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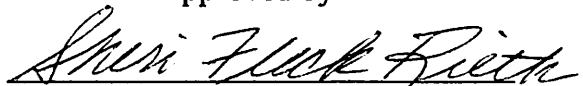
KEEPING UP APPEARANCES: ANALYSIS OF THE LOOK-AT-ME GENERATION

by
Sarah Rose Gardner

A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of
the requirements of the Sally McDonnell Barksdale Honors College.

Oxford
May 2011

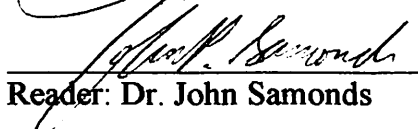
Approved by



Advisor: Professor Sheri Rieth



Reader: Professor Durant Thompson



Reader: Dr. John Samonds

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ABSTRACT

SARAH ROSE GARDNER: Keeping Up Appearances: Analysis of the Look-At-Me Generation
(Under the direction of Sheri Rieth)

My thesis consists of a series of mixed media sculptures exaggeratedly depicting the affects of technology that allows humans to instantly communicate with one another, such as the social networking tool, Facebook. My works deal with the idea of a preoccupation with creating an image of oneself to project to other people. I wanted to explore how now with the ability to instantly update one another on what is happening in our everyday lives, every mundane detail becomes important and more important situations we deal with become less so. My work is similar to that of the artist Red Grooms and reflects similar ideas to the work of Jim Henson. My sculptures are dioramas, a term originally coined by Jacques Louis Daguerre.

Each diorama is either a computer or a television, the devices used for instantly communicating and projecting reflections of reality. I used crude materials such as cardboard and duct tape to create my dioramas. I believe that the impermanence of these materials sheds light on the brevity of our focus on any one issue.

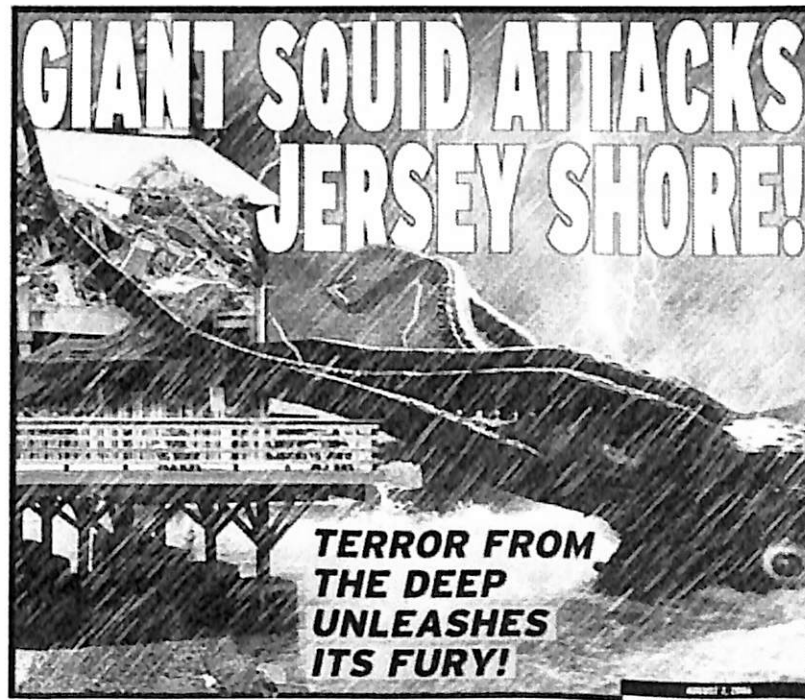
I don't intend to cast any judgment. I believe that I take part in what is occurring in my generation, the Look-At-Me generation, as much as the next member. I want to pose questions such as, how are websites like Facebook and YouTube and the technological capabilities we have using iPhones, etc, affecting us? My hope is that my dioramas raise this question and more.

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Influences and Topics of Interest:

Original Thesis Idea and the Weekly World News



My desire to make dioramas came from my high school hobby. I made small scale narrative sculptures out of painted cardboard and other small, random items. I was inspired by the “all-true made up” events from a 2006 issue of the *Weekly World News*, a magazine seemingly built on the premise of poorly attempting to convince people to believe the unbelievable. In one particular issue, the cover of the magazine featured a giant squid attacking the New Jersey harbor. This image struck a cord with me in particular because my hometown of Waveland, Mississippi was wiped out by Hurricane Katrina in 2005. The squid and the hurricane are both monstrous forces that came from the water.

I originally planned to explore the idea that many people often seem to ignore their surroundings. I wanted my sculptures to represent a chaotic world where people exist, but do not really grasp everything that is going on around them. I intended to

present a sense of apathy to a world fraught with intensity and pandemonium. My themes and ideas eventually changed because I realized that people often do grasp the circumstances occurring around them they just seem more interested in how it involves them and what they can do to document it.

The cover of the *Weekly World News* stuck with me however, and I soon realized that the way in which I wanted to communicate my ideas about our society was through similarly absurd and outrageous examples of what constitutes news. I also wanted to humorously depict people's reactions.

Red Grooms

Unintentionally, my work seems to resemble that of Red Grooms. I say unintentionally because I did not know about him before I started making my work. Now that I have seen it, I have gained a tremendous amount of respect for him and in the future would like to try to learn more from what he has done.

Grooms calls his art "sculpto-pictoramas," a term that he invented. Some of his pieces depict life in New York City in the 1970s, where he was living during his early twenties. He recreated the scenes of existence that he saw taking place around him and through his work captured an era.

The exaggerated forms of the people and their surroundings give the feeling of a caricature. These forms are Red Groom's depictions and not direct mirror-images of the life that he sees around him. The vision is skewed because it comes from a particular perspective, Red Groom's perspective.

