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Here is the work of the senior class of Art majors **✦The five concentrations in the undergraduate Art major follow closely, but divert from, the four graduate programs in the larger umbrella that houses our department: the School of Art. These are Painting/Printmaking, Sculpture, Photography, Graphic Design, and in the College, Filmmaking.** graduating from Yale College **✦Abeyaz Amir, Chiara Amisola, Brice Bai, Merritt Barnwell, Onora Best, Maya Boateng, Ekow Buadu, Anne Chen, Mila Colizza, Alara Degirmenci, Ivory Fu, Pilar Galvan, Matt Herriot, Sidney Hirschman, Neo Mahdeen Khan, Daniel Lee, Sunnie Liu, Laura Padilla Castellanos, Anya Pertel, Sarah Saltzman, Sol Thompson, Juliet Tran, Aliaksandra Tucha, Xavier, and Jieun Yu** in the Spring of 2022, **✦which includes 8 Computing and the Arts majors on the visual arts track.** Some of these young artists were originally slated to graduate last year, but stepped away for one or more terms during the pandemic year of remote learning, thus creating a record high number of students in this cohort, 26, **✦Class of 2020:12 in number (from art.yale.edu)** a ceiling which will, in fact, be broken next year. **✦Class of 2023: Expected to be about 35 graduating next year.**

These capstone bodies of work exhibited at Green Hall Gallery in Spring of 2022 represent the culmination of at least four years of study at Yale through open eyes and hearts and minds, research, ups and downs, failures and successes, relationships, **✦Dean: Kymerly Pinder ✦Director of Undergraduate Studies, Computing and the Arts: Professor Julie Dorsey ✦Teaching Assistant: Brian Orozco, MFA 2022 ✦Designers: M.C.Madriral & Cat Wentworth, MFA 2023 ✦Faculty advisors/thesis critics: Justin Berry, Julian Bittiner, Dannielle Bowman, Sandra Burns, Yeju Choi, Alice Chung, Oscar Cornejo, Anoka Faruqee, Neil Goldberg, Dana Karwas, Matthew Keegan, Desmond Lewis, Corey McCorkle, Rosa McElheny, Meleko Mokgosi, Sophy Naess, Ted Partin, Halsey Rodman, Aki Sasamoto, Danna Singer, Federico Solmi, A.L Steiner, Sarah Stevens-Morling, Elizabeth Tuburgen, Alex Valentine, Henk Van Assen, Anahita Vossoughi ✦Photographers: Rosa Polin and Meghan Olson** deep conversations, listening and feeling and thought, and most importantly, their practice in the studio **✦Studio locations: 341 Crown, formerly Yale Art Gallery offices (destined to be Drama School space); Green Hall, 1156 Chapel St. Rooms G02, 211, 216, 217** and out in the field. Their work this year

was made against, and despite (and even sometimes in response to,) the backdrop of the tides of the Pandemic **✱Number of Covid cases at Yale from Aug 1, 2021 until March 27, 2022: 4784 ✱Covid Alert level as of March 27, 2022: Yellow (Low to Moderate Risk) ✱from <https://covid19.yale.edu/yale-data> as it drags out, ✱Students originally in class of 2020: 1 (Daniel Lee) ✱Students originally in class of 2021: about 10** of a post-Trump political landscape **✱Popular vote, 2016: Hillary Clinton 65,853,514; Donald Trump 62,984,828 (from <https://www.fec.gov/resources/cms-content/documents/federalelections2016.pdf> via wikipedia) ✱Popular Vote, 2020: Joseph Biden 81,268,924; Donald Trump 74,216,154 (from <https://www.fec.gov/resources/cms-content/documents/2020presgeresults.pdf> via wikipedia)** that often felt like it was not in the past very much at all, of the overdue Black Lives Matter and social justice movements, and finally, now, shockingly, but perhaps quite expectedly, War.

Speaking of notes, in the Fall semester, in our weekly Friday morning **✱timing much to their chagrin** Senior Seminar, each student was asked to prepare a 15-minute Powerpoint presentation about their work—their initial

thesis project ideas, research, influences, questions, and the artwork created in courses at Yale that led them to this point. Each presenter was then allotted a second 15 minutes of feedback **★thank you T.A. Brian and Apple iPhones!** in which the group would respond, giving their peer artists some constructive criticism and paths forward. During the entire 30 minutes, I would write 1-2 pages of handwritten notes of my own thoughts and advice and research ideas for each one of them. Air cleaner whirring nearby in cavernous Edgewood room 204, at the outset of class, I would lean over to Brian and ask him sheepishly for 3 sheets of paper and his pen. After a few weeks of this, I bought him a new notebook **★Thank you, Brian, Bic and Moleskine!** and made a concerted effort to remember my own supplies.

After the conclusion of their time, **★Graduation plans include: Grad school, start-up, live on an island, be an artist, create an artist residency, curate shows, do fun stuff on the web, become a surgeon, become a tattoo artist/med school (same person), unsure hahaha** I handed each one of them the sheet of notes I had written for them, which I deigned to call my "Prescription." It has a lot more written in my sort of sloppy, part cursive/part printed handwriting than what would say in class ver-

bally, because of time constraints, and the fact that no one wants to listen to just me drone on for 15 minutes. **✱By the way, according to experts, my handwriting does not signify that I am a potential serial killer, but: “A: People that mix and match both cursive and print are quite normal. It indicates a tendency to be in a hurry and be flexible given unusual circumstances.”, from <https://colors-newyork.com/what-does-it-mean-if-you-mix-cursive-and-print/>).**

I don't “take notes” for them on what the class contributes—that is their individual jobs. **✱Note to people of the Art major: bring something to write with/on, and take down all the names thrown at you. And look them up.** I just listed my thoughts about what I thought worked, people/things/work to look at, to read, etc. It's a lined page, usually both sides, handwritten. These note pages are lists, but items with connective tissue, and a bit stream-of-consciousness, a lot like this.

—Lisa Kereszi **✱Director of Undergraduate Studies in Art, Senior Critic**

Abeyaz Amir ★thinking, mirrors, pieces,
space, homage, compositions, queerness,
ceiling, create, people, big, curtain, artists,
point, wall, music, desire, plexi, wondering



For my **✳Painting ✳I got nosebleeds from oil painting in my bedroom too much.** thesis, I am trying to comprehend how the legacy of colonialism has shaped our desires, for flesh, greed and war. I am creating an enclosed club space **✳To Discuss History / Current Events** as a means of placing colonial history in the context of freedom: who is allowed to dance, party, and be free? **✳Gonna Be Kideko** What are the spiritual and material motivations/conflicts that influence our desires for sex, libations and money? How has the course of history shaped our material and bodily needs? **✳Kent Monkman, Kara Walker, Shazia Sikander** The enclosed space houses a mural with three figures whose composition is split with fluorescent color **✳I was really inspired by Bruce Nauman's neon signs, I'd see them in person a few times. And he was thinking about queerness and nightlife in the**

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80s and 90s. And thinking about what that meant. And my project is considering what this means now in a decolonial context, like as we're moving away from gender binaries, sexual binaries. What does that mean, for our sexualities, for our relationships with others? Like, it's changing the way that we define those things as well. highlighting a duality of intention/emotion as they create the club scene. UV and RGB lights flash to a mix

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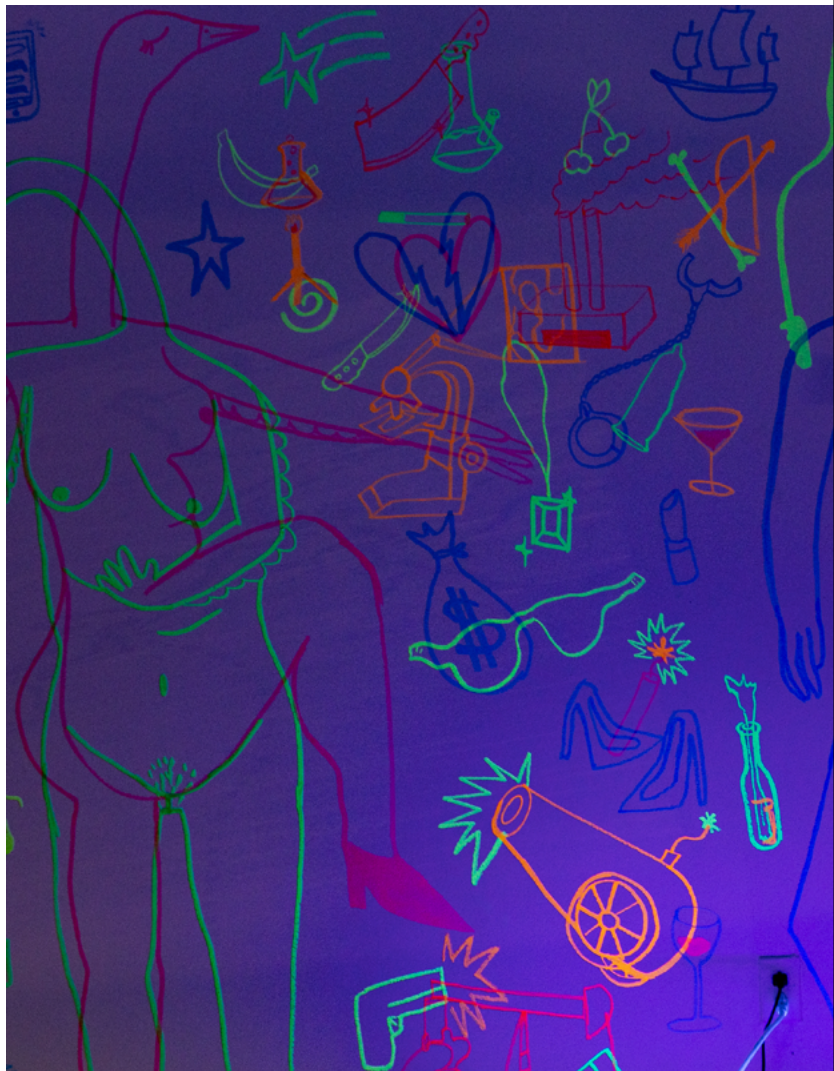
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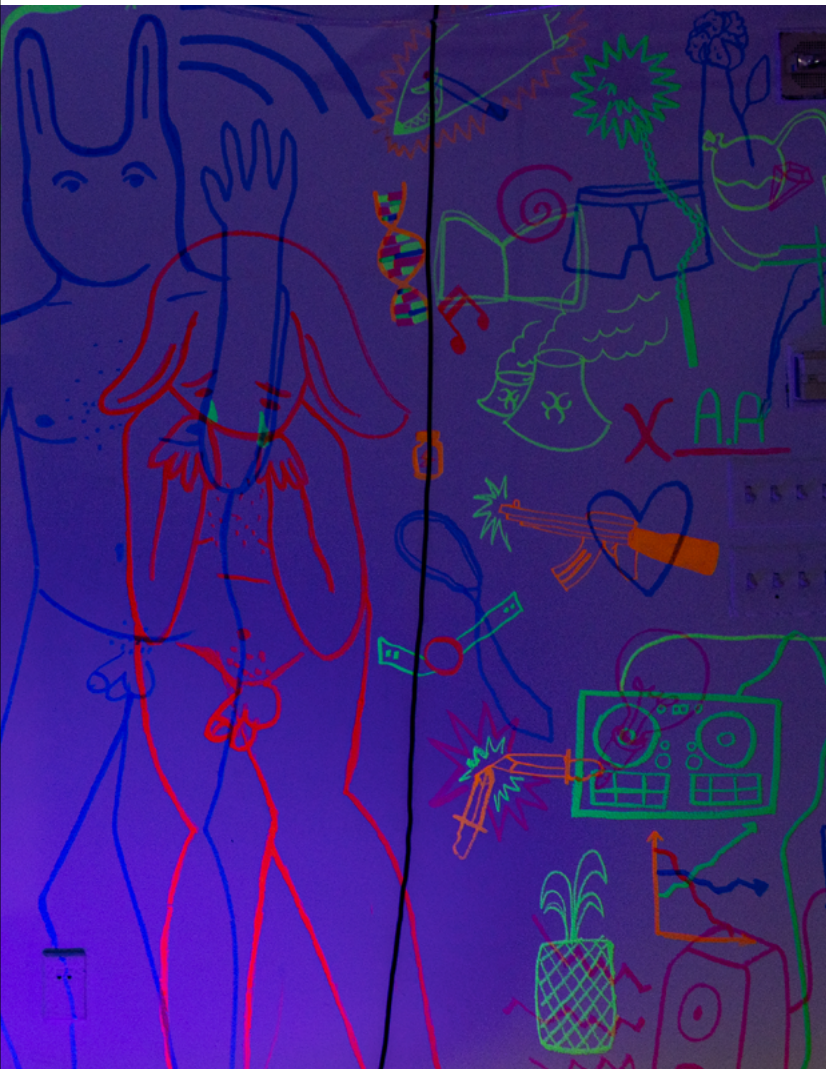






of house music centered around the theme of political empowerment and sexual liberation. House music has been used across the world **★Queens, New York ★1 sibling** in modern day protests against totalitarian and imperial powers in Colombia, Lebanon, and more. The mural will visually change as the lights change and paint interacts with the lights, highlighting different motifs and figures **★I think a lot of all of the icons that I'm trying to cultivate are items of desire.** depending on the beat. **★I got a great recommendation from Kati Gegenheimer, who was visiting artist. I talked to her about the project, and she said that every good gay club has a mirror. And that's true. So that's kind of what inspired me to do the mirrors as well. ★I DJ sometimes on campus. I used to do it more last semester, when things were available. And that was really useful for me to find community, you know. House was, like, one method for me to express myself but also for queerness... But also thinking of the Arab Spring riots and also like, uprisings across Lebanon. And in the Middle East, house music was used as the anthem of protest because a lot of it doesn't have lyrics. So like thinking of that, like, abstraction, musical and digital abstraction, that's like kind of homage to like my Islamic upbringing.**







Chia Amisola ✖**website, web, game, people, world, interactive fiction, teenage girls, engine, neopets, ode, internet, kinds, tool, feel, coding, thinking, club penguin, voice, potential**



Engine.lol is **✳Net Art** a gamemaker that is a game in itself. An ode to the early, handmade web and to toolmaking, it's creation that inspires creation—as only the human **✳Stephen Lavelle, Everest Pipkin, Porpentine, Olia Lialina** invents tools to make other tools and has always used its own artifacts to reinvent itself. 'Games' are spatial and non-linear, navigated using a grid system assembled out of images, text, and original tracks. Every story made with the tool can be remixed, played, and published. **✳Worldmaking, the poetic potential of the browser/web, effects of the digital era in the Philippines** The system itself is offline, built without reliance on depreciable



software and is reproduced on analog media: flash drives, CD, & floppy discs; its soundtrack on cassette. **✱Banshee Beat by Animal Collective** A 'tutorial' system guides the user, providing a controlling or comforting narrative voice depending on the user's actions. As the user tells its stories, the tool tells you some of its own, as well.

