

## Washington University in St. Louis Washington University Open Scholarship

---

Graduate School of Art Theses

Graduate School of Art

---

Spring 5-16-2014

# Fuck Yeah, Thesis!

Marianne R. Laury

*Washington University in St. Louis*, [mlaury@wustl.edu](mailto:mlaury@wustl.edu)

Follow this and additional works at: [https://openscholarship.wustl.edu/samfox\\_art\\_etds](https://openscholarship.wustl.edu/samfox_art_etds)



Part of the [Art and Design Commons](#), and the [Fine Arts Commons](#)

---

### Recommended Citation

Laury, Marianne R., "Fuck Yeah, Thesis!" (2014). *Graduate School of Art Theses*. ETD 9. <https://doi.org/10.7936/K7Z31WJ8>.

This Thesis is brought to you for free and open access by the Graduate School of Art at Washington University Open Scholarship. It has been accepted for inclusion in Graduate School of Art Theses by an authorized administrator of Washington University Open Scholarship. For more information, please contact [digital@wumail.wustl.edu](mailto:digital@wumail.wustl.edu).

Washington University in St. Louis  
Graduate School of Art

# **FUCK YEAH, THESIS!**

By

Marianne Laury

A thesis presented to the  
Sam Fox School of Design and Visual Arts  
Of Washington University in St. Louis  
In partial fulfillment of the requirements of the Requirements for the degree of  
Master of Fine Arts

Graduate Committee  
Patricia Olynyk  
Arny Nadler  
Jessica Baran  
Zlatko Cosic

## ABSTRACT

Fandom is a feature of American popular culture that takes elements from specific genres, and reworks them into an individual to formulate an identity. Clothing, music style, meeting places, and even drink choices can be the defining factors for determining which particular group one might associate with. Focusing on groups within fandom culture, I work to disprove the phrase “you can’t judge a book by its cover” by discussing embedded stereotypes common to dedicated fans. As I am not elevating or undermining these groups, I describe their attributes in a non-discriminatory way, and relate them to my own work.

I have selected Juggalos, Parrotheads, Spring Breakers, and contemporary youth artists as representatives of present-day fandom culture, as each of these groups display absurd personalities and extreme patronage. By breaking down their interests and identities, I find similarities between the groups, and present them in a simplified, humorous object. Nihilism, intoxication, and sexual activities are common threads that run through these groups, and are key elements that I pinpoint and address in my work.

Thesis Advisor: Jessica Baran

Title: Professor of Sam Fox School of Design & Visual Arts

## **TABLE OF CONTENTS**

<b>ABSTRACT</b>	
<b>INTRODUCTION (YOLO)</b>	<b>3-4</b>
<b>I. PART I: BUD LIGHT, WINE COOLERS, MARGARITA'S, AND FAYGO:</b>	
<b>AMERICAN CULTURE AND ITS DISCONTENTS.</b>	<b>5-14</b>
<b>II. PART II: DUCHAMP WAS THE FIRST JUGGALO.</b>	<b>15-21</b>
<b>III. THE HOME DEPOT AND THE INTERNET HAD A ONE NIGHT STAND,</b>	
<b>AND ALL I GOT WAS THIS JIMMY BUFFETT T-SHIRT.</b>	<b>22-26</b>
<b>IV. THE RECREATION OF FLORIDA IN A WHITE ROOM (MY MOM FOUND</b>	
<b>MY ONLINE COLLECTION)</b>	<b>27-32</b>
<b>V. CLOSING STATEMENT: WHY THE WORD "FUCK" IS SO PROFOUND.</b>	
	<b>33-34</b>

## INTRODUCTION

*Yolo: An abbreviation for "You only live once."<sup>1</sup>*

YOLOing signifies the belief of living one's life to its fullest without any regrets. It is a popular mindset that manifests in many different forms and is held by youth cultures worldwide. YOLOing is a form of radical optimism and often involves leisurely activities that lie outside societal norms. Day drinking, casual sex, and impulsive decision-making are chief characteristics of YOLOing. As a firm believer and occasional participant in YOLOing, I strive to produce work that reflects the attitudes and people dedicated to this lifestyle.

Having recently discovered Instagram (a social image-sharing application), I realize my work functions similarly to hashtags. A hashtag is a brief, often truncated, phrase preceded by a pound sign that serves as a representation of a larger conversation, event or theme.<sup>2</sup> Likewise, my work draws from multiple ideas related to one subject and is then simplified into an object that acts as a stand-in for the experience. The title of my work operates like a hashtag, as it represents the overall jist of a much wider discussion.

