

# Practice:

## Yale

### Under graduate

Hannah Shimabukuro  
Ilana Harris-Babou  
Jean Zhuang  
Autumn Von Plinsky  
Susanna Koetter  
Glorilí Alejandro  
Jane Long  
Leeron Tur-Kaspa

Rachel Needle  
Andrew Nelson  
Hana Omiya  
Aaron Seriff-Cullick  
Isabel Bird  
Katherine Oshman  
Austin Lan

### Senior Projects in Art

Max Saltarelli  
Paul Doyle  
Amelia Sargent  
Ellen Su  
Ngozi Ukazu

# 2013

Meghan Uno  
Sebastian Prokuski  
Catherine White

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The 23 art majors of 2013 are a diverse and hard-to-pin-down group. It includes painters who make animations, a sculptor who makes robots, a data-guerilla, a hoarder-cum-sculptor, photographers who make videos, and an inordinate amount of “twerking” represented here. Their practices are broad and mutable. These Yalies are Texans, Georgians, New Yorkers, Californians, Chicagoans, among others, and a connect-the-dots of their hometowns would zig-zag briskly from east to west and back again and again, dipping down into the Lone Star State on each trip back and forth, over and over, with detours and pit stops made in Colorado, in Baltimore, in Jersey, down to Boca. A sunny side trip would have to be made way out to Hawaii, before the zip line pulls us way back to Connecticut, to New Haven, to Chapel Street, to the studio.

In this booklet the reader will find our young, bold travelers at work in these studios and in the labs of Green Hall and the Edgewood building. Their work is frozen in some Spring-time moment between its inception and completion on these pages, and what you, our audience (along for the ride) see on the adjacent walls of the Green Hall Gallery is the culmination of four years of intense study, training, discovery, experimentation, of failure and success, self-reflection and, ultimately, self-direction. Our journeymen and women are now here at another junction, as they pause to reflect on the psychological and conceptual distances that they have travelled during their time at Yale. Trips across campus, from Beinecke to Howe, or from Norfolk, CT to Auvillar, France, and from 217 Green to 217 Edgewood could maybe be marked not in steps and feet or meters and miles, but in some innumerable, some unknowable unit of measure in which a foot in the door of a guest lecture or a studio visit at just the right time equals a million light years in one’s mind.

The journey these students of art have made has snuck up on them, yes, as the destination. But for now, that end point is hung on these walls, and arranged on these floors, and stowed in these nooks and crannies, assembled here on a brief stopping point on the way to the next beginning. These 23 at work in their studios and out in the world - here they are with their results, their edits, their what-have-yous. Their artmaking practice at Yale might have been just that – *practice*. But practice makes perfect, doesn’t it? Being here now, ready and poised to go out and make a life of some sort in the arts, on one’s own for the first time, is exactly the perfect place to be.

