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MFA 2018



CASUAL SURREALISM



To my dad

ABSTRACT

This thesis aims to define, observe and create a feeling of surrealism through a series of design gestures. The process began with a question: If I, as a designer, immerse myself in a subculture that I have no interest in, will I become a fan of it? To attempt this, I created systems and tools to deeply investigate each subculture. I observed and recorded what I experienced. As a case study, the haunted attraction community captured my attention. I went to their conventions and took classes in the crafts of “the haunt.” While immersed in this community, I started to see things that felt accidentally strange. Even in a subculture with intentionally spooky aesthetics, there was another kind of non-intentional surrealism.

After discovering this “casual surrealism,” I studied its formal mechanics, and I wanted to know if I could recreate it. I played the role of a perverse spectator of both the subcultures that I experienced and of graphic design itself. In some projects, I reduced my work to caricature, making a cartoon of the concept as well as the appearance. Other projects used loose associations played out to their logical ends. I tried to portray something that just doesn’t seem right in its most perfect and precise manner.

Identifying casual surrealism creates friction between the feeling of enjoyment and the awareness of judgment. Through the combination of confusion and recognition, casual surrealism reignites curiosity in spaces where observation has become ritualized. Does this thesis simply observe casual surrealism? Or are there places where I have created this specific uncanny feeling?

Haunt
Casual Surrealism

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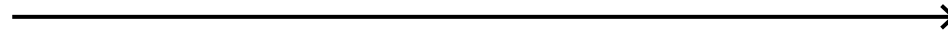
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ABSTRACT 07
INTRODUCTION 10

27

IMMATERIAL VISITANTS



A

59

FREQUENTING A PLACE

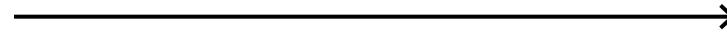


B

INTERVIEW 113

121

HALLOWEEN-THEMED ATTRACTIONS



C

183

APPEARING HABITUALLY
AS A GHOST



D

BIBLIOGRAPHY 216
ACKNOWLEDGMENTS 218

... with weirdness ...
once we recreated an elaborate scene from Revelations
with candles and beanie babies.
How could I not love irony!

Viareggio, near Pisa, April 5, 1903

IRONY

Don't let yourself be controlled by it, especially during uncreative moments.
When you are fully creative, try to use it, as one more way to take hold of life.

Used purely, it too is pure, and one needn't be ashamed of it;
but if you feel yourself becoming too familiar with it, if you are afraid of this
growing familiarity, then turn to great and serious objects, in front of which it
becomes small and helpless. Search into the depths of Things: there,
irony never descends — and when you arrive at the edge of greatness,
find out whether this way of perceiving the world arises from a necessity of
your being. For under the influence of serious things it will either fall away
from you (if it is something accidental), or else (if it is really innate
and belongs to you) it will grow strong, and become a serious tool and take
its place among the instruments which you can form your art with.

AND ALL SUCCESS UPON YOUR PATH!

Yours,
Rainer Maria Rilke

IT'S NOT MY FAULT THAT I AM DRAWN TO PARADOXES. IT'S JESUS'S.

I grew up super born again.
I went to a non-denominational church where the men
all wore Hawaiian shirts, the worship music was lead by
a rock band and we used power point slides
with verses translated into ultra current vernacular.
I spent a fuck-load of time at church.
My dad ran the youth group.
He was rough and practical jokey, but a dependable stand-in father
for a number of teens in our church.
He opened up the great paradoxes of Christianity:
we conquer by yielding
we find strength in weakness
we become wise by being fools for Christ
this one was my favorite, what can it mean?
we are made free by becoming bondservants
we are made great by becoming small ←
We are exalted when we are humble
we triumph through defeat
we live by dying

but there was one paradox I found painful.
They asked me to be in the world, not of the world.
I didn't feel chosen out of the world.
And I didn't feel like it loved me as its own.
I was of no world.

So, with Jesus as my guide
and friction of feeling as a partner
I oscillate between worlds,
enduring and dethroning
until I'm left floating in no world.
The romantic embarrasses the conceptual,
the conceptual embarrasses the earnest
the earnest embarrasses the cool
the cool embarrasses serious
and so on
or whatever.

Neil Hamburger



DELIVERED WITH SHRILL TOXICITY, NEIL'S BITS ARE SO PURPOSEFULLY BAD, THERE'S A WONDERFUL DEMENTEDNESS TO THEM.

QUOTES I WISH WERE ABOUT ME

Ed Ruscha



GOOD ART SHOULD ELICIT A RESPONSE OF 'HUH? WOW!' AS OPPOSED TO 'WOW! HUH?'

Alex Da Corte



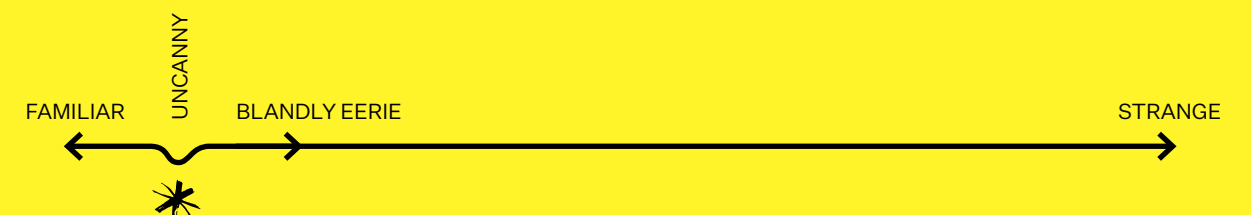
DA CORTE'S ABILITY TO SQUEEZE A NONCHALANT POETRY OUT OF THE MOST BANAL-SEEMING OBJECTS, IS SPELLBINDING.

QUOTES I WISH WERE ABOUT ME

Dean Fleischer-Camp + Jenny Slate



IT'S A COMEDY, BUT IT'S ALSO SINCERE AND MENACING. IT LANDS IN THE UNCANNY VALLEY BETWEEN REALISTIC AND BLANDLY EERIE.



ESSAY



FIGURE 01

THE ROOM IS — DESPITE ITS OSTENSIBLY SIMPLE PLOT — PERHAPS THE MOST CASUALLY SURREAL FILM EVER MADE.

Greg Sestero, Tom Bissell, *The Disaster Artist*

CASUAL SURREALISM

I WANT BIZARRO POWER!

In *The Disaster Artist* Tom Bissell calls *The Room* “the most casually surreal film ever made.” (FIGURE 01) Tommy Wiseau’s 2003 cult trash film has also been called the *Citizen Kane* of bad films.¹ Though it is a boringly straightforward story about an affair, Bissell describes it as being “made by an alien who has never seen a movie, but has had them thoroughly explained to them.” Yet for 14 years, people have come together at live screenings to become mystified by this passionate failure. *The Room*’s accidentally transgressive style casually surfaces social and aesthetic norms that I never realized were norms. I want to understand casual surrealism and try to replicate its affect — if it’s even possible to do that by trying.

PERVERSE SPECTATORS

In the book, *Perverse Spectators in the Practices of Film Reception*, Janet Staiger compares normative viewing and perverse viewing of films. She makes the case that if we are

¹ Dean Peterson, www.vox.com. In the same article Peterson explained that **AUDIENCES ARE DRAWN TO BOTH “TRASH” AND “ART” FILMS FOR MANY OF THE SAME REASONS, LIKE THEIR TRANSGRESSIVE NATURE AND THEIR REJECTION OF MAIN-STREAM AESTHETIC NORMS.**



FIGURE 02

Trash is Art and Art is Trash
Dave Oberlanger’s collection of objects that RISD students have left behind.

only looking at audience interpretations from a normative point of view we are missing what is really going on. We can not assume that spectators will be cooperative, simply trying to understand our work as we intend. Real spectators are usually perverse spectators. The word perverse highlights a contradictory tension. It can be a willful turning away from the norm or an inability to do otherwise.

For Staiger, reception is based on conceptual factors more than textual factors. These contexts involve personal psychologies, social dynamics, cultural memory, intertextual knowledge and norms of how to interpret images. These factors cause audiences to identify with the wrong characters, create sub-stories, construct theories about the production of a film or focus on the background instead of the foreground. Spectators re-hierarchize the meanings in what they watch.²

Understanding the nature of perverse spectatorship is important for Graphic Design which is invested in communicating with an audience. It is important for designers to recognize how personal psychologies influence their reading of the content they are working with and how an audience might misread the content and intention of the messages.

I'm curious how perverse spectating of the every day can create nonchalantly strange work that can be further perverted by viewers in a casually surreal cycle. What are all the levels of intentionality at play in such a rhythm? This thesis also takes the opportunity to acknowledge the extent to which I am perverse spectator of Graphic Design itself and recognize the tiny community of people who might give a shit about that.

INTERTEXTUALITY + CAMP

Intertextuality is the transposition of a system of signs onto another or the shaping of the meaning of one text through the meaning of another.³

One of the most famous examples of intertextual viewing is the assumed homosexual relationship between Kirk and Spock on *Star Trek* (FIGURE 03). This was not intended by the creators of the show, but fans began writing and sharing fan fiction about this relationship. After reading these stories, watching the show make sense in a new way. There are so many instances where this relationship seems intentional that it becomes a focus. While enjoying the plot, fans can also experience the pleasure of formula coherence and deviation of this supposed relationship. This highlights the complex simultaneous decoding that our brains can do. Which adds

another layer of pleasure if we recognize the incongruity between sophisticated brain function and the frivolous associations of being a fan of TV.

Staiger retells her experience of laughing through *Texas Chainsaw Massacre* as she began to read the film as a comedic adaptation of *Psycho*. Both films use birds as a motif associated with serial killers, both use excessive close-ups and matchcuts: *Psycho* pairs an eye with the shower drain. *Texas Chainsaw* pairs an eye with a full moon. She laughed every time she found a new parallel. As the intertextual similarities mounted it caused her to wonder if this was on purpose or not. This read accidentally remixed the genres of horror and comedy. It turned a horror film into a casually surreal film. It also caused Staiger to observe herself. What does it mean to be a person who laughs through grotesque images of violence?

This type of reflection is why I am drawn to the notion of camp. The camp sensibility looks for a specific intertextual read. It doesn't try to find a symbolic meaning in what it sees, instead it is looking for the difference "between the thing as meaning something, anything, and the thing as pure artifice."⁴ It can be cynical to see everything as pure artifice, but maintaining that worldview provides the opportunity to load meaning onto meaning as an additive editorial process. Especially since graphic design is practically all about artifice, like a book of books, drop shadows or convincing a client of what a specific typeface "means." The camp sensibility looks for artifice, seriousness and naïveté. An essential element is a sense of seriousness that fails. It wants to be taken seriously, but does not succeed at that. "Of course, not all seriousness that fails can be redeemed as camp. Only that which has the proper mixture of the exaggerated, the fantastic, the passionate, and the naïve."⁵

In *Ghost on a Graph* (FIGURE 04, SEE ALSO p. 36) I am playing with perverse spectating and camp. In Test 01, I ask participants to evaluate five ghosts and one snowman on non-binary scales of mischievous to trustworthy and normal to scary. The impetus for this test came from an irrational understanding of the transformation of Pepe the Frog from benign cartoon character to alt-right hate symbol — as though there was something about the shape of Pepe that made him more likely to turn.⁶ The test combines artifice and naïveté in both design and content. It forces an intertextual read as participants must create their own narrative to decide why one ghost might be more "trustworthy" than an

2 See interview with Daniel Cavicchi p. 113

3 Robert Stam, Robert Burgoyne, and Sandy Flitterman-Lewis, *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond* (New York: Routledge, 1992), 204.



FIGURE 03
Spock and Captain Kirk share a moment

4 Susan Sontag, *Notes on Camp*, Note 16

5 Susan Sontag, *Notes on Camp*, Note 23



FIGURE 04
Ghost on a Graph Test 01



FIGURE 05
Ghost on a Graph Test O2

6 “Pepe the Frog” first appeared in the comic “Boy’s Life” (2005) by artist Matt Furie. The original iteration of Pepe used the catch phrase, “feels good, man” and had no racist connotations. Pepe became a meme and proliferated in on-line venues such as 4chan, 8chan, and Reddit, where it began to take on more hateful rhetoric and ultimately became a popular symbol for the alt-right.

7 Stephen Koch, “Fashions in Pornography: Murder as an Expression of Cinematic Chic,” *Harper’s Magazine* 253 (November 1976), 108–110.

other. Test O2 (FIGURE 05, SEE ALSO p. 36) simplifies personal psychologies, social dynamics and cultural memory. It asks participants to create a timeline which reveals if they find the past or the future to be more kind, and decide how dinosaurs, Jesus and 9/11 fit into the mix.

RELENTLESSNESS

Staiger quotes Stephen Koch’s criticism of intertextual readings of films. Describing *Texas Chainsaw Massacre* as “Unrelenting sadistic violence as extreme and hideous as a complete lack of imagination can possibly make it,” he dismissed intertextual readings of the film as justification to elevate it from “trash” to “art.”⁷

For me, Koch’s quote reads like a rave review of *Texas Chainsaw Massacre*. I want to discover what is interesting about “complete lack of imagination.” It has the flavor of failure mixed with “the exaggerated, the fantastic, the passionate, and the naïve.” It is the word “complete” that peaks my interest. My personal psychology causes me to see failed originality as a site of inquiry and relentlessness as a dare — then to ask what does it mean to want to do that?

Koch’s criticism of intertextual reading dismisses some fundamental questions about trash: Was there something about of *Texas Chainsaw Massacre* that made perverse readings more likely? Does it have something to do with relentlessness? Can perverse spectating itself be content without being parody? For these questions we go to the master.

THE ROOM

When Tom Bissell called *The Room* casually surreal we can assume he was using the lowercase s definition of surreal: bizarre, unusual, weird, strange, unearthly, uncanny. In *The Room*, Wiseau, the stringy-haired vampiric lead, is almost constantly throwing around a football (FIGURE 06). Anytime he is having an expository conversation there is a football. When watching the film the football throwing is confounding. Why are adult men always tossing around a ball? It feels cryptic. It’s weird! It seems accidentally weird.

We eventually understand that the football appears in scenes meant to show casual conversation between close friends. A football = American, male friendship. They play catch in an alley, on the roof, and in tuxedos, so we KNOW they are really good friends. Once you realize that the football acts as an emotional symbol one mystery is solved, but a casual capital S Surreal mystery is revealed. Why did you do

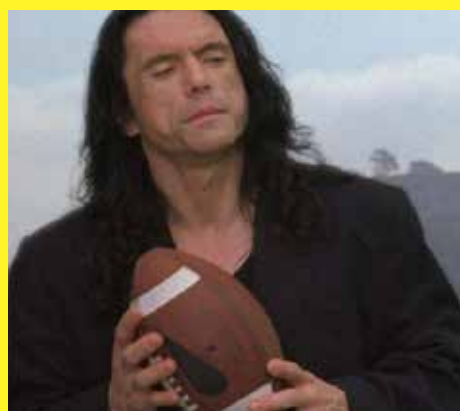


FIGURE 06
Tommy Wiseau and football in *The Room*

it like that? Was it a conscious or unconscious thought process? How did this football bring so much attention to itself? Instead of being swept away by the story, we are placed squarely in our seats observing ourselves observing the mind of the filmmaker.

The football is one of thousands — it really might be *thousands* — of examples of casually surreal experiences in *The Room*. Perhaps all of them provide pleasure through formula coherence and deviation about things which Wiseau did with great care and things he did casually. We are looking for failed attention or a failed lack of attention. Because we can not determine how intentional Wiseau was about his dismissal of aesthetic norms, we question how much we should care. *The Room* is an inspiring mismatch of attention and intention — a guide for maintaining a casual relationship to one’s own casual nature.

As we watch the film we get the feeling that every choice is wrong and it makes us aware of how many choices are made when creating a film and every choice we consciously or unconsciously make when having a conversation or a relationship. Through the combination of light confusion and breezy recognition, Wiseau reignites curiosity in spaces where observation has become ritualized. Tommy Wiseau reveals how being a perverse spectator of film (life?) can make a film that thoroughly enlivens a community united by their perverse spectating.

Casual surrealism is found in these moments of enjoyment mixed with an awareness of judgment and a tinge of life-affirming sadness. It comes from questioning all the levels of intentionality and awareness of things that seem “off.” Whether he wanted to or not, Tommy explained what is just slightly weird in film and in culture right now.

The Room begs the question: Can casual surrealism be intentionally created? Or can it only be observed? Can one create conditions to make something nonchalantly, accidentally, unintentionally or fortuitously bizarre, unusual, weird, strange, unearthly or uncanny?

One method I’ve tried is to relinquish control and allow others to help create content. In *Spooky Calls* (FIGURE 07, SEE ALSO p. 170) I documented three phone calls to stores selling Halloween costumes. Inspired by the phrase “complete lack of imagination,” I asked for very generic costumes and waited as the employee checked to see if they were available. Because I wanted to use the audio from the call, it was important that the employee and I not talk over



FIGURE 07
Still from *Spooky Calls*

each other. To ensure a clean recording, I slowed my cadence and added longer pauses between questions. This caused the employee to do the same. This was not my original intention when making the calls, it was a work-around to help get the kind of recording I wanted. The result is a relentlessly stilted, boring, weird conversation about skeletons.

WEIRD, EERIE, UNCANNY

Freud uses the words “weird” and “eerie” interchangeably in his essay “The Uncanny” (1919). For Freud, the uncanny is the familiar within the strange. It brings to life what was once hidden or secret. It is “that class of terrifying which leads us back to something long known to us, once very familiar.”

Cultural theorist Mark Fischer distinguishes the weird and the eerie from each other and from Freud’s concept of the uncanny. According to Fischer the uncanny processes the outside through the gaps and impasses of the inside. The weird and the eerie make the opposite move. They allow us to see the inside from the perspective of the outside. They have a fascination with the outside, with things that lie beyond normal perception, cognition and experience.

He suggests that the appeal of the eerie comes from its ability to “give us access to the forces which govern mundane reality but which are ordinarily obscured, just as it can give us access to spaces beyond mundane reality altogether.” It is the release from the mundane that gives the eerie its bizarro power. The eerie removes something that “should” be there or wonders why nothing is there when something “should” be. It is a failed absence or failed presence. The eerie is on the outside questioning the agency of others. What kind of thing caused this ruin? What kind of mind is working here?

The weird is about bringing together what “shouldn’t” belong or things that do not belong together.⁸ It juxtaposes images or ideas that create friction. The weird perturbs. It creates a sense of discomfort through a conviction of wrongness and an excitement about the possibility of dethroning the normal.

CASUAL SURREALISM DETHRONES THE WEIRD AND THE EERIE

Casual surrealism flirts with the weird and the eerie but it is looking for the smallest shock that still registers as shock (FIGURE 08). The response to casual surrealism isn’t a scream, it is Ed Ruscha’s “Huh? Wow!” (FIGURE 09) Identifying an

8 THE MIND IS A MONTAGE MACHINE.

Mark Fischer, *The Weird and The Eerie*



FIGURE 08
Sal's Bakery, Providence, Rhode Island
Casual surrealism sees the *weird* and asks “what mind is working here?”

instance of casual surrealism creates a sense of closeness with the alleged perpetrator of the surreal act. The viewer might construct theories or create sub-stories about how this thing came to be. It potentially makes the viewer a fan.

This thesis aims to articulate a sense of casual surrealism by examining pop culture while thinking about the definitions of the weird and the eerie or using perverse spectatorship like a prompt. Something like: Give us access to the forces which govern the mundane through the right mix of the exaggerated, the fantastic, the passionate, and the naïve.

In section A, I rigorously examine casually held beliefs and decode the metaphorical scaffolding of slang. I portray light Wikipedia research as a collection of loosely understandable blinky gifs. Section B focuses on “going slightly outside.” The work stems from investigating subcultures that resonate with my providence-based, blue-collar, Italo-American upbringing. I mix observations with intertextual understandings: seeing the world through the eyes of my born-again youth or flippant understandings of history and psychology, I take observations as facts then build world views upon those facts. The result of these explorations are books and videos that mix a variety of vernacular associations, reconciling religious notions against that of academic refinement to form a social caricature of the two. Section C is dedicated to research into the “haunted attraction” community which is a group of people who run haunted houses professionally or are dedicated to creating elaborate Halloween-themed sets at their homes. In this section I double down on casual surrealism by entering this Halloween-obsessed subculture and trying my hand at making props and videos as an amateur. Studying haunted attractions offers the possibility of being a perverse spectator of the weird.

DAY IS DONE

Mike Kelley’s *Day is Done* (2005) has been an influence in both concept and formal execution. *Day is Done* is a large-scale video installation consisting of sets and projection screens (FIGURE 10–11). It is a feature-length film made up of multiple simultaneous and sequential scenes playing in architectural space. Scenes were run simultaneously to create juxtapositions of visuals and sound and mimic the effect of filmic cross-cutting. The scenarios for *Day is Done* are based on images found in highschool year books.

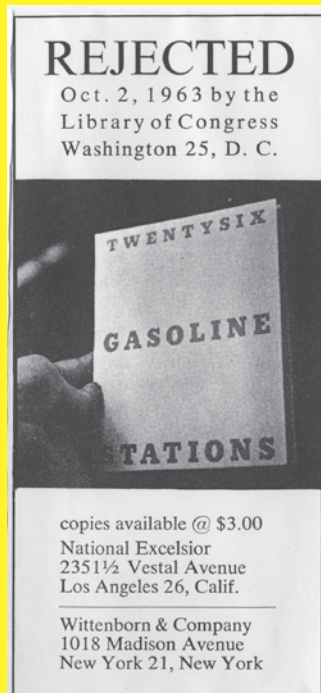


FIGURE 09
When the Library of Congress rejected his submission of the book *Twentysix Gasoline Stations* noting the book’s “unorthodox form and supposed lack of information” it served as a backhanded affirmation. “I realized that for the first time this book had an inexplicable thing I was looking for, and that was a kind of a ‘Huh?’” Ed Ruscha later refined this statement: “Good art should elicit a response of ‘Huh? Wow!’ as opposed to ‘Wow! Huh?’”



FIGURE 10–11
Mike Kelley’s *Day is Done* (2005)
Installed at Gagosian Gallery

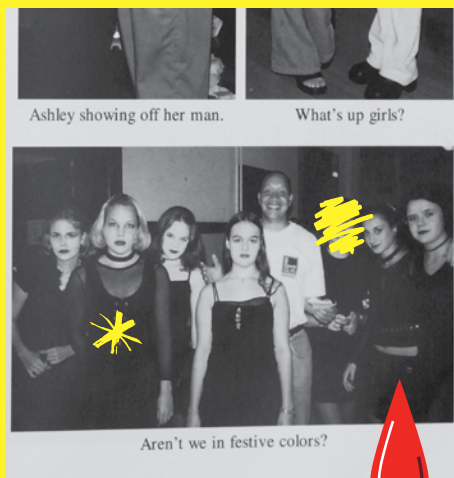


FIGURE 12
My senior yearbook where we dressed like Goths just because.



FIGURE 13
\$5 caricature at Fear Town, Seekonk, MA
Caricature: An idealized image or description of a person or thing.
OR
A picture, description, or imitation of a person or thing in which striking characteristics are exaggerated in order to create a comic or grotesque effect.

9 SEARCH INTO THE DEPTHS OF THINGS:
THERE, IRONY NEVER DESCENDS.
Rainer Maria Rilke (See p. 11)

Kelley selected images that had religious ritual or Gothic overtones, but took place outside of the context of church (FIGURE 12). The rituals range from dress-up day at work, Halloween, a community play or an awards ceremony. Based on the style of each image, Kelley wrote and performed entire scenarios, like creating an original play complete with costumes and sound-tracks.

Day is Done decontextualizes “socially accepted rituals of deviance” to reveal their performative structures. Then recontextualizes them to each other. Like when a film of two boys rapping about a “big fat ass” verbally accost a film of chubby adolescent girl lighting candles. I needed “someone to disrupt this somber candle-lighting ceremony,” Kelley told Art 21. “[Rap] seemed like the proper musical form.”

Like Kelley, I also use juxtaposed videos as a method to create a feeling of conflicting memories or worldviews (SEE *VAPESCAPE* p. 92). Walking through his the exhibition feels like encountering memories playing on a screen, which come in and out of focus as you pass through. How the viewer feels while experiencing the show will likely vary based on their own highschool experience. I use this type of variability as a way to make a connection with the viewer. I ask do you see this like I do?

Each scene in *Day is Done* is an exaggeration or caricature (FIGURE 13) of a kind of person or event as imagined by Kelley. My work share’s Kelley’s interest in absorbing and remixing caricatures of class, religious belief, and American identity then further distorting them through the shifting conditions of irony and sincerity. It finds casual surrealism by reducing concepts to one very intense but distorted thing. Through interest in caricature, this thesis takes the risk of being undervalued as a provocation.

Transubstantiation (p. 186) uses the positive and negative aspects of caricature to cause the viewer to question my intentions. I transform my childhood fear of my great grandmother’s crucifix into a projection mapped balloon that “awakes” if it floats under dripping, cartoon blood. The balloon sweetly composites mine, my mother’s and my grandmother’s sleeping faces, but it distorts them, then defiles them with cartoon violence and a loud popping sound. It is a little beautiful, a little naïve, a little gross, a little rude, a little funny — the feeling that grounds it is casual surrealism.

Mike Kelley does not keep irony away from the “depths of Things.”⁹ *Day is Done* can be seen as a folk drama based on trauma culture. Some scenes in *Day is Done* are

taken from his work *Extracurricular Activity Projective Reconstructions*, in which trauma, abuse and repressed memory are mixed together and filtered through personal and mass-cultural experience. In this work, Kelley reconstructed the floor plans of every school he had been to from memory, facetiously claiming that the spaces he could not remember were sites where he had been abused. This claim was an allusion to the theory of repressed memory syndrome where, in a response to trauma, the mind unconsciously blocks a memory to maintain psychological equilibrium.

Kelley fearlessly mixed his own real abuse into the cultural milieu stating that “it’s hard to differentiate between personal memory and cultural memory because, [it is difficult to] disentangle memories of films or books or cartoons or plays from real experience. It all gets mixed up. So in a way, I don’t make such distinctions, and I see it all as a kind of fiction.” Kelley sees the contemporary motivation of trauma culture as something that needs to be undercut. “I think having something be somewhat ridiculous is a way of undermining that notion — that life is just about trauma.”

Section D of this thesis explores ghosts. In the project *GGOutlaw152* (FIGURE 14, SEE ALSO p. 198) I ask what is the most appropriate way to remember someone? When Joe Buzzell took his life, he left his laptop to his brother. It was still full of receipts, pdfs, podcasts, screenshots and artwork. *GGOutlaw152* is a series of printed booklets containing over 500 pages of every bit of data that Joe left behind. In some ways it is the most casually surreal work. The information is presented in order of date and without hierarchy. As much as possible, I wanted to allow Joe to unintentionally design the book. When looking through Joe’s collection, the viewer can not help but become aware of their judgments and perverse spectating. They can not help but speculate on what kind of person Joe was, or what his relationship was to the content he collected. *GGOutlaw152* is a complete portrait, but it might end up drawing a caricature of the life of a 29 year-old man in 2014.

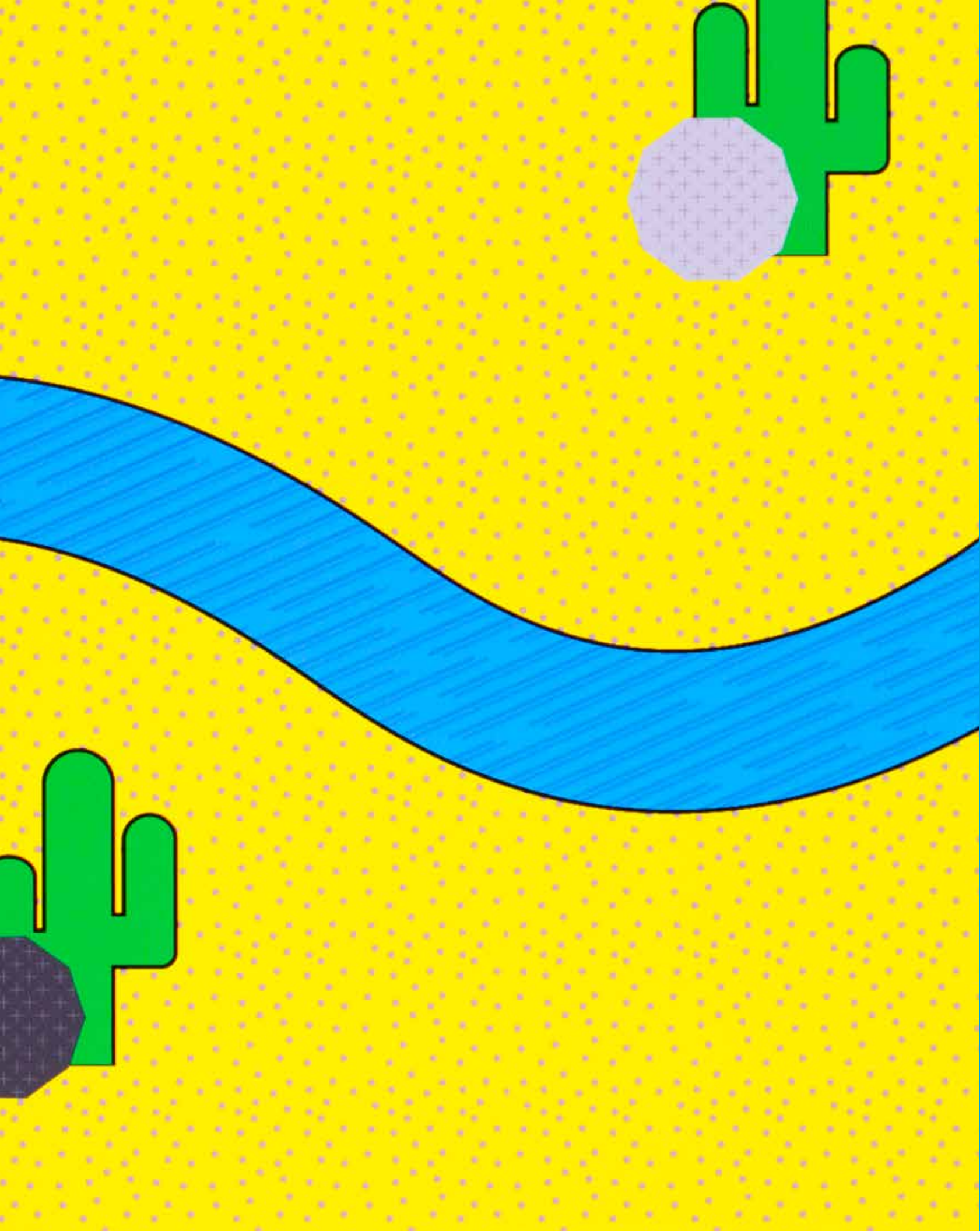
This thesis harnesses perverse spectating as a method for observing and creating casually surreal experiences. It identifies things that seem unintentionally strange to unite people who share the same conviction and cause them to examine casually held beliefs. Does this thesis simply observe casual surrealism? Or are there places where I have created this specific uncanny feeling?



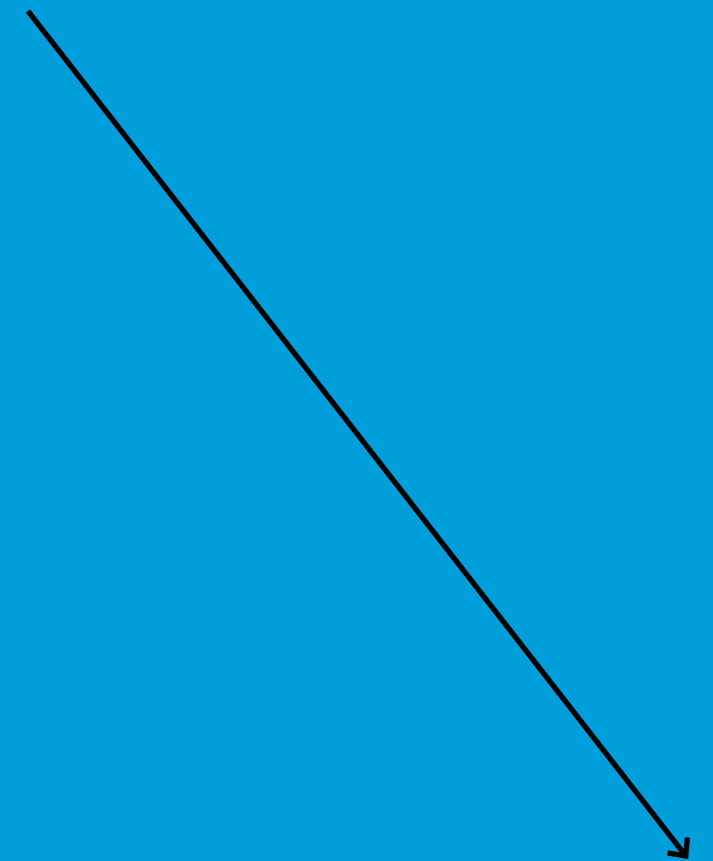
FIGURE 14
Detail from *GGOutlaw152*

FORTUITOUSLY
BREEZILY
FLIPPANTLY
BORINGLY
NONCHALANTLY
BLANDLY
ARBITRARILY
UNINTENTIONALLY
NEGLIGENTLY
SLOPPILY
BUMBLINGLY
OFF-HANDEDLY
OCCASIONALLY
IMPERMANENTLY
AMBIVALENTLY
APATHETICALLY
INFORMALLY
UNCEREMONIOUSLY
UNTHINKINGLY
INDIFFERENTLY
ACCIDENTALLY
SPONTANEOUSLY
CASUALLY

STRANGE
WEIRD
ODD
UNEARTHLY
UNCANNY
EERIE
SUPERNATURAL
OTHERWORLDLY
GHOSTLY
INEXPLAINABLE
ABNORMAL
PERVERSE
FREAKISH
HAUNTING
HORRIFIC
MYSTIFYING
PECULIAR
UNNATURAL
SPOOKY
UNUSUAL
CURIOUS
MYSTERIOUS
SURREAL



IMMATERIAL VISITANTS



HAUNT: UNSEEN OR IMMATERIAL VISITANTS: MEMORIES, CARES, FEELINGS, THOUGHTS THAT FREQUENTLY OR HABITUALLY PRESENT THEMSELVES AS RECURRENT INFLUENCES OR IMPRESSIONS.



