

Notes

Senior Thesis  
Yale School of Art  
Class of 2019

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 +

Now I'm just laying down some kind of foundation; these pieces are like visual notes, like how you put notes in your notebook. These are all notes to come back to at another time, elements to reconnect in the future. The hair, the bottle caps, the bottles they'll all represent themselves in another salad on up the road somewhere.<sup>1</sup>

1 David-Hammons, *Real Life Magazine*  
No. 16 (Autumn 1986).

Notes. School is all about notes. Notebooks. Footnotes. To-do notes. Notes to self. Passing notes. Love notes. Leaving notes behind where words don't belong, proof of our existence on a desk or the bathroom stall. Students used to carve them in or jot them off in permanent ink, but now they text them, constant thumb-taps, in virtual public notebooks called Facebook or Instagram. Notes come in the forms of a caption, a timeline, a story, a feed. Then the comments: they must be witty, and then the likes, those tiny blank hearts waiting for your tap to color them in, so perfectly within the lines, injecting each little tiny heart with blood, with life. And musical notes — learning early to play and read them, scaling up and down, down and up. All because of that research parents read about how children who took music lessons at a young age would later have higher IQ's... Then there's what gets them going, really, mom and dad, the opening notes to that song of the season, that catchy tune, that riff in that song in the darkroom or the studio or the editing lab that fuels them to keep working, keep applying paint, sewing stitches, keep coding, keep agitating the developer.

But in school they are (like the *them* that was once *us*) still taking a lot of notes: copious ones, illegible ones, spiral-bound or Moleskine-sewn ones that these very students will one day discover in a box their parents make them take away when they visit home one Thanksgiving in 2035. *Take it, they say, I need to turn your room into a holiday wrapping staging area. Or into my*



*writing room. Or into our VR palace — you know, it's the next big thing. Have you tried it yet?* These now-seniors, soon to be alumni, will open it up while their first kid is finally napping, and, like that, be transported back to New Haven, and remember that class they had to take, what was it, *Visual Thinking? Critical Theory!* Hey, remember that class *Painting Time?* Remember that epic crit? In the pit, pool, den, lake, what did we call it? Turning pages, and going back in time, the sketchbook as Proustian madeleine, the box of black-and-white contact sheets as memory-jog: *That was a good party/tailgate/night/weekend/trip/year.*

But then at the bottom of the box, a quiet moment of recognition as the notebooks from senior year come into focus — Class of 2019. The *they* becomes *you* now. You remember what it was like — the smell of the studio, the taste of a falafel with hummus — *No, I want one sandwich, a falafel with hummus, not two, not a falafel sandwich and a hummus sandwich.* The wind behind you as the power door slams shut at the studio building. The muffled sounds of the grad students working above, or below.

And then you are an *I*: Who was I? Am I still that person? Would I believe it then if I told myself what I am doing now? What was I thinking back then? What was in my head? What did I care about? Who did I care about? If only I could find a word to describe what I was thinking about, struggling with, focusing my attention on...

There was this book, the one in your hands, and this assignment to come up with a word. *I vaguely remember a photo shoot. That was fun. Whatever happened to that guy who took our picture? I wish I still had that object I brought with me to the shoot. I loved that thing. It was on my studio shelf all year. The sun faded the back of it. I remember we had to come up with one word. It was hard to pick just one:*

Iteration. Indecision. Info.  
Interactivity. Translation. Resonance.

Filament.

Patience. Calm. Attention.  
Water.

Portal. Box. Nested.  
Work. Sealegs. Control.

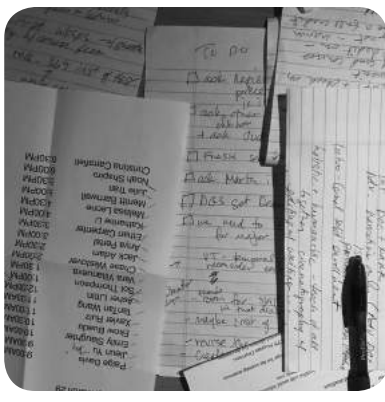
Dreamgirl. Outlier.  
Uncanny. Bleeding.

Undesign.

Yeah, that's it. That's what we thought about. Ruminated on, were inspired by. That was me, that was us then. It all still makes sense.

Lisa Kereszi, MFA 2000  
Director of Undergraduate Studies  
Yale School of Art

Lisa's notes, 2019.







## Attention

Attention as a form of devotion; attention as a way to see (to understand?) and to be moved by my environment; attention as a method for looking and for making.

devotion – obsession – keepsake – heirloom – collection – record – moment – care – neglect – intimacy – pause – time – growth – decay – memory – ghost – containers – frame – transitional object – membrane

1

*Untitled*, 2019

Mixed media on canvas

2

selected works, 2018–19

Mixed media on canvas

3

*Untitled*, 2019

Oil on canvas



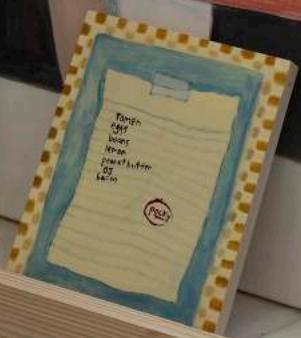






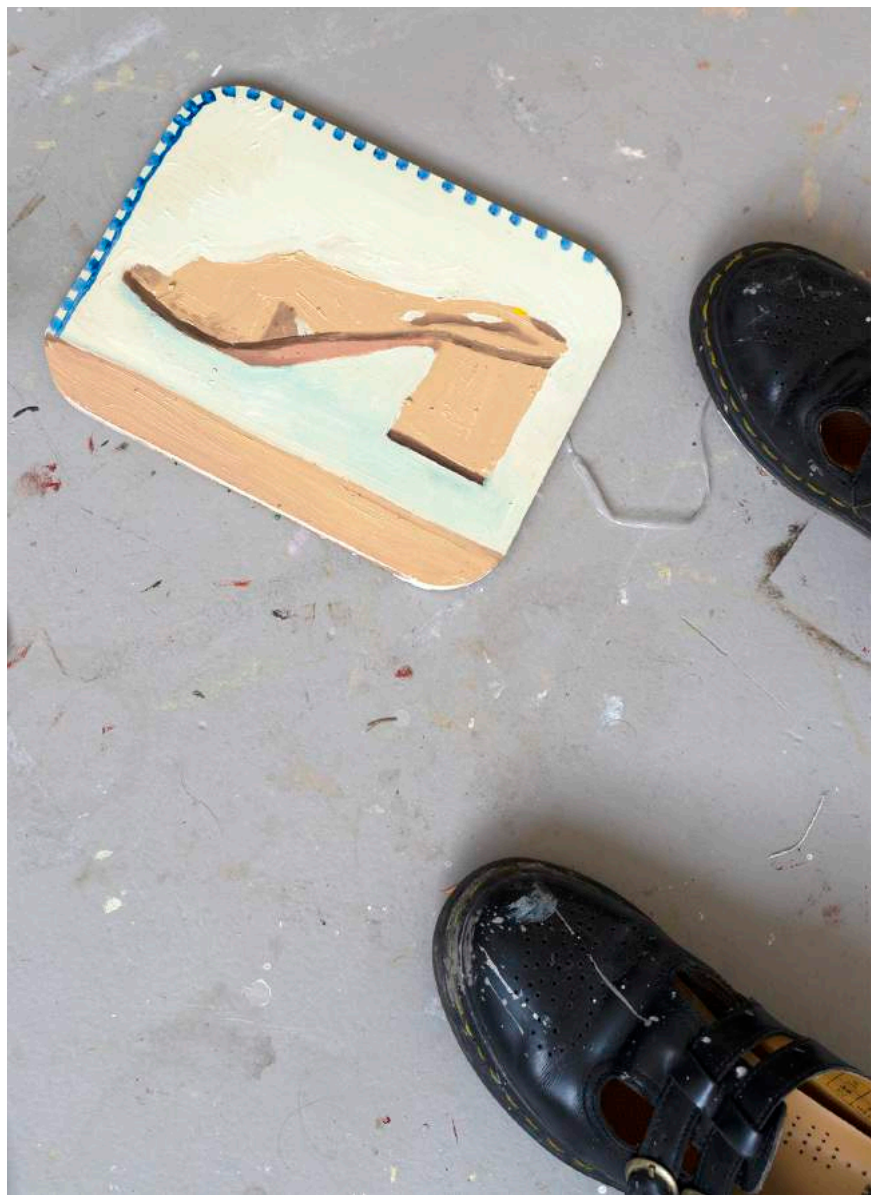


Nitrile Exam Gloves

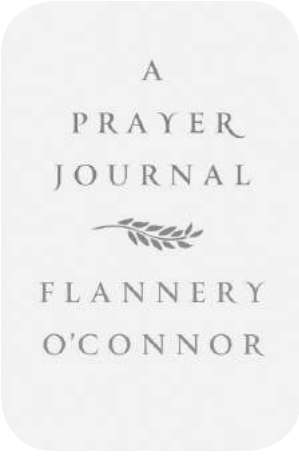


GAMSOL





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1 Flannery O'Connor, *A Prayer Journal*,  
1947. Concrete, ordinary objects as the  
focus of contemplation and as a site of  
divine inspiration!

2 My grandmother's collection of glove  
stretchers.

3 Simone Weil, *Gravity and Grace*, 1947.  
Thinking deeply about attention started  
with Weil, for me — how it works for her,  
what it demands.

4 Dike Blair, *Untitled*, 1996. Helen  
Molesworth talks about Blair's work and  
"the hum of the table" — another way to  
think about what I'm thinking about, the

life of objects, how I depict my relation-  
ship to them and their relationship to one  
another, in and across time. In an essay  
on Duchamp, Molesworth (who clearly  
has all the language for this) talks about  
the "domestic scale," "the realm of things  
placed on top of tables and mantles, as  
opposed to floors and pedestals" — I see  
that here, too, and that's what I'm so  
enamored with.

5 Screenshot from final dinner scene of  
the film *Big Night*, 1996. The care put into  
every dish!

## Interactivity

I'm not convinced there's a difference between studying art and studying psychology. In both cases, you're studying people. Studying how we react to a stimulus, theorizing why we react to it, creating a suspended environment for a person and their perception. I chose to study art, because it's the more gritty, down-to-earth twin of psychology. Psychology would probably tell you that we weren't meant to be, that I never appreciated it enough, that it tried to show me the beauty of raw data and empirical evidence and statistical significance, but I was too stubborn and impatient and impulsive to see it.

Most art is “interactive”—you give it your time, the art says, “thank u very much,” and triggers a stimulus. The supremely honorable title of Actually Interactive Art™ is reserved for art that seems to care more about you than itself. Art that doesn't exist without your attention, a symphony that goes silent without your ears, an animation that stills without your participation. My senior thesis is part installation, part social experiment, with an all around vibe of virtual intimacy, social exchange, ephemeral design, and the pleasure of play.

1

*IMG\_1648.JPG*, November 28, 2018, 2:11 am  
Interactive project

2

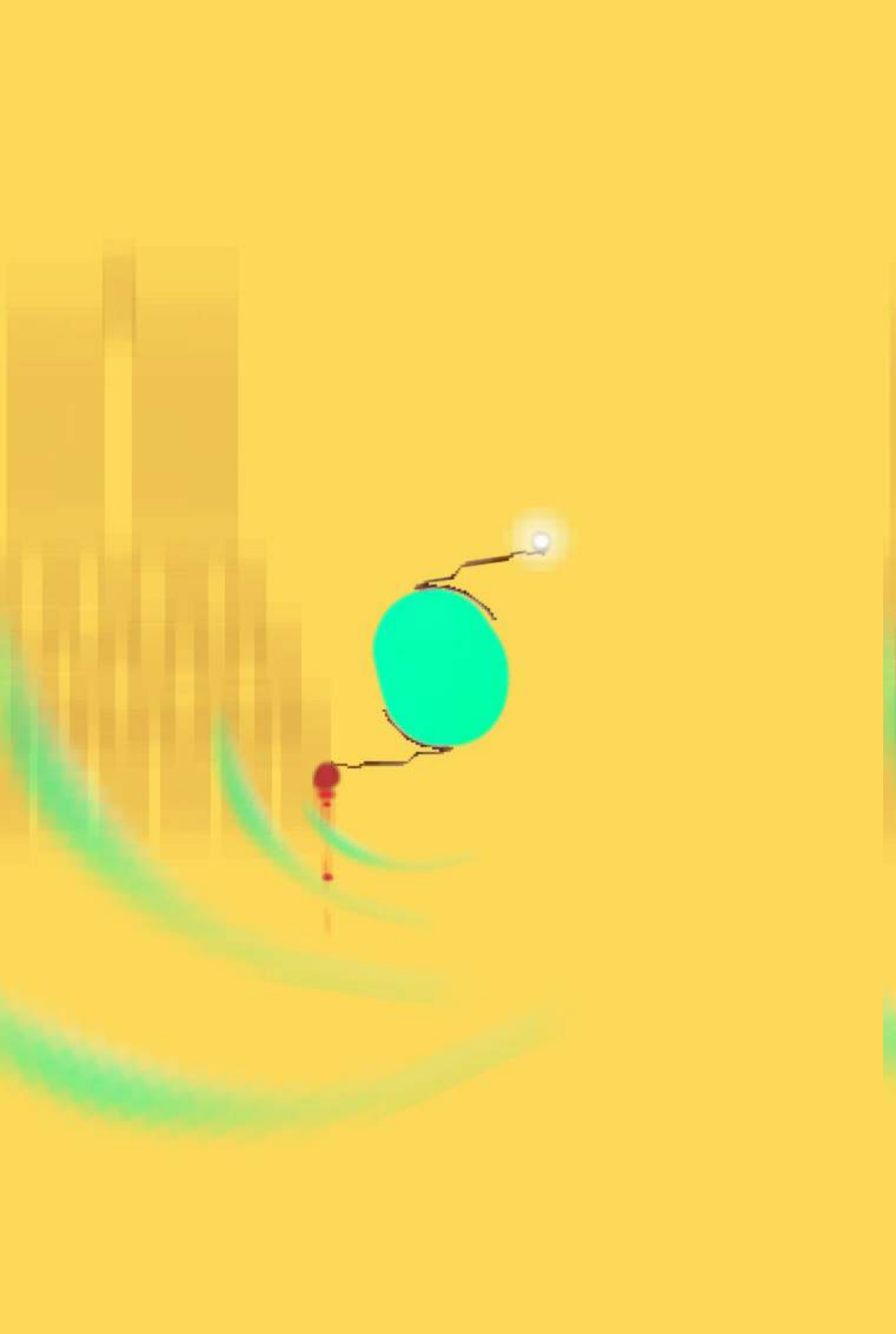
*IMG\_1649.JPG*, November 28, 2018, 2:11 am  
Interactive project

3

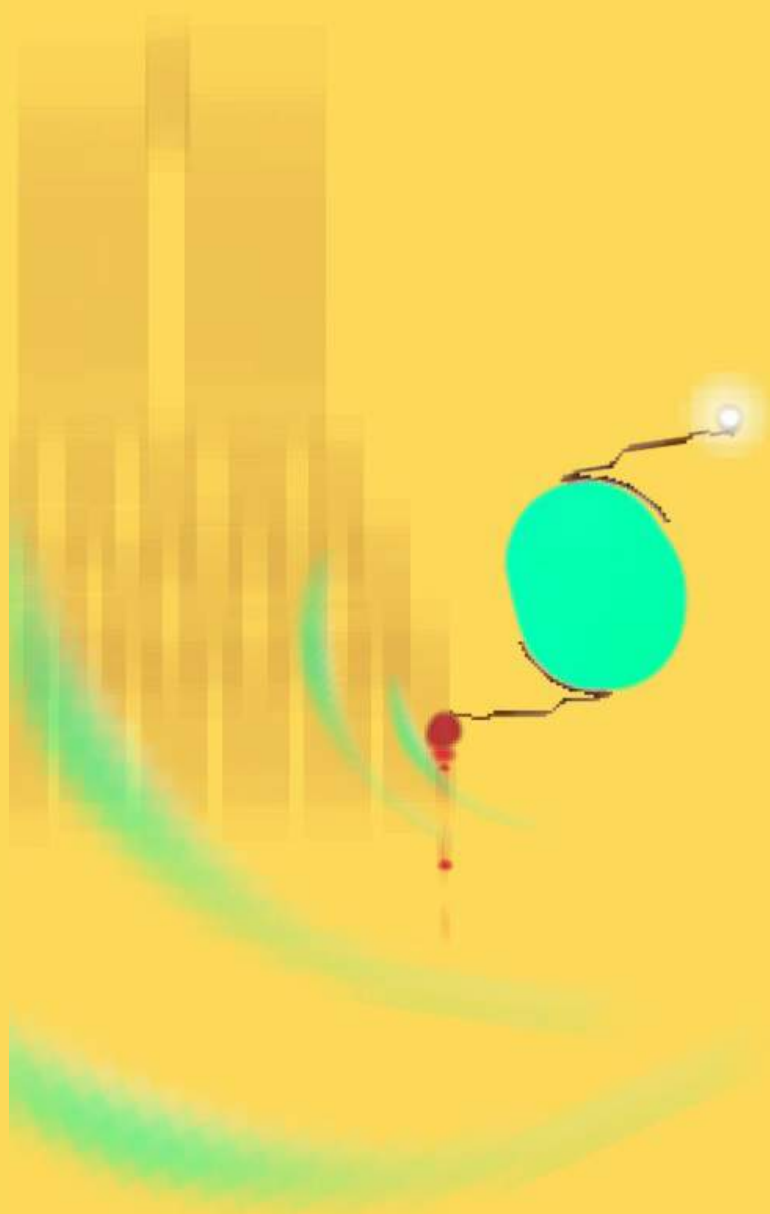
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Interactive project