Lisa Kereszi, Critic  
Acting Director of  
Undergraduate Studies  
2013





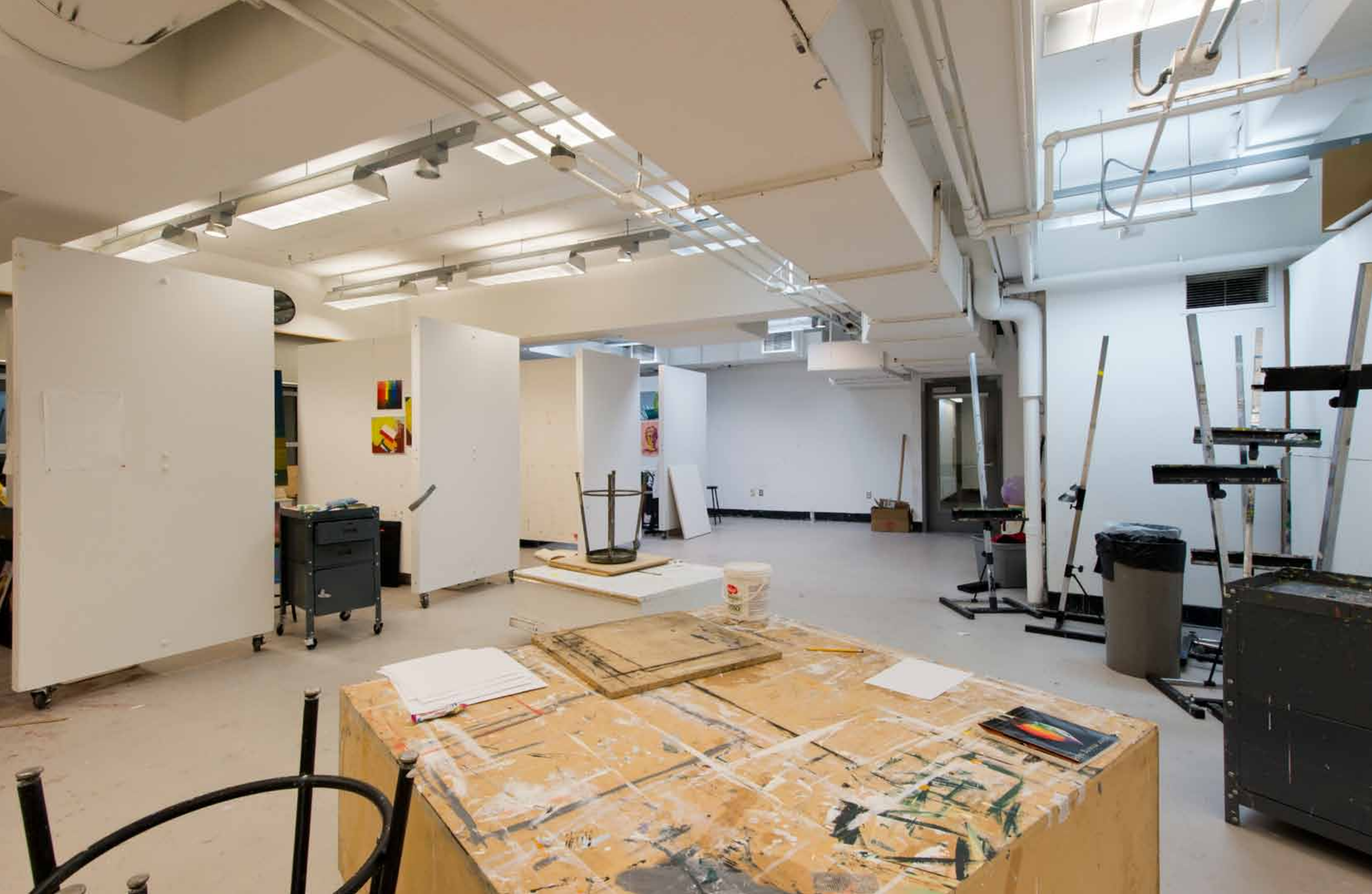




**GAMBLIN**  
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*Robert Gamblin*

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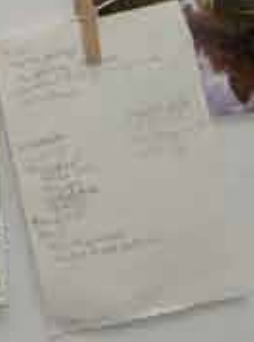






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...to make an enamel  
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... do not reduce  
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... for 45 minutes  
... Avoid  
... and breaking vapor  
... KEPT OUT OF THE  
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# Glorilí Alejandro

This animated video integrates parts of my studio painting practice with the flexibility and dynamics of animation. The versatility and materiality of physical paint combine with the physics bending options available using modern animation

tools to give the final result a human touch while still showing impossible scenes. After working on paintings depicting the experience of being deep underwater and the play of light in depths and chasms, my imagination was captured with the idea of bringing them to life, and bringing the experience of submersion to life.

All the elements were generated using paint so that the work's roots in the real world could be appreciated and then manipulated. The moving paintings take on a new dimension of relatability with us as kinetic beings. A bridge is created between the real world that we experience with all our senses and a different world only accessible when we leave the rules of this one behind. The animation itself deals with the subjects

of fear, wanting, and the power of the imagination. It is atmospheric, surrounding the viewer in its world of sight and sound, until the final cut.

Richmond Hill, GA  
Saybrook College  
Painting concentration  
Medium: animation





# Isabel Bird

I am embracing my imagination. I am recognizing my struggles within the studio and learning to face them. I am accepting my consternation with material constraints and realizing that the stretcher bars of a canvas are not solid boundaries. I am turning my doodles into paintings and my paintings into collages. I am forgetting my fears.