By using imagery of people, places, and events that are considered iconographic in American pop culture, I offer my audience something with which to immediately formulate associations. I do not elevate or undermine these subjects—rather, I recontextualize and push them toward the arena of art. I illustrate these elements in my work by incorporating what would be considered stereotypical objects or words that

serve to represent the essence of a chosen subculture, while simultaneously counterbalancing them with a simulated, tribute-style presentation. The juxtaposition of one familiar image alongside another familiar image (which would not otherwise be paired), causes the viewer to formulate reasons for the association and thus persuades them that the new combination makes sense. As the source materials also have different audiences, a new audience is created upon merging them. The Internet serves as a primary source for my imagery, as it sets the standard for peoples associations. Posters or transformed objects with digital imagery often are the resulting outcome, all of which have humorous undertones.

## **Chapter 1: Bud Light, Wine Coolers, Margarita's, and Faygo: American Pop**

### **Culture and Its Discontents. Part I**

What would Las Vegas be like without gambling? Or Branson without go-carts and country music? These are questions that do not cross our minds, primarily because the associations we have with these cities are so strong. These cities are branded and advertised according to these specific attributes. Likewise, I select themes related to youth party culture and American B-List music and sports personalities because they have a particular attribute that would completely alter their purpose if extracted.

Cultural theorist Stuart Hall describes contemporary popular culture as a commercial phenomenon that is produced as a means to gather profit. "Popular" is here defined as a quality that breaks-down class distinctions by looking at the forms and activities rooted in the social and material conditions of said classes. Although they cannot be interchanged, the terms "class culture" and "popular culture" coincide, as both overlap in the same field of struggle. In regard to the identities around which I have formulated my practice, it becomes apparent that this definition of the term "popular" indicates said groups' displaced relationship between culture and class.<sup>3</sup>

Fandom is a feature of popular culture that selects from mass-produced entertainment and breaks it down into more defined sub-cultures. Those that fall into the fandom category are often associated with music that has a gimmicky quality and mission. Gender, age, class, and race assist in deciphering the organization and intensity of fan groups.<sup>4</sup> Hardcore fans are considered "the other" by those that lie

outside of the specific culture. Henry Jenkins, a media scholar, stereotyped fans as “a group insistent on making meaning from materials others have characterized as trivial and worthless”. It is important to realize that the stereotypes involved are often relatable to specific groups, but outsiders often generalize too much and are misled.<sup>5</sup>

Juggalos (followers of Insane Clown Posse), Parrotheads (followers of Jimmy Buffett), college students (especially sorority sisters and fraternity brothers), and contemporary-youth-new-age-sarcastic artists/art fans all share a common attribute: they are passionate about one particular thing, and they like to drink while enjoying it. They have defined meeting spaces where they can be among each other and appreciate what they have dedicated their life to: Juggalos have their “Gathering of the Juggalos” festival, Parrotheads have the never-ending Jimmy Buffett east-coast tour, college students have spring break, and artists have gallery openings. Each group has unique costuming that allows them to stand out in a crowd: baggy pants, clown face paint, chains, and hatchet-man symbol gear are exclusive to Juggalos; unbuttoned floral shirts, sandals, and cocktail-in-hand distinguishes a Parrothead’s image; bikinis, swim trunks, or nudity by spring breakers; and thick-rimmed glasses and ironic attire by young artists. Also, these groups could all be considered the epitome of YOLOers. However, the crossover of these groups is taboo, as each one would think an outsider is unworthy of their company. As a member of the youthful artist’s category, I work to find the key element that holds my and these other groups together.





Insane Clown Posse



Juggalos



Jimmy Buffett



Parrothead



College Students on Spring Break



Brad Troemel is an artist who shares a similar interest in identifying cultural iconography, as he focuses on experiences obtained by perusing the Internet. In his *bstj* *Etsy.com* series, Troemel utilizes the Internet as a marketplace to sell his repurposed objects. He often recontextualizes an item that has pre-existing connotations and claims it as a new product. As these objects are relatively useless, it becomes apparent that he is targeting the worldwide group known as Internet shoppers. The repackaging of an item that heavily relies on the advertised image provides authenticity to his objects.



Brad Tromel  
LOCKED cool RANCH DORITOSLOCOS taco



Brad Troemel  
MIKES classic HARDMARGARITA and Twisted Trojans



Brad Troemel  
One-Time Use-Only Man's Yankee Candle "First Down "  
With M40 (EXTREMELY RARE, Ed. Of 10 Only/ Special  
Fathers' Day Offer)

Perusing his bstj Etsy, one can find a “*LOCKED cool RANCH DORITOSLOCOS taco*”, for \$55.00. One may also find a six pack of “*MIKES classic HARDMARGARITA and Twisted Trojans*” for \$100, or a “*One-Time-Use-Only Man’s Yankee Candle “First Down” With M40 (EXTREMELY RARE, Ed. Of 10 Only / Special Fathers’ Day Offer)*” for \$200.00. Untouched, these objects are very specific and take a certain type of person to want to invest in them. By applying a subtle alteration and then marketing them on the Internet for a high price transforms these objects into expensive commodities. His modifications allow for the cross-over of artists, Internet shoppers, and those who genuinely like the products he references, while still maintaining their initial value.

