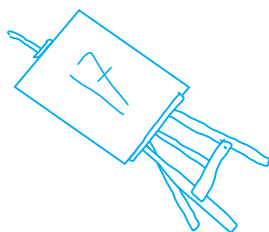
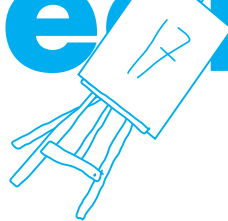
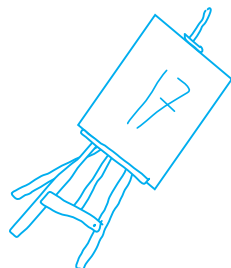
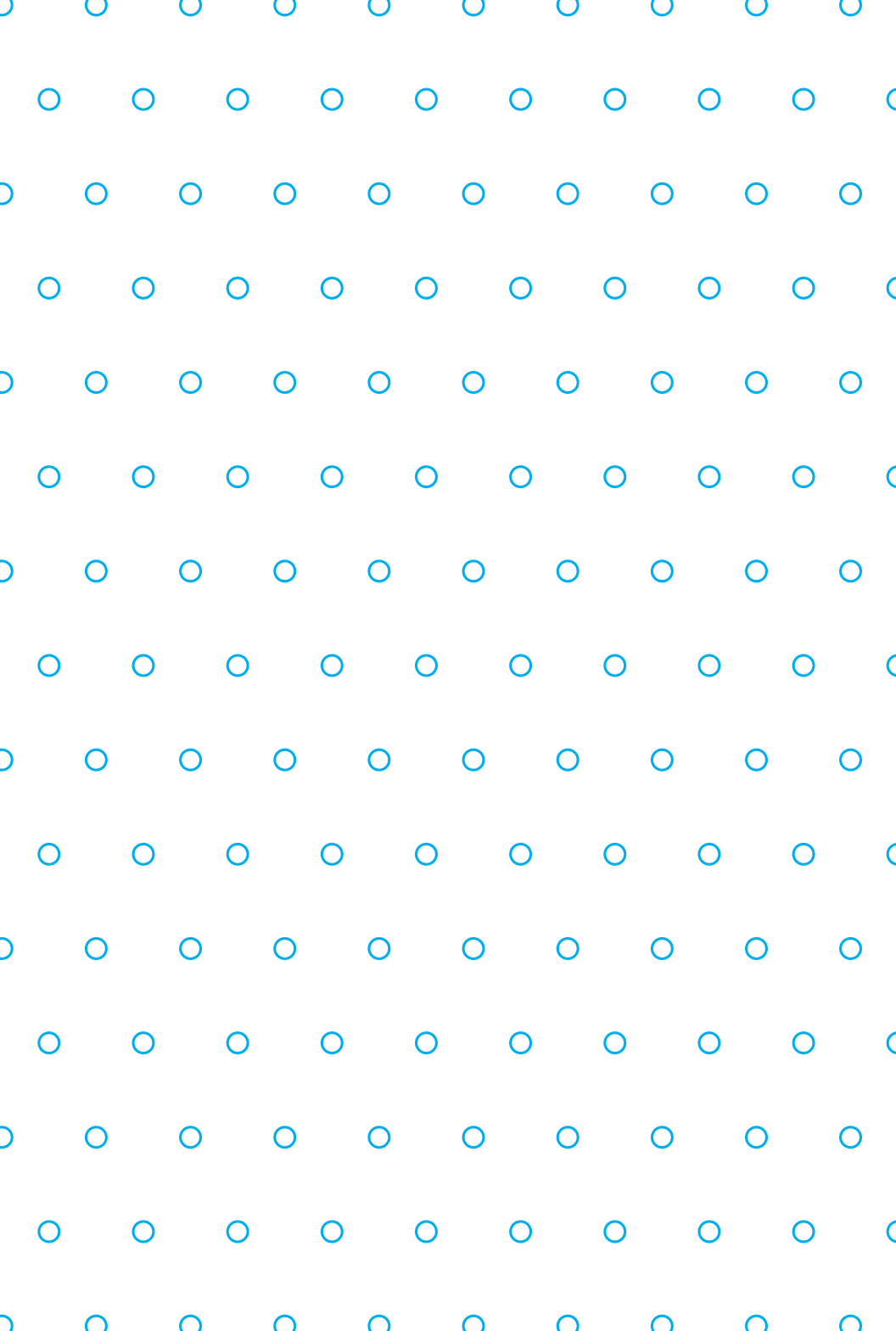


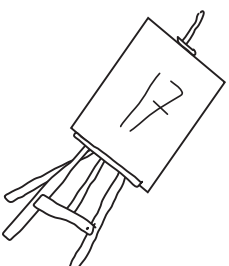
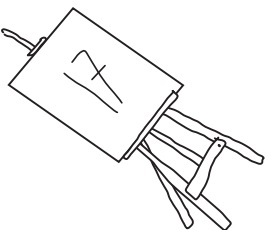
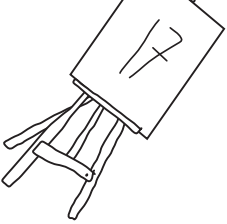
seventeen for seventeen



senior thesis catalogue

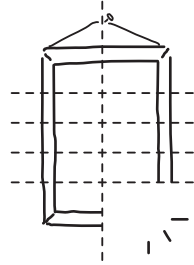






**let this
book
be context
for the
work → → →**

100 words from the d.u.s.



lisa kereszi

**director of
undergraduate
studies**



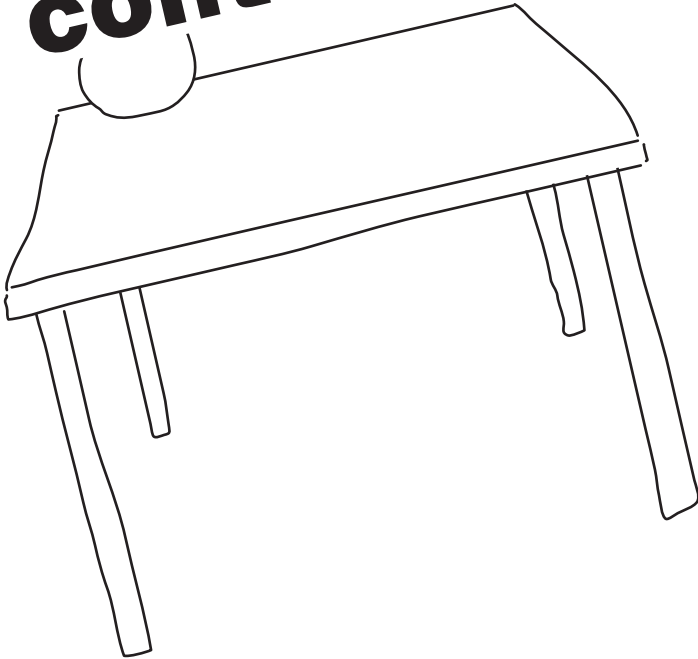
1000 words = 1 picture
100 words = 1/10 picture?

