

Artist Statement

My name is Camryn Kaufman and I am a graphic design major. I create work that combines my interests- music, color theory, typography and illustration. I like to research, sketch, and ideate emotional and imaginative branding concepts, and as a person with synesthesia, I enjoy projects with expressive themes, so I can create intricate and emotive designs, inspired by my background in music.

The medium I primarily create in is digital, working with programs like Adobe InDesign, Illustrator, and Photoshop over the past five years. More recently, I have been exploring 3D modeling and sculpting in VR. I think the most important things to remember when designing are to do proper research, and have efficient organization. Outside of design, I enjoy fashion, camping, winter sports, and consuming reality tv.

Proposal

A 40-page book that visually expresses the impact synesthesia has had on my relationship with color, and how these connections influence my self-expression, emotions and memories.

Synesthesia, meaning “to perceive together,” is a neurological condition where a person experiences involuntary connections between various unrelated senses. Commonly, people with synesthesia may experience a sensation of being able to “taste a word,” “see a sound,” or even feel the spatial position of memory in their head. As an artist, and person who shares grapheme-color, chromesthesia, and spatial sequence synesthesia, I have always been fascinated by color, and the various ways I experience it. I can see colors when I hear sounds, feel certain emotions, or think of memories or people. Through collages of dynamic typography, found images, personal illustrations and anecdotes, I plan on creating a 40-page book that elucidates my synesthesia, visually revealing its influence on the personal connections I have made with color through symbolism, self-expression, emotions, and memory.

Grapheme-color synesthesia means I mentally assign a color to letters and numerals, so M always feels blue, and two always feels lime green. Chromesthesia applies color and shape to sounds, so middle C is always yellow, and some songs feel like a 4D cloud of a rainbow, flipping inside and out over and over. Spatial sequence allows numbers, words, patterns, or timelines to occupy a set position in my “mind’s eye”, so I scroll the months up and down in front of me as I try to remember a date. These three kinds of synesthesia are what I experience every day, and I want to be able to step back, take a larger look, and attempt to decipher core themes from these

associations. Do I assign colors only based on attitude or emotion? Have I created more associations at certain points in my life? What metaphors can describe my visions? Which colors am I choosing to interact with most? What do all yellow things have in common symbolically in my mind? These questions and many more will be explored and considered as I research.

Referencing my own visual experiences with synesthesia, I will evaluate connections I have associated with colors, like memories, songs, places, names, and emotions. Through dissecting, categorizing, and reassembling this content, a more significant mood, theme, or reference relating to each color will be visually represented with accompanying anecdotes expressing the relationship.

I will be gathering content for each color by consuming, assessing and categorizing familiar media that triggers a strong colorful response, like music, media, words, places, and emotions, along with recalling pivotal moments and milestones in my life to search for any patterns of what is assigned a color.

I will also be researching the similarities and differences of my experience vs. other synesthetes, and study the various ways they describe and represent color using online resources like articles, photos and videos. Communication with other synesthetes is possible through social media like Instagram stories, a platform where it is possible to reach a large audience and receive specific information using questions, and polls. Here I can ask for observations, descriptions, and interpretations of synesthesia's impact on their lives, and the ways they choose to describe it to others.

My vision is for the content of the book to have an organic, easygoing flow, with typefaces, images and templates matching the ambiance of the designated color. Every

spread should feel like its own contained poster. The content of the book will be seven main sections: red, orange, yellow, green, blue, indigo, and violet. Each color's section will consist of four spreads of color-specific content, each section separated by a single-spread collage page. The spreads will consist of multiple mood boards and collages to establish the many emotions and meanings tied to the color. There will be three unique reflective anecdotes throughout the section sharing any related stories or revelations. Found images, personal photography, and illustrations will accompany the text and be stylistically appropriate for the page. There will be an even balance of text and photos/graphics dispersed across each spread. One spread in each section will use dynamic typography to list songs, movies, words, names and places that I associate with the color, along with showing ways I express the use of that color, whether it's through clothing, nails and hair, emotions or even decor and objects I collect or gravitate towards.

All information will be sorted by color into a single spreadsheet when collected, so I can ensure each section has a similar volume of content, rather than creating the book sequentially, one color at a time. The first step I will take in assembling the book is to establish an open layout with thumbnails of every spread, so each page has a flow that works within the section. Then, I will insert all of the text, leaving space for images, the following content added. At this point, I will begin to decide where I need to add photos and drawings alongside the text, and if some text could be replaced with images instead. Acquiring and creating images to accompany the text will be next. Adding the pictures last will help me have the section structured before, so the photos aren't overpowering the spread. I plan to try to form each color's theme slowly as I go and as

more information arises. Saving the forming of the themes for the end may disrupt the conciseness of the theme concerning its layout. The last thing I will do is create the cover and add any last small components such as hand-drawn embellishments and details to the pages.

Artists that I will look to are synesthetes that choose to speak about or express their synesthesia in their craft. Specific people that I will be researching are artists of many forms. A significant focus will be on synesthete musicians and fine artists.