FIGURE 15
Dr. Bronner soap label from 1973

SIMPLICITY IS PREACHY

The original Dr. Bronner's soap labels are an inspiring example of casually surreal branding. Born Emmanuel Heilbronner, Dr. Bronner had dual goals of creating soap made from all natural ingredients and drafting and persistently sharing a plan for world peace in "Spaceship Earth" through unity of religion. When he found that people were more interested in buying the soap than listening to him, he flooded the labels of each soap package with as many as 3,000 words' worth of personal thinking on everything from Mao Tse-tung to Albert Einstein, Joseph Stalin, and Halley's Comet (FIGURE 15).

Dmitri Siegel writes about cosmetic packaging "this is a typical design gesture: make something simple seem complicated. The text on these products usually consists of detailed ingredients lists and complicated instructions for use, that liken moisturizing to a science experiment. The dense text is a kind of added value, alluding to an army of researchers behind every bottle."¹⁰

The hierarchy of this rational scientific visual language is usually balanced so the product is highlighted and the dense "science" becomes a motif. In both message and design, Dr. Bronner's original labels are, as Siegel writes, "evangelical in a way that could not be confused as strategy." The message overwhelms the bottle and creates a hierarchy that seems consistent with Dr. Bronner's original intentions. Product and message are equal. The supermarket is crowded with variously sincere and cynical attempts to connect a product to abstract social virtues, but no others have the right combination of the exaggerated, the fantastic, the passionate, and the naïve. Thus none are as memorable.

In 2015 the labels were redesigned. "For this current refresh of our labels," says Michael Bronner, Vice-President of Dr. Bronner's, "we have gone to our past to define our future. With a label as densely-worded as our own, we have now given proper balance to all the information and improved the readability of our grandfather's message for optimal bathroom reading." (FIGURE 16)

The new design is more readable and arguably more beautiful, but through balance, sincerity is reduced to caricature. Where failed hierarchy released us from the mundane, readability confuses evangelism for strategy.

The projects in [Section A](#) use rational scientific visual language to describe the religious undertones of slang and "test" casually held judgments. I use graphic design's ability to simplify or complicate a message to re-hierarchize information so content and subtext speak at the same volume. I'm enamored with the idea that design can feel "evangelical." I attempt "evangelical design" in *Search History* by loading warnings about the brevity of life to the edge of the frame and setting all the type in Helvetica, heavy condensed italic.



FIGURE 16
Dr. Bronner soap label from 2015

CANTING FLASHCARDS

Published in England in 1725, *A New Canting Dictionary* defines the slang words used by beggars, cheats, and highway men. Most of the terms found in this dictionary are compound words. This gives them a choppy or sing-songy cadence which makes them fun to say. For example: “Bingo-Mort” is a female-drunkard or a she-brandy-drinker. It is a combination of “Mort” meaning wife, woman, wench or slut and “Bingo” meaning alcohol.

Inspired by *A New Canting Dictionary*, *The Canting Flashcards* are visual explanations of modern slang. Side A of the cards show one of ten slang combining forms which were chosen to relate to Aristotle’s *Organon*. For example “-shaming” refers to affection and “-splaining” refers to action. On Side B, I diagram the combining form on a spatial metaphor x- and y-axis to portray the effect of a slang combining form on any root word (FIGURE 17). Side B also provides a list of examples found on Twitter on October 21, 2016 to show which root words were affected on that day.

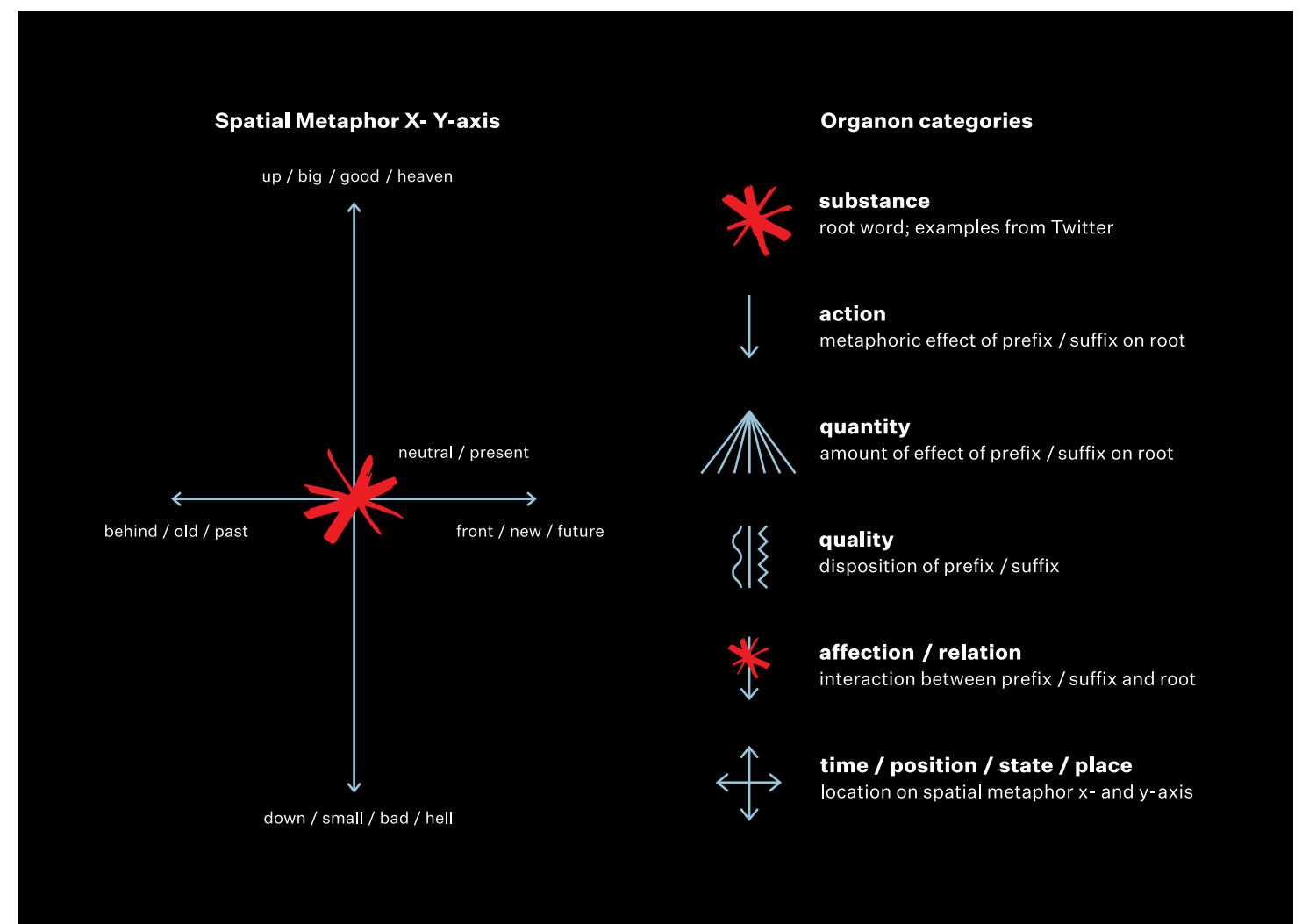


FIGURE 17
Canting Flashcard Graphic Language

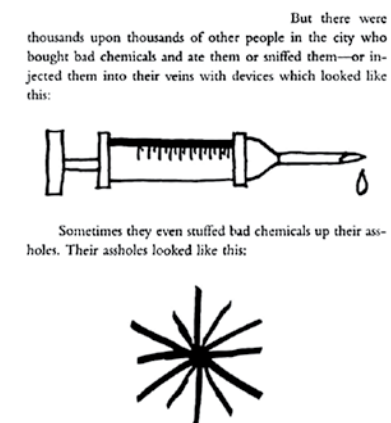
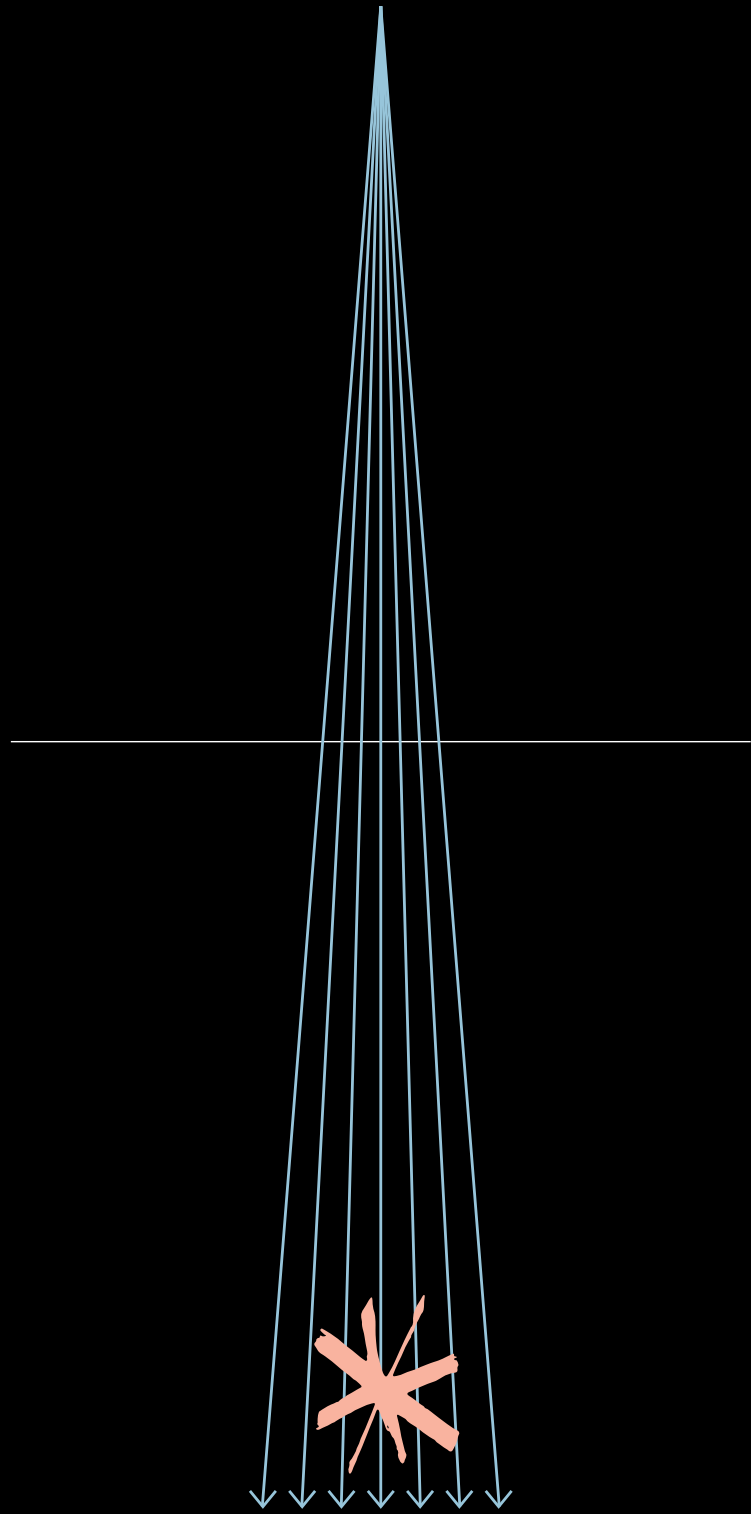


FIGURE 18
Excerpt from Kurt Vonnegut’s
Breakfast of Champions.

←
Lucy commented that my asterisks reminded her of Kurt Vonnegut’s asshole drawings. I told her that they reminded me of them too. This was not seen as a problem.

period-
dog-
skinny-
body-
fat-
hairline-
greetings-
shoe-
Gun-
victim-



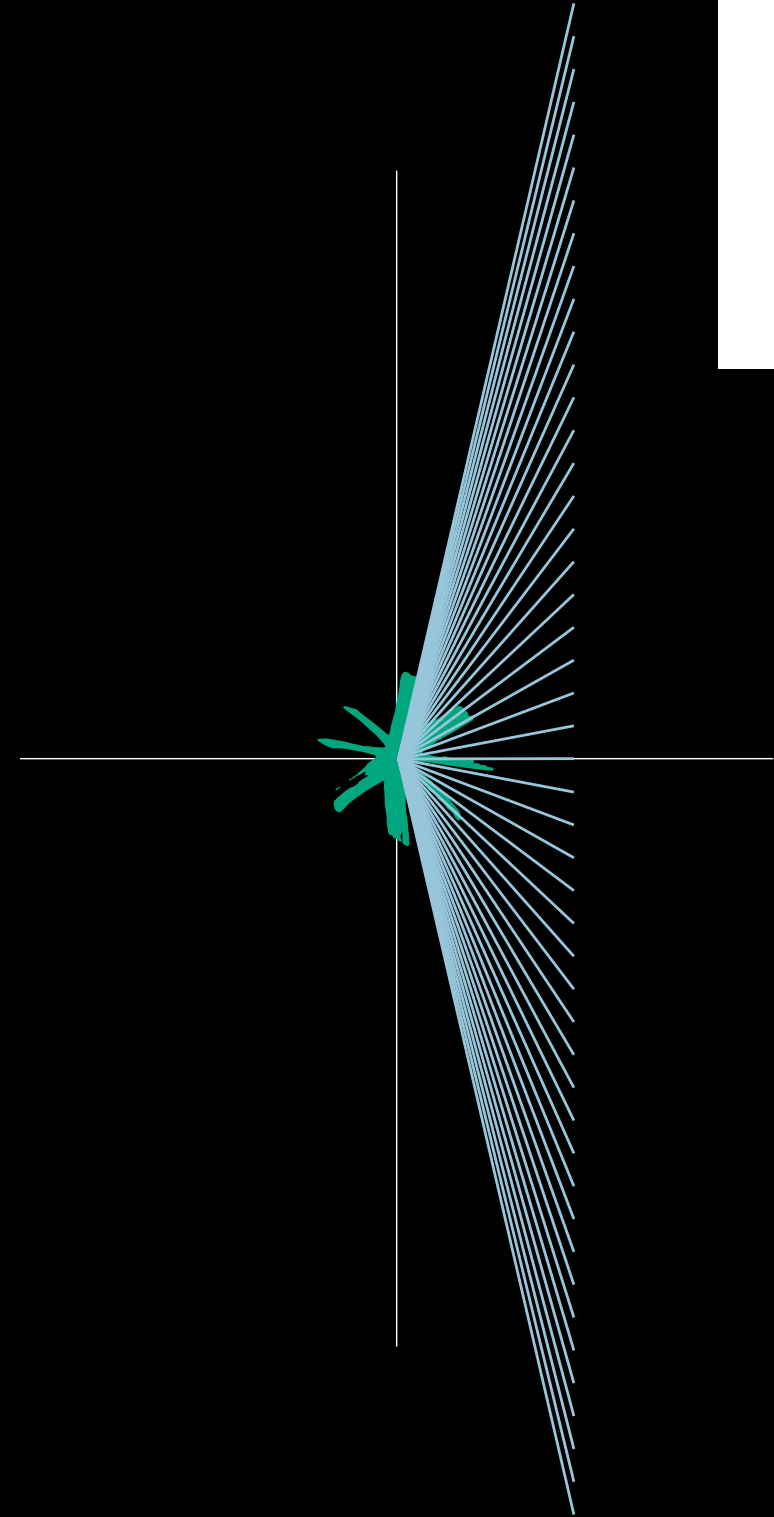
combined with -shaming on Twitter 10/21/16

Side B of -shaming flashcard



Side A of -shaming flashcard

-watching
pre-post-pizza-
-eat
-drink
-lifestyle
-listen
-read
Mech-
mini-



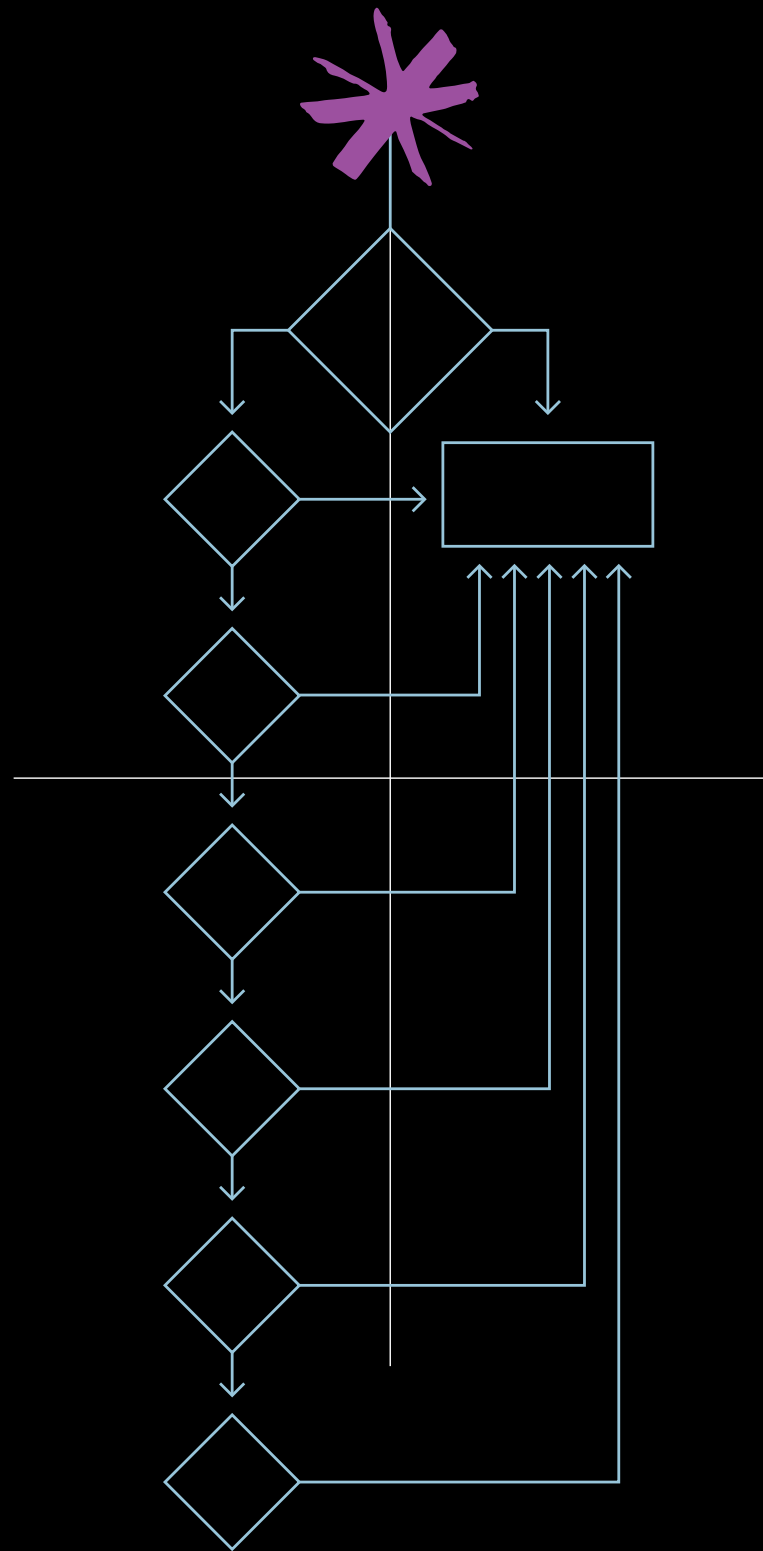
combined with binge- on Twitter 10/21/16

Side B of binge-flashcard



Side A of binge-flashcard

Mike-
feminism-
MAN-
Man(gal)-
Hill-
hetero-
survivor-
man-
\$\$-
white-



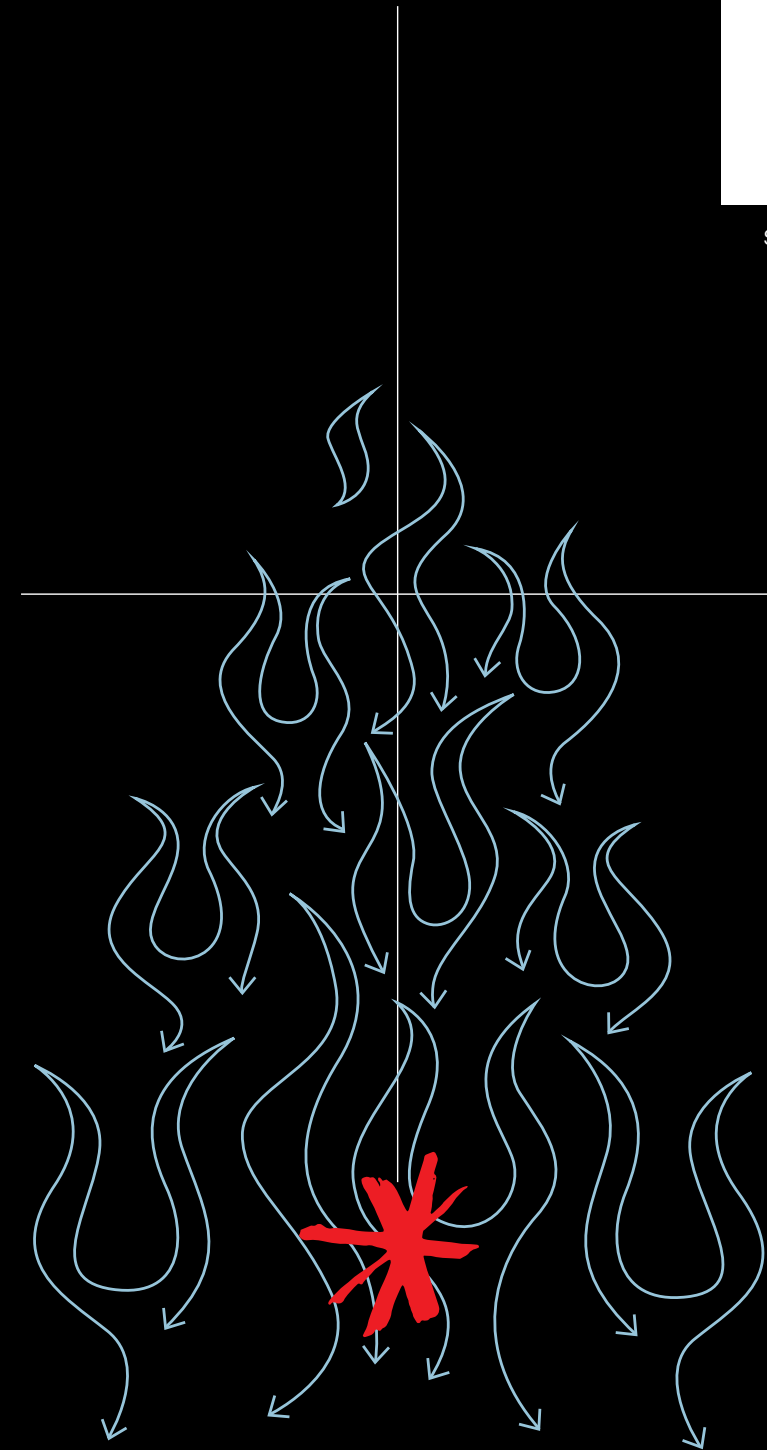
combined with -splain on Twitter 10/21/16

Side B of -splain flashcard



Side A of -splain flashcard

L-
Cow-
weird-
MLP-
NPR-
war-
Car-
snooze-
corg-
bee-



combined with -mageddon on Twitter 10/21/16

Side B of -mageddon flashcard

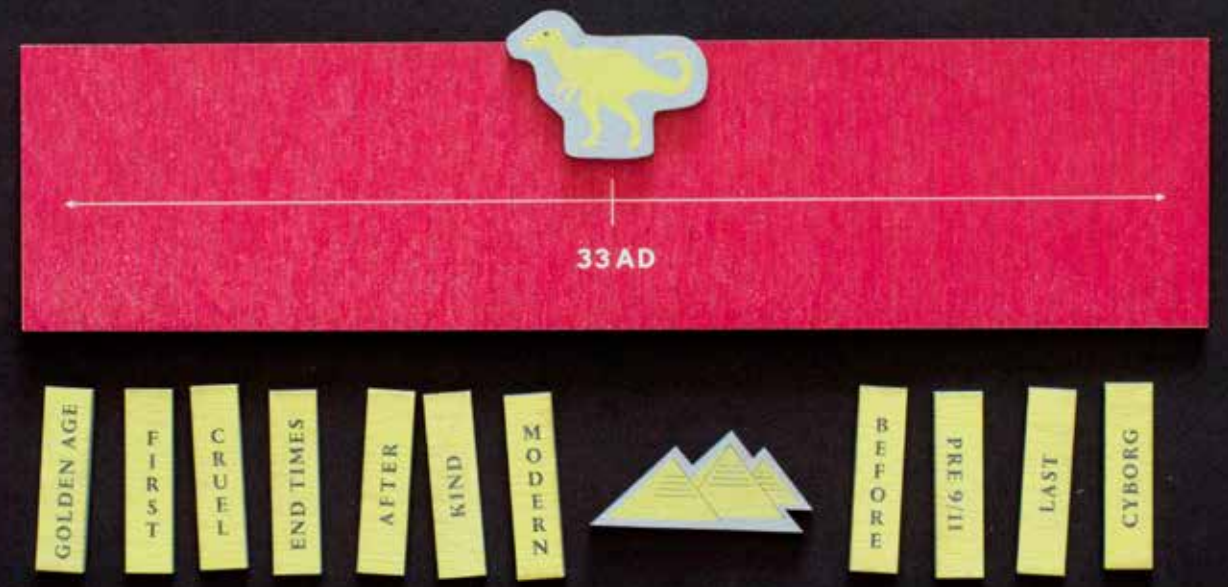
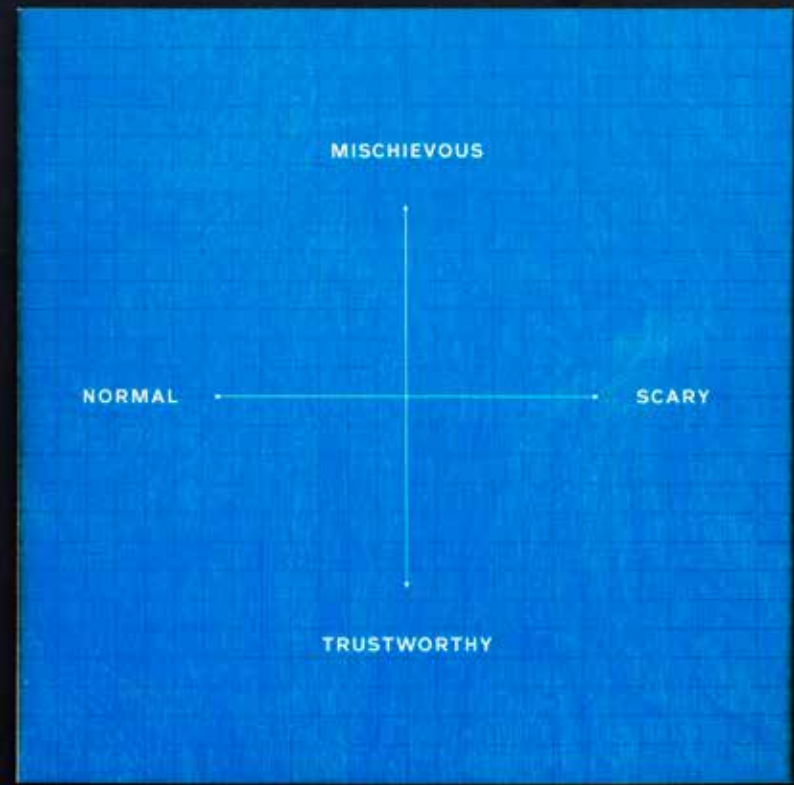


Side A of -mageddon flashcard

GHOST ON A GRAPH

Ghost on a Graph is a set of four psychological tests and the results of eight subjects. Given strict instructions, participants are asked to make connections between seemingly logical but ultimately non-sensical sets of symbols, requiring subjects to make associations through personal narratives. Test 01 requires participants to place five ghosts and one snowman in the appropriate location on a grid. They are to evaluate them on the non-binary scales of mischievous vs trustworthy and normal vs scary. This test is inspired by the transformation of Pepe the Frog from a benign cartoon to an alt-right hate symbol (SEE FOOTNOTE 6 ON P. 18). Test 02 consists of a timeline with the date 33 AD in the center. Participants are asked to place words and symbols on the timeline until a knowledge of history is demonstrated. This test mixes factual historical events with subjective judgments. The arrangement of these pieces reveals casually held beliefs like whether the world used to be or is becoming more kind. Test 03 examines the location of the United States in relationship to the globe, the sun and the moon. Test 04 asks participants to evaluate a series of cropped photos of male eyes and decide if they are looking at a man or a monster. The results of the four tests are found on pages 44–47.





Test 01 and instructions

Test 02 and instructions

SOCIAL INFERENCE 01

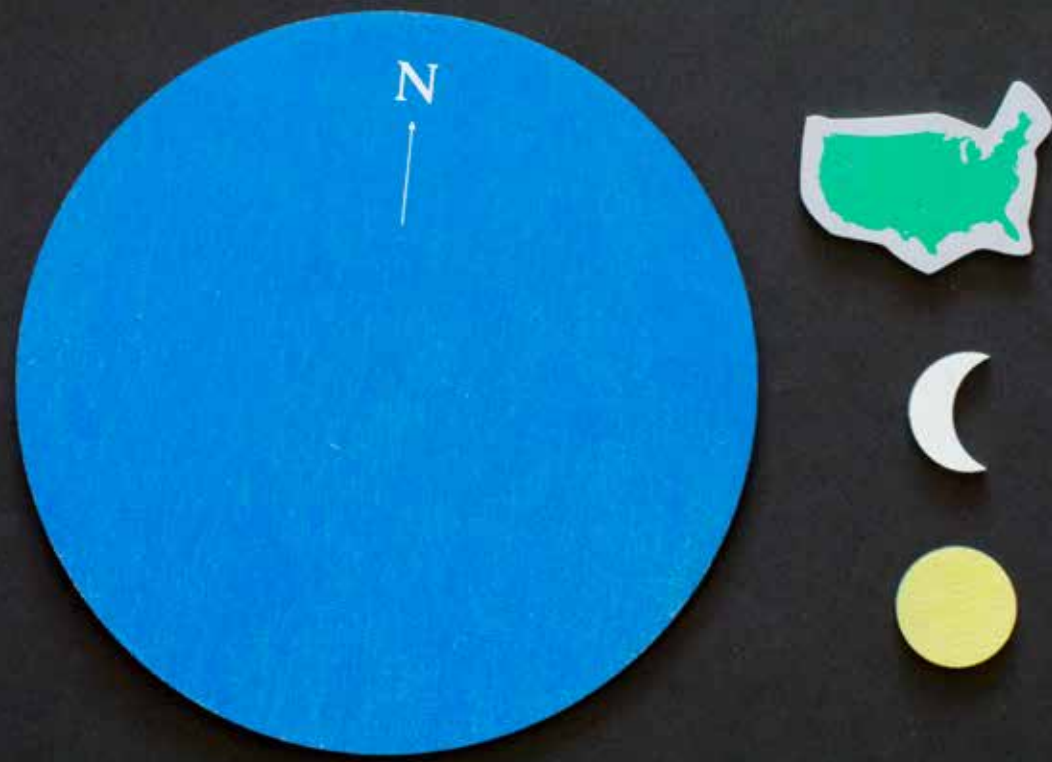
- 1 Select a shape.
- 2 Evaluate its qualities.
- 3 Place on grid in the appropriate location.
- 4 Repeat until all shapes are evaluated.

QUALITY

TEMPORAL RECOGNITION 02

- 1 Place symbols on timeline.
- 2 Rearrange until knowledge of history is demonstrated.