Bedford, NY  
Calhoun College  
Painting concentration  
Medium: paint

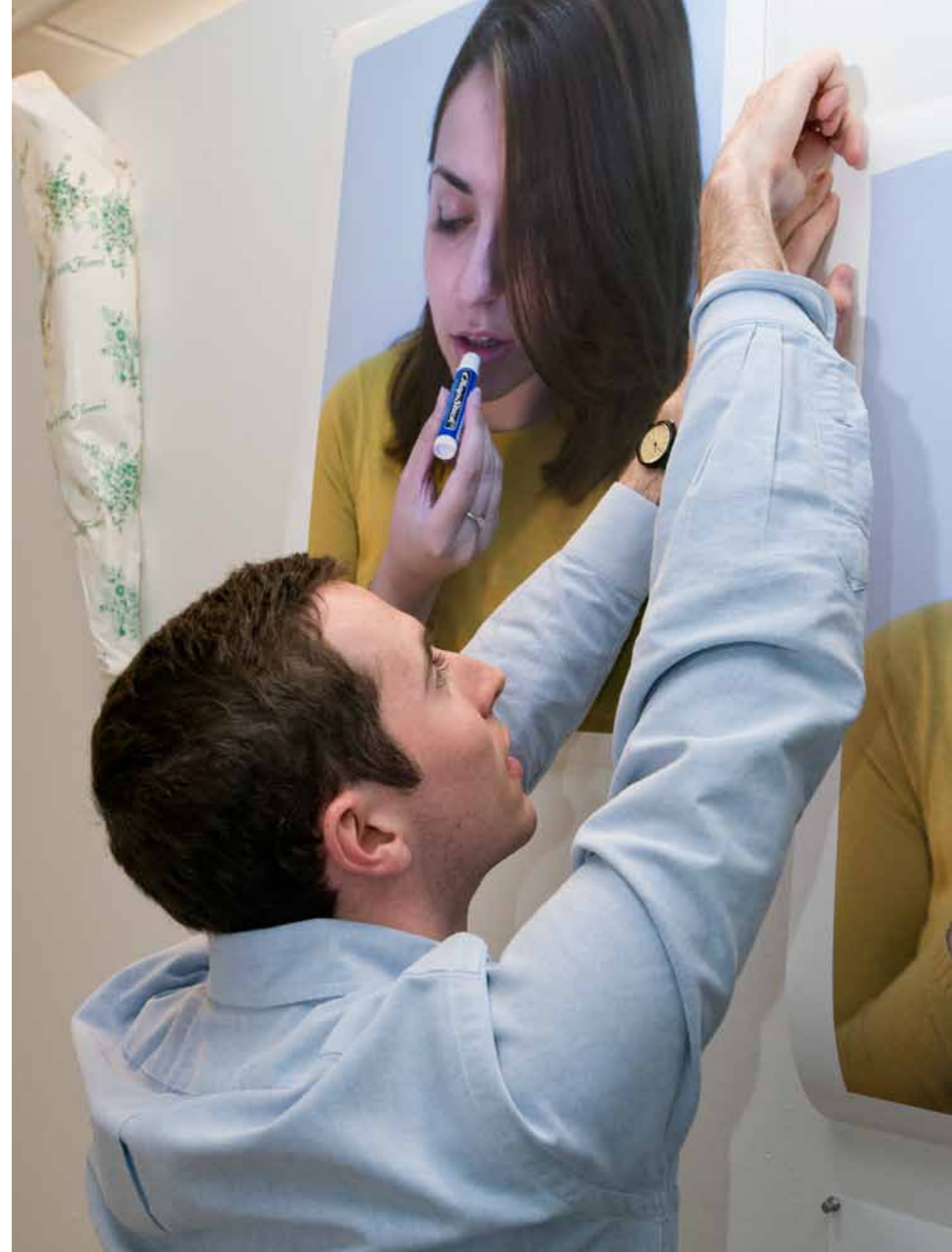


# Paul Doyle

Recently I have been thinking about how we read time into objects and images based on their material and visual qualities. I'm interested in how art exists in time-- how we relate certain styles with particular periods of time, how we approach contemporary works differently than we do older works, and how artists can manipulate viewers' sense of time through their works' form, for example. I am not sure how pertinent any of these musings are to a viewer's experience of my work, or how connected they were to the decisions that went into creating it, but perhaps they provide some food for thought.



Houston TX  
Berkeley College  
Graphic Design concentration  
Medium: mixed





# Ilana Harris-Babou

I am interested in haptic vision and hyper-tactile surfaces. This semester I have been working primarily with paint and the moving image. I create ephemeral paintings. These paintings are documented in video and sometimes persist in the form of still artifacts. In these videos, I relish in the opportunity to manipulate mundane

surfaces just enough for them to be momentarily entertaining. I want to leave the documentation of my painterly gestures ragged around the edges so that they might betray the particular or the personal. I want each brief cut of video to be a moment of revelation that is swift enough to let art supplies seem tangible and yet mysterious.

I have formed a new character for myself out of the materials in my studio, the lens of the camera, and ambitious rhythms of a rap beats. She is an obscured video vixen, caught in the act of making the world around herself. She comes

up to the surface of the screen and pushes up against it. Is she confronting a fourth wall, or an amorphous membrane? At times she seems as if she is pressed under glass. Her gestures are simultaneously aggressive and playful. Her studio is a stage on which she can melt her own violent or visceral experience of hip-hop music.

She wants to know what is underneath the surfaces around her. She scratches this itch so hard that she peels back the synthetic skin of the image— only to find another layer of vinyl or formica beneath it. In a moment of weakness she eats the ice-cream she intended to paint with. In a moment of frailty the jug of acrylic paint slips from her hands and falls onto the table in front of her. What she makes is purposeless but perhaps exquisite. Sometimes the material interactions in the videos are alchemical. Clay from the 99 cent store can be transformed into gold in the right lighting.



Brooklyn, NY  
 Branford College  
 Painting concentration  
 Medium: video, paint

# Susanna Koetter

In my long-standing attempt to create an autonomous work(-of-art), I've found myself with a reservoir of partial paintings which are dependent upon one another in order to feel complete. Altogether they bespeak an inclination to claim images as my own. In the studio, they function as indices of

fleeting, amorphous memories.

I like to think of the studio as a lab for generating self-reflexive data wherein each piece is meaningless isolated from its time of creation. By its "time," I mean not just the time of clocks, but also of history, of internal sentiments and shared attitudes, of what came before and after. I see these constituents as synonyms or declarations of affinity for their respective analogues found outside. Collectively they seem to

render a voice residing in the interstitial space between an apparent self and other, one which is fictional, maybe, or hypothetical. At this juncture, my work is united through the affect of what I can best describe as a teen gurl, and what I present is her wall.



Brookline, MA  
Jonathan Edwards College  
Painting concentration  
Medium: paint, ink, pastel  
and paper





# Austin Lan

I choose to make work about anxiety, because of its ubiquity. Most, if not all, people have had experience with anxiety, and its power to suffocate. My work serves as a meditation on this helplessness of anxiety, as a window into understanding chronic anxiety and mental disorders more generally.



Sunnyvale, CA  
Trumbull College  
Graphic Design concentration  
Medium: video

# Jane Long

units = ideas. data. information. facts.  
truth. perception  
+= systems, processes, repetition,  
growth, expansion, feedback

loops, interaction, analyses

&& visualizing things we can't directly perceive, data  
v. information, data manipulation, objectivity, ownership, subjectivity,  
identity behind the objective, scientific information  
as fact + basis of understanding of the world.