Likewise, I juxtapose elements of contemporary counterculture alongside elements of mainstream culture. My piece entitled “*Fuck Yeah, Faygo Fountain!*” initially appears as a classically made fountain. However, the unlikely materials of stone textured spray paint and MDF grant a faux quality that lends back to a cheap nature. Stacked upon the fountain are cans of orange flavored Faygo soda, which is a product associated with Juggalos. The fountain trickles orange soda down the cans ever so slowly, suggesting the Insane Clown Posse’s ritual of spraying their crowds with waves of soda. The hatchet-man logo (a silhouette of a cartoon-style man running with a hatchet) is spray painted-neatly on the corner of the fountain, reflecting the vandalistic nature of the Juggalos.



Marianne Laury  
Fuck Yeah, Faygo Fountain!  
MDF, spray paint, Faygo, pump  
2013

As this work references Juggalos, which are stereotyped to be on the lower-end of society, and fountains, which are a classical public art form, *"Fuck Yeah, Faygo Fountain"* can be positioned on an exaggerated middle-ground, which draws from these two opposing ends of the cultural spectrum. The fact that opposites are being combined in a unified form produces tension between what is authentic versus what is fictitious. Troemel introduces this uncanny, collage-like aesthetic as a way of restating the Duchamp-ian idea of "This is art because I, the artist, say it is". I am pushing this notion one step further by incorporating elements of art history alongside with contemporary culture.



## Part II- Duchamp Was The First Juggalo.

Juggalos, Parrotheads, college students on spring break, and young contemporary artists have a nihilistic quality that compels them to exempt themselves from standard societal rules. Their single-mindedness and anti-normative behavior is something that I consider when developing my work. Even in their attempt to make a difference, it seems as though no greater goal is set or ultimately accomplished. Although he was very successful in changing the art world, Marcel Duchamp's minimalist aesthetic is something that can equate to the simplistic debauchery and laziness that is present among these groups.

Duchamp once said, *"Deep down I am enormously lazy. I like living, breathing better than working."* This quote sums up the notion that however active these groups are among themselves, they still do not achieve anything beyond their own marginalized sphere; everything they do goes toward a temporary cause. Though Duchamp ultimately had a profound impact on the art-world, he never intended for his work to have any long-standing cultural effects. As Duchamp's home was also his studio, the line between leisure and work was blurred. The fact that there was no actual divide between his artistic production and home life proved that he resisted finding a hierarchal goal. The objects that he chose often related to domestic activities, yet his representation of them void the objects of their functionality, once again intertwining the categories of work and leisure.<sup>6</sup>



Marcel Duchamp  
Trebuchet  
1917

In 1917, Duchamp recalled about his piece, *Trebuchet (Trap)*: “[it was a] real coat hanger that I wanted someone to put on the wall and hang my things on but I never did come to that- so it was on the floor and I would kick it every minute, every time I went out- I got crazy about it and I said the Hell with it, if it wants to stay there and bore me, I’ll nail it down”. The action of nailing the coat rack to the floor took as much effort as putting it on the wall. However, this piece was not about the action of nailing the piece down, but the visual pun it created, and its slapstick humor. This object now serves as an obstacle for one who is walking, as it could cause them to trip—a complete divergence from the coat hanger’s original use. In a sense, this piece shows Duchamp’s

anarchic attitude toward the commercial world and the dictates of societal decorum, which expect us to treat objects in certain ways.

Juggalos treat objects (functional and not) in the same manner as Duchamp. At The Gathering, a two-day festival where roughly 6,000 fans of Insane Clown Posse get together and camp, Juggalos set up their play and live zone, which can be comparable to Duchamp's home studio. [www.juggalogathering.com](http://www.juggalogathering.com) describes the festival as:

"...an outdoor rap and rock music festival that is independently sponsored and has been ongoing for 15 years. It is hosted by Psychopathic Records, the Insane Clown Posse, and every Juggalo in attendance. It has shared its place in many different convention centers and outdoor campgrounds through the Midwest... Here thousands of Juggalos will gather from across the United States and from all corners of the globe for four days of uninhibited enjoyment in what has become known as the greatest show and family reunion on earth. Here you will find concerts, wrestling shows, comedian performances, late night DJ Parties, contests, sideshows, carnival rides, autograph signings, artist seminars and much more. It is bizarre, enthralling, carnivalesque celebration that runs 24 hours a day with most attendees camping out right on the grounds. It is unlike anything ever experienced before and for many it's the most anticipated time of the year..."<sup>7</sup>



Juggalos Wrestling. Photo Credit: Brad Troemel

In 2007, *Vice Magazine* journalist Thomas Morton and artist Brad Troemel collaborated by disguising themselves as Juggalos and attending the Gathering to experience the event first-hand. After the two days, they attested that this description was a mild way to depict the events they had witnessed. Faygo soda was showered upon the festival-goers multiple times, men and women did copious amounts of drugs and ran around naked; rigged tattoo stations were set-up. The events were described as being truly vulgar.