TIME



Test 03 and instructions

Image selection for Test 04, instructions and scantron form

TOPOGRAPHIC COGNITION

1 Build the universe.

03

PLACE

SCANTRON

	man	monster
01	<input type="radio"/>	<input type="radio"/>
02	<input type="radio"/>	<input type="radio"/>
03	<input type="radio"/>	<input type="radio"/>
04	<input type="radio"/>	<input type="radio"/>
05	<input type="radio"/>	<input type="radio"/>
06	<input type="radio"/>	<input type="radio"/>
07	<input type="radio"/>	<input type="radio"/>
08	<input type="radio"/>	<input type="radio"/>
09	<input type="radio"/>	<input type="radio"/>
10	<input type="radio"/>	<input type="radio"/>

PRUDENCE

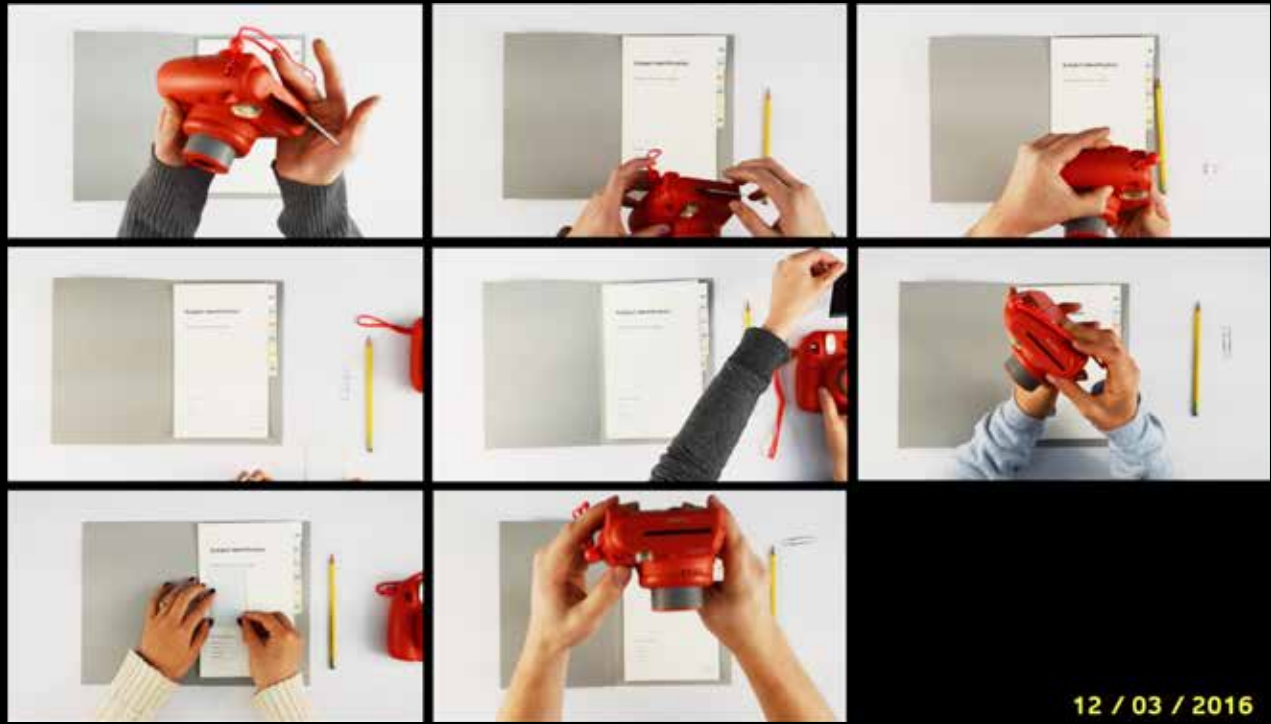
- 1 Select an image.
- 2 Evaluate the primary essence of the image.
- 3 Record answers on scantron.
- 4 Repeat until all images are evaluated.

04

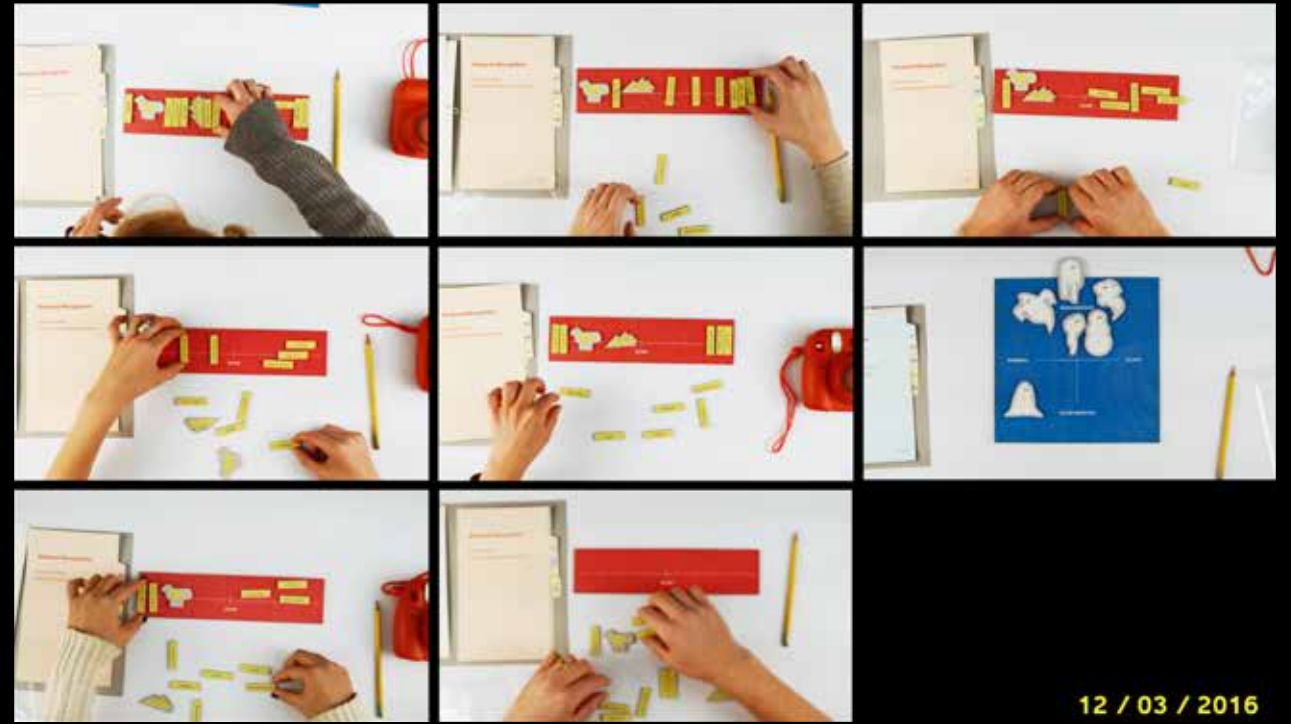
SUBSTANCE



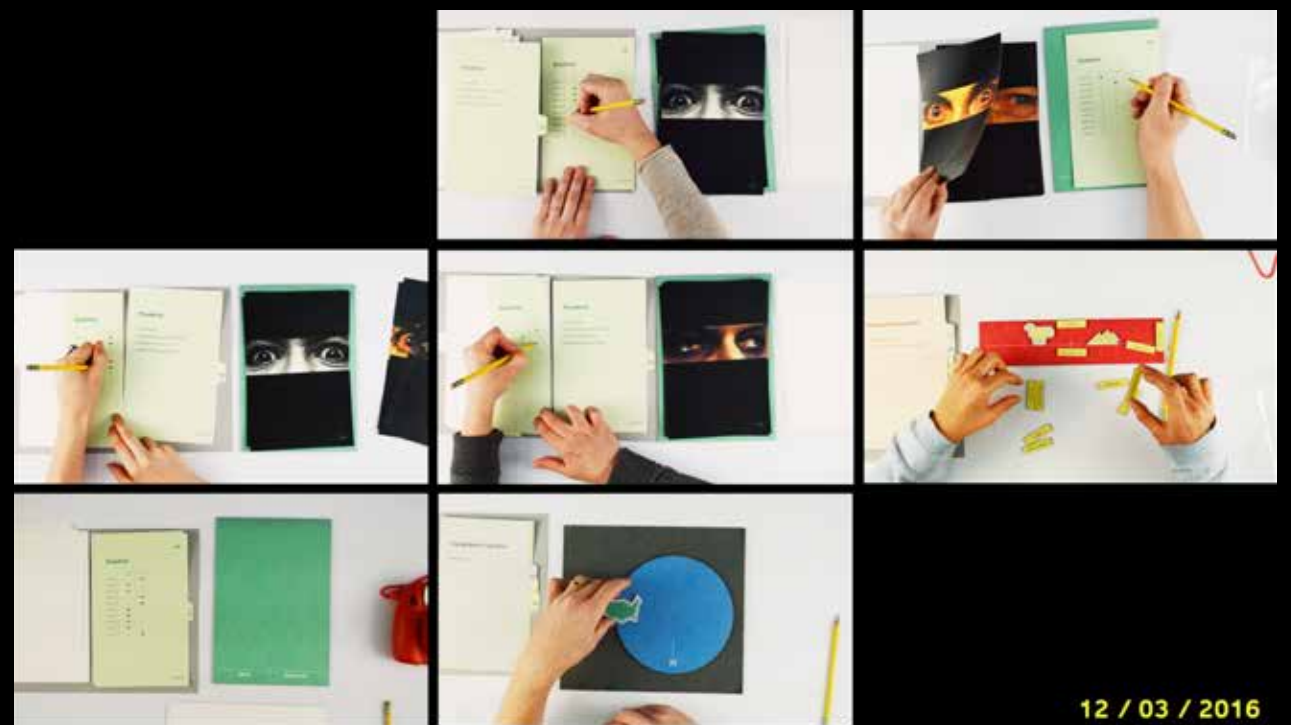
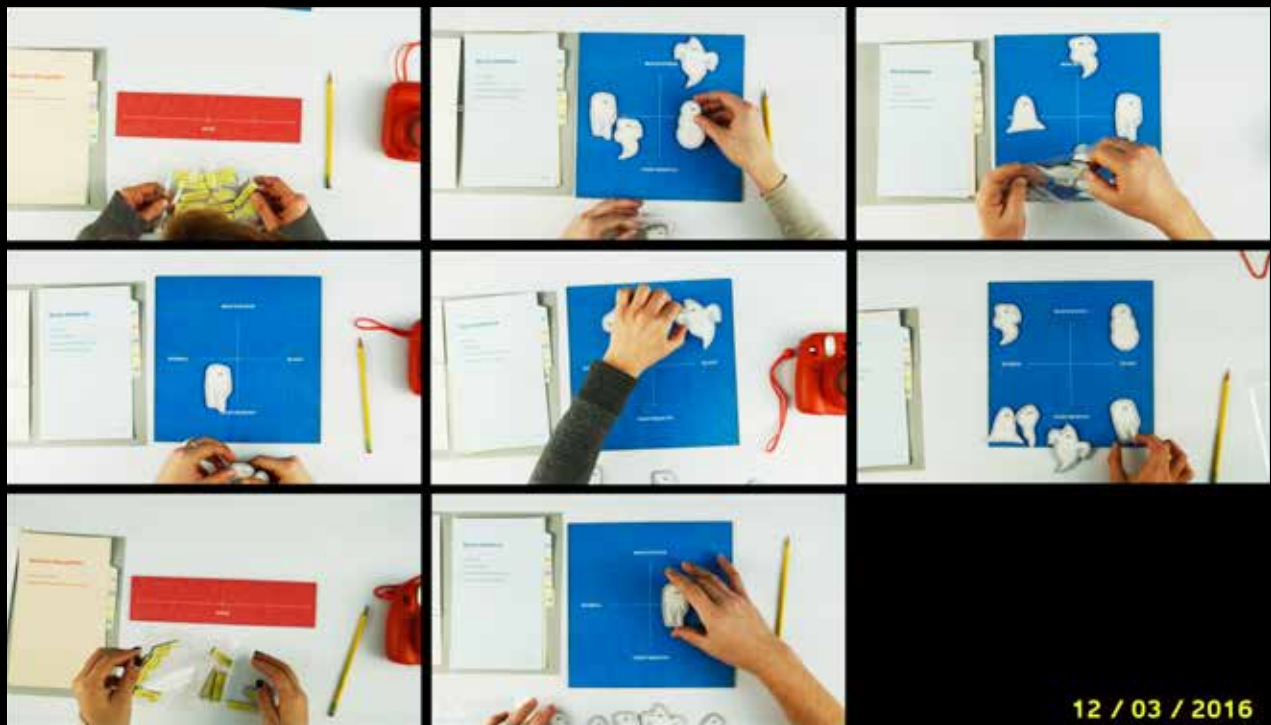
Test 04 clipboard

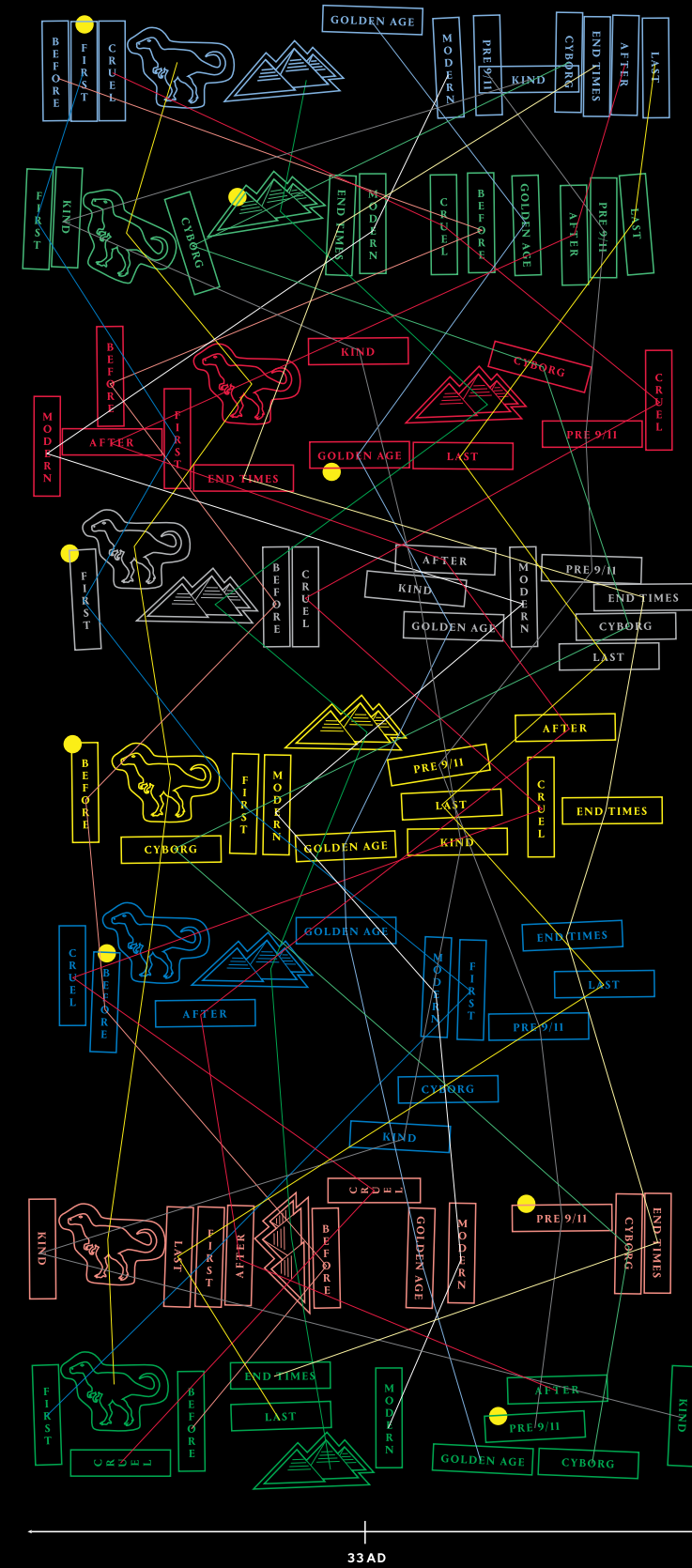
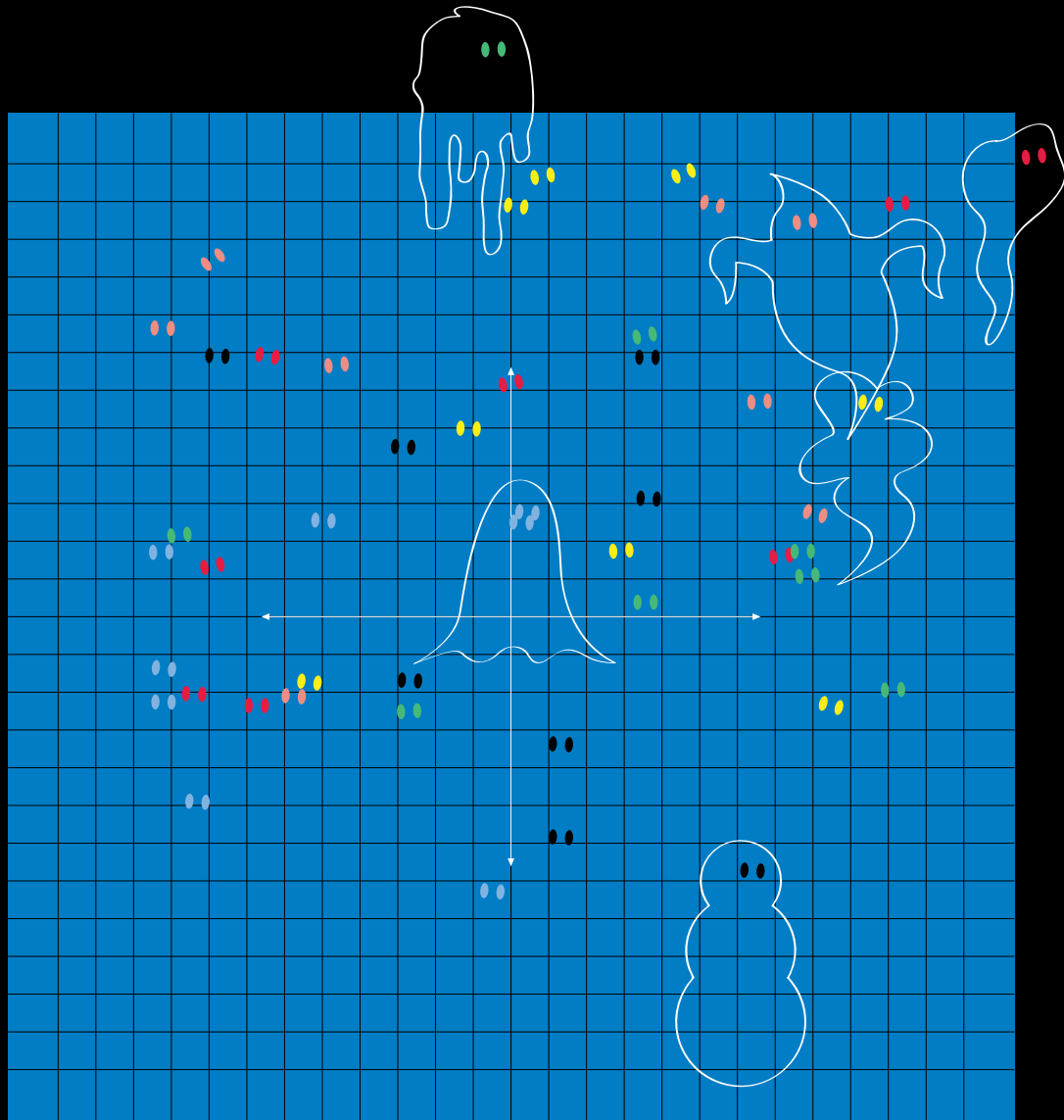


Overhead video recording of initial self-documentation and in-progress testing



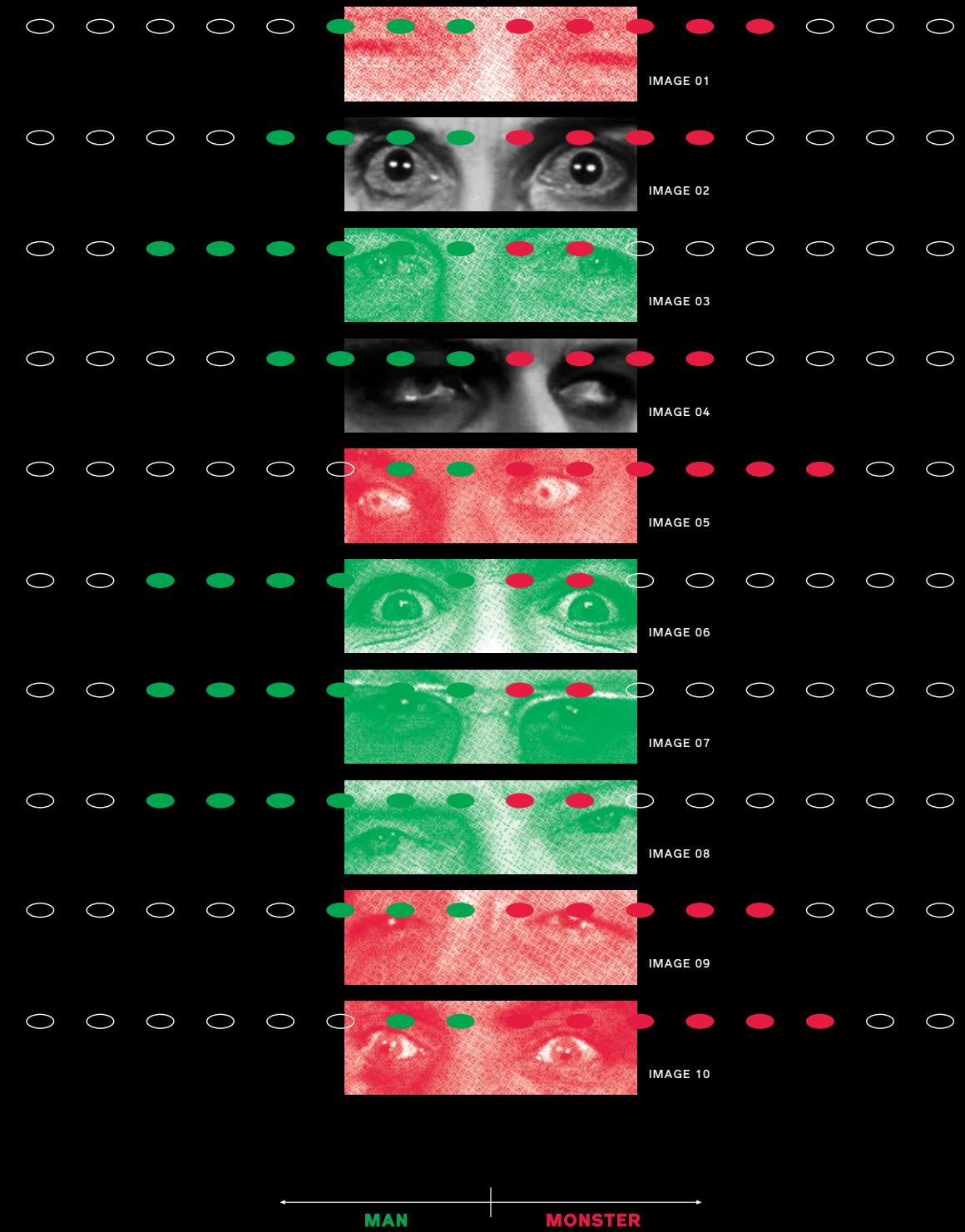
Overhead video recording of in-progress testing







Results from Test 03



Results from Test 04

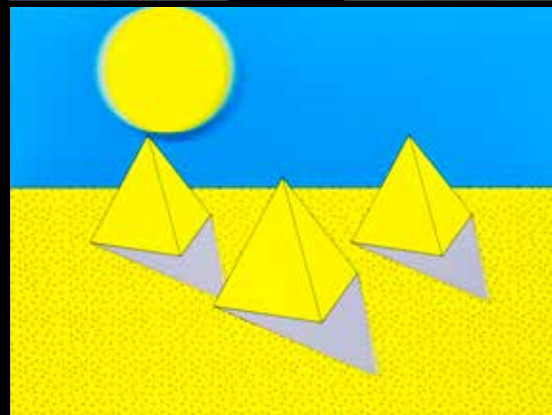
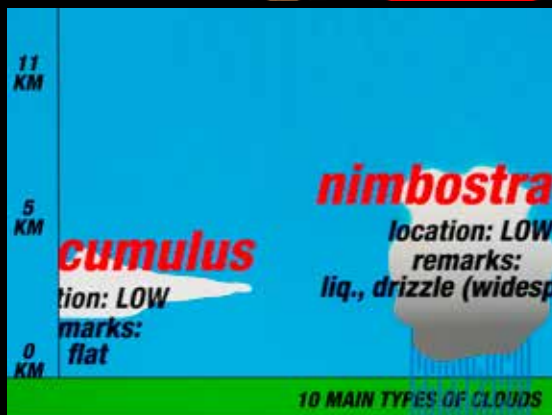
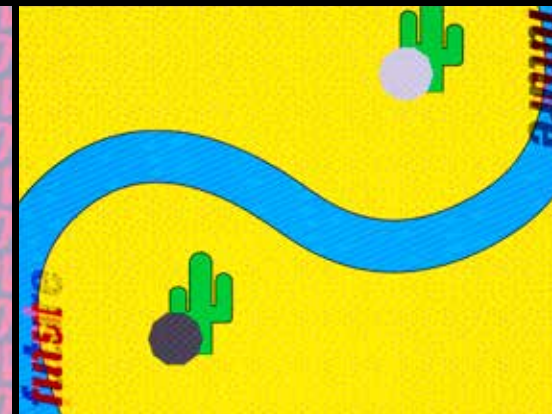
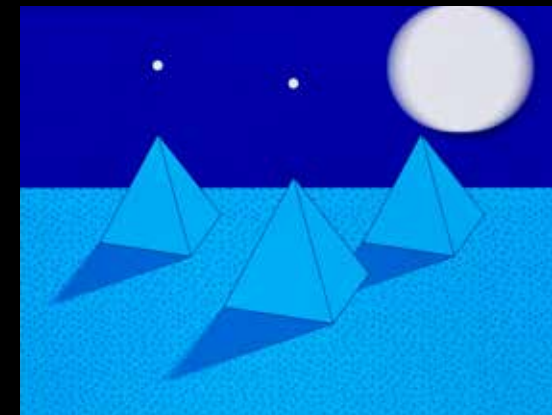
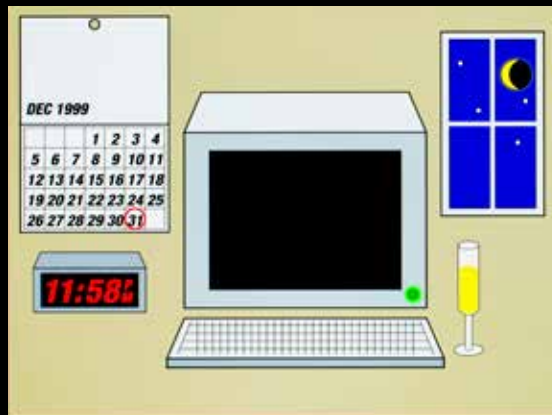
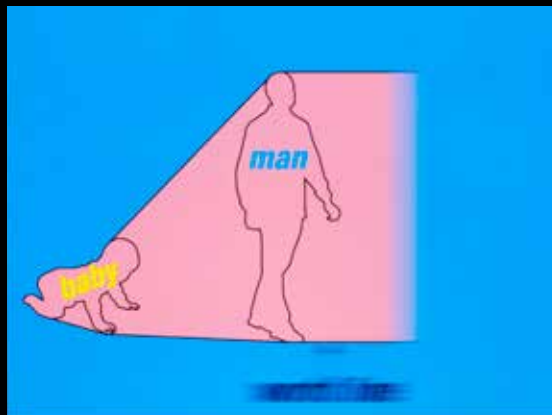
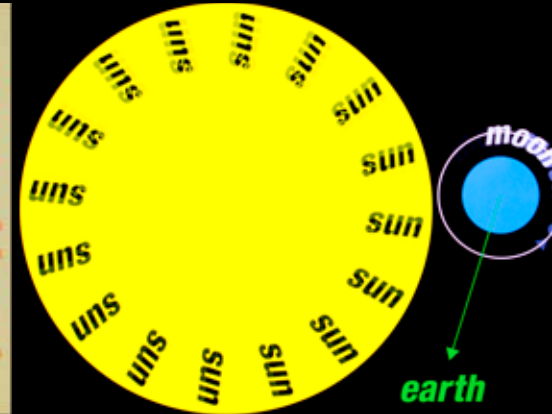
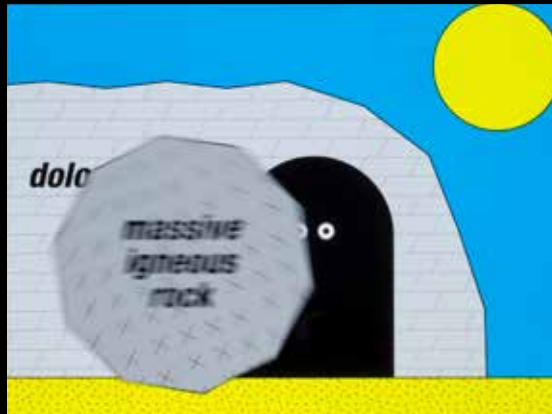
SEARCH HISTORY

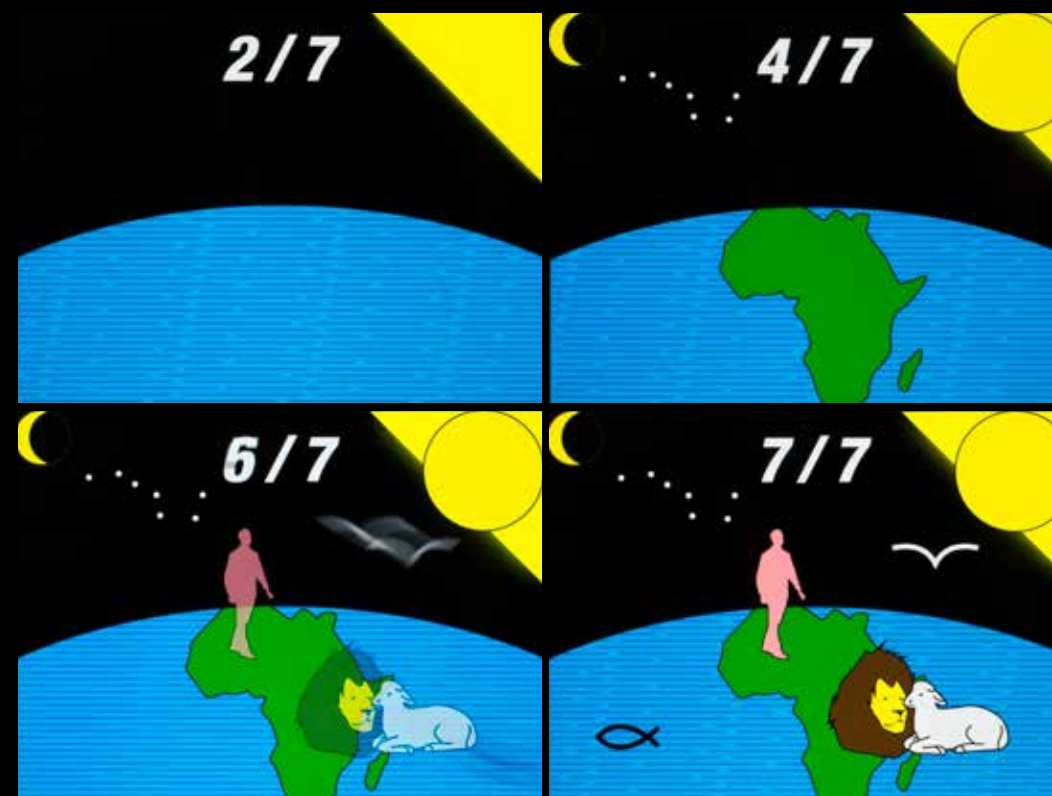
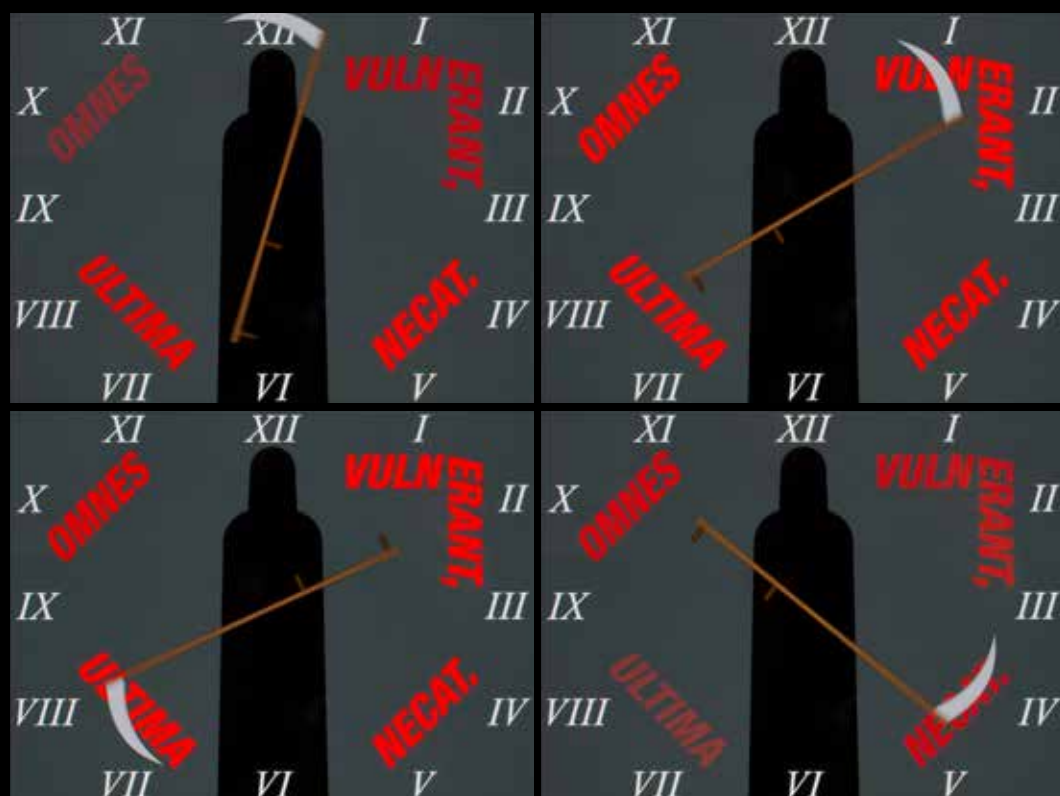
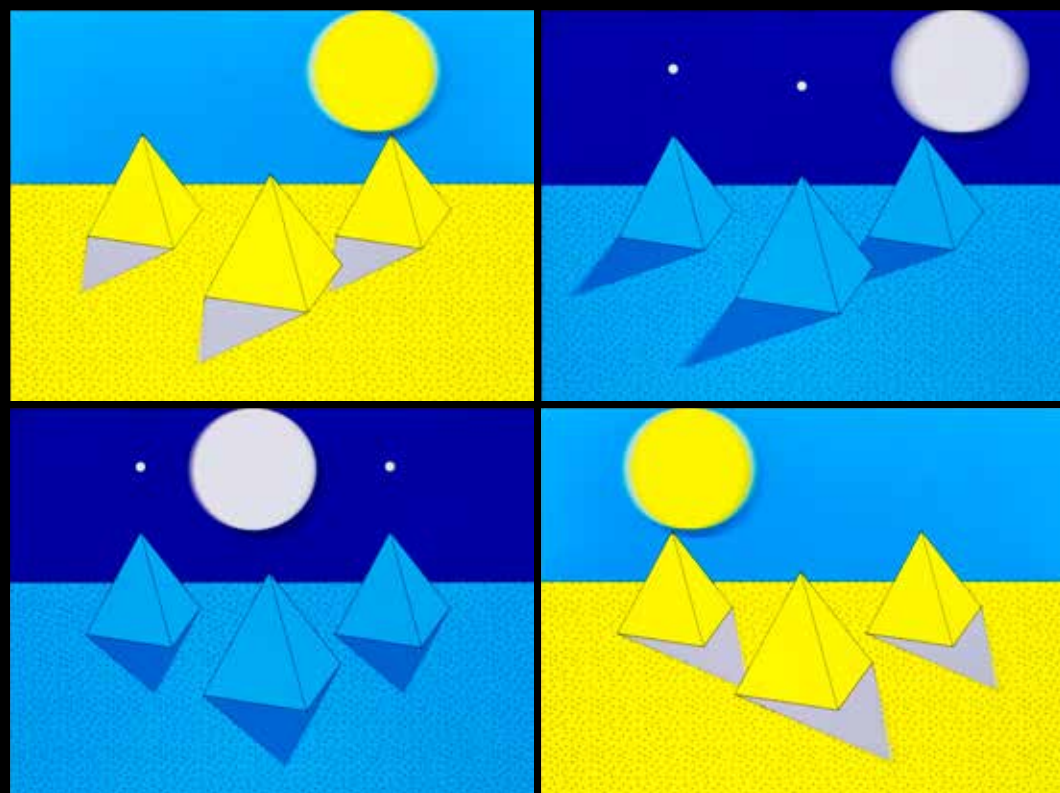
Search History is a collection of gifs designed to celebrate light Wikipedia research. The project began from a desire to portray the primary essence of time. Research started with a Wikipedia entry for time, then I clicked through to clocks, sundials, mottos on sundials, memento mori and so on. A new gif was made to represent the kernel of knowledge gained. Each composition carries symbols, patterns, typefaces and colors into the next. For example, the champagne glass that represents a New Years Eve celebration in the Y2K gif appears again as the representation of bubbles (symbolizing the brevity of life and suddenness of death) in the vanitas gif.