The internet is rife with contradictions: how do we have the most advanced technology we've ever had, yet struggle with authorship **✱Intro to Creative Writing :)** and distribution? We ignore the physicality of the internet and its reliance on massive networks of physical infrastructure, **✱Saybrook College** yet lean into how it renders spatial difference irrelevant whenever we type in a URL. **✱How do you treat the internet as a gathering space?** We digitize our memories and treat the inter-

net as a permanent archive, though the loss of massive tools and software like Myspace and Macromedia Flash have lost uncountable stories, audio, and games. **✱Run a studio + label + press in Manila to release games, books, and music for myself and for my friends**

In display with a replica of the artist's bedroom **✱Manila, Philippines ✱2 siblings** with paro-

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dies of retro tech ads, it's also an exercise in worldbuilding and the culture that surrounds craft. **✱When I was making websites it was like in these groups of like young teenage girls from all over the world, just like critiqu-**



ing each other's Naruto or Pokemon fan sites or something. Young women shape culture, essentially, like these kind of tech communities do. xI think a lot about how those kinds of websites in that age were

Engine

The Original Soundtrack, now on tape



featuring tracks such as...

ambient-1.mp4	aphx-1.mp3
ambient-2.m4a	environment-1.mp3
ambient-3.m4a	lovelolveolve.mp3
ambient-4.m4a	dgasgsdg.mp3
ambient-5.m4a	birdsong.mp3
ambient-6.mp3	cutcutcut.mp3
birdbird.m4a	ennichi.mp3

* Please feel free to take a copy, as supplies last.

shaped by teenage girls, essentially. Yeah. Similar to how like women were the forefront of computing. Early on when it was like still seen as menial work.

Engine

Create new game

Player

Remix a Game

Gallery

Or start with another game?



Mips's world



me @ engine



419K2622

Play Editor Preview



Player Recent Gallery About Examples Feedback

<https://engine.101/> play stop

Playing 1,2

mythological creatures used as an apt metaphor



AKEACSKEB
dead galaxy slayer
advertising flyer



ALBA
dominatrix of coffe
RECONSTRUCTOR OF
MEMORY

Recast

Get Code

play random game

game info

view the page

offensivepixels.com/randommemory

Play 0,2

eventually, the only worth of man will be to service the computer.



NO



YES

Recast

Get Code

play random game

game info

view the page

197ENCRIPT



Brice Bai ★wheelchair, vr, ramps, people,
world, wheelchair users, headset, thinking,
project, experience, disability studies,
guess, roll, interactions, space, question,
accessibility, environment

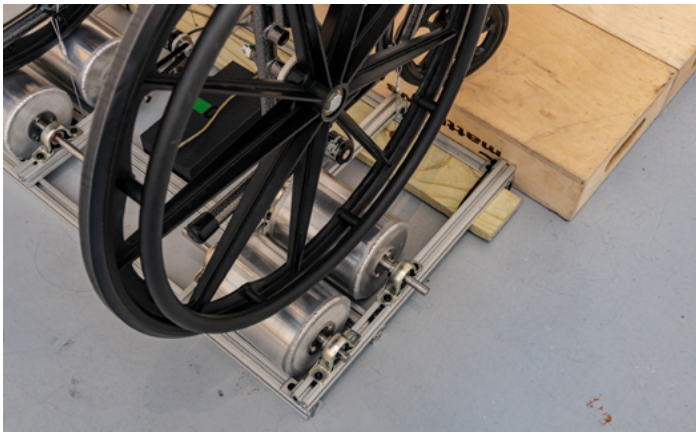


People's perceptions of and ability to interact with their environment, whether physical **✕Hudson, OH** or virtual, are not universally the same. My **✕graphic design / ux design** work explores finding connections amongst those differences and creating new experiences from them. It analyzes how people navigate the world according to its various interfaces, playing close attention to the ways that design impacts an individual's experience.



For the past year, **✖Saybrook** my thesis has been an exploration of navigating the built virtual environment. I examined **✖korean 110, beginner korean language class** accessibility in virtual reality (VR) by utilizing the wheelchair as its new concrete interface. Being part of the Center for Collaborative Arts and Media's (CCAM) Wheelchair Interface Project, my thesis contributes to their ongoing investigation **✖i've always worked on the computer and the subject matter of my work wasn't directly influenced by the pandemic** of how wheelchair-bound users explore virtual worlds and why their experience calls for a new interactive interface that will improve experiences not only for them, but for all VR users.

I created and 3D-modeled a design system **✖i don't follow many designers (i probably should) but i tend to be more influenced by authors who help fuel the ideas/intentions behind what i want to make, even in a visual medium like design. recently the author kazuo ishiguro has captured my attention.** that follows Americans with Disabilities Act regulations for a modular-unit-based playground. I took these units to develop the playscape in Unity with the rapid prototyping tool, the Verb Collective. The culmination of my designs is the experience one has navigating



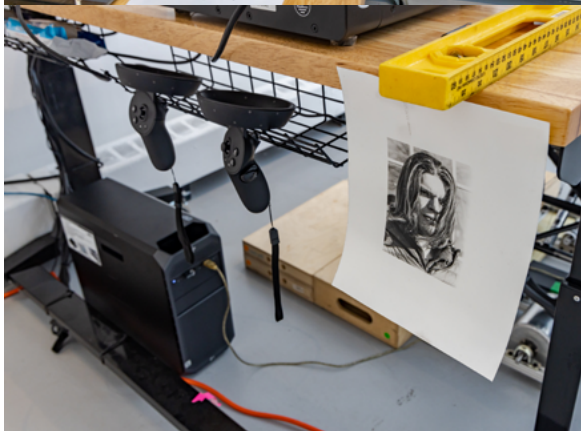
through this interactive VR playground in the wheelchair. **✖[In my thesis work] I have a wheelchair. There's this platform that allows you to roll the wheelchair, and then stay stationary, but then it detects the traction and force and everything of the wheels. So that when you roll in it, you have your headset on, you're basically just navigating through this world, as you're going through the actual world. It reimagines what mobility, accessibility, and delightful engagement** **✖Just Friends by Audrey Mika** in VR looks like for anyone. **✖1 sibling** **✖I wanted to design an environment that was, one, functional for a physical therapy sense...As well as create just a very fun and whimsical environment. So I first developed a design system to make this; I was inspired by playgrounds by Noguchi. And in designing the system, I was also as-**



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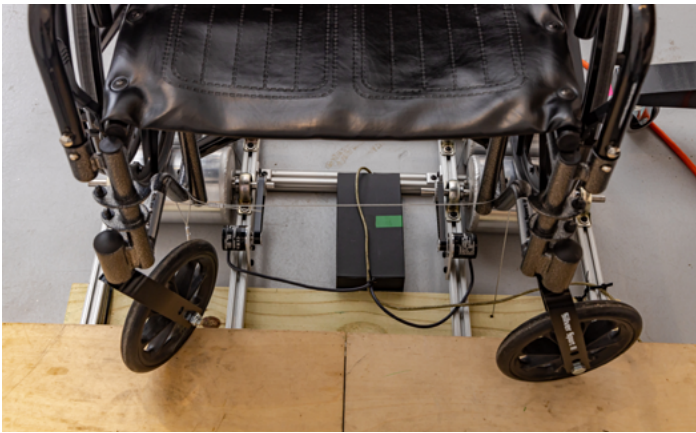
sisted by Alara, actually, who is also part of this project, who helped think of the guidelines for the different types of shapes and the color palette. ~~x~~I did not intend for this to be a game, in the traditional sense. Like, there's no point system, there's no, 'you live or die' – unless you just want to start over because you fell over and can't move. But the point of this experience is really to

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just interact with the different parts of this environment, and see what kind of reactions those interactions gain... I think just kind of promoting that feeling of whimsy around with what seem to be very simple interactions.



Merritt Barnwell ★thinking, body, surface,
table, piece, feel, wood, talking, carving,
material, crested, literally, remind, chairs,
wooden table, strange, building, tear, long,
photographs



I am primarily a figurative artist. **✳Multi-disciplinary with a preference for painting and sculpture** Either consciously or subconsciously, my art focuses and draws inspiration from the body. The underlying thread that runs through my work is an exploration of the dynamic spaces bodies create. **✳I have no focus, but rather explore a new concept for each project, but is always heavily figurative.** I started as a hyper-realist painter focusing on capturing the exact likeness of my subjects, but found myself fascinated by the structures and, indeed, architectural forms that are created through the interaction of bodies. In addition, my practice attempts to question traditional ideas around portraiture through the exploration and intersection of different mediums including oil painting, printmaking, and wood-working. **✳I didn't have a choice. It has always been the way I've been able**



to express myself and what feels most fitting/natural.

For my thesis, I have built a wooden dining-room table that represents a body. The dining room table has always been a difficult place for me and is a site where I believe social expectations are shaped and enforced. It is a site **✳Saybrook College ✳Santa Fe, New Mexico** of communion, where people converse, eat meals, and celebrate special occasions, but it can also be where gender roles are enforced, where labor inequality is enacted, where people are silenced, and where power dynamics are tangible. For me, the table also represents a complicated state of womanhood **✳1 sister** on a very personal level that grapples with domestic labor, objectification, and the ability to have control over one's own body. **✳I want to create my own residency and have my own art practice.** I wanted to attempt to convey the build up of memory and trauma of these moments and how this would appear through an anthropomorphized piece of furniture. **✳There's this painting by Frida Kahlo I think I showed in my last presentation called, 'The Wounded Table'. And it's like her body is the table and it's the same body, with all her pain and legs are literally her legs and arms holding her up and like**

holding her marriage. It went missing so there's only a photograph of it. So it's not super detailed documentation. But I was really inspired by that, because I just have a really complicated conflicted relationship with the dining room table. And it's never been a place of comfort.

I purchased a used table and constructed a wooden frame to completely cover it, creating a mosaic of different woods and grain qualities. I used my own body as a reference and carved the figurative shape that covers the table, with the goal of creating a piece of furniture that is a living body that remembers all that takes place around it. **✳I decided to take off an entire year because I knew that I was not cut out for zoom school.** The table underneath remains intact and purposely untouched and protected, while its outer shell suffers from external decay. I have poured an accumulation of wood chips, spices, coffee, and melted sugar into the cracks and impurities of the wood, to resemble sap or scar tissue patching and covering wounds in order to signify memory and healing. **✳And I imagine those bits of food and crumbs to be like, also the conversation like words or like lessons that were taught or just like, situations that took place that the table remembers, because**



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I think that it's not just a piece of furniture that we sit at—it's has memory, and when we're, when we sit there, it all comes back.

There is also shellac weeping out of the cracks as well, mimicking water damage but also conveys the table's emotional state. **★At Your Best (You are Love)** The surface has been sanded and carved to expose the strained muscles of the table's form and to illustrate decay and wear over time.

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✘ Ursula Von Rydingsvard, Lucien Freud, Doris Salcedo, Frida Kahlo, Francis Bacon, Alexander McQueen, Nari Ward, Carlotta Guerrero, Garry Winogrand, Leonardo Drew, Bruce Naumann, Jacob Lawrence, Rachel Whiteread ✘ Ursula von Rydingsvard. She's like my favorite artist of all time. I don't think that will ever change. But she makes these female forms out of wood and graph, and she rubs it with graphite after, but they're like, monstrous—they're giants. And they're very heavy, but also very spindly. So they're strong, but also very vulnerable. And she breaks the piece into like hundreds of little pieces. So she can really get detailed about everything. So instead of trying to work on the whole thing as a whole piece, I'm going to break it up into fragments.