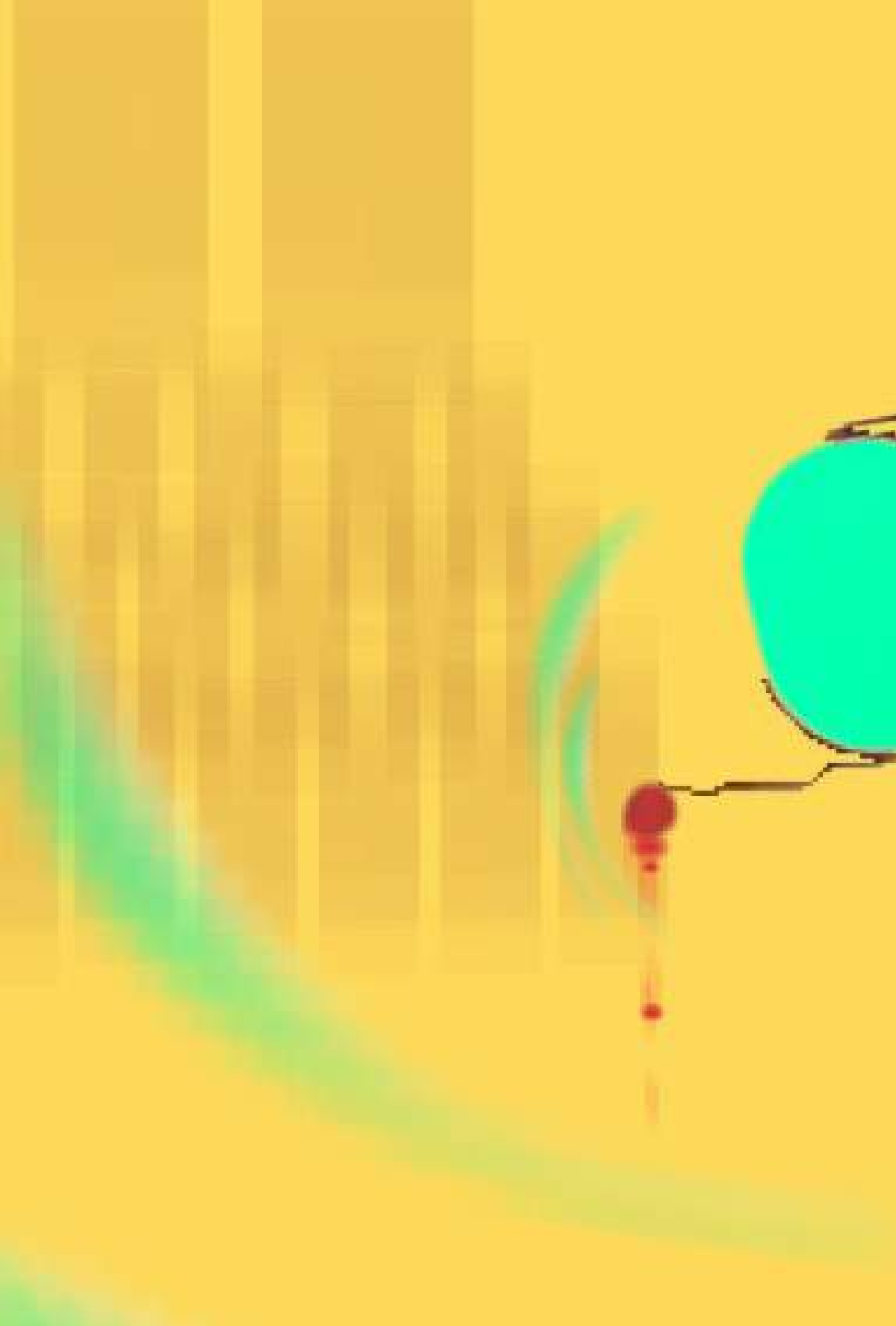


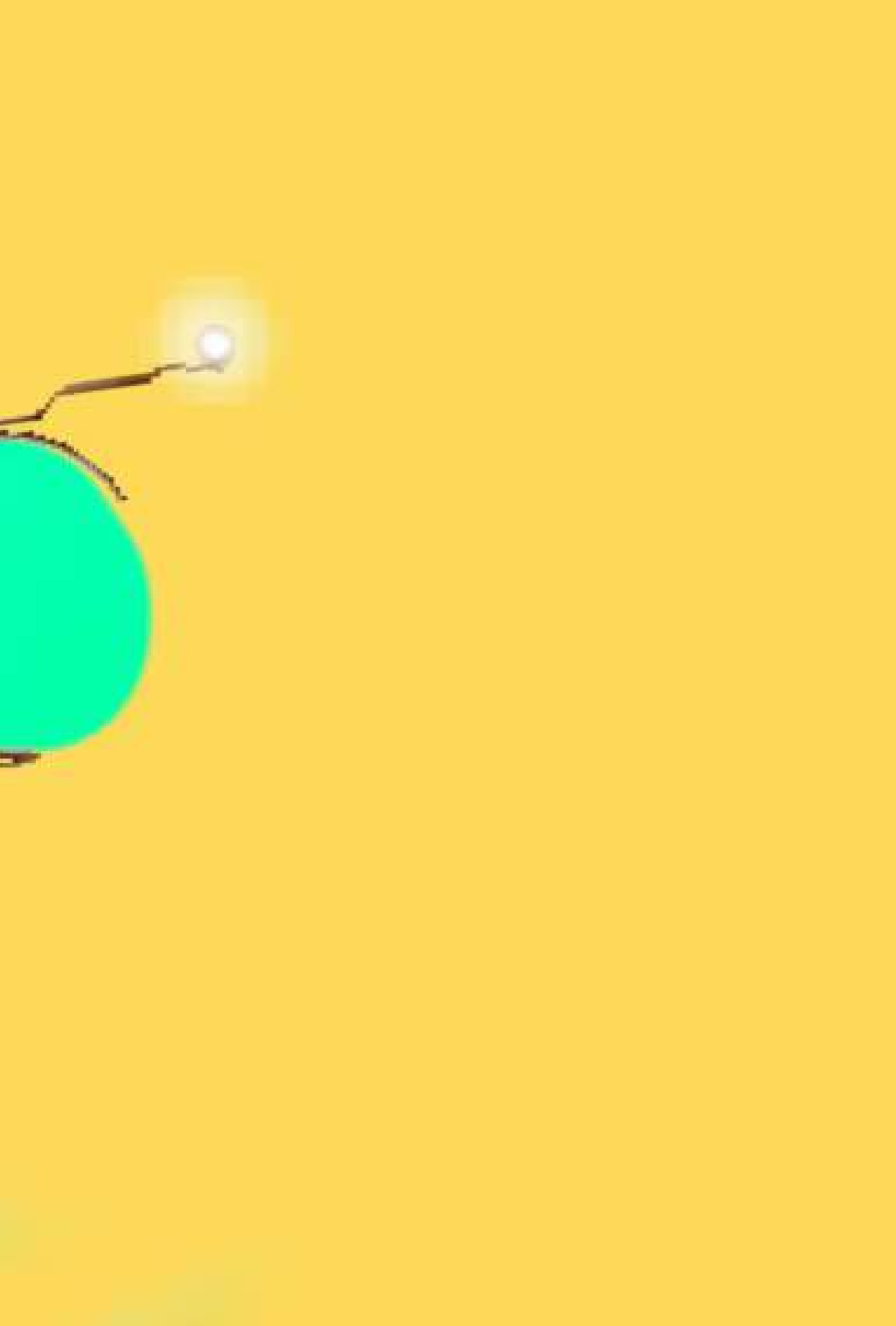
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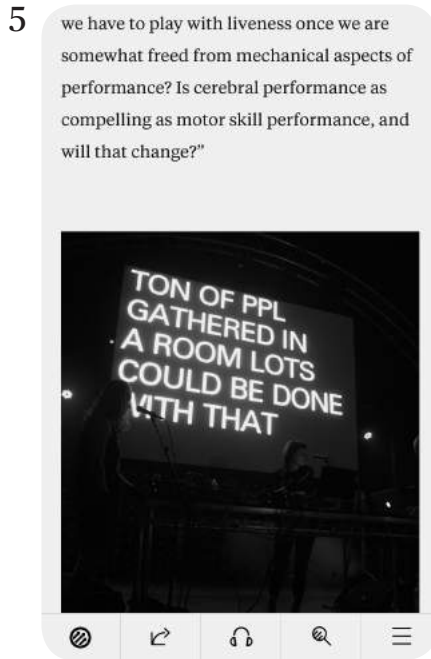
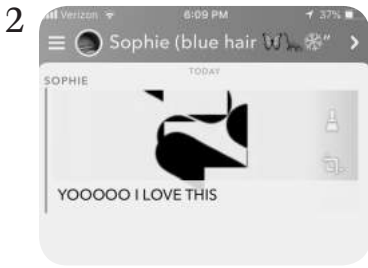












1-5 These are all about documenting art  
vs. documenting the experience of art.

## Nested

1. (adjective) (of similar objects of granulated sizes) placed or stored one inside the other
  - a. “a set of three nested tables”
2. Layers, one on top of the other, working together to create a cohesive whole. Collage. Assemblage.
3. Wooden Russian dolls, pregnant with Russian dolls, who are pregnant with other Russian dolls
  - a. “Before you were born, you were an egg in your mom, who was an egg in her mom. Before you were born, you were a nested Russian doll of possibility in your mom’s ovaries.” (from *The State* by Tommy Orange)
4. Objects waiting to be actualized. Strangers are nested before you begin to peel back the layers. Peel until you reach the very core, innermost layer.
5. Peel the objects back, so that you can find out what lies underneath the surface.
6. People are not what they seem. Art isn’t what it seems either. A piece should require more than a single look. Let a piece demand something of you. Peel back the layers. Imbibe it.
7. I want to complicate what I see. I want things to be legible, but not easily digestible.

1

*Untitled*, 2019  
Mixed media on canvas

2

*Untitled*, 2019  
Oil on canvas

3

Selected works, 2018–19











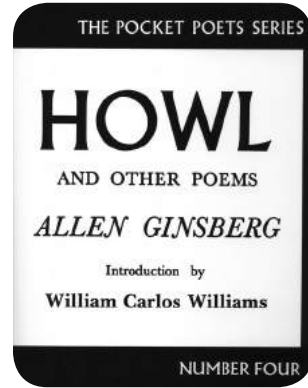




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Blues & Roots

Charles Mingus



1 Adrian Piper, *Funk Lessons*, 1983. This relates to my work, because I'm interested in race and how people interact with one another.

2 Allen Ginsberg, *Howl*, 1955.

3 The Limañanas, "The Mirror," from *I've Got Trouble In Mind Vol. 2 (Rare Stuff 2015/2018)*, 2018. This song is amazing.

It tells a story about a mirror factory and how it got destroyed in World War II. History (and stories) are very important to my work.

4 Marvin Gaye, "Inner City Blues," from *What's Going On*, 1971.

5 Charles Mingus, "Moanin'," from *Blues & Roots*, 1960. Music is very important in my family. My grandfather would often play jazz in the house, and Charlie Mingus is one of my favorite jazz musicians.

## Resonance

Resonance is internal understanding, a recognition of truth in two places. Resonance is the satisfaction of a load being lifted. Resonance is a compass, and a step forward.

1

*Untitled*, 2019

Graphite on paper

2

*Untitled*, 2018

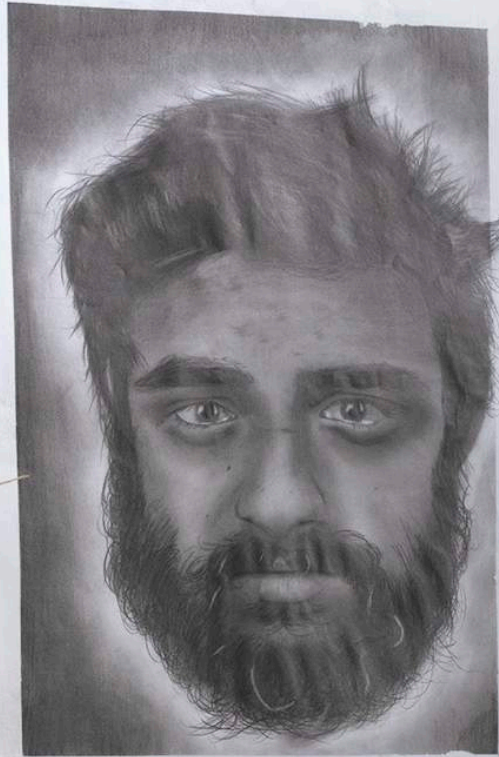
Gelatin silver print

3

Selected works, 2018–19

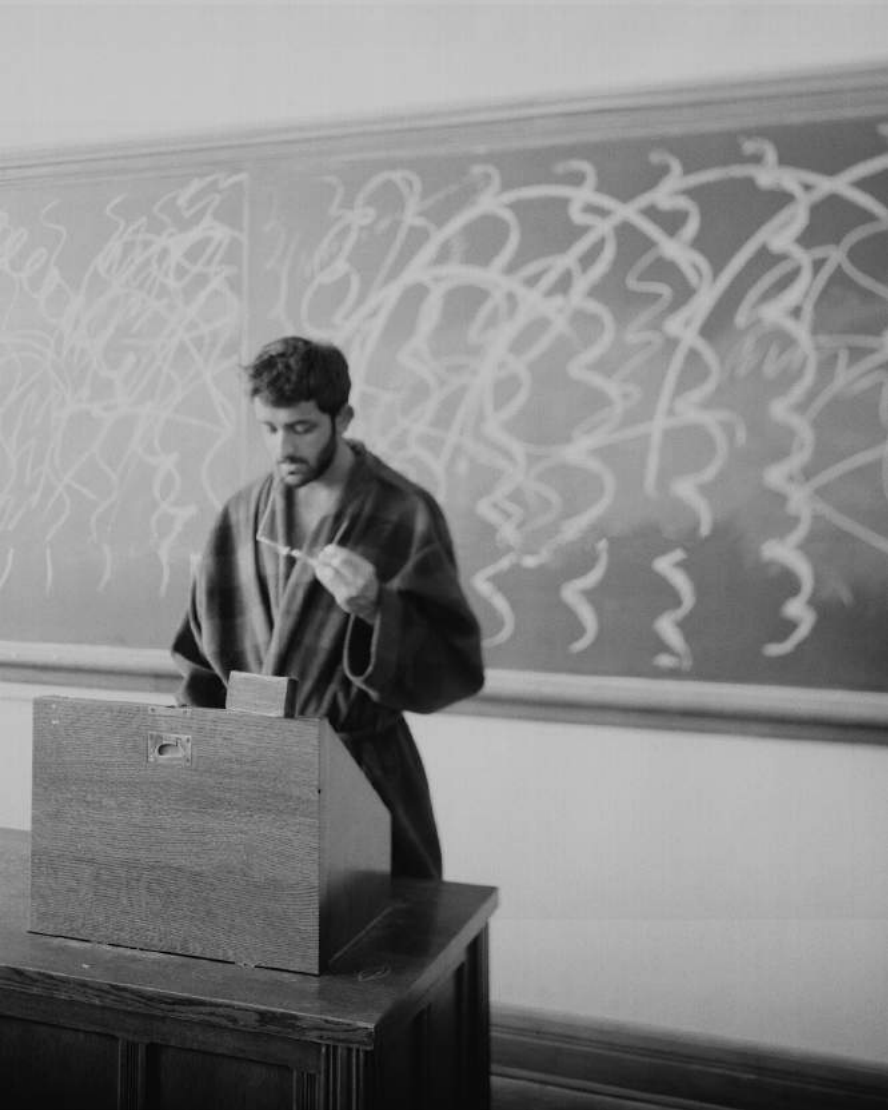














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1 *The Bird Revelation* (comedy special by  
Dave Chappelle, 2017) and

2 *My Girlfriend's Boyfriend* (comedy spe-  
cial by Mike Birbiglia, 2013) are what I have  
been returning to during my ruts.

3 “Am I The Same Girl?” (song by  
Barbara Acklin, 2002) is what I have always  
been nostalgic for.

4 *Memento* (movie, 2000) is what I’m  
running towards and from.

5 *Up* (movie, 2009) is what I dream of.