This project recalls Gustave Flaubert's *Dictionary of Received Ideas* which is a satirical encyclopedia of clichés and platitudes. The gifs are not intended to give information about each topic, instead they are a visualization of casual acquisition of knowledge. They describe how conversation can be a display of things we know rather than trading information.



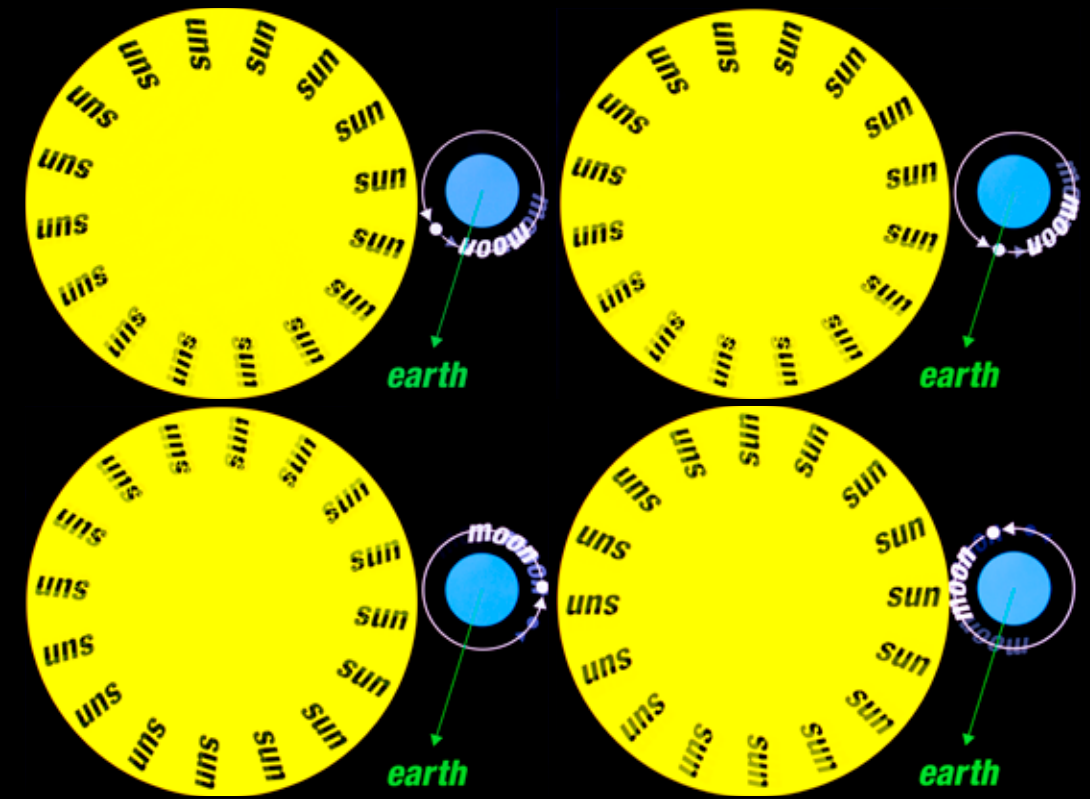
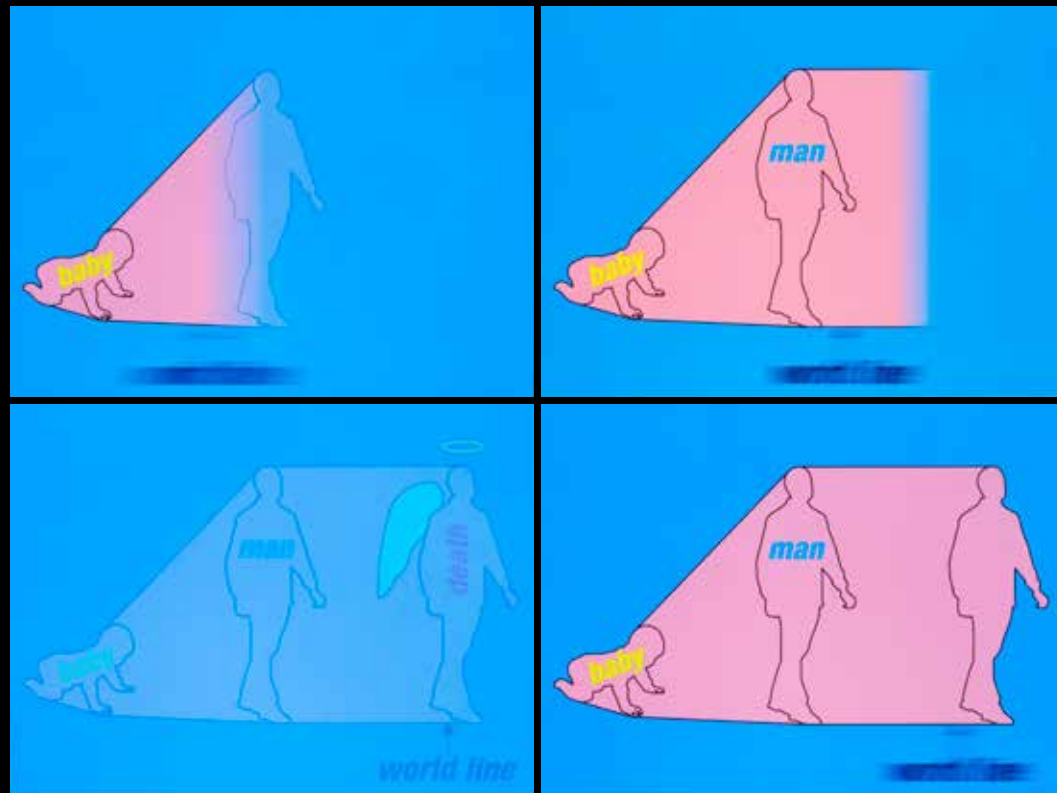
Time can be measured in hours, minutes or seconds



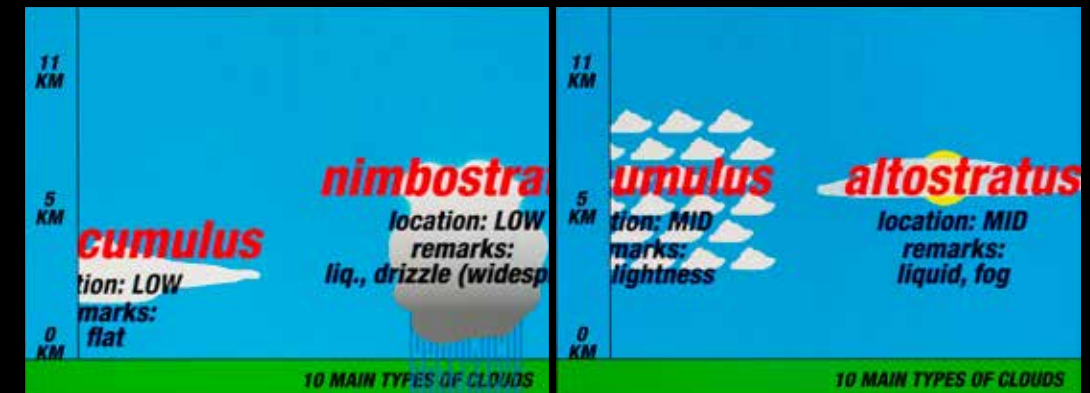


Omnes vulnerant; ultima necat All hours wound; the last one kills

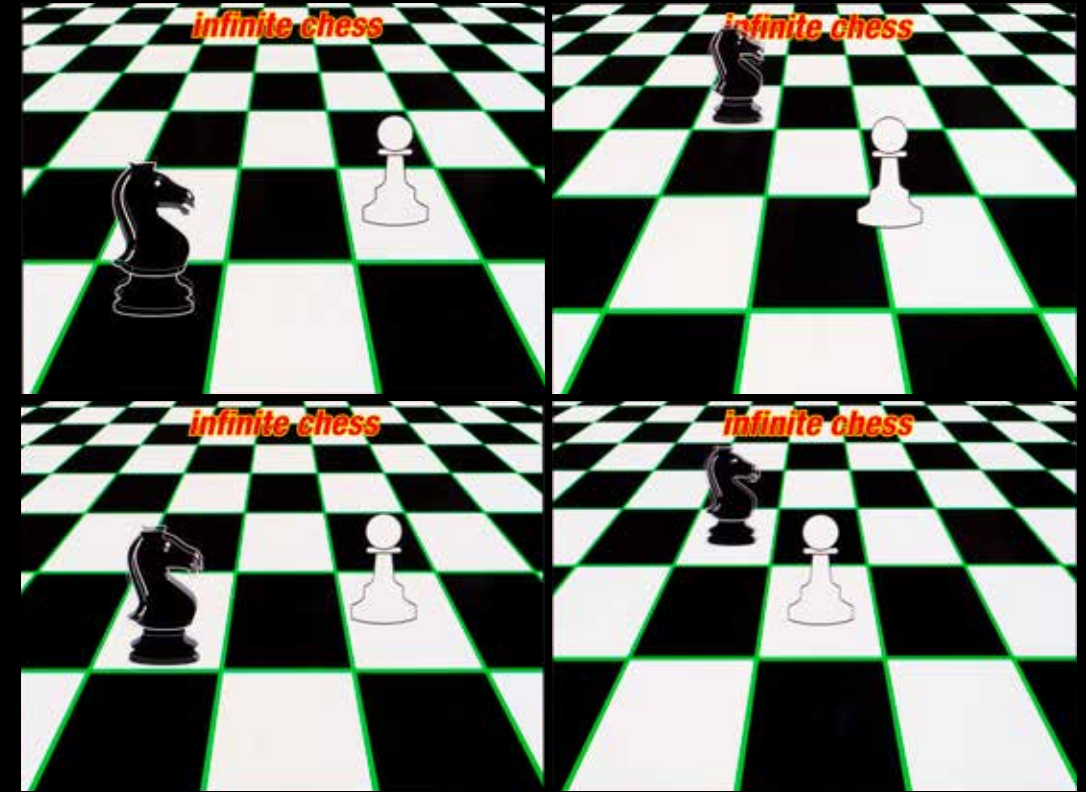
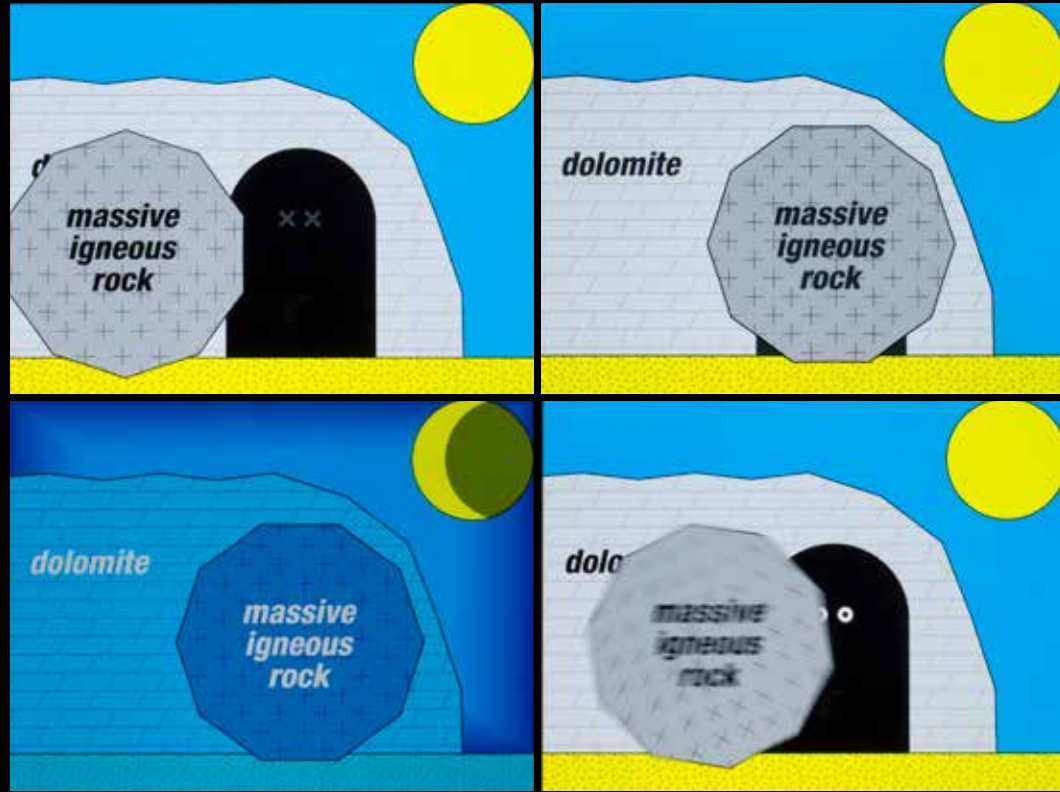
The duration of one week



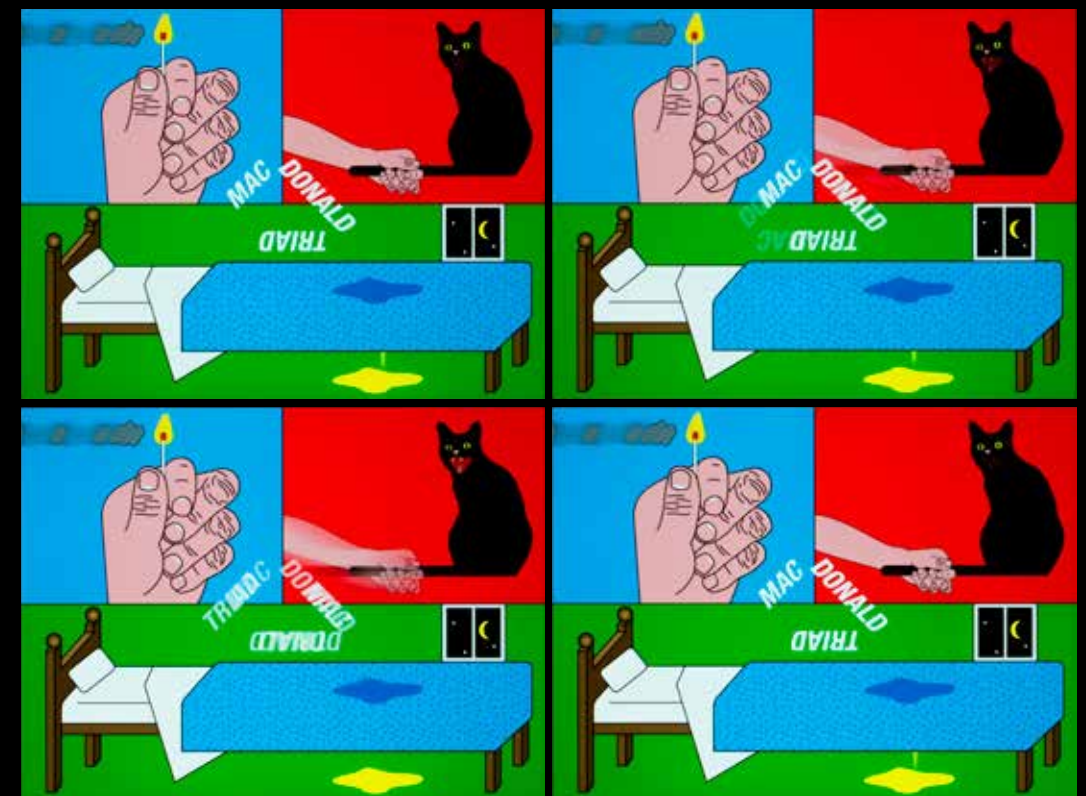
Y2K problem



Pastime



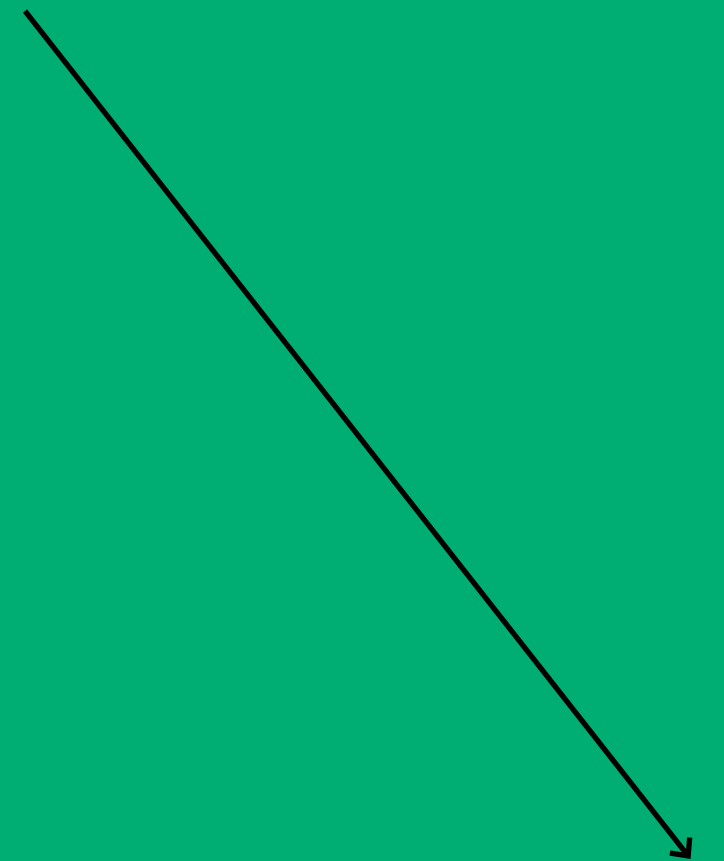
The transience of life, the futility of pleasure and the certainty of death



Early childhood predictors



FREQUENTING A PLACE



B

HAUNT: THE ACT OR PRACTICE OF FREQUENTING OR HABITUALLY RESORTING TO A PLACE.

NOT SNARK

What if you performed every action in as intentional a manner as possible? Jennie Slate and Dean Fleischer-Camp answered this with the webseries *Catherine* (FIGURE 19). “Dean and I were talking about the idea of what is normal and what is neutral. Not trying to be being boring and not trying to not be funny, but what is exactly straight down the middle?”

The series opens with Catherine calling her former boss to ask if she can come back to work. The phone call is deliberately paced and articulated. Once back in the office Catherine goes out to her car to retrieve a sweater. The pink cardigan is neatly folded in the center of the trunk. She picks it up, puts it on, then returns to the building. We watch this interaction for 1:10 minutes. Frightfully mundane.

Dean Fleischer-Camp explained the tone of this work saying that “The trends we’ve spent the last 20 years gorging ourselves on — snark, sarcasm, awkwardness — are all forms of cynicism. So I was just interested in attempting something that avoided those in favor of something warmer and fresher. A kind of “comedy of sincerity.”

The tone of the series is not snarky, but it is not truly sincere — it’s a conceptual sincerity. *Catherine* provides a release from the normal world where everything unendingly *means* something. The lack of layered meaning is eerie. There is a conviction of wrongness when watching someone intensely order a bread and butter sandwich. Intense sincerity is casually surreal.

In Section B, I play with graphic expressions of sincerity while inhabiting places. I try to experience these places as deliberately and intentionally as possible, then translate that intentionality through design. In *Content*, I choose popular YouTube genres and attempt to make my own versions intensely and correctly. In *New Atlas*, I try to find deep meaning in surface level observations. My intentions might not be completely sincere, but they’re never snarky.¹⁰



FIGURE 19
Office members discuss lunch options
in *Catherine*

10 WHAT PASSES FOR HIP CYNICAL
TRANSCENDENCE OF SENTIMENT IS
REALLY SOME KIND OF FEAR OF BEING
REALLY HUMAN, SINCE TO BE REALLY
HUMAN IS PROBABLY TO BE UNAVOID-
ABLY SENTIMENTAL AND NAÏVE AND
GOO-PRONE AND GENERALLY PATHETIC.

David Foster Wallace, *Infinite Jest*



FIGURE 20

CONTENT

Content is a series of YouTube videos and a zine documenting the films. I filmed a months worth of videos based on popular genres of YouTube videos in one day. Every day of the week had its own type of video. For example *Simulation Sundays* is a Photoshop tutorial. In *Make Up Mondays*, I teach viewers how to line their eyes to make them pop. On *Tuesday Booze Day* I filmed *Nip Slip*, a show where a gloved hand slips me nips of flavored alcohol for blind taste tests. On *Sad Saturdays* I challenge myself to watch sappy movies or eat spicy foods and try not to cry. These videos are not parodies of YouTube videos, they are YouTube videos. In *Content*, I strip away meaning and intention to look at the structures of these popular videos. I examine the feelings that come from doing a seemingly frivolous thing very intensely and accurately. I filmed 31 in one day, in order to wear myself out, so I'd be too tired to be in control. I wanted to find that sweet spot that so many viral videos have, where the levels of unintentionality and performance are completely tangled up. The goal of this project was to make the videos correctly, not to gain followers. This adds an additional layer of distance to a world where intention is not always accurately understood. I was surprised how natural it felt to take on vocal tropes of fast food reviewers. I was less surprised to find out how much I vocal fry.



Still from *Sad Saturdays: Birthday Buffalo Wild Wings Challenge*



Title screen from Nip Slip: Classic Triple Threat



Title screen from Dr. Whispers ASMR Dentist



Title screen from MakeUp Mondays: Smokey Eye Tutorial



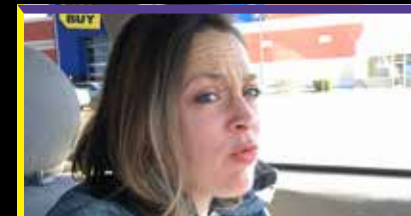
Title screen from Simulation Sundays: Magic Eye



MARLEY AND ME CHALLENGE

Title screens from Sad Saturdays: Marley and Me Challenge

like that's not as exciting as some of the other things that we've had I'm going to bite into this first before I put the sauce on it so one boring by its all know shoulder though all right that's really bad time but let's get the de los Diablos awesome there you got the real the little thing in there sitting there is a way to get this yellow smells like all the way down to the bottom then I wouldn't have to be constantly putting it back under anyway here it is serving it's kind of plain so I Harper totally flavor like obviously and like there's like a little bit of crunch like I don't know if you can see in here like a little like chips in here and I definitely adds like over like excitement into the bite everything but like not that much I don't man i'm so happy that i got my ba blast because otherwise i'd be having a super boring lunch so what is my review of the BP natural griller 3 out of 5 stars I mean it's going to be good like it's like how it's like chicken and cheese and beef its of like how is that going to be bad but it's nowhere near like say it's goi Ranch Doritos or anything else like that so yeah 3 out of 5 stars that's my review



Classic chipotle taste



FFF!

Title screens from Fast Food Fridays: Beefy Nacho Griller Review

reviewing the spicy triple double crunch wrap I'm kind of excited about this one kind of because I love tacos but I think they're super messy and so like having the double wrap I think it's kind of really make a difference so I already unwrapped this a little bit but I kind of want to show you what that looks like in this is like the same packaging as it actually just like even says to retos locos I don't even know like they warm out of with packaging or something but um oh my god I almost forgot to tell you that the other thing is instead of having my normal a blast I trying for the first time in my life the mcdonald's shamrock shake yes I can't believe I've never had one of these before in my life the whipped cream is all melted never thought was super hard to get into I feel like I get it yeah it's almost like Miss and governing minutes but like mint chocolate chip ice cream like melted mint chocolate chip ice cream I don't know I feel like if I didn't have to be in a car for like four hours because the line at the drive through that it would've been better it wouldn't be like so super melted is gross but yes I don't let me forget I want to do a review for that two bullets get back to you what we came here for spicy triple-double current rad so you know like our normal we're going to put diablo sauce and before getting excited so just to like save us from not having another boring what was the one that night so it's boring and it was the beefy nacho or something yeah let's step it up from there it's pretty spicy yeah I mean I like they said are hot and this like it's like I can feel like the heat in my face like it's a little bit on my tongue too much which is not oh sure matching baby hold on alright this this is a good it doesn't have that chipotle flavor which is like really strong and so sick of more it's just simpler cleaner taste which actually probably makes sense that like you get a little bit more going on on the outside so you have a little bit less going on on the inside that makes sense um it's not my favorite thing that I've gotten from taco bell on it's not the cool ranch which that that's the best I think I might change courage to be five out of five sides at this point but I would give this 3 out of 5 stars I think a little boring definitely a pro on it being cleaner

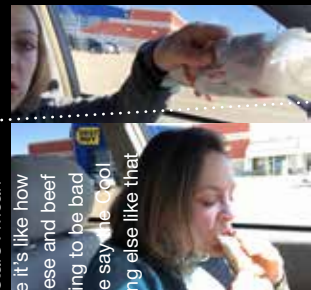
I don't know if you can tell how green it is, like on the video, for me, that's part of it.

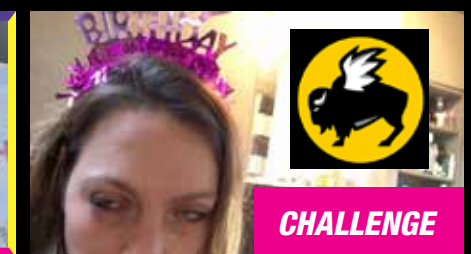
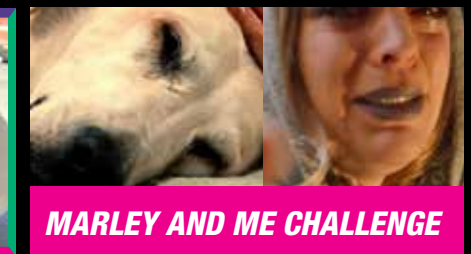
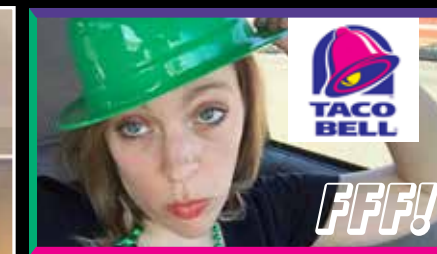
This Doritos partnership is really paying off.



that to calm already but let's get inside and it's super windy outside good i'm here sitting in the car and also walk back so like normal i'm going to put on my diablo sauce do you think that that like hinders this process maybe I shouldn't do that shit well I guess if I'm pretty gobbles up in everything then it's evening it out huh so I'm trying to take the bags fine okay first by already I think it looks good it's appealing like it's color is appealing to have that really orange inside it's not super crunchy I don't know what that's going to be like but I feel like it's like a little bit mushy all right well so if using hell I didn't get that crunch look cool rush remember the Cool Ranch part is like crunch we can go back to that again i'm jealous and we should put that in there like a side by side crunch test kitty like obviously the core attribute a clear winner but it's good we run this week going back to my normal routine I got mom baja blast I ripped it just the camera never picks up the color like maybe if you can see in there I don't know maybe they could even do something with the cup to make it I just feel like the color green is something that's like for me it's a big part of it I think this cup judge doesn't represent this some things like a regular cup from anything I would say even though I love the shamrock shake 5 out of 5 but I missed the baja blast I feel like I want to just keep eating this like I know i'm reviewing this but like this is my lunch too but this one this is really but I was 5 out of 5 hmm so crunch with you because if it wasn't for the crunch issue I would say five out of five but because I don't think that this is crunchy maybe it's just me one that I got I have to say forward for so for the doritos cheesy gordita crunch I'm bright there in the name four out of five if she's going to call it burritos crunch I feel like it has to deliver on the content feel like if you're making it a big part of it then that needs to happen we're golden so yeah 4/24 only because of the crunch issue and especially because you put crunch in the name I feel like if it was like Doritos mushy I don't know it's not really myshy but like super boys oh no no God the flavor is totally there what 4/404 in four starts

If it wasn't for the crunch issue I would say five out of five.





MAKE UP MONDAYS



MAKE UP MONDAYS

mega plush / ultra plump





Everyone was saying that I couldn't handle spicy foods, so I wanted to show that I could handle it.



A
Y
S

SAD SATURD



I shouldn't care what other people think. I need to do what's right for me.

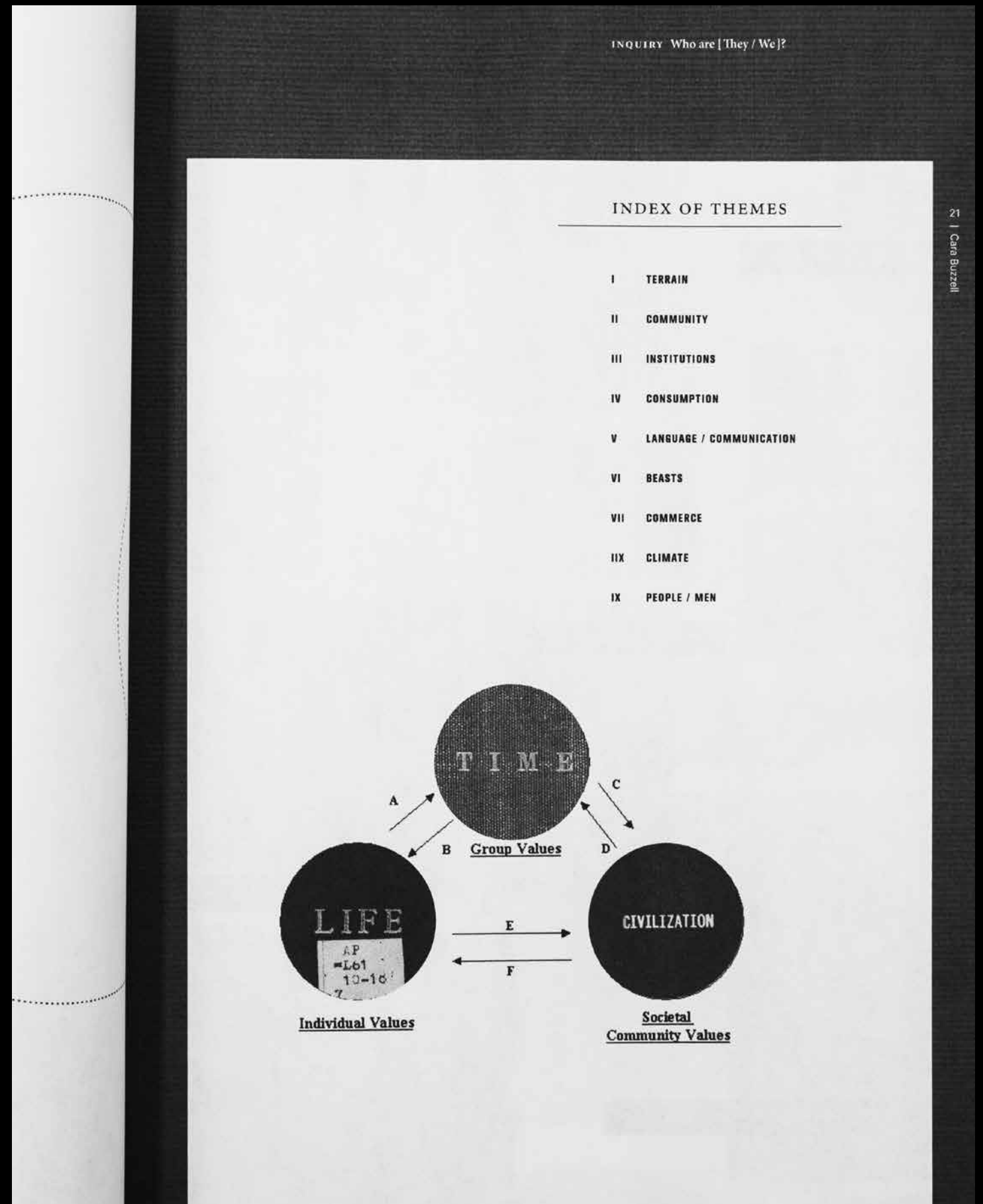




New Atlas cover

New Atlas is a book that comprises the collective results from the class of 2018's first studio project. Each student gathered information from twelve assigned tasks, then assemble the data and designed sixteen pages. Tasks included documenting a neighborhood, recording twelve hours of weather and photographing three items from the Rockefeller Library. My section of the book is an ethnographic study Providence.