Of the art that was being created in the '70s, when Red Grooms began his work, Claus Oldenburg said:

I am for an art that embroils itself with the everyday crap & still comes out on top.
I am for an art that imitates the human, that is comic, if necessary, or violent, or whatever is necessary. I am for an art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself (Livingstone 9-10).

Like Oldenburg, Grooms was influenced by “the way of living he encountered, the human dimension of the consumer society in all its messy glory” (Livingstone 14).

Though Grooms is caricaturing what he sees around him, it is clear that he includes himself in this world and enjoys it immensely. “Grooms can’t seem to help himself not just liking things, but falling in love with the world itself and all the people in it”

(Livingstone 15). My work has a similar feel to it, in that it is a depiction of the life I see around me, with all of its flaws and problems and beauty and fakeness.



Portrait from 1995 of Red Grooms and the bus from "Ruckus Manhattan" (1976) Photo by John Lamka

Similar to Red Grooms' sculpto-pictoramas, my dioramas are exaggerated and over-the-top. He is quoted as saying of his work, "That's what I deal with: the clichés. That's why I could work with a lot of other artists as assistants. Everyone knew the references. I'm pretty much dependent on that" (Hyman 100). I feel as if this is also what I'm trying to accomplish. My work is exaggerative and deals with ideas that could be considered to be clichés of my generation. Clearly not everyone has the time or the ability to run around photographing everything they see and documenting it. But there are many people who do and I wanted to work with this idea.



Red Grooms, "Ruckus Manhattan" (detail) (1976) © Red Grooms, courtesy Marlborough Gallery

Grooms uses his work as a storytelling medium. He explains that “it’s storytelling with characters and situations I observed; sometimes I place myself in an imaginary position to achieve a dramatic point of view” (Hyman 107). These are definitely ideas I am trying to accomplish with my dioramas. I am telling a story with each scene. I want the viewer to think about the beings present in my dioramas and wonder about what sort of lives they must lead.

There is also a similarity in the crudely drawn figures and the three dimensional display using flattened figures in Red Grooms’ work to which my work has many connections. His ability to capture the essence of humans living their lives, telling their stories and that of their time period, is an idea I am striving to accomplish with my work.

Jim Henson

I have immense respect for Jim Henson and his ability to take a medium that was intended predominately for children, and while keeping most of what he portrayed light-hearted and comical, be able to extend it to include commentary that adults could enjoy as well.

In the television production “The Muppet Show,” Jim Henson used comedy and absurdity to not only entertain, but in some cases to comment on important societal issues. “The recurring segment ‘Muppet News Flash,’ for example, parodied the hyper-serious tone of television journalists along with the events that they conveyed. The reporter would routinely announce absurdist headlines such as the kidnapping of the Atlantic Ocean” (Abate 603). Clearly no one could kidnap the Atlantic Ocean, just like, for example, in my dioramas, a giant squid could not *really* attack a city. These ideas are

absurd in order to alleviate the stress we feel from the serious issues that we deal with in our society.

Around the time when “The Muppet Show” was on television many important events were occurring and the show helped to provide some levity. “From the Mideast oil crisis and the crushing national recession to the riots in New York City during the historic blackout and the assassination attempt on Ronald Reagan—the episodes provided some much-needed comic relief” (Abate 604). With all of the difficult circumstances we are still dealing with today, I also wanted to find a way for us to laugh at ourselves.

One of the segments of “The Muppet Show” specifically pointed to human dependence of science and developing technologies. “Bunsen’s ironic tagline for ‘Muppet Labs,’ ‘Where the future is being made today,’ reveals the equal-parts societal fascination and cultural anxiety that surrounded the era’s advancements in science and technology” (Abate 607). Also, “‘It’s Not Easy Being Green’...can be read as a metaphor not simply for racial discrimination but...also for environmental destruction” (Abate 607). What often seems like absurd comedic ideas can strike a chord with an audience about the current events they are dealing with in their lives.



“Bunsen and Beaker” wrensonline.com

“Kermit’s futile attempts to keep the production running in an orderly manner appeared during a time that witnessed widespread social unrest, rampant student protests, and a growing loss of faith in elected officials...the resignation of President Nixon amid the Watergate scandal” (Abate 602). Like Red Grooms, Jim Henson’s creations and his commentary are intended to be overstated views of the life happening around him. In my own way I present this same idea.

Facebook

In her critique of Facebook and the first generation of Facebook users, dubbed “Generation Y,” E.J. Westlake quotes Robert J. Samuelson. Samuelson says:

Call it the ExhibitioNet. It turns out that the internet has unleashed the greatest outburst of mass exhibitionism in human history. Everyone may not be entitled, as Andy Warhol once suggested, to 15 minutes of fame. But everyone is entitled to strive for 15 minutes— or 30, 90 or much more. We have blogs, ‘social networking’ sites (MySpace, Facebook, YouTube and all their rivals). Everything about these sites is a scream for attention. Look at me. Listen to me. Laugh with me—or at me (Westlake 23).

The chance to have a moment in the spotlight in front of a seemingly unlimited audience is very tempting to many of us and we do not pass up this opportunity to talk about ourselves, to show pictures and videos of ourselves, to try to have our “15 minutes of fame.”

Facebook is a topic I wanted to spotlight in my thesis because it is the most interesting to me as far as the new technologies that enable us to document ourselves are concerned. What I am attempting to do (albeit in a much cruder and non-technological

way) is to exaggeratedly document what I see occurring around me, the same idea that I am critiquing within my dioramas. I wanted to explore themes involving the increase of self-documentation. Should we be capable of documenting every aspect of our lives? How does being able to do this affect us? Although my pieces certainly do not answer these questions, I wanted to raise them, I wanted to cause people to think about what effect their new technological abilities have on their way of living life.