One moment in particular that stands out as a Duchamp-ian situation is when Morton came across a lake of dead fish floating upside-down, covered in flies. This pond was dubbed “Lake Hepatitis”. However, this did not stop the Juggalos from swimming in it. Instead, they used the fish as weapons of horseplay to slap each other with. This instance would be perceived not only as uncommon, but gross to the outside world. The Juggalos mindset in this situation is similar to Duchamp’s, in regard to his readymades—things do not necessarily need to be used according to market or cultural norms. The violent undertones alongside absurd humor also resemble Duchamp’s “Trebuchet”.





Marcel Duchamp  
Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage  
1946-66

*Étant donnés: 1. La chute d'eau, 2. Le gaz d'éclairage* (Given: 1. The Waterfall, 2. The Illuminating Gas), also reflects the spirit of the Juggalos gathering. The writing on the Juggalos website gives a vague, roundabout description of the true experience, which actually is sex-drug- and violence-related. Likewise, Duchamp's piece requires deeper inspection to understand its true purpose. This tableau is presented as a wooden door with two holes. If one were to walk up to the holes, a portrait of a nude woman lying on her back with legs spread is made visible. This piece ultimately becomes a private peep show that has potential to be missed; if someone does not look at the piece long enough, they will not realize the holes, and the piece will serve solely as a door.



Marianne Laury  
Put Your D in the C  
Plywood, Digital Print, Casters  
2014

My work also includes hidden undertones that can be overlooked if one does not observe it closely. Through presentation and titling, I give the audience clues as to how the work should be perceived. *Put Your D in the C* is an image of a Dorito and an image of two Cheetos making a V-shape, mounted on plywood cutouts and placed on wheels. Upon further inspection, one will find that the orientation has sexual implications, as the Dorito enters the spread “legs” of the Cheetos. The title also alludes to this fornicating act via word play; the D of the Doritos is a stand-in for “dick”, while the C of the Cheetos replaces the word “cunt”.

## **Chapter 2: The Home Depot and the Internet Had a One Night Stand, and All I Got Was This Jimmy Buffett T-Shirt.**

The overwhelming presence of advertising on the Internet, as well as the accessibility of the Internet, has challenged me to be more experimental with my inspirations, processes, and interactions with the audience. The fact that any image can be uploaded, manipulated, organized and re-evaluated based on a new style of presentation allows Internet to technically be a D.I.Y. home base. It is also a shopping center for almost any object, hence reinforcing its D.I.Y. value. Strangely enough, Home Depot manages to share common threads with the Internet, particularly in terms of its D.I.Y.-ness and cost-considerate nature (plus, the Home Depot is everywhere.) I work to merge the role of the Internet as a source by presenting literal imagery, whether printed or objectified, via an everyman, Home Depot-aestheticized art object.

These sources cross paths through a strategic combination of materials. Whether through a structure or pedestal, MDF is present in almost every piece I make. I refer to MDF as “compressed hamster cage bedding”, as it is basically saw dust glued together into a large sheet and sanded. The material itself allows for easy manipulation, and is the perfect surface for adhering images. I enjoy the process of taking something that is considered a cheaper, less valuable Home Depot product, and transforming it into a “high-end” art object.

The continually-evolving bond developing between consumers and corporations, plus on-going advances in social media has motivated me to reinterpret elements of consumerism and branding involved in the groups that I address. The purpose of