Onora Best xflowers, feel, bones, pelvis, hip
bones, piece, painting, impasto, painted,
skull, color, thinking, life, watercolor, red,
canvas, treated, mind, gender, painter



The original plan for my thesis was a series of oil paintings focusing on the imagery of bones and flowers. **✘When I started with the idea for the show, it was just bones and flowers because of the aesthetics of it. But each**



piece has kind of like evolved to have like a little deeper meaning other than just literally bones and flowers. This was a chance to explore various ways to render this subject matter and experiment with a more textured style of painting. **✖concentration: painting/printmaking. Chosen medium: mostly watercolor and oil paint** Over the course of the year, the series evolved into a collection



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in several respects. The end product is quite literally a collection of paintings, prints, and drawings. **✦When I still thought I was going to be an engineering major I took the ‘Art of Watercolor’ or something like that... It was like a lot of observational drawings and then putting color on top of the drawings and stuff like that. I always liked to draw throughout high school. But my first kind of formal training was after I kind of made the switch to do chemistry and art, the chemistry part fell off.** The scale shifts within the set invite the viewer to engage with the work more intimately and consider how each piece is not only a representation of some item not currently present, but also a collectible object on its own. **✦...that’s something I’m working on—not treating canvases as something precious, which I think is why I had so much fun with the little flower surveys because I wasn’t treating them as precious.** But the series is also a collection of deeper meanings, self reflections, and personal associations. **✦Ezra Stiles** I grew sunflowers in my front yard **✦New Haven** from scratch when I was twelve, and there’s been a patch of lavender growing next to my grandmother’s front door for as long as I can remember. **✦One older sister** Paintings of skulls recall the tradition of vanitas still life, which serve

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as a reminder of mortality and the eventual victory of death over every living thing. **✘also im majoring in art because i want to go into art conservation** The history of flower language gives symbolism to every flower, like the wonder and enchantment of lavender colored roses or the patience, prosperity, and good fortune of alliums. **✘I took a first year seminar called “Poetics of Place” that was about literature written about connecticut**

Maya Boateng ★film, Spotify, sound, project,
West Windsor, East Coast, data, animation,
Yale, people, modifier, sections, couple, art,
class, animated film, semester

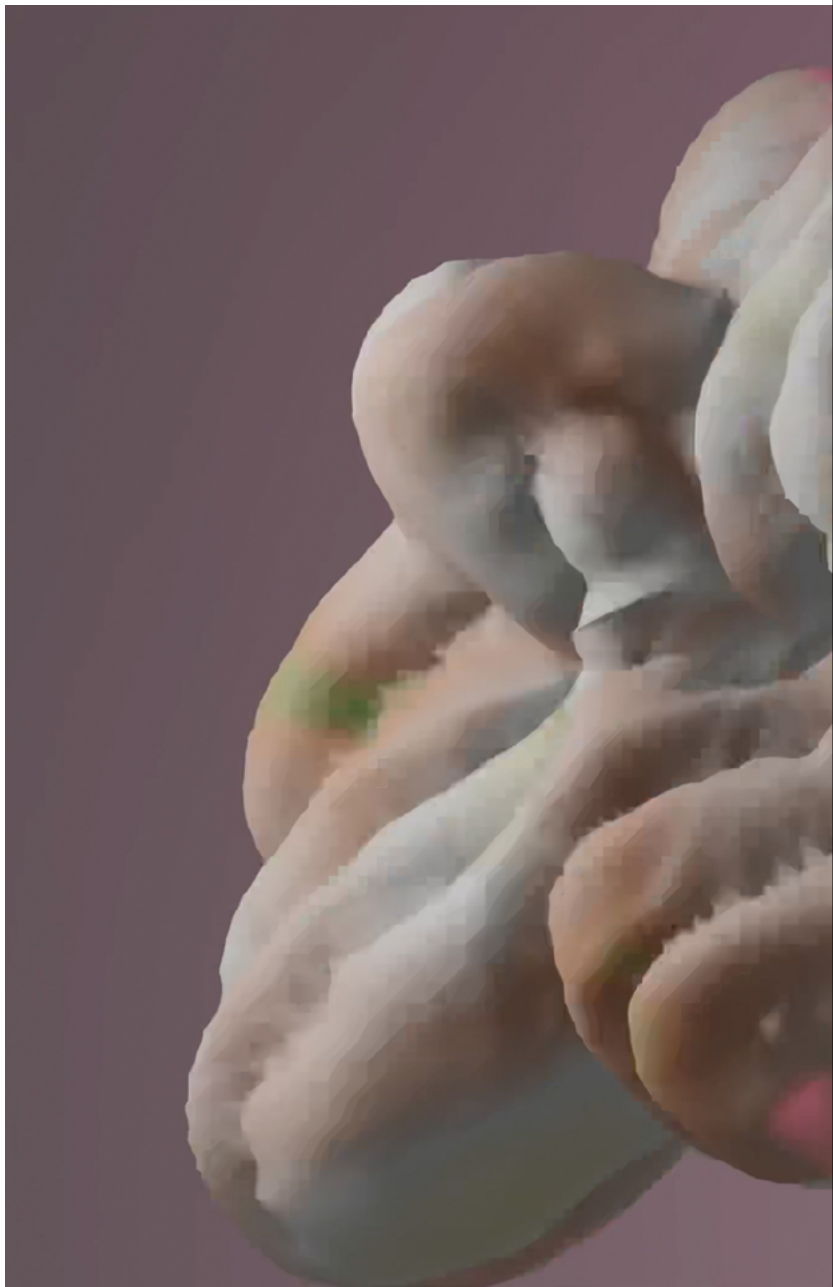


i can't dance, but i've always been a lover of dance films. this piece can be understood as my way of living **✕branford college** **✕the great state of new jersey** vicariously through all of the ballet dancers that i so love

to watch in an a portable, immersive, mutable medium. **✳I have a real appreciation for film as a media forum, especially animated film, film that is constructed a certain way, not just the way that things are, like happening in front of the camera. Now I feel animation, kind of like pervades our lives, but in ways that we don't really even notice, like, things that are technically live action films are really heavily, heavily animated and constructed. ✳i think right now my project focuses on mapping different art forms to one another.** none of this is random. everything on the screen is constructed, built, scripted to be there, whether directed by a python algorithm that i've written or based on the analysis data that the spotify api has fed to me. **✳i am a computing an the arts major and use digital animation as my medium** it's a performance. in this world, music **✳love me better by joan** and shape and color and light appear to be suspended in space. all digital spaces are connected to physical ones. **✳[during the pandemic] it was really hard to have to consolidate my sleeping, eating, creative, and academic spaces all to one room basically. even though my work is often digital and should be stored on my computer somewhere...**

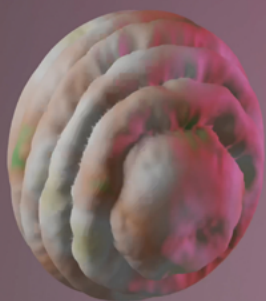


✘I started out when I was in middle school. I was very lonely. So I used Tumblr a lot and HTML themes and stuff like that. That's kind of where I started out doing this. ✘It's kind of interesting because both my parents work in tech stuff, but they never pushed me to do coding or anything like that. I think that I ended up finding it on my own, and then continued to do that, in high school, and then came to Yale. Very handy that Yale has the computing and the arts major. Both things make my parents proud by getting a STEM degree but also getting to do art stuff.

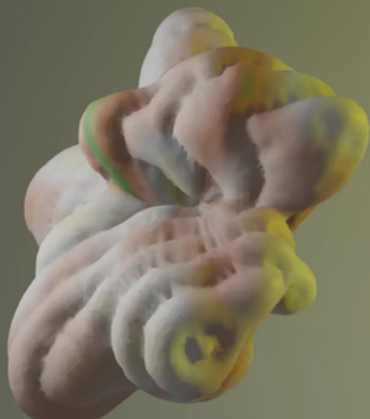


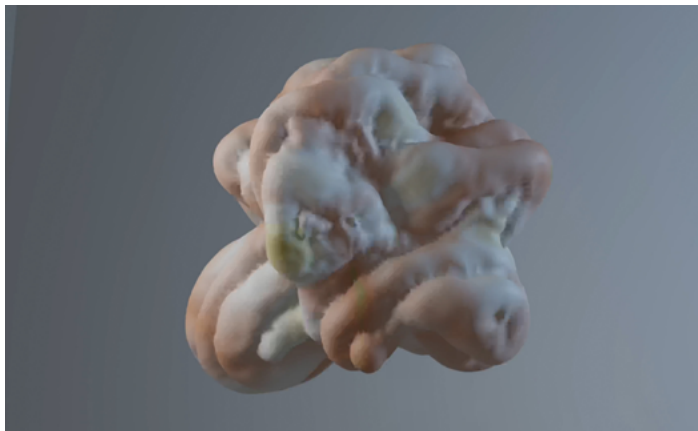


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Ekow Buadu ★intangible, music, work,
art, arts majors, feel, spirituality, higher
dimension, pandemic, emotional regulation,
questions, wrote, guess, started, dopamine,
weird, space, define, Tucson



My artwork **✳Digital Art/Graphic Design** depicts somewhat of a dreamcatcher-like shrine of ancestral spiritual protection and memory that is intended to reflect the meditative practices I've engaged in in the past

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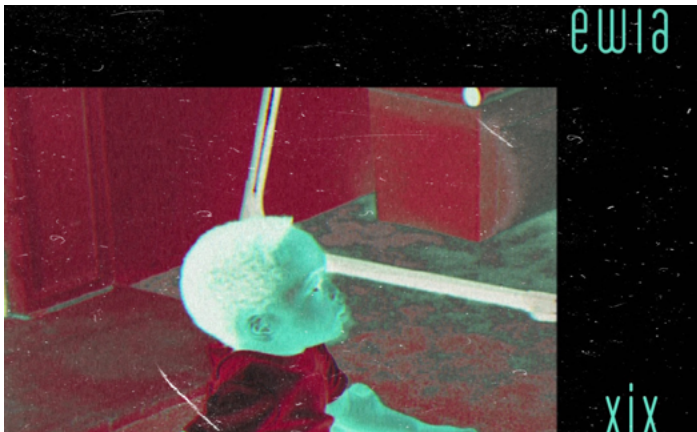


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few months to help navigate my own anxiety and ADHD. The grunge-style **✱I make my own cover art for the songs that I do. And I feel that is something that at least allowed me to gain more interest in the visual art making space.** mini posters at each corner many with darker or visually distorted backgrounds **✱Film/cinematography stuff** are meant to also imitate what one might 'see' beneath closed eyes or even a different visual

spectrum in this sort of context. The video on the computer screen with the 80s and 90s commercials juxtaposed with more modern images and GIFs also represents the parallels between generational and societal learning that can occur and therefore unlearning that sometimes must take place when confronting the stories one may absorb unconsciously when caught in between two worlds. **✱I feel sometimes music kind of for me gets to the intangible part that you don't necessarily need to put words to.** I encountered this experience in college **✱Pauli Murray** as both a black person trying to achieve success in predominantly white spaces and a child of African immigrants **✱2 siblings** from a culturally-rich background but also with contrasting social experiences and sometimes conflicting perspectives. **✱Arizona** The goal of the vid-



eo is to simulate the resolution of the traditional and communal with the individual and modern, or in the case of ADHD accepting the part of oneself that values discipline and peace with the part that can also fluctuate or be somewhat impulsive and chaotic (inner child). The final feature are the Adinkra, or traditional Ghanaian symbols between each two posters that mean Unity, the Supremacy of God, Energy, and Forgiveness, respectively, again representing the resolution between the traditional and unconventional parts of oneself to achieve growth and happiness in life. **✳️I enjoy making art and it can be cathartic at times. ✳️Using strongholds of spirituality and tarot cards to explain the kind of, zooming out or becoming present in the process that can sometimes aid in that. Maybe not necessarily solve the whole thing. But that I found sort of helpful in my navigation of dealing with some of those emotional issues.** The symbols also appear in the video as coded “mazes” the viewer can see the 2D and 3D perspective of navigating in between the images and cards appearing on screen.

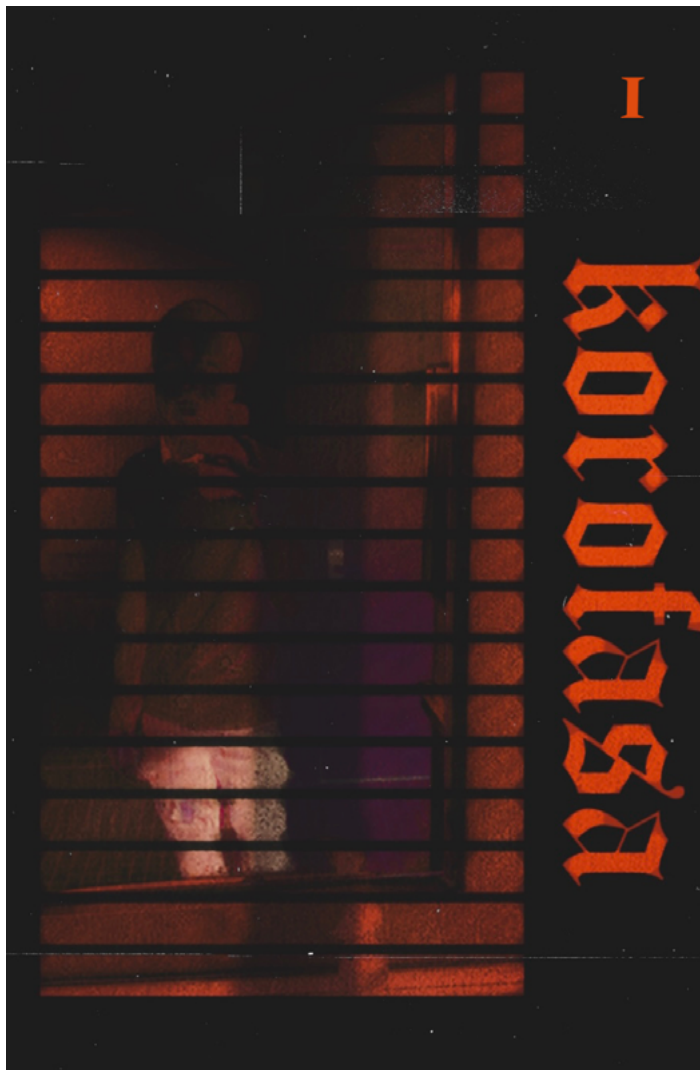


YVI

wiese







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korofasa

Anne Chen ***typography, classes, work, graphic design, book, fun, thesis, instance, Chinese culture, call, love, Chinese, font, indesign, transcribing, treadmill, graphics, woodworking**