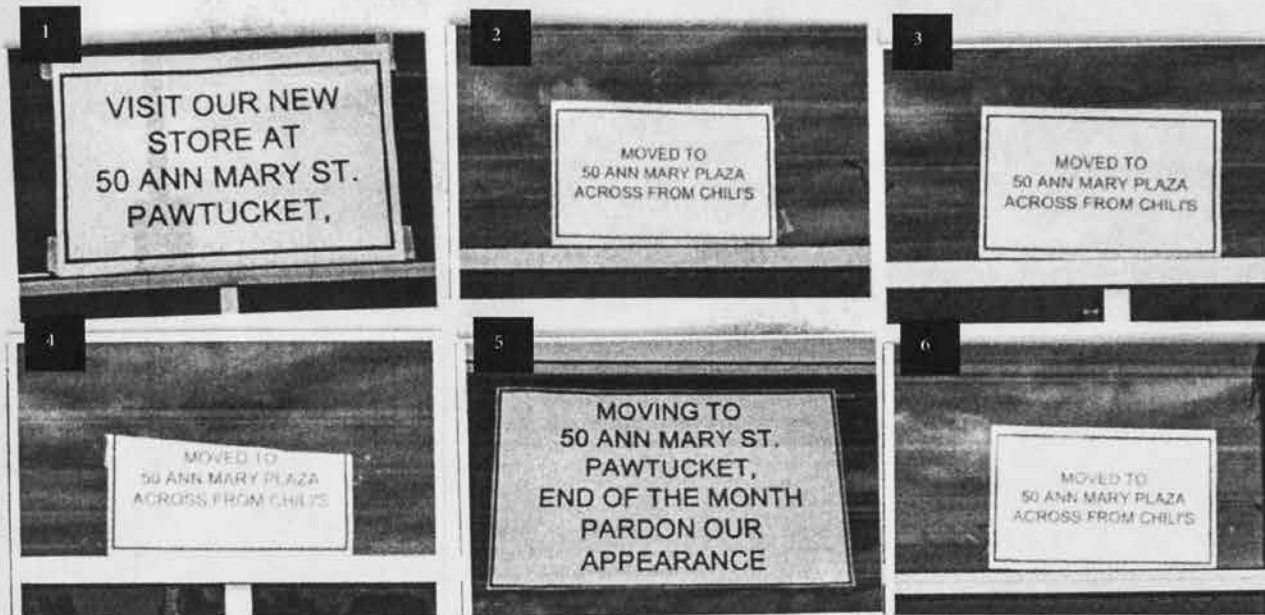
A breakthrough in my research occurred when I purchased a masking kit at Ocean State Job Lot and followed the instructions to paint my face like a cat. I came to understand this act as "beast-making." This prompted me to see everything through the eyes of Beast Culture and to interview members of the Silver Lake community about their pets. *New Atlas* misunderstands the mundane to release us from the mundane. It disarms strangers by asking them a stupid question. Hopefully, it also created a shared memory of telling a strange lady that your Shih Tzu weighs 20lbs.



Index page of section: INQUIRY: Who are [They/We?]

III INSTITUTIONS

FIELD SITE Where Ocean State Job Lot used to be



ARTIFACTS Evidence that Ocean State Job Lot has moved to 50 Ann Mary Plaza across from Chili's

IV CONSUMPTION

FIELD SITE Ocean State Job Lot (50 Ann Mary Plaza across the street from Chili's)



ARTIFACTS

INQUIRY

Can consumption effect self-creation?
Animal Faces contributes to "beast-making" / Beast Culture

Initial discovery of "Animal Faces"

Documentation of Immersion Technique tool of inquiry



IMMERSION*

What are you doing?
I am painting my face like a bunny.
No you are not.
I am becoming a bunny (beast).
That's right.
I am transforming.

ARTIFACT



Some beasts are dangerous.

B

ARTIFACT



Some beasts are lost.

B

30



RESPONSE Bentley / Shih Tzu / 20lb



RESPONSE unknown / unknown / 60lb



No information on beasts



unknown / baby / 16lb

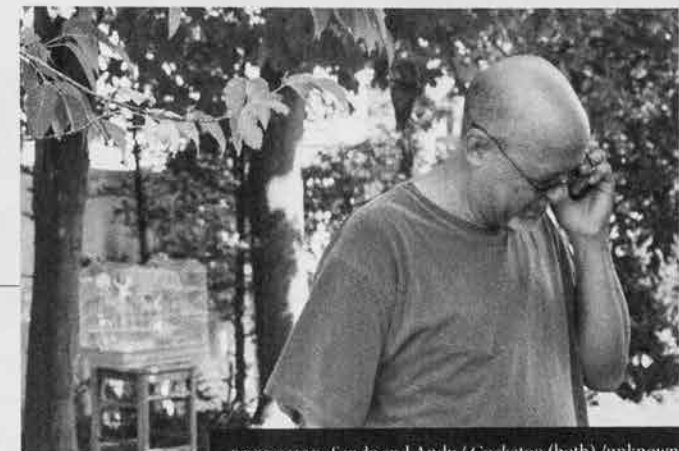
RESPONSE Cori / Chihuahua / 15lb



No information on beasts

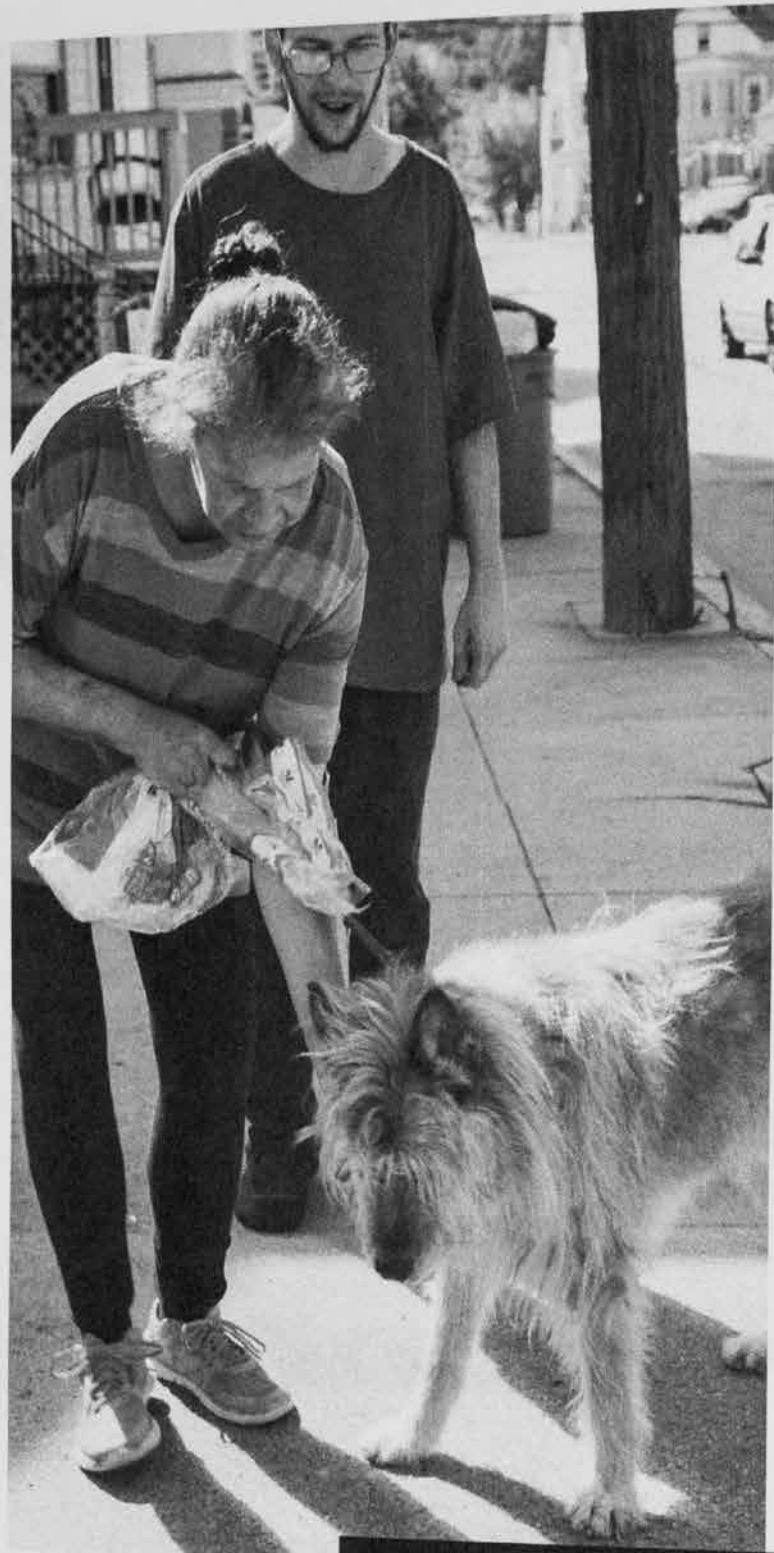


Sandy



RESPONSE Sandy and Andy / Cockatoo (both) / unknown**

*all weights are approximations
**can not confirm weight since these beasts are not often held



RESPONSE Bear / German Shepard + Husky / 93 lb*

RESULTS

71% of subjects have information on beasts
29% of subjects are against beasts

*weight is not an approximation

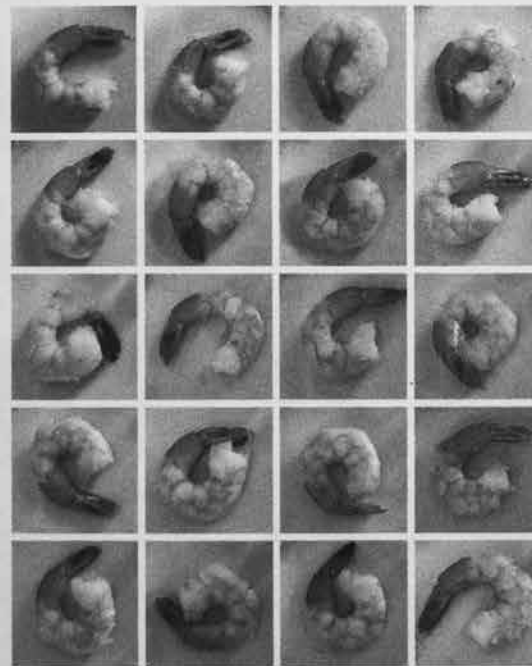
VII COMMERCE



numbers for paper

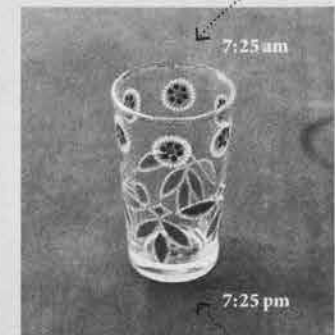


paper for shrimp

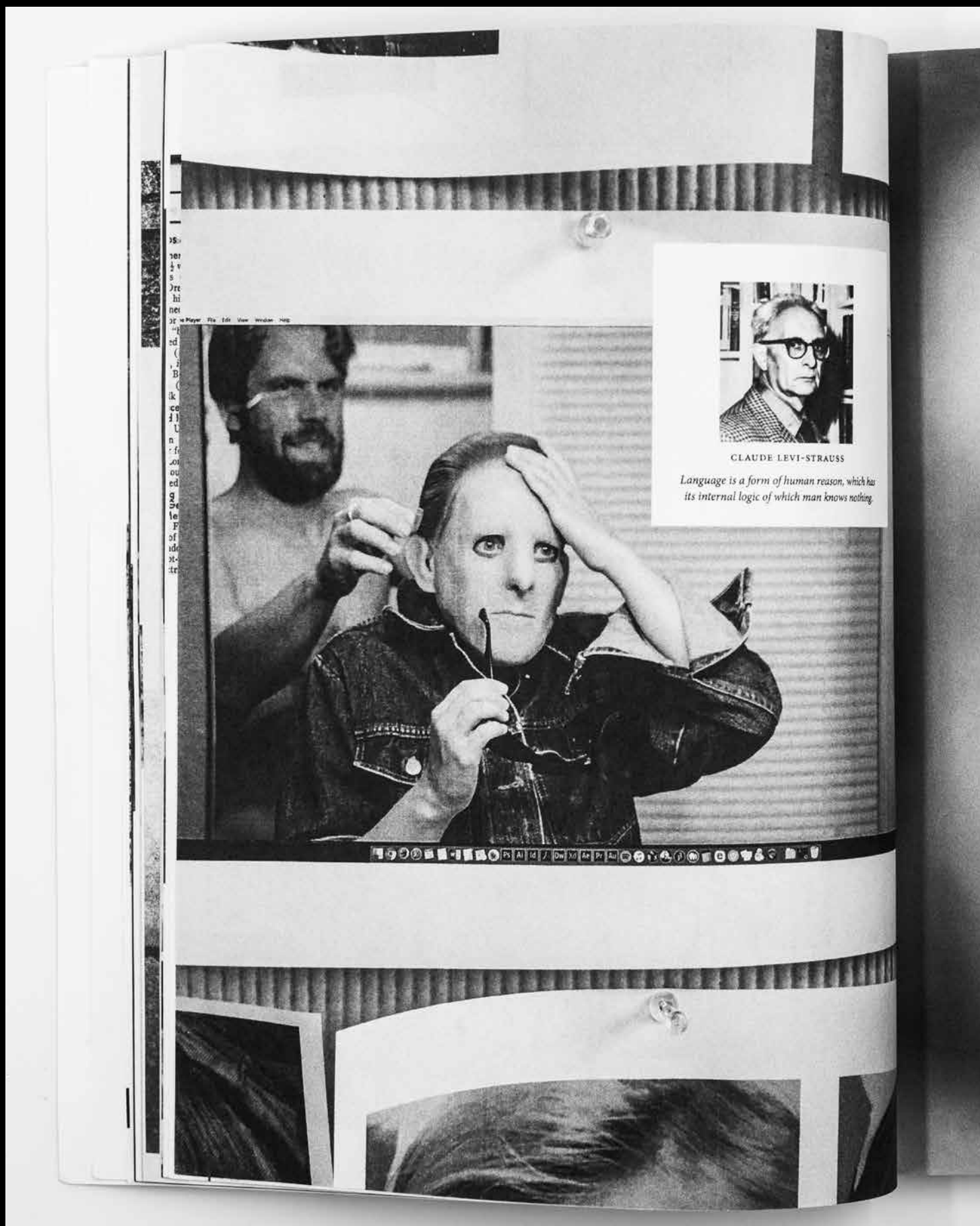


FIELD SITE Citizen's Bank / Mill's Tavern

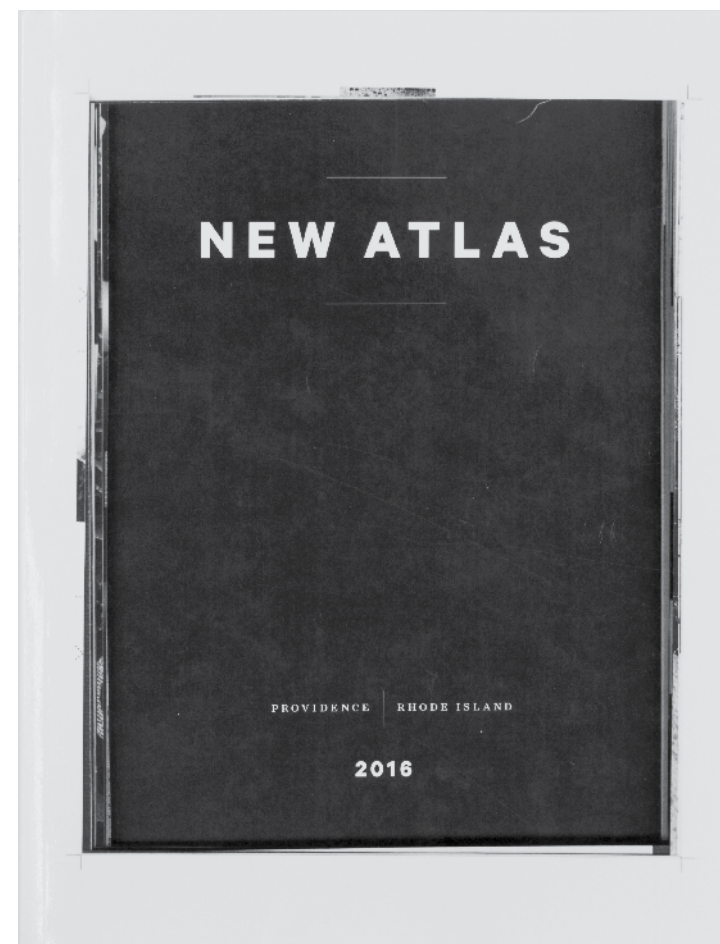
VIII CLIMATE



FIELD SITE
Transit Street roof top
EXPERIMENT
Attempt to record weather in cup
RESULTS
Cup captures 0 weather



Documentation of Immersion Technique tool of inquiry



New Atlas cover



New Atlas back cover

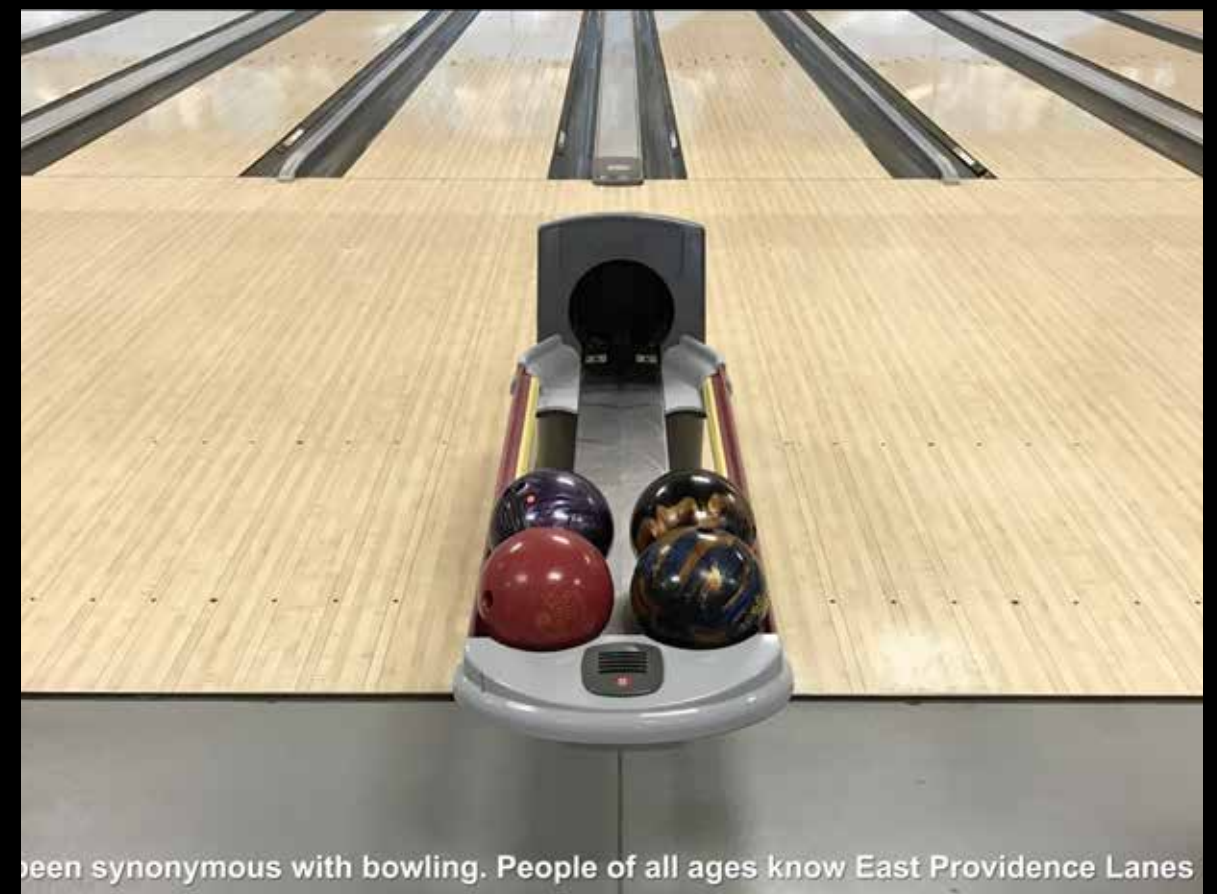
The front and back cover were created using the remaining scrap paper after printing and trimming the final test prints. The front cover shows all of the right-hand pages in order. The back cover shows all of the left-hand pages in reverse order. Together they act as a table of contents of what is just outside the book.

12:00 AM + PM

12:00 AM + PM is a 2:00 minute video documenting East Providence Lanes bowling alley at 12:00 midnight and a corresponding 2:00 minute video documenting the same bowling alley at 12:00 noon. They were created for a visiting designers workshop taught by Julia Born. Each participant was assigned a pair of hours to observe and document. For the final critique, we watched each video in order to get the sense of a full day in 48 minutes.

At 12:00 AM the bowling alley is dressed up like midnight. The video is a montage of still and slow-motion moving images of sparkling light on a set of lockers, glowing cosmic graphics on tables and pink and purple casts on the ceiling and the walls. At 12:00 PM the bowling alley is just opening. It is bright but no longer glowing. The video shows images from the same perspectives as the 12:00 AM video. They don't have the same feeling as the previous video, but there are new curiosities to be seen. Both videos are silent. 12:00 AM shows a scrolling playlist of the songs from the DJ set. 12:00 PM shows the commercials that were played at that time.

Watching the videos in succession gives the effect of a memory, or a hangover. Because there are not many people in either video it feels like a place where people should be having fun, but we don't see any evidence of it. It kinda feels like you work there.



Stills from 12:00 AM + 12:00 PM



Fetty Wap — 679 ft. | Fetty Wap — 679 ft. Remy Boyz Tory Lanez — LUV (Remix, Bass Boosted) | Fetty Wap — 679 ft. Remy Boyz Tory Lanez — LUV (Remix, Bass Boosted)



— 679 ft. Remy Boyz Tory Lanez — LUV (Remix, Bass Boosted) INOJ — At night I think of You | 79 ft. Remy Boyz Tory Lanez — LUV (Remix, Bass Boosted) INOJ — At night I think of You | Remy Boyz Tory Lanez — LUV (Remix, Bass Boosted) INOJ — At night I think of You



y Boyz Tory Lanez — LUV (Remix, Bass Boosted) INOJ — At night I think of You | Tory Lanez — LUV (Remix, Bass Boosted) INOJ — At night I think of You | (Remix, Bass Boosted) INOJ — At night I think of You AC/DC — You Shook Me All Night Long



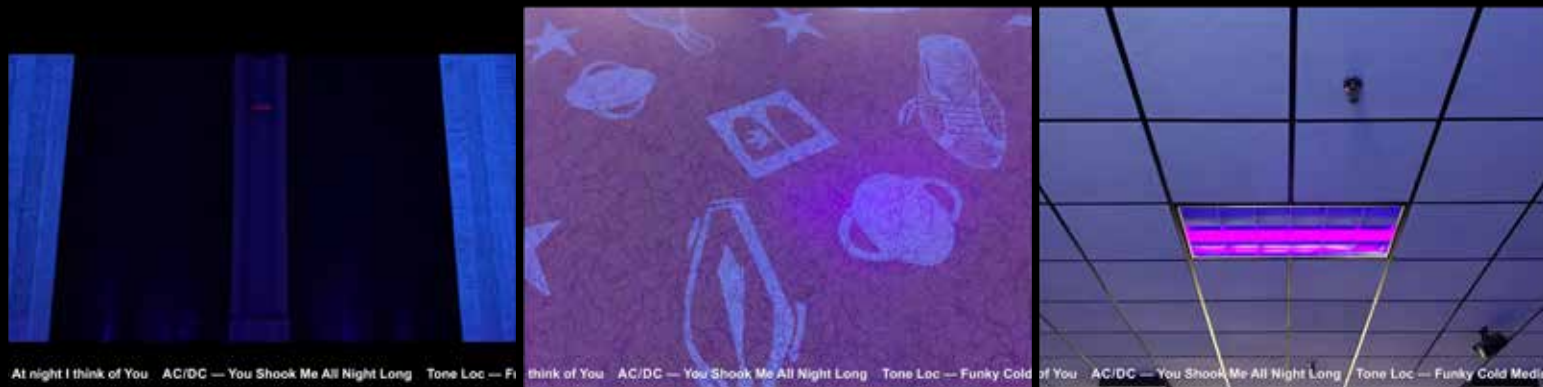
ix, Bass Boosted) INOJ — At night I think of You AC/DC — You Shook Me All Night Long | ix, Bass Boosted) INOJ — At night I think of You AC/DC — You Shook Me All Night Long | Bass Boosted) INOJ — At night I think of You AC/DC — You Shook Me All Night Long



At night I think of You AC/DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina | INOJ — At night I think of You AC/DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina | INOJ — At night I think of You AC/DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina



— At night I think of You AC/DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina | — At night I think of You AC/DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina | At night I think of You AC/DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina



At night I think of You AC/DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina | think of You AC/DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina | of You AC/DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina



DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina Mark Ronson — Uptown | DC — You Shook Me All Night Long Tone Loc — Funky Cold Medina Mark Ronson — Uptown | Me All Night Long Tone Loc — Funky Cold Medina Mark Ronson — Uptown



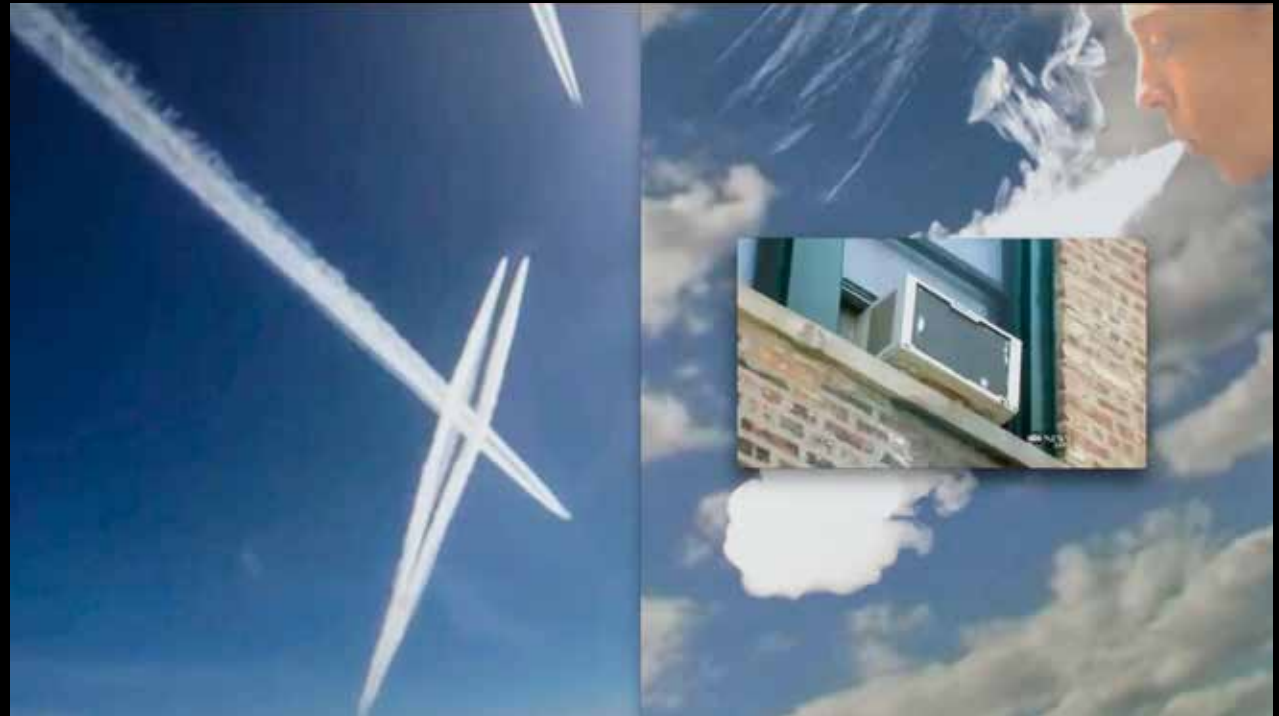
VAPE SCAPE

VapeScape is a 00:45 second video inspired by a visit to The Vapor Lounge RI where I received a tutorial on how to “chuck clouds.” The video is a layered, animated map of the Greek gods of wind. Each god is composited into a found time lapse video of clouds, then layered with looping videos of newscasts about weather events related to that particular god. For example Boreas the god of winter blows a cloud of vape smoke and two weather reports about building a snowman appear. The final video was created by layering multiple scenes on my desktop then taking a screen recording of the composition. The audio is a combination of the sound from the found videos. This results in a pleasing medley of classical music interrupted by the specific cadence of newscasts and a Rhianna song. *VapeScape* is a story of the history of the world complete with celebration, disaster, history, religion and conspiracies all spawned from a vape pen.





00:08 Boreas god of the north wind and winter



00:16 Notos god of the desiccating hot wind of midsummer



00:11 Zephyrus god of spring (left) and Boreas (right)



00:28 The lesser winds: Eurus, Lips, Caecias and Argentes



00:31 The lesser winds bring rain and hail, strong winds that disrupt a fashion show



00:41 Enter Aeolus keeper of the winds



00:37 Thrascias and Meses bring hurricanes

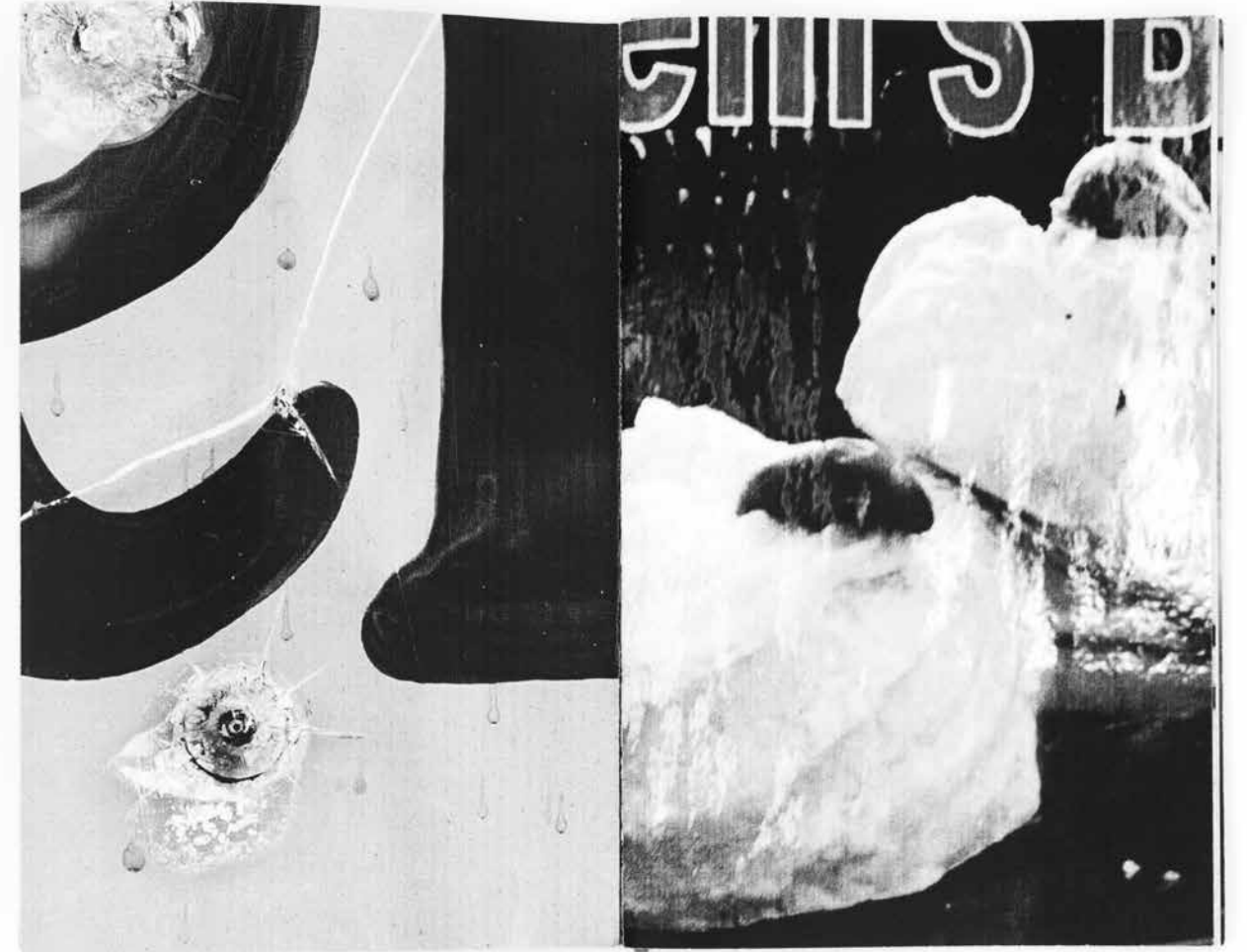


00:44 Aeolus has the ability to bring destruction

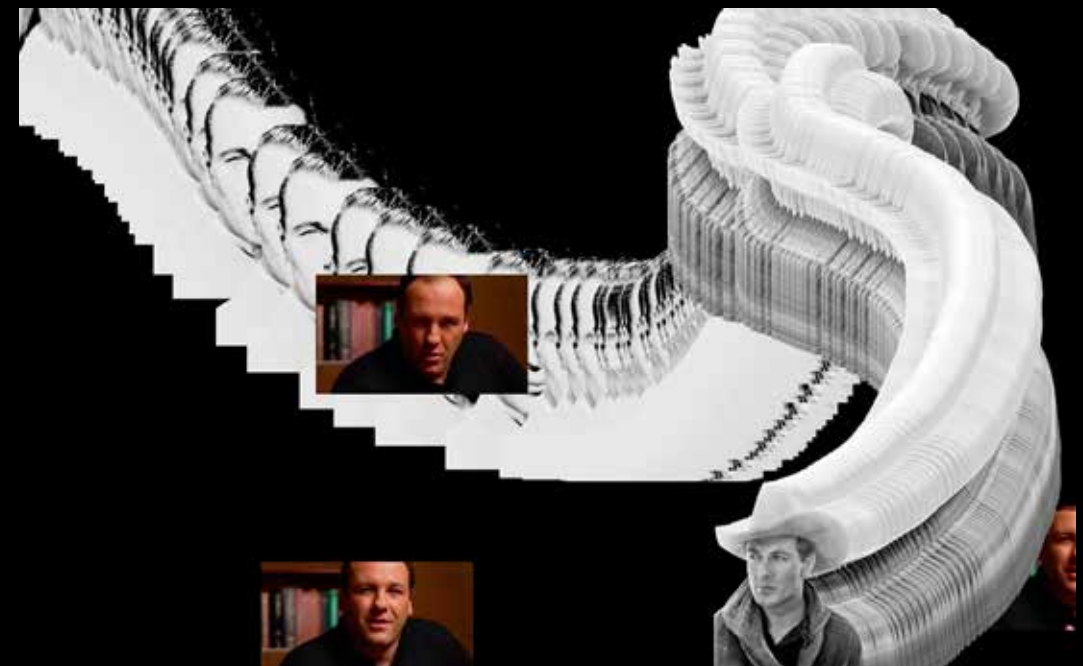


ITALO-AMERICAN

“Christopher” is the forty-second episode of the HBO series, *The Sopranos*. In the controversial episode, Silvio wants to take action against a group of people protesting the Columbus Day parade, believing that their actions are insulting to Italian Americans. Tony Soprano calms him down, explaining that what he has achieved in his life came from within himself, not as a result of his ethnic heritage. In this section a zine with a selection of photos from Italian bakeries in Cranston and Providence, Rhode Island is paired with stills from a processing sketch inspired by the same episode. In the sketch, videos of Tony asking his therapist “What ever happened to Gary Cooper, the strong silent type?” are disrupted by a drawing tool that paints different images of Gary Cooper’s face. The more the user tries to draw over the videos of Tony, the more they appear. The sketch combines the audio of Tony’s question with samples of Melissa Manchester’s *Don’t Cry Out Loud* and the punctuating beat of Frank Sinatra Jr.’s *Black Night*.