History of the Diorama

Most of us made something we called a “diorama” when we were in elementary school. Crude materials are normally involved because they are typically made by younger children for class projects. Dioramas are used to recreate a scene from history, or to capture a moment. They typically use two-dimensional images placed inside of a box to recreate a three-dimensional scene. I liked the idea of using dioramas to represent a time period that I see unfolding before me.

The first usage of the word diorama came from Louis Jacques Mande Daguerre. He “was busy during 1821 and the first half of 1822 preparing a new kind of entertainment—the Diorama” (Gernsheim 13). What he called a “diorama” was “pictorial views seen with changing lighting” (Columbia Encyclopedia). This is the scene that one experienced when going to see a Daguerre diorama:

The spectator was seated in a dim light until the curtain was drawn up and the picture, lit up from the roof and from its rear, was revealed. Being painted on fine transparent linen, the effect was one of extraordinary beauty and reality of appearance. The great diversity of scenic effect was produced by a combination of translucent and opaque painting, and of transmitted and reflected light by

contrivances such as screens and shutters. The front of the painting was illuminated by daylight from a ground-glass skylight, into which a number of coloured transparent screens could be interposed to vary the effect. Most of the changing light effects were produced by modifying the daylight passing through the back of the picture (hence diorama – Greek *dia* through, *horama* view) from the long vertical ground-glass windows. This was achieved by interposing a large number of similar coloured screens, which were worked by pulleys and counterweights. In this ways the most varied effects from brilliant sunshine to thick fog could be produced (Gernshem 18).

Daguerre painted incredibly realistic paintings, and then, with the aid of advanced lighting systems he invented, he was able to make it look as if the scene was real by creating the illusion of the sun. In many ways it was like the first movie theater, a place where people could go in order to be transported to a different setting, to see the illusion of another world right in front of their eyes.

Daguerre went on to create the Daguerreotype, one of the first photographs. Clearly this would be the next step to creating the illusion of something real and tangible from something three dimensional. In a world of instant gratification and being able to turn on a television or computer and immediately be transported all over the world through images, it is difficult to comprehend the importance of the work that Daguerre was doing, what he was giving to people. He was working on a way to instantly take a record of things, take a photograph and have a direct replica of someone or something.

Daguerre's dioramas gave the illusion of three dimensions and movement. He created a scene and used illusions and images to make the audience feel as if they had

been transported to a different location. Using television and computers we are able to do the exact same thing without much effort at all. I took the use of the diorama as the simple device used to tell stories and to recreate history and combined it with its origin as a way to transport audiences. The dioramas are framed by my imitation of televisions and computers, our most recent and advanced way of transmitting information and telling stories. I have made them out of cardboard and paper.

Eventually dioramas evolved into what are essentially small light boxes, usually used for telling stories and depicting everyday events. My work is similar to these newer dioramas; however, I want to use the themes the original dioramas raised; the tremendous ability to transport audiences. Even the way in which the dioramas were set up resembled a movie theater. They were the closest human-made illusion of reality that anyone had invented up until that point. My dioramas are not realistic, but make a statement resembling reality. Each of my dioramas is set up in handmade television shells or computer screens. Like a diorama, television and the internet gives users an escape, a place to lose themselves for a while. In many ways, it is all about creating an illusion, a separate reality.

Materials and Method

Though each of my dioramas is based on a technologically advanced piece of equipment, they are made from the very lowest of materials. I use corrugated cardboard, colored tape, construction paper, hot glue, fishing string, packing peanuts, old t-shirts and other materials. I used crude materials because, to me, using materials that are impermanent demonstrates how quickly we move from one idea to another in our society, how quickly our focus shifts from one issue to the next. All of the text in the dioramas is

written out rather than using a computer generated text. The images in the pieces are hand-drawn and not digitally made or enhanced. I wanted to use a simple way to tell the story of a generation that has the most technological abilities of any generation yet, by using the lowest and crudest of materials.

The “Look-at-me” Generation

Dioramas have traditionally been used to tell stories. Using dioramas, I tell the story of our generation as I see it. During my first semester of college my American History professor, Dr. Charles Eagles, told our class that he had recently read that we will soon be known as the “Look at Me” generation. In many ways this seems to be an accurate description. We are constantly updating each other on every aspect of our daily lives. We communicate a lot, but often we spend more time texting each other than actually speaking to each other. We are preoccupied with creating an image of ourselves. We use MySpace and Facebook and Twitter. We post videos of ourselves on YouTube.

I boycotted Facebook for a very long time. It made me uncomfortable to think that I had to use an internet-based group in order to keep up with the goings-on of old friends, of my classmates and even my family. Upon going home to visit my family recently, I heard my mother talking about how my brother-in-law was fighting insurance companies. I soon learned that a month or so earlier while my brother-in-law was driving down the interstate, a camper trailer attached to his truck caught on fire. He managed to avoid any major damage to his truck and he was not injured. For some reason, no one in my family thought to tell me about this incident. When I asked my mother why no one told me she said, “You would have known if you had a Facebook.” So now, because it seems inevitable not to get one, at least not if I would like to be in “the know,” I have a

Facebook account. I am probably just as addicted to it as the next person is. I do not have a smart phone so I am not as capable of keeping up with Facebook as some people are, but I do check it frequently and I do my best to put on a façade that I believe will interest other people.

Our generation has many problems to face, just like any that has come before us. The difference is that, often, we are more focused on how each of us as individuals fit into the picture rather than being a united group that faces difficult situations together. Even more disturbing, perhaps, is when we do not face the problems at all. Rather, we are too busy documenting all the mundane details of our own lives and perfecting an image of ourselves to present to the rest of the world. We are so busy worrying about being noticed that I think we tend to forget to worry about the bigger picture, and the problems occurring all around us.