Box

[No text provided]

1  
Selected works, 2018–19

2  
Studio, 2019

3  
Selected works, 2018–19





ALUMNI

DO

DON'T



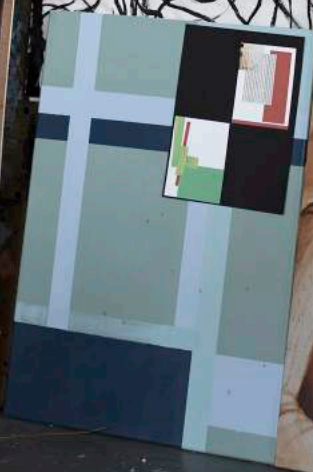
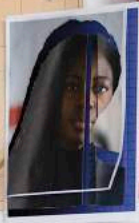
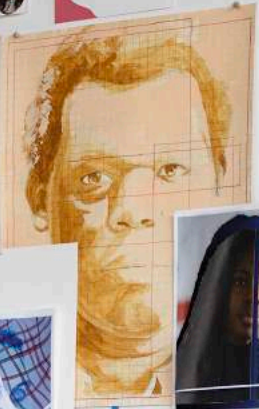
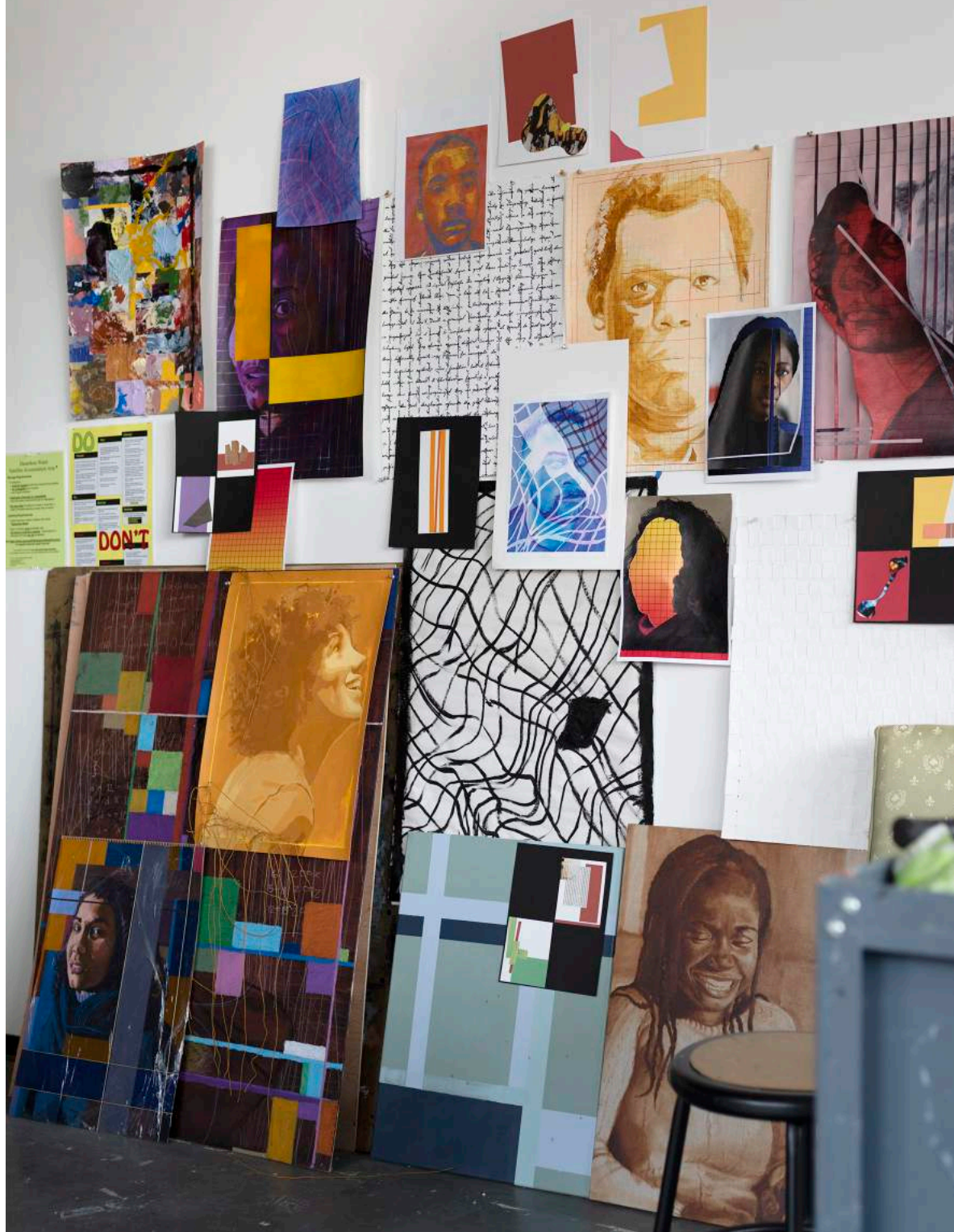
YALE UNIVERSITY











1



1 Manthia Diawara, *Édouard Glissant: One World in Relation*, 2009. Film.

## Iteration

I rarely start off with a great idea and in the rare case that I start with some kind of vision, it tends to look very differently by the end. The process of thinking, making, changing, and repeating is central to the way I think about creating and, frankly, central to the way I do most things. That iterative process is largely due to the nature of a software-based and digital medium, but it's not the only reason for it.

1, 2

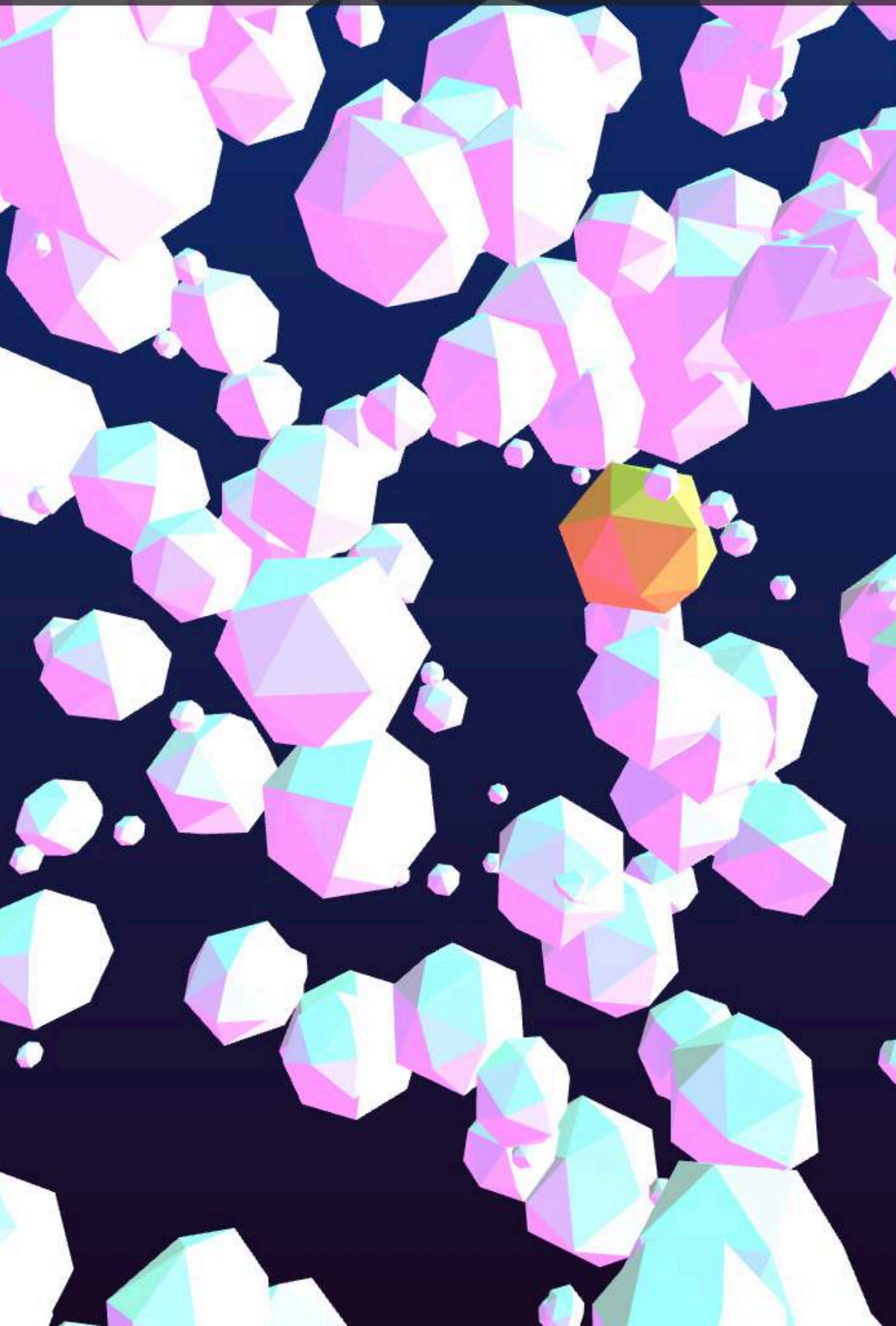
*MetricObsess*, 2018–19

Web-based interactive project

The project uses live social media data, specifically data pulled through Twitter's API, and visualizing it in a unique and interactive way. As the theme of iteration suggests, the actual content and interaction side of the project has changed a few times throughout the year of work. The project originally was meant to emphasize the meaningless metrics over which users obsess on social media platforms and create a sense of anxiety; now it has taken on a more political angle which becomes apparent as you interact with it.









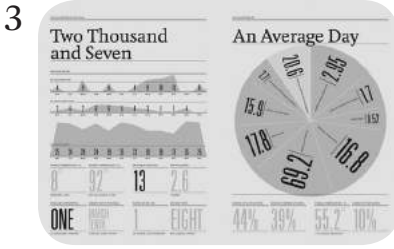


1071516356695097300  
@WouldStaley93  
542 Retweets

Times Validated:  
**352856**







- 1 Eric Ries, *The Lean Startup*, 2011. The guidebook for many entrepreneurs has principles that can apply to art-making: focus only on the next most important thing, keep things simple, take constant feedback, and be open to changing things when necessary.
- 2 Christopher Nolan, *Inception*, 2010. Not only one of my favorite movies but also a great inspiration in thinking about levels of content.
- 3 Nick Felton, *Feltron Annual Reports*, 2005–15. The reports are a source of inspiration for their use of data in visual communication but they also represent a series that has improved and changed over more than a decade.
- 4 Kanye West, Tweet, 2018. Like Ye, I believe all great innovations come from somewhere else. Whether its the tech world or the art world, it's impossible to create out of thin air and we can't help but build on what we've seen.
- 5 Magdiel Lopez, *A Poster Every Day*, ongoing. Lopez uses excellent use of experimentation and iteration in her daily posters, revisiting techniques and combining ideas for each new day.

## Portal

We pass through. Someone stands outside, knocking. We peer through the gaps. Another rushes by without a thought. We turn the lock. We stuff stockings in the gaps to keep out the cold. In our cotton houses, we batten down the hatches. Where do we weather the storm?

I escape to my room, where every surface is stacked with soft things: cards and letters, the painted wrapping paper taped to the wall, other people's clothes, the quiet light coming in the window. I am hiding. I stay in bed.

From the sidewalk, Yale's residential buildings seem not to have any doors at all. Their entrances have been turned to the inside, creating an enclosure that, with stark finality, separates the space of the University from the space of the City. This conscious turning-inward was solidified in the enormous building projects that began in 1919, with most of the original residential colleges constructed by the early 1930s.<sup>1,2</sup> This turning-in by design was meant to eradicate the complicated encounters of a perceived difference, to create a separation between the life of the university and the life of the city—though their fates are intertwined.

I walk a narrow path to the front door of the library. I display my ID, am granted access, and disappear inside again. A portal is a concentration of power where stories of access are created. Here, decisions about who may enter and who stays out, or who may leave and who must



1 Juliette Guilbert, “Something That  
Loves a Wall: The Yale University Campus,  
1850–1920,” *The New England Quarterly* 68,  
no. 2 (1995): 276.

2 Richard C. Carroll, ed, *Buildings and  
Grounds of Yale University* (New Haven: Yale  
University Printing Service, 1979), 100.

remain, are enforced through architecture and surveillance.

A portal is entry and exit, escape from the world to the interior or escape from the interior into the world, a hovering between, the trepidation of waiting on the threshold. You might be invited inside, or you may be refused. You may pass by without wanting in at all, as I am sure most New Haveners pass the University with feelings of resentment, anger, fear that their neighborhood will be the next site for the University's attempts at expansion, but not with the desire to be assimilated into the strange environs of the institution. What can 'we' do to extend the reach of this University's resources past its own majority white, majority wealthy constituency? If we one day use these gates to shelter together, huddling together through these calamitous storms, will that be enough?

I push through the heavy iron gate, where the sun-filled college courtyard screams with peace. In spring, these garden beds will writhe with tulips. The flowers are put into the ground after they've already bloomed. We see nothing of their long sprouting process, and little of the humans who nurture them. I have never seen a wilting flower in these courtyards, though perhaps my memory has failed. Some days I can only see violence in the stones of these buildings.

1

*Untitled*, 2019

Inket print

2

*Collapsible Chapel*, 2017

Fabric, sewing pins, graphite, paper, index cards, marker, and architecture

3

*Untitled*, 2019

Fabric, thread, and pins



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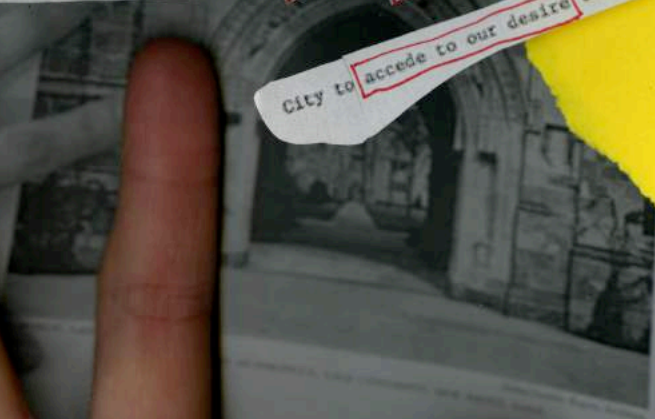
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I think you know that there will ever be a solution to all of the problems of the City. There can be temporary measures as there have been from time to time these eras can last for sure that I see these as good event, when I think of something which will work

...ot one who believes  
...ven a long enduring  
...le and the City.  
... of feeling,  
... an good  
(I am not  
) In any  
ot in terms  
something

to be protection  
the limitation  
in a position where  
If Yale were to be  
then discontinued  
threatened result  
sufficient incentive  
to end the limitation.  
accede to our desire  
City to



In its pursuit of knowledge, a great university combines three essential components: the human resources of its faculty and students—engaged in the generation and transmission of knowledge; the materials by which knowledge and culture are recorded and transmitted from one generation to another—books, works of art, sheets of music, data bases, and scientific instruments; and the buildings and facilities in which the teaching and research take place—residential colleges, laboratories, classrooms, libraries, museums, athletic field, power plants, and the myriad structures that comprise the house of knowledge.

But this enterprise is not static. Students earn their degrees and graduate, faculty retire, fields of learning evolve, new discoveries move the frontiers of science, and obsolete areas wither and disappear. The physical facilities of a university also go through cycles of growth, periods of obsolescence, times of neglect, and years of renewal.

As Yale approaches the end of its third century, it is natural that the University should pause to reflect upon the way human resources, cultural materials, and facilities interact. Sometimes one aspect is emphasized, sometimes another. In recent years, a consensus has been forming at Yale that the facilities component of our pursuit of knowledge has been undernourished. Consequently, after a series of discussions with the Yale Corporation and the University community, the President and Provost formed a number of committees, operating under the umbrella of the University Capital Planning Committee, which over the last year have intensively reviewed the state of facilities at Yale. The list of committees and their members is contained in Exhibit 2. This final capital-planning report, *Rebuilding Yale: The Next Five Years*, represents the distillation of that effort.



password









1



2



3



4



5



1 Virginia Woolf, *A Room of One's Own*, 1929. This woman thinks about the relationship between past and present, landscape and architecture, imagining and seeing, better than I could ever hope to.

2 Map from Elizabeth Mills Brown, *New Haven: A Guide to Architecture and Urban Design*, 1976.

3 Juliette Guilbert, "Something That Loves a Wall: The Yale University Campus, 1850–1920," *The New England Quarterly* 68, no. 2 (1995). (Pictured: Yale in the 1870s)

4 Still from Kaari Upson, *In Search Of The Perfect Double*, 2016–17, which I saw

for the first time in the summer of 2017 at her solo show at the New Museum. She navigates with her body and with language the periphery of the architecture.

5 Still from Gordon Matta-Clark, *Splitting*, 1974.

## Uncanny

Today, we often find ourselves pigeonholed into a singular way of thinking. In a world that relies so heavily on the consistency of reason and logic, it is almost natural to avoid the unknown. Unlike in the distant past, which was governed by spirits, celestial systems and inexplicable phenomena, the modern world has become far less about the wondrous, and far more about the expected. This is not to say that the wondrous is definitively good and the expected is definitively bad. Instead, it becomes necessary to realize that a vast sea of wondrous and alternate possibilities continues to exist alongside our now conventionally expected results. It is the job of the creative to explore those possibilities within the infinite dimensions of the fantastic, the occult and the uncanny.

