N. Most embarrassing moment of being an art student?

K.T. Any of the times it took me way longer to print something, something would always not work, and when things went wrong, usually having to do with printing. I hated printing.

K.N. Hardest art class at Yale?

K.T. Introduction to Graphic Design. I came into the class feeling like I had

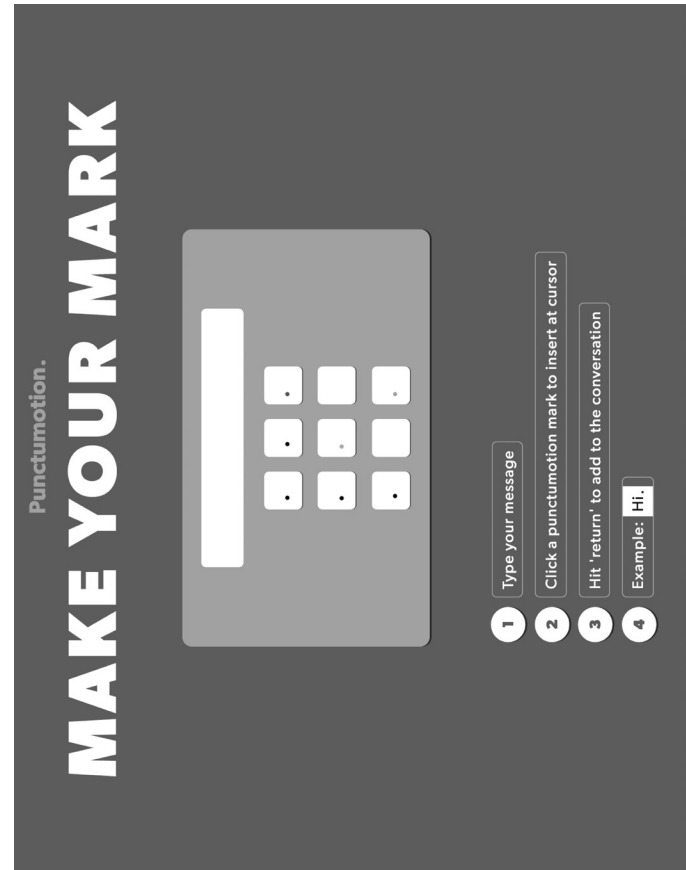
some experience in design and computers, but Intro to Graphic Design took you away from the computer and all involved cutting up paper and gluing. That was difficult.

K.N. What was your middle school screenname?

K.T. takahashikid

K.N. What's your second favorite medium besides Graphic Design?

K.T. Snapchat / Instagram



Sweet

10
Megan
Valentine



M.V.

80

'XVI



81

Megan talks to Carly



C.L.



M.V.

C.L. What do you really enjoy looking at?

M.V. I love looking at water. Especially little waves crashing on pebbles.

C.L. What do you really enjoy smelling?

M.V. By far, my favorite smell is the sweet ground smell after the first spring rain in Colorado.

C.L. What interests you about the upcoming presidential election?

M.V. I'm fascinated by group think. People can do terrible and extraordinary and bizarre things when they are together in large numbers.

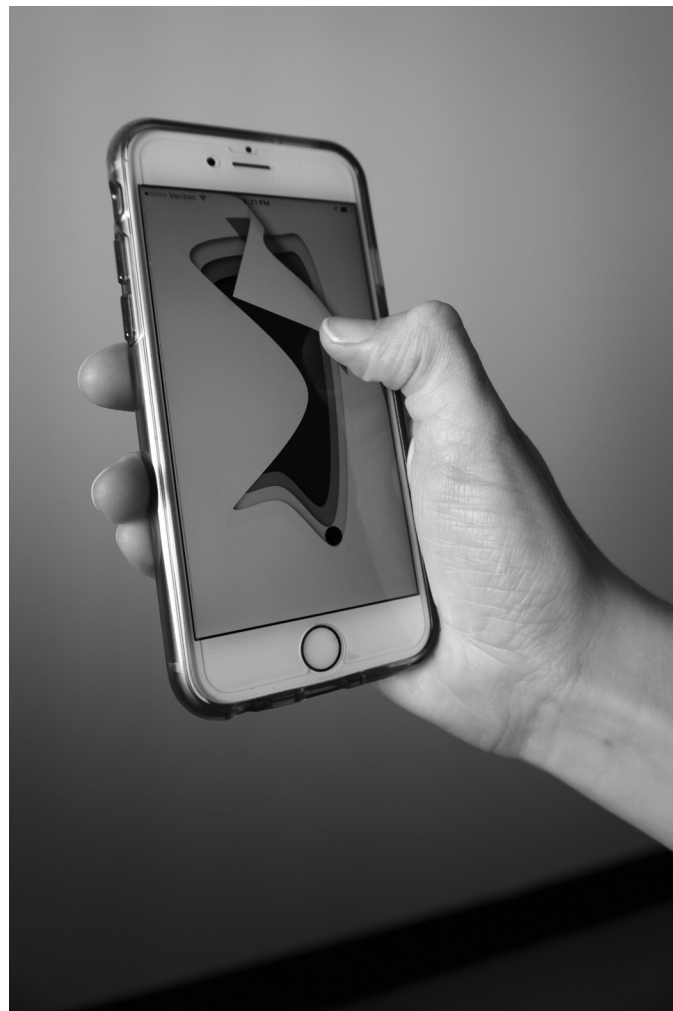
C.L. How does where you grew up influence your art, if at all?