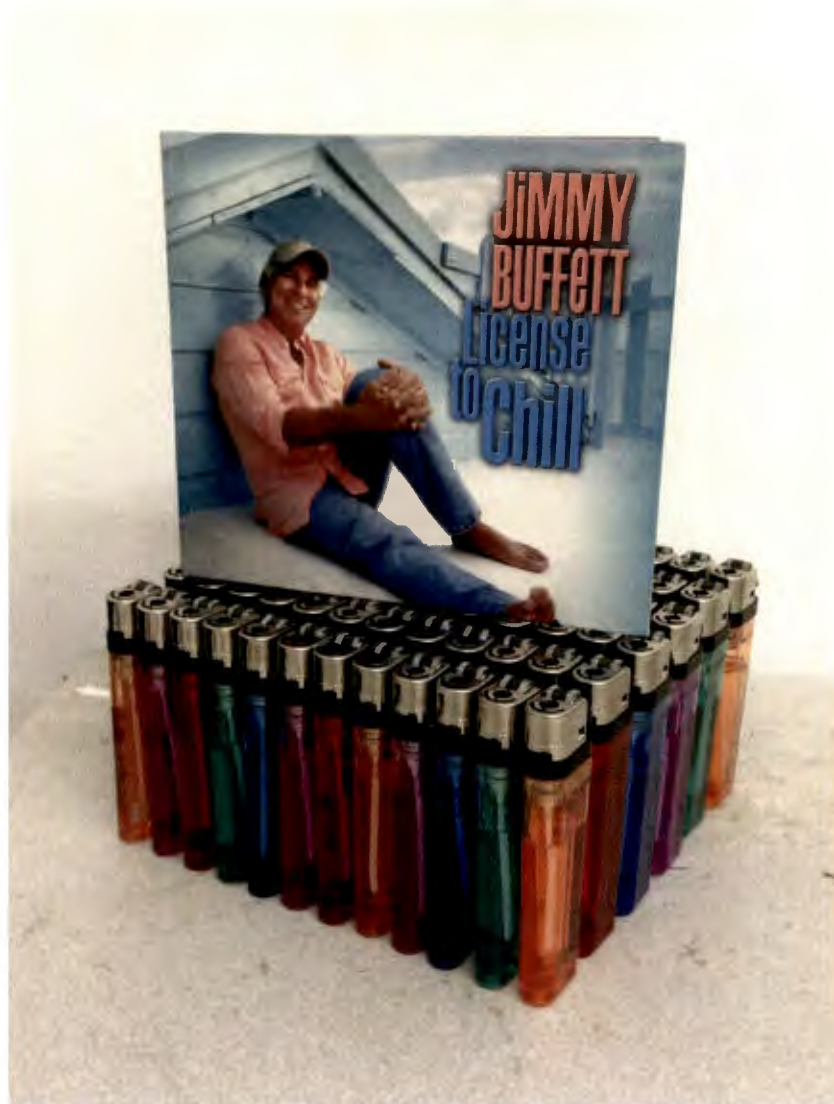


advertising is to directly affect the consumer and persuade them of the merit of a particular product.<sup>8</sup> Reviewing the cultural fetishes within the Juggalo, Parrothead, Spring Break and contemporary-youth arts communities, an obvious obsession with the public image and brand association can be pointed out. A play with the manipulation of consumerism is reflected in my work through the distortion of recognizable imagery and objects via digital technology and re-assemblage. I alter identifiable imagery, famous portraits and product names, so that the audience has something to relate my work to.

I consider Jimmy Buffett to be the perfect consummation of Home Depot D.I.Y. style, Internet accessibility/presence, and consumer need-fulfillment, particularly related to tourism. His appearance alone screams “Dad culture,” which makes up a large population of Home Depot customers. He sings about everyday situations that are relatable to the working-class man, like his collaboration with Alan Jackson entitled “It’s Five O’Clock Somewhere”. It would also come as no surprise if his music played while shopping at Home Depot. His business pursuits are aimed toward coastal tourists, as they present vacation themes related to his songs. Margaritaville Café and Cheeseburger in Paradise are two chain restaurants that Buffett claims are “one-of-a-kind tropical experiences”.

Jimmy Buffett is an overall laid-back kind of guy. His music references ideal situations, and if there is a dilemma, he fixes it with a love interest or a cool drink at the end of the day. In my piece entitled “Jimmy Buffett License to Chill Bomb”, the elements that make Buffett a D.I.Y. provider of happiness are immediately countered with an opposing violent nature. The C.D. version of the album “License to Chill”, sits atop a

pedestal of lighters, negating the calm atmosphere that Buffett intends to provide. The lack of acknowledgement of greater issues outside of his island-dweller mindset is immediately brought into question, as he is displayed in bomb-format.



Marianne Laury  
Jimmy Buffett License To Chill Bomb  
Lighters, Jimmy Buffett CD  
2014

Bombs are typically associated with violence, terrorism and military culture. The taped, ghetto-rigged versions I present have terrorist undertones due to their homemade quality. I balance this threatening dimension by displaying a contradictory image. “Four Loko Bomb” works in the same way as the “Jimmy Buffett License to Chill Bomb”, as it represents a past-time related to leisure drinking.