1

*Flow structure*, 2016

Honey, plaster

2

*Link architecture*, 2018

Neon yellow ink on rice paper, thread

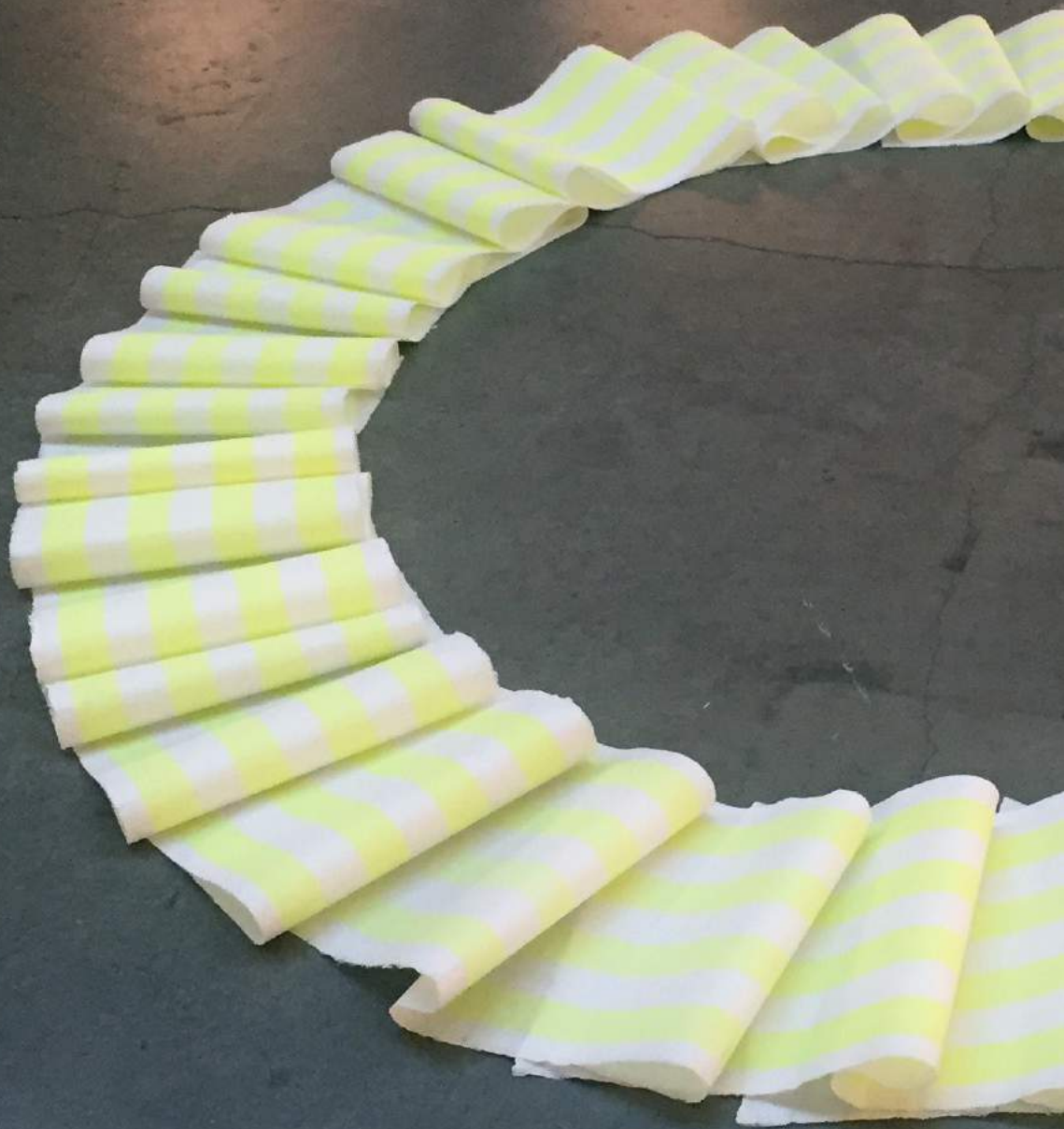


















1 Haruki Murakami, *Kafka on the Shore*,  
2002. Set in the modern Japan, *Kafka on the  
Shore* explores a world in which cats can  
talk, spirits slip in-and-out their bodies,  
and sardines and leeches rain from the sky.

2 Olafur Eliasson, *Fjordenhus*, 2018.  
*Fjordenhus*, the first building designed  
entirely by Studio Olafur Eliasson, is  
located in the Velje Fjord in Denmark and  
is accessible by footbridge or subterranean  
tunnel. Eliasson decided to build on the  
water in order to “take on an ephemeral  
language, [and] an organic language.”

3 Park Chan-wook, *The Handmaiden*,  
2016. *The Handmaiden* is a dark, erotic,

psychological thriller that dips between  
worlds immersed in chaos, beauty, and  
occult ritualism.

4 James Turrell, *Juke, Green*, 1968. A  
Turrell projection is created by projecting  
a single, controlled beam of light from the  
opposing corner of the room. These pro-  
jections generate an uncanny, otherworldly  
quality in the surrounding space.

5 The Internet, “Hold On,” from *Hive  
Mind*, 2018. “Hold On” embodies a rich  
softness that is present in The Internet’s  
complete discography. It has an inspiring  
ephemeral and dreamy quality to it.

## Dreamgirl

1. *noun*. A being often extraterrestrial or celestial in nature, other worldly; a nebula or hyacinth bloom.
2. *noun*. That figure in your mind that continues to appear in sketchbooks regardless of attempts to draw other things.
3. *noun*. Who you become when your time-stream collapses and nostalgia collides with knowledge; a retrospective; a reckoning.
4. *play*. A girl dream. A mad girl. A me girl. Me, a girl? Me: a girl! A girl Me! A dear girl. Dear girl,
5. *noun*. One often represented as manic, or pixy, or both in common media when in fact they are completely alien—extraterrestrial and fabulous.
6. *noun*. A song you heard once, but wearing a flower crown.
7. *Sky-fizz*:  
She is unsteady  
Bubble and fizz like Shirley Temple  
Grenadine Sweet like cherry chapstick  
—kiss her seltzer sting and she will  
bubble over.

Pop like bubblegum—  
she's full of hot air anyways  
sends painted balloons to the stratosphere  
flies pinks and greens  
weighted steady by the sandbags  
under her eyes



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 +

From all the way up here,  
she can tell you the weather.

Can track cold winds blowing through  
Feels the pull of the moon on the tides  
of her waterline

Can show you meteors  
Their wagging tails, their wild eyes  
The sing of their laughter  
Ringing clear and giddy as they  
Fall to the earth

Shine like gold leaf,  
Burning so bright—

And melting away; shedding  
Piece by molten piece  
Until all that remains is memory  
And a trail like rising steam—

Oh so warm.  
So rarely visible.

She bubbles over, spilling down cold glass.  
She wonders if her drips look like meteors.

1

*My Third Eye*, 2018  
Thread on canvas

2

*My Third Eye*, 2018  
Oil on canvas

3

Studio, 2019















1 Hannah Pittard, *The Fates Will Find Their Way*, 2011. I remember reading this novel, which takes place in a small community not unlike where I grew up, and being stung by the explorations in it.

2 Gustav Klimt, *Portrait of Adele Bloch-Bauer II*, 1912. There's this decadence to Klimt's works that's iconic, yet this portrait channels that without the well-known flash of gold. I have a print of this in my bedroom that I look at when sketching.

3 Věra Chytilová, *Sedmikráska (Daisies)*, 1966. This project, like much of my work, emerged out of my diary practice, and my latest diary starts with a collage of stills

from this film. It's so joyful and colorful... I want my work to feel the same way.

4 Kyoko Okazaki, *Pink*, 1989. This is another piece that feels like diary. I find myself retuning to the images in this book when musing about the emotional world I'm trying to explore.

5 I have a deep emotional connection with Frida Kahlo and her work. As the resident of a fallible, often limiting body, her work and her story keep me going. I bought these bottle cap earrings at the High Museum. I wear them when I need to remember that great work has been done in faulty bodies before and can happen again.

## Outlier

My ex-therapist once told me “Yours is a lonely existence because you are an outlier. The world is not for you and you are not of this world. You’ll have to find a way to make peace with that.”

My practice is my way of working through my wonderful mess. I reach for the uncanny, barely formed, unadulterated parts of myself and allow them to flourish. The things that make me squeal with delight and those that make me retreat in fear equally have the space to be in my creations. My work and I are passionate yet unbothered.

1

*Self-Measurement, 2019 (detail)*

Digital inkjet print

2

*My Gift To You, 2019*

Digital inkjet print

3

*Recharge, 2019*

Digital inkjet print



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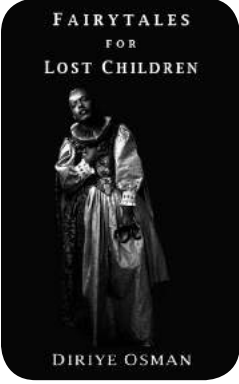








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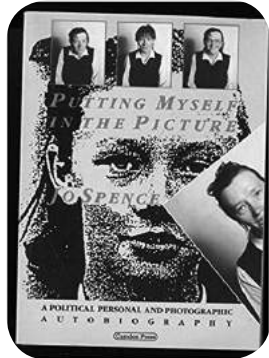
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- 1 Diriyeh Osman, *Fairytales for Lost Children*, 2013.
- 2 Viola Davis as Annalise Keating in the TV show *How to Get Away with Murder*, 2014–present.
- 3 Olivia Colman as Queen Anne in the film *The Favorite*, 2018.
- 4 Stefflon Don, “16 Shots,” from *Real Ting Mixtape*, 2017.
- 5 Jo Spence, *Putting Myself In The Picture*, 1988.

The artistry (and inspiration) in each of these works is in the fierce sincerity they hold and project.

Undesign

I have no personal lexicon.



1

*Untitled, 2019*

Laser-cut cardboard

2

*Untitled, 2019*

Pen on newsprint

3

*Untitled, 2019*

Digital inkjet print

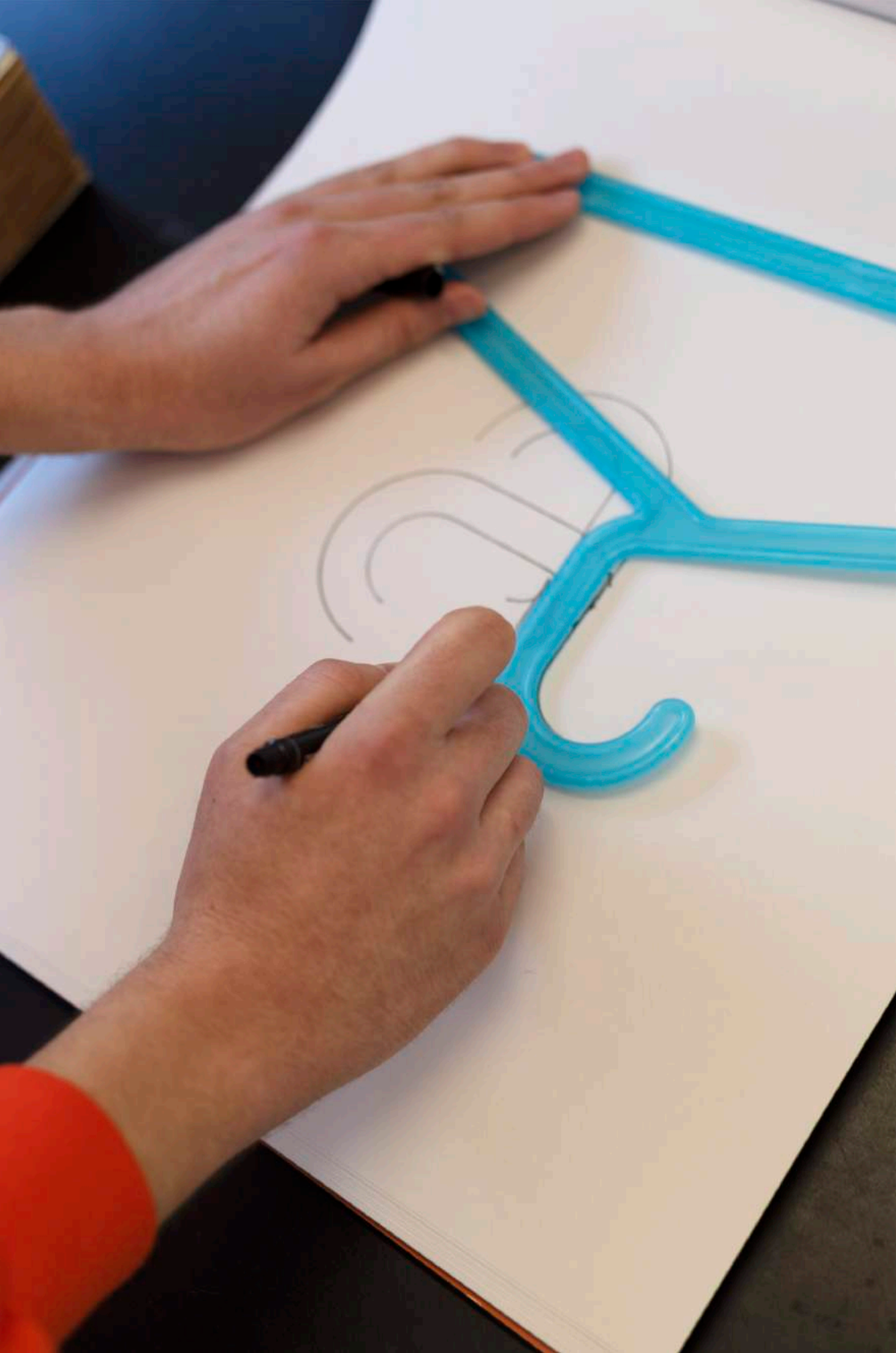


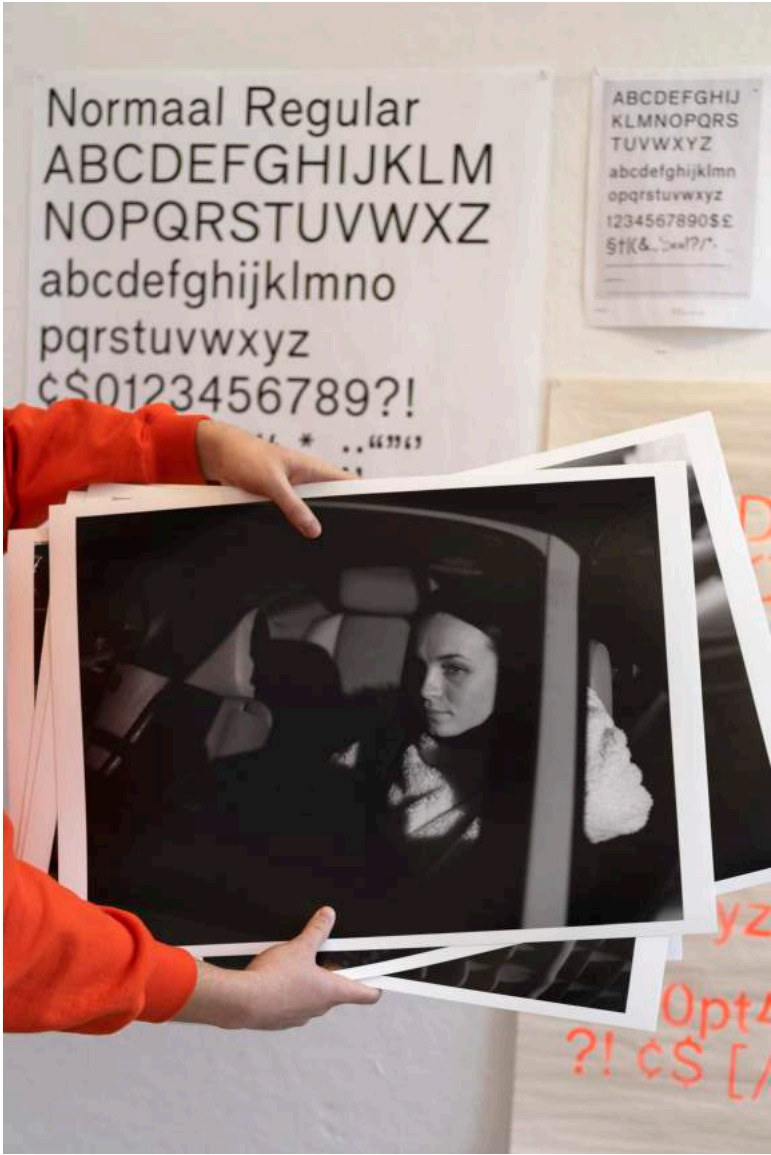
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Robert Brownjohn  
designed this letterheading  
for Michael Cooper of  
4 Chelsea Manor Studios  
Flood Street London SW3  
FLAxman 9762



1 Favorite artwork: Walead Beshty,  
*FedEx boxes*, 2007–2014.

2 Favorite album: Kanye West, *Yeezus*,  
2012. (Art direction: Joe Perez)

3 Favorite logo: Lance Wyman,  
La Moderna Pasta, 1970.

4 Favorite food: Doner kebab. Year  
unknown.

5 Favorite letterhead: Robert Brownjohn,  
*Michael Cooper*, 1967.

The connection of my references to my  
word is that they are inevitable—could  
they be conceived in any other way other  
than the form in which they are?