Syosset, NY  
Silliman College  
Medium: computers  
+ tangible life stuff





# Rachel Needle

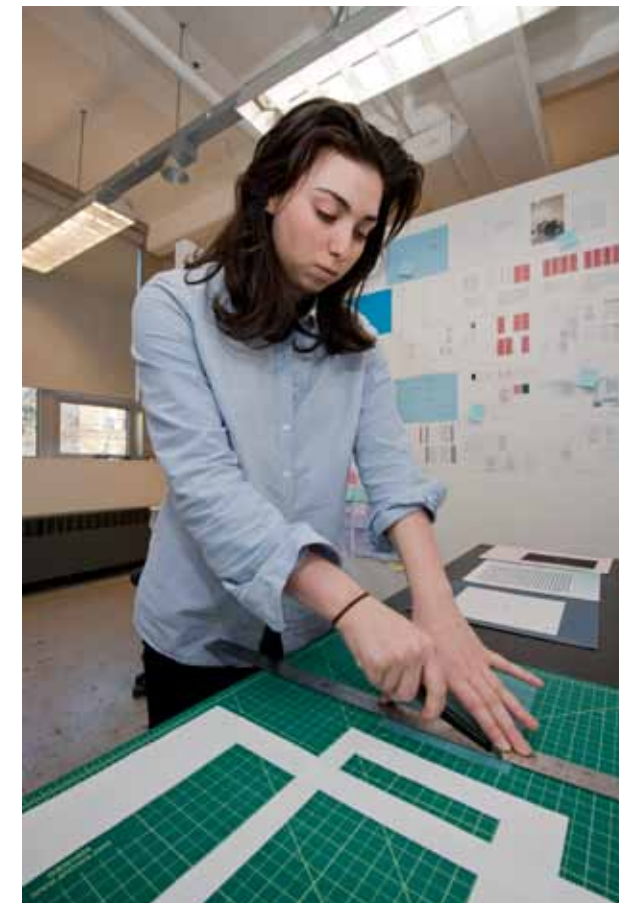
In Douglas Hofstadter 2007 book, *I am a Strange Loop*, Hofstadter tries to describe how individual brain processes, though meaningless when isolated, work together to form living, breathing, human identities. He writes: “Those little sensual experiences are to the grand pattern of your mental life as the letters in a novel are to the novel’s plot

and characters—irrelevant, arbitrary tokens, rather than carriers of meaning. There is no meaning to the letter ‘b,’ and yet out of it and the other letters of the alphabet, put together in complex sequences, comes all the richness an humanity in a novel or a story.” Reading this reminded me of the ways that I use graphic design—especially, when I am developing design in which the form of design embodies its content or significance. Within a project, a single design decision lacks meaning on its own; but ideally, the accumulation of all the decisions about typeface, page shape, color, etc., coalesce to form an aesthetic identity and meaning for the project as a whole.

To better understand my relationship to my work, I wanted to create a thesis project that redefined my role as designer. To do so, I separated myself from individual design decisions and replaced myself with a data based system for

book design. This system, which I call “Biblio-matic,” is a set of rules that govern the layout and design of any text. Using factors such as complexity, syntax and readability, Biblio-matic looks at characteristic from the text to determine the following design elements: paper size and proportion, typeface, font size, leading, margin size and grid, and color palate. Once I created a functional system, I experimented with using the rules, both as a sketching tool and as final design itself. I found the results unusual, often times ugly, but always surprising. Ultimately, Biblio-matic provides me with insights and entrances into the text which I would be unable to identify any other way.

Morristown, NJ  
Branford College  
Graphic Design concentration  
Medium: print



# Andrew Nelson

When the words from shipping boxes are brought into the

light, they bring with them the complex undercurrent of the human metropolis- a cardiovascular network of comings and goings. The boxes move nearly undetected from place to place, yet they give the buildings a name and the concrete a smell.