Marianne Laury  
Four Loko Bomb  
Lighters, Four Loko, Tape  
2014

Four Loko is a fruity malt beverage that previously contained caffeine. The combination of alcohol and caffeine has recently been banned, due to the marketing toward and death of underage consumers.<sup>9</sup> Regardless, it is still a popular drink among younger crowds, and has recently emerged within a new “underground” rap community, which gains attention through homemade youtube music videos. Gwop Gang, Ricosuave, and F.Y.I. are among a few of the rappers who have gained recognition through their you-tube rap videos about Four Loko.<sup>10</sup> Each individual addresses the same thing: the flavors of Four Loko, its cheap price, the women that (supposedly) come as a result of drinking it, and the particular kind of intoxication the drink induces. Take for instance F.Y.I.’s song “Four Loko”...

*...And a chick walked up sayin’ she wants to dance,  
She lookin’ good with a cranberry can in her hand,  
She said she’s single for the night means no man,  
But do I not respect tonight, no man.*

...And compare them to Jimmy Buffett’s song, “Why Don’t We Get Drunk”:

*I really do appreciate the fact you’re sittin here,  
Your voice sounds so wonderful,  
But yer face don’t look too clear,  
So bar maid bring a pitcher, another round o brew,  
Honey, why don’t we get drunk and screw?*

Lyrically, both songs represent the same subject, only on a different cultural level. Likewise, the bombs are visually discordant due to the assemblage, but they are both manufactured in a DIY fashion, allowing them to act as a pair. The material choice of lighters and the reference to chill, alcohol-related scenarios, as well as the fact that both cultures rely on Internet presence, re-enforces their partnership.

### **Chapter 3: The Recreation of Florida in a White Room (My Mom Found My Online Collection)**

My work involves a high degree of formal reduction, which requires that I arrange and juxtapose multiple pieces if I want to represent a story. I view this component of my practice as similar to a triangular story structure, which includes a beginning, rising action, climax, falling action, and end. The works' strategic placement in a given space allows the viewer to become engulfed in a situation, while maintaining distance from the trouble-making themes presented.

Artist Chris Bradley chooses objects based on happenstance, which can be comparable to a revelation. Likewise, ideas come to me in a similar manner, where I come upon a concept arbitrarily and said concept sticks with me until acted upon. Internet perusing or situations presented by other forms of media are often the inspiration. While Bradley may not obtain his subject matter from the Internet or popular culture, he addresses his ideas in a fashion similar to me. As we both seek the absurd in the ordinary, a fabricated work provides a new, dislocated experience. In his exhibition *Quiet Company* at the Shane Campbell Gallery, Bradley presents a palm tree forest made primarily out of 2x4s. Sitting atop these palm tree structures are avocados, beer, and potato chips, among an assortment of other food-related items. These items are easily accessible and hold little cultural or monetary value. However, they are cast in bronze, creating a trompe-l'oeil effect for the viewer.



Chris Bradley  
Installation view of *Quiet Company*, 2011  
Shane Campbell Gallery, Chicago, IL.



My collaborative exhibition, *I Have This Disease Where I Could Die At Any Moment*, not only reflects Bradley's show visually, but it also plays with presenting a staged experience and narrative for the audience. Upon entrance, a tiled pedestal is coated in aloe and sunscreen, which drips from the palm tree images above it. The aroma from these lotions fills the room, creating a spring break, beach-like atmosphere. As the viewer continues walking through, they encounter an Astroturfed island, which has a non-functioning, tiled, cube-fountain sitting adjacent to an arched fluorescent light and pile of crushed Straw-ber-rita cans. As the smells drift around the room, one cannot help but notice the grimy-ness of what might have previously happened in this setting. A pool placed in the back gallery responds to the implied mistakes that are present within the rest of the works, as an effort to clean up the show is inferred. The entirety of the show reminds us of the stereotypes embedded within youth spring break culture; the pool in particular draws us back to the after-the-fact reality. The assemblage of objects, along with their placement in the room, causes the work to become symbolic stand-ins for the actual vacation experience. Bradley claims to use the leisure component as a "means to fabricate an exit that someone doesn't have an actual possibility of achieving"; i.e. he is trying to comment on the pathetic nature of spring break culture through the use of standard, lowly objects, while elevating them with higher-class materials. Likewise, while I address the fakeness of spring break culture, I am also embracing it through an organized and controlled presentation.