EEG headgear. Softly-quivering dappled light. Lavender oil and ether. A home-made two-way mirror. A body encased in nuggets of plastic. The sound cave. A flaccidly-draped fabric map. The doctors' kid. The Jersey Girl. One hundred black women laughing. Childhood dreams and nightmares. The glow of an iPad. Ink on paper. A brainwave cap. Peaches. Mangoes. Gesso grotesque.

Seventeen artists use these means to get at essentially the same thing: Who am I; how do I fit in; where am I going; where have I been? Personal histories and future anxieties collide in a wonderful mash up of seventeen incongruous minds.



contents



8 **téa chai beer**
14 **gabriela bucay**
20 **meg brink**
26 **yanglin cai**
32 **tess hamilton**

38 **alexis inguaggiato**
44 **wa liu**
50 **kristy loya**
56 **meg mathile**
62 **chris paolini**

68 **jeiyoun jenny park**
74 **steven roets**
80 **sam roller**
86 **christie ramsaran**
92 **anna karima wane**

98 **sherril wang**
104 **jin ai yap**

1/17

**téa
chai
beer**



téa talking about téa

I was born and raised in Westport, Connecticut. I learned to paint in oil the summer before my senior year of high school, and took my first class at Yale with professor Robert Reed in the fall of my freshman year. I attended the 2016 Yale Norfolk summer session and interned with Byron Kim this spring. My work has appeared in various group shows at Yale and in New Haven, and one of my paintings is the cover of Robert Hass' new book, *A Little Book on Form*.



téa talking about téa's thesis

This body of work has primarily been about letting go and allowing myself to follow my instincts, to get lost in the work and allow the material to guide me. I've become increasingly interested in the interactions of material, the richness of paint, and the threading of layers either of transparencies or forms within my painting.

I smear gesso with my hands onto canvas that is lying on the floor and pour liquid acrylic over it while the gesso is still wet to achieve textures that are fluid, not entirely under my control, and at once both beautiful and grotesque.

This body of work focuses on the way I feel in my body, and the anxiety with which I struggle on a daily basis. Through this process of painting, I slow down the instability I feel and try to make it manifest in paint.



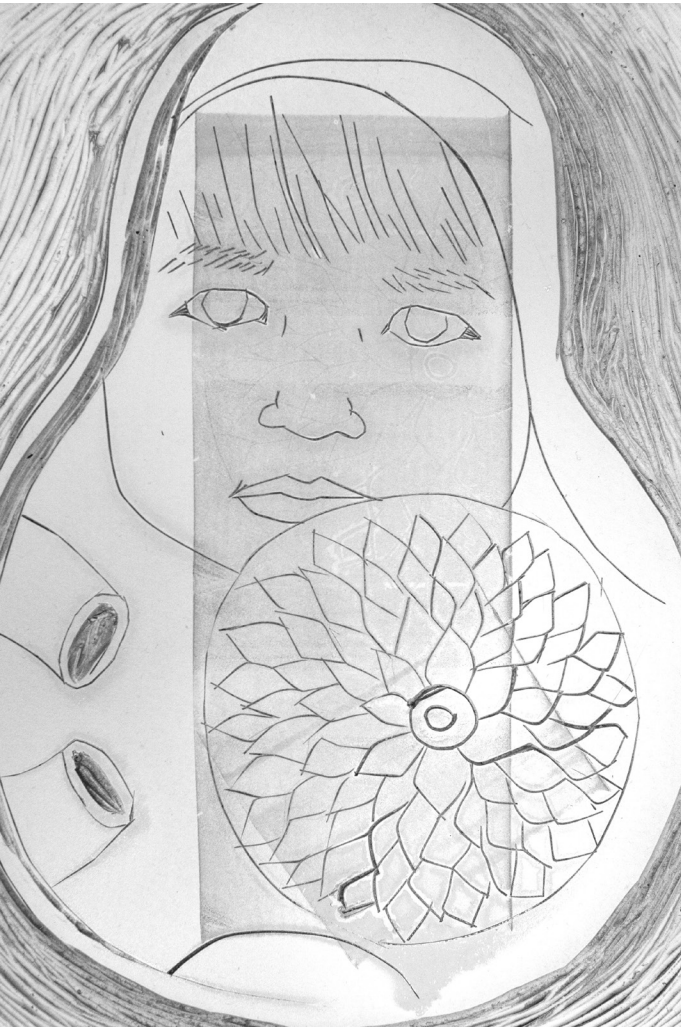
2/17

**gabriela
bucay**



gabriela talking about gabriela

Mexican-born, Texas-raised, Syrian-Jewish daughter of physicians. Growing up I became interested in dichotomies and juxtapositions, be they cultural, spiritual, or physical. Influenced by the work of my dermatologist mother and my cardiologist father, I was flooded with medical imagery, exposing me to visible befores and afters and unpredictable bodily processes. I noted the importance and value of physical beauty and health, particularly for women, and developed a curiosity to inspect the interior of the body, fascinated by the notion that a person's exterior appearance could not in many cases reveal the processes and turmoil of the interior.



gabriela talking about gabriela's thesis

In my work I reference the images that surrounded my childhood (anatomical diagrams, the female nude in art, toys and dolls, and colorful textiles from my countries of origin) as these critically shaped my understanding of womanhood and femininity. I seek to question notions and traditional depictions of women and girls in art as figures of fragility, innocence, and passivity by illustrating their curiosity, humor, personality, and physical endurance. I explore physical, temporal, and visual dichotomies to disrupt a simplistic and easily digestible read of my subject matter; interior and exterior, innocence and objectification, flatness and roundedness.

I am deeply interested in metaphors, so I am currently investigating the nesting doll as a symbol of the stages of the self through maturation as well as an illustration of female lineage. As an iteration of itself through multiples, I am interested in how the nesting doll visually relates to my practice of self-portraiture and custom of placing multiple figures in a composition. Formally I employ various painting and printmaking techniques to speak to the idea of repetition with modification. This work questions traditional femininity's role as a protective or constrictive construct and the line between "real" and "imaginary."



3/17

**meg
brink**



**meg
talking
about
meg**

I'm a member of Hopper College from Madison, CT. In my free time I enjoy eating ice cream, playing the bells in Harkness Tower, and earning money to buy more ice cream.