A little about me: I was born and raised in Queens. **★NYC** I love exploring street food fairs during humid summer nights. I'm a sucker for reality TV shows like Survivor, 90 Day Fiance, and Masterchef Australia—they intro-

duce spice into my unremarkable life. I'm also a veteran of horror/thriller movies due to my older brother's sadist (just kidding) tendencies (he made me watch Shutter and Ringu when I was 8). I also love watching anime and Korean dramas. ***I have been watching a lot of like, sort of like feel good dramas. There's this like Korean drama they call 'Hometown Cha-Cha-Cha'. And when I was watching it,**

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it really made me like, want to call my parents. However, something that's always been true no matter how much my perspective and personality has fluxed over the years is that I've always loved reading books. When I was younger, **✘One older brother** I was always holed up in the local library in my favorite corner reading away late fees—I would devour poetry, YA fantasy novels, comic books, etc. Later on, when I began experimenting with different art mediums, **✘Oceane by Rini or Alcohol-Free by Twice** I realized that while I don't enjoy placing people in my art pieces and could never capture the nuances of what made them special to me, people were always at the heart of my writing. Perhaps that's why I gravitated to graphic design, **✘Chiharu Shiota, Irma Boom, Tadanori Yokoo, Cai guo-qiang, Ai Wei Wei** or more specifically typesetting literature. People change day by

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day, but books don't: whatever the author felt writing that specific line or choosing a word that rolled on the tongue just right is forever permanent within four borders. Books are like a hometown **★Davenport College** for the soul—it's not about where we are from, but where our hearts long for. Using typography **★Graphic Design** with intentionality allows me to attempt to capture that sweet nostalgia and whimsy and allow people to experience





the author's writing in refreshing new ways that go beyond text plainly set left aligned with a loose rag. **✱Resources more limited so don't have much experience binding/printing**

✱...My parents, whenever they wanted to apologize, or they want to show love, or whatever they come to my room, and they would have a bowl of fruit. And so preparation of food is an act of love in Chinese culture, like, when someone who's Chinese sees you, the first thing they won't say is 'hi' but 'have you eaten yet?' ✱So that's what my thesis is about, like, being able to express love through preparation of foods. I'm just exploring that now.

Mila Colizza ★thinking, plaster, sculpture,
hands, casting, projection, silicone, light,
plexi, piece, working, fabric, gloves,
surface, body, material, glass, collaging,
involved, dissection



[I'm] thinking about fabric and quilting **✱[During the pandemic,] I had to adapt to space and material restrictions and working in unconventional ways. It pushed me into a more mixed-media approach to painting.** as feminine ideals of craftsmanship. And how...the ways that I was taught, growing up **✱2 siblings** mostly in **✱Cincinnati** the South, about what I should know and what I should be able to do.





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This is one of the central themes of my thesis: an intrusion into a body and the space. **✦Medicine, medical violence, femininity, the body**

I was referencing the way that in medical illustration and in medicine, the body is thought of as its basic components instead of as a whole. **✦Senior Seminar in Biology**

I initially, like I would have loved to include an element of projection. But I felt like it was too at odds with my **✦Painting/oil paints and mixed media** painting practice, in a final display form. [But] I still use the projector as like a way of collaging things. **✦Good News, Mac Miller**

The plan is to go to med school. **✦Morse College ✦I want to continue my art practice and become a surgeon.** I think the really good doctors that I've known, and the really good scientists, have also been artists. **✦Louise Bourgeois, Mithu Sen, Jenny Saville, Egon Schiele** Like, almost across the board. And so I think it inspires me to juggle things until I find a reason to continue painting and making art.

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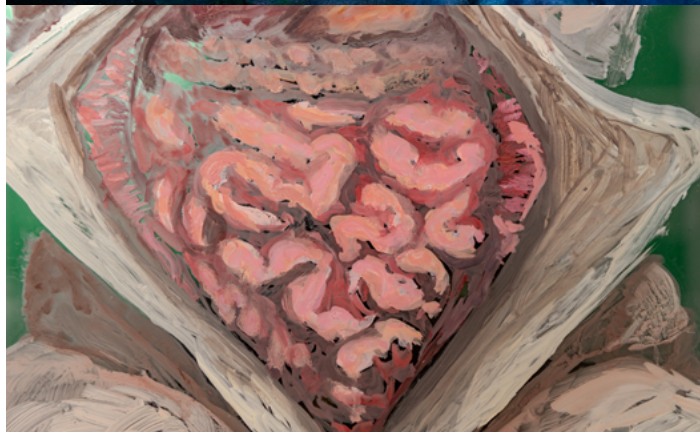
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Alara Degirmenci ★place, New Haven,
people, Yale, project, thinking, spaces,
seniors, crying, chapel, emotion, map,
campus, interested, idea, experiences,
mapping, question, feel, suggestion



I believe in the power of intentional design **★Graphic design** in sparking conversations, inspiring action, and influencing decisions. My designs are driven by intent and informed by a culmination of research, close-looking, listening, seeing, and reflecting. My work is often multi-layered, involving different pieces and narratives unified by a central theme. **★I was a Computer Science major when I first came to Yale but I realized I hated coding after two semesters in and also realized my need to be more creative in my daily life. So I took Introduction to Graphic Design with Henk van Assen and felt incredibly fascinated by the power of visual language. It is to this day the favorite class I have ever taken and the class that single-handedly changed my life.**

My thesis, “Psychogeographies” is composed





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of a series of posters, zines, and an interactive installation that explore and celebrate my and my friends' experiences in relation to Yale's **✖Branford College** campus over the past four years. **✖I'm inspired by the idea of how place makes you feel...those relationships between experiences and emotions related to physical spaces. Also, as a senior, I already feel very nostalgic about campus...I've just been trying to pay more**

attention and explore my personal relationship to place...and the collective experience of the people around me. We are used to seeing maps **✘Istanbul, Turkey** that depict scientific and factual information, which often fails to capture the humanity of everyday life. My design methodology uses anonymously sourced data to visualize a narrative of emotions and experiences of both personal **✘one younger brother, 16 years old** and collective nature. It is an attempt to visualize the often unseen information and aims to demonstrate how mapping can be used to bring depth and meaning to places through portraying emotions, memory, sensation, and imagination. **✘I've also been interested in public versus private spaces in general and how...private spaces means so much in terms of intimacy.** The resulting maps aim to spark moments of reflection rather than convey scientifically accurate information. In other words, it can be considered an ongoing attempt to create emotional portraits **✘Photo ID by Remi Wolf and Dominic Fike** of a city with the hope of making the viewers reflect on their time in relation to time and place. **✘I wasn't able to go home when the pandemic started and ended up living with my best friend and her family in their house in Cambridge, MA for 6 months. My friend's mom was an editor**

for an art magazine and her dad an Art historian. Being around their appreciation for art and receiving their encouragement for my own practice has definitely pushed me to advance my art practice and let me grow as a designer. ★Paula Scher has been a big inspiration with her typography maps. And also looking at other data visualization tools where they use different data to visualize the spaces that we live in...And then I was really inspired by Alicia Cheng's thesis book from MFA class of '99, where she used her studio mates as pieces of data to project their movements.





Ivory Fu xfeels, thinking, pieces, painting,
rope, sculptural, tension, talking, brother,
driftwood, restriction, materials, lighting,
agree, pillow, holding, references, circle



I don't apologize for saying things directly. I just care about you. **★2 siblings** And I care deeply about the people in my life, because their tears challenge me and their hugs are tender. They even allow me to get bored of





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them sometimes, and that's a grace that we share, an understanding that we are understood and will return to each other. My art is about them, and by reflection, me and you. My studio practice **✳I traditionally do oil painting, been venturing into sculpture and multimedia. ✳I'm a double major in art and biology. So what that means is I do a lot of dissections and I do a lot of lab work and it kind of informs my art.** is sustainable because my rage, happiness, gratitude, confusion, and their cycles keep me grounded. I joke about being a nihilist. But I'm just masochistic, only in a selfish, not self-sacrificial, way. I



push to the boiling point so I can live longer. **✘Dancing in the Moonlight** I've embraced the fact that I dwell: I throw things into chaos but draw them back and dissect how that whole mess made me feel. **✘I took a gap year and went abroad to Taiwan (to study Chinese, calligraphy, and pottery).** **✘I changed my subject matter because, you know, being in a studio during COVID times, pandemic times, like it's, it's hard to find something to keep you going and to keep you really rooted in studio. I felt very uncomfortable here. I want to go home. I want to sleep. But choosing subject matter that I was very deeply invested in – people root me so I think this was a good choice for me.** My art is queer and colorful. I had been fighting the colors for too long, and I'm glad I can now see them against these pockmarked





white gallery walls and be proud of my (mostly) non-restraint. I like to get political, because I care about the personal, and I don't want people to dictate the way you move through the world. ✦**Pauli Murray** ✦**New York City, NY** I've been told that I have a large appetite. I see it as having a short attention span. You can decide which frame you prefer! A tl;dr list of influences would be: Ann Hamilton, Elle Perez, Pierre Bonnard, Molly Zuckerman-Hartung,

Reverend Goddess Magora Kennedy, Cole Lu, Egon Schiele, Giacometti, Ernesto Neto, Eikoh Hosoe and **✘Wangechi Mutu, Cat Ouyang, Louise Bourgeois**, everyone else in my archive of artists and thinkers.

The bottom line is, we don't have the luxury of shame. I've moved beyond hyperrealistic, explicitly-biological works, but I still relate to the body: yours and mine. I'm talking about **✘Asian American Women and Gender History; Pathos Figures art history class. Painting: space and abstraction was more about life and queerness, and I love it. ✘Gender, sexuality, reproduction/birth, emotional attachment/detachment** queerness, intergenerational trauma, identity formation, denial, binding as restrictive and (gender-, medically-) affirming, family, honest and dishonest hugs, and suffocating maternal love. **✘Tattooing, art history research, medical school** I want to draw us closer through figurative forms and trippy paint.

Pilar Galvan ★films, black woman, reading, identity, women, grandmother, fantasy, part, interested, ironing board, Russian, space, feel, fragility, reflecting, younger, subversion, black, mother, experienced



Walking through my grandmother's house **★Manhattan** was like entering a portal. There was a wall tiled in mirrors, tables with plastic tablecloths, wigs hanging from a shoe rack, an old wooden console piano, a living room car-



peted in sandy beige and a kitchen with black and white tile floors. **x1, older brother graduated yale for art and arch 2020** A display cabinet of untouched china lined the dining room wall, Folgers coffee and cans of Canada Dry were piled amongst scrabble, and dried floral arrangements filled every vase. **x1 was raised in an environment that encouraged art making. (This involves a longer expla-**



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nation). This was my wonderland, a reality that felt like a dream. **✘The Anthropology of Possible Worlds with Paul Kockleman** I wanted to recreate that space in my work. I found a home that was reminiscent of that space and invited a group of six women who I barely knew to come together in a “Historic Mansion” in New Haven. **✘Benjamin Franklin College** The mansion is owned by an elderly Italian couple, the wife is an artist and doll-maker and the house is adorned with her work. The space had a charmingly eclectic aesthetic just like that of my grandmother’s home. The space was characterized by a twinge of faux

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extravagance, fake flowers, thick patterned armchairs, and ornate carpeting and light fixtures. **✘I think I was able to narrow in on what I really thought was important. I feel like I’ve always been super sporadic and**



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wanted to do too many things at once. I have more of a focus now. I think I understand how to bring the things I love and appreciate together in a more cohesive way. I wanted the space to be a retreat for the women I included. I chose to photograph them as themselves, wearing thrifted and vintage attire from a slew of decades, exploring the space. The piece **✳Multimedia - Photo, Film and Sculpture mainly** revolves around this Black domestic space and how Black women protect and perform within it. Whether it be by covering furniture in plastic or putting thrift store table ware in glass casing. These practices **✳Afrofuturism, ethnography, coming-of-age, black womanhood, permeable spaces, the body, social environments, dreams, and horror.** are metaphors for the way Black women move through the world.

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Beyond that there are symbols of their ingenuity. Both the ironing board (the one in the piece is my mother's and is worn with age) and the clothing line (which holds the colonial style curtains setting the stage) were invented by Black women. Their contributions to society are embedded in the home and forms of expression. Layered under and onto the images of these women within this space are archival images of the women in my mother's family. I use cyanotype to create a sort of afterimage of my great grandmother whom I am named after. I believe that her legacy lives on within me.

✘Deana Lawson, Carrie Mae Weems, Tony Oursler, Cindy Sherman, Barbara Kruger, Lorna Simpson, Wangechi Mutu, David Hammons

The bleeding and imperfection of the print further illustrates the tension of striving for an ideal (hard edges of the transferred images) but finding rarity in uninhibited expression. **✘Issues - Baby Keem and I Can't Stand The Rain - Ann Peebles**

The sense of escape into this expression is emphasized by the image of the beauty supply store leading into an oasis. Which is overlaid with a video of the women who were in the shoot walking down/towards the aisle and disappearing. The audio which plays subverts the white fragility which is weaponized against Black women in order to prevent them from claiming their



femininity. The women recite and reconstruct interviews that were conducted with white women (predominantly those in sororities) on how they see themselves. In doing so, the Black women who were featured subvert and reclaim space which despite their influence seems to never have had space for them.