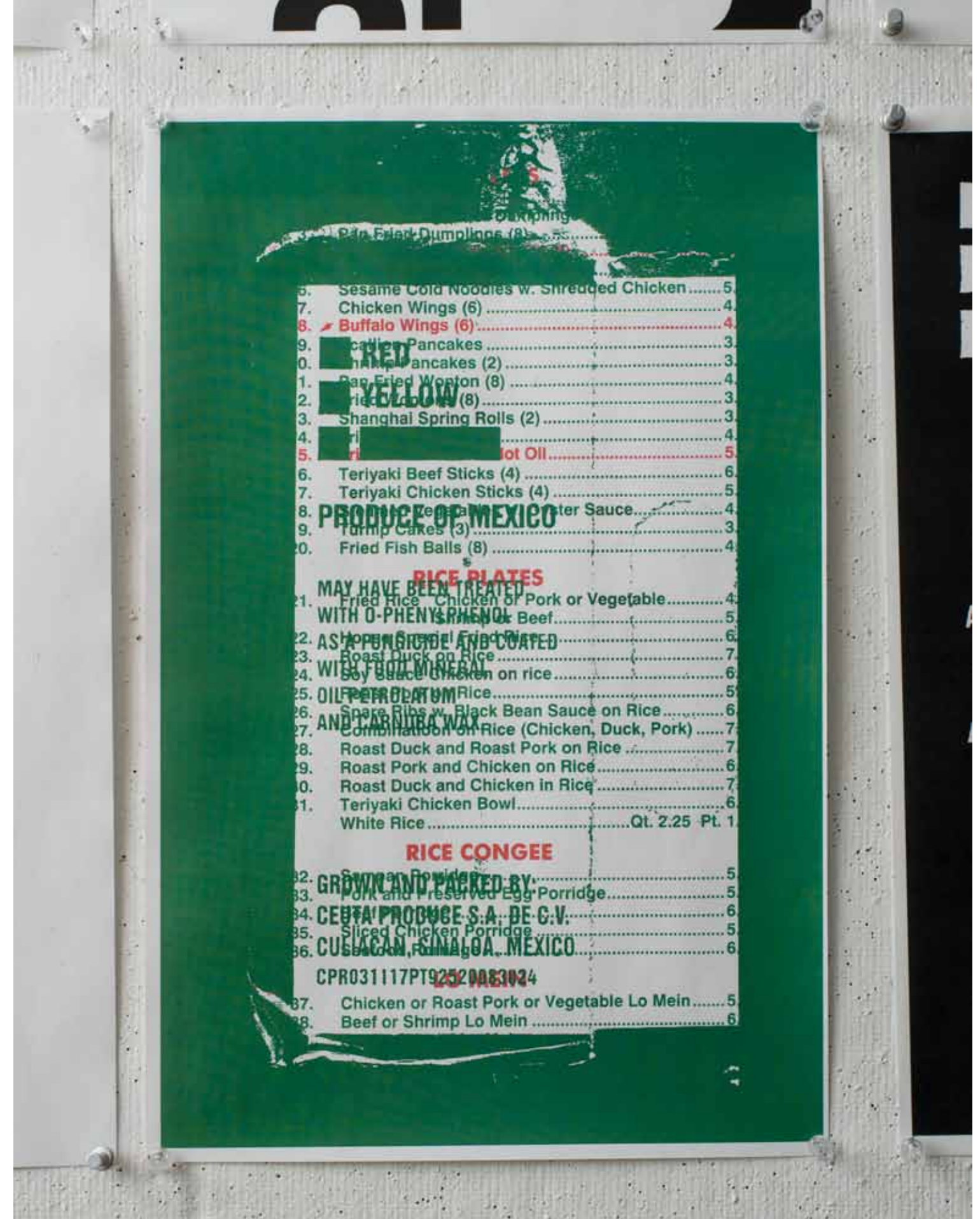
No one knows where they come from, really. The far-away factories, farms, and plants they represent only need to exist in the names and addresses printed on their sides. They could signify anything from a utopian barnyard to an assembly line operation. Their reality is therefore entirely dependent on the viewer's will.

The cardboard box is printed in black ink, featuring essential information such as company address and logo, certification labels, barcodes, and shipping numbers. As a diluted form of in-store packaging, cardboard boxes plainly provide the most pure presentation of this just how little we actually

know about our foods. With the hierarchy of information flattened, we are asked to see the corporation for what it is. That is, a total mystery. My goal is to make clear this constant mystery, otherwise obscured by the noise of our man-made environment.



Baltimore, MD  
Davenport College  
Graphic Design concentration  
Medium: corrugated cardboard





# Hana Omiya

*Sushi Story* – Long ago, there was only water on Earth and the world belonged to all the fish and the creatures

of the sea. Today, I eat these beasts in one-ounce slivers, raw and ravished with a dash of soy sauce. So indulgent yet fundamental are they to my diet, that sushi had to be given an alternative fate that was more than just a dish.

Using acrylic, oil, ink, and graphite, this story re-imagines a restaurant where the food we eat comes alive and tries to eat the diners instead. Scenes and dishes are inspired by real experiences at Mari's Japanese Cuisine. Characteristics of the sushi the artist ate as a child determine the major concepts of the piece. Shape and textures mimic sharp bones and slippery skin of fish; warm colors signify flavor and the freshness of the meat. The book and the painting attempt to reconsider food as spirits of enchantment and danger, and humans as one vulnerable member of the food chain.



Niskayuna, NY  
Jonathan Edwards College  
Painting Concentration  
Media: paper, plastic,  
bookboard, book thread,  
acrylic, oil, ink, and graphite



Houston, TX  
Pierson College  
Painting concentration  
Medium: animation (with  
watercolors & Adobe After  
Effects)

# Katherine Oshman

For my senior project, I wanted to blend my passion for animation with my concentration of Painting. I have spent a lot of time in zoos drawing animals since an early age. When I'm sitting and drawing, people always whisper and point at me, saying, "Look

its an artist!" and comment on my work without acknowledging my ability to hear them, as if I'm part of the exhibit, an animal attraction as well. But this is a two-way channel: I often then eavesdrop on the conversations people have as they look at me and the animals.

So at the zoo I'm often actually observing people and their interactions with the animals, rather than just the animals. In my project, "Zoo," I search YouTube for low-quality videos of people at the zoo, using their speech and narration as the source material for the audio in my animations. Then I paint, animate, and project zoo animals large, themselves saying what the people have said. Through this reversal, "Zoo" confronts the voyeuristic elements of a zoo and points out the absurdity or hidden meaning behind the act of anthropomorphizing. We often project ourselves into the animal's actions and create a narrative of their thoughts and personalities, which instead ultimately reveals our own traits and desires.