Musicians such as Kanye West, Lady Gaga, Jimi Hendrix, Lorde, Billy Joel, and Pharrell Williams have described their synesthesia in detail, as it relates to their writing and transposition and concept development skills. I will also be familiarizing myself with fine artists such as Wassily Kandinsky, Melissa McCracken and Julia Hamilton, who visually display their synesthesia through various mediums, noting the different ways they activate brush strokes, movement and emotion when they create these pieces. Things I will be taking into consideration as I study these artists are what colors synesthetes associate with music, how color can be used to write and transpose music, and what music genres color appears to influence.

Some of my favorite things to design are posters and mood boards. Typography alone can set the tone of a piece, so I think it is essential that typography is considered when creating a specific theme. In my work, I like to include hand-drawn typography or illustrations. I feel it elevates the arrangements when incorporated into a collage. I like to scan images and drawings that I create as I am doing research.

All synesthetes experience the world around them in their own unique way, and there are endless artistic ways to express this experience. Scientists and psychologists

still have limited knowledge of synesthesia, because many people that have it don't even realize it. My book will help give an understanding of synesthesia from my own point of view, through typography, images, illustrations, and writing. With the book I create, I will provide a thorough breakdown of synesthesia to show the various ways I experience it. I hope this book offers and allows for others to have an accurate view of the project.

Creative Brief

Referencing my own experiences with synesthesia, I will be creating a book that visually expresses the impact synesthesia has had on my relationship with color, and how these connections influence my self-expression, emotions and memories. The book will feature my connections with six colors: red, orange, yellow, green, blue, and purple.

This book's purpose will be to explain synesthesia visually to non-synesthetes, because very little research on synesthesia has been done, and so few people are aware of it.

My vision is for the content of the book to have an organic, easygoing flow, with each color having three dedicated spreads working as moodboards, displaying things like songs, styles, places, words, textures, fonts, pictures and drawings associated with that color. Through dissecting, categorizing, and reassembling this content, a more significant mood, theme, or reference relating to each color will be visually represented with accompanying anecdotes expressing the relationship. Every spread should feel like its own contained poster.

Dimensions- A5 size book (6" x 9"), ~4mm thick

Materials- white A5 Paper, coated cardstock for cover, paperweight TBD (paper must fold well), PVA glue for binding

Printing- PNCA Lab

Camryn Kaufman

Vibrant Sounds and Loud Colors: My Experience With Synesthesia

Oral Defense Abstract

Spring 2022

Synesthesia, meaning “to perceive together,” is a neurological condition where a person experiences involuntary connections between various unrelated senses. Commonly, people with synesthesia may experience a sensation of being able to “taste a word,” “see a sound,” or even feel the spatial position of memory in their head.

Vibrant Sounds and Loud Colors: My Experience With Synesthesia is a book that I have created to visually express the impact synesthesia has had on my relationship with color, and how these connections influence things like my self-expression, emotions and memories. The book references my own synesthesia and features my connections with six colors: red, orange, yellow, green, blue, and purple.

This book’s purpose is to explain synesthesia visually to non-synesthetes, because very little research on synesthesia has been done, and so few people are aware of it.

With an organic, easygoing flow, each color has three dedicated spreads working as mood boards to display things like lists of songs and words, textures, fonts, pictures, sketches, and even VR renderings associated with that color. Through this content, a more significant mood, theme, or reference relating to each color will be visually represented. Each spread should feel like its own contained poster.

Dimensions- A5 size book (6” x 9”), ~4mm thick

Materials- white A5 Paper, heavy paper for cover, PVA glue for binding

Printing- PNCA Lab

Oral Defense Speech

INTRODUCTION

Hi, My name is Camryn Kaufman, I'm a Graphic Design major, and thank you for coming to my Oral Defense. This is my book, Vibrant Sounds and Loud Colors: My Experience With Synesthesia.

DEFINITION

Synesthesia, meaning "to perceive together," is a neurological condition where a person experiences involuntary connections between various unrelated senses.

Commonly, people with synesthesia may experience a sensation of being able to "taste a word," "see a sound," or even feel the spatial position of a memory in their head.

Basically, you feel one sense through another.

BACKGROUND

In 2006, when I was 7 years old, I made a comment to my mom in the car about the letters on a billboard being the wrong color. She couldn't understand what I meant.

In 2009, when I was learning to play flute, I remember memorizing B ♭ and C major concert scales as "the blue and yellow ones".

In 2015, I drew a diagram, trying to explain how I visualize the passage of time.

In 2016, when I was 17 years old, I learned that I had synesthesia. My mom told me about a radio segment she had listened to where the host described experiencing something called synesthesia.

He talked about Kanye West recently opening up about having synesthesia, and mentioned liking the way West's album covers always seem to correctly match the color of the music to him.

This was the first time I had heard anyone describe what I felt, and I finally had a word to describe what this was, but it just made me feel more different, so for many years, I put off researching and understanding my own synesthesia because I wasn't sure it was even worth acknowledging because no one around me could really understand.