Film Studies Grad Exam

- How do we compare the aesthetic
- Use the 1930s film as a model
- Step 1) describe the film
- Step 2) relate it to the context (history and intertext)
- *Contextualization*
- *White Screen* (reference)
- *very important* (reference)
- *is explaining the context*

• How do you write the famous style (alluded to)?

• *Classical style* is an obvious style that already communicates the message. Notice the story and the angle.

• *Stages* - the world of the narrative

• *1930s style* - if you're just talking about space they're going more attention to the space than the narrative

• *Each film has its own* - own characteristics - you can help create the world

• *Does not see the world or not?* Depicts or not depicts?

• *1930s style* - the structure is the nature of - sound and film show world of city

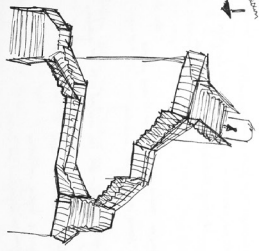
• *1930s style* - but for something from the same in its formal elements

• *Visual style* - you can't compare

• *Visual style* - film of what is set - how it could have been shot differently

• *Why do we like the white film?*

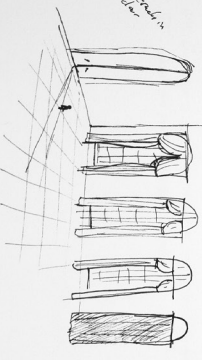
pen down



plans this rule in the shape space

plans after your imagination

columns windows



pen down

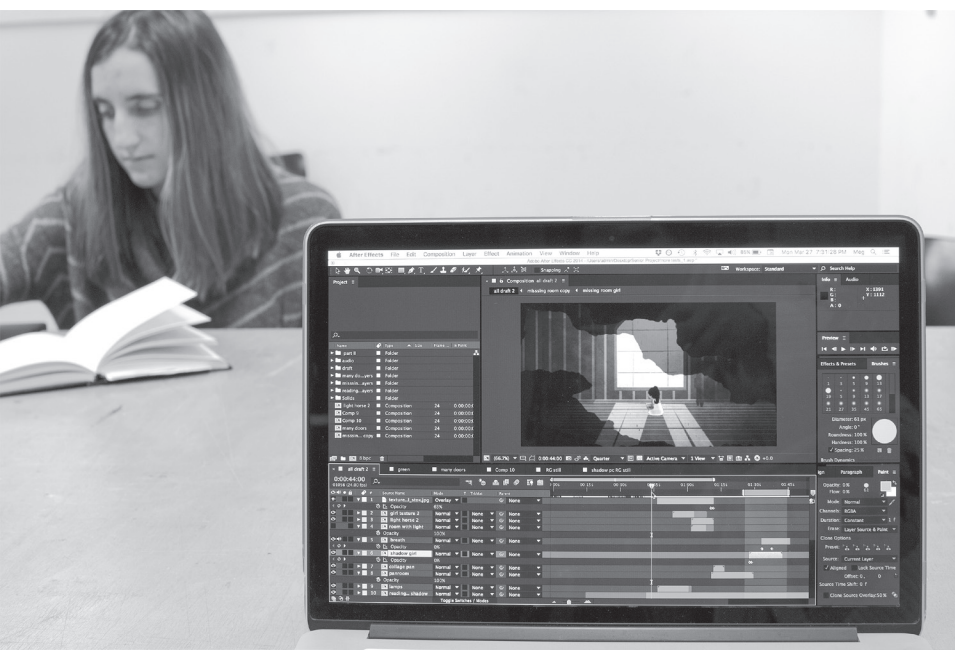
meg talking about meg's thesis

For this project, I use 2D animation to explore the constant metamorphosis of memories. I employ a mix of realistic and abstracted architectural spaces to represent changes in one's perception of a time, place, or person. I focus on the idea that when you are remembering you are also forgetting.

I chose to do an animation because I feel the medium's plasticity represents the malleability of thought and memory. I designed the film to loop, because I want to show the process of remembering as a cycle.

I am influenced by a variety of artists, including Maurice Noble, Wengechi Mutu, and UPA animations. I was initially inspired to work on this topic by the film "Waltz with Bashir" (2008, Ari Folman) which is an animated film that follows the story of a soldier who tries to remember what happened to him during the first Lebanon war.

I would also like to credit Tom Gurin for creating the music for my piece.



4/17

**Yanglin
caijiang**



yanglin talking about yanglin

I am a photographer who grew up in Columbus, Ohio. My work is motivated by a curiosity for still life with the incorporation of unconventional lighting. I seek to transform existing media and objects into previously unseen imagery. My interdisciplinary background in traditional mediums and fiber arts continues to inform the way I approach crafting a digital image.



yanglin talking about yanglin's thesis

The series of images were, in a previous life, the faces of women in horror films. I sought out these focused moments of female uncertainty, fear, and trauma and transcribed them into .gif format. From there, the .gifs were projected through a self-fashioned shoebox camera obscura, using an iPad as the only light source. As the .gifs played, I recorded the distanced transformation of moving image to still image through the use of extended exposures. The softening of such images reveal an aestheticization of the female ordeal.

The face of suffering appears pretty, the face of death becomes erotic, and occasionally, the true nature of the image manifests itself in the wide eyes and stretched mouths. I made these images to blur the line between the uncomfortable and pleasurable viewings of women in horror films.



5/17

**tess
hamilton**



tess talking about tess

I utilize a wide range of photographic techniques and practices to question and better understand how we relate to a photograph, and how photography transforms the world and our perception of it. Through my work I try to examine contrasts between intimacy and distance, and the desire for, and limits on free will and self-creation, and examine the challenges of understanding and communication, and absence and loss.



For my thesis, I have created a group of photographs that question the fixity of photographic portraiture in relationship to the fluidity of identity to challenge how we understand a photograph of a person.

By creating portraits in which the person depicted fails to stay neatly isolated within the frame, but is pushed, pulled, and held from beyond the confines of the image, or escapes from the edge of the frame, I hope to show the limits that photography has in its fixed representation, and reveal the tension between intimacy and distance—when does the photograph hold, and when does it hold back? When is touch tender, and when is it limiting?

By making tintypes, I hope to collapse the layers of photographic mediation by seducing a viewer with the immediacy and nostalgia of the object while also heightening that sense of mediation through the tintypes relationship to time and history.



alexis

inguaggiato

6/17



I was born in 1995 in Alpine, New Jersey. I am a photographer and I primarily work with large format but I have also experimented with 35mm as well as medium format photography. My major body of work revolves around my family and home.