M.V. I grew up in Louisville, Colorado — a small mining town with one main street and lots of big trees. I adventured outside a lot growing up, and that definitely shows

up in 'Through.' I wanted to recreate the tranquility and flow you get from skiing down a mountain or hiking through the woods or laying on your back in the middle of a lake.

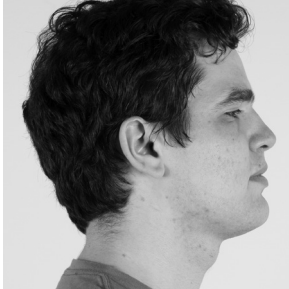
C.L. Can you share any reflections on majoring in Computing and the Arts at Yale?

M.V. Majoring in Computing and the Arts at Yale has been pretty darn extraordinary. I get to play with mixing logic and creativity, and I get to make things, which makes me incredibly happy.



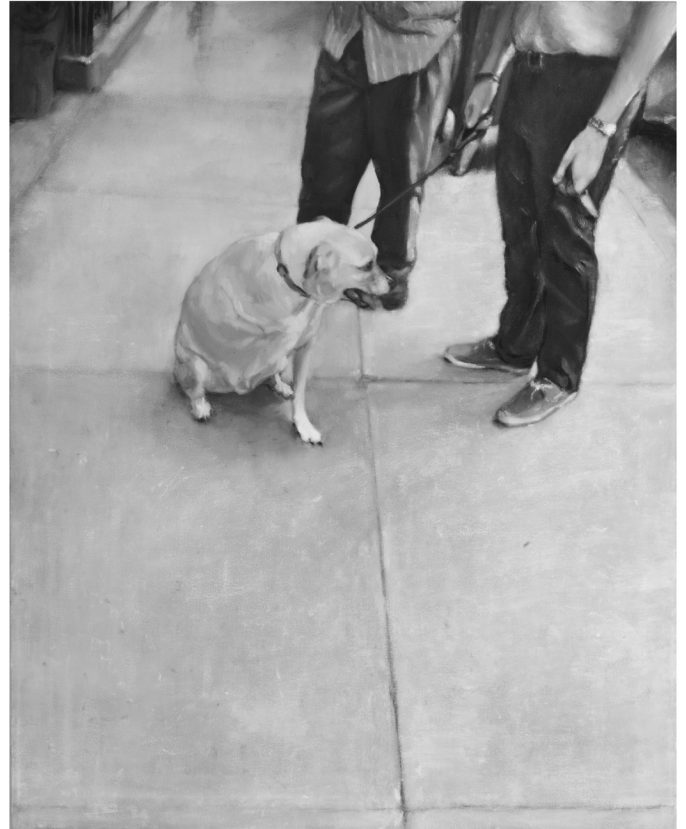
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11 Nicholas Wilson

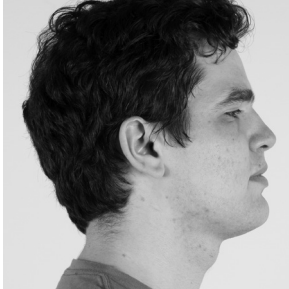


N.W.

'XVI



Nicholas talks to Rocky



N.W.



R.B.

R.B. Why painting?

N.W. Because it's cool. And hard. It's the hardest thing I do. It's messy and things never go the way you want, but that keeps things from getting boring. It's the most magical.

R.B. Describe the magic of painting.

N.W. One element of the magic is the way that seeing a physical painting links you to the thoughts and body of the person who painted it. It's like telepathy or time travel. There are also certain paintings that really do have their own lives. And I think it's magical that you can do all this with colored dirt.