Since learning more about synesthesia in recent years, I decided to take it upon myself to document as many connections to my synesthesia as I could, to help me be able to give a first-hand understanding of the way I see and process the world.

This book's purpose is to explain synesthesia visually to non-synesthetes, because very little research on synesthesia has been done, and so few people are aware of it.

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ELABORATE

Over 60 different types of synesthesia have been acknowledged by neurologists and psychologists, and I, myself, experience three forms of it: grapheme-color, chromesthesia and spatial sequence synesthesia.

Grapheme-color synesthesia means I automatically mentally assign a color to letters and numerals, so the number two always feels lime green, and my first name is light blue.

Chromesthesia applies color and shape to sounds, so middle C on a piano is always yellow “sounding”, and some songs feel like a 4D cloud of a rainbow, flipping inside and out over and over, it just depends on what i’m hearing.

Spatial sequence allows numbers, patterns, or timelines to occupy a set fixed position in my “mind’s eye”, so I mentally scroll the months up and down in front of me as I try to remember a date on my mental calendar.

The most common kinds of synesthesia are associations between sound and color, color and letters/numbers, sound and taste, or the ability to map sequences. With so many people unaware of synesthesia, some that have one or many forms of it don’t even realize that the way they think and process things is “different”. Around 4% of people know they have synesthesia, and about 25% of artists are synesthetes. This is thought to be because there can be an artistic advantage to cross-sensory experiences. The American Synesthesia Association states: “Synesthesia’s existence has been recognized for several centuries, it is only in recent decades that synesthesia has received serious scientific attention. Two developments have contributed importantly to this greater awareness of and attention to synesthesia: the development and use of methods of neuroimaging, especially fMRI, and the spread of the Internet. The ability to monitor ongoing human brain activity has launched numerous studies of synesthesia in research laboratories around the world, and the widespread and easy access to the Internet have enabled synesthetes around the world to learn more about their abilities and to contact one another.”

Referencing my own experiences with synesthesia, I have created a book visually expressing the impact synesthesia has had on my relationship with color, and how these connections influence my self-expression, emotions and memories. The book features my connections with six colors: red, orange, yellow, green, blue, and purple.

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CITE AND ANALYZE INFLUENCES

The first thing I researched were ways to visually show synesthesia. I felt like so many things were hard to put words, much less visuals to, so I looked to see how others did it.

I learned about abstract synesthesia painters like Melissa McCracken, how Wassily Kandinsky used his chromesthesia to paint, and how musicians such as Kanye West, Lady Gaga, Pharrell Williams, Mary J. Blige, Stevie Wonder, Lorde, Billie Eilish and Finneas O'Connell use their condition to aid them in writing songs, crafting music video set pieces, creating album artwork, and concepting as a whole.

Having a background in music, so many of the things I read and listened to the artists say made sense to me. I felt like I was really beginning to understand the ways my own synesthesia could be shown and described.

When asked by the Wall Street Journal how songs come to her, Lady Gaga said "like inspiration, like a dream, a big rainbow across my brain. I do hear music all at once, and in lots of colors, it's like a painting". She has also stated that her song *Poker Face* is a deep amber color, and replicated this into the stage lighting of her live shows.

Melissa McCracken, a painter with chromesthesia, described her visual techniques that she used to show how she decided to paint songs. She described rhythms as "highly saturated", guitars as "golden and angled", and even claimed she "never paints country songs because they're all muted boring browns".

Some of my personal favorite things to design are posters and mood boards.

Typography alone can set the tone of a piece, so I think it is essential that typography is considered when creating a specific theme. In my work, I like to include hand-drawn typography or illustrations. I feel it elevates the arrangements when incorporated into a collage. I also like to scan photos and drawings that I create as I am doing research to include in my work.

Over the past year, a lot of the work I've been creating has been music-centered. I like designing things like album covers, tour posters, merchandise...concepting and creating collages and lists of ideas is fun for me.

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PHYSICAL CONTEXT OF WORK

Making a book felt right to me, I wanted this work to be suitable for multiple platforms and understood in as many ways as possible. The posters can be viewed in a gallery exhibition as spreads, the book can be printed, and also can viewed digitally as a PDF. The QR codes can be scanned to hear the songs the pieces accompany. This decision was made to provide accessibility and context to the project and the art within it.

I also decided to show my synesthesia in as many interpretations as possible: referencing my own visual experiences with synesthesia, I evaluated connections I have

associated with colors, like memories, songs, places, names, and emotions. Through dissecting, categorizing, and reassembling this content, a more significant mood, theme, or reference relating to each color is visually represented expressing the relationship.

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HOW I GOT STARTED

The very first thing I did was pick the colors: red, orange, yellow, green, blue and purple. Then I began thinking of what reminded me of these colors. I gathered content for each color by consuming, assessing and categorizing familiar media that triggers a strong colorful response to me, was sorted by color within a spreadsheet.

I did this, along with recalling various memorable moments and milestones in my life to search for any patterns of what is assigned a color in my mind.