Borrelli's Bakery, Providence, RI



Sopranos Processing Sketch



Sal's Bakery, Providence, RI



Crugnale Bakery, Providence, RI



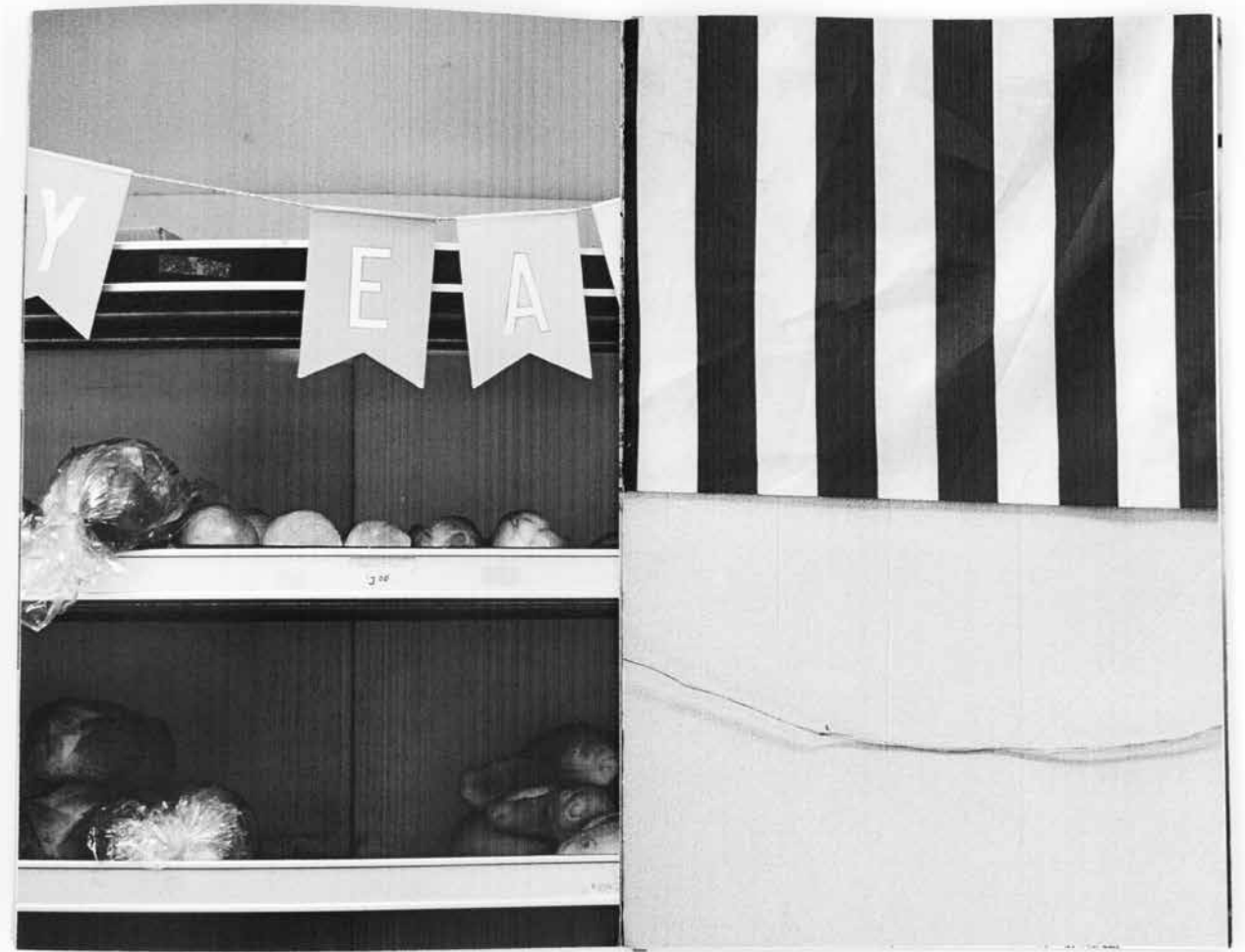
Sopranos Processing Sketch



Sopranos Processing Sketch



Sal's Bakery, Providence, RI



Crugnale Bakery, Providence, RI



Sopranos Processing Sketch



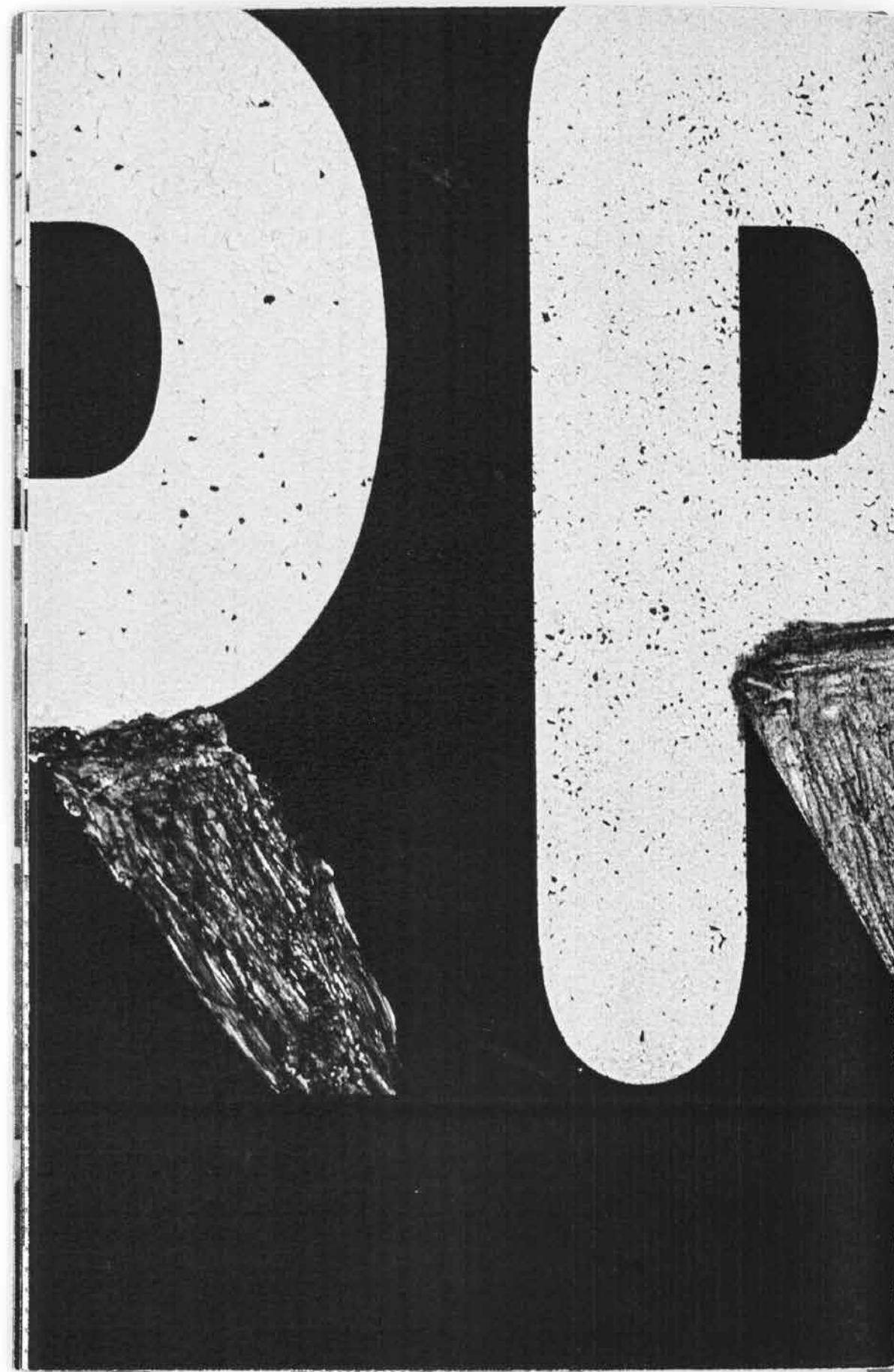
Sopranos Processing Sketch



Sal's Bakery, Providence, RI



Sopranos Processing Sketch



Sal's Bakery, Providence, RI

IT'S ALWAYS THE HUSBAND

It's Always the Husband is a 00:30 second video where the story takes place in the end credits. While catching up on episodes of *Murder She Wrote*, it occurred to me that the show indirectly deals with grim topics, but we never see the gruesome scenes. The end credits of *Murder She Wrote* feature a selection of stills from the episode. I used this structure as a way to show the scenes that the creators of the show have left out.





00:01



Co-Starring
KEN ANDERSON
as Murderer
BARBARA GOOD
as Baker's Wife

00:10



Director of Photography
CHARLES MOORE

00:04



Casting by
RICHARD HALL, C.S.A.

00:14



Co-Starring
KEN ANDERSON
as Murderer
BARBARA GOOD
as Baker's Wife

00:08



Featuring
JAMES DAVIS
as Taxi Driver

00:20



00:22



00:23



00:26



00:27



00:29



00:30



INTERVIEW

DOES BRUCE CHOOSE YOU?

CARA
BUZZELL

Casual Fan of Haunted
Attractions

DANIEL
CAVICCHI

Cultural Historian,
Interim Provost, RISD
*Listening and Longing:
Music Lovers in the Age of
Barnum*

*Tramps Like Us:
Music and Meaning Among
Springsteen Fans*

*My Music: Explorations
of Music in Daily Life*

CB

Hi Dan. Thank you for meeting with me. I'm a big fan of your work! I wanted to ask you about some fan research that I'm working on. I started visiting haunted attractions and related conventions because I had never been to one before and had no interest in going. I thought it would be a bizarre experiment to dive into this community and do everything a fan would do, then see if I became a fan. I found I was really into it while I was immersed, but then my interest fell away. Was I ever a fan?

DC

A lot of fans would say no, if it falls away then you're not really connected. In fan studies a lot of people focus on what fans do. It's the actions that come along with being a fan that are the most interesting to them, and that's what fandom is all about. I'm not sure I agree with that. I think that fandom is not about the actions because the actions have changed over time and there are lots of ways that someone can enact their love of something. It's the love that's important. It's the connection which is more like a state of being.

CB

Yes. I was feeling something like that when I was cultivating my fandom, but it was fleeting and I can't really describe it.

DC

Fandom feels like a relationship that is always there, like I'm not always with my family, but there

is a relationship there. But the weird part is that people are fans of activities and celebrities and things that aren't family or aren't actual social relationships. It's like having a social relationship with a thing, in a way.

CB

Can you be a fan of anything?

DC

Yes, I see fandom everywhere. Especially if you look through history, people were fans of all kinds of really crazy things. Like a film buff. That word, *buff*, comes from people in the 1860s who were really interested in fires and firefighting. They would follow fire fighters and watch and help out. They were called buffs because the uniforms that the firefighters wore were a buff color. The fans started wearing the same uniforms, so they were called buffs. So you can be a fan of firefighting. That's kinda bizarre when you think about it, but at the same time why is it so bizarre? It's an activity, people like it. It is a relationship they build and it informs their lives.

CB

Firefighting is also inherently exciting.

DC

Right, and the feelings that come with that sustained interest are exciting. A wonderful scholar named from Tia DeNora talks about esthesia, not *anesthesia*, but *esthesia*. She says that we esthesize ourselves with music and movies and activities. They bring us to life. You perk up, like oh this is

interesting. You're not passively moving through the world. You're punctuating it with desire.

CB

After researching for your book, *Tramps Like Us: Music and Meaning Among Springsteen Fans* for so long is being a fan of Springsteen still exciting?

DC

In the afterword I write about my fandom lessening in intensity. Because I had just spent many years being completely immersed in that world, I felt like needed to pull back. But the fandom never went away. I'm still a Bruce Springsteen fan. If he releases a new album I'm first in line to buy it. If he does a concert I'm there to get tickets. I'm interested in Bruce Springsteen news. If his song comes on the radio, I'll turn it up. There is a connection that's abiding. I don't know if that relates to the seasonality of the haunted attractions.

CB

Oh, it's not seasonal. The conventions I've been to are for people who create haunted houses professionally and people who do it as a hobby. For people who seriously haunt their homes, it seems like its only 364 days until Halloween. People trade stories about how early they start planning, if they run the same theme for multiple years. They brag about how much time and money they lose.

DC

So that brings up another point about fandom. It's not just the love of the activity or the object.

It's also all the relationships that you build with fellow fans. That social part is really important. It involves lots of storytelling and lots of trading of information, insider language, meetings, rituals. It's a way to shape a community that wouldn't exist otherwise. That stuff is really important to fandom. The stereotype is of the lone fan who just sits in a room obsessing about something. I didn't meet too many of those people.

CB

You write about the parallels between fandom and Evangelical Christianity. I enjoyed reading about people's conversion stories.

DC

Conversion stories and structures and rituals become a way for fans to understand what they are feeling. Because the feelings can be so intense and so kind of existential that it feels like religion. It feels like the way God is supposed to organize your life and be a constant presence. Religion is a framework for understanding what people are experiencing. I draw the line at calling it a religion. I've had arguments about this at conferences. There are people who argue that fandom is in fact religion.

CB

Is that semantic?

DC

In a way it is, but I hesitate a little bit because I think it diminishes religious experience. This is just personal. It doesn't feel like religion to me.

CB

Are you religious?

DC

Uhhh, thats also complicated. I'm a lapsed Catholic, but yeah. That's evidence too! Because Catholicism is with you, but it can lapse. I'm never not going to be a Catholic.

CB

Ok. So, do you choose Bruce? Or does Bruce choose you?

DC

Ha! Indeed! It's a very good question. I think most fans would say that Bruce chooses them. That it was not expected, and whether it happens slowly or quickly, if feels like it is magical and mystical and comes from without. You could listen to Springsteen and study all of his songs, memorize everything that you can, immerse yourself in Springsteen, but you're not a fan until, and all fans say this, something changes in you. So you are chosen. It's not real until something happens to you. And all of this makes the case that fandom is a religion. It has the exact same framework. It might just be my reluctance to say fandom is not a religion. I lose the argument a lot.

CB

But maybe religion is to be understood more like fandom?

DC

Exactly, exactly. Yeah that feels more comfortable for me. From sociological point of view it all makes perfect sense.

But the entry point into all of this has always been activity and I think the weird thing that you might be thinking about is, well, what else is there? Beyond the activity and the investment and the behavior? What's the experience? What are the values that are at work here. I really don't know.

I am starting to write a history of passion. I am trying to figure out how fandom is not just about media and is actually related to broader constructions of how human beings relate to the world.

Passion is such a strange topic. Like where does it come from? Is it from within? Is it from without? Is it agentive? Or is it somehow a structured thing, like a social position?

The hard part is that it is a completely blank canvas. How do you write the history of an emotion. Ive been trying to look at concrete examples of passionate behaviors. What I've been learning is that human beings are very worried about passions and controlling them.

CB

Is that one of the reasons why people are embarrassed about being fans? Passion is too scary?

DC

I think so. It doesn't feel civilized. In a way It doesn't feel like its you. Plato says that when you love a poem you actually lose yourself. You are possessed by it. It enters you and takes possession of you. So passion and possession are related at least in Greek and Roman philosophy.

I'm also looking for examples of passionate people so I can figure out the distinction between being passionate and have passion for something, which feels closer to fandom. I'm still figuring it out.

CB

What about not liking something? Or liking something in the wrong way?

DC

That's an other way to think about fandom. It's a performance about a performance. It creates a new frame around the thing that's loved.

There's a whole other body of literature in fan studies that talks about production and reception. When you produce something or plan an experience and you put it out in the world, you have certain intentions about what you are doing, right? But when it goes out into the world and people start to see it, experience it and love it, they tend to change it. They bring a whole other set of expectations and values to it, that might not be what you intended.

The usual example is *Star Trek* where fans were writing stories about the homosexual relationship between Kirk and Spock. This relationship doesn't exist in the show, fans were bringing that to the show. When you watch with this in mind it's like huh! There's something going on there. It irritated the makers.

CB

But isn't that what happens with all literature?

DC

Yes, but fans make it really visible. They socialize it, so that it becomes part of culture. It can become competitive with the original intent. So the point is that fans are makers and they re-frame and re-contextualize whatever they're looking at.

Janet Staiger came to RISD and talked about normative viewing and perverse viewing of movies. She nuances it, but basically said that if you look at viewing from a perverse point of view, which is really what most fans do, it enriches the meaning of what fandom is all about. This, in turn, can feed new kinds of making.

So what's interesting to me about what you're studying is that it is, in a way, fixed. People are studying how to make a skeleton more realistic or whatnot, then there are the people that come and experience these haunted houses. They may not be frightened, but they may be interested in other ways that are equally meaningful. They might be like "that's a really good skeleton." So interesting, I love that.

CB

Yes. I am wondering to what extent people realize the different ways they are experiencing things. Could you explain the meta-thinking of fans? In the book you wrote: Fandom sustains the reflexive properties of performance so that every time one acts as a fan one is launched into the realm where personal and cultural human values are brought into relief and open to scrutiny.

DC

I think fandom puts one's private desires on display. By doing that, it allows people to step back and look at their own private interests.

CB

They recognize that their fandom is on display?

DC

Yes. I think fans are rarely completely in the moment of being a fan. There's always a secondary thing where they are outside themselves, looking at it, while they're doing it. Which is the meta-thinking. There's a lot of talk among fans about fandom. Which surprised me.

CB

Referring to themselves as fans? Calling themselves crazy fans?

DC

Yeah and questioning: Am I a fan? What is a fan? What does that mean? There is a lot of talk about the community and what it is that is happening as it is happening. Which makes me think that there is some aspect of performance to all this. I was reading performance theory while I was writing this book. Richard Schechner says that all performance is twice behaved behavior.

CB

I love that idea.

DC

Yes its beautiful! It explains a lot about what fans are doing. In performance they are performing there own fandom.

FANDOM SUSTAINS THE REFLEXIVE PROPERTIES OF PERFORMANCE SO THAT EVERY TIME ONE ACTS AS A FAN ONE IS LAUNCHED INTO THE REALM WHERE PERSONAL AND CULTURAL HUMAN VALUES ARE BROUGHT INTO RELIEF AND OPEN TO SCRUTINY.

Daniel Cavicchi

Tramps Like Us: Music and Meaning Among Springsteen Fans

So it's not that it's not real, it's just that there are so many layers that it's hard to know what is pure passion and what is passion about the passion. Because fans are really excited about being fans!

CB

Does politics get in the way the excitement of being a fan? Bruce has been outspoken about his politics? Do his fans have the same political beliefs?

DC

It is a mixture. Chris Christie, a fairly conservative republican governor of New Jersey, is huge Springsteen fan. He sings songs that most on the left would see as their anthem because he loves Bruce so much. I would love to interview him about his fandom. It is fascinating from a reception theory point of view. Maybe he's a kind of perverse listener. He's hearing things in the songs that aren't intended in the normal hearing.

CB

Is he taking those songs without their irony? It seems like a lot of people do that. I hear *Born in the USA* every 4th of July and it is always very strange!

DC

It doesn't make any sense from the normal point of view. But, Springsteen fueled this by having the big American flag behind him while singing. The song is very anthemic and it feels like a patriotic song, but it's not. It's about an abused Vietnam veteran and his disillusionment with the country. But, it is both of those things.

CB

Can one think of the song as patriotic in its dissent? In a John Adams kind of way?

DC

That's almost a third meaning. It is patriotic in its presentation and structure. It feels like a pro-nationhood anthem, but then it tells a story of disillusionment. But one could also say that it is patriotic to point out disillusionment and create an anthem to try to see a way past it. It's ALL those things. People can enter the song from many different spaces. A lot of Springsteen songs are like that. Which is why he appeals to a lot of different people. Whether that is calculated or not? That's a whole other discussion.

CB

Is that like asking if Trump is really a mastermind?

DC

Ha! I do know that Springsteen has talked about being a big fan of Walt Whitman who said "I encompass multitudes." His poetry takes on different characters, slaves, women, rich white men, so that his art is appealing to all. So Springsteen might be trying to tap into this, but he hasn't boldly stated that. So if that is the case, then you get to this question, what exactly are fans loving? Are they loving the Bruce the celebrity, the figure, the person? Is it his agenda? Is he attractive?

CB

I remember reading a lot of comments about buns.

DC

Oh. It's terrible. I know. Well, *Born In the USA* has a shot of his bottom. What was that about? People talk about it, so it's in there. I was not prepared to have people tell me about that because that's not my relationship. So when I was doing the project I had to be like "Oh. Uh huh" and completely change gears and really try to empathize. It wasn't my entry point, but my wife might be able to talk endlessly about his buns. I don't know? Its part of the mix.

CB

Oh! Did you discover a very early troll on the Backstreets message board? Someone pretending to be Bruce Springsteen's brother in law?

DC

Oh, that's funny! Yeah, I might have. One of the first instances, it was 1992 maybe 1993?

CB

I have a soft spot for trolls that are not being harmful, because they are doing the same thing as fans, in a way. They learn the language and how get into the community undetected then they just do little twist to make people question their presence.

DC

Yeah they learn how to flip it. Was that the person who was ostracized, or shepherded out? People were like "Oh my god get out of our community you're ruining everything?" You should find that person! That's before troll as a term even

existed. No one knew what it meant back then. We were just starting to build online communities and people didn't quite know how to engage with them yet. Fans were moving from one world to another. I didn't know it was a transition moment at time.

CB

At the end of the book, you have warnings about how to collect research ethically.

DC

I feel really strongly about being privileged to learn about some pretty private things as a stranger. So I felt compelled to protect the people that I was working with. There were instances where journalists would talk to fans, then publicly attack them, saying fandom was a form of mental illness. That felt really unfair. If people were good enough to trust me with their private desires, then I would try my best to represent them in ways that didn't distort or harm them. I think that's good practice.

CB

How do you do that?

DC

The way I came at it was to use dialog. In anthropology there is a thing called dialogical editing. After you interview someone and you are moving forward to use that material, you send it back to the people you interviewed and get their commentary. You give them a right to change what they said. It seems to some people like you're messing with the data, but I found that a lot of people didn't

change anything. They would comment on it, and say, well, I know I said that and you're free to use it, but now I would say x or y. So they actually contributed more and it became a dialog. It involved people in the analysis of themselves and gave them the opportunity to make sure that they weren't being misrepresented.

I also work with history, so a lot of people I work with are dead. But, I still take the same attitude. If I was working with a diary from the 1870s, I would ask myself, if I had written this diary, would I want someone analyzing it in a way that would make me look bad. Probably not, but it depends like all ethical questions they are very nuanced and its interpretive. If you go in with an ethical mindset, you're situating yourself for a better outcome, then if you go in trying to rip everyone apart.

CB

If the intention is to attack people, then you already have the end result in mind.

DC

Right. That's also something particular in my work, and why I understand creative practice in art and design. I don't want to know the end point. I never want to start a project where I know what I'm going to end up with. That's not particularly interesting and its not ethical. Learning is about pivoting and changing your path. You do that by talking to others, experience and experimentation. Your results need to be open ended.

So that's the way I approach most of my work. I make sure

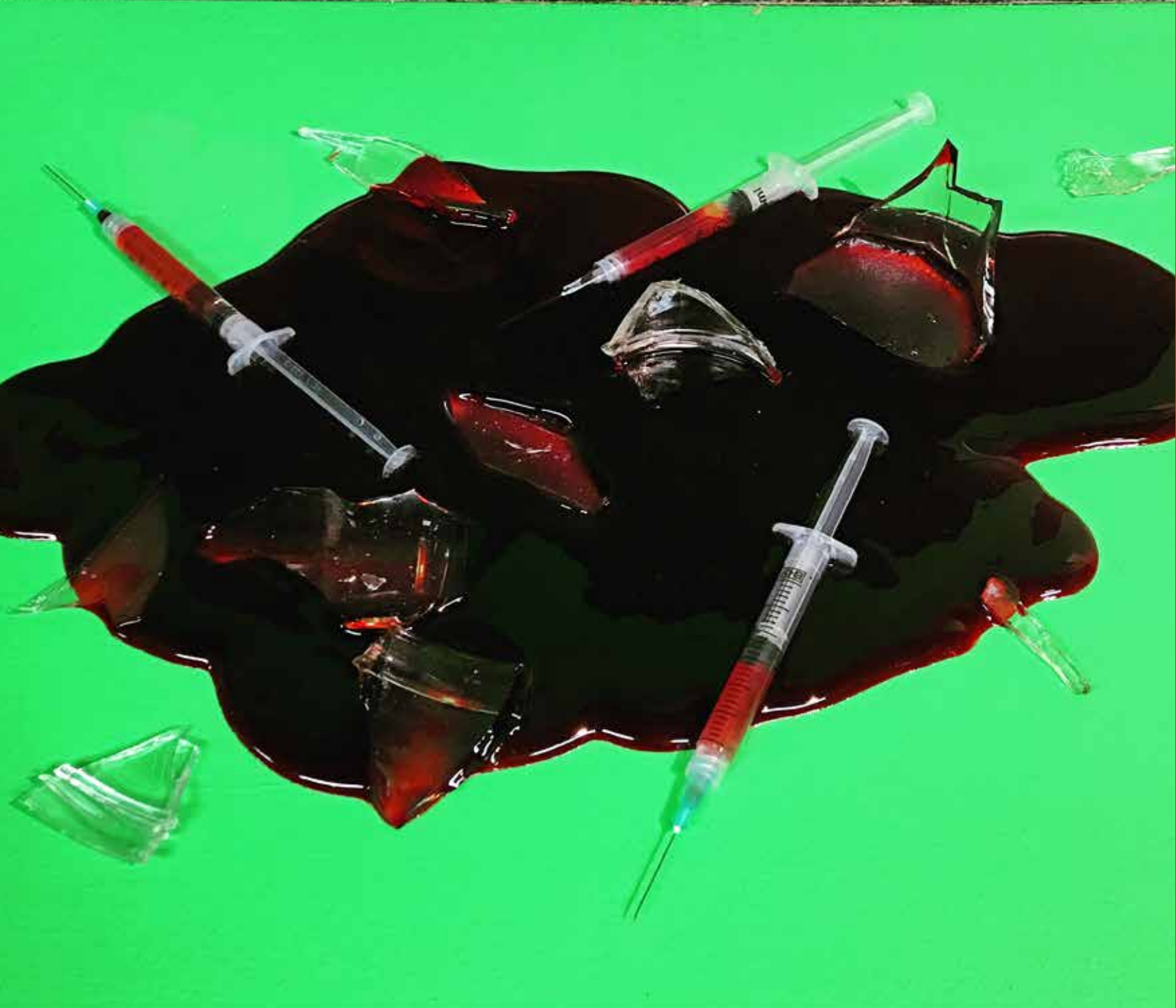
that when I am talking with fans and working with people who have lives and values and experiences that I don't know about, I try to respect them as much as I can. I act as an ambassador between them and my own scholarly audience rather than seeing them as specimens to dissect and analyze. So I do have huge differences with some social sciences which do that. Are you going to continue with this type of work?

CB

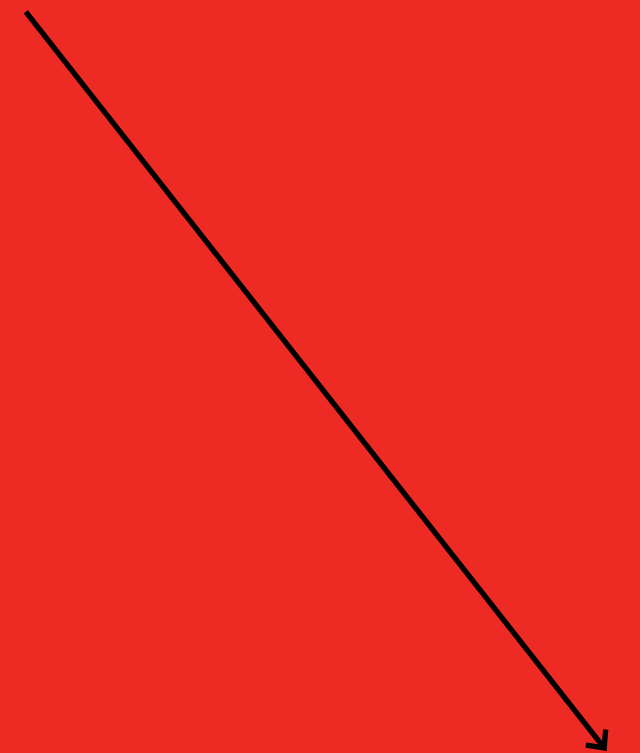
Yes! I love meeting people that I would have never met before! I like interacting deeply with a stranger.

DC

Yes! It reveals a kind of humanity and connection that we don't often think about. The sociologist Ferdinand Tönnies wrote about community and society. He says that communities are built on deep relationship rooted in the soil. They are about belief and value. Modern societies are based on contracts. We all have rule books in our heads that tell us how to interact with each other. We get in line and wait for the bus we pass on the right on the sidewalk. He says that making community-like connections in society is very exciting and can be very meaningful. When we get beneath the rules and try to do something else, there are unique relationships that can be built between strangers. He's right! He was worried that modern society was not based on community and that it was going to be the end of the world.



HALLOWEEN-THEMED ATTRACTIONS



HAUNT: A FORM OF LIVE ENTERTAINMENT THAT SIMULATES THE EXPERIENCE OF ENVISIONING HORROR FICTION.

Clearly marked exits ruin the scene but it's worth it for safety alone. NO EXCUSES. #Halloween

When an actual bad thing happens at your haunt drop everything and take care of the victim or victims #Halloween

Yell in someone's face from your diaphragm or you'll lose your voice the first night #Halloween

The entrance of a mad scientist can really change the dynamic in a room #halloween

A pumpkin becoming full of maggots is repulsive but you'll get used to it #Halloween

Spiders are reclusive until the victims show fear #Halloween

@PVDTERROR

There is no difference between spiderwebs and cobwebs. Period. #Halloween

Yelling at patrons can add depth to a scene or alienate everyone depending on what happens #Halloween

Scare actors are referred to as scaractors in the haunted industry but you don't have to #Halloween

Screaming and body language shows your customer is scared of you #Halloween

Aliens are completely unrelated to haunted houses but nobody listens anymore #Halloween

If a vampire bites you, you turn to a vampire but if a werewolf bites you nothing happens #Halloween

Early tales of haunting are not generally interesting #Halloween

Dreams will never harm you but a spirit invasion can cause grievous wounds #Halloween



Spiders crawl into pumpkins on Halloween so be careful in the morning #Halloween

There are more people living today than every ghost in history #Halloween

Haunted mansions are not as rare as you think #Halloween

Mirrors are tricky for some forms of monsters but others couldn't care less #Halloween

A spider can distract you while a worse thing attacks you from behind you #Halloween

The hierarchy of ghosts is hard to explain #hauntcon #Halloween

Getting yelled at right in your face is an important technique to scare someone #HAuNTcon #Halloween

Ghosts always wear their favorite clothes or none at all #Halloween #hauntcon

On Halloween night every human being has one nightmare as a prayer to Satan #HAuNTcon

Spiders put their webs around haunted houses in mysterious patterns which ghosts appreciate #Halloween

Ghosts can control the temperature in a haunted house to make it appear cold #HalloweenTime

God can fight Satan but ghosts are invisible to him so he is ultimately powerless #Halloween

A superstition and the supernatural are the different sides of a similar coin #Halloween

Frankenstein was a one time thing and is not relevant anymore #Halloween

Ghosts have no experience with electricity but they are very familiar with candles #Halloween

Love does not do anything against monsters but it cures some traditional spells #Halloween

There are other days besides Halloween that are important to the devil but they are secretive #Halloween

Even if you are immortal and immune to tissue damage there are still ways a monster can make your life a living hell #Halloween

There are many disadvantages to being turned into a vampire but some mortals romanticize the prospect #Halloween

Escaped killers is a great addition for haunted attractions when you used up the monsters already #Halloween

Jump scares and psychological torment are two ways someone will attack a patron #Halloween

Being murdered by a ghost is rarer than getting hit by lightning but I wouldn't wish it on my worst enemy #Halloween

Exorcisms have been going on forever and the movie just made everyone know about them again #Halloween

Unfortunately Hollywood has perpetrated the myth that vampires are not as dangerous as they once were #Halloween

A haunted attraction is where like minded people can experience a haunted house with no problems #Halloween

HAuNTcon 2018

IS THE TRADESHOW “DESIGNED BY HAUNTERS, FOR HAUNTERS.” THE EVENT BRINGS TOGETHER HAUNTERS AND VENDORS FOR A FUN-FILLED THREE DAYS WITH A FOCUS ON PROMOTING THE BUSINESS OF HAUNTING. WITH OVER 70 HOURS OF EDUCATION, 100+ EXHIBITORS, BEHIND THE SCENES HAUNTED TOURS, HANDS-ON DEMONSTRATIONS AND HOURS OF NETWORKING, THE EVENT IS THE FIRST ONE OF THE YEAR AND ALLOWS THE INDUSTRY TO COME TOGETHER, GET THE FIRST LOOK AT THE NEWEST PRODUCTS AND IDEAS, AND GET A JUMPSTART ON THE COMING SEASON.