R.B. Which colors are you currently thinking about?

N.W. Rainbows and iridescence. The colors in those gasoline rainbows you see on asphalt when it rains.

Sweet

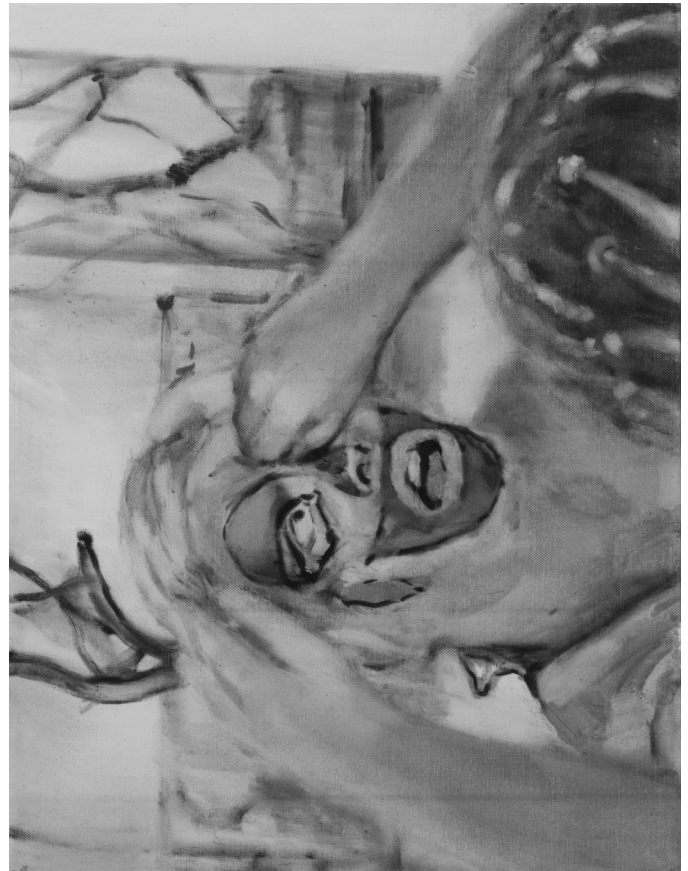
R.B. What have these past four years at Yale taught you about yourself and your art?

N.W. You have to do it for yourself first. You have to believe in yourself because no one else will. I don't know... this sounds cheesy.

R.B. What is your relationship to pop culture?

N.W. What isn't my relationship to pop culture? That's the first kind of art I was exposed to, Disney movies, commercials, all that. A lot of it is really manipulative and sucks, but at least in America, this IS our culture. I have to find a way to negotiate with it, to find my place within it, or outside of it.

'XVI



12 Henry Wolf



H.W.



Henry talks to Carly



H.W.



C.L.

C.L. What do you really enjoy looking at?

H.W. Lately, I've spent a bunch of time looking at production stills from George Miller's *Mad Max: Fury Road*. You can learn so much about how a big film was made by looking at the comparisons between what the shot looked like before and after the special effects people and the colorist got to work on it. I'm drawn to these photos for the obvious geeky reasons, but I also think I'm inspired by the level of technical and creative collaboration, the long-range planning, and the attention to detail that went into every moment.

C.L. What do you really enjoy smelling?

H.W. I subconsciously relegate smell to the role of taste's supporting character; I like smelling the foods I like to taste. But there are a few smells I appreciate that don't stem from foods: the smell of my home, a clean bathroom, a spring day, and whoever I love.

C.L. What interests you about the upcoming presidential election?

H.W. It's taught me how small a world I live in; that fact that I know so few people supporting Republicans, and essentially none for Trump, has made me aware of how unrepresentative my community is of the country at large. While the media coverage made me contemplate the outside world, it's also mediated my experience of it; I'm trying not to form too many judgements of those I don't know, even if I don't agree with their decision of whom to support.

C.L. How does where you grew up influence your art, if at all?

H.W. I grew up in Houston, but most people I meet assume I am from New York City. This makes sense, since both my parents have roots there. When asked how growing up in Houston influenced me (outside of the context of my art), I answer in terms of how different I would be today had I actually grown up in the City.

In New York, I would have felt like less of an outsider growing up as a Jew, and I probably wouldn't have felt the need to go to boarding school in the north. This is where my speculation stops. I don't think translating this answer into the realm of art will do me much good.

C.L. Can you share any reflections on majoring in Art at Yale?

H.W. I've appreciated the flexibility; I came in wanting to make sculptures, then found performance, then video, and then film. The major has allowed to continue following my interests as they developed. I'm the first art major to concentrate in film, as the concentration was just added.