Doing this made me realize that I associate very similar things differently, for example, the year 2020 as a number, is very green, yet the year 2020 doesn't feel summed up by one color. Fall 2020 was a very orange time for me, after coming out of a very red August following a yellow vacation in July. So the number 2020, the year 2020, fall, August, and a road trip, all appear in different places throughout the book.

I decided my book would include photos, drawings, lists, fonts, patterns, words, numerals, memories, songs, literally anything that I associate with those six colors, that I felt was attributed by my synesthesia.

I was going to be utilizing sketchbooks, scanning old drawings I have made, drawing new pictures that could sum up memories, scour through my camera roll, spend hours on Adobe Fonts, and most fun of all: sculpting in VR.

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FORMAL DESCRIPTION OF WORKS

At the beginning of each new color section in the book, you will notice a spread of artwork. I have included a list of songs that I feel fall under each color, but there are also songs that really stand out to me on top of those.

The way every song appears to me is unique: some don't have much of a color response to them, those tend to be acoustics and quieter or shorter songs. The songs I feel like consistently trigger colorful responses are songs that have multiple instruments or layered melodies, repetition, high energy, descriptive storytelling, or songs that I associated with color in other ways, like "I listened to this album so much during this very green time, so now it feels green".

I have chosen to create in Virtual Reality, using the program Gravity Sketch, pieces of artwork that I feel match each song in my head. The songs that, when I hear them, colorfully stand out to me are these six:

- Power by Kanye West
- Pastime Paradise by Stevie Wonder
- 4:44 by JAY-Z
- There You Are by Nate Mercereau
- The Art of Peer Pressure by Kendrick Lamar
- Chamber of Reflection by Mac DeMarco

Using various tools, textures, and materials in the application, I sculpted the ways these songs look and feel to me over a two and a half week period in January.

My choices were made based on the attitude of the song, instruments used, repetition, lyrics, samples, volume, the artist's voice, and the position of how all these patterns fit together in my head.

That was what is so perfect about VR, I could position all the pieces around me in a way that felt "right" and then just take a step back, screenshot it, and then download it as an image.

I listened to these songs on loop for anywhere from one to three hours during the creation of these pieces. It was a very tedious process making everything feel "just right".

Coming up with ways to show the music was fun, I just tried describing it to myself out loud to come up with ways to show it. **Chamber of Reflection**, for example, to me, sounds like purple train tracks. Like checkers swirling up and away from me. There was no way to describe that using words where everybody could be picturing the same thing, so I just created that in VR. I created a purple checkerboard pattern and then manipulated it to swirl up and away from me the exact way it did in my head. The song has a muted "feel" to it, so that's how the color palette was chosen. I wanted there to feel like there was a flatness to the depth of the shapes, so I chose dimensionless clay textures.

The song Power has so many moving parts and layers to it, it really just is a jumble of shapes. I've always imagined it as a big red curtain swallowing up smaller, sharper, flatter pieces. There's a lot of repetition in effects added to lots of different sounds, there's a lot of repeated samples, a lot of layering of instruments. There is a lot going on in this song, so it feels very visually overwhelming. Seeing this piece in VR is a bit

different than how it looks flattened like this, the red was really coming around me as I stood in the middle of this piece, there's a very overpowering, overwhelming feeling to being surrounded by this art. The song is jumbly, and angry, and passionate, asking "do you have the power to let power go?"

Pastime Paradise also has this very layered feel, the beginning of the song has instruments come in one at a time, layered on top of each other. The parts all mesh together well, yet there is still a distinctness to each instrument that you can still pick each one out, shown by the varied color palette. One thing this song needed to show was a sense of "vertical-ness" that I always felt like it had. Many of the shapes are moving upward and outward.

The Art of Peer Pressure by Kendrick Lamar really stood out to me, and the reason I wanted to create a piece of art for it was honestly, the lyrics. In the song, Lamar raps about being young, the song is a story that follows him and his friends driving around all day, Kendrick feeling peer pressured by them to steal, smoke, drink, and take on dangerous activity. They steal electronics, then outrun the police as the sun goes down over the city. There is a slow repetitiveness to the chorus 2 interlude that is thought to replicate the effects of the blunt he's been smoking, or the lean he'd been drinking. I liked the way Lamar took lyrics into mind when it came to mixing the song. I kept that in mind when it came to my artwork for the song. You see repetition in the waves created by the blue stripes as you follow the story Kendrick's is weaving together about the night. You can even see the diagonal interruption that happens in the piece, represented by Kendrick's mom calling him during the police chase.

When coming up with how to portray 4:44, I always felt like it seemed "spiky and sad and hurt, with billowing yellow sheets blowing in the wind" it's a sad song, the sadness is reflected in the sample repeated in the background, about not treating a partner the way they deserve. To stand in front of or inside this VR piece makes the parts feel like they're really escaping you and expanding outward.

Other song's artwork came together much simpler, **There You Are by Nate Mercereau** is a jazz song with no lyrics, so the sounds the instruments and effects made led to the creation of the textures and shapes. The song has a synthetic, electric feel that interrupts the melody a lot, and that felt best described by a diagonal, electric blue straight line in the middle of the piece's green organic-ness.