Lastly, I wanted to create a connection between myself the "performing" artist and the captured animal. The gallery setting is comparable to the zoo setting, as both are forms of passive visual spectacles. Therefore I leave the works as both illustrations of animals and paintings--I want them to be obviously the animal, but also obviously a painting, living in both worlds at once.



# Sebastian Prokuski

As I maneuver and manipulate the ephemerality of my own adolescence I am both a player and an archivist. Through photographic descriptions of vestigial innocence and bruised surfaces I seek to unravel my sincere and uncritical participation.



Chicago, IL  
Trumbull College  
Photography concentration  
Medium: photographs



KIRKLAND  
Solid White  
**ALBACORE**  
Premium Quality Tuna Packed in Brine

OUR  
PURE  
HAVE  
YOU

Empty wooden picture frame with a pink grid-patterned insert.

Pink tray containing a pen and other small items.

Yellow and pink decorative items in a gold jewelry box.

Green picture frame in the foreground.











Paper Size

Reproducibility (sets)  
vs  
Costly (chromatic scale)  
best investment

Source length  
vs  
Chromatic scale

Alan Mur 25  
16/5

dragging Ludwig  
1897-1911  
major

1897-1911  
Ludwig  
1897-1911

Darren Brown  
video  
"The System"

**Design Element**  
1897-1911

**Design Element**  
1897-1911

**Design Element**  
1897-1911

**Design Element**  
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**Design Element**  
1897-1911

**Design Element**  
1897-1911

**Design Element**  
1897-1911

**A Will  
Ludwig  
1897-1911**

**THE  
SYSTEM  
1897-1911**

**The Fall of the  
House of Usher by  
Edgar Allan Poe**

**DURING the who  
sounded the who  
when the clouds  
of the heavens  
on horse backs  
dreadful tracks  
trailing myself  
ching away on  
way from my  
world, with the  
building a sense  
perverted my spi**





# Max Saltarelli

I believe in the humor of anticlimax, the profundity of the non-descript, and the poetry

of suburban Southern California's residential and plant life. My thesis video is at once an unsolicited massage, a critique of the institution, a step forward in storytelling, and a shockingly intimate self-portrait.

Orange County, CA  
Pierson College  
Photography concentration  
Medium: video



# Amelia Sargent

I paint people because I can't help but give in to our race's rigorous self-fascination. The petty dramas and posturing, our eagerness to adopt roles, affectations and other social shorthand to reach out to each other mask deeper insecurity, a pure and hesitantly hopeful desire to connect, to understand each other. Sometimes a flicker of the eyes, a turn of the head, a slight gesture will cause the mask to slip and a flash of naked vulnerability will be exposed.

Bright colors and gestural, painterly brushwork heighten the heat and energy of my images. The fantastical fluorescent airbrush and glitter contrast with the messy, earthy oil to confuse fantasy and reality, exterior events and interior psychology. I combine and layer individual images to create the frenzy of experience, highlighting the subtle moments that get lost in the crowd.



Amelia Sargent  
Dallas, TX  
Saybrook College  
Painting concentration  
Media: paint and photographs







# Aaron Seriff-Cullick

My senior project is about me, myself, and I.

It's about me, the Aaron Seriff-Cullick that the world sees. It's about myself, the Aaron Seriff-Cullick that I see. And it's

about I, the Aaron Seriff-Cullick that sees. Oh, and it's a movie.

My source material for this project is anything that exists in the world, with the sole qualification that one of the three of us (me, myself, and I, I mean) engages with it. Photographs I've taken, photographs I'm in, letters I've written, letters I've read, videos I've watched, and videos I've made—it's all fair game. From that great big pool of material, I fish for the bits and clips and pieces that strike a chord with me, or myself, or I. That process leaves me with a glimmering glaring gleaming pile of gemstone puzzle pieces, which I just have to sift through, sort out, and solve. If all goes well, that'll leave me with a pretty little puzzle - a twinkling mosaic of my experience which deflects, refracts, and absorbs inclement

light all at once - in just the same way that me, myself, and I do. Aaron Seriff-Cullick, made into a movie. Aaron Seriff-Cullick, made a movie. Aaron Seriff-Cullick made a movie.

Austin, TX  
Pierson College  
Photography concentration  
Medium: video



# Hannah Mitsu Shimabukuro

other interactions that fascinate me. My recent work deals with the idea of relationships that both constrain and support us. This ranges from looking at the individual within society, the constant appropriation of architecture to the present,

I like to think of materials as individuals, and I obsessively work with a material until I feel as if I know how it would want best to be used. It is through my relationship with materials that I try to make sense of the  
reimagining history to benefit us today, power dynamics between friends or families, and the tensions inherent in one single body.



Kula, Maui, HI  
Ezra Stiles College  
Sculpture concentration  
Media: printmaking and  
sculpture



Palo Alto, CA  
Timothy Dwight College  
Sculpture concentration  
Medium: robotics

# Ellen Su

Technology is increasingly becoming an essential part of our lives. From machinery to computers, we interact with technology every day, most of which is created in service of humans. I am deconstructing the relationship between humans and technology using simple robots. These robots are not created to complete a task or serve a specific purpose; essentially, they are useless from a technological and utility standpoint. That is not to say, however, that they are meaningless. The robots possess their own autonomy and exist within their own context. By virtue of the creation process, the robots become individuals. Though they may be built from similar materials and plans, they take on their own movement and characteristics as a direct result of their making.