**alexis
talking
about
alexis**



alexis talking about alexis' thesis

My senior thesis displays a series of black and white large format photographs of my mother and father in our New Jersey home. Over the years since leaving for college, I have experienced an unexpected yet painfully apparent distancing between myself and my parents. I come home but this home feels at odds to me. It is an unfamiliar place with parents whom I have both ideologically and physically grown apart from. Photos of my family perfectly smiling together scatter the walls and tables throughout the house but I no longer feel that I am a part of them.

Before leaving to college, I had always assumed that my parents were correct. Without even thinking for myself, I agreed with their principles and unquestionably took their advice. Leaving this coddled environment, attending Yale and returning back has made me realize how different we are. I am no longer that four-foot child mindlessly approving my parents' actions but an adult feeling more and more out of place in and asphyxiated by a hyper-conservative home and environment. My photographic series captures the disconnect between myself, my parents and my home.



7/17

**wa
liu**



**wa
talking
about
wa**

Art-making for me is a process of self-definition, an ongoing path that will continue for years. I grew up in the rural periphery of Beijing, and now double major in sculpture and anthropology at Yale University. My personal experience in the mesh and fusion of heterogeneous cultures becomes the inspiration for my mixed-media, and often interactive, installations.

Intrigued by the idea of collective consciousness, I wish to create dialectic artworks that could challenge the binary boundaries between nature and humanity, as well as Eastern and Western cultures.

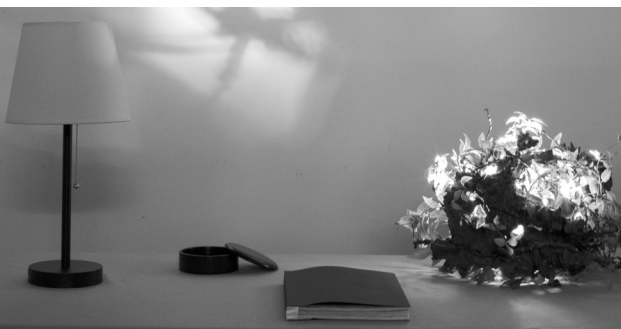


Empowered by neurotechnology, “Still” is an interactive installation that senses and visually reflects the viewer’s changing attention level.

The viewer is invited to don the electroencephalogram (EEG) headband that measures her brainwaves. Accompanied by the sounds of glass harmonica and piano, the viewer reads the book. Her rising attention level lights up a lamp, slows down the moving ripples, and calms down the vibrating leaves. Her process of concentration is thereby visualized by the subtly changing installation. The drawings and writings in the hand-made book delineates how memory unravels and forms a loop. After the viewer finishes the book, her declining attention level dims the light and again triggers the distractive movements in the ambience.

The spectator constantly shifts her role between performer and observer, controlling the installation while observing her own emotions.

Check out the video of the work here:
liuwastudio.com/still/



**Kristy
Ioya**

8/17



kristy talking about kristy

I am heavily influenced by the work of Joseph Stella, Anselm Kiefer, and Lynda Benglis and work to create colorful pieces in an abstract or cubist style. While I specialize in oil and acrylic paintings I enjoy exploring new methods of art making and developing skills in ceramics, metal working, sewing and other crafts.

When creating art I am especially interested in employing different materials to provide texture and engaging with the concepts and themes those materials represent.



An exploration of the themes of Fantasy and Femininity with roots in the women I admire and the places I love.

**kristy
talking
about
kristy's
thesis**



9/17

**meg
mathile**



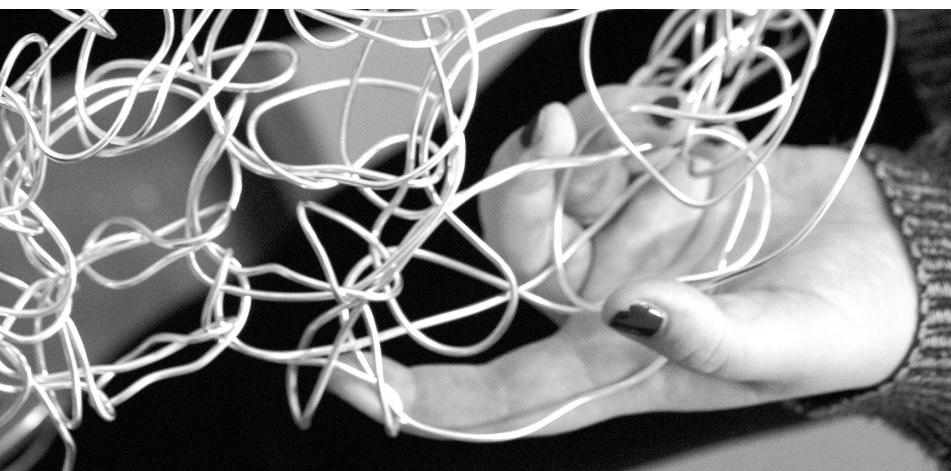
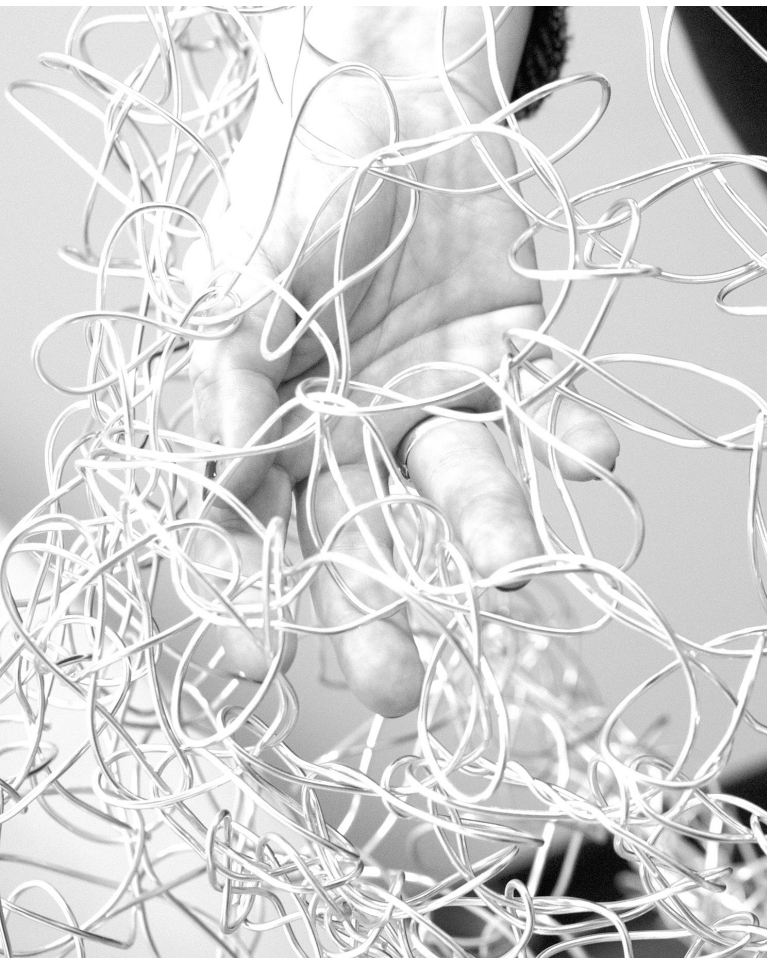
meg talking about meg