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## Calm

This word is important to my practice in two distinct ways. In the process of conceptualizing and making a work this word becomes about my relationship with the material I plan to work with. A calm mind allows me to attune myself to the material so that we can work with each other. The goal is to be two bodies in unison dancing through the procedures of construction.

After a work has been completed this word is about the translation of this dance to the viewer. The viewer is a new dance partner for the work. The work demands specific focus on minute detail of its new partner. Only through patience and calm can these demands be met.



1

Sketch for thesis sculpture, 2019  
Black pen on paper

2

*Candelabra*, 2018  
Douglas fir blocks, black ink, wax

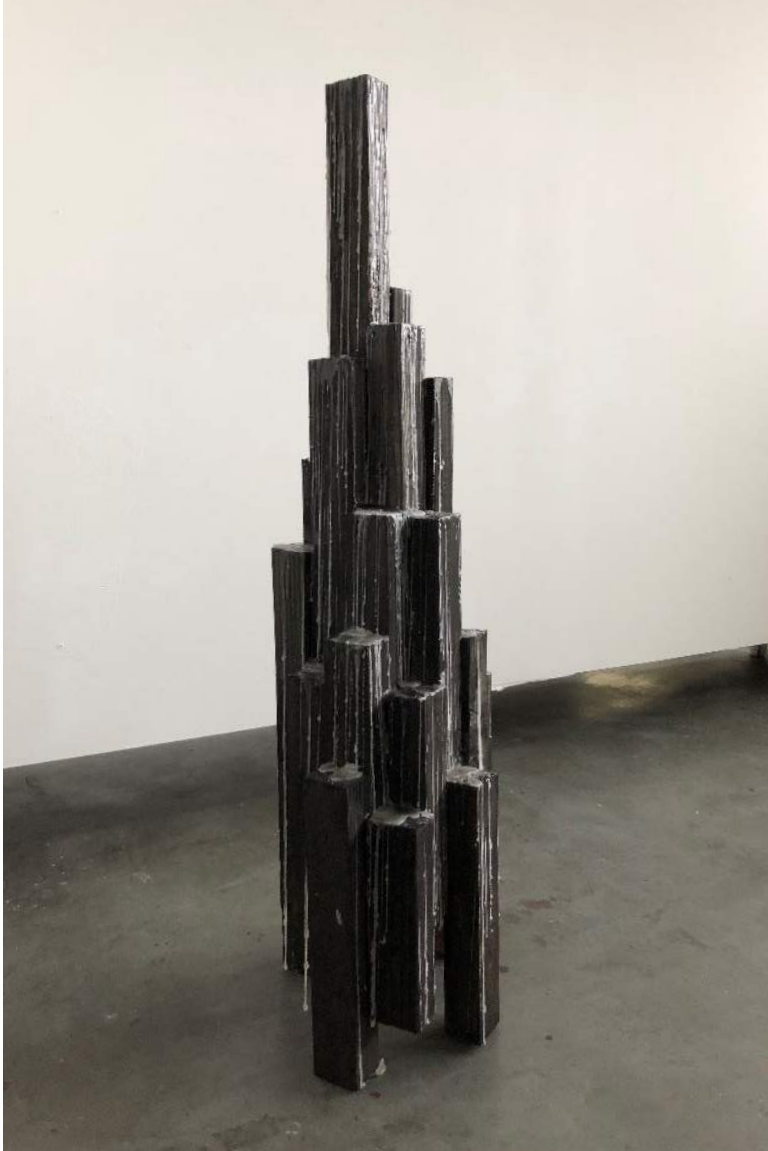
3

*Study in Burnt Wood*, 2018  
Douglas fir 4x4 post, fire







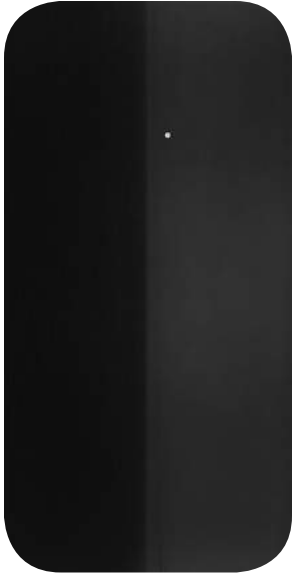




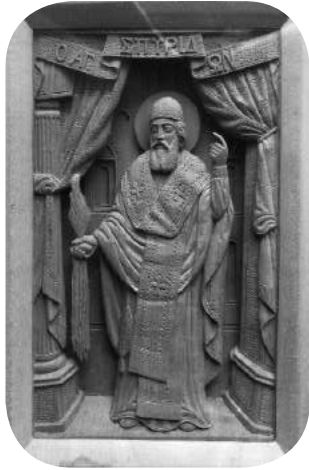




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Thoughts  
on  
Design  
  
Paul Rand

1 Hiroshi Sugimoto, *Revolution 001*,  
N. Atlantic Ocean, *Newfoundland*, 1990.

2 Unknown artist, *[title not known]*,  
late 1800s. Greece. Carving in wood.

3 Kamasi Washington, “Truth,” from  
*Harmony of Difference*, 2017. Still from  
music video directed by AG Rojas.

4 George Nakashima, *Conoid Chair*,  
1971. Black walnut and hickory.

5 Paul Rand, *Thoughts on Design*, 1947.

Each of these works has permanently  
altered my way of thinking and are  
undoubtedly present in my mind when  
I begin a new piece.

## Translation

I don't consider myself an artist. I am a writer first, and then a designer, and then an engineer. My word is "translation" because I spend a lot of time wondering how sentences can become texture, how thoughts can inhabit space, and how computers can understand stories.

I am most curious about things that get lost in translation. There's something deeply sad about something that is given but not received. In my work I am most interested in understanding this space between giving and receiving, experience and memory, thought and expression, input and output. I want to recognize what is incommunicable. I want to know how much of this relates to having a human brain.

Summarized neatly, this is what I have to say: I want to give bodies to words, give words to nonsense, and give nonsense to meaning. Then I want to see what falls through the cracks and figure out how it got there. It's the most fun when you realize you've fallen through as well.

1

*Loved (16 iterations)*, 2019 (detail)  
Animated projection

2

*Alone (16 iterations)*, 2019 (detail)  
Animated projection

These compositions were all generated by a text-to-image algorithm that I designed, inspired by my personal habits of manual pattern-making.

I've been running this algorithm hundreds of times over a handful of fiction pieces. I'm really fascinated by the ability of a computational medium to take in a single input and generate an infinite set of outputs.



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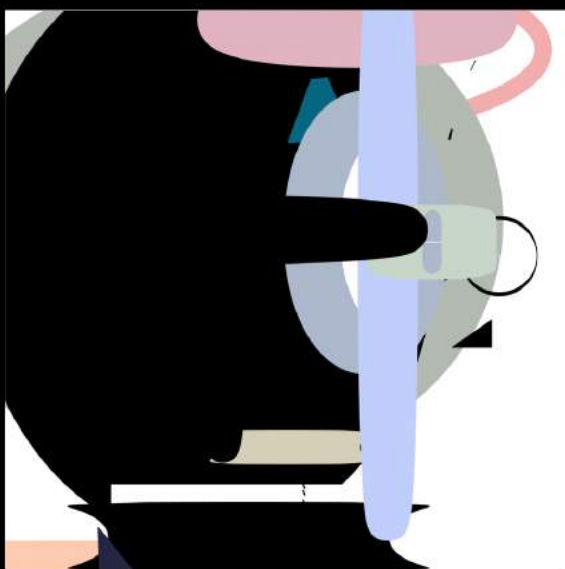
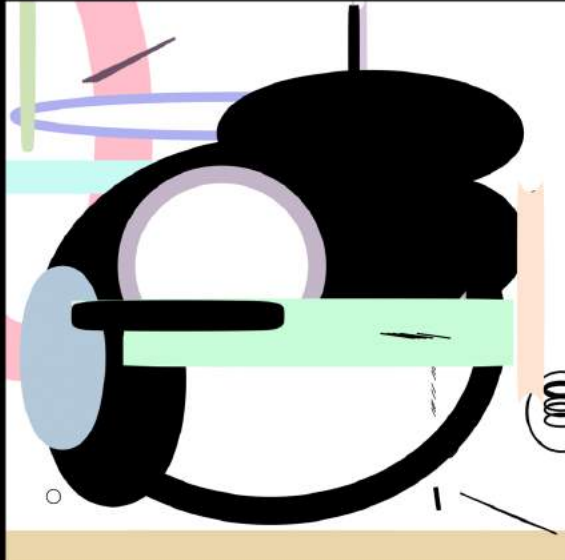
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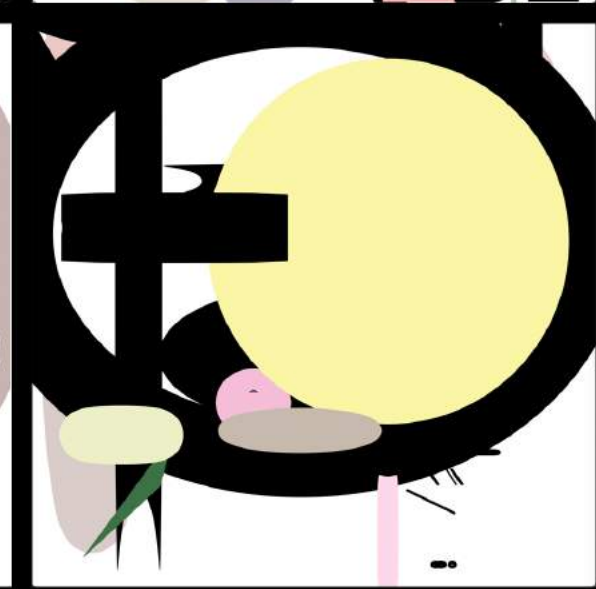
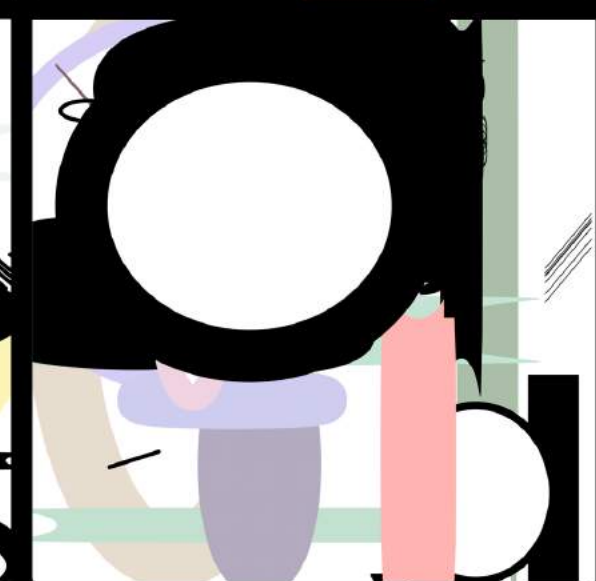
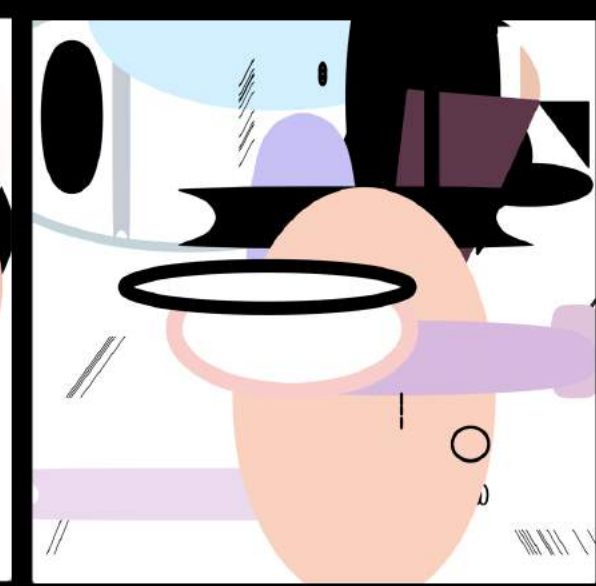
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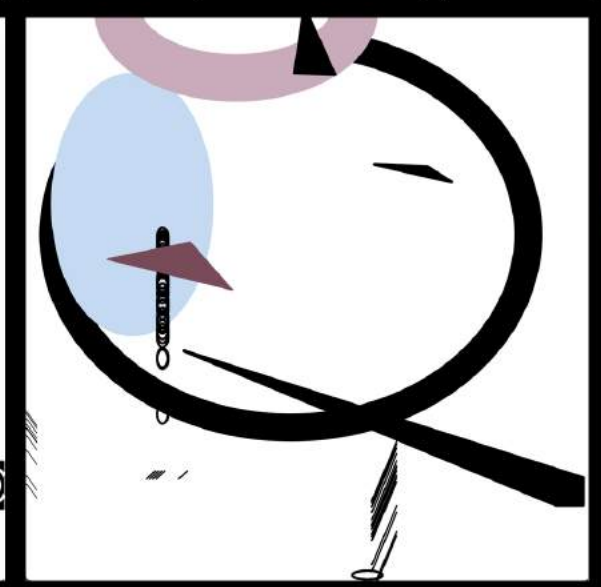
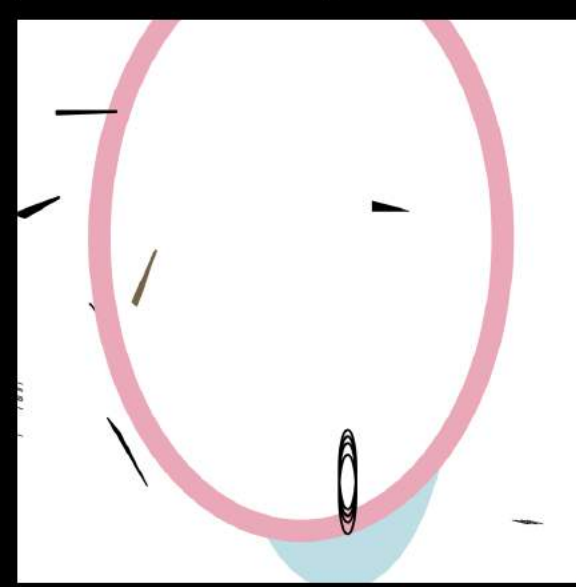
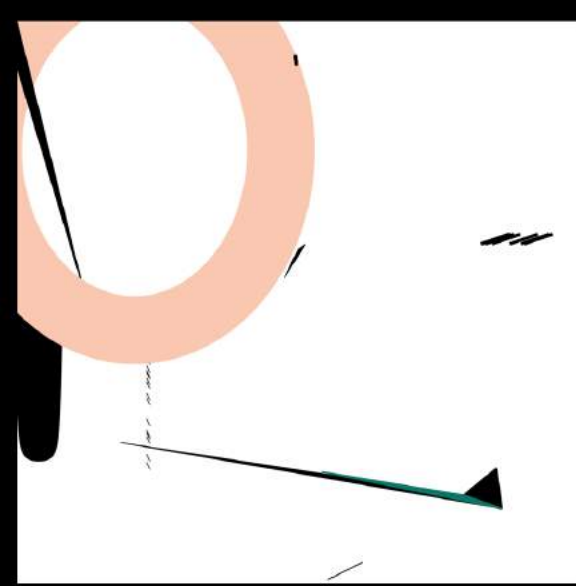
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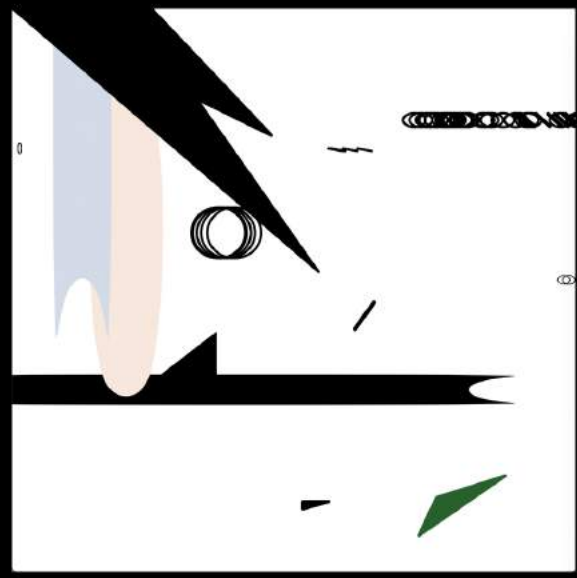
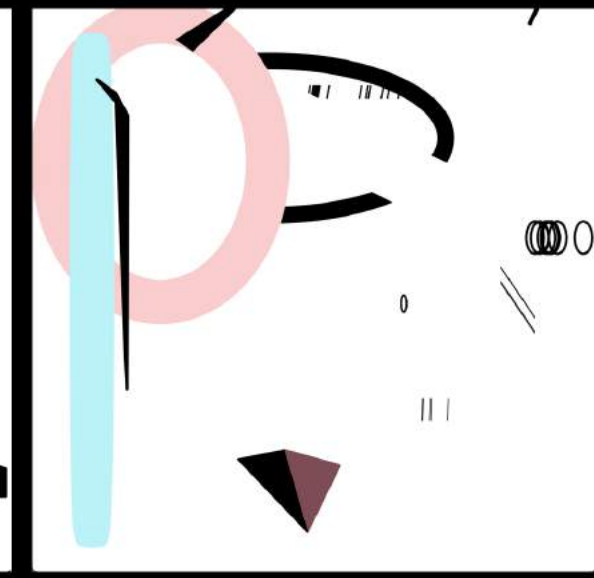
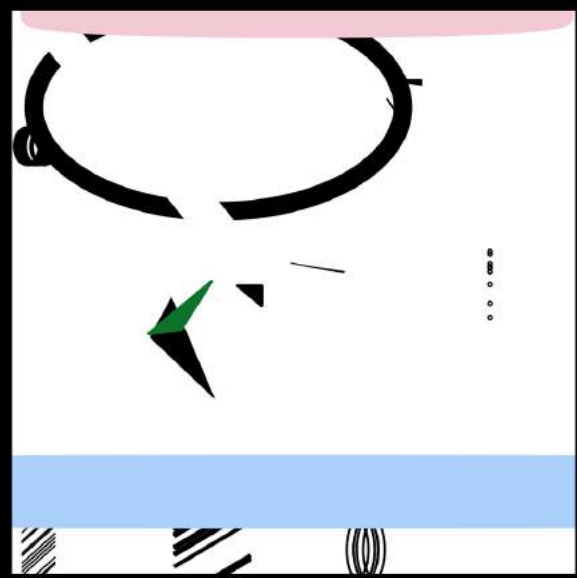
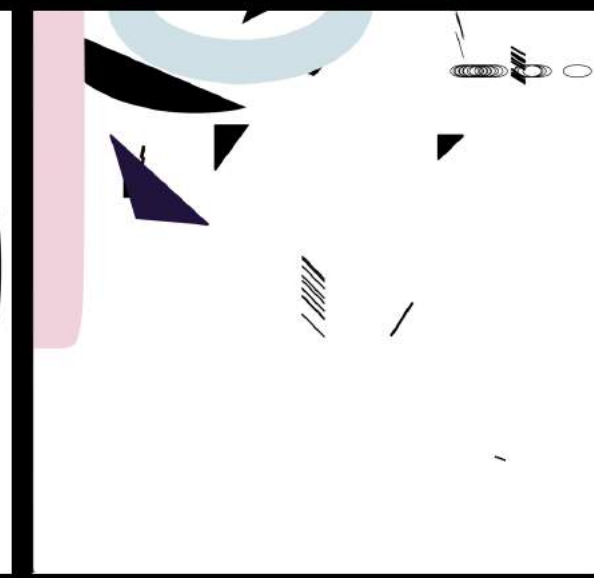
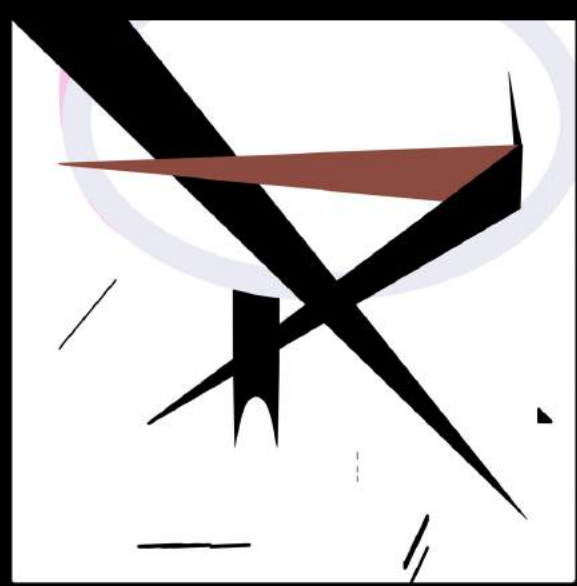
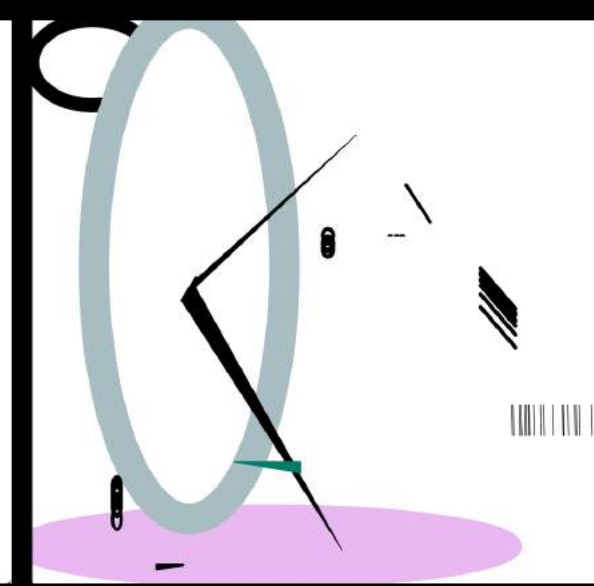
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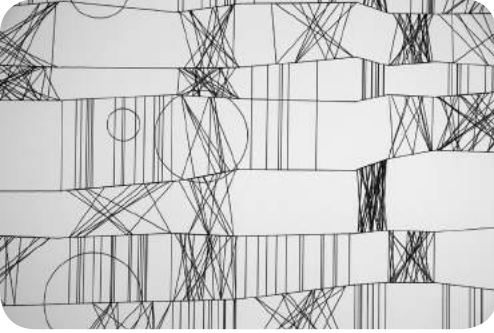
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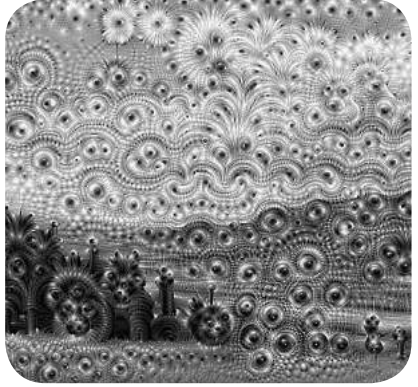
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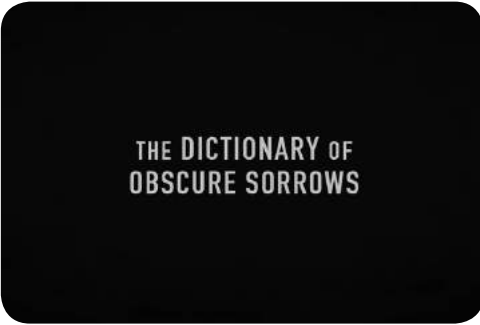
3