The robots are equal parts humorous, empathetic, and absurd. Humor comes from the situations that the robots end up in and from the interactions between viewers and robots. Empathy comes from the natural human tendency

to anthropomorphise and ascribe human characteristics to non-human beings. Additionally, a live feed from the robot's point of view acts as a proxy for the robot's perspective and creates an empathetic response. Absurdity comes from the premise of a hand-made robot, as well as the concept of empathizing with a machine that clearly cannot think or feel.



# Leeron Tur-Kaspa

The group of sculptures I am showing for the senior thesis has evolved from a playful investigation of domestic, commercial, and found objects. My main interest of exploration is material culture, specifically how our bodies

are mediated through mass-produced objects and experiences. I am interested in the moments where the designed utility of an object misregisters with its actual use. If art is a process of creating non-utilitarian things, I want to make objects that suggest utility but resist contextualization. I hope to use the surreal and humorous in order to call into question relationships we take for granted. I am drawn to materials that are ubiquitous and overlooked; exposing dichotomies between what is considered real and what is considered synthetic is

also important. My work is not a negation of the material culture around us, but rather an exploration of the struggle for personhood within it.

Chicago, IL  
Silliman College  
Sculpture  
concentration  
Medium: installation



# Ngozi Ukazu

The Computing and the Arts major was officially approved by Yale College in 2008. It is designed

both to equip students of the arts with computational tools and to direct computer scientists into avenues of exploration in the visual arts, music, and theater. The major culminates with a yearlong senior project where students explore and develop a program in the Fall and use this program as a component of their art investigation in the Spring.

I present Morphelation, a simple tool that uses color-layers to facilitate interpolation in 2D animation. Image morphing is process where a source image transforms into a target image through a series of in-between images. In the source and target images provided for morphing, pixels migrate based on linear interpolation of a pixel's original position in the source image and the position of the closest pixel in the target image. To create localized and more controlled morphing, Morphelation uses color to specific pixel migration paths. The results depict uncannily organic growth and decay, and transformations that are both novel and tactile.



Houston, TX  
Jonathan Edwards College  
Computing and the Arts major  
Medium: digital



# Meghan Uno

I investigate how texture, pattern, and sculptural form give birth to conversations about childhood,

cultural identity, and fantasy. While absorbing visual cues from fashion, fairy tales, and dreams, I make tableaus that capture resonances among numerous disparate elements. My interest in severe aestheticization and graphic compositions determines how I construct photographs that communicate personal definitions of beauty and perfection. I seek to imbue conventionally appealing images with darker messages while earnestly approaching themes of fascination and visual spectacle.

My experiences exploring the Japanese urban landscape has implanted impressions in my head of a wonderland ruled by whimsy and wackiness, overwhelmed with pattern, color, and texture. As I construct narratives revolving around childlike, female figures, I attempt to physically realize such a universe in the studio. By submerging my characters

in fantastical scenes and subtle nightmares, I hope to circumvent waking reality and create moments where one can enter dreams awake.



Walnut Creek, CA  
Calhoun College  
Photography concentration  
Medium: photographs





# Autumn Von Plinsky

My senior thesis revolves around my idea of home, more specifically, my upbringing in the South. While I can't say I spent the majority of my childhood in a strictly rural environment, the aesthetic and

mindset of the rural south has very much shaped my thoughts and my experiences. I wanted to explore this through a series of landscape paintings that focus on literal places I remember from home and the feelings I have about them.

Having gone far from Georgia for college, I find myself looking back on my life at home, my mental image of it, its color, the buildings, the people (or usual lack thereof). I chose to explore this topic I'm so familiar with with a medium tradi-

tional to the landscape, but not as familiar to me. I hope that viewers looking at my pieces can start to connect with my sense of their past and pleasant solitude, and possibly begin to reminisce and wonder about these places that they may have never been to.



Augusta, GA  
Timothy Dwight College  
Painting concentration  
Medium: oil on Canvas