NEW ORLEANS, LA

NOTE

PHOTOS FROM THE HAUNTCON SHOWROOM

HAuNTcon 2018

NOTES FROM 2 EDUCATIONAL CLASSES

BOOK



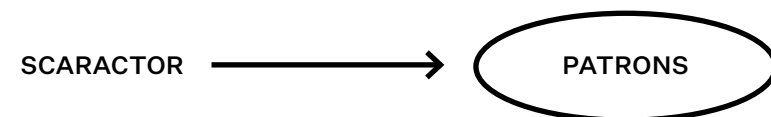
GOING PRO: OPENING YOUR FIRST FRIGHT ATTRACTION (PART 1)

2012 IBC
NFPA 101 LIFE SAFETY CODE
SPECIAL AMUSEMENT BUILDING
60 SECOND RULE
ZONED FOR ENTERTAINMENT
OWN THE URL
BUILD A BRAND
DEVELOP A STORYLINE
STAY AWAY FROM LICENSED CHARACTERS
SIGNATURE CHARACTER
JASON IN A MEDIEVAL CASTLE
EVERY MASK IS THE SAME
13 FREDDIES
SHORTEN THE SIGHTLINES
CHILDREN'S PRICE= BAD
DESIGN FROM THE INSIDE OUT
DESIGN SCARE FIRST THEN WORK AROUND IT.
2 MEANS OF EGRESS
EXIT NEXT TO ENTRANCE
DOORS OPEN IN DIRECTION OF TRAVEL
PATRON MUST BE
70 FT OF AN EXIT
EGRESS CORRIDOR



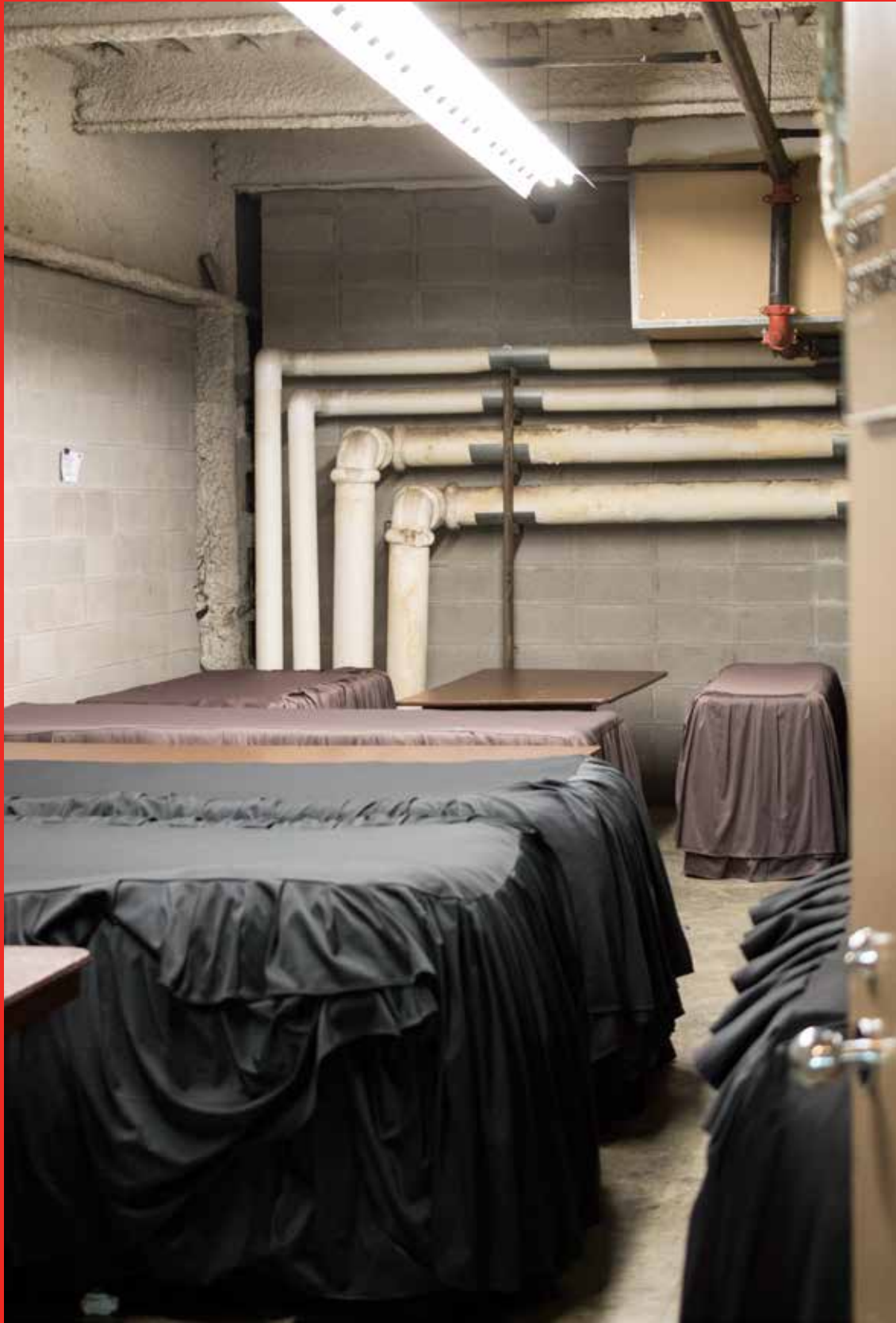
SCARES ARE LIKE A JOKE
SETUP
PUNCHLINE
LATEX ON METAL- ANIMATRONIC
RIPPED RUBBER MASK
NEVER SCARE FROM FRONT

"SCARE FORWARD"



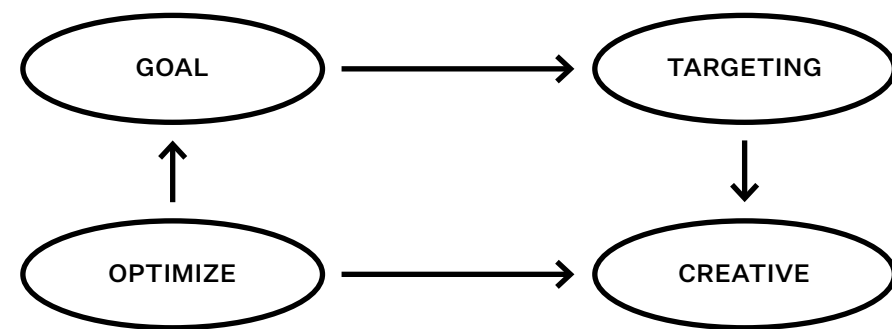
PERCEIVED VALUE
~~MORE HAUNTS~~
MULTIPLE SMALL HAUNTS
13 ROOMS PER HAUNT
CALCULATING ATTENDANCE
+1 FOR EVERY GIRL
-1 FOR EVERY BOY
9 FEET WIDE
PER CAR





SOCIAL MEDIA VS TRADITIONAL ADS: THE TRUTH ABOUT ADVERTISING'S "MAGIC BULLET"

FEARWORM HAUNVERTISING HAUNTVERTISING
~~SOCIAL MEDIA~~
IF I JUST BOUGHT A HEARST EVERYTHING WOULD BE GREAT
VIRAL VIDEO?
SOCIAL MEDIA?
"THE EASY WAY IS RARELY THE RIGHT WAY"



ENGAGE WITH PEOPLE
MAGIC FORMULA

$$\begin{aligned} &\text{MESSAGING + CREATIVE} + \text{TRADITIONAL MEDIA} = \text{MARKETING SUCCESS} \\ &\quad + \\ &\quad \text{PRESS} \\ &\quad + \\ &\quad \text{SOCIAL MEDIA} \\ &\quad + \\ &\quad \text{DIGITAL MEDIA} \\ &\quad + \\ &\quad \text{WEBSITE} \end{aligned}$$



PEOPLE DON'T BUY YOUR PRODUCT, THEY BUY YOUR ABILITIES.

LIKE US ON FACEBOOK

LIKE US ON TWITTER

LIKE US ON INSTAGRAM

REPEAT YOUR MESSAGING CONSTANTLY

(20 KEY PHRASES / KEY WORDS)

BE CONSISTENT

HIT IT WITH A SIMPLE STICK

DON'T GET LOST IN THE SCARY

BE CLEAR

REPEAT YOUR

NAME NAME NAME

GREAT CREATIVE = MAKES PEOPLE WANT TO LEARN MORE

IT DOESN'T HAVE TO SELL YOUR PRODUCT

EMOTIONAL RESPONSE

NEW TRADITIONAL MEDIA = PANDORA / SPOTIFY / HULU

(JUST BECAUSE THEY ARE DIGITAL DOESN'T MEAN THEY AREN'T TRADITIONAL)

RADIO: PICK 1 STATION / NOT 8

PEOPLE LISTEN 1 1/2 HOUR A WEEK

FACEBOOK

OUTDOOR

TRADITIONAL INFORMS THE SALES PROCESS

WHEN PEOPLE WANT SOMETHING TO DO,

THEY WILL BE FAMILIARITY WITH YOU

PRESS: SOMEONE ELSE VOUCHING FOR YOU

SOCIAL MEDIA

HUMANIZING YOUR EVENT

LOWER COST, PEOPLE SHARING IT = 3RD PARTY ENDORSEMENT

LOOK-A-LIKE AUDIENCES

INSTAGRAM IS NOT FACEBOOK.

60 SECOND BUMPER AD. NOT 15 OR 30 SEC SKIPABLE

SNAPCHAT IS CHEAP RIGHT NOW.

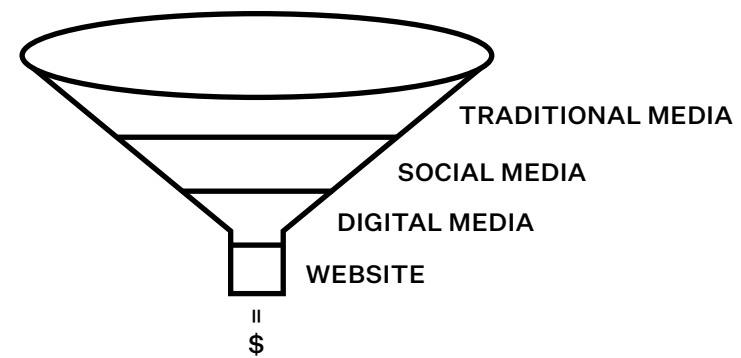
\$3 OR \$4 PER 1000

MULTIPLE DIFFERENT SNAPCHATS

NOT THE SAME THE SAME ONE OVER + OVER



DIGITAL MEDIA (GOOGLE) LAST STEP BEFORE THEY GET TO YOUR WEBSITE.
ANSWER THE QUESTION: WHAT ARE WE GOING TO DO TONIGHT?
SALES FUNNEL

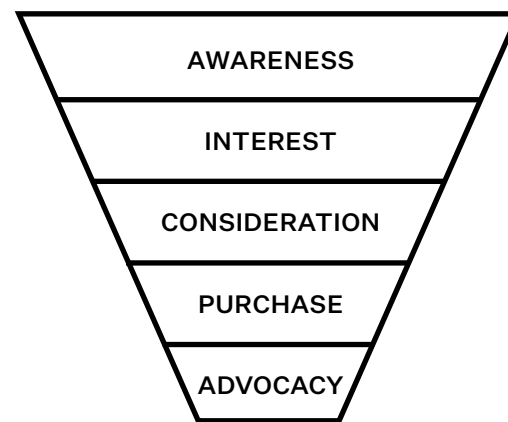


ADWORDS
(USE YOUR COMPETITORS NAME)
RE-TARGETING
KEYWORD TARGETING
GEO-FENCING
MOBILE 1D - (10X CLICK THRU)
BEHAVIORAL + CONTEXTUAL
DIGITAL VIDEO
IP TARGETING
GEO-FENCING
AROUND SCHOOLS
AROUND HAUNTED HOUSES
15 FEET INCREMENTS
FOLLOWS PEOPLE WHO WENT TO AN EVENT.
OVER THE TOP ADVERTISING
X VIDEO
CAN'T CLOSE/POPS UP OVER
WEBSITE PEOPLE GO TO
BEST FOR LONGER VIDEOS THAT
PEOPLE WILL DEFINITELY SIT THRU





WEBSITE:
THINK ABOUT USERS GOALS
CLEAN + SIMPLE



SNAPCHAT
SOON THERE WILL
BE 3 SECOND
DELAY BEFORE AD
CAN BE SKIPPED
SPOTIFY
40% PAYS
(AD FREE)
60% FREE
AUDIO SEARCH (ALEXA)
WATCH THIS SPACE CLOSELY
CROSS MEDIA DATA
FIND SECOND PARTY DATA
BY CREATING
LOOK-A-LIKE DATA
FIRST PARTY DATA
BUY MOBILE ID#S AND
CROSS REFERENCE TO FACEBOOK
YOUTUBE
COMICCON
GOOGLE









VISUAL OBSERVATION WORKSHEETS

Because most haunted attractions do not allow cameras beyond the entrance, I designed a memory mapping tool to help record the experience. The *Visual Observation Worksheets* requires the user to render six monsters and five props for every haunt visited. After this is completed the user must draw the path of the haunt in the floor plan section, noting as much detail as possible. The exact location of each monster or prop is then noted below their rendering. Some props such as pumpkins, may appear more than once in a single haunt. The following pages show the results from Scary Acres, Cranston, RI and Fear Town, Seekonk, MA.

Name: _____
Date: _____

VISUAL OBSERVATION WORKSHEET

Haunted Attraction _____
Physical Address _____
Web Address _____



Haunted Attraction RESEARCH

MONSTERS

description	description	description	description	description	description	description	

FLOOR PLAN

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
A																					
B																					
C																					
D																					
E																					
F																					
G																					
H																					
I																					
J																					
K																					
L																					
M																					
N																					
O																					
P																					
Q																					
R																					
S																					
T																					
U																					
V																					
W																					
X																					
Y																					
Z																					

PROPS

	description
	description
	description
	description
	description

internal use only
CAD

Original Visual Observation Worksheet

Name: WILLIAM BUZZELL
Date: _____

VISUAL OBSERVATION WORKSHEET

SCARY ACRES R.I. PRESENTED BY CONFREDA GREENHOUSES & FARMS
Haunted Attraction _____
2150 SCITUATE AVENUE, HOPE (WEST CRANSTON) R.I. 02831 U.S.
Physical Address _____
WWW.SCARYACRESRI.COM
Web Address _____



Haunted Attraction RESEARCH

MONSTERS

PK	SD/WH/BA	HK	HW	SW	HW/SE/SG	
SKELETO MAN	CREEPY BABY	GASMASK FISH	GRIMREAPER	WITCH?	CREEPY IN DARK	
description	description	description	description	description	description	

FLOOR PLAN

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
A																					BUILDING
B																					
C																					
D																					
E																					
F																					
G																					
H																					
I																					
J																					
K																					
L																					
M																					
N																					
O																					
P																					
Q																					
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W																					
X																					
Y																					
Z																					

PROPS

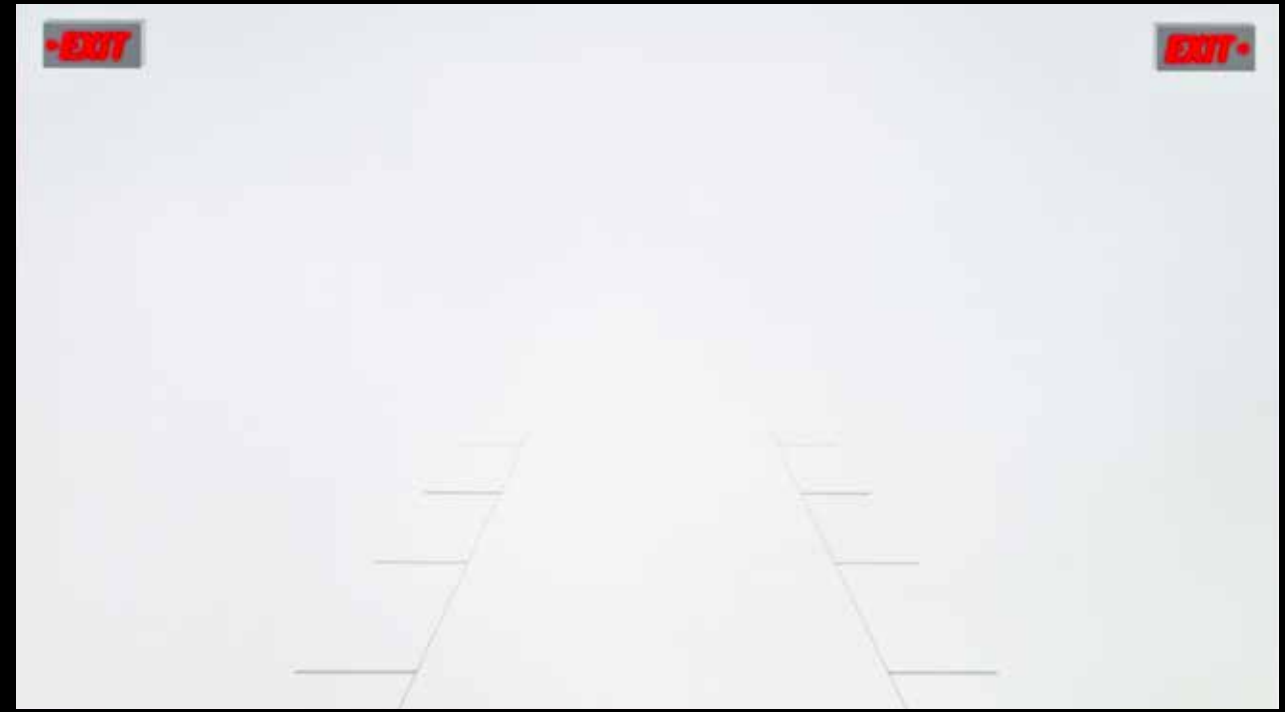
	description
	description
	description
	description
	description

internal use only
CAD

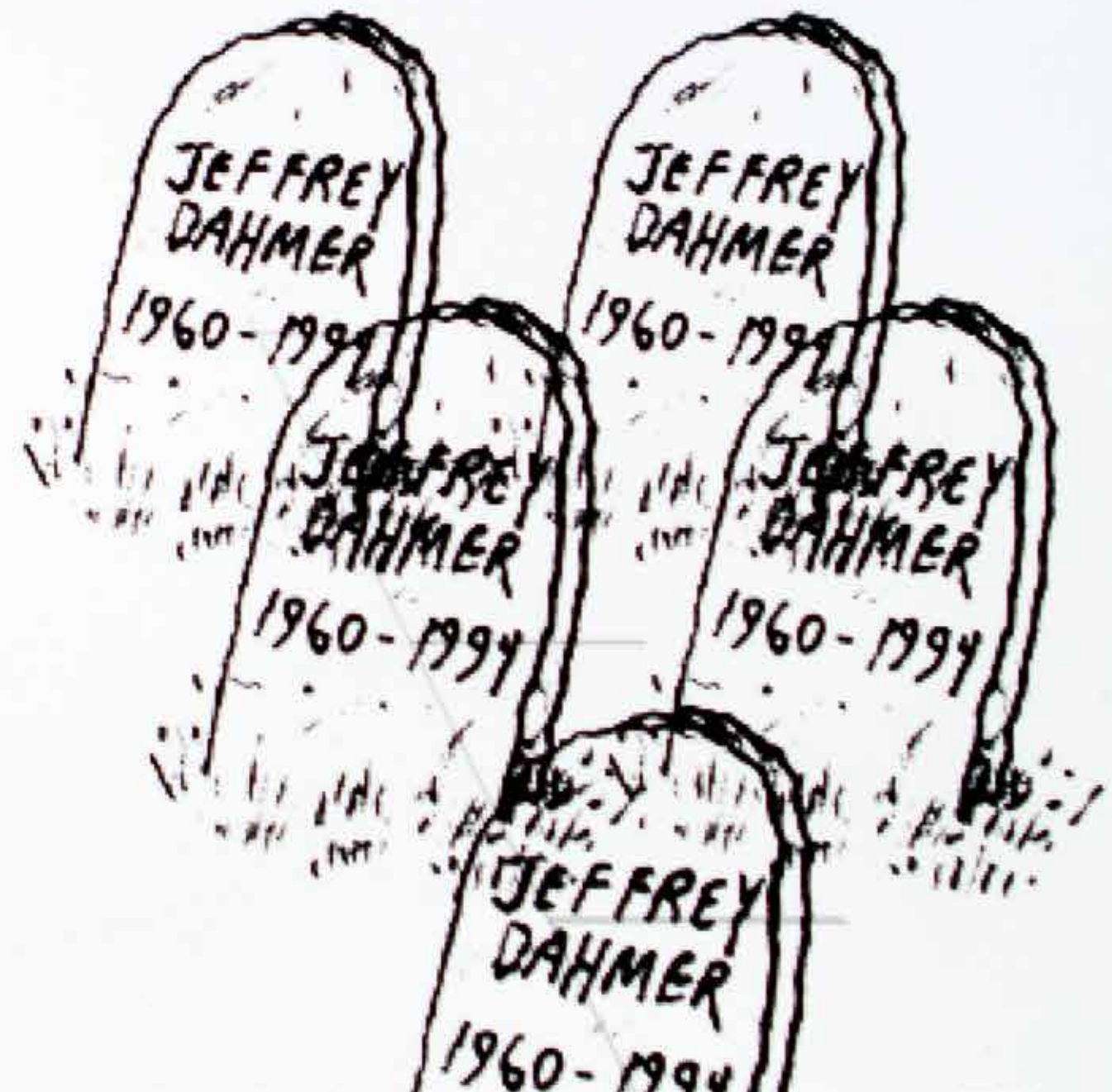
William Buzzell's visual observations from Scary Acres

ANIMATED SIMULATION: SLATER PARK

Animated simulations transform data from the *Visual Observation Worksheets* into a moving picture sequence that replicates the speed and effectiveness of scares. The simulation is triggered when a human form is detected in the haunt pathway. Stepping to the left or right of the pathway halts the simulation reinforcing the importance of having two means of egress. The following pages depict the animated simulation from Slater Park Haunted Tunnel, Pawtucket, RI as remembered and transcribed by William Buzzell.



00:01





00:12 Creep on the ground exits haunt pathway while pumpkin is visible



00:35 Torso with rats eating guts can be seen while head on a spike comes into view

←EXIT

EXIT→

MONSTER YELLING



TAXONOMY OF DISTRESS

Taxonomy of Distress is a set of three wooden structures with projection mapped animations depicting the scenes of distress that were observed and recorded in the *Visual Observation Worksheets*. To the right are some examples of distress that were found on the facade of the haunts and therefore could be photographed. Inspired by Mike Kelley's essay "Foul Perfection," this project explores two modes of reduction: minimalism and caricature. I built three, simple, geometric structures to represent the basic settings: A brick wall with bricks missing, a boarded up window and a wall where the plaster fell through and structural beams are exposed. The animations map an additional layer of reduction onto the frames with a bright minimal color palette, jerky movements and simple typography.

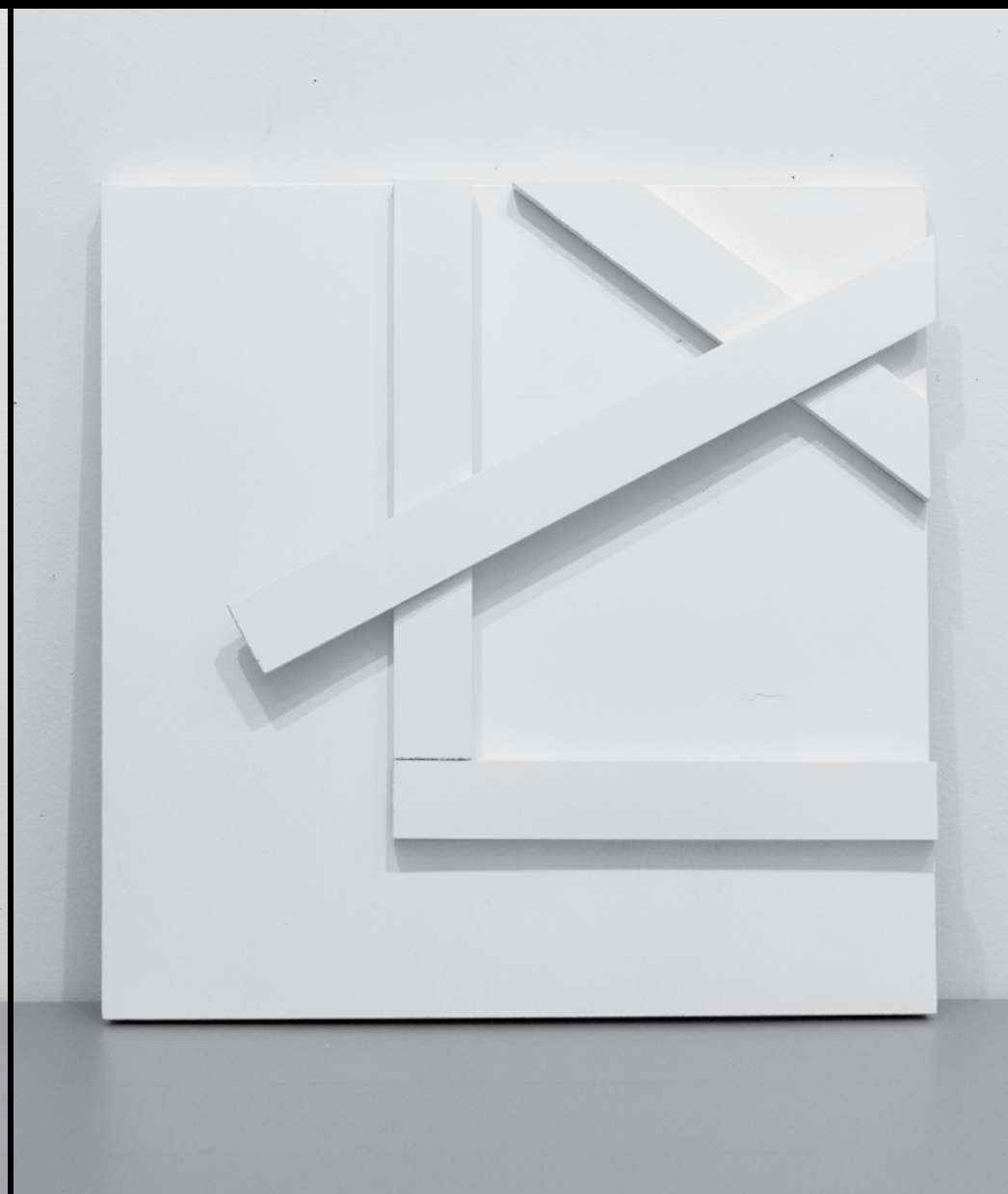
Fear Town, Seekonk, MA

Haunted Labyrinth Presents: The Lost Mine, Cranston, RI



Torture Dungeon, Carver, MA

Scary Acres, Johnston, RI





SPOOKY CALLS

This project was inspired by Jenny Slate and Dean-Fleisher Camp's *Catherine* (See p. 60) where their goal was to show behavior that was completely neutral. *Spooky Calls* is a 1:20 minute video documenting my phone conversations with Spirit Halloween, Abby from Party City Cranston and Dennis and Jordan from Savers. I asked for generic Halloween items and waited as the employee checked to see if they were available. To ensure a clean audio recording, I slowed my cadence and added longer pauses between questions. This caused the employee to match my cadence. The structure of *Spooky Calls* was inspired by phone etiquette tutorials that teach receptionists professional standards for phone usage. It is possible that receiving the call was more casually surreal than the resulting video. A woman from a rival Spirit Halloween kindly held back her laughter when I diligently asked if they had any spiders webs.



00:08 Salutation from Phone Call 01



00:12 Inquiry from Phone Call 01



00:29 Inquiry from Phone Call 02



Spirit Halloween Spirit Halloween how may I help you?
 Cara Buzzell Hi. How are you?
 Spirit Halloween Good.
 Cara Buzzell Do you have a Frankenstein Mask?
 Spirit Halloween No we don't.
 Cara Buzzell OK. Thank you.
 Spirit Halloween You're welcome. Bye.

<ringing>

Abby Thank you for calling Party City Cranston. This is Abby?
 Cara Buzzell Hi. How are you?
 Abby Good. How are you?
 Cara Buzzell Good. Do you have any Dracula's left?
 Abby Um we do not. No.
 Cara Buzzell OK. Thank you.

<ringing>

Dennis Thank you for calling Savers, Dennis speaking how may I help you?
 Cara Buzzell Hi. How are you?
 Dennis Good. How are you?
 Cara Buzzell Good. Do you have any skeletons?
 Dennis Hold on one minute I'm gonna transfer you to Halloween.

< 🎵 looking for a costume like no other? Yeeeeaaaah
 Hallowee 🎵 >

Jordan Hello this is Jordan.
 Cara Buzzell Do you have any skeletons?
 Jordan We have a skeleton girl costume. It's not a full body skeleton.
 It's just like a tank top and then it has a tutu connected to it. I'll see
 if we have any more because I'm not exactly sure if we still do.
 Hold on one second.

< 🎵 back against a wall and you feel like givi 🎵 >

Jordan We actually don't have the skeleton girl costume anymore.
 Cara Buzzell OK. Thank you.
 Jordan No problem.



00:08 Initial ringing of Phone Call 03



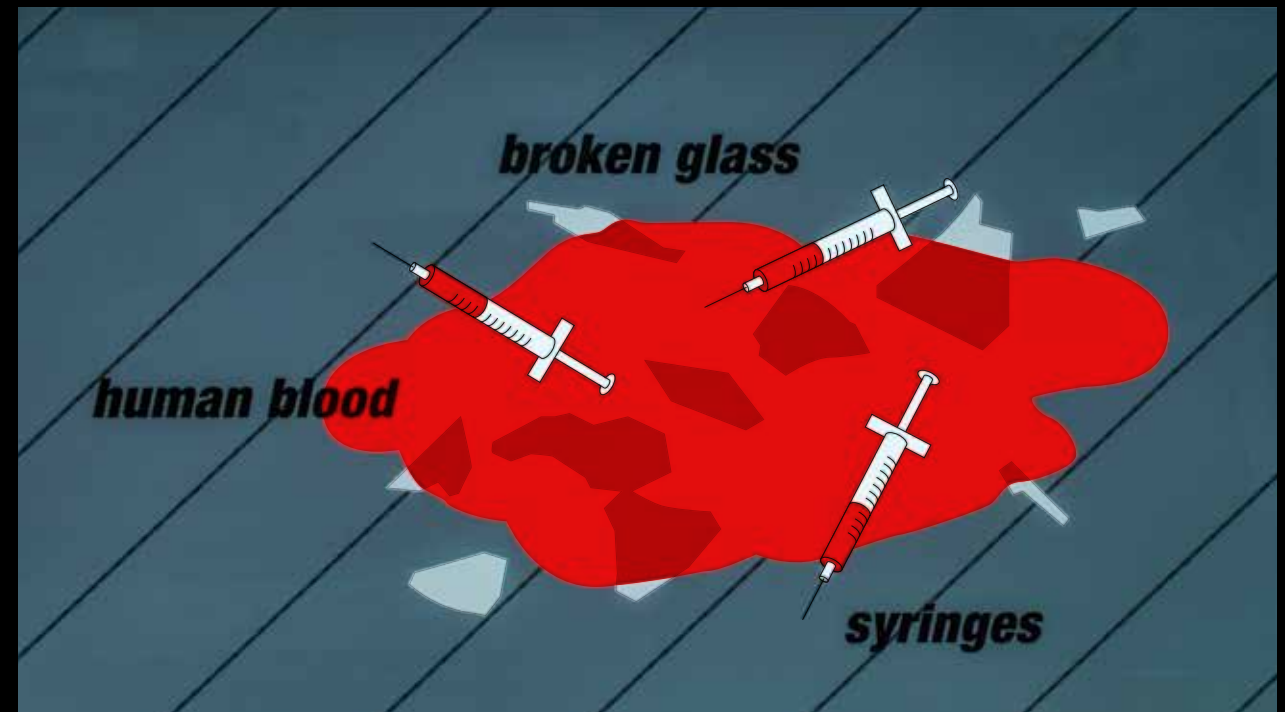
00:12 Hold music from Phone Call 03



00:29 Conclusion of Phone Call 03

OSHA STANDARDS

Osha Standards is a 3:00 minute Occupational Safety and Health Administration training video directed to the haunted attraction industry. This video teaches the precautions any employee who is at risk of exposure to blood borne pathogens must take. It discusses preventative measures such as P.P.E (Personal Protective Equipment), proper disposal of sharps, and the importance of immediately removing any garment contaminated with blood or other potentially infectious materials. *Osha Standards* emphasizes the first rule of protection which is to be aware.