I had played around with VR a bit at this point, but these were the first fully completed pieces of sculpted artwork that I have ever made in VR. So this was a new application that I kind of had to teach myself, and after I made the first three, I had to go back and

start over because I had gotten a better grasp on the different tools and textures that were available. I learned about manipulating the lighting on the objects, and got more familiar with adjusting things to correct depths.

Sculpting something in VR similarly to how it appears in my head was much harder than I thought it would be. Beginning was the most difficult part. If I thought “this song feels greenish, electric and shiny”, I had to decide how I was going to show that. I would create a shiny green shape and then another and another and another, and loop the music and see which one matched the best. Maybe I would decide that it was too tall and not wide enough, or that it was too close to where I was standing, or too low to the ground.

I kept creating more and more shapes and patterns as I listened to the music and fit all of the pieces together like a puzzle. I would make small groups of all these patterns and then compile them into a composition as I listened to the music. Eventually, they all reached a point where the compositions felt balanced, and so I decided they were finished.

18.16

PROCESS / MY ROLE

The song artwork was the first part of the book I had completed, the artwork kind of helped me begin to plan out ideas and moodboards for layouts of the larger compositions.

It was around this time that I decided that I wanted the pages to flow together into multiple larger compositions, because I felt that would help tie the pages together more, I didn't want the pages to feel visually disjointed, especially since a book isn't the only form this project would be displayed in.

I began dropping more and more pieces and parts into Adobe Illustrator. Each color had its own Illustrator file consisting of four artboards that made up each page.

After the background and general structure of the layout was created, the artboards were dropped into a final InDesign document, where the majority of the text was filled in. After composing the final spreads in InDesign, I printed and physically assembled the book in the PNCA Print Studio.

19.23

DESCRIBE THE SHIFTS THAT HAVE OCCURRED FOR YOU FROM THE TIME YOU WROTE THE PROPOSAL TO THE ACTUAL WORK ON VIEW

My book started out as a collection of lists and collages that described synesthesia generally, but eventually evolved to show a more personal narrative. Before I had done a ton of research, I thought it would be very hard to show my own view. I didn't know if I had the right words or metaphors or enough ideas or insight to create something personal out of this.

After my proposal was written, I made the choices to create an overall composition for each color, and to include VR, after I had been researching and planning for months. One of the last things I added was the "author info" spread in the beginning of the book to show more of my personal connection to the project, and help tie it together better.

20.17

SELF CRITIQUE/LEVELS OF MEANING/INTERPRETATION

I always knew what I wanted to include in the book, so a lot of the pieces have been here since the beginning of the process, but getting the right mood and vibe created for each color to feel right in my head was the hardest part, and what kept me busy working until the end.

I kept a thesis sketchbook during the duration of this project where I kept track of things like notes from meetings with my mentor, and did a lot of brainstorming for visuals. I also listed adjectives and doodled compositions that eventually made their way into the final planning of the project.

The yellow being light and wavy was something I listed in the beginning. The green being blobs like stepping stones, and the red looking textured and crumpled were ideas that came from the start. Things like some of the photos, patterns and lists have been a part of this document for months.

Getting the book to feel finished was a long process. It depends on the amount of original ideas I wanted to incorporate, how full I wanted these sections to feel, how those ideas can be represented, and how they fit into each other. It all just has to feel balanced and correct in my memory so it feels like an accurate representation.

FUTURE DIRECTIONS/QUESTIONS

Creating this book included a lot of personal exploration- my own thoughts, ideas, pictures and artwork make up the book, and artwork I would like to continue to create in the future would be somewhat related to this- expanding on either synesthesia, continuing to make color playlists, or creating additional personal artbooks.

Before printing this book, I printed one other book I made and designed a few small zines. Like I've mentioned before, what I like making are collages and lists of things.