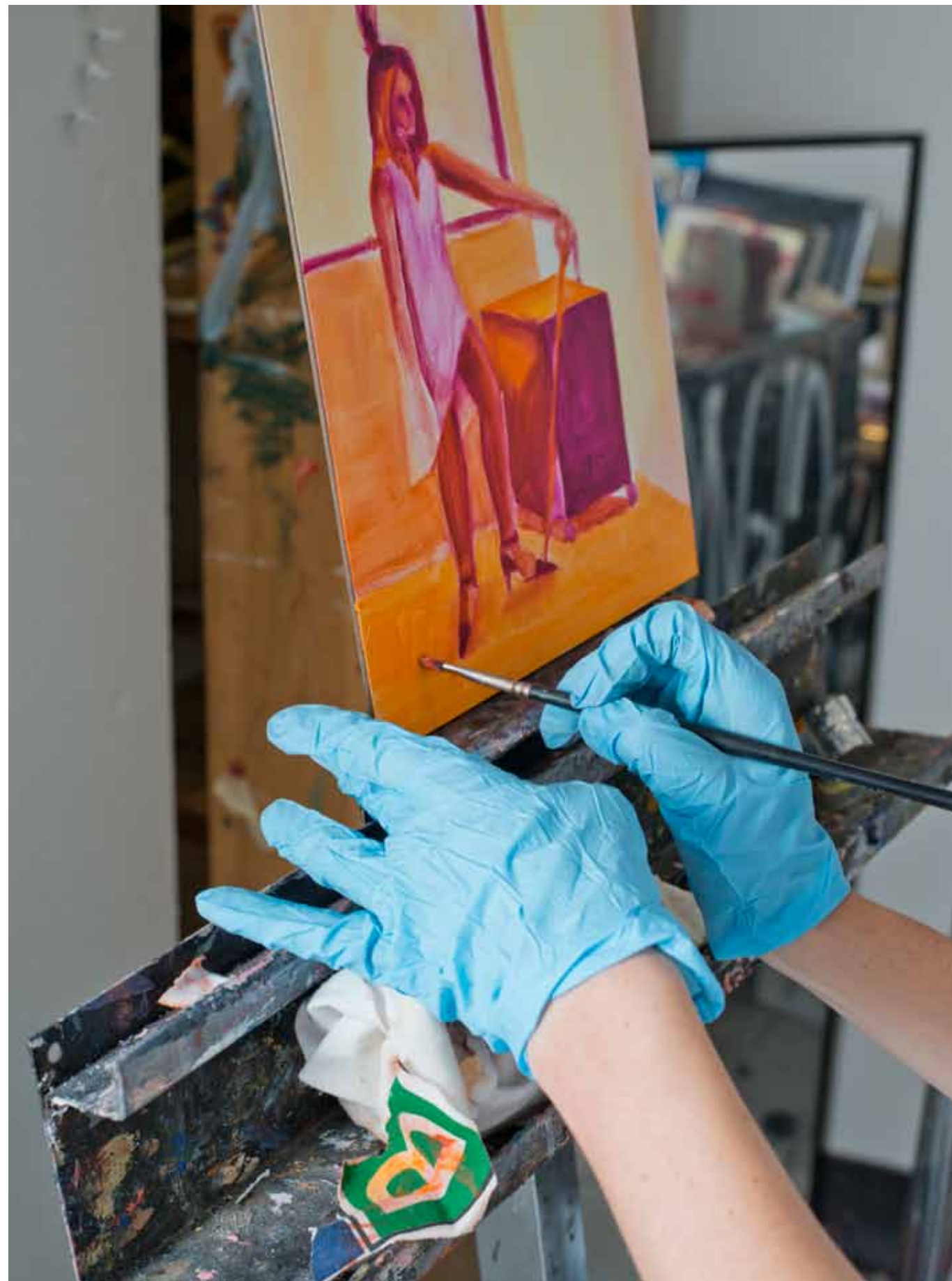
# Catherine White

My work focuses on the overlap between fashion, art, and popular culture. I make paintings that are direct responses to paintings, photographs, and advertisements that deal with female beauty as an ideal or as an aspiration for women. I am particularly interested in the way in which the portrayal of the female body in fashion, art, and popular culture has converged so that to talk about one is to naturally reference the other. All three are consumed with capturing a particular ideal, a fantasy that is within reach, but is fleeting or not attainable. In my work, I reference well-known painters, designers, and fashion icons that deal with this pursuit and fantasy, while simultaneously pursuing my own particular aesthetic.

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Denver, CO  
Saybrook College  
Painting concentration  
Medium: paint





# Jean Zhuang

Boca Raton, FL  
Morse College  
Painting concentration  
Media: oil paint/mixed media



you possibly hold me stop wanting good foods and good sex stay in this place with me we have everything we need we have a pool and a couch and a rug stay in this place with me and we will always be safe and we will never be lonely.

He is shirtless, standing at the top of a dirt hill. He is cradling a rack of fresh ribs, with skin still hanging off of it and a patch of fur sliding around on top. He walks over, grinning from cheek to cheek and reaches his hand forward in greeting and, as he leans forward, the skin and hair slides off of the ribs to land on the dusty ground. SPLAT! The dust disperses into the air and the skin glistens in the sun. Still grinning widely, still holding this enormous rack of ribs, the man bends down to pick up the hair with all the dirt stuck on it and plops it back on the ribs. Still grinning more than ever, he proceeds to bow his head to us and continue walking down the hill.

Cradling is so tender a gesture. I long to hold onto the sense of security that it might give, but everything is too wobbly for this to be possible. The room is suddenly unfamiliar, suddenly too large. The body can't even hold itself together but it is still insatiable in its want for the touch of other bodies, and for food. To me, the human weakness for indulging in these needs is honest and gross and poignant, and occasionally dangerous. It is something that seeks to, but can never succeed in, dispelling our universal loneliness.





There's a special place

There's a special place









**CORTUNE  
FOOKIES**



CETHISUPARRIBA  
HAUTVERS  
SIDELADOLE  
ESTEPARACÔTÉ

P  
P R  
V RR B  
TH S  
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C T  
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IMPRESSIONS  
H.S.



44°/30°  
Celsius 7° — -1°

VARIABLE CLOUDS

**RCHSTR**  
BREEZY-COOLER™









## Advisors

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Meghan Uno

**William Villalongo**  
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## Colophon

Practice:  
Yale Undergraduate  
Senior Projects in Art

On view April 14–23, 2013

Green Hall Gallery  
Yale School of Art  
1156 Chapel Street  
New Haven, CT  
<http://art.yale.edu>

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Artwork Credits  
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Autumn Von Plinsky: 18  
Leeron Tur-Kaspa: 46  
Ellen Su: 54  
Rachel Needle: 56  
Meghan Uno: 58  
Amelia Sargent: 88  
Andrew Nelson: 92

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