It is not only our generation that I am critiquing, but our whole society, and I definitely include myself. The themes in my dioramas are meant to be somewhat ironic and humorous. I would like to say that I believe our generation does have it in them, and does make an effort, to make big changes and to solve many of the problems with which we are faced. We have so many more resources available to us than ever before, but our lifestyles have been radically changed by the internet and by emerging technologies. We have the capabilities to completely document every aspect of our lives.

The themes that I am displaying are basically a description of the worst that can happen. Perhaps you could look at my dioramas as a warning against what could be considered the worst scenario for our generation. We could get to the point where we literally document every single thing that happens to us, good or extremely bad. We

would use what we see to reflect on our own self-images, and these dioramas represent what that would look like.

Each one is framed by a media and information transmitting device, namely television and computer screens. Our ability as humans to communicate with one another, to transmit images and ideas, has become amazingly fast and easy. Our lives have become dependent on technologies and outside sources. Our dependence on technology is changing things in our world, like the use of printed media. More and more people are using Kindles and iPads instead of reading physical books. People get their news from the internet rather than from newspapers and magazines. We are also becoming less connected to other humans in any real physical way. It is not a lack of wanting to be connected with other people; these new technologies like Facebook are especially designed for this purpose. Through these things, however, it becomes important for one to put on a performance, a way of displaying oneself for other people. This makes recording oneself in one's surroundings so important. It is part of creating an image to project to others.

Our dependence on technology also affects our connection to the natural environment. The more humans separate themselves from nature, the more invasive it seems. We shut ourselves up in these boxes we call houses and do our very best to keep out so much that is natural: bugs, plants, and more. We like to look at it but we do not want to interact with it. We become too tied to the comfort of our homes. Most of us hardly ever venture outdoors. We go straight from home to our cars to work then back to our cars and home. We try very hard to keep nature from affecting us. Many of us never think about how our treatment of the world is deeply affecting nature. Our actions have

caused global climate change, which is affecting the world through floods and rising temperatures, as well as snow storms in places that should not be receiving snow. Our overuse of resources is causing our planet harm. There are some movements toward making changes in our lifestyles, some work towards protecting the natural world, but for the most part it seems like we aren't making any real advances in this area. As a result, the weather across the world is changing and becoming stranger and stranger.

Hurricanes, floods and earthquakes seem to be becoming less and less unusual and we seem to gravitate toward these tragedies. They become disaster "porn." They are all hot issues for a moment, and once we get enough attention and gratification out of them, they disappear from our radar. In the "real" world, people were selling flags and memorabilia during the revolution in Cairo, for instance. It is a way of gaining profit and personal satisfaction from a moment that should be about something so much bigger than the individual.

As I mentioned before, when I was a cashier at a Rite Aid I loved to browse through the copies of *Weekly World News*, and my all-time favorite cover story was "Giant Squid Attacks Jersey Shore." The worlds I created in my dioramas are being invaded by all sorts of entities: squids, vines, brains. How different would the destruction of a city by a squid be from the destruction caused by a hurricane? Could the destruction caused by a rain of brains be similar to an oil spill? The main difference is that it is absurd. That absurdity brings some levity to the issues I am raising.

Diorama #1: “Invasion of a Large Cephalopod-like Creature We Commonly Refer to as a Giant Squid”

My first diorama is called “Invasion of a Large Cephalopod-like Creature We Commonly Refer to as a Giant Squid.” Somehow or another, a giant squid has landed on a building and has begun to attack this particular city. The people in this diorama are busy taking photos using their camera phones. They want to record the moment. One man is attempting to capture himself in the picture as well, proof that he was there to witness such an historic event. The fact that there is a giant squid attacking the city seems to hardly faze anyone. It is more important that they are able to capture the moment and capture themselves in the moment than solve the problem that is at hand, a giant squid on a city building. There is a woman selling stuffed-animal squids, trying to make money off this situation. The cab has an advertisement on top that says “Squid Attack: The Musical.” It is a hint of a billboard that appears in another diorama. As soon as it is possible, we commoditize and try to find some way to make money off of any situation. People take part by purchasing the mementos, because they want to remember these events, have some statement saying, “I was there.”

The people are flat. They are colorless, simple sketches of people. Their surroundings are more realistic than they are. I chose to do this because I wanted to show that we as people are losing part of what makes us real, colorful and three dimensional. When we spend all of our time trying to impress others instead of trying to make actual meaningful connections, I feel like we lose something that makes us human, that gives us a connection and that grounds us in our surroundings.

Diorama #2: “Brain Storm: It’s raining brains”

With the hurricanes, floods and snowstorms that have been occurring far more frequently than we are used to, is it too much of a stretch to imagine a brain storm? I am hoping the viewer assumes when looking at the unusual weather in “Brain Storm: It’s raining brains” that it could be caused by global climate change. Instead of focusing on the problem, the people in the piece are busy trying to find a way to document themselves in this moment, to find their fifteen minutes of fame and attention. We’ve all used the phrase, “brain storm.” It’s hard not to imagine actual brains raining from the sky. The diorama “Brain Storm: It’s raining brains” is also a still from a television program. This time there is a newswoman attempting to cover the story in spite of the terrible weather, similar to the newscasters that covered the development of Hurricane Katrina and other weather situations. She is surrounded by a group of on-lookers who are trying to find their way into the camera shot and taking pictures of the newswoman, as well as texting or “tweeting” friends about what is going on. Again, despite the fact that there is something extremely unusual going on, something possibly dangerous, they are more intent on documenting their time there and making sure *they* are apart of the moment. They are trying to make sure that the moment involves them as much as possible.