4



5



1 John Cage, 4'33", 1952. As I think about  
the ways in which written language trans-  
lates into visual language, I'm inspired by  
Cage's exploration of silence as music.

2 Sol Lewitt, *Wall Drawings*. My thesis  
project loosely borrows from Sol Lewitt's  
wall drawing instructions. Like Lewitt, I  
use the format of instructions to guide  
conceptual image-making.

3 Frieder Nake, *Hommage à Paul Klee*,  
1965. I am inspired by many early com-  
puter scientists who also moonlighted as  
artists, such as Frieder Nake. The kinds of  
images that his machines produced are  
beautiful and strange.

4 Google's DeepDream (2015) is a com-  
puter vision program that uses a convolu-  
tional neural network to transform images  
into strange, psychedelic, and hallucino-  
genic output.

5 John Koenig, *The Dictionary of Obscure  
Sorrows*, 2015–present. *The Dictionary  
of Obscure Sorrows* is a dictionary that  
describes highly specific and obscure emo-  
tions. It targets emotions that do not yet  
have a name and gives them an identity.



## Control

When a classmate asked why I love designing books so much, I responded that those projects give me the most control. As an artist and a designer, it is important to me that the viewer of my work experiences it in a way closest to my intention. Books, which have an intrinsic beginning, end, and sequence of pages in between, allow the creator to control the timing and order of the narrative. While the viewer can feel free to explore at their own pace, flip through, skim, or jump to the end, there is certainly a clearer “suggested” procedure. I like constructing consistent systems that connect varying parts of one project together, whether it be through grid layouts, color, or typography. Sometimes, I wonder why I desire so much control in my work. Maybe it’s because in other areas of my life, I lack control...

1

*Whiplash*, 2016

This book is a visual transcription of a scene from the 2014 award-winning movie *Whiplash*. The film depicts the unsteady relationship between a determined student Andrew and his abusive instructor Fletcher.

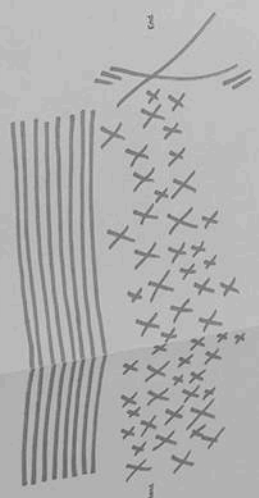
2

*Receipt book*, 2018



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Grid



Pattern with the lines

Grid

Grid

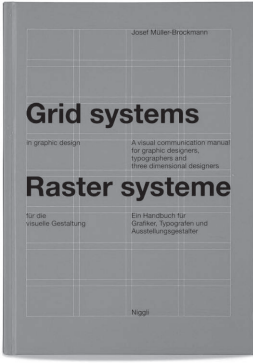








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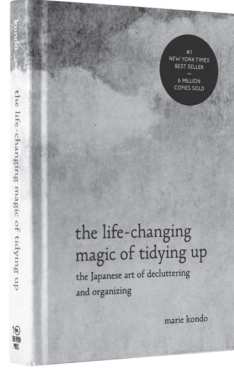
2



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1 Josef Müller-Brockmann, *Grid Systems in Graphic Design*, 1981. Excerpt: “Every visual creative work is a manifestation of the character of the designer. It is a reflection of his knowledge, his ability, and his mentality.”

2 Oulipo. According to Wikipedia, “The group defines the term *littérature potentielle* as ‘the seeking of new structures and patterns which may be used by writers in any way they enjoy.’”

3 Irma Boom: “The Design Museum in Zurich has such an enormous collection, they have millions of objects. They wanted

a book of 148 pages and seventy images. They showed me the images, and I couldn’t imagine using them. So I went to their archive myself, and I got access to their intranet site.”

4 Marie Kondo, *The Life Changing Magic of Tidying Up*, 2011.

5 *Parade*, 1917. Music by Erik Satie, scenario by Jean Cocteau, choreography by Leonide Massine, sets and costumes by Pablo Picasso.

Indecision

or chance

using randomization and probability to  
inform a design methodology

learning to make the most of suboptimal  
outcomes

the forced hand as an instrument of design

1

*Deep Grain*, 2018  
inkjet on letter paper

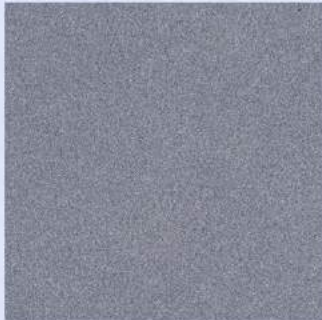
2

*GOLI*, 2018  
Riso on tabloid paper

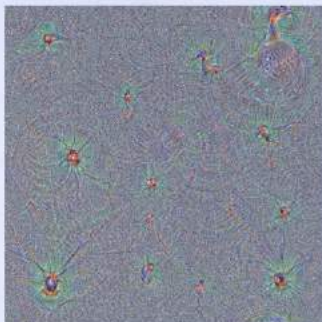


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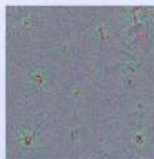




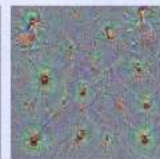
Gaussian noise (50% gray)



(1)

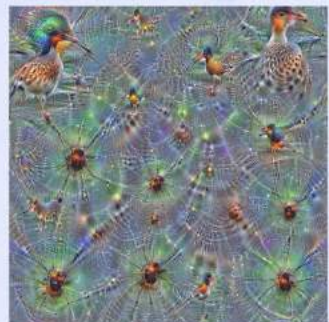


(5)



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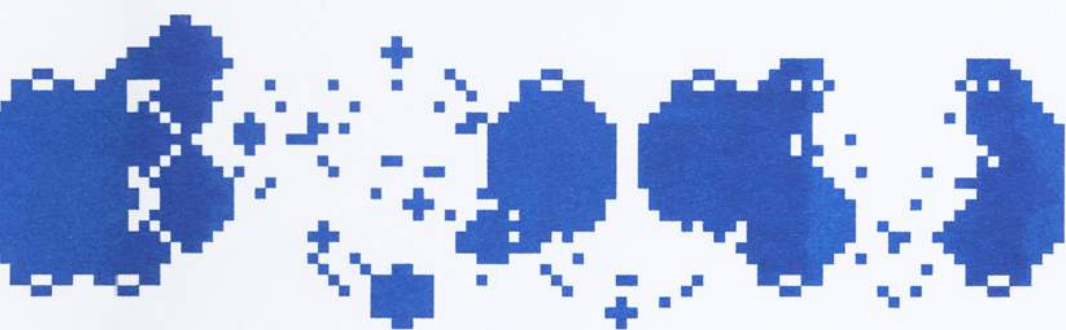


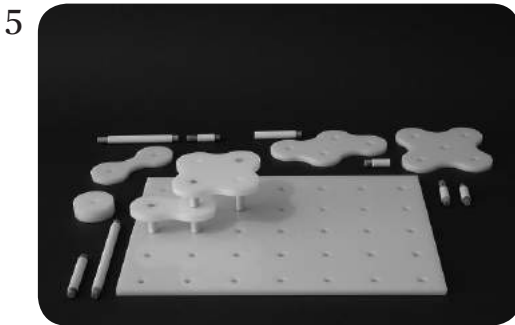
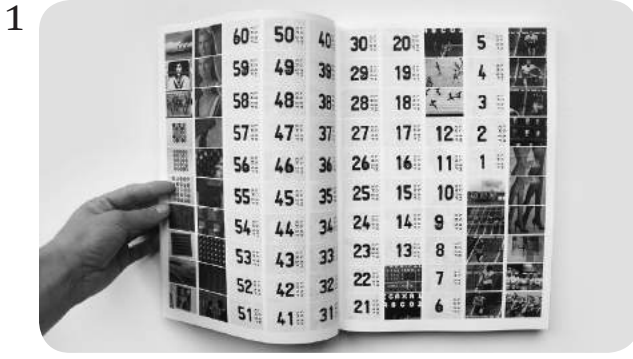


# MEMORIAL



IPSUM







1 Karel Martens, *Motion*, 2017. A refer-  
ence on sequences and distinctive design  
processes.

2 Hito Steyerl, *In Defense of the Poor  
Image*, 2009. For insight into the imperfect/  
degraded image and mocking “the prom-  
ises of digital technology.”

3 *Oblique Strategies*, Brian Eno and Peter  
Schmidt, 1975. Pick a card and go

4 Calvin Tompkins, “Marcel Duchamp:  
The Afternoon Interviews.” For reflections  
on the interplay of chance and control.

5 Karl Nawrot, *Ghost(s) Writers*, 2013.  
A kit of parts, whose function and meaning  
are “left to the user.”

## Patience

Patience is a word that I feel pertains to my practice aptly. I like to think that the philosophies of my practice align with my philosophies of life and being. I value patience in my relationships with people, my pursuits, and my thoughts. The way I work requires patience with myself, with my ideas, and with my process. To me patience is the ability to thoughtfully deal with what you're given and to persist in spite of challenges. Challenges with content, challenges with life — patience seems to be my strategy for dealing with it all. Patience separates itself from procrastination or laziness for me because it involves an element of hope and certainty. Patience allows me to understand current frustrations in the context of future development. Patience is what keeps me going.