Matt Herriot xpainting, color, thinking, lines, perception, drawn, rods, cognitive science, shadows, boxes, mark, parallel lines, specifically, light, big, differences, perceive, talking, gray



I am fascinated by our ability to decipher representation from even the most abstract of visual cues. **✦Cognitive Neuroscience** I am also fascinated by paintings that capture the appearances of complex objects and settings

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by abbreviating them into a limited number of gestures. **✘You're not perceiving the raw sensory data, you're perceiving the meaningful organization of that data according to your brain.** To demonstrate this inevitable coexistence of abstraction and representation, I paint my studio. **✘Branford College** My working process is concentrated entirely on answering two questions: "Which of my observations of my surroundings **✘London,**

England should I record, and how should I use paint to record them?” Simply changing these two variables allows me to look at the same view of my studio time and time again, yet each time produce an entirely new painting—defined not by the specific view of my studio it represents but by the unique arrangements of paint and color **✕Robert Ryman, Giorgio Morandi, Agnes Martin, Josef Albers** that









simultaneously give rise to that representation and diverge from it into abstraction.

Only I am able to perceive some of the abstractions in my paintings as depictions of my studio because of my familiarity **✱1 sibling** with the space and my experience of making the paintings. **✱Vienna by Billy Joel** However, by painting the same scene multiple times, my intention is for viewers to begin to see the paintings in the same way that I do, whereby previously indecipherable collections of brushstrokes become recognizable as specific objects or features of my studio. **✱I kind of realized how Matisse used painting as a language to create an abstraction, which is also a representation. So while I was painting, previously, painting abstract works for the purposes of the line in the formal dimensions, now I'm using pictures**

to get to the same result. And yeah, so in each of these paintings, I'm kind of asking myself the question, how can I use paints to represent my surroundings? And I think the magic about painting is that just by virtue of it happening in the moment, that's a different answer to the question every time. This occurs due to correspondences between different abstractions across multiple paintings that stand to represent the same object. Therefore, viewing multiple paintings in sequence is designed to heighten one's attention to the nuances of each.



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Sidney Hirschman xletters, monotype, pick,
work, last semester, case, type, distribut-
ing, poet, typeface, wait, antimony, book,
nameplate, design, letterpress, semester



Wednesday, March 23, 2022

11:48 pm New Haven, CT **✘san carlos, california**

I was tonight about to begin the process of printing out large press sheets for my book on the Vandercook, **✘jonathan edwards (transferred from stiles)** a step that comes after months of planning and typesetting, when the ink distribution motor gave out on me. Now, at nearly midnight, sitting covered in grease and ink at this impasse in my project, seems a good a time **✘Smooth by Neil Cicierega - <https://www.youtube.com/watch?v=8D-WVI-RohQk>** as ever to write my statement.

The book itself is not the whole of the art. Certainly, it is the work, or some part of it, but the art — my thesis — is a celebration

of printing through its practice. **xgraphique design/typography - though my heart is in letterpress printing xHonestly, I like [type] setting more than anything else. xi only do things that i like to do. and i don't really like anything else.** It is the time I spend in the Press sorting thin spaces so students can have an easier time of typesetting; it is the energy that comes to me suddenly, miraculously,

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when someone needs help printing, **xi am the oldest of three.** even when I am bone-tired. It is the tympan sheet, accidentally printed on over and over again, bearing witness to dozens of projects at a time. It is ruining my favorite pair of pants with grease stains climbing halfway into the Vandercook to get a better view of the stalled drive shaft. It is all the art, and it is all the work, the joyful stewardship of an ancient process in an impossible place,

✕well, yes, typography... but within that, i like to make things that are lighthearted. or, if that's not possible, i just make word on page look good. part of my work is also being a caretaker/steward/teacher of the pressroom and helping others work on their letterpress projects. and if it produces a little book of poetry that is nice to hold and look at and read, then that is all the better.

I am not worried, now — odd, because it's in my nature to worry, and something has indeed gone majorly wrong only weeks away from the show. But I am on solid ground. **✕go print things in a cabin in the woods with no one bothering me until i die** I feel safe in here. Perhaps more than at any other time **✕i had to go home and not be in the Press (boo) but that made me appreciate my time in there a lot more (yay).** in this process, I am assured things will turn out — they always do. I love the Press. I think **✕intro to cognitive science** the Press loves me.

If I Don't Know

for Louise Kerr

If I don't know how to be thankful enough
for the clusters of white blossom

on our mock orange, which has grown tall
and graceful, come into its own

like a new star just out of ballet school,
and if I don't know what to do

about those spires of sky-blue delphinium,
then what about the way they look together?

And what about the roses, or just one of them—
that solid pinky-peachy bloom

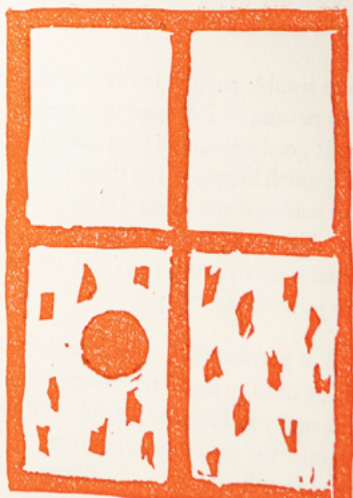
that hollows towards its heart? Outrageous.
I could crush it to bits.

A photograph? A dance to summer?
I sit on the swing and cry.

The rose. The gardenful. The evening light.
It's nine o'clock and I can still see everything.

Haiku: Looking Out of the Back Bedroom Window Without My Glasses

What's that amazing
new lemon-yellow flower?
Oh yes, a football.



By the Round Pond

You watch yourself. You watch the watcher too—
A ghostly figure on the garden wall.
And one of you is her, and one is you,
If either one of you exists at all.

How strange to be the one behind a face,
To have a name and know that it is yours,
To be in this particular green place,
To see a snail advance, to see it pause.

You sit quite still and wonder when you'll go.
It could be now. Or now. Or now. You stay.
Who's making up the plot? You'll never know.
Minute after minute swims away.

Making Cocoa For Kingsley Amis

It was a dream I had last night
And some kind of record seemed vital.
I knew it wouldn't be much of a poem
But I love the title.



Neo Khan ✱ **Spotify, comment, shapes, song, visualization, people, adding, play, thinking, curated, CSS, data, gallery, images, music, curated, pitch, colors, user, project**



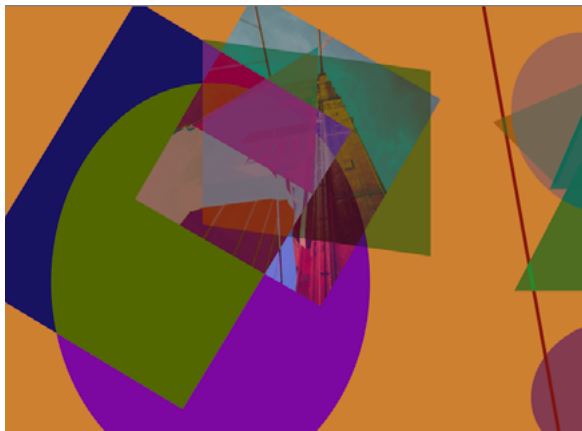
During my time at Yale, **★Ezra Stiles ★Broward County, FL ★1 sibling** I've been exploring the intersection of art and technology, **★CS50, met a lot of good friends there** exploring the limits of web technologies as it pertains to creating artistic renditions and interpretations of the various corners of the Internet. I've created work that satirizes and comments on Internet culture such as the “foodie” culture, work that reimagines time, and even work that just simply looks cool. **★It seemed more fun than just coding and working on boring and complicated homework assignments.**

My current project, the “Spotify Web Visualizer” (No, it is not sponsored and has no affiliation with Spotify unfortunately, and yes, I will be working on a newer, cooler name for it), is another product of my adventure into the





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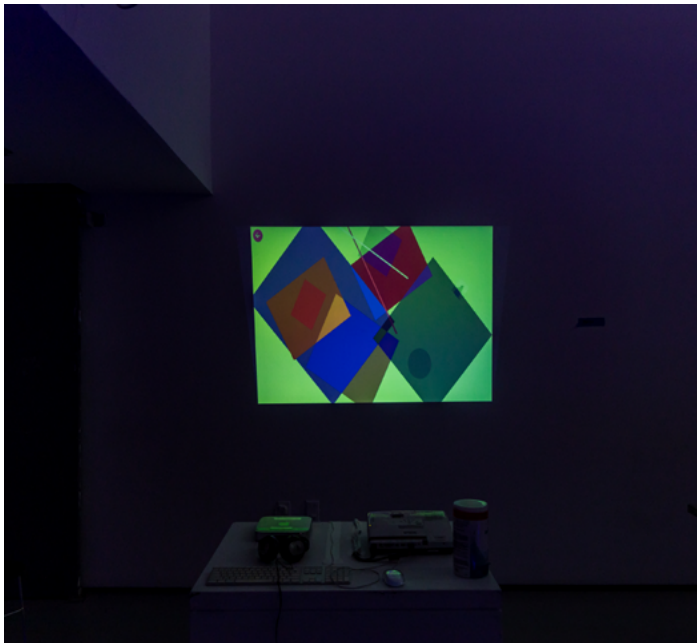
crazy universe that is the Internet. **✖[During the pandemic] I did feel very isolated from people so I had to do a lot of exploration on the internet, exploring skills and hobbies, trying to find life through the internet.** Most digital artwork seen on the web have been created by users and artists, so my new project instead has a computer making the art rather than a human being. The “Spotify Web Visualizer” is a web app that people can use to select songs from Spotify’s database, upon which the application itself will take the song and data from Spotify’s music analysis machine to create and render a 2-dimensional collage animation, playing with different shaped figures, images, colors, etc. **✖I’m trying to visualize music on the web so people can have access to my program. Basically inspired by the visual scenes in Ratatouille where Remy tries food for the first time (think it was grape and cheese or something?) and then music starts playing and visual forms appear and are animated. Basically trying to replicate synesthesia** Each rendition of a song will vary, creating a new and unique experience every time a song **✖Two Birds, One Stone by Drake** is played.

The question, “can computers do what humans can?”, is the main focus of this experiment as

the computer is attempting to create art, a form of expression that has been unique to humans for centuries. Who knows, maybe computers really will be able to imitate humans **✳Refik Anadol** in the future or maybe I made this project just so I don't have to make art myself. **✳Do fun stuff on the web, make cool websites, applications, projects, basically something that everyone can have access to and use** **✳Okay**, so when I was born, that's when the Matrix came out... and the Matrix was like a huge phenomenon. It was just super big. Everyone loved it, especially my family including my uncle. So when I was born my uncles basically like, 'alright, we have to name this kid Neo.' It's such a good name and like the main character is so cool... And then everyone in my family's like, yeah, such a good name and stuff. But my mom's like, I'm not naming my kid after a movie character. Like, we're religious here! So we're gonna give him a somewhat religious name, you know? So my real name is Mahdeen.



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Daniel Kyungjae Lee xprogram, graduated,
toasts, friends, design, year, Korea, book,
island, artists, second year students, class,
moved, Korean, asked, creating, first year
seminar, swamped



I **✧Graphic Design ✧Seoul, South Korea ✧3 (one sister, one step-sister, one half-brother, all younger)** give these earnest toasts again— cliché as they may be—in honor of all who got drunk and shared an honest moment, back into the often hopeless void of being young in 2022. **✧Benjamin Franklin College ✧“Toasting with friends is like such a weird thing if it’s not like Christmas or Thanksgiving. So there’s been sort of a large variety of**



toasts that I've been given, some are really heartfelt and sincere. And then some are just really kind of dumb. But I like how they sort of become a record of that moment. But also sort of like a portrait of each person that I've asked to give a toast."

These toasts may not have solved any the fears or granted any wishes, Live and work



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EMPTY YOUR GLASS



in Jeju, an island at the south end of Korea. but I hope they might echo within those **✱Ikjoong Kang, Youngjae Cho, Ed Ruscha, Yoko Ono, Ikko Tanaka, HYUKOH** who happen to come by. **✱Ritual, personal archiving, blank spaces, Korea, things that can be held in your palm**

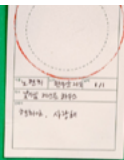
Cheers! **✱<https://youtu.be/dwPXejUmbNg>**

✱I used to draw my own fake Pokémon on gridded paper I would make on Powerpoint and print out. I genuinely think that was what led me to pursue art.