My work combines academic inquiry with self-exploration to examine the intersection of craft and fine art through metal textiles, utilizing crochet and knit techniques in both objects and installations. Together, these elements investigate the physicality of relationships and dysfunctional dynamics, addressing issues such as codependency, addiction, and mental illness. Material has meaning and each of my decisions in that regard has a specific construction to the historical and emotional narrative of the piece.



meg talking about meg's thesis

This installation investigates the dynamics of addiction and its impact on interpersonal relationships. The vanity evokes a familiar setting in which two individuals engage in a physical representation of the imbalance that takes place when addiction takes over a person's life. One can see through while the other can only see themselves and the toxic energy of the disease, which is suspended in the frame of their reflection. The crochet pieces enveloping the room also represent the healing meditative act of handcraft. Metal, unlike fabric, has memory and becomes a reflection of the maker and their emotional climate. As the piece unravels, it not only reveals a process but also a narrative, between the two beings engaged with the piece and with those experiencing the exchange in the room.



**chris
paolini**

10/17



Hi there! If you are reading this, then I guess that means that I have successfully finished laying out this catalogue and it actually made it to print. Excellent.

A little about myself: I am a double major in Art (clearly) and Linguistics. In linguistics I am particularly interested in semantics, or the systems by which we can encode, express, and comprehend meaning in language. Sounds a lot like graphic design...

Shameless plug: chrispaolini.design

**chris
talking
about
chris**



Puzzle pieces should really be called puzzle parts. Parts are considered a crucial component of a whole. In this case, a puzzle. Pieces, by contrast, are not really considered part of a whole.

So unless you have a puzzle piece that has been condemned to a life of isolation, then it's really a part.

Cool...

My thesis is a book. It looks at the difference between parts and pieces, and how the conceptualization of a whole, when working with parts, allows for some really interesting thought processes to occur.

I scanned a hamburger for it.



11/17

**jeiyoun
jenny
park**



My paintings are inspired by my everyday experiences at school and the familiar people who form these experiences.

I aspire to express my positive memories by embracing the characters in their most usual states and by capturing a moment of dynamic interaction to provide context for our relationships. I enjoy recreating colorful fictional scenes by incorporating my impressions of real characters.

**jeiyoun
talking
about
jeiyoun**

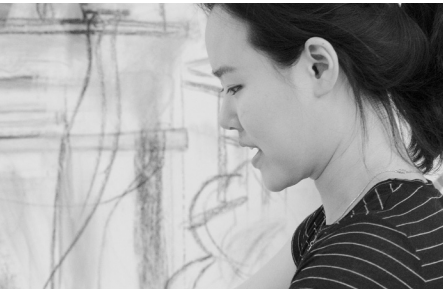


**jeiyoun
talking
about
jeiyoun's
thesis**

During my past four years at Yale, I have been deeply involved in the neuroscience research at the Brain Function Lab. As a double major in Biochemistry and Art, I noticed a shift in both the art and science spheres to bridge the disconnect in these fields. My final thesis painting participates in this effort by demystifying my science laboratory through art.

While incorporating the science researchers, the laboratory space, and foreign technology into my painting, I am introducing fun, freedom, and creativity to a relatively monotonous science scene.

I hope the large size of the painting allows the viewers to be immersed in the hectic laboratory space that I have created from my personal involvement with the people and the setting.