1

*Untitled, 2018 (still)*

Video

2

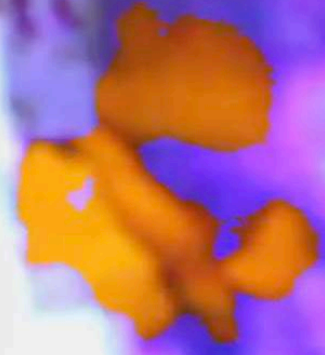
*Myriad Type Experiment, 2017*

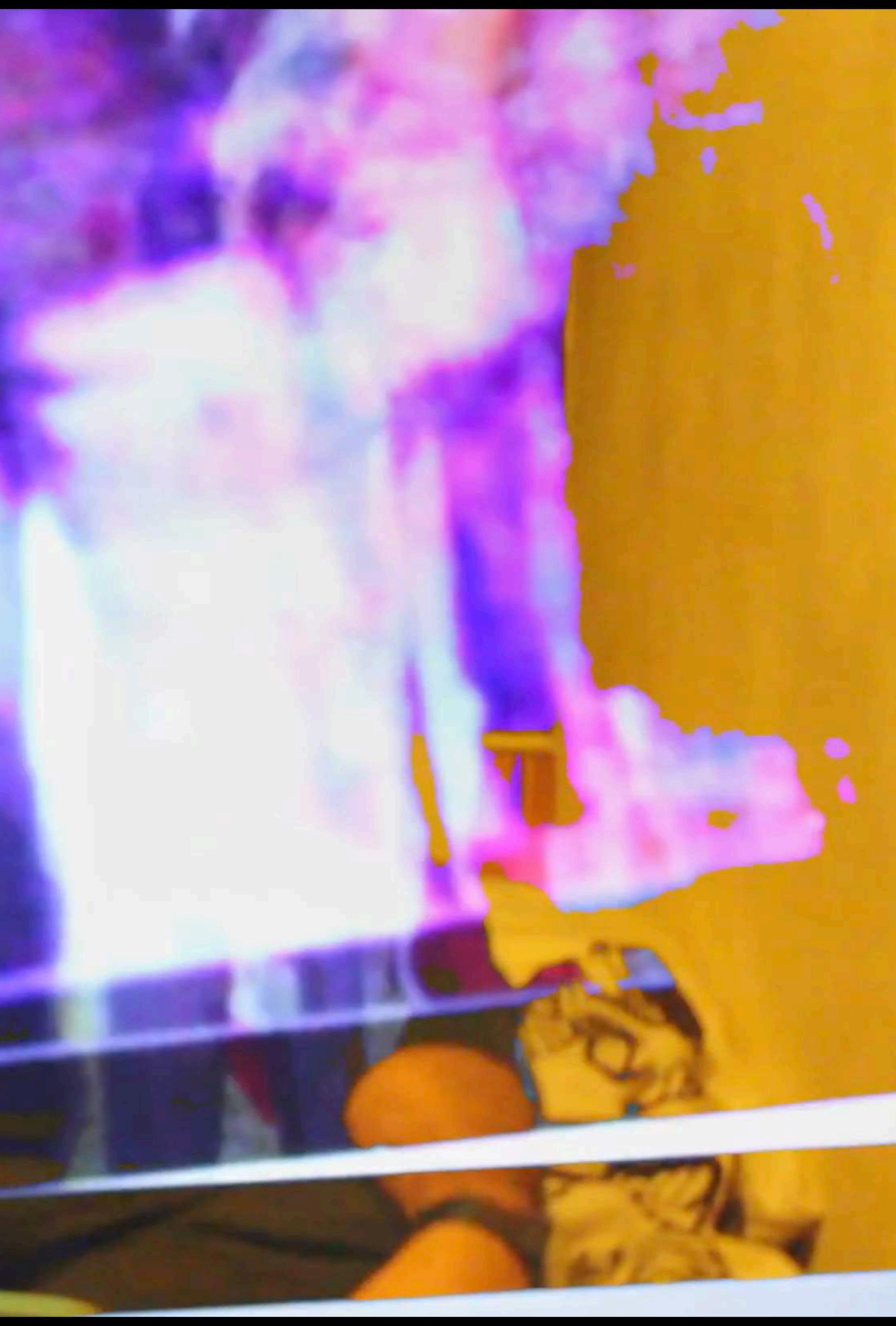


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GAD











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1 *A Moment*, 2019. I photographed this  
earlier this semester after being struck by  
the state of the tree. It felt very much in the  
middle of a moment of metamorphosis. It  
strikes me as being patient with the state it  
is in.

2 Photo of my cat, 2018, a representation  
and embodiment of patience.

3 Screenshot of a video teaching me  
how to code, from YouTube channel The  
Coding Train. I noticed his fingers mov-  
ing while I was watching this video and  
tried to take a picture of it at a meaning-  
ful moment. This is kind of what patience  
means to me.

4 Hevesh5, *250,000 Dominoes – The  
Incredible Science Machine: GAME ON!*, 2017.  
My favorite video of dominoes. Patience to  
an unfathomable degree for me.

5 Ganzeer, from “All American By  
Ganzeer” (2015), his first solo exhibition in  
the United States after fleeing from Egypt.  
It shows a level of patience to compose  
such an intricate piece, but it also shows  
patience in his personhood for having to  
deal with the forces of an oppressive gov-  
ernment. This exhibition was very much  
a hashing of his emotions and capturing  
this moment reminds me of what patience  
means to me.

## Filament

**Filament:** a slender threadlike object or fiber, especially one found in animals or plant structures.

**Filament:** a conducting wire or thread with a high melting point, forming part of an electric bulb and heated or made incandescent by an electric current.



1

Drawings for *Lamp*, 2019  
Pencil and acrylic on paper

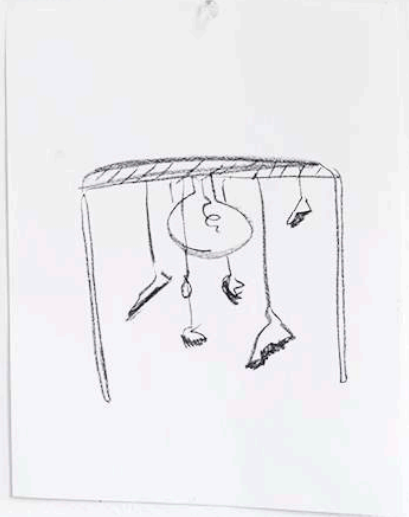
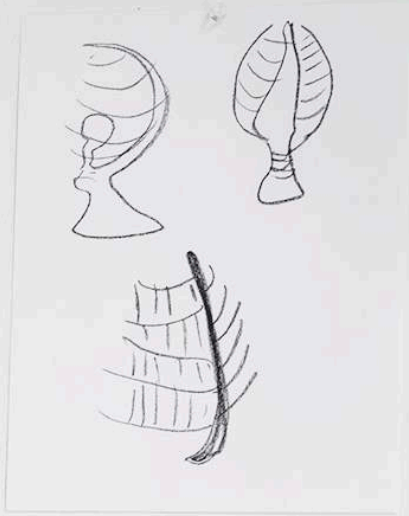
2

*Lamps*, 2019  
Clay, string, and cord



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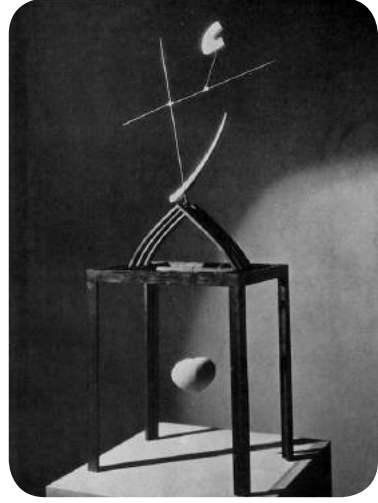




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1 Photograph of a Kremlin's icon re-  
ment, Société Moderne d'Impressions,  
Paris, 1916. For its protective qualities as  
well as its ornateness.

2 Alberto Giacometti, *Hour of the Traces*,  
1932. For its balanced forms.

3 Luigi Ontani, *BebeBete, (violet)*, 2007.  
For its anthropomorphic strangeness.

4 Rafael Bordalo Pinheiro, ceramics  
set. For its union of the organic and the  
functional.

5 Sir John Soane's Museum, London.  
For its eccentric collection of objects.

## Work

I've been working on and off, in some way or another, doing a variety of jobs since the age of eleven. And even then, some of my earliest memories are work related: riding around and selling ice cream in Mexico with my uncle before the age of three, selling ice cold cokes out of a small cooler bag to my parents' fellow apple pickers back in Washington when I was five, or making "perfumes" out of flower petals from nearby gardens with other apartment kids to sell to family members in Los Angeles at the age of ten. In a couple of months, I'll be twenty-three.

I've recently realized that it's the actual making and breaking and pouring over things that I find rewarding. The planning, the sketching, the execution — I love all of it. Getting lost in work is my favorite state to inhabit. It makes me feel like I've expanded to twice my size. It stops me from feeling inadequate. That's true whether I'm cleaning bathrooms, helping relocate a three-ton piece of a prop airplane, or making art.

I've also realized that this is why I never finish anything and have such a hard time making work. I spend all my time planning things that'll never get made because my obsession with the process has me perpetually feeling like I am not prepared enough.

Growing up I was always told that working hard was the only thing I had going for me as an undocumented individual. I hated hearing that.

1

*Untitled*, 2019  
Oil on canvas

2

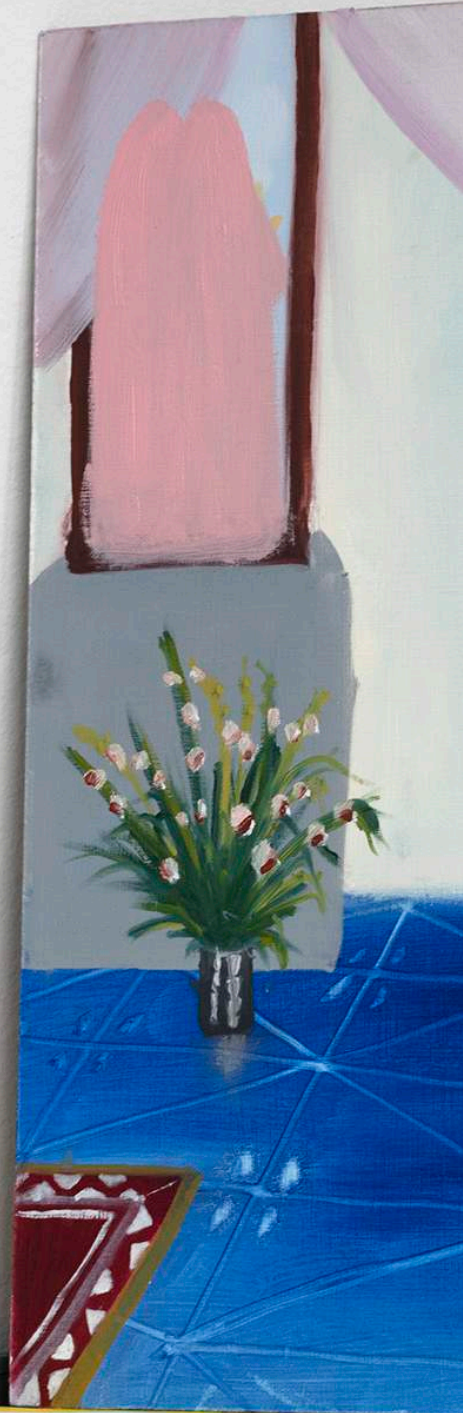
*Untitled*, 2019  
Charcoal on paper

3

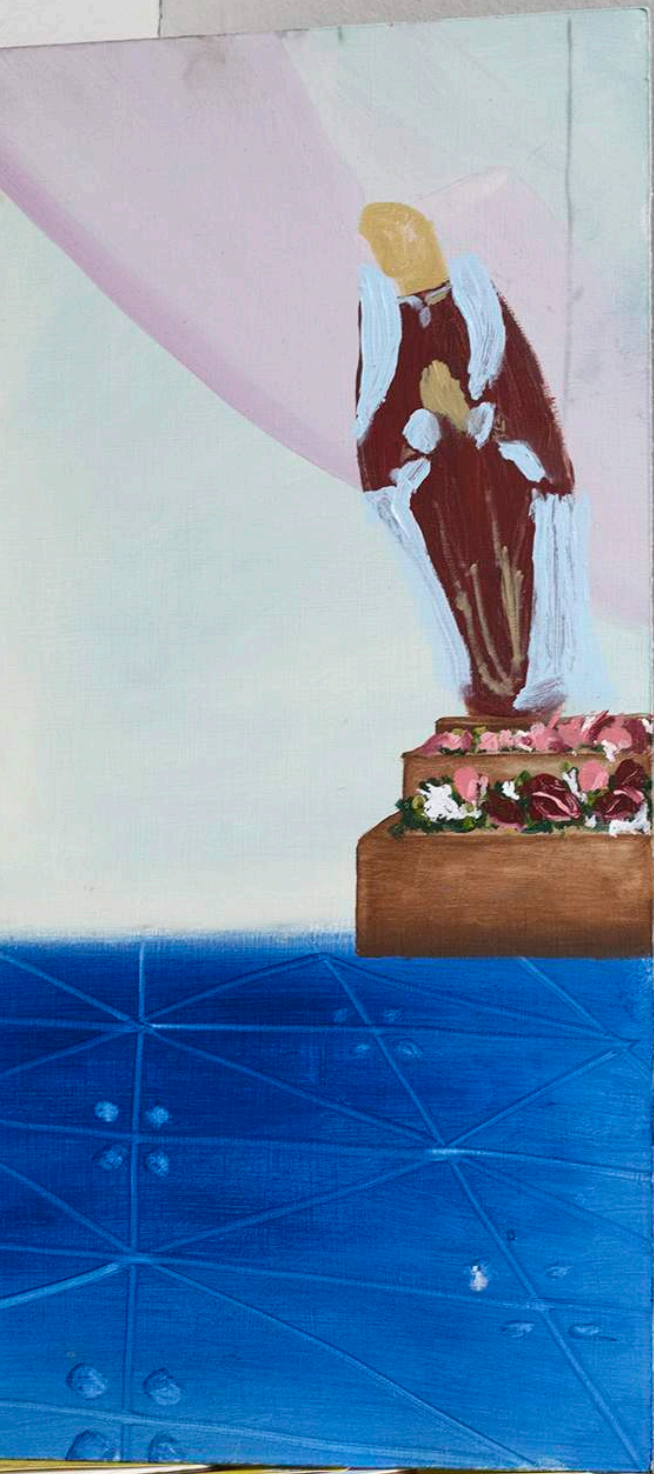
*Untitled*, 2019  
Oil on canvas



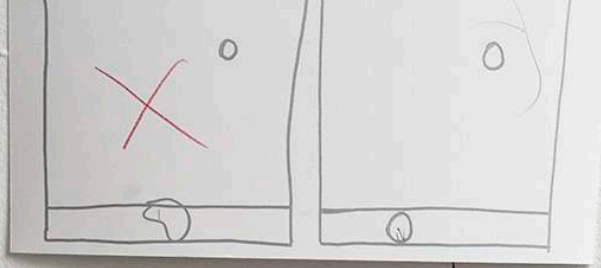
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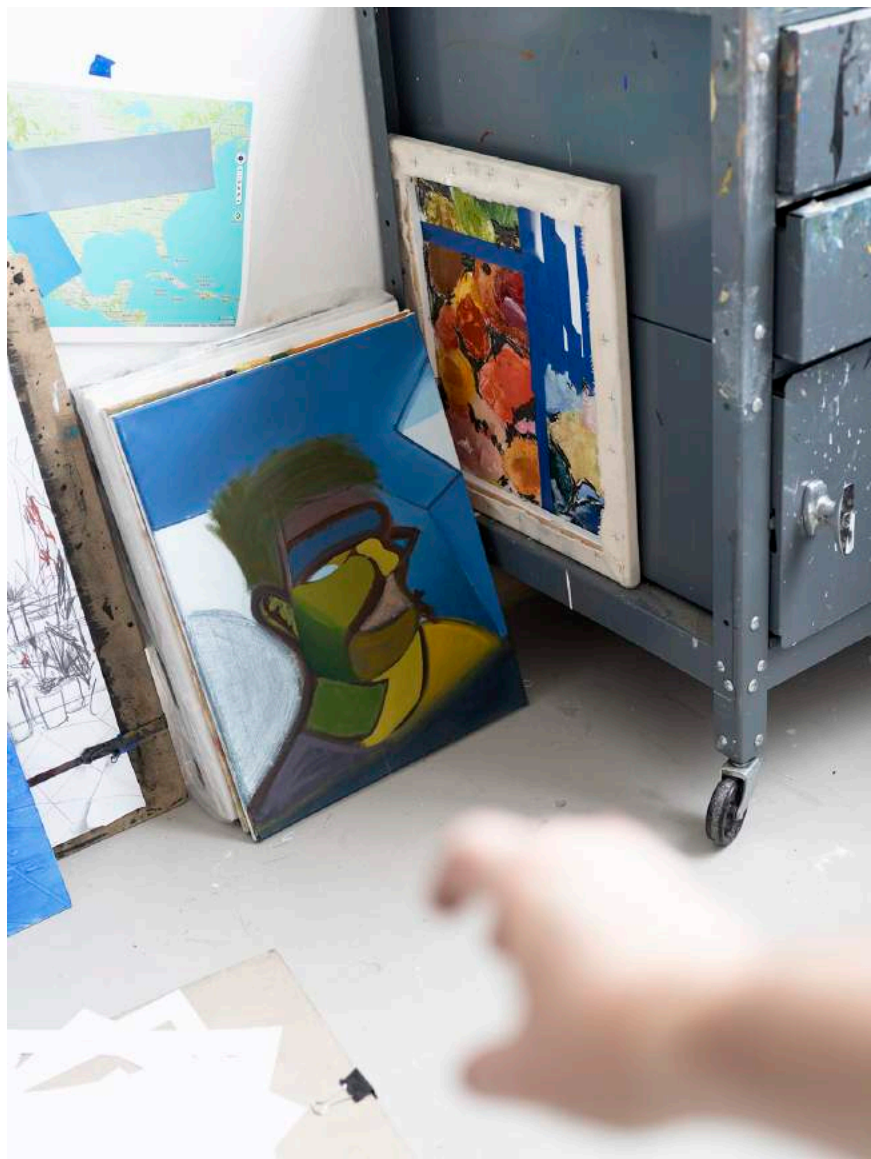












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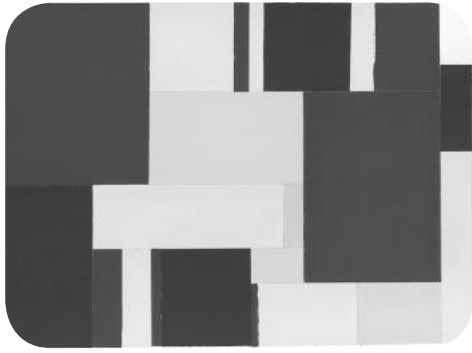
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1 Robert Rauschenberg, *Untitled (Self-portrait for Dwan poster)*, 1965.