Sweet



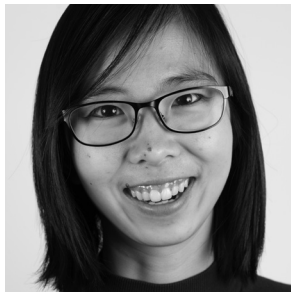
98

'XVI



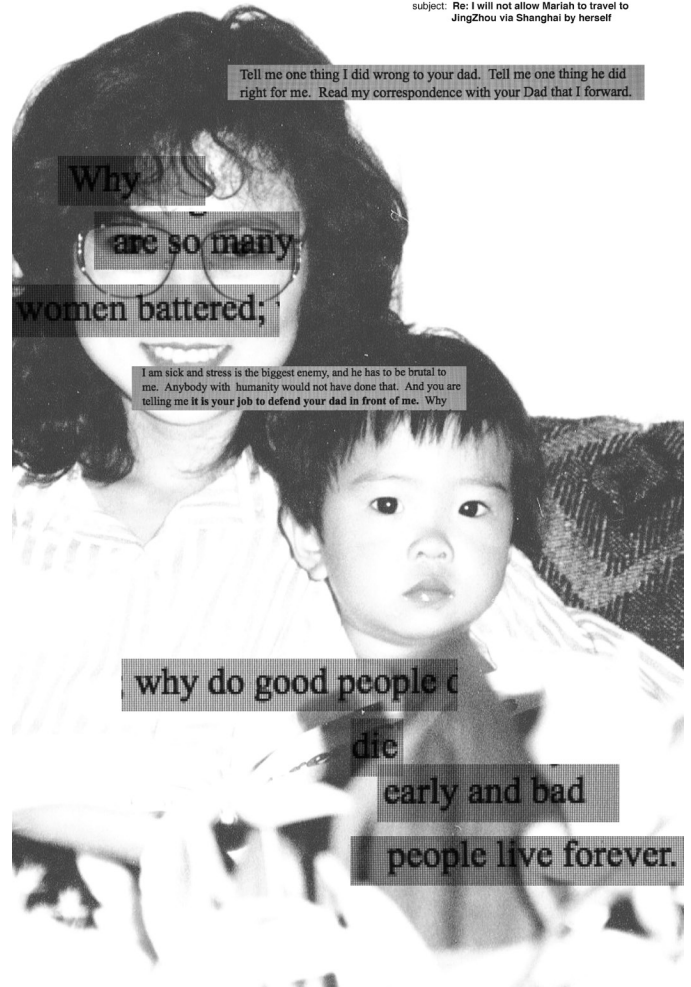
99

13 Mariah Xu



M.X.

from: "Mom" Elena H. Hyatt <...@yahoo.com>
to: Mariah Xu <...@gmail.com>
date: Wed, Jan 25, 2012 at 7:08 AM
subject: Re: I will not allow Mariah to travel to JingZhou via Shanghai by herself



Tell me one thing I did wrong to your dad. Tell me one thing he did right for me. Read my correspondence with your Dad that I forward.

Why
are so many
women battered;

I am sick and stress is the biggest enemy, and he has to be brutal to me. Anybody with humanity would not have done that. And you are telling me it is your job to defend your dad in front of me. Why

why do good people c

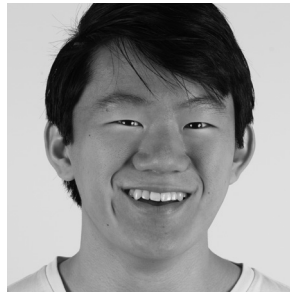
die
early and bad

people live forever.

Mariah talks to Jerry



M.X.



J.H.

J.H. What do you want viewers to get out of your work?

M.X. I hope that my work can connect with my audience in a meaningful way. I am interested in graphic design as activism, so ultimately I hope to benefit the world in some way. In my thesis, I hope that viewers relate to my experience and use it to re-examine the relationships in their own lives.

J.H. What is the most important thing you've learned in class?

M.X. The most important thing I've learned in class has to be a more nuanced and complex way of viewing art and the world around me. I think I've become more engaged, intellectually, with what I see, and more critical about the work that I make. It's hard to give concrete examples, except that when I see a painting, or a photograph, or a poster, or something, I feel like the kind of conversation I can have about it has become more meaningful.

J.H. What tools are most useful to you?

to the school, but not for lack of intention to do so.