소주한잔		
<div style="text-align: center;"> </div>		
이름	소주	날짜
강사혜	한와산	22.1.3
장소		
제주 어느 동네		
<div style="text-align: center;"> <p>영양은 인생건강-!</p> </div>		







**MAY IT BE
MEANINGFUL**

Sunnie Liu ✱**Vietnamese, church, influence, informed, thesis, question, Asian American, capitalism, white, abortion, wrote, Texas, people, altar, Houston, grew, class, part, history, community**



I grew up in a Baptist Church **✱Houston, Texas** founded and led by white Texans—including the politician whom the press called the Texas Congress’s “most flamingly red member”—as a domestic missionary project to evangelize working-class Chinese migrants, including my family. Without a public safety net, low-income migrants like us turned to the church for free food, childcare, ESL lessons, and other social services. Adopting a Freirean pedagogy, my white Bible Study teachers aimed to “save” not only our souls by preaching Christianity, but also our minds by internalizing capitalistic, cis-gendered, heteronormative, white male hegemony in us. **✱liberation (racial, economic, gender, sexual, etc), history and memory, anti-capitalism, Asian diaspora, Houston/Texas/Southern things** To this day, I am the only family member **✱0 siblings (lonely only)** to have left this church

and its right-wing politics. **✘I took a yearlong leave of absence, from which I (stereotypically) returned to Yale as a different person. ✘Jonathan Edwards College ✘It made me question the gap between my politics and my studio practice and investigate how to bridge it.**

My **✘interdisciplinary** thesis centers on this church as a site to critique imperialism, the religious right, and the myth of American meritocracy. **✘Old Jim Crow, New Jim Crow (history seminar)** To immerse viewers in my experiences, **✘art enables a reckoning with political issues and a radical reimagining of the world that theory and other mediums cannot** I serve them communion of Dr. Pepper and invite them to sit on handmade floor pillows between figures wearing

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my dad's, my mom's, and my baptismal robes and submerged in Dr. Pepper, red wine, and English tea. Together, the viewers and figures can pray before the altar on a handmade tablecloth wrapped in protective plastic, listen to my readings of the Evidence Bible, and watch TVs **✘Solange's "Almeda"** playing my performance of continual baptism and altar building. Inspired by **✘Hito Steyerl, Jamal Cyrus,**

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Illana Harris-Babou, Nam June Paik shrines in my relatives' homes in rural China, the altar consists of traditional syncretic Daoist, Buddhist, and ancestor veneration practices; paraphernalia from the Baptist Church; and objects important to my family. **✘continue fighting for the revolution! make things! build and maintain community!**







Laura Padilla Castellanos **xqueer, typefaces, religion, typography, creating, objects, thesis, letters, work, beautiful, sibling, documents, family, parents, legible, type, religious, feel, question, combining**



“Devotion is as unyielding as the grave. Love’s flames are flames of fire, flames that come from the Lord.”

I often think of my **✳Graphic design** work as unfinished fragments of my experience: **✳Midnight train - sam smith** memories, values, dreams, hopes, goals, and fears. They are precious moments where aspects of my life become open ended questions that widen my un-



derstanding of the world through visual symbols. In its “finished” state, my work seeks to invite the viewer to move into a space of speculation. **✱I want people to be able to read this, but also, this feels like something that cannot be legible in it, like I can’t fully understand it myself. So therefore, like, why should it be type that you can read?** I rely on my appreciation for conceptual typography and illustration to normalize and embrace inclusion, diversity, and acceptance.

As an international student from **✱“I’m from Guatemala, that’s where my parents met. And so with cultural tradition they couldn’t necessarily hang out a lot just because of how culture was back then. So yeah, both of my families are very, very religious. So they were like, stay away haha. So my dad**



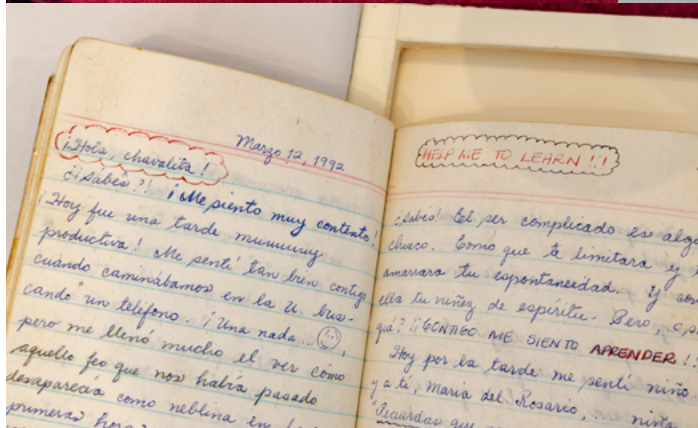


bought this notebook for my mom. And whenever they wouldn't see each other, because they were both athletes—they traveled a lot, and whenever they would see each other, they would exchange this notebook and write to each other in these pages.” a Catholic background, throughout my time at Yale ✕Silliman College ✕French

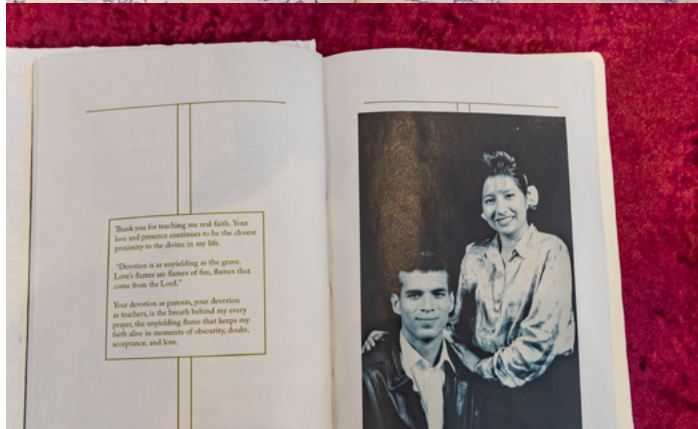
L3 I have often sought safe haven in the stained glass windows of my church and the loving embrace of my parents. To me, religion was an extension of my family home, a place not only for comfort, but grounding love. My work in this thesis project is a close examination of Catholic symbols and their interactions with my queer experience. ✕I have three siblings and we will talk about this, that the more we live in the States, we continue to question what religion means to us more and more because a lot of the religion back in Latin



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America is very homophobic and sexist. And so it has all these undertones that we don't necessarily agree with anymore. So having to grapple with how to adjust this concept of faith with what I believe now.

In this series of pieces, I reclaim religious objects and symbols by altering them, hoping to overwrite fears that exist and paralyze many religious members of the queer community (including myself). Intimately, this project is also

a love letter to my parents. A testimony of the love and devotion that has become my faith, the main pillar keeping my belief in religion alive. My God is my family, and my heaven is queer.





Anya Pertel ***paintings, feel, pandemic,
practice, thesis, people, art, classes, life,
dogs, year, college, nice, studio, thinking,
gallery, weird, figure, personal, home**



This thesis project **✳Painting, textiles** is not really a “thesis” project at all. These little paintings all come from a studio exercise **✳Poetry and Objects** that I began doing in the fall of 2019 and have picked up again this year, which

I have lovingly termed the “bad paintings”—paintings made quickly and intuitively, without preciousness or fear. This practice came out of a place of deep ambivalence, of trying to renegotiate my relationship with art and school and budding adulthood. Fear of making bad art had made me nearly stop making art at all, so I had to remind myself that painting is fun. And that I love it. I had an art teacher tell me once that everyone is full of bad paintings, **★Mary Heilmann, Lee Lozano, Vivian Suter, Laura Owens, Agnes Martin, Sheila Hicks, Charles E. Burchfield, Lois Dodd, Jenna Gribbon, Josephine Halvorson,**

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Judy Ledgerwood, Jennifer Bartlett, Pierre Bonnard, and so many more and the only way to make good paintings is to get all the bad paintings out of your system, so I decided to start the purging process. I was taking



a semester off school when I began making my “bad paintings”—living in an apartment alone for the first time, working multiple jobs in a new city, making a bad painting everyday (somedays forcing myself to), **xI want to MAKE ART.** stretching and re-stretching canvas over the same ten stretcher bars, slowly amassing a pile. The privacy of making paintings in a tiny room in a tiny apartment away from school





showed me how to play, **✘Cry Baby (Megan Thee Stallion ft. DaBaby)** how to fail and how to fall in love with that failure. How to create an ethos of failure.

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I started making my “bad paintings” again after the pandemic **✘I took time off and spent time just living in New Haven (it was great, minus the pandemic)** and more time off, trying to figure out how to paint again in a world **✘Los Angeles** that I felt I didn’t know anymore. I still don’t know, and I learned that I probably never will but will just have to paint anyway. **✘I doubled with humanities last semester so I did my thesis last semester and I wrote my thesis about dogs. I wrote it about women artists and writers and their dogs and how that’s like a sort of source of creativity and personal identity formation.** In a few months I’ll be moving home, finally

out of school **★Morse College** and starting an art practice of my own. As my time in college comes to an end, I feel like maybe learning to fail with love has been the greatest lesson I have learned. **★It's hard to tell what changes are due to the pandemic and which ones are due to the 2 years that have elapsed since it began. But my pieces definitely got physically smaller.** So I started making



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bad paintings again, and some of them are maybe actually good paintings. But that's not my business.



Sarah Saltzman ★gallery, people, printing, drawing, display, design, wall, semester, posters, space, layout, corner, suggested, sketches, bit, various versions, project, grappling, issues, shelf



The city is Los Angeles. ✖**Los Angeles, CA**
The year is 2004. It's a warm fall day, like most fall days in LA. You get home ✖**1 older sister** from Kindergarten and kick off your light-up Sketchers, then find a sheet of scrap



paper. Soon, it will be filled with adventures of Gnocchi the Super Rabbit, the latest creation of your five-year-old mind. But for now, the page is blank, and it holds the endless potential to bring to life all of your zany characters and silly stories. It's going to be a good day.

18 years later, **★Skin and bones by cage the elephant** not much has changed: the core of







my artistic practice remains rooted in both the art of storytelling and the act of manifesting my own mind on the page. My **✖Design** work often centers on things that scare me, the parts of myself and the world that I have difficulty talking – or even thinking – about, perpetually seeking to translate the unspeakable into the understandable. It also tends to take the form of “low” arts – comics, animation, video games



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– narrative entertainment grounded in communication with the audience. ✘**Mary Blair, Saul Bass, Cliff Chiang, David Aja** My art looks inward, but it also seeks to find the universality in those feelings or thoughts or memories, to share them in a way that makes sense to me and to the viewer. ✘**I think a lot of my work is about loneliness** I make art because I don't know how to understand myself without it. ✘**I think the nature of my artwork is also pretty directly tied to my mental health, which the pandemic definitely changed**

The city is New Haven. ✘**Trumbull College** The year is 2022. ✘**Hm... the pandemic changed the medium of my work, as it gave me an unexpected chunk of time to experiment with my style. ✘I took a gap year and saw no one but my parents for 16 months so** It's a chilly spring day, like a lot of

spring days in New Haven. You try to find a way to explain who you are and what you do, and maybe you succeed. **✘Oh god if i figure it out I'll let you know** You've come a long way since Gnocchi, but you still delight in the blank page. You still delight in the endless possibility of your own mind, in the power of creation and of sharing those creations with the world. **✘But also, the idea came a little bit from my own experience growing up chronically ill and being isolated at home a lot, which I think was something that, in the past few years, a lot of people have been dealing with. And that sense of isolation and separation from people was something I was interested in exploring. And I like the way that comics historically use kind of silly things, like superheroes and capes and tights to often deal with heavier, weightier issues. So I kind of wanted to marry those two things a little bit.**

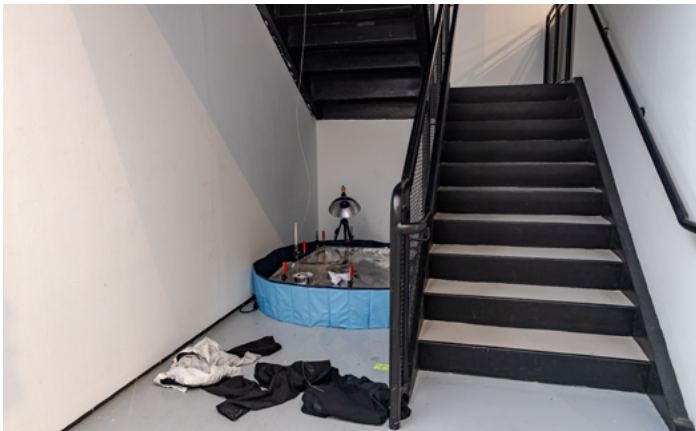


Sol Thompson **★Leo, people, bugs, photo,
called, eat, week, Chromatics, pictures, art,
clothes, classes, running, cancer patients,
year, super, burrow, simplest explanation**



✱Westchester, NY As a double Art and Environmental Studies Major, **✱Jonathan Edwards College** I created a work that allowed me to explore my interests **✱Geoengineering or Ichthyology** in both

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fields. **✳Save the earth/pursue a Masters or PhD in the environment** I hoped to create a commentary on consumerism, waste, fixation, and materiality through sculpture. I am a photo major, **✳Photography** but realize that sculpture was the best avenue for my work within this respect. **✳I was an econ major. Econ and math. And then I took some art classes and I was like, 'Wow, I love this.' And then I was going to double major in**



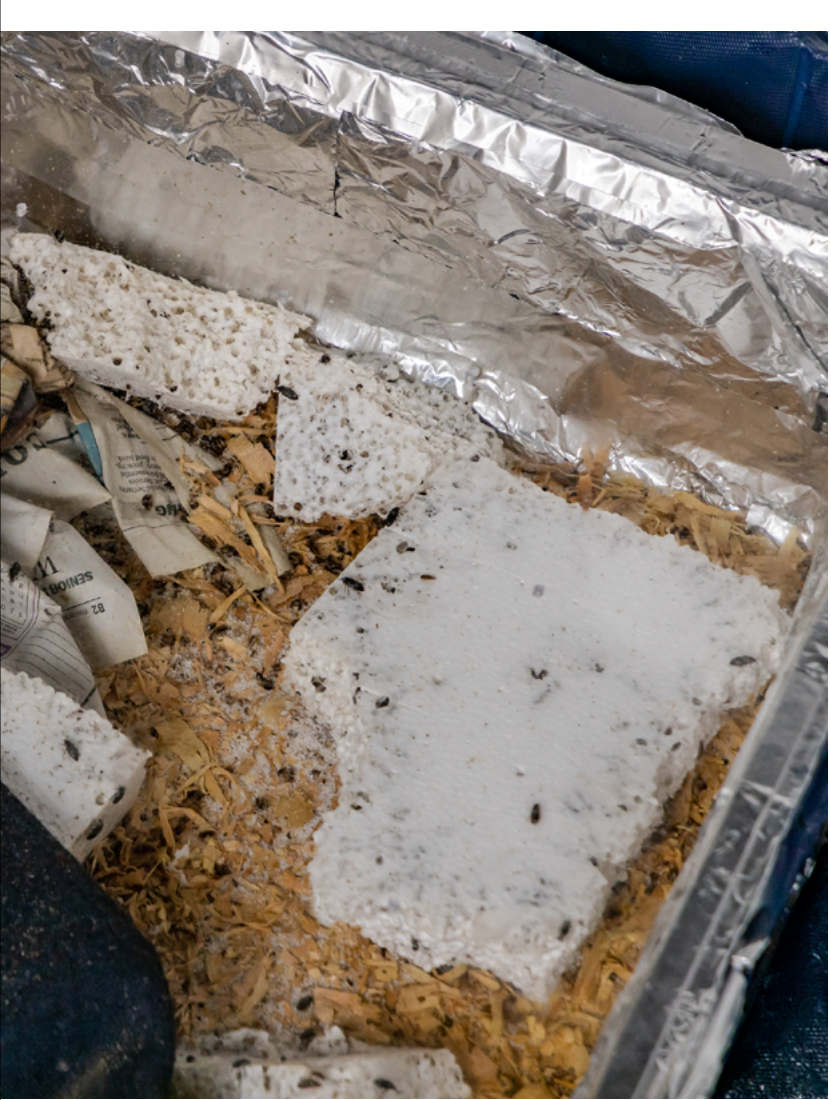
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econ and art, which died very quickly once I started taking more econ classes.