00:10 Employee discovers potentially infectious materials



00:25 Employee places caution sign



00:43 P.P.E. (Personal Protective Equipment) must be worn



02:10 Blood stain should be washed with 10% bleach solution



01:04 Contaminated sharps should be disposed of in proper sharps disposal containers



02:58 Contaminated garments must be immediately disposed of

STANDARD JACK O LANTERN TUTORIAL

Jack o lanterns used to be turnips but now they are just pumpkins. They originated in Ireland when a shrewd man named Jack tricked the Devil. The flame inside a Jack o lantern is an ember from Hell which Jack put inside there much to the Devil's chagrin. These days everybody makes Jack o lanterns including children. They are closely associated with Halloween in many cultures around the globe. There are different techniques for making a Jack o lantern but it's essentially a hollowed out gourd with a face carved on the front.



00:04 Pumpkins have been examined, studied and literally dissected more than any other object



00:20 Summary of tools needed



are just pumpkins. They originated in Ireland when a shrew

01:02 Remove the top of the pumpkin by holding onto its stem, often referred to as the pumpkin's "handle"



with Halloween in many cultures around the globe

02:23 A face may be carved using inspiration from the internet



a shrewd man named Jack tricked the Devil. The flame in

02:12 After removing the pumpkin guts, it is just an empty cavity

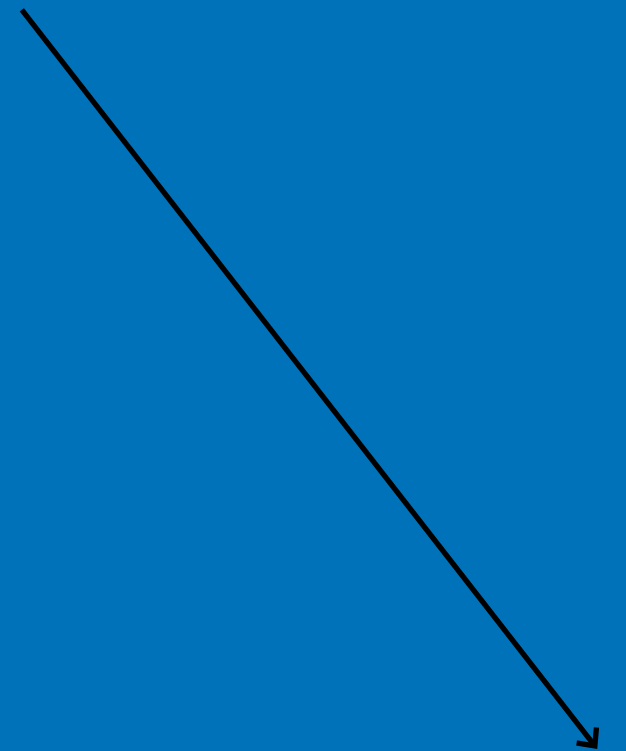


@PVDterror

05:00 Once the pumpkin is fully carved it becomes a Jack O Lantern



APPEARING HABITUALLY AS A GHOST



HAUNT: IMAGINARY OR SPIRITUAL BEINGS, GHOSTS, ETC. THAT VISIT FREQUENTLY AND HABITUALLY WITH MANIFESTATIONS OF THEIR INFLUENCE AND PRESENCE

THE IMPRECISE NATURE OF MEMORY

Ghosts are unsettling because by their nature they can never be fully seen. They exist just outside the periphery of our senses, in glints and suggestions. The word *haunt* refers to things which inhabit us, or we inhabit but we can not fully grasp. Haunting is a feeling or a sense of something, but never that thing itself. The projects in [Section D](#) share the ghostly qualities of William Basinski's ambient songs, which have been described as "sonic fictions or intentional forgeries, creating half-baked memories of things that never were—approximating the imprecise nature of memory itself."¹¹ These projects explore the imprecision of memory and relationships. They question what is an appropriate way to remember someone or something.



FIGURE 19
William Basinski, *The Disintegration Loops*

11 Stone Blue Editors, *William Basinski [drone & ambient musician]: Musician Snapshots*. Stone Blue Editors, 2015



TRANSUBSTANTIATION

My great-grandmother, Nona, came to the United States from Italy when she was 30 years old. Later in life, when my parents and grandparents became Born Again Christians, she remained Catholic. Nona had a massive three-dimensional wooden crucifix depicting a particularly bloodied Christ hanging over her bed. There was a naïveté to the carving that made Jesus look distorted. It creeped me out. As a kid, I would go into her room and stare at the cross. I found the conflicting feelings exciting, but I was also trying to burn the image into my head, to get used to it, so it wouldn't be able to frighten me anymore. Later I discovered that my mother and grandmother also hated this crucifix. It was a simple connection that made me feel closer to them. *Transubstantiation* is a single balloon and a motion-activated projection mapped video. The video is a composite of mine, my mother's and my grandmother's faces experiencing a restless sleep between streams of cartoon blood. If the balloon floats or is pushed under either stream, it awakes as blood splashes onto it and makes a popping sound. This project portrays three generations unified by revulsion.





Installation photo of *Transubstantiation*



Installation photo of *Transubstantiation*



Video triggered when balloon floats to the left

Video triggered when balloon floats to the right

9021X

9021X is a 1:00 minute video created by filming layers of looping videos from the opening credits of the 90s television series *Beverly Hills 90210*. This video was inspired by *The Disintegration Loops* by William Basinski, where he played a piece of ambient music over and over on a tape loop and recorded as the tape broke down. I arranged a grid of separate videos on my desktop and filmed the screen multiple times adding new layers of re-recorded videos until the videos became abstract shapes and colors. In the final video the process is played backwards so the original content is not recognizable until half way through the piece. The original videos were timed so the changing scenes would loosely create an X radiating through the center of each composition. 9021X recalls the strange way that media from any time continues to have cultural resonance through our ability to access it on Netflix.





00:05 Deteriorated, layered videos



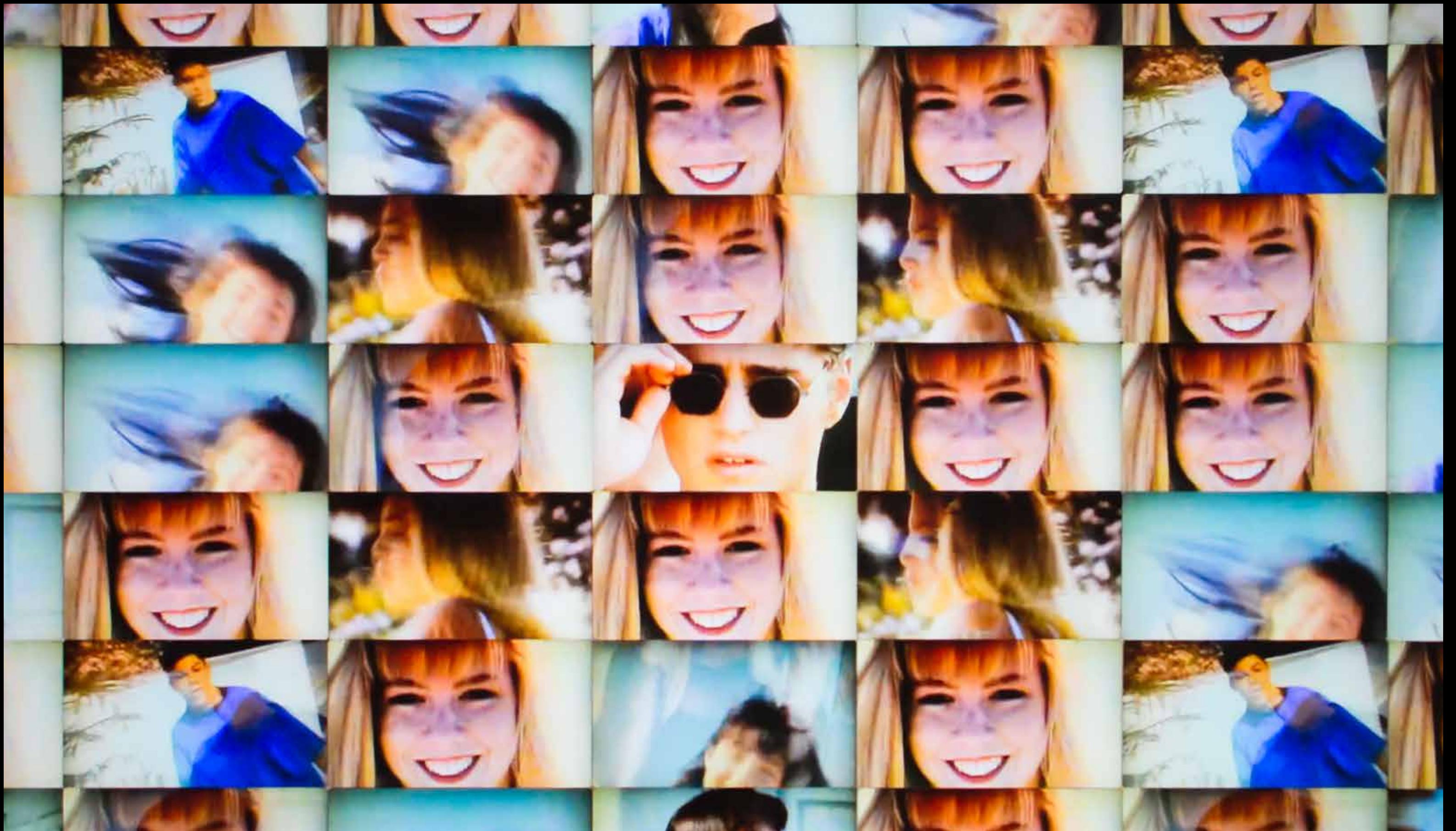
00:23 The first moment where Kelly is recognizable



00:11 Multiple sets of layered, looping videos



00:40 Brenda's hair flip



Still from final scene of 9021X

Still from final scene of 9021X

GG OUTLAW 152

GGOutLaw152 is a series of printed booklets that archive everything found on my brother-in-law's laptop. When Joe took his life, he left his laptop to his brother, along with years worth of music, art, receipts, podcasts and screenshots. The impetus for this project was to create a memorial that was not a caricature — to make the most accurate representation of who Joe was. To create these booklets, I spent hours immersed in the collection of interests, talents and perverse-as-hell observations that are Joe. The information is presented in order of date and without hierarchy. The laptop and the files themselves determine order and size. As much as possible, I wanted to allow Joe to unintentionally design the book. *GGOutLaw152* creates relationships between .txt files from software downloads, personal photos, notes, screenshots and videos. It is not possible to look through the booklets without judgment. One immediately speculates about Joe's relationship to the content he collected. *GGOutLaw152* will always be a portrait of a 29 year old in 2014, but how we view him will change with time.

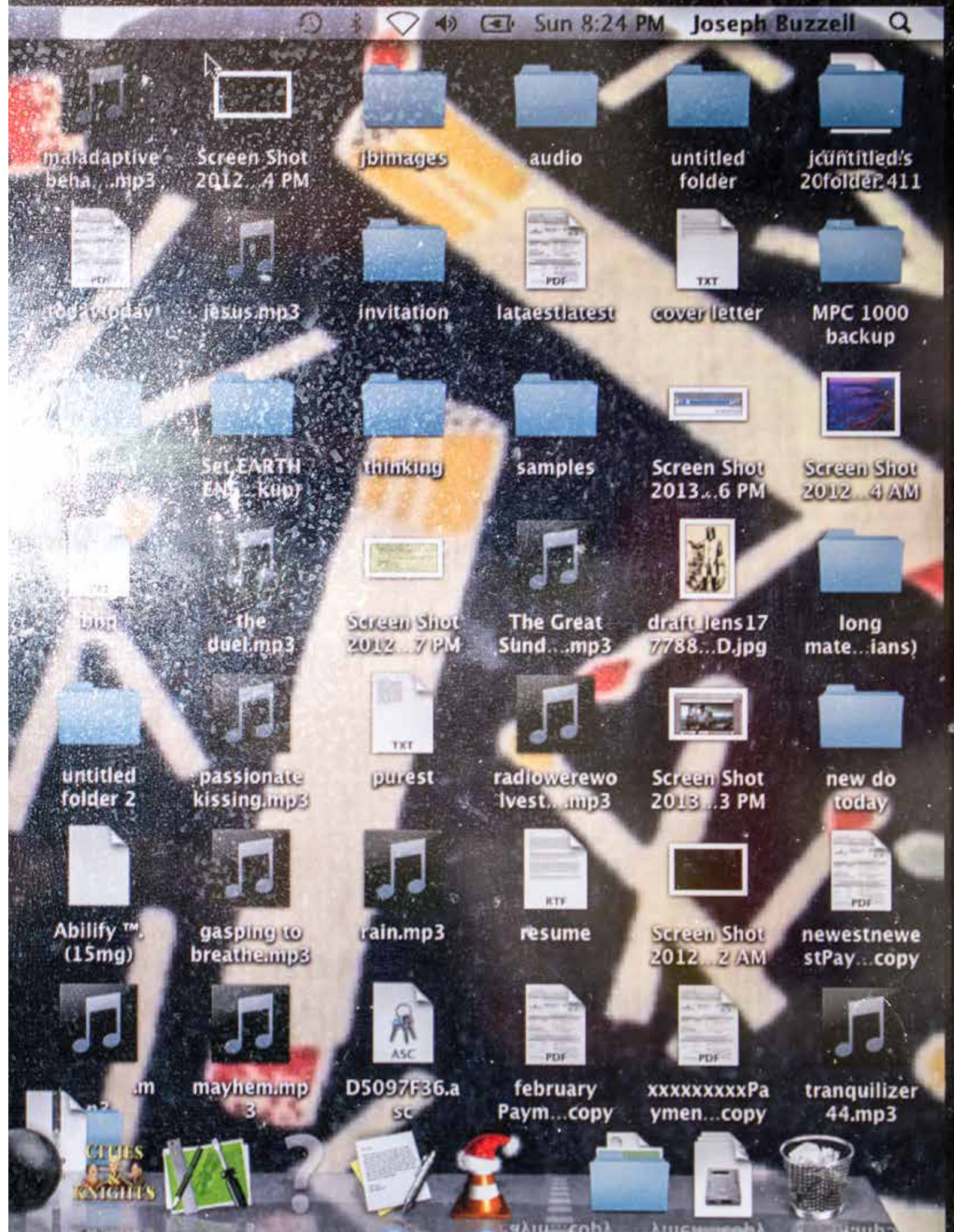
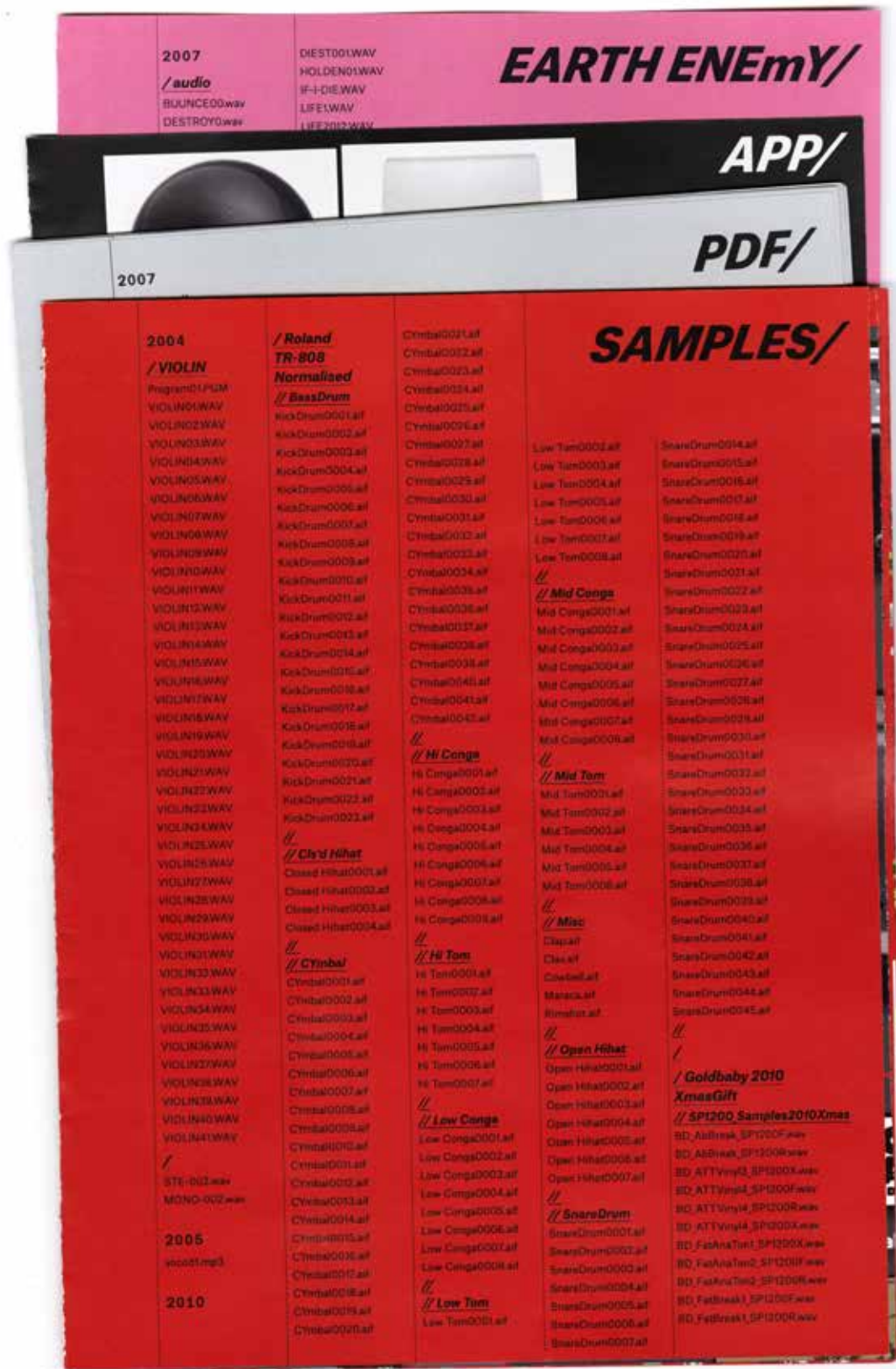


Photo of Joe's desktop



Selected booklets from GGOutlaw 152



/SAMPLES Spread from booklet of music samples and manuals for DJ equipment

05 Freud's Thinking.mp3	22 More on the origin of New Species.mp3	/// tools of thinking
06 Details of Psychoanalytic Theory.mp3	23 Reconstructing Evolution.mp3	4413_01.mp3
07 Classification of Mental illnesses.mp3	24 The History of Life, Revisited.mp3	4413_02.mp3
08 Anxiety and Mood Disorders.mp3	25 From Cells to Organisms.mp3	4413_03.mp3
09 Disorders of Brain, Body, Self, Drugs, Sex.mp3	26 Control of Gene Expression 1.mp3	4413_04.mp3
10 Schizophrenic Disorders.mp3	27 Control of Gene Expression 2.mp3	4413_05.mp3
11 Childhood, Retardation, Personality Disorders.mp3	28 Getting Proteins to the right place.mp3	4413_06.mp3
12 Physical Therapies-Drugs.mp3	29 Genetic Engineering and Biotechnology.mp3	4413_07.mp3
13 Physical Therapies-ECT, Surgery, Genes.mp3	30 How Cells talk-Signals and Receptors.mp3	4413_08.mp3
14 Talking Therapies-Psychoanalysis.mp3	31 How cells Talk-Ways that Cells Respond.mp3	4413_09.mp3
15 Therapies-Humanistic, Cognitive, Group.mp3	32 From one cell to many in an Organism.mp3	4413_10.mp3
16 Behavior Therapies-Classical Conditioning.mp3	33 Patterns of Early Development.mp3	4413_11.mp3
17 Behavior Therapies-Operant Conditioning.mp3	34 Determination and differentiation.mp3	4413_12.mp3
18 Models of Motivation.mp3	35 Induction and Pattern Formation.mp3	4413_13.mp3
19 Emotion-What Do We Measure.mp3	36 Genes and Development.mp3	4413_14.mp3
20 Emotion-Theories.mp3	37 Homeostasis.mp3	4413_15.mp3
21 Psychoactive Drugs-Processes, Stimulants.mp3	38 Hormones in Animals.mp3	4413_16.mp3
22 Drugs-Depressants, Narcotics, Hallucinogens.mp3	39 What is Special about neurons.mp3	4413_17.mp3
23 Social Psychology-Influence and Reciprocity.mp3	40 action potentials and synapses.mp3	4413_18.mp3
24 Social Psychology-Additional Mechanisms.mp3	41 synaptic integration and memory.mp3	4413_19.mp3
25 Simple Learning-Classical Conditioning.mp3	42 Sensory Function.mp3	4413_20.mp3
26 Simple Learning-Operant Conditioning.mp3	43 How muscles work.mp3	4413_21.mp3
27 Complex Learning.mp3	44 The Innate immune system.mp3	4413_22.mp3
28 Memory-Characteristics.mp3	45 The Acquired Immune System.mp3	4413_23.mp3
29 Memory-Memory Aids and Forgetting Theories.mp3	46 Form and Function in Plants 1.mp3	4413_24.mp3
30 Perception-Forming Internal Models.mp3	47 Form and Function in Plants 2.mp3	
31 Perception-Finding and Organizing Cues.mp3	48 Behavior as an Adaptive Trait.mp3	/// philosophy of science
32 Evolutionary Psychology-Basic Concepts.mp3	49 Energy and Resources in Living Systems.mp3	01.mp3
33 Evolutionary Psychology-Altruism and Mating.mp3	50 How Energy is Harnessed by Cells.mp3	02.mp3
34 Evolutionary Psychology-War, Family, Food.mp3		03.mp3
35 Engineering Psychology.mp3	/// argumentation & reason	04.mp3
36 Recap, Omissions, and Into the Future.mp3	4294_01.mp3	05.mp3
/// biology	4294_02.mp3	06.mp3
01 the scope of life.mp3	4294_03.mp3	07.mp3
02 more on the origin of life.mp3	4294_04.mp3	08.mp3
03 The organism and the cell.mp3	4294_05.mp3	09.mp3
04 Proteins-How things get done in the cell.mp3	4294_06.mp3	10.mp3
05 Which molecule holds the code?.mp3	4294_07.mp3	12.mp3
06 The double helix.mp3	4294_08.mp3	13.mp3
07 The nuts and bolts of replicating DNA.mp3	4294_09.mp3	14.mp3
08 The central Dogma.mp3	4294_10.mp3	15.mp3
09 The genetic code.mp3	4294_11.mp3	16.mp3
10 From DNA to RNA.mp3	4294_12.mp3	17.mp3
11 From RNA to Protein.mp3	4294_13.mp3	18.mp3
12 When Mistakes happen.mp3	4294_14.mp3	19
13 Dividing DNA between Dividing Cell.mp3	4294_15.mp3	20
14 Mendel and his Pea Plants.mp3	4294_16.mp3	21
15 How sex leads to variation.mp3	4294_17.mp3	22
16 Genes and Chromosomes.mp3	4294_18.mp3	23
17 Charles Darwin and "the origin of Species".mp3	4294_19.mp3	24
18 Natural selection in action.mp3	4294_20.mp3	25
19 Reconciling Darwin and Mendel.mp3	4294_21.mp3	26
20 Mechanisms of Evolutionary Change.mp3	4294_22.mp3	27
21 What are species and how do new ones Arise.mp3	4294_23.mp3	28
	4294_24.mp3	29
	///	30

TALK/ Spread from booklet of downloaded podcasts and lectures

The screenshot shows a music player interface with a green background. At the top, there are three album art covers for 'end of a dream'. Below them is a tracklist for 'Autechre - Incunabula' with 13 tracks. To the right, there is a technical log window showing EAC extraction details for the album. At the bottom, there is another album art cover for 'Ariel Pink's Haunted Graffiti - Mature Themes (2012)'.

end of a dream

AUTECHRE (Incunabula)

Syrup 0.9.9.47+torrent, track.cfg v.0993+torrent
Exact Audio Copy V0.99 prebeta 3 from 28. July 2007

EAC extraction logfile from 21. May 2008, 3:25

Autechre / Incunabula

Used drive : _NEC NR-7900A Adapter: 0 ID: 0

Read mode : Secure
Utilize accurate stream : Yes
Defeat audio cache : Yes
Make use of C2 pointers : No

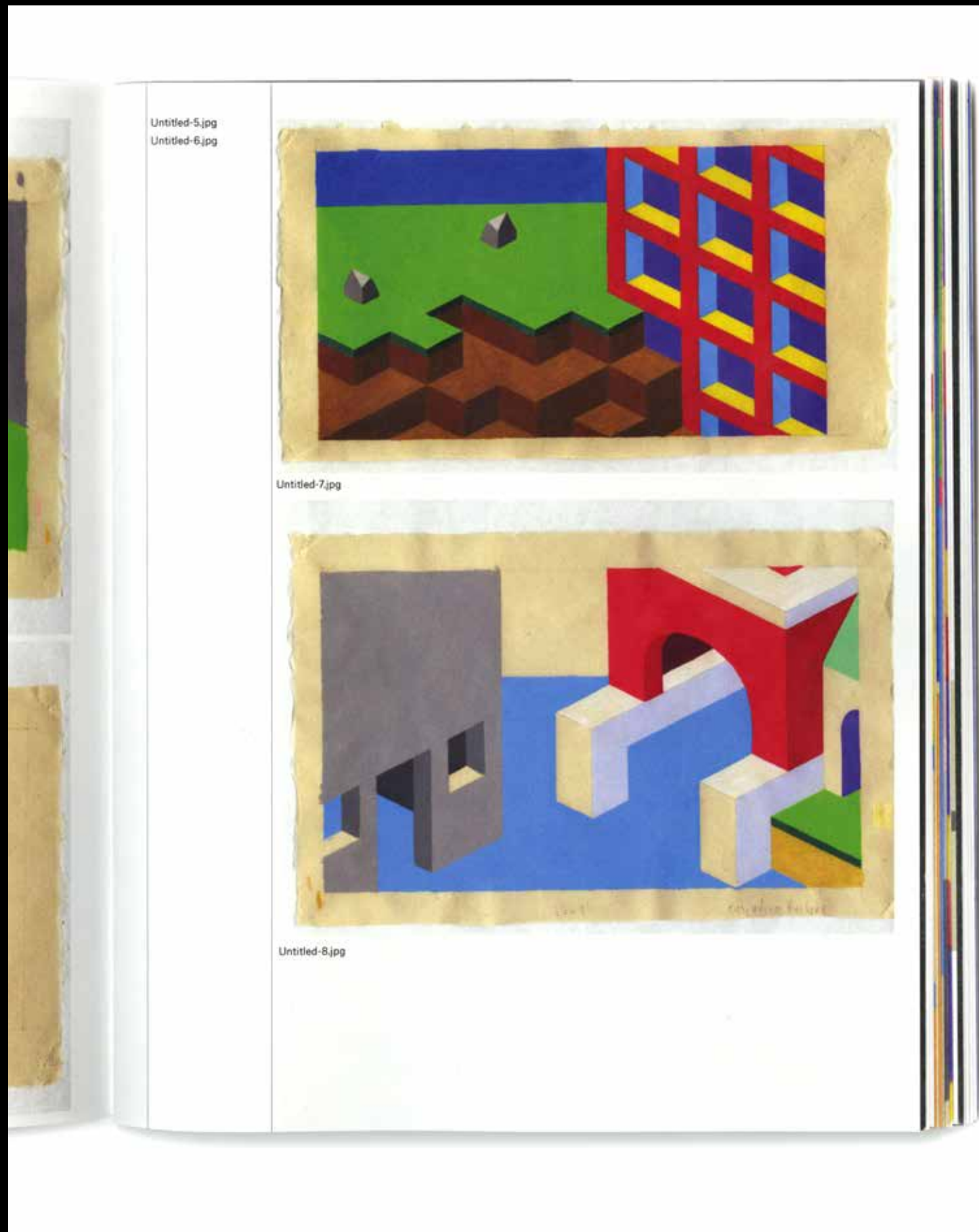
Read offset correction : 65
Overread into Lead-In and Lead-Out : No
Fill up missing offset samples with silence : Yes
Delete leading and trailing silent blocks : No
Null samples used in CRC calculations : Yes
Used interface : Native
Win32 interface for Win NT & 2000 : Appended
Gap handling : User Defined Encoder

Used output format : User Defined Encoder

Ariel Pink's Haunted Graffiti - Mature Themes (2012)

01 - Kinski Assassin.mp3
02 - Is This The Best Spot.mp3
03 - Mature Themes.mp3
04 - Only In My Dreams.mp3
05 - Driftwood.mp3
06 - Early Birds of Babylon.mp3
07 - Schmitzel Boogie.mp3
08 - Symphony of the Nymph.mp3
09 - Pink Slims.mp3
10 - Farewell American Primitive.mp3
11 - Live It Up.mp3
12 - Neostadamus & Me.mp3
13 - Baby.mp3

MUSIC/ Spread from booklet of downloaded music



ART/ Detail and spread from booklet of artwork

Epithelial Tissue

Epithelial tissue is characterized by cellularity, that means that we will see many cells packed closely together.

Remember that when you are naming epithelia, you first determine whether there is one layer of cells (simple) or more than one layer (stratified).

Next, look at the shape of the cells in the apical (unattached) layer to decide whether it is squamous, cuboidal or columnar.

Finally remember that pseudostratified and transitional (not shown) epithelia do not quite follow the naming convention!

The following slides were provided by Dr. Heather Townsend
The text was written by Elaine Gutman-Giblin



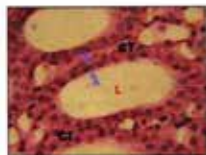
This epithelial tissue is a stratified squamous epithelium. It clearly has multiple layers of cells (i.e. stratified). You can examine the shape of the cells in the apical surface to see that they are squamous (i.e. flattened). Remember that you may see cuboidal cells in the basal layers, but you have to use the cells in the apical layer to name the tissue.

As before, the apical surface (A) opens into a space, which could be the lumen of an organ or the surface of the body. The basal (B) surface is along the opposite (attached) side of the tissue. The nuclei are visible throughout the layers of the tissue. They appear flattened in the squamous cells and round in the cuboidal cells. You can clearly see the connective tissue along the basal side of the tissue (CT).

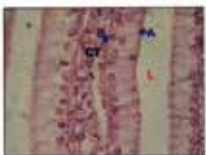


Connective Tissue

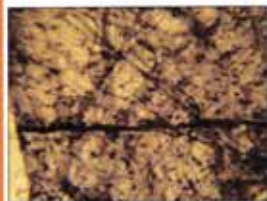
The following slides were provided by Dr. Heather Townsend
The text was written by Dr. Cindy Hansen



This epithelial tissue is a simple cuboidal. Notice that one layer of square-shaped cells is surrounding a space. This space is called the lumen (L). The apical (A) surface of the tissue is against the lumen (unattached), while the basal (B) surface is along the opposite (attached) side of the tissue. The nuclei are centered within each cell. If you look carefully, you can see some connective tissue along the basal side of the tissue (CT). The basement membrane (though not stained here) is located at this junction.



This epithelial tissue is a simple columnar. Notice that one layer of elongated cells is surrounding a space. This space is called the lumen (L). The apical (A) surface of the tissue is against the lumen (unattached), while the basal (B) surface is along the opposite (attached) side of the tissue. The nuclei are located along the basal end of each cell. If you look carefully, you can see some connective tissue along the basal side of the tissue (CT). The basement membrane (though not stained here) is located at this junction.



This does not look like epithelium, so you need to decide whether it is connective, muscle or nervous tissue. We see lots of fibers and relatively few cells; this is characteristic of connective tissue.

Is this loose connective tissue or dense connective tissue? It is loose because we can see a lot of space between the fibers.

This is areolar connective tissue. The thick purple fibers are collagen, the thin purple ones are elastin, and the purple dots are the nuclei of the scattered cells.



This epithelial tissue is a pseudostratified columnar epithelium. This tissue looks like it has more than one layer of cells, because some of the cells are shorter than others and do not reach the apical surface. However, because all of these cells begin at the basement membrane, it is truly only a single layer.

As before, the apical surface opens into a lumen (L), while the basal (B) surface is along the opposite (attached) side of the tissue. You can observe cilia on its apical surface.

The nuclei are located along the basal end of each cell, but not in a straight line due to the differences in cell height. You can clearly see the connective tissue along the basal side of the tissue (CT).



More connective tissue. The thick pink bands that you see are collagen fibers. The dark purple dots are the nuclei of the fibroblasts.

Is this loose connective tissue or is it dense connective tissue? There is little to no space between adjacent fibers, so this would be a dense connective tissue.

Is it dense regular or dense irregular? Look at the collagen fibers. Do you see that they are all running in the same direction or running parallel to each other? That is characteristic of dense regular connective tissue.



PPT/ Cover of booklet of PowerPoint presentations

PHOTO/ Spread from booklet of photos



PHOTO/ Spread from booklet of photos

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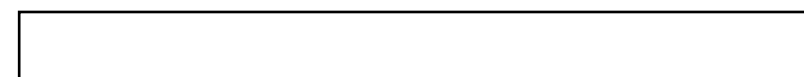
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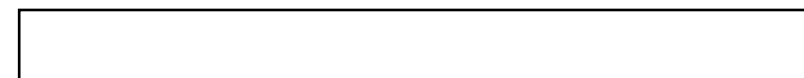
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