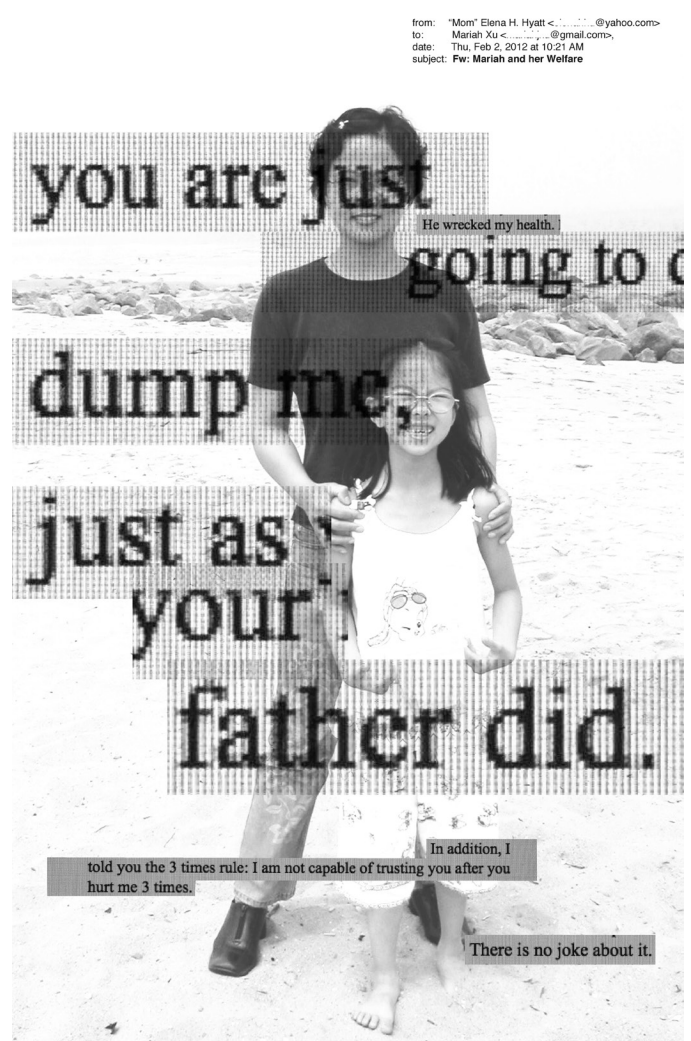
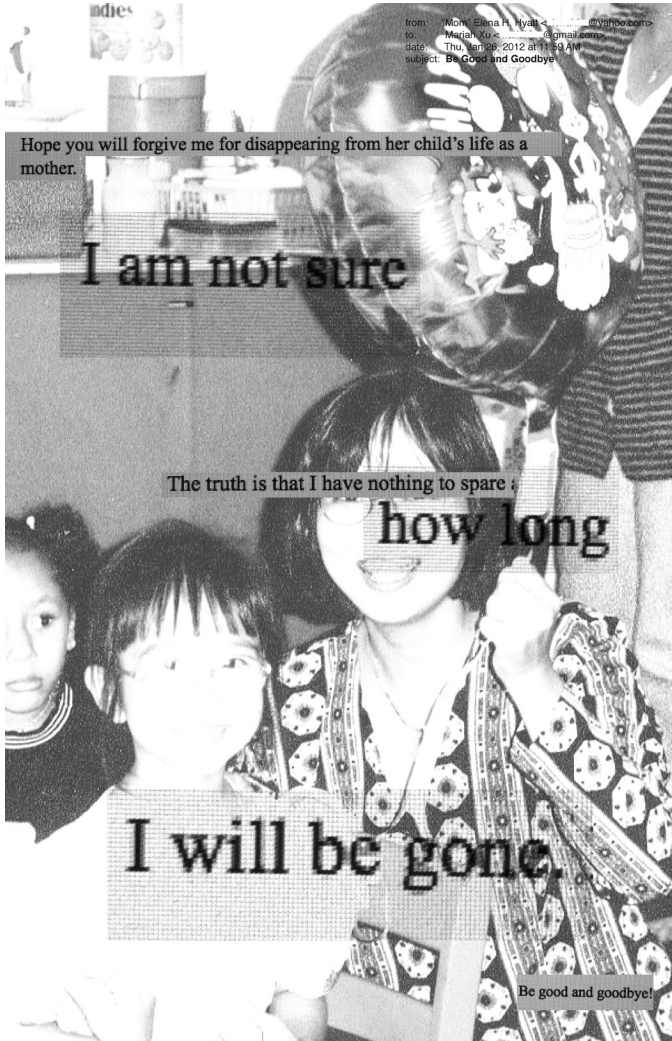
M.X. I think I've learned that it's most useful to have a lot of tools. I hope that when I find work as a professional designer I won't rely on Adobe programs too much. I want to learn how to use more tools, from analog cameras to 3D modeling software.