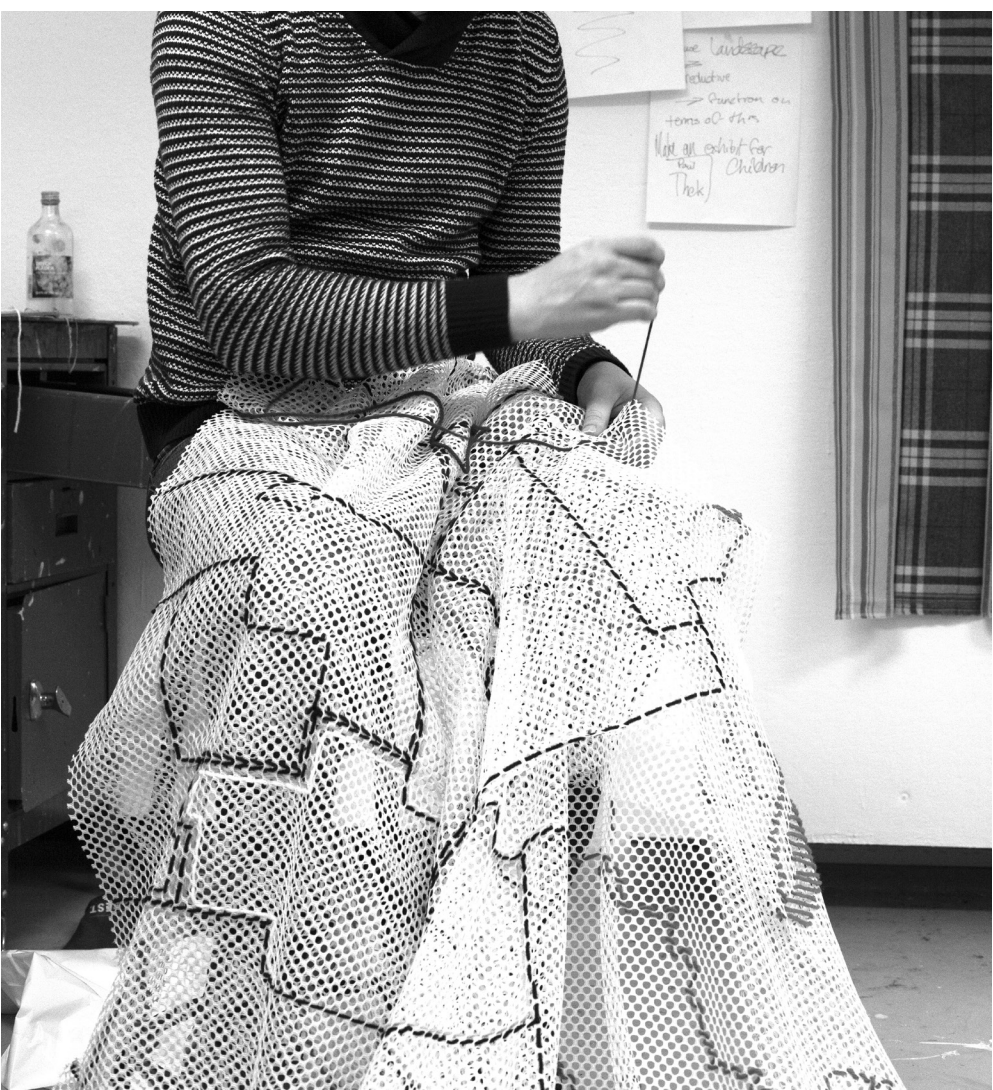
12/17

**steven
roets**



Growing up on a small dairy farm in northern Wisconsin, my time at Yale has been full of new and jarring experiences. I am a painter who strives to combine these experiences with my own view of the world and my studies in Ethics, Politics, and Economics. My work bridges the divide between art and craft—incorporating sewing and embroidery—to create a product that should not only be looked at, but also touched. Through exploring rural and urban divides, boundaries, and politically fraught topics, I aim to further today’s political discourse and create better understanding.

**steven
talking
about
steven**



steven talking about steven's thesis

My thesis is focused on the boundaries created by gerrymandering. A series of Supreme Court cases in the early 1960s, culminating in *Wesberry v. Sanders* (1964), solidified the principle of “one man, one vote.” Before this time, state legislative and congressional districts had often remained unchanged for decades, creating massively unequal representation. Since this time, congressional districts have been redrawn after every census to ensure approximately equal population. This does not mean that representation has been fair, however. Redistricting is a political process, often controlled by the party with a majority in a state legislature. Thus, legislators can choose who is in what district, working to solidify their own party's hold on power. Instead of voters choosing politicians, politicians choose voters.

My project explores how congressional districts have changed in the upper Midwest since 1964. With multiple, movable layers, viewers are encouraged to rearrange and explore what districts have stayed the same and what districts have changed through both Democratic and Republican hands. My goal with this project is to engage people with gerrymandering so they can fight back against this partisan process.



**13/17 sam
roller**



I'm a Computing and the Arts major from Morganton, North Carolina. Inspired by my love of art books and fashion magazines, I have primarily studied graphic design at Yale, along with computer science. However, a desire to work with my hands has encouraged me to begin working with sculpture in the past year.

My current work merges sculpture and computer science to explore themes of identity, expression, and human interaction with both art and technology. I hope to pursue a career in fashion or publication design after graduation.

**sam
talking
about
sam**

The image shows a screenshot of the OpenSCAD software interface. The top part is the code editor, and the bottom part is the 3D viewer.

Code Editor:

```

1 base = 10;
2 nb = 9.8;
3 rt = 0.1;
4 rd = nb - rt;
5 k = ln(rnb) - ln(rnb);
6 hs = nb;
7
8 deg1 = atan(rns/rnb);
9
10 function r(C) = rt * exp((t * k)/1440);
11 function x(C) = r(C) * cos(C);
12 function y(C) = r(C) * sin(C);
13 function z(C) = ((rnb/rd) - (r(C)/rd)) * hs;
14 function d(C) = 5 * r(C)/nb;
15
16 module spirals O {
17
18   for(cheat = [0 : 30 : 1440]) {
19     rotate([k(cheat), y(cheat), z(cheat)]) rotate([0,
20       deg1, cheat]) cylinder(d(C), 0.5 * d(cheat) /
21       0.9, 0, false, $fn=10);
22
23     rotate([0, 0, 120]) translate([k(cheat), y(cheat), z(
24       cheat)]) rotate([0, deg1, cheat]) cylinder(0.5 * d(cheat) /
25       0.5 * d(cheat) / 0.9, 0, false, $fn=10);
26
27     rotate([0, 0, 240]) translate([k(cheat), y(cheat), z(
28       cheat)]) rotate([0, deg1, cheat]) cylinder(0.5 * d(cheat) /
29       0.5 * d(cheat) / 0.9, 0, false, $fn=10);
30
31   }
32 }
33
34 for(alpha = [0 : 30 : 1440]) {
35   translate([k(alpha), y(alpha), z(alpha)]) rotate([0,
36     deg1, alpha]) scale([d(alpha)/19, d(alpha)/19, d(alpha)/19
37     ]) spiral(O);
38 }

```

3D Viewer:

The 3D viewer shows a complex, multi-layered spiral structure. The structure consists of many small, rounded, cone-like shapes arranged in a spiral pattern. The viewer includes a coordinate system (X, Y, Z) and a toolbar with various icons for navigation and manipulation.

Console:

```

Compiling design (CSG Tree generation)...
Compiling design (CSG Products generation)...
Geometry in cache: 50
Geometry cache size in bytes: 57184
CGAL Polyhedrons in cache: 0
CGAL cache size in bytes: 0
Compiling design (CSG Products normalization)...
Normalized CSG tree has 20033 elements
Compile and Preview finished.
Total rendering time: 0 hours, 0 minutes, 3 seconds

```

Viewports:

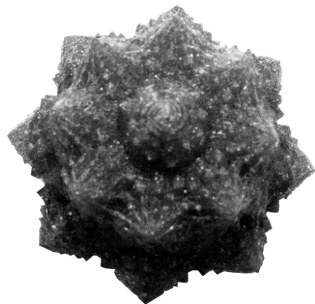
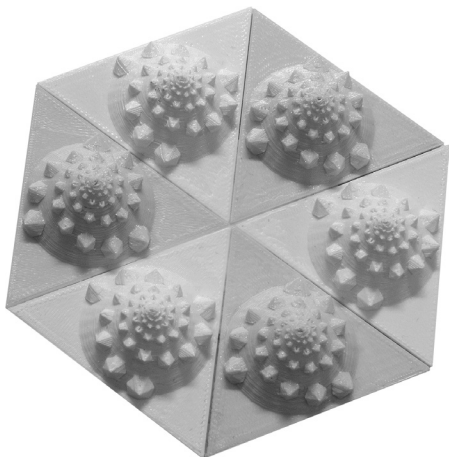
```

Viewports: translate = [-0.00, -0.00, -0.00 ], rotate = [55.00, 0.00, 25.00 ], distance = 263.43

```

My thesis project has been inspired by fashion, 3D printing technology, fractals, and my own experiences with both computer science and art. My biggest influence has been the Metropolitan Museum of Art's fashion exhibit, *Manus X Machina*, which explored the role of both technology and the handmade in fashion. I was particularly drawn to the work of Iris van Herpen, who uses 3D printing to create intricate, geometric pieces to be worn.