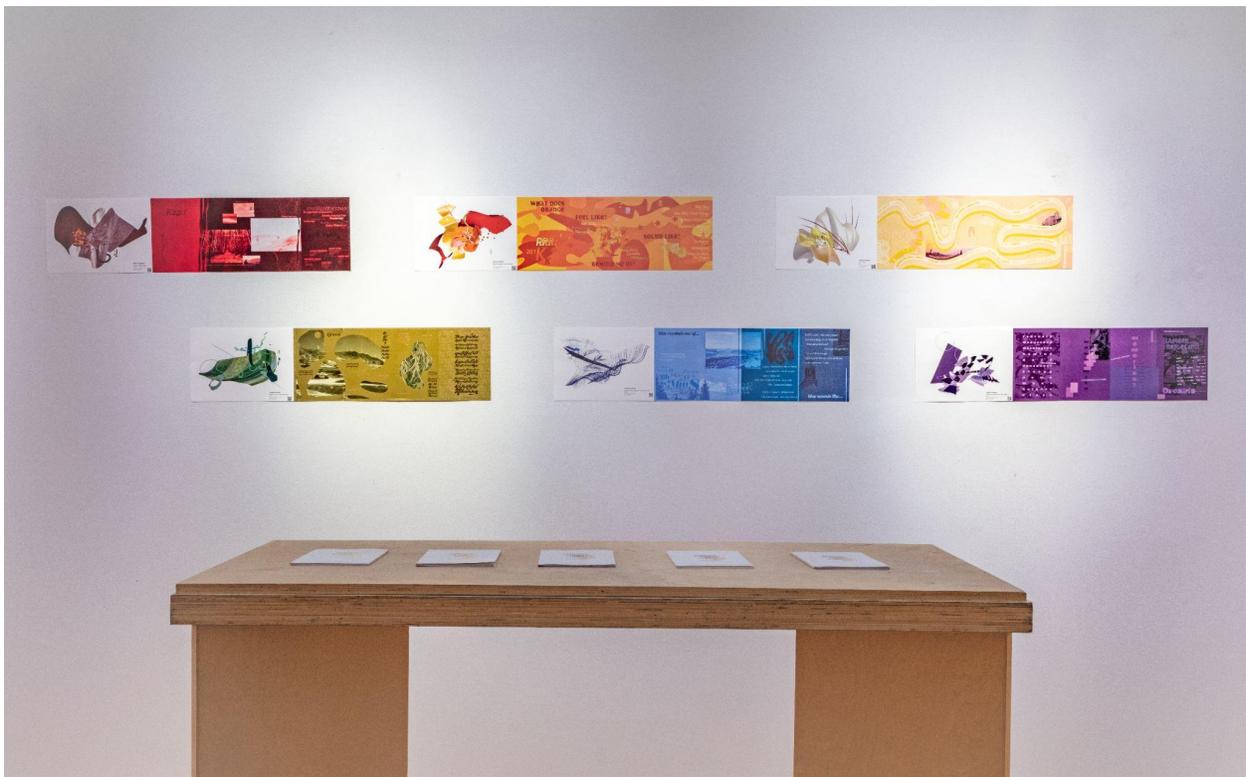
One of my favorite zines I made was a catalog containing weird things I came across on Craigslist. It contained things like a stolen Jack in the Box sign, and a haunted doll. I would like to update it, then create a new zine for things I see on Facebook Marketplace.

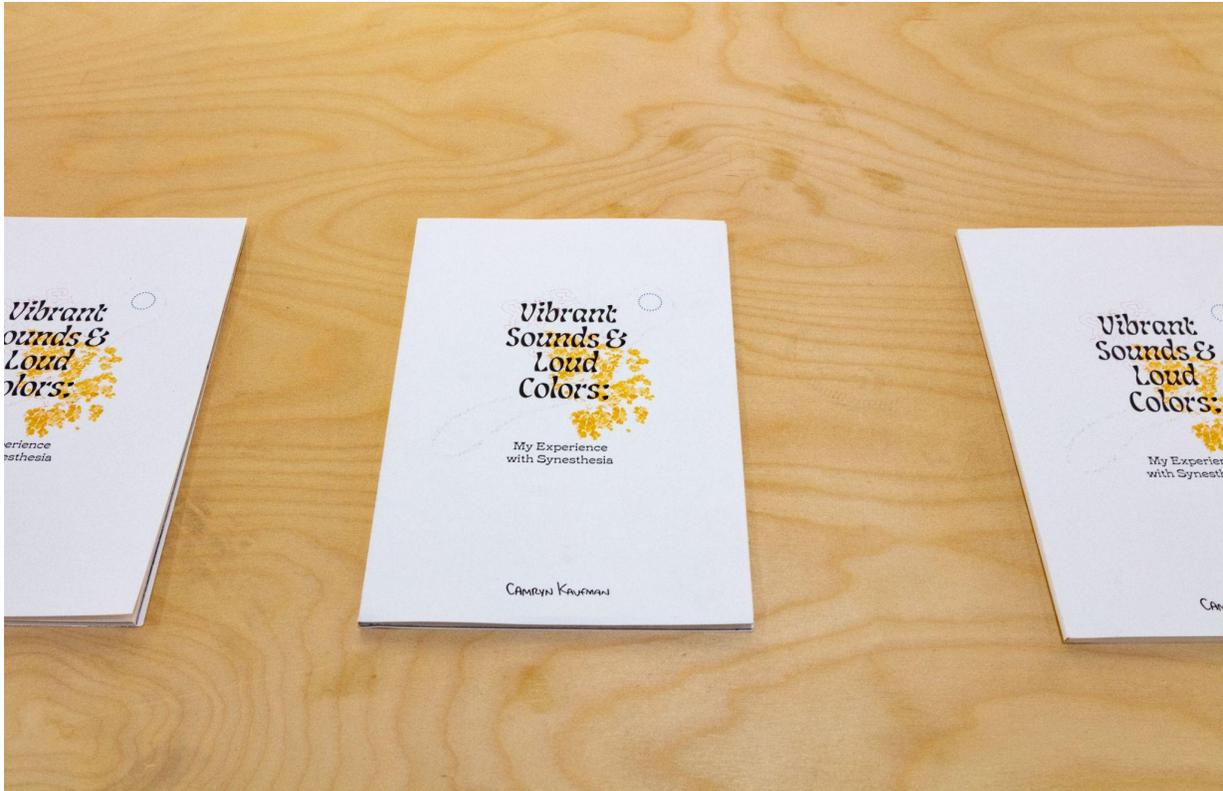
I used to journal and scrapbook things I collected. Now that I've made this book, and learned and discovered so many things about my own synesthesia, and the different

ways to use and show it, I am tempted to continue implementing things like collages, lists, and even VR sculpting into future work.