J.H. What is your process like?

M.X. I often sit around until I can think of an idea or two, and then I have to work and re-work those ideas until something happens. Occasionally, I come up with something I really like right away, and when I execute it I'm happy with it and don't want to change it. But I think often in those cases I should push myself to keep exploring, because it's not as good as it can be.

J.H. Explain an inside joke that you have with someone?

M.X. There is a running joke among my friends that I'm a potato. In high school, I actually wrote a college essay about how I'm a potato. Regretfully, I never got to send it

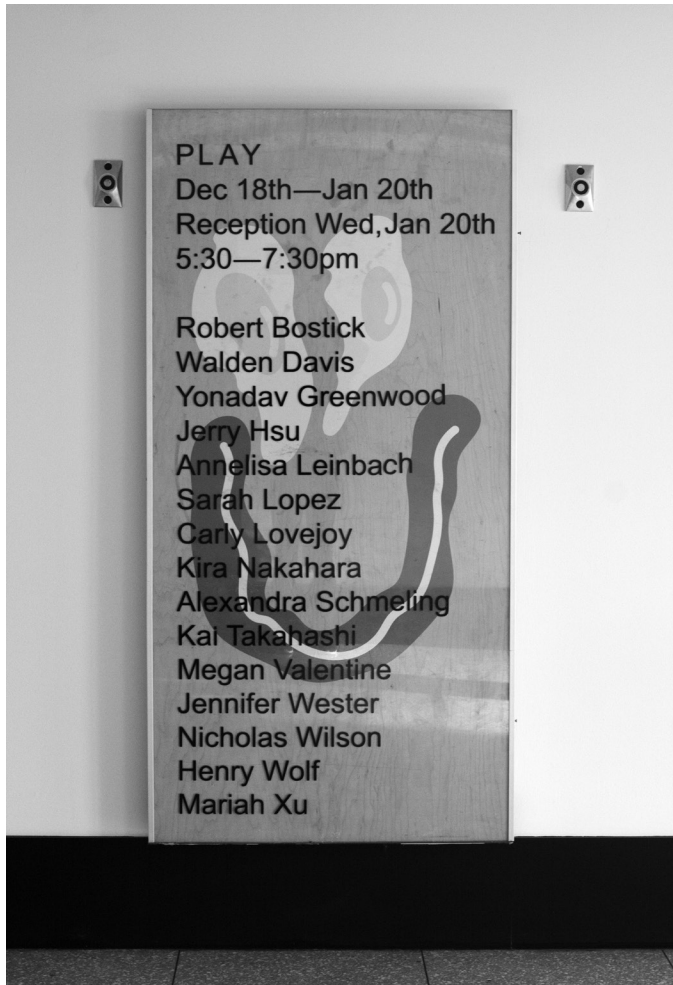


PLAY

Undergraduate
Senior Thesis
Works—in
—Progress
Dec 18th
—Jan 20th

Design by
Biba Košmerl





PLAY

Dec 18th—Jan 20th

Reception Wed, Jan 20th

5:30—7:30pm

Robert Bostick

Walden Davis

Yonadav Greenwood

Jerry Hsu

Annelisa Leinbach

Sarah Lopez

Carly Lovejoy

Kira Nakahara

Alexandra Schmeling

Kai Takahashi

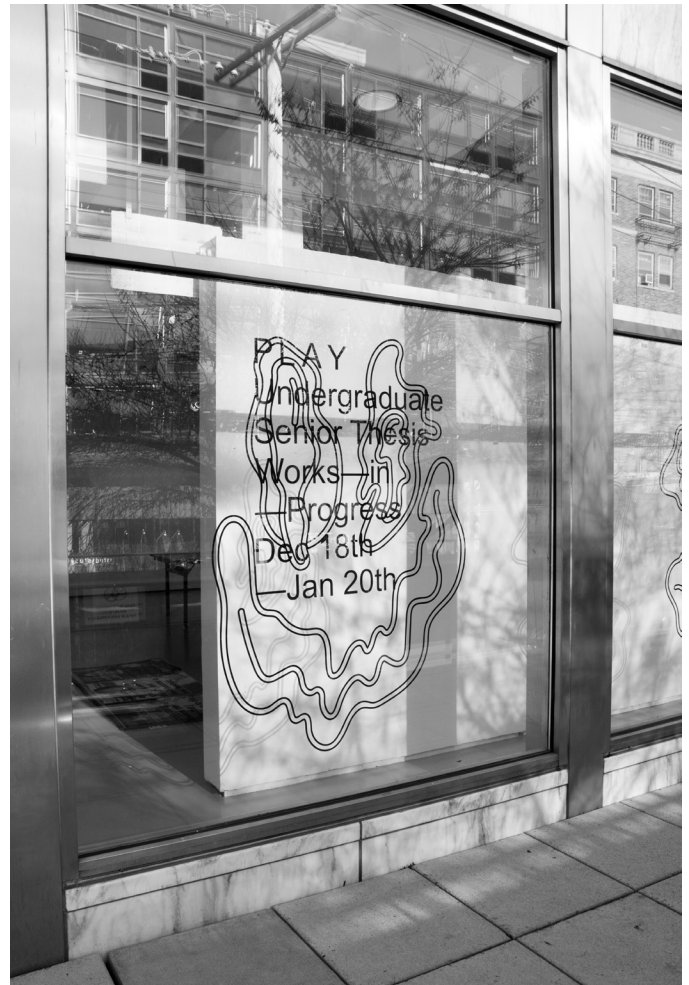
Megan Valentine

Jennifer Wester

Nicholas Wilson

Henry Wolf

Mariah Xu



PLAY

Undergraduate

Senior Thesis

Works-in-

Progress

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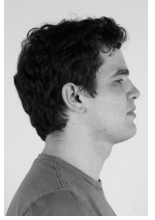
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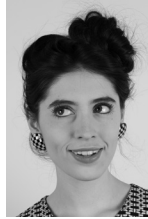
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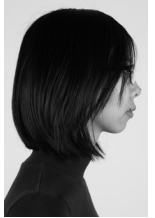
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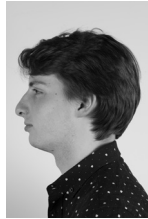
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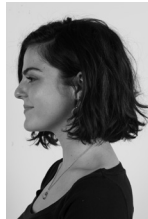
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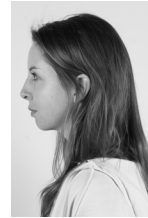
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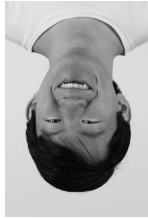
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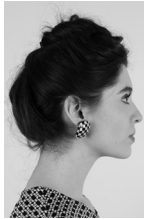