★ These are dermestid beetles. They're carpet beetles, like, same type of pest, just no wings. Well, they have wings, but if you keep them below 90 degrees they won't fly. Which is nice. ★ I was also like, terrified of the bugs when I first got them. I don't know why they've become sort of endearing. It is sort of like a pet. ★ And I don't know, I'm really enjoying doing it. I don't know if the work that will come out of it will be incredible. But I don't know, I really like learning about the bugs. ★ If you look really close, there's actually like a baby larva there. So he's just hatched and so they all burrow in, you see them like right up there. So they burrow in, they lay eggs. And they lie dormant for about four or five days because it takes a lot of their energy and then they'll come out. The eggs will hatch another three or four. And then you'll have a bunch of little ones running around.







Juliet Tran ✱experience, people, thinking,
Asian American, feel, storyboard, Asian,
interactive, adult, story, character, choices,
creating, specific, model, cliches, relate,
rigging



Julie Tran ✨**Arlington Texas** is a senior at Yale University ✨**Davenport College** studying Computer Science and Art. ✨**Animation - Painting** Outside of class, Julie is Captain of the Cheerleading Team and manages the social media accounts of the sports teams at Yale and works part-time at the United Nations in Safety and Security policies. During her free time, ✨**Morgan Wallen 7 Summers** she works on clothing designs in collaboration





with Nike and her friend's sustainable fashion line called Upcycled Angels. She also volunteers at Food in Service to the Homebound and manages local restaurants' Instagram accounts in exchange for large food donations to the homeless in Greater New Haven.

Throughout her time at Yale, she explored Art **✘Matisse, Tom Haugomat** through drawing, painting, graphic design, and animation and investigated the ways technology can intersect with design. **✘I love expressing myself through art. It's the only way I know how to.** Her senior thesis piece is an interactive

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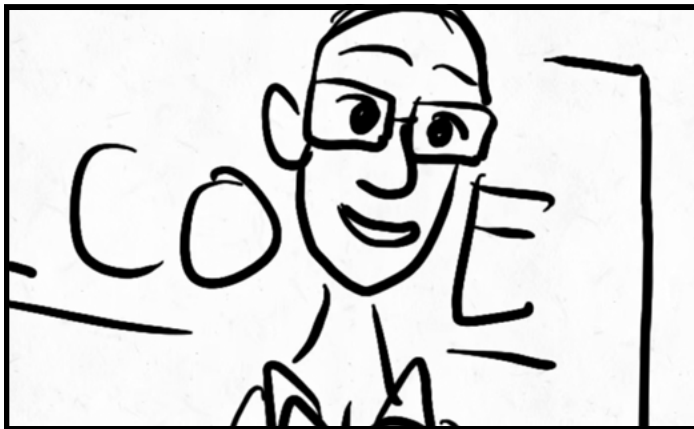


animated short film, reflecting on her experience growing up Asian American. **✘working through policies and social issues through art** The film divulges the unfortunate truth of being locked into an American

Decisions, Decisions

An Interactive Short Film
on my Asian American Experience

tragedy while being denied the legitimacy of being American. Julie built a website to present the piece, and with JavaScript, **★CS470 - Artificial Intelligence** the film allows users to make life decisions that Julie had to make in the past. With these decisions, users are able to experience the burden of prejudice when accessing the American Dream. **★A lot of the choices I made were to become more Americanized, which meant...pushing away like my own culture. I now can't even really speak Vietnamese anymore.** The video and website is still a work in progress, but Julie hopes to finish the final product in late May. **★The film will have multiple endings, but users will find that although they can make different choices, the opportunities in the US are not as abundant as they appear. Therefore, the endings are different, but they feel similar and leave the audience with the same feeling. A sense of belongingness.**



It means everyone is bringing food!
How about you bring Goldfish?





Aliaksandra Tucha **xwork, space, love,
photos, pictures, hiding, home, people,
thinking, room, feel, photographs, talking,
life, installation, moments, appropriation,
portrait, interesting, mundane**



I want to relive when I make. **✦Photography**
✦Take photographs and write

And photographs come closest in telling you
 what it's like to miss my family in Belarus
✦Baranovich, Belarus

and

what it's like [to] construct my own story with-
 in the familial narrative;

what it's like to put together a home
✦Davenport College so far away but filled
 with familiar symbols;

what it's like to console my dear ones in the face
of a war; x**Intimacy, home, displacement.**

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what it's like to hold a warm quail egg, x**It's
a secret**



or look at my brother's sweaty hair behind his ear, **★A 17-year-old brother Ilya**



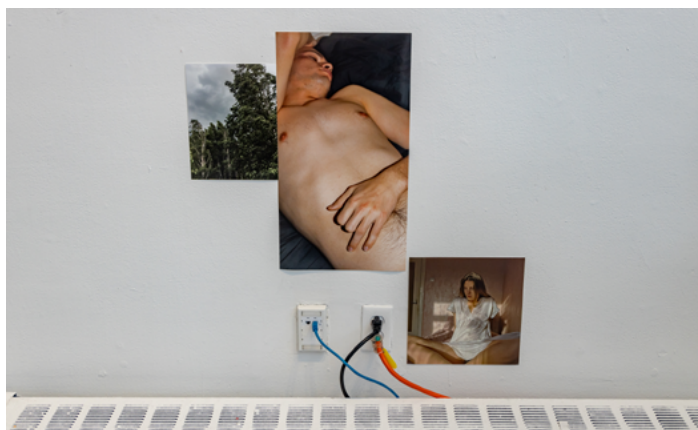


or to trace the wrinkles on my grandmother's face,



or to trace the wrinkles on a friend's face;

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or

what it's like to find the people that feel like
a new family for a moment or for many.
**✦Danna Singer, Sally Mann, Patti Smith,
Justine Kurland, Roni Horn, Judith Joy Ross**

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Sofia Turner ✱photos, body, people, disgust, printing, beauty, curatorial, talking, big, interested, feel, ugly, read, classes, part, thought, photography, self portrait, insecurity, thesis



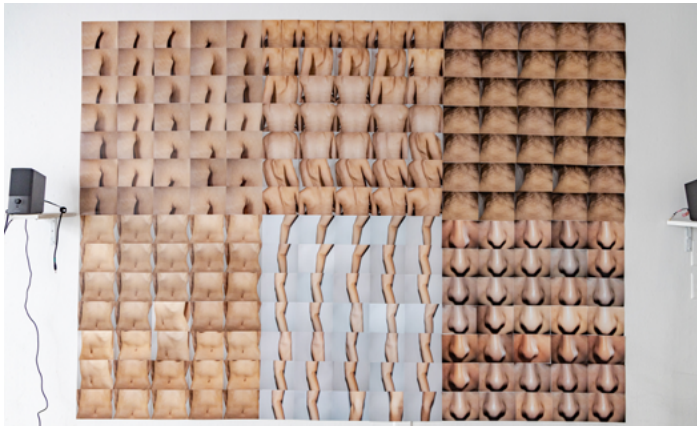
When talking to Roxane Gay about her work, Jenny Saville said, “you’re the only one who can never see your body in its entirety – you’re condemned to images of it.” Throughout my life **✳Arizona ✳1 sister - 10 years younger than me** I feel as if I have been bombarded by others’ perceptions of my physical identity. Constant comments about my weight, what I look good in, what I don’t, etc. have plagued me since I became aware of the kind of presence a woman should hold in the world. **✳Fade into you by Mazzy Star** There is a certain authority and degree of intrusion that both men and women feel the right to impose upon female bodies—a destructive evaluation of one’s worth based on their physical form. My **✳Photography** work is an exploration and visual representation of **✳women/women’s bodies/beauty** me trying to figure out my relationship to my body and how it affects the







ways in which I move throughout the world. **✘When I took my first photography class as a sophomore here, I could do it alone. And I could do it in my room or like out in the street by myself. And I felt a lot more comfortable in that. ✘Made me want to work with more personal subject matters. I went from pointing the camera to external surrounding to internal ones.** Through photography, I seek to purge the associations we have with particular body parts, hoping to reach a formlessness through intense scrutiny and repetition. **✘I said it's about beauty. But it's actually really about disgust...And part**



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of the thing I need to do is find out like find a way to bring out the disgust because I feel it but some other people don't.





Xavier xheadset, people, VR, chair, texture,
thinking, fabric, feel, put, sit, cable, sub-
stances, scene, ceiling, experience, cover,
curtains, beginner tutorials, advisor



What if Jesus was non-binary?

What if inanimate objects had religions of their own?

What if the mechanics of reincarnation happened via the preparation and ingestion of soup?

Ever since I was young, **✘Houston, TX** strange what-if questions would pop into my head, but it wasn't until I became an artist **✘I'm a computing and the arts major, but I like digital art, animation, and sculpture ✘Timothy Dwight College** that I gained the tools to answer them. Because art is often a time and labor-intensive process for me, I try to only pursue answers for things I love, which



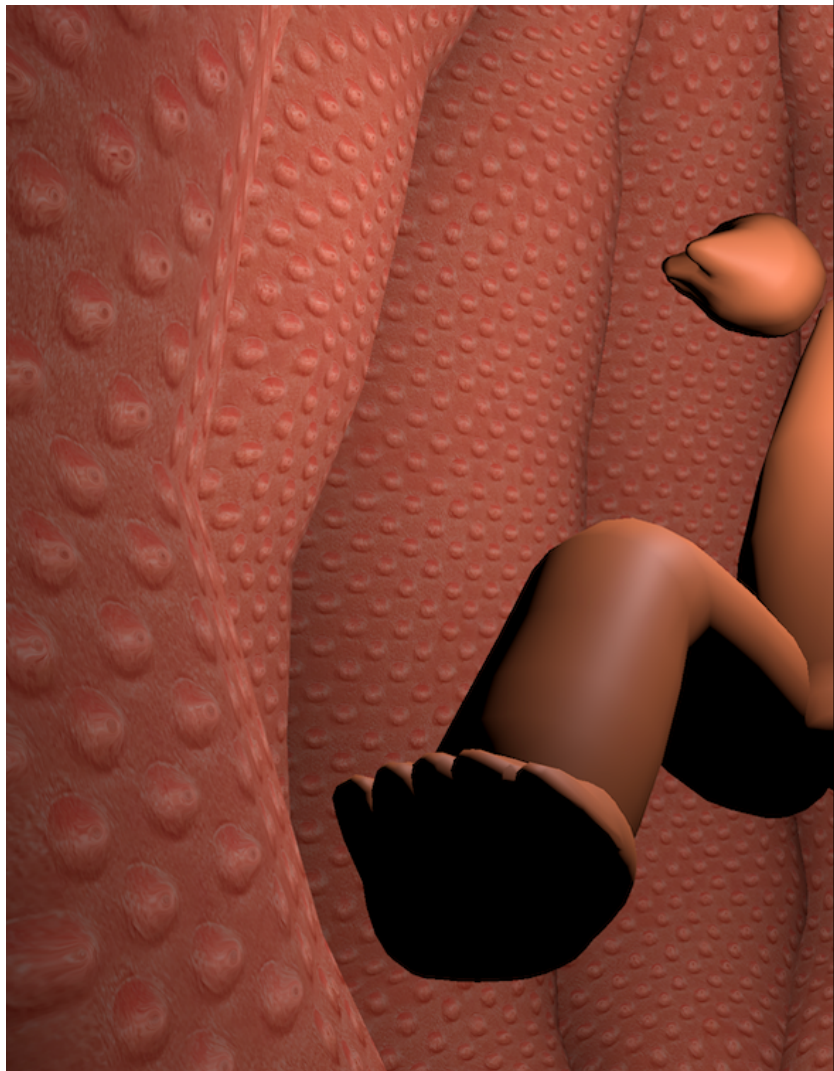
often have some combination of beauty, queer-ness, and absurdity. **✘Pay Your Way in Pain by St. Vincent** **✘Currently my work doesn't focus on any specific theme, but I try to line everything I make with a sense of humor and queerness.**