I want to keep collecting things into more artbooks, whether it be funny lists of things I find online, a new way for myself to journal, or even deeper exploration of synesthesia connections, I want to continue. I enjoyed the printing process and being able to craft this book from the original vision I had of it in September.

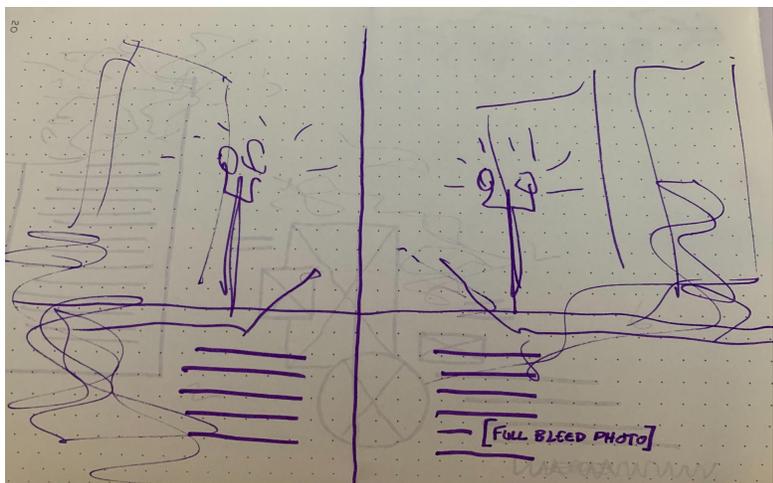
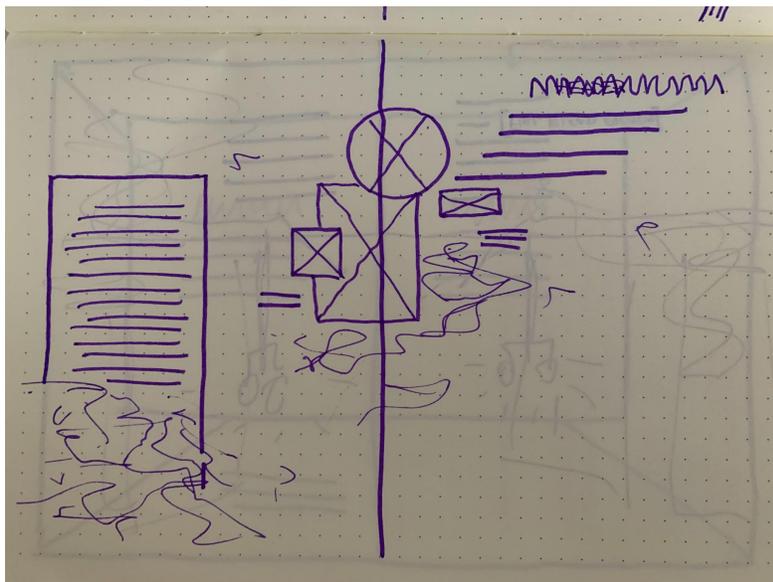
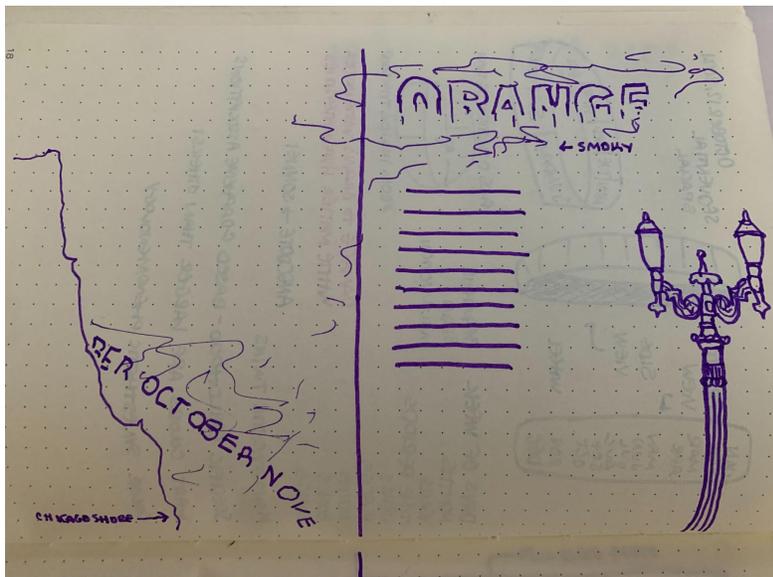
Documentation of Final Thesis Project