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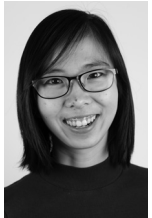
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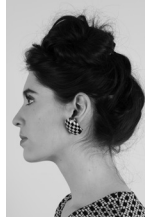
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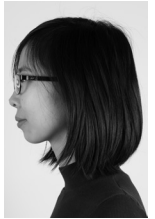
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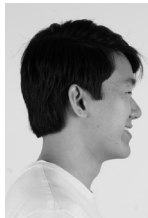
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The Future

Jerry Hsu

I hope to work in product management at a tech company, fusing my passions for technology and design. I love coming up with new feature and product ideas, trying to understand how users will interact with an interface, and working alongside developers and designers to build a great product.

Kira Nakahara

Next year I will be in a leadership program at a financial company in Philadelphia where I am originally from. More vague future aspirations include: moving to London, pursuing some form of higher education either in Art or Business (or somehow both??), working in

fashion, owning a dog named Robert Paulson, and becoming best friends with the llana and Abbi from Broad City.

Sarah Lopez

To my many, many incredible mentors at the school of art who gave me a home in New Haven and taught me with more generosity than I could have imagined, thank you. Thanks also to everyone at home who supports me with their hands and paws. And finally, thanks to Gareth, for everything, for ever.

Kai Takahashi

Just taking things one question about my plans for the future at a time!

Alexandra Schmeling

I want to be an elementary school teacher, so I plan on enrolling in a MAT program next year.

Nicholas Wilson

Grad school probably. Whatever I need to do to keep making art.

Mariah Xu

I will be working at a design studio in New York next year. I want to keep learning about art and design, and being actively engaged with the world around me. Eventually maybe I'll get an MFA. I'm thinking about teaching as well. Also, I want to adopt a dog. That's super important.