Diorama #3: “Calling it Quits: The Book Feels Neglected”

My third diorama is of a riot of books. I call it “Calling it Quits: The Book Feels Neglected.” This time the diorama is framed by a computer monitor. The viewer is an audience to a video that someone has recorded and posted on YouTube. I really like this method of displaying this scene because of the third party aspect. The audience is seeing

a video that has been pulled up by another person, which has been recorded by a third removed person. Whoever is behind the camera is peeking into a window at a scene of pandemonium. The books are rioting. This diorama features no people. The only people involved are the audience of the video. This is especially meaningful. The reason that the books are throwing a fit is because they are angry because they are not being used. There are no people around to use them. Whether we are too busy watching reality shows or trying to be on them, using Facebook, using iPads and Kindles to read electronic books, or whatever else, print is rapidly approaching the status of “dead.” The books aren’t going to take it lying down – rimshot!

Diorama #4 “Jungle Invasion”

My fourth diorama, “Jungle Invasion,” shows an intrusion of nature into our lives. What if there was a plant that could grow so quickly we couldn’t stop it from invading our homes? The theme of over-documenting our lives is also explored through this diorama. A computer screen displays images of the invasion. The person who took the pictures is uploading them on Facebook, a way to make themselves part of this moment. They don’t question why it’s happening, consider the damage that will occur, or what has to be done to prevent it. They are too busy finding a way to put their own image into the picture. On a scroll bar on the side of the screen, the viewer can read about the various important news stories of the moment. In this way all of the dioramas are tied together. There is also a reference to “Invasion of a Large Cephalopod-like Creature We Commonly Refer to as a Giant Squid.” In order to play with the idea of commoditization, I created a billboard for “Giant Squid Attack: The Musical.” It shows an image of a man

in a squid costume hugging a woman in a building costume, mimicking the real life events in the other diorama. This crossover connects the worlds in the different dioramas.

Additional, Supplemental Works:

To complement my dioramas, I created two works that represent ideas hinted of within the dioramas themselves. The first is a faceless standee, a face cut-out. In the diorama “Jungle Invasion” there is a photograph of a billboard featuring two characters from “Giant Squid Attack: The Musical.” The standee depicts these two characters, virtually life size. Their faces are removed, however, so that passerby can take the places of these characters. You can be the giant squid and once you take a picture of it, everyone will see you in a photograph posing as the giant squid. It is another way of commoditizing the situation, even if it is silly.

The second addition to my dioramas comes from the diorama “Invasion of a Large Cephalopod-like Creature We Commonly Refer to as a Giant Squid.” In this diorama there is a woman carrying a pole covered in plush versions of the giant squid that is attacking the city. She is selling them for ten dollars apiece. I took this idea from the Mardi Gras parades that I attended as a child. There were always street hawkers selling cheap toys for more than they were worth and people would buy them as mementos of being at the parade. The idea of selling mementos at events such as a giant squid attacking a city might seem slightly appalling, if not mostly amusing. Truthfully, some people probably would buy them in order to prove to other people that they were “there” when the big event was happening. It is another way to document the events in their lives.

Conclusion

I am not attempting through my dioramas to cast any judgment. I simply wish to raise questions about the direction in which my generation is headed. The new technologies that we have acquired affect the ways in which we communicate and the ways in which we are capable of projecting images of ourselves to one another. My dioramas depict instances in which this is taken to the extreme. Instead of panicking in a situation that should be distressing, such as a giant squid attacking a city or brains raining from the sky, the characters in my dioramas attempt to draw attention to themselves. They wish to document themselves with these important moments, get themselves some notice amidst these important circumstances. I'm not suggesting that this is either a good or a bad thing. It is simply based on the tendency that we have in this day and age to over-document and present ourselves to others.

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Plates 1-3:

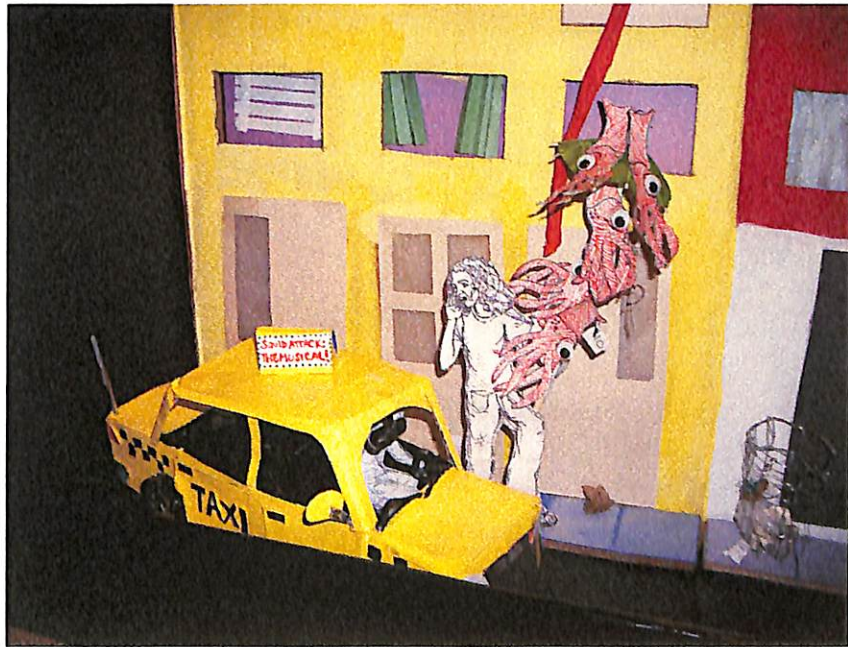
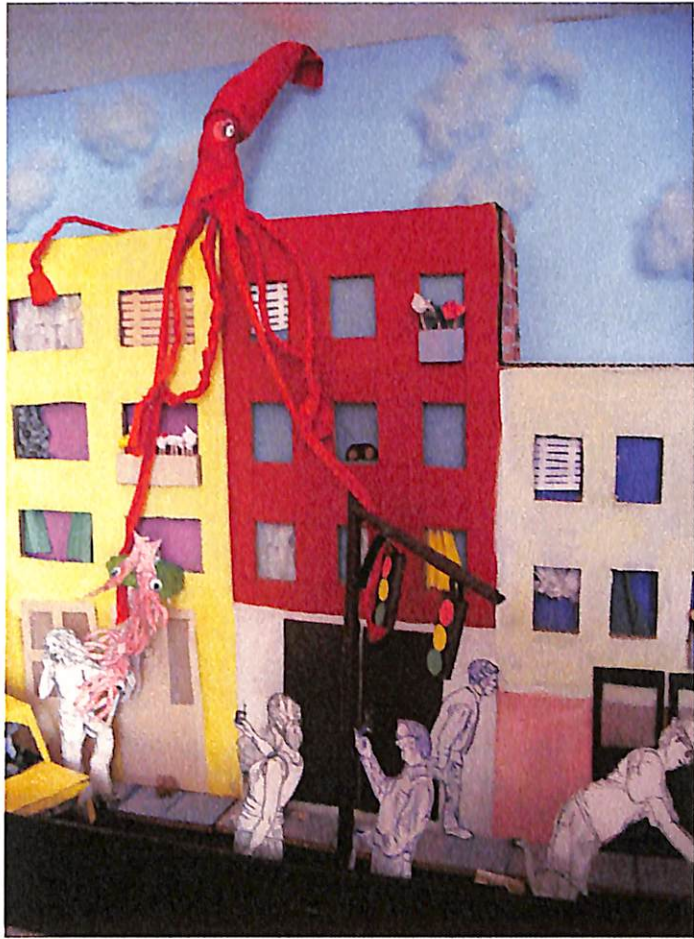
Invasion of a Large Cephalopod-like Creature We Commonly Refer to as a Giant Squid