I wanted to explore the use of 3D printing to fabricate a wearable sculpture whose pattern is informed by fractal patterns found in nature. I have used coding to generate a fractal, conical shape, which is then 3D printed onto individual pieces that are sewn together by hand. Both my process and the artwork are focused on the contrast between the technologically crafted and the handmade, to reflect my own conflict between the desire to utilize the powers of technology and my love of working with my hands. The final product is a wearable piece of art, a sculpture that interacts with the human form to reflect my personal experiences with both art and technology.



christie ramsaran

14/17



I was raised in South Florida by Jamaican parents and refer to my African, European, Indian and Chinese descent in my work. During my time at Yale, I majored in Computing and the Arts and explored territory beyond my traditional oil painting background, discovering a love of printmaking.

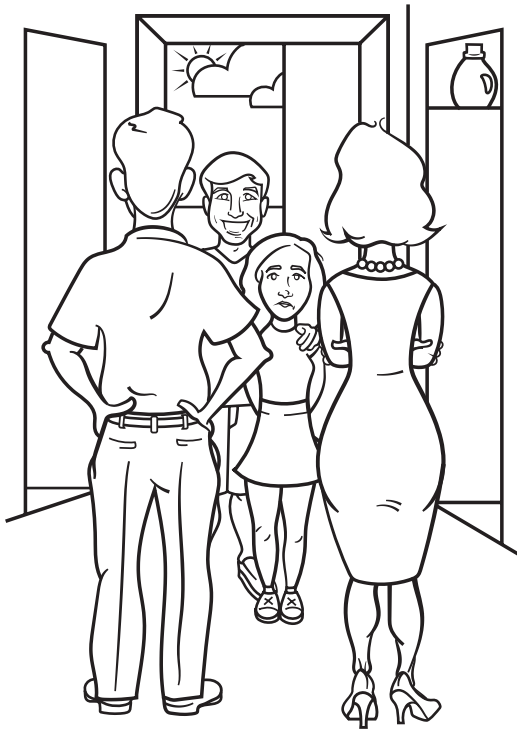
**christie
talking
about
christie**



Peaches and Mangoes is a collection of coloring book pages printed on “mango” colored paper – the closest color match I could find to my multiracial skin tone. Each page depicts a scene in my life during which I was hyperaware of my skin. Drawing on principles of color theory, I comment on the different ways that my skin color is perceived in the diverse spaces to which I am granted access. I have transformed my portion of the gallery wall into the hallowed family refrigerator, harkening back to the innocence with which these conceptions of self were formed.

christie talking about christie's thesis





**anna
karima
wane**

15/17



I was born and raised in Dakar, Senegal (1994). I am interested in visual storytelling, language and the representation of marginalized people. And I clearly do not like to talk about myself.

**anna
talking
about
anna**



Black Women: self-care and self-love is a series of project centered on representations of black women. Each part of this project is an effort to uplift and create different representations of black women.

With this project, I am using different means and methods to tell stories centered on black women.

**anna
talking
about
anna's
thesis**



16/17

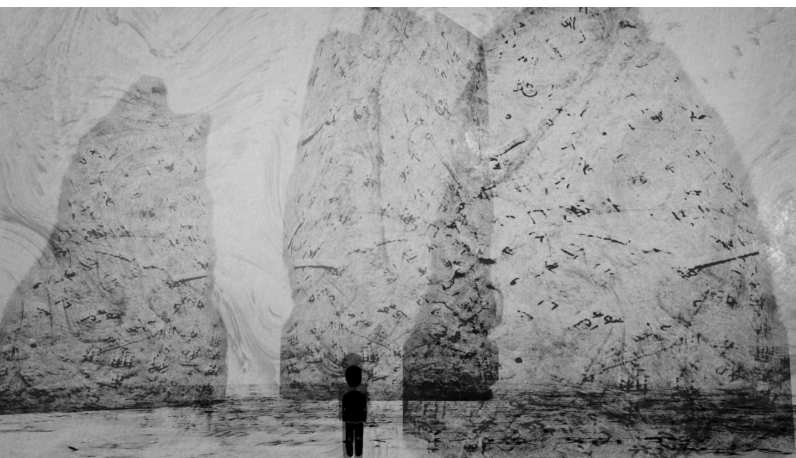
**Sherril
wang**



I was born in Portland, Oregon to immigrant Taiwanese parents and now am a double major in Economics and Art. I grew up learning traditional fine arts, only discovering first graphic design and then animation in college. I will be working at Amazon in Seattle next year in the marketing/finance department but still have dreams to someday work in the arts.

You can see more of my work at:
www.sherrilwang.com

**sherril
talking
about
sherril**

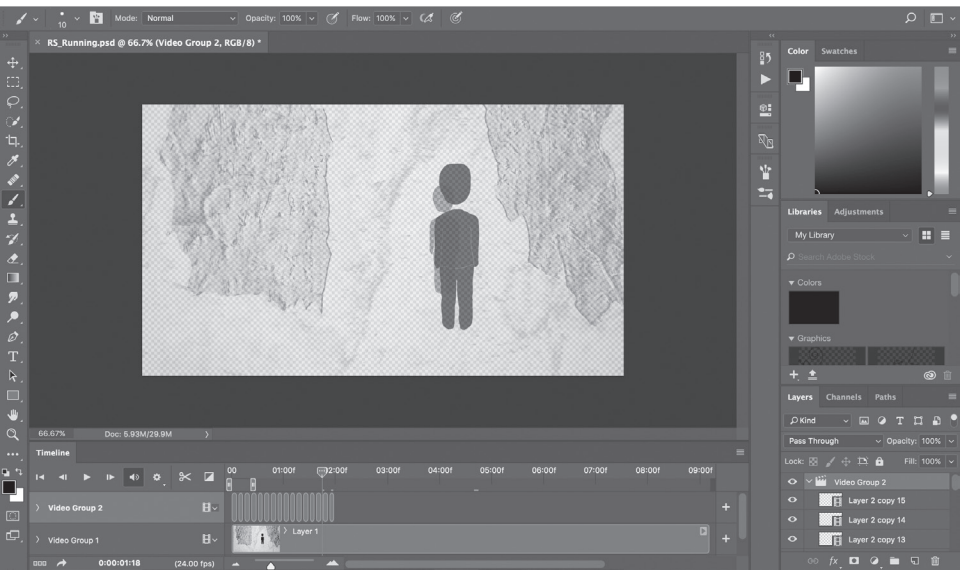
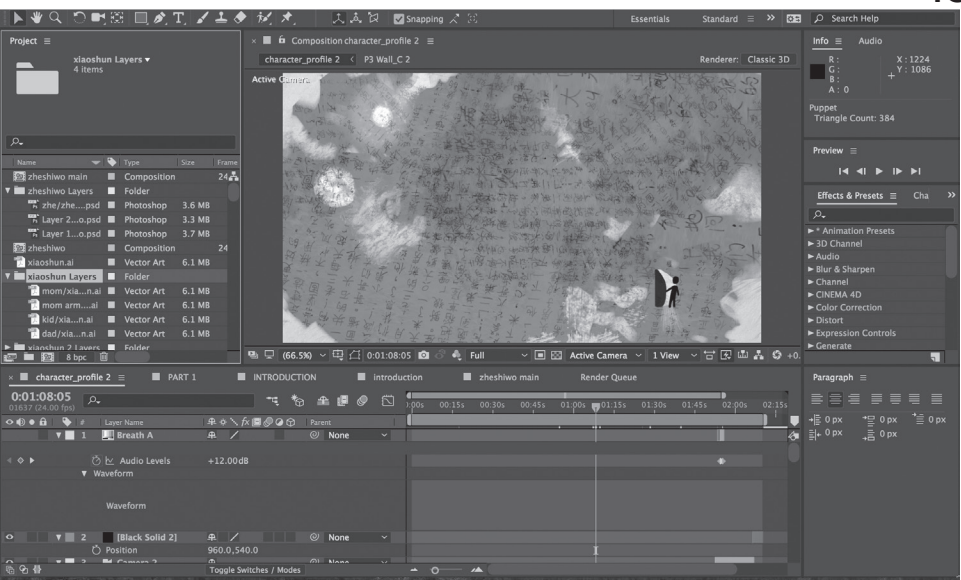