2 Rob Hornstra, *Untitled*, 2007/2010.

3 Rob Hornstra, *Untitled*, 2007/2010.

4 Jose Rodriguez, *Untitled Collage*, 2018.

5 Jose Rodriguez, *Work in progress*, 2018.–19

All five of these images have been influential in how I've gone about planning and developing my senior thesis work. They either germinated the idea or have helped me work through decisions.



## Info

Why: Most of my projects involve data visualization. I find myself asking how much information is available about the topic at hand? Which pieces of information might be useful to people, and to which people? Which information might no one have seen before? Which information is old, but might be presented in a new and surprising way? For this project, I am asking which information might be encoded in type, but not explicitly visible, that designers might want to comprehend and manipulate for their own practice.

1

*Untitled*, 2019  
Text file

Both are screenshots of windows I've opened while working on my final project in 2019—which will be in the form of a website.

2

*Untitled*, 2019  
SVG file

3

*Untitled*, 2019  
SVG file



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 +

```
<?xml version='1.0' enc
<glyph name="A" format=
  <advance width="648"/
  <unicode hex="0041"/>
  <outline>
    <contour>
      <point x="201" y=
      <point x="443" y=
      <point x="324" y=
      <point x="322" y=
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    <contour>
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      <point x="377" y=
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      <point x="551" y=
      <point x="473" y=
      <point x="171" y=
      <point x="91" y="
      <point x="-6" y="
    </contour>
  </outline>
</glyph>
```

A\_.glif

```
ncoding='UTF-8'?>
```

```
t="2">
```

```
"/>
```

```
/>
```

```
y="295" type="line"/>
```

```
y="295" type="line"/>
```

```
y="628" type="line"/>
```

```
y="628" type="line"/>
```

```
y="714" type="line"/>
```

```
y="714" type="line"/>
```

```
y="0" type="line"/>
```

```
y="0" type="line"/>
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```
y="215" type="line"/>
```

```
y="215" type="line"/>
```

```
y="0" type="line"/>
```

```
y="0" type="line"/>
```

GG

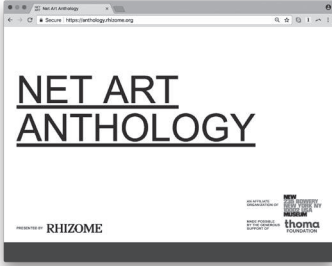




1

# METAFONT and T<sub>E</sub>X/L<sub>A</sub>T<sub>E</sub>X

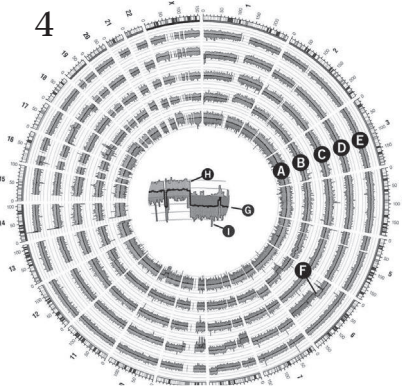
2



3

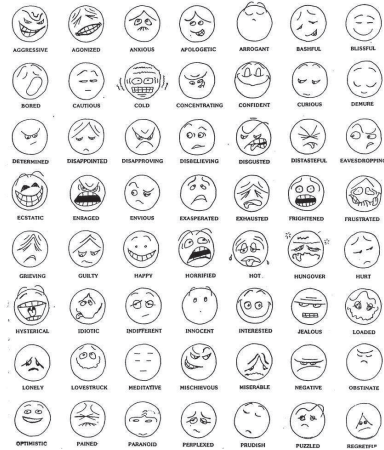


4



5

Are You AWARE of How You Are Feeling Now?



1 Donald Knuth, Metafont, 2014.  
Metafont serves as a conceptual framework  
for typeface design and classification and  
was created by a computer scientist. I've  
referenced the work a lot in my analysis of  
typefaces.

2 Rhizome, *Net Art Anthology*, ongoing.  
Net art anthology has been a source of  
inspiration for web design.

3 Future Fonts has been a great way  
to see new typefaces, especially variable  
ones, so I can think about how a classifi-  
cation system might have to allow for new  
features.

4 Children's feelings chart, which is a  
charming data visualization I think many  
of us can recognize from childhood — and  
I plan to incorporate ranges of feelings into  
the categorization of typefaces.

5 Visualizations for comparative genom-  
ics. Comparative genomics has served as a  
great reference for visualizations that have  
to incorporate massive amounts of data  
and convey something useful from it in a  
split second.

## Water

You must be shapeless, formless, like water. When you pour water in a cup, it becomes the cup. When you pour water in a bottle, it becomes the bottle. When you pour water in a teapot, it becomes the teapot. Water can drip, and it can crash. Become like water, my friend.

— Bruce Lee

The content I'm interested in exploring not only pertains to the formless and transient, but my practice also requires that I embody the properties of water.

1-2  
Behind-the-scenes photographs  
from *Seeing Things as They Are*, 2019  
Film



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 +















1



2



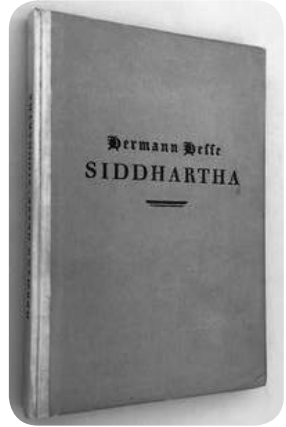
3



4



5





1 Chloe Zhang, *The Rider*, 2017. *The Rider* 5 Jeremy Comte, *Fauve*, 2018. I looked to  
made a huge impact on the way I under- Fauve to learn about making an impact on  
stood storytelling in film. viewers in such a little amount of time.

2 Alfonso Cuarón, *Y Tu Mamá También*,  
2004. *Y Tu Mamá También* is one of my  
favorite films. After watching it a few years  
ago, I was inspired to pursue filmmaking.

3 Terrence Malick, *Tree of Life*, 2011. My  
thesis aims to achieve the same camera-  
work and cinematic beauty of *Tree of Life*.

4 Hermann Hesse, *Siddhartha*, 1922.  
*Siddhartha* inspired some of the film's  
themes as well as its title.

## Sealegs

I am interested in finding my sealegs. I need to find my sealegs to stay balanced between all that I know and all that I see. In collaboration with images I see photography open up the seams of the world to create a space where vision becomes an attitude of consciousness aimed at understanding myself and my bonds with the world around me. I ask: what are the bonds between myself, others, and our collective world; how are those bonds represented; and how can those bonds be untangled photographically to appreciate their ambiguity. How can I give in to the rocking boat and balance along with its wild sways?

1

Studio, 2019

2

*Mesenchymal Progenitor*  
*Cell Chondrogenesis*, 2019  
Digital Inkjet print

3

*Sealegs 01*, 2019  
Digital Inkjet print



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 +



Canon

EPSON

882-7  
0902055061

Milwaukee













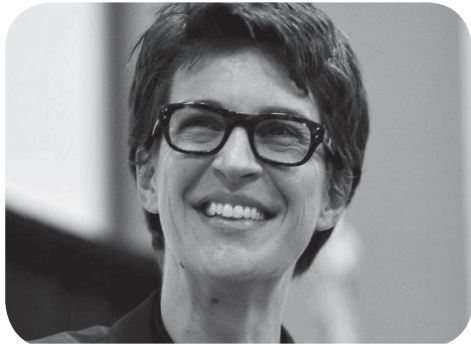
1



3



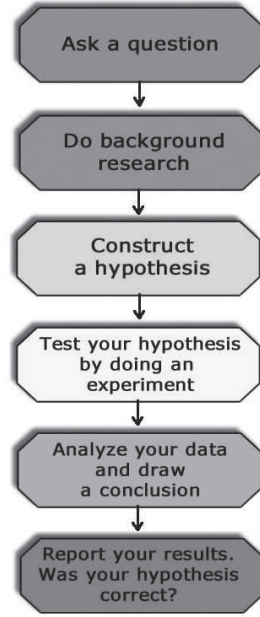
4



5



## 2 The Scientific Method



1 Mina. She is an Italian singer ,and I  
enjoy listening to her music while making  
work.

2 The scientific method. Sometimes  
making things feels like the method.

3 Patrick Maynard. His writing has influ-  
enced how I think about photography.

4 Rachel Maddow. I like to hear about  
the world from her.

5 The land and the sea. Good for  
thinking.



## Bleeding

I bleed. You bleed. Every being bleeds.

It is a repeated process of feminine nature, or it is brought on by puncturing and tearing of the skin. I have experienced both.

We try to stop bleeding. In some cases, it is necessary to occlude. In others, it should be allowed to flow and ooze. Things need to bleed together. Cultural expectations. Gendered behaviors or interests.

If we want to stop the bleeding, lets stop it by sewing these characteristics and passions together and suturing the opposing sides of the skin shut.

Creating a new seam. An undefined, unnamed fusion.



1

*Untitled, 2019*

All thrifted materials. Sewn, pinned,  
and glued together.

2

*Untitled, 2019*

All thrifted materials. Sewn, pinned,  
and glued together.

3

*Untitled, 2019 (detail)*

All thrifted materials. Sewn, pinned,  
and glued together.



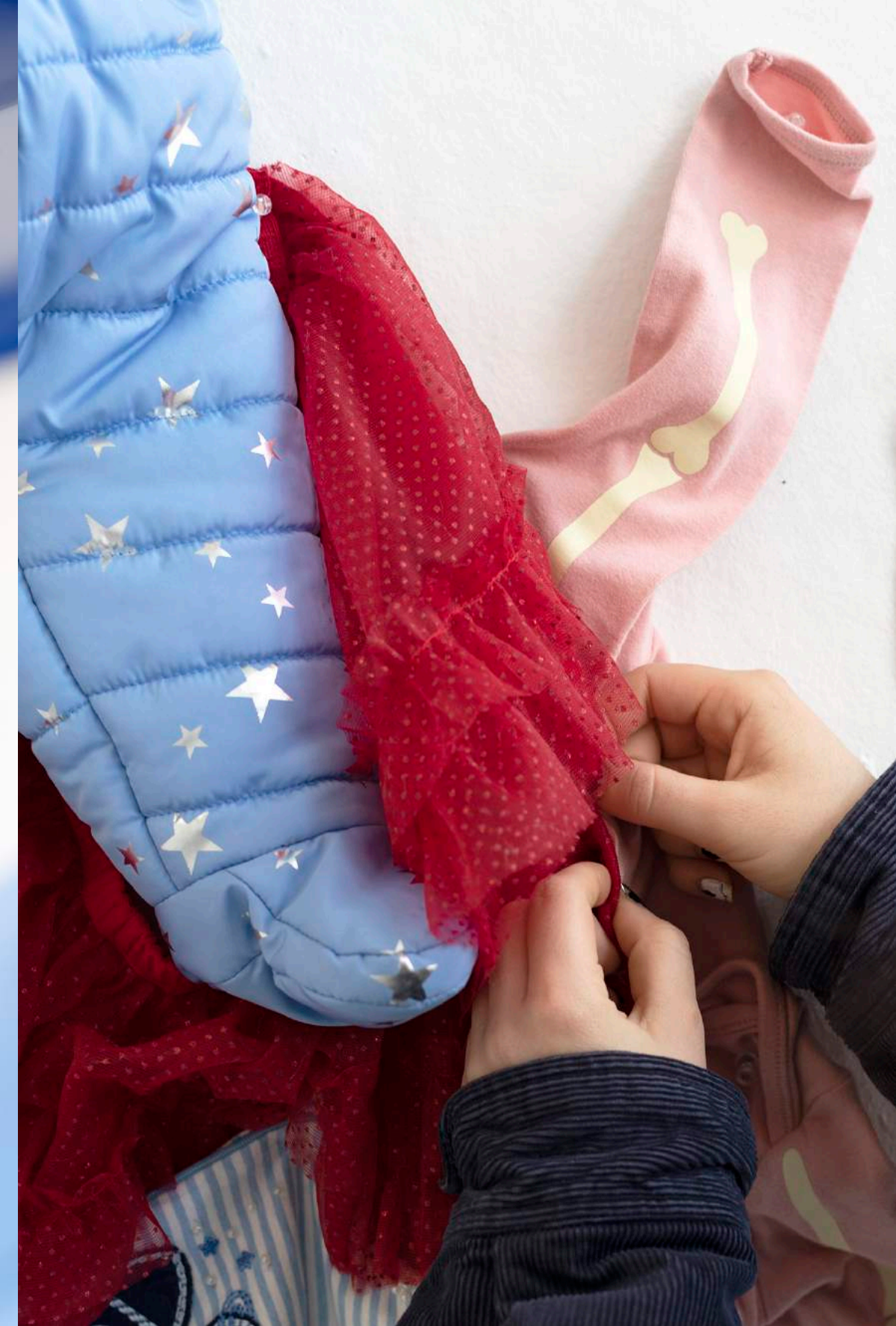
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 +









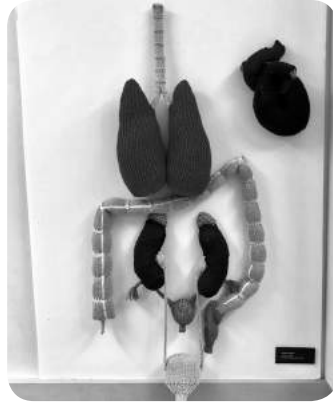




1



2



3



4



5



1 Street drawing by a stranger in New  
York City, 1999. Depiction of how I innately  
and unabashedly gravitated towards many  
different passions.

2 Katherine Epstein at the Yale  
University Morgue, 2018. Bodily structures  
knitted together.

3 Mike Kelley, *Deodorized Central Mass  
with Satellites*, 1991/1999. Reflection on  
American culture. Thrifted materials.  
Childhood.

4 Photographs of my mother's toy store,  
2019. Growing up, the toys I was given  
allowed me to run around the house in  
a tutu holding spy gear and a Hello Kitty  
purse and coming inside to build Legos  
and science kits.

5 Sheila Hicks, *Wow Bush/ Turmoil in Full  
Bloom*, 1977. "Textile had been relegated to  
a secondary role in our society, to a mate-  
rial that was considered either functional  
or decorative. I wanted to give it another  
status and show what an artist can do with  
these incredible materials."





Notes<sup>0</sup>

Students<sup>1</sup>

Advisors<sup>2</sup>

Dean<sup>3</sup>

Director<sup>4</sup>

Photography<sup>5</sup>

Design<sup>6</sup>

Printing<sup>7</sup>

Colophon 200

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Pages 102–03  
Window display for *Halves: Senior Thesis  
Works in Progress*, December 7, 2018 – January  
11, 2019. Exhibition identity by Cindy Hwang  
and Severin Bunse.

Notes

Pages 104–05  
Not pictured: Taylor Jackson



0	Senior Thesis Yale School of Art Class of 2019	Madeleine Lee Julia Ma Devon Merlette Adam Moftah Lamia Priestley Jose Rodriguez Natalie Schultz- Henry Daniel Stein Joshua Tarplin Nikoletta Toffoloni Jack Wesson	Alice Chung John Edmonds Anoka Faruqee Matt Keegan Pamela Hovland Sam Messer Troy Michie Sophy Naess Ted Partin John Pilson Halsey Rodman Federico Solmi Robert Storr Elizabeth Tubergen	3	Marta Kuzma
1	Bix Archer Vicky Blume Isis Davis-Marks Vikram Dhawan Leonard Galmon Dan Gorodezky Emma Green Tommy Lee Huang Taylor Jackson Michelle Kemei Will Kortum Alexandros Koutsogeorgas	Jonathan Andrews Justin Berry Julian Bittiner Sandra Burns Yeju Choi	Robert Storr Alexander Valentine Henk van Assen Anahita Vossoughi Molly Zuckerman- Hartung	4	Lisa Kereszi
2			Rory Hamovit	5	Hyung Cho Cindy Hwang Zhongkai Li
3				6	
4				7	Yale Printing & Publishing
5				8	
6				9	
7				10	
8				11	
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11				14	
12				15	
13				16	
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15				18	
16				19	
17				20	
18				21	
19				22	+

David Hammons, *Untitled (Night Train)*,  
1989. Glass bottles, caps, silicone glue,  
and coal.