Thank You

Carly Lovejoy
 To all my professors
 and TAs in the art
 department: thank you
 thank you. In partic-
 ular, I feel extremely
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 composed the music
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 16 Ways to Skin a Cat,
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Walden Davis
Jerry Hsu
Annelisa Leinbach
Sarah Lopez
Carly Lovejoy
Kira Nakahara
Alexandra Schmeling
Kai Takahashi
Megan Valentine
Nicholas Wilson
Henry Wolf
Mariah Xu

...and their Advisors

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Julian Bittiner
Yeju Choi
Sam Messer
Martin Kersels
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Will Villalongo
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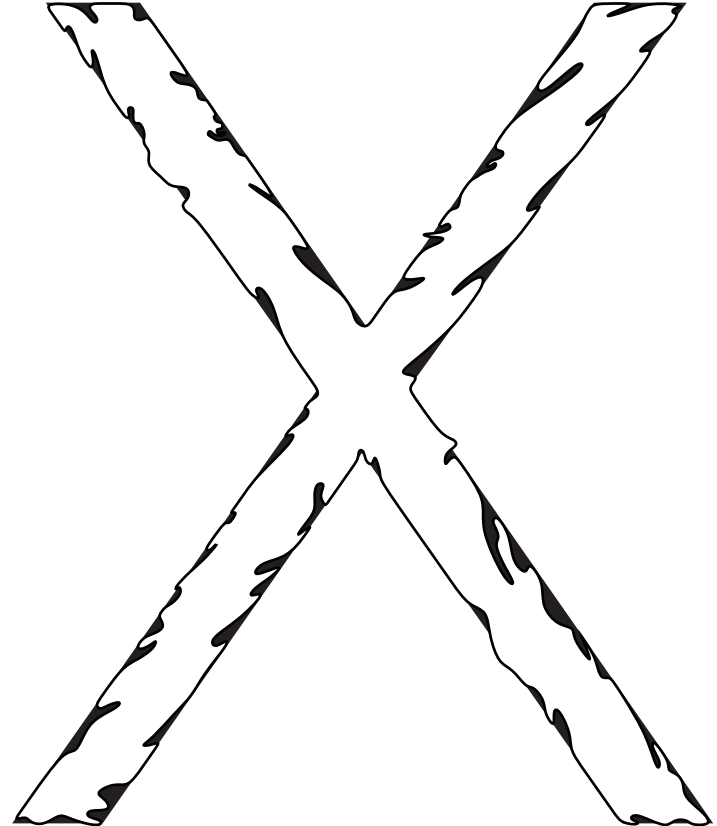
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Romana

Teaching Assistant
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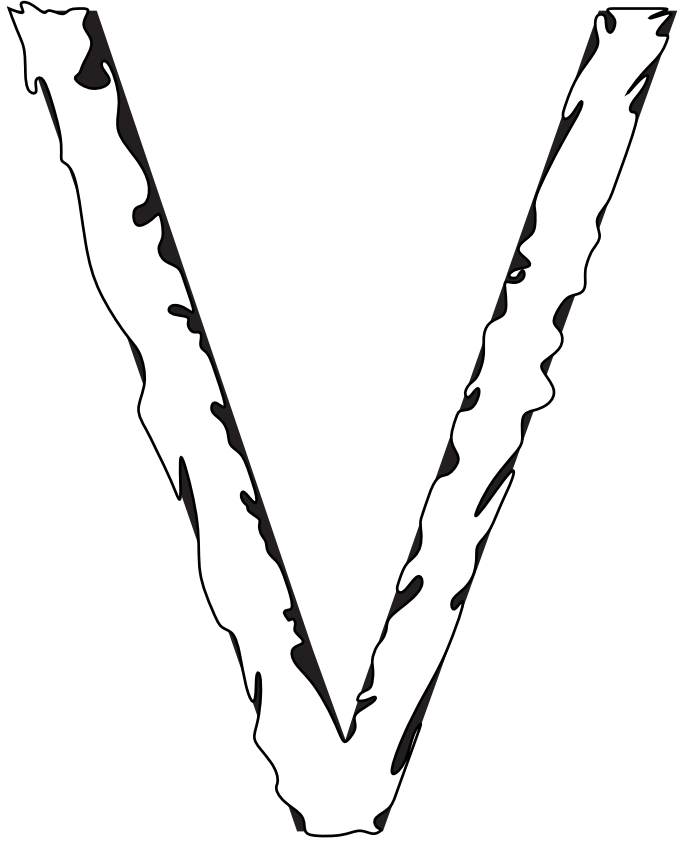
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Matt Wolff

Photography
Monique Atherton

Yale School of Art,
2016



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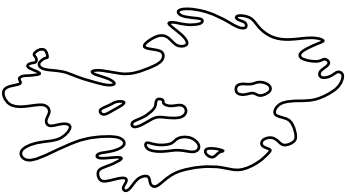
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