Mixed Media

30"x40"x14"

Materials: mat board, foam storyboard, wax paper, red fabric, duct tape, cardboard, tissue paper, hot glue, poster board, cotton balls, dowel rods, toothpicks, construction paper, acrylic paint, electric tape, googly eyes, drink umbrella, drinking straw, sewing thread, wire, pen drawings





Plates 4-6:

Brain Storm: It 's Raining Brains

Mixed Media

12"x15"x7"

Materials: packing peanuts, acrylic paint, fishing line, pen drawings, cardboard, duct tape, mat board, wax paper, construction paper, drink umbrellas, dowel rods, pen drawings





Plates 7-8:

Calling It Quits: The Book Feels Neglected

Mixed Media

16"x18"x19"

Materials: construction paper, duct tape, Styrofoam packing, cardboard, fishing string, thumb tacks, torn pages from a book, wax paper, electric tape

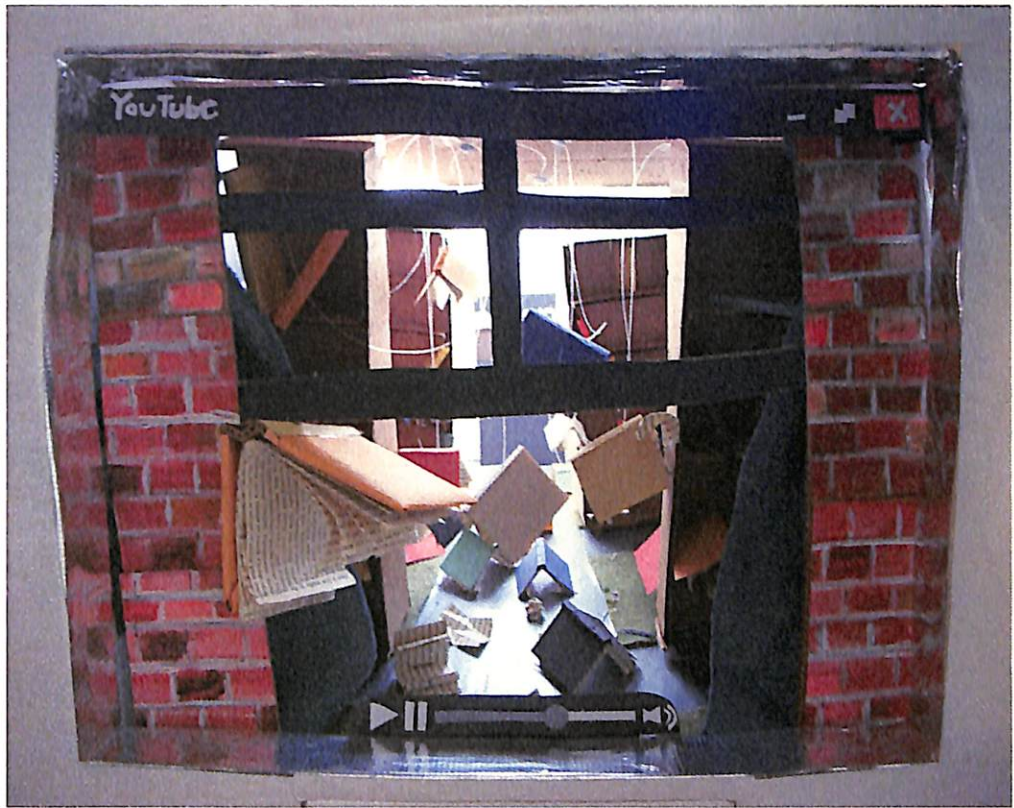


Plate 9:

Jungle Invasion:

Mixed Media

20"x24"x4.5"

Materials: electrical wires, weed eater string, pen drawings, construction paper, mat board