Marianne Laury & Mitch Kirkwood  
I Have This Disease Where I Could Die At Any Moment  
2014



A key strategy for conveying narrative in my work is through its strategic curation throughout a gallery space. However, due to my preferred subject matter and its effective translation into 2D images, my work has the potential for displacement outside a typical gallery setting. This option to display works in both a physical environment and a virtual realm is something I am considering exploring. Brad Troemel stated in his essay about “how art must be placed in a context that declares it to be art” that:

For the past half century it’s been said that art exists for discourses and people who recognize it as such, that there is no broad conception of art outside of specific contexts that grant art its meaning. To this day, museums and galleries still cling dearly to the sanctity of all that appears in those buildings as being art and all that occurs outside of them as being part of every day life. Even artworks that are not found within institutions carry the formal and conceptual codes created by those institutions with them...<sup>11</sup>

A divide has arisen between artist and viewer as art work becomes an increasingly rarified commodity, found exclusively in white-box galleries. Allowing art to exist outside of the gallery setting further pushes work to become part of everyday life situations. The accessibility of the Internet is appealing to me, as it is the easiest and most likely way to build a fan base. Writer Jürgen Habermas spoke about the importance of pulling out of exclusive, restricting situations, and the benefits it can bring to the public, or in this case, the artist and their audience. His ideas about mass communication refer to the bourgeois public sphere of the 17<sup>th</sup> and 18<sup>th</sup> century, which existed to enable the people to critically reflect upon themselves and the practices of the state. He claimed that while those within the public sphere were short in number, the idea of universality was becoming accepted. Such a principle established that making work public produced more active participation as opposed to when the public sphere

was exclusive.<sup>12</sup> The meta-organizational structure of the Internet follows Habermas' ideals of unregulated participation and space free of economic pressure (if one so chooses).<sup>13</sup> The public is more prone to respond to work if it is made more accessible to them, hence why art should be displayed on the Internet as well as in galleries.

Since my work depicts elements of the working class, I would like to eventually operate outside of the gallery system. Aside from my website ([www.mariannelaury.com](http://www.mariannelaury.com)), I plan on creating an Internet presence. Whether it be through YouTube, a social media page, or a Hollywood film, I would like to make my presence known to all. As I said previously, the titling of my work functions in a similar style as a hashtag. I too, would like to have a fan following that works in the same fashion as Instagram. Just like James Franco's Instagram, people who view my work would see images that I post, and immediately ♥ my image, comment on it, and request me to follow them. I want my art and ego to be fed by both the rich and the poor.

## Closing Statement: Why Fuck Is So Profound

The word “fuck” is probably one of the most expressive terms in the English language. The pronunciation itself is jarring, and it offers expressive meanings across the expressive spectrum. It communicates, “who gets fucked”, i.e. a negative interpretation that conveys someone’s misfortunes, or it can reference “who fucks”, i.e. the positive act of having sex, or someone who is an authority on top.<sup>14</sup> In regard to youthful, sarcastic, contemporary artists such as myself, the nihilistic “who gives a fuck?” definition can fall in the middle of the “fuck” range. I have started to think along the lines of all three versions of “fuck”, as I highly enjoy two out of the three, and often experience one of the three.

The sculpture *Fuck Staircase* represents all three of these interpretations. Symbolically speaking, staircases may lead to either a good or bad ending. *Fuck Staircase* does not make the outcome clear, as there is nothing waiting at the top or bottom. While creating it, I imagined standing on top, and thinking:

1. What the fuck am I going to do with myself after I graduate? I should probably just kill myself, but this staircase is not tall enough for me to jump off of and become mortally wounded.
2. Cool, I’m graduating, and this is my jumping off point for my future!
3. I should have sex on each one of these steps. I wonder if this thing is structurally strong enough?

In a sense, this staircase is in limbo, unsure of what “fuck” it is supposed to be referencing.



Marianne Laury  
Fuck Staircase  
MDF, Plexiglass  
2013-2014

Although the Juggalos, Parrotheads, Spring Breakers, and young artists have similar qualities, these groups will never crossover. However, in saying this, each member, within these groups or not, will at some point experience a moment of “Fuck”.