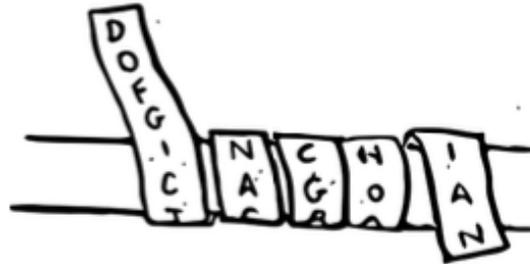




Thesis Journal



Icon Creation for Slide Deck



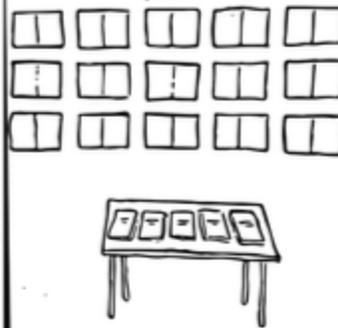
EARTQUAKE - TYLER, THE CREATOR
 FEMALE SNEAKY, PT. 2 - WILLOW
 MARIJUANA - KID CUDI
 SELF CONTROL - FRANK OCEAN
 PARANOID - KANYE WEST
 CITY OF STRES - LOGIC
 MY FAVORITE THINGS - JULIE ANDREWS
 PINK + WHITE - FRANK OCEAN
 JAIL - KANYE WEST
 IFHY - TYLER, THE CREATOR
 BURIED ALIVE - LOGIC
 HOLD UP - BEYONCÉ
 SWEET LIFE - FRANK OCEAN
 MAKE ME SMILE - CHICAGO
 SOMETHING CAME TO ME - DONNIE TRUMPET & THE SOCIAL EXPERIMENT
 WHAT IS HIP? - TOWER OF POWER

UNTITLED 02 | 06.23.2014 - KENDRICK LAMAR
 HAPPIER THAN EVER - BILLIE EILISH
 NO TEARS LEFT TO CRY - ABIGAIL GRANDE
 LANDSLIDE - FLEETWOOD MAC
 SKINNY LOVE - BDN IVER
 WATERMELON MAN - HERBIE HANCOCK
 LOVEHAPPY - THE CARTERS
 NOTHING IS SAFE - CLIPPING
 PURSUIT OF HAPPINESS - KID CUDI
 INDEPENDENT WOMEN, PT. 1 - DESTINY'S CHILD



BLUE BOY - MAC DEMARCO
 DOO WOP (FIRST THING) - LAURYN HILL
 IT WAS A GOOD DAY - ICE CUBE
 ON & ON - ERINNAH BADU
 EV-FACTOR - LAURYN HILL
 HERE WE GO - MAC MILLER
 SLEEPY HEAD - PASSION PIT
 YOU AND I - LADY GAGA
 HOPELESSLY DEVOTED TO YOU - OLIVIA NEWTON-JOHN
 BORN TO MAKE YOU HAPPY - BRITNEY SPEARS
 GOLDEN G-STRING - MILEY CYRUS
 UNFITTED 04/08.14.2014. - KENDRICK LAMAR
 SIBIRIAICO - GRANK OLEAK
 OCEANS - JAY-Z
 EDGE OF SEVENTEEN - STEVIE NICKS
 PASTIME PARADISE - STEVIE WONDER
 SUNFLOWER - REX BRANCO COUNTY
 NEEDED ME - RIMANNA

DREAMS - FLEETWOOD MAC
 ONLY ONE - KANYE WEST
 MONTEO - LIL NAS X
 THEN - WILLOW
 THE LIGHTNING STRIKE - SNOW PATROL
 HEART OF GLASS - MILEY CYRUS
 LONELY - JUSTIN BIEBER
 HELLO - ADELE
 CHAMBER OF REFLECTION - MAC DEMARCO
 SHE USED TO BE MINE - JESSIE MUELLER
 THANKS FR TH MRS - FALL OUT BOY
 NO ONE - ALICIA KEYS
 YOU KNOW YOU'RE RIGHT - NIRVANA



DANG! - MAC MILLER
 4:44 - JAY-Z
 GLORIA - TIERRA WHACK
 I DON'T LOVE YOU ANYMORE - TYLER, THE CREATOR
 MY FAVORITE PART - MAC MILLER
 FROM THE DINING TABLE - HARRY STYLES
 I LIKE THAT - JANELLE MONAË
 LAZARUS - DAVID BOWIE
 ALL NIGHT - BEYONCÉ
 CORSO - TYLER, THE CREATOR

MAYBE THIS TIME - LIZA MINNELLI
 30 HOURS - KANYE WEST
 KID CHARLEMAGNE - STEELY DAN
 MOON - KANYE WEST
 ANGELS LIKE YOU - MILEY CYRUS
 BAD ROMANCE - LADY GAGA
 YOU OUGHTA KNOW - ALANIS MORISSETTE
 THINK OF ME - ANDREW LLOYD WEBBER
 IGOR'S THEME - TYLER, THE CREATOR

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