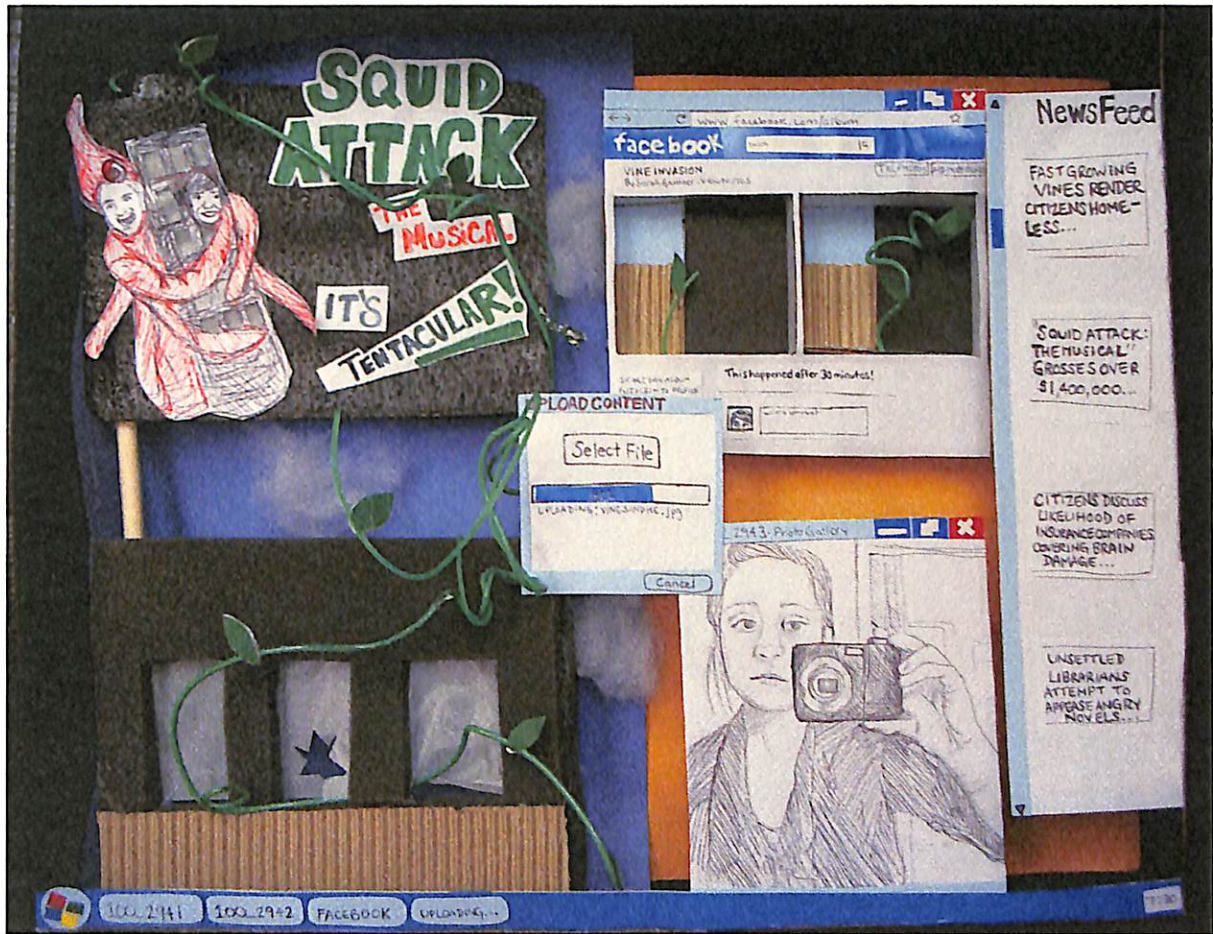


Plate 10:

Additional Works: *Squid Attack: The Musical – Faceless Standee*

Mixed Media

Materials: foam board, acrylic paint

Performers: Sarah Gardner and Alexis Culver

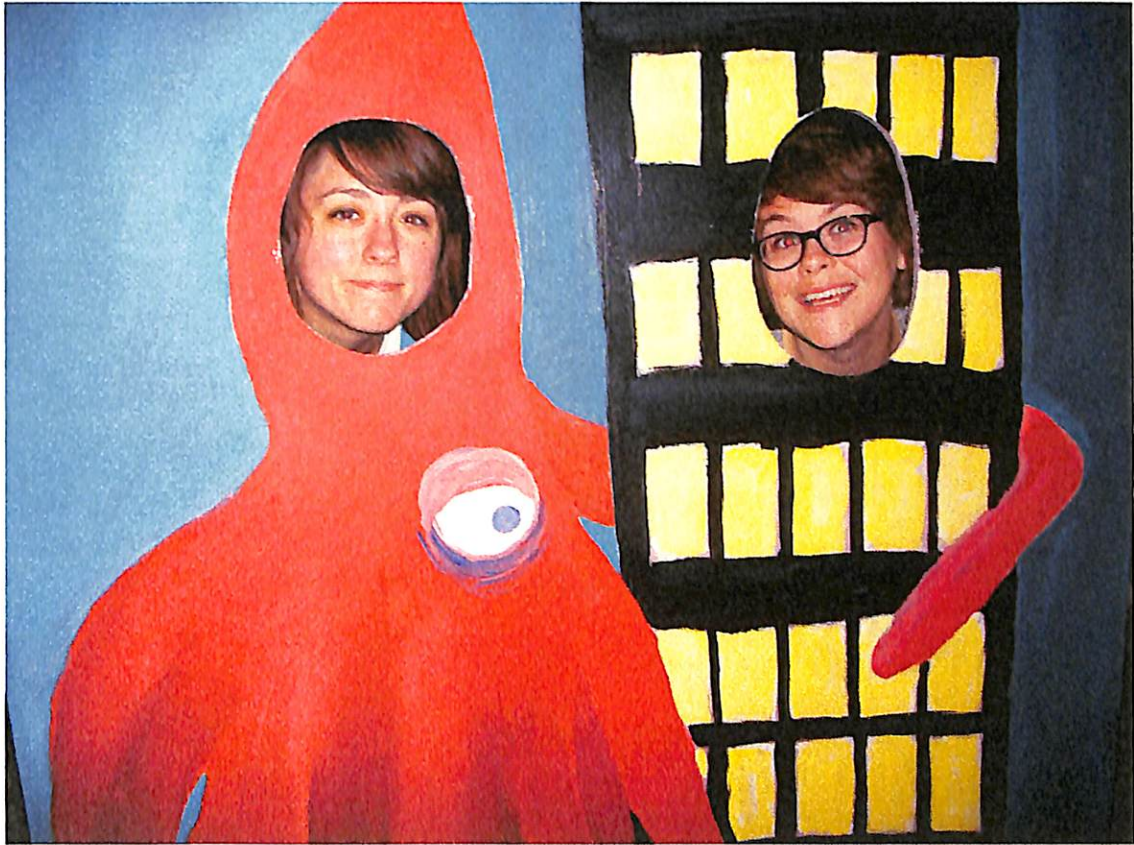
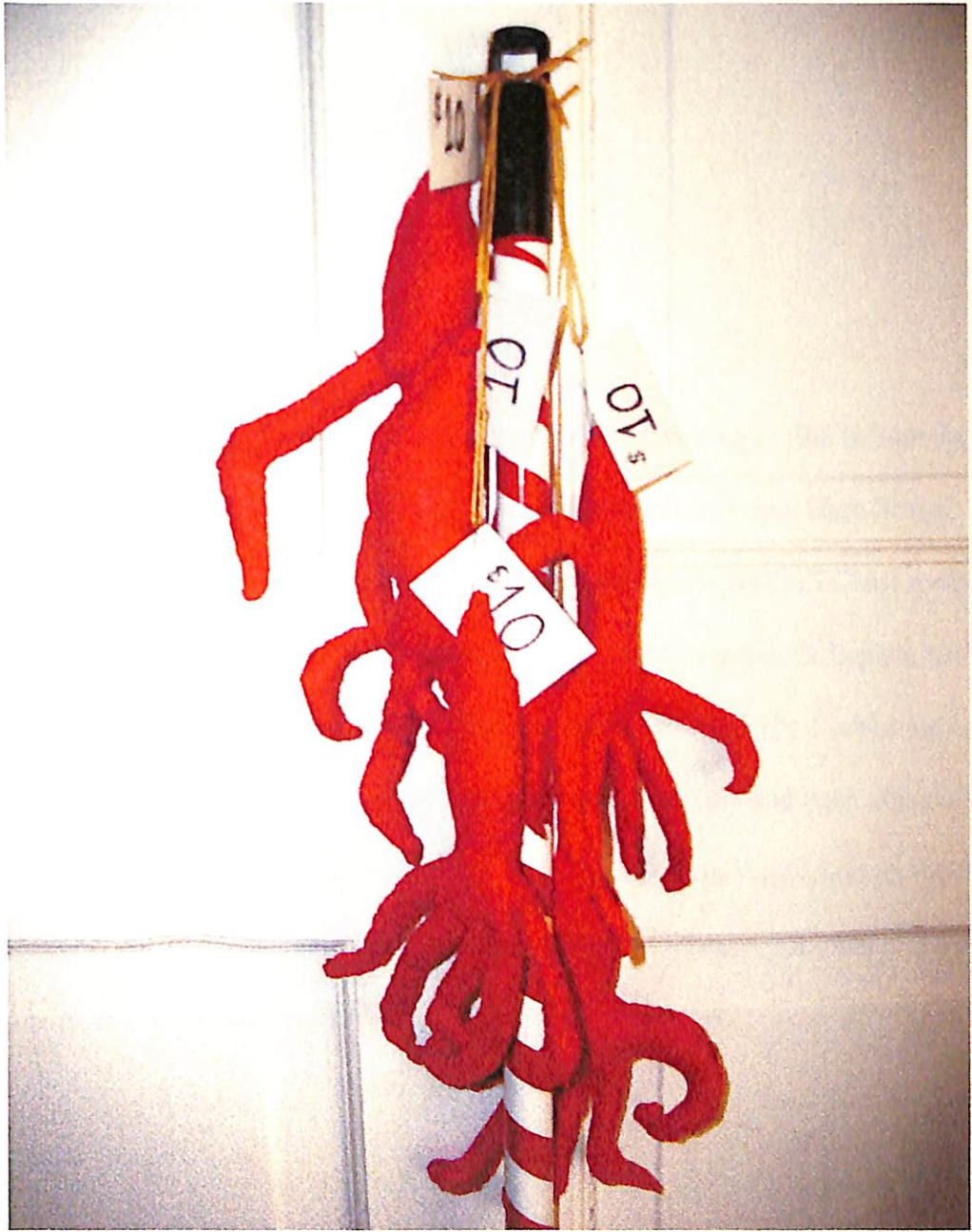


Plate 12

Additional Works: *Stuffed Squids - Street Hawker*

Mixed Media

Materials: fabric, broom stick, pen on paper, thread, twine



Sarah Rose Gardner is a student at the University of Mississippi. She is from the town of Waveland on the Mississippi Gulf Coast. She graduated from Bay High School. In 2007 she won the UNRIVALED: High School Art Competition Miss Gulf Coast Award for the Arts. Two pieces of her art were featured in the 2011 Mississippi Collegiate Art Show at the Mississippi University for Women. In the summer of 2009 she worked for the AmeriCorps program, mucking out and rebuilding houses that had been affected in the floods in Cedar Rapids, Iowa in 2008. She is in the Phi Beta Kappa honors society. She was nominated for a Taylor Medal by the University of Mississippi. She is currently earning her B.A. with honors in two majors, English and Art.