My two minute animation explores

my memories of my childhood relationship with my family and the psychological regression I experience when returning home. Scenes change color, indicating the dissonance between the absolute truth of memory and the relative, but far more salient truth of memories that are reconstructed with every act of remembering. Monstrous gods – entities to be both loved and feared – rule this realm of the mind, lurking out of sight and shape shifting to reveal their true shapes.

The piece uses a variety of techniques (digital, frame-by-frame illustration, and stopmotion photography) and complex atmospheric textures to convey the patchwork, constantly shifting nature of long-ago memories.

**sherril
talking
about
sherril's
thesis**



17/17

**jin ai
yap**



You can call me DJin.

**jin ai
talking
about
jin ai**

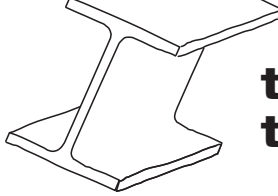


A padded cell, but also a nightclub!

**jin ai
talking
about
jin ai's
thesis**



fin.



**that's it!
thanks for reading!**

**we would like to
close by giving
a huge thank you
to our advisors!**

téa chai beer
gabriela bucay
meg brink
yanglin cai
tess hamilton
alexis inguaggiato
wa liu
kristy loya
meg mathile
chris paolini
jeiyoun jenny park
steven roets
sam roller
christie ramsaran
anna karima wane
sherril wang
jin ai yap

guest critics

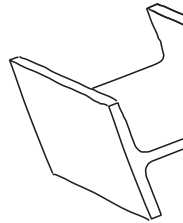
dean, school of art
d.u.s.



**anna betbeze
mark gibson
anahita vossoughi
justin berry
benjamin donaldson
ted partin
martin kersels
anoka faruqee
brent howard
yeju choi
sam messer
molly zuckerman-hartung
sarah stevens-morling
pedro barbieto
ka-man tse
johannes deyoung
sandra burns**

**dawn clements
byron kim
corey mccorkle
tavia nyong'o**

**marta kuzma
lisa kereszi**



← an I beam: while it offers great support
it's got nothin' on an advisor!

CATALOGUE
DESIGN
chris paolini

PHOTOGRAPHY

studio shots

danna singer

portraits
& studio shots (p. 77 & 79)

tess hamilton

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cannelli printing

west haven, ct

TYPEFACE

suisse int'l

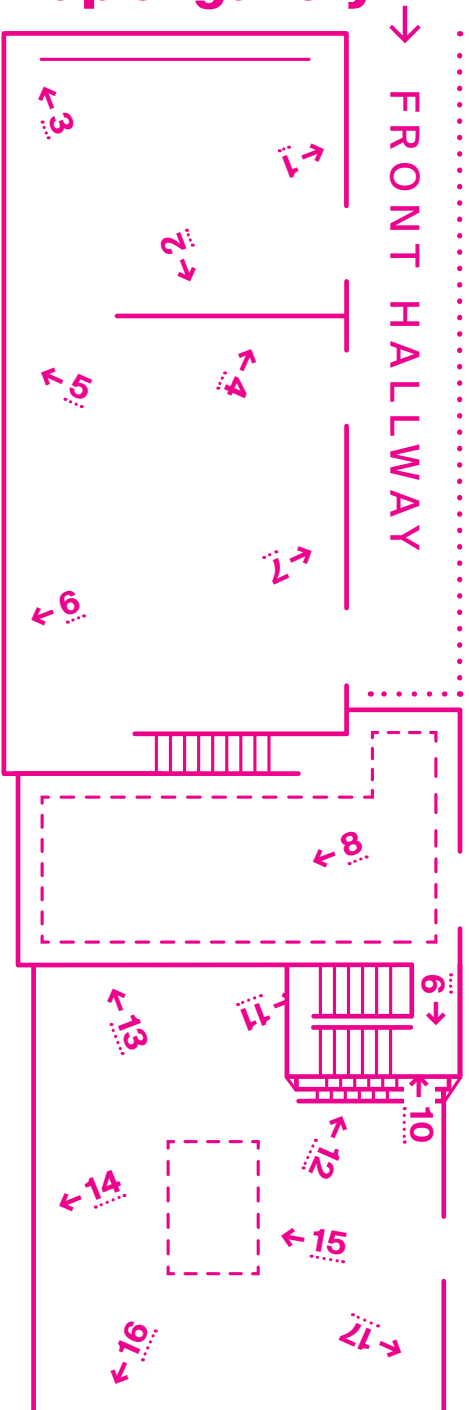


senior thesis exhibition

yale school of art

04.12.17 - 04.22.17

map of gallery



MAIN FLOOR

- 1 tess hamilton
- 2 kristy loya
- 3 meg mathile
- 4 meg brink
- 5 wa liu
- 6 jelyoun jenny park
- 7 alexis inguagliato

MEZZANINE

- 8 anna karima wane
- 9 chris paolini

LOWER LEVEL

- 10 sherril wang
- 11 jin ai yap
- 12 gabriela buccay
- 13 christie ramsaran
- 14 téa chai beer
- 15 sam roller
- 16 yanglin cai
- 17 steven roets