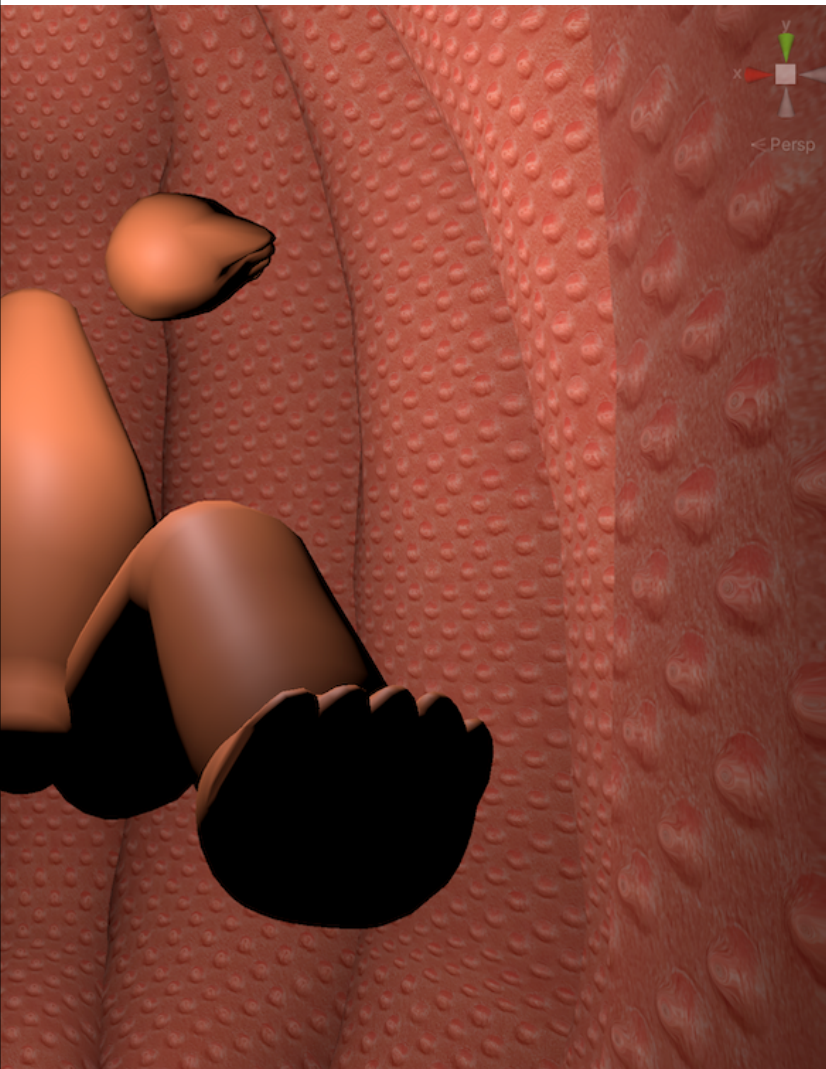
Technology and its numerous applications in art are also a huge source of inspiration for me. The technological advancements that seem to be happening every day make me feel like anything is possible, and I like carrying that energy into my art practice. **✘Though there is a lot of beauty in the natural world, I am often bored/annoyed by its limita-**

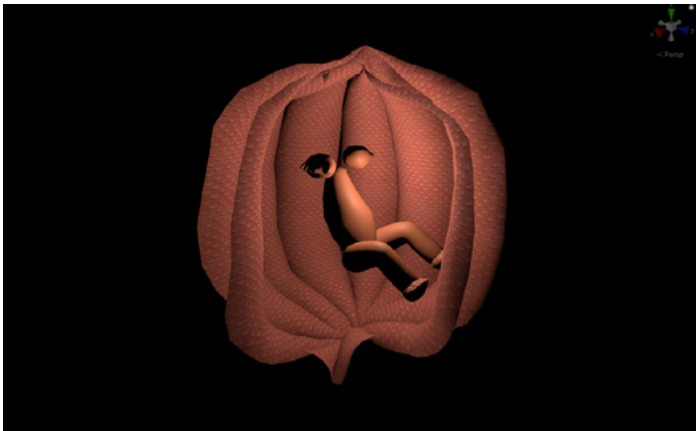
tions. I became an artist because I find a lot of power in being able to imagine new worlds and bring them into existence.

While I enjoy exploring more traditional media, I primarily work digitally with animation, 3D modeling, and image manipulation. I find that working digitally frees me from the limitations of the physical world, because as far as I can tell there's no other medium with an undo function. **✖I'm really committed to finding a career that allows me to continue creating things that I'm proud of, which ideally (at this moment) would be somewhere in the video game or VR space.**

Lastly, I try to add a touch of humor to everything I create. I believe that there is no greater physical sensation than laughter, and I revel in the opportunity to evoke that sensation in others. Although everyone may not share my sense of humor, the potential to make someone else smile is reason enough to create. **✖I'm actually inspired a lot by drag queens. To me they are the epitome of art and humor informed by queerness, and I admire their confidence, resourcefulness and creativity. Sasha Velour, Bob the Drag Queen, and Trixie Mattel are some favorites!**







★The first scene...is obviously the womb. That's where you start. In VR, you are not only surrounded behind you with this... pink fabric, but it also is in front of you. So visually you are enclosed, but physically you are not.



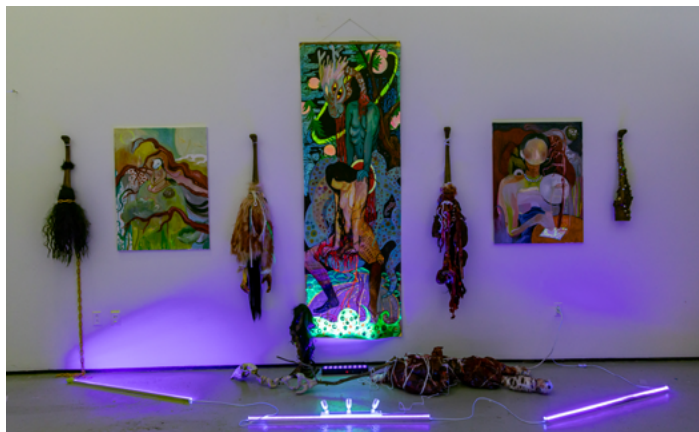
✱I've never sewn in my life, like hand sewn or embroidered. And so I was really nervous. Because if you look up online beginner tutorials, everyone's like, 'If you're not sewing like, a pillow or a skirt, you should probably just die, because it's so hard.' But somehow everything has been working out, which...feels really good.



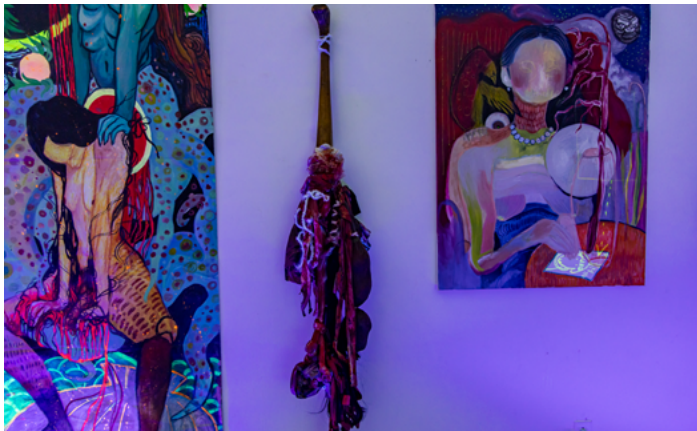
Jieun Yu ✱people, writes, life, specific, work,
charged, related, catalog, objects, parents,
pieces, human, drawn, farm, feel, Korean,
sculpture, bodies, stuffed animal, living



I like to think of my art works as some sort of reproduction of myself. I mostly paint on flat surfaces **✘Painting and Printmaking** but sometimes incorporate sculptural pieces as does my thesis collection, composed of paintings and sculptures that discuss **✘colonialism and gender** how it has felt to live in my body in the United States **✘Morse College** as a **✘South Korea ✘one sister** Korean immigrant, what mortality and life means to me

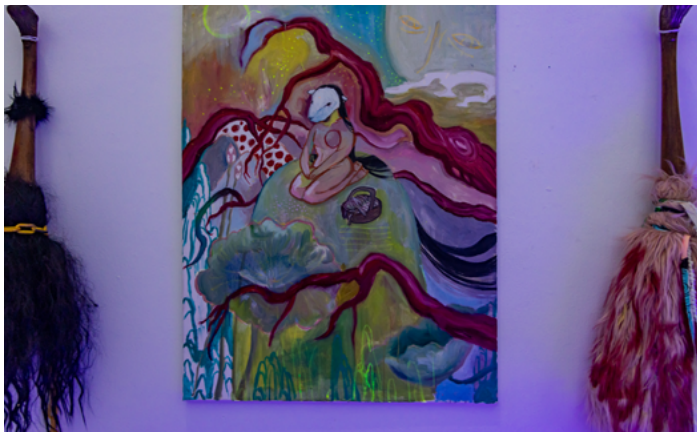


as a queer subject, how my past and future shapes my present under the forces of capitalism and colonialism. **✘Art and Censorship Seminar** Somewhat a wide range of topics, **✘Tonight by Doja Cat** but really the simplest way of describing it might be that they are self-portraits that are vessels of my identity. They are charged with my emotions and spirit, my past and my intentions, and also are made out of things I have owned and used before: clothes my mother bought me, wigs I used to wear, skirts I no longer feel good in, my father's underwear, buttons from my old dresses, sweaters my ex gave me, chairs I used to sit on, trees I used to water... **✘These spirits take physical form by emerging into or charging themselves into any physical body. It could be human, which can be understood as like a spiritual possession. Or it could be like a broom, or it could be an instrument. It's usually something that's old and has been charged with other things over time.** This flawed, beaten, abused, neglected yet blessed, loved, celebrated and praised body and life—and the shared experiences of marginalized peoples—will forever be my source of inspiration. **✘I want to rest and ✘really✘ figure out what I want to do with my life in this moment**



✱I kind of grew up watching chickens and cows being butchered. And bones cooked. So I feel like I've always had an affinity towards bones. Because it's, you know, dead, but it has obviously been charged with so much life forces, as well as other things. Like, when someone's holding a bone, it feels spooky, but also it kind of just feels like it's still living, you know? Some sort of life forces are still remaining in this object.

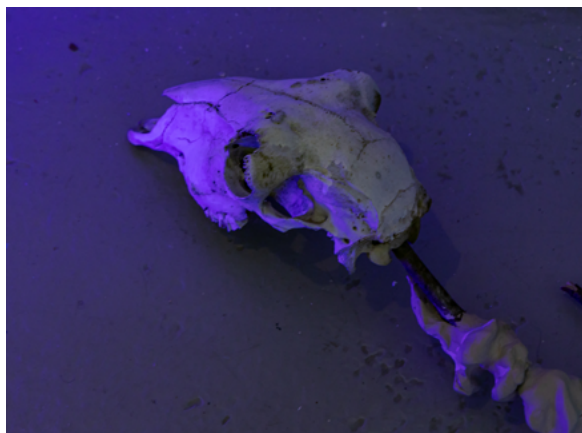
✱And all of these pieces come from Korean folktales. And traditional spirituality related to shamanism and other native things—like this is an actual ghost, which is specific to mountainous regions of Korea.

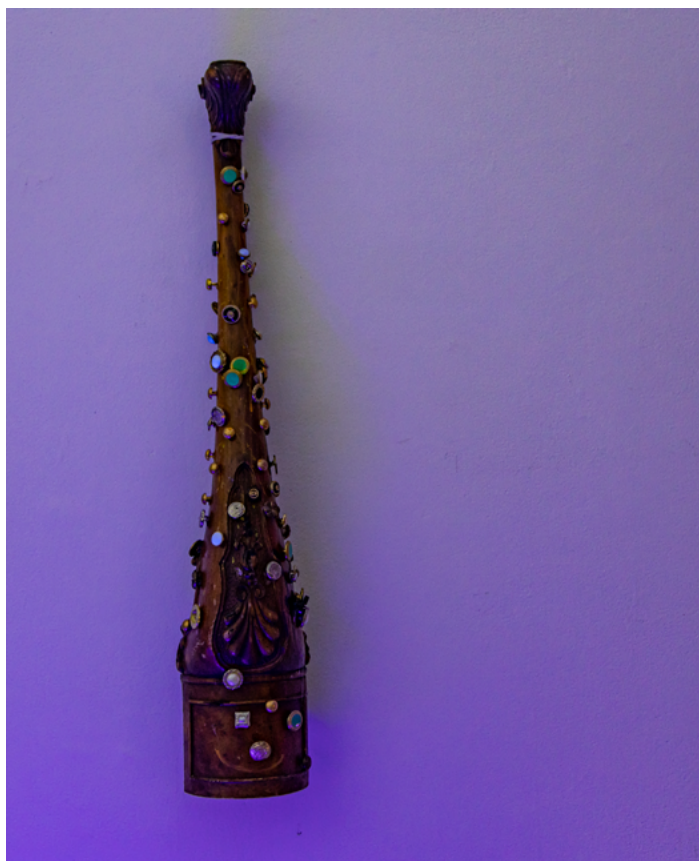


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★