- 
- <sup>1</sup> Urban Dictionary. <http://www.urbandictionary.com/define.php?term=yolo&page=11> (accessed March 23, 2014).
- <sup>2</sup> Ari Shapiro, Interview with Laura Sydell. *The Art and Strategy of the Hashtag*. NPR, January 8, 2013.
- <sup>3</sup> Stephen Duncombe, *Cultural Resistance Reader*, (London: Verso, 2002), 187-191. From Stuart Hall, "Notes on Deconstructing 'The Popular'," *People's History and Socialist Theory*, Raphael Samuel (ed.), London: Kegan Paul-Routledge, 1981, pp. 231-5, 237-9.
- <sup>4</sup> Lisa A Lewis, *The Adoring Audience: Fan Culture and Popular Media* (London: Routledge, 1992.), 30-42.
- <sup>5</sup> Mark Duffett, *Understanding Fandom: An Introduction to the Story of Media Fan Culture*, (New York, NY: Bloomsbury Publishing, 2013.), 81-83.
- <sup>6</sup> Helen Molesworth. "Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades." *Art Journal*. Vol. 57, No. 4 (Winter, 1998), 50-61.
- <sup>7</sup> [www.juggalogathering.com](http://www.juggalogathering.com) (accessed March 21, 2014).
- <sup>8</sup> Nick Stevenson, *Understanding Media Cultures: Social Theory and Mass Communication*, (London: SAGE Publications Ltd., 1995), 97.
- <sup>9</sup> Anna Merlan, "Four Loko Promises Attorney General It Will No Longer Be Quite So Loco", *The Village Voice Blogs* (2014), accessed April 1, 2014. [http://blogs.villagevoice.com/runninscared/2014/03/four\\_loko\\_eric\\_schneiderman\\_phusi\\_on\\_san\\_francisco\\_caffeinated\\_santa\\_claus.php](http://blogs.villagevoice.com/runninscared/2014/03/four_loko_eric_schneiderman_phusi_on_san_francisco_caffeinated_santa_claus.php)
- <sup>10</sup> Nick Murray, "The Top Ten Rap Songs About Four Loko", *The Village Voice Blogs* (2010), accessed April 1, 2014. [http://blogs.villagevoice.com/music/2010/11/10\\_rap\\_songs\\_four\\_loko.php?page=2](http://blogs.villagevoice.com/music/2010/11/10_rap_songs_four_loko.php?page=2)
- <sup>11</sup> Brad Troemel, *Art After Social Media*. (PhD diss., New York Magazine of Contemporary Art and Theory , 2012), [http://ny-magazine.org/PDF/06.07.EN\\_Art\\_After\\_Social\\_Media.pdf](http://ny-magazine.org/PDF/06.07.EN_Art_After_Social_Media.pdf).
- <sup>12</sup> Stevenson, *Understanding Media Cultures: Social Theory and Mass Communication*, 48-49
- <sup>13</sup> Brad Troemel, *Peer Pressure*, (LINK Editions, 2011), 38-39.
- <sup>14</sup> Christopher M. Fairman, *Fuck: Word Taboo and Protecting Our First Amendment Liberties*. (Naperville: Sphinx Publishing, 2009), ix

## BIBLIOGRAPHY

- Duncombe, Stephen. *Cultural Resistance Reader*, London: Verso, 2002.
- Duffett, Mark. *Understanding Fandom: An Introduction to the Story of Media Fan Culture*, New York: Bloomsbury Publishing, 2013.
- Fairman, Christopher, M. *Fuck: Word Taboo and Protecting Our First Amendment Liberties*, Naperville: Sphinx Publishing, 2009.
- "Juggalo Gathering Homepage". Accessed March 21, 2014.  
[www.juggalogathering.com](http://www.juggalogathering.com)
- Lewis, Lisa A., *The Adoring Audience: Fan Culture and Popular Media* London: Routledge, 1992.
- Merlan, Anna. "Four Loko Promises Attorney General It Will No Longer Be Quite So Loco", *The Village Voice Blogs*, 2014. Accessed April 1, 2014.  
[http://blogs.villagevoice.com/runninscared/2014/03/four\\_loko\\_eric\\_schneiderman\\_p\\_husion\\_san\\_francisco\\_caffeinated\\_santa\\_claus.php](http://blogs.villagevoice.com/runninscared/2014/03/four_loko_eric_schneiderman_p_husion_san_francisco_caffeinated_santa_claus.php)
- Molesworth, Helen., *Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades*. *Art Journal*. Vol. 57, No. 4 (Winter, 1998).
- Murray, Nick. "The Top Ten Rap Songs About Four Loko", *The Village Voice Blogs*, (2010). Accessed April 1, 2014.  
[http://blogs.villagevoice.com/music/2010/11/10\\_rap\\_songs\\_four\\_loko.php?page=2](http://blogs.villagevoice.com/music/2010/11/10_rap_songs_four_loko.php?page=2)
- Shapiro, Ari. Interview with Laura Sydell. *The Art and Strategy of the Hashtag*. NPR, January 8, 2013.
- Stevenson, Nick. *Understanding Media Cultures: Social Theory and Mass Communication*, London: SAGE Publications Ltd., 1995.
- Troemel, Brad. *Art After Social Media*. (PhD diss., *New York Magazine of Contemporary Art and Theory*, 2012), [http://ny-magazine.org/PDF/06.07.EN\\_Art\\_After\\_Social\\_Media.pdf](http://ny-magazine.org/PDF/06.07.EN_Art_After_Social_Media.pdf).
- Troemel, Brad. *Peer Pressure*, LINK Editions, 2011.
- Urban Dictionary. accessed March 23, 2014.  
<http://www.urbandictionary.com/define.php?term=yolo&page=11>