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!is

EXCLAMATION  
EMPHASIS  
ALERT  
CAUTION  
A RESPONSE  
A SUDDEN INCREASE IN ENTROPY  
CONTEXTUAL AGILITY  
ENTERING THE RABBIT HOLE  
THE REALIZATION THAT THINGS ARE NOT AS THEY SEEM  
EXCITEMENT  
EXHAUSTION  
PERMUTATION  
ORDERING  
REORDERING  
ENTHUSIASM  
LOUD  
URGENT  
NOT TO BE IGNORED  
UBIQUITOUS  
AN ULTERIOR MOTIVE, EXPOSED  
ESCAPING THE SPIRAL  
A SUDDEN SHOCK  
INESCAPABLE  
DEFINITION  
LOSING THE PLOT  
REDEFINITION  
AN ATLAS OF NON-ORIENTABLE SURFACES  
CONTRADICTION  
REPETITION  
RECURSIVE ENTANGLEMENT  
REDUNDANCY  
THE ECSTASY OF THE UNKNOWN  
THE EUPHORIA OF THE UNKNOWABLE  
DISORIENTATION  
OVERSTIMULATION  
SENSITIVITY TO SEQUENCE  
AUTOMATIC  
MATERIAL  
IMMATERIAL  
DYNAMISM OF THOUGHT  
REJECTING THE IMPLICIT  
FRUSTRATION  
THINKING, ACTUALIZED  
PUSH AND PULL  
ABSTRACTION OF THE CONCRETE  
MATERIALIZATION OF THE ABSTRACT  
CONTRADICTION WITHOUT DICHOTOMY  
DECONSTRUCTION  
CHAOS  
PROBABLY NOT DECONSTRUCTION  
AN ILLUSION OF CONTROL  
JOYFULLY UNGROUNDED  
EMBRACING OTHERNESS  
VISUAL VENTRILOQUISM  
SEQUENTIAL LOGIC GUIDED BY COMBINATIONAL INTUITION  
ASSESSMENT OF AUTOMATA  
MEMETIC VOMIT  
REALIZING THERE WAS NEVER A PLOT TO BEGIN WITH  
AN ORIENTATION POINT  
A MANIFOLD PARTITION  
A NOUN  
SOMETHING TO LATCH ONTO  
DIFFERENCE  
ETC.

*The  
Title  
Of  
This  
Thesis  
Is  
!*

You don't need to read this carefully or in any particular order. This thesis is best experienced as many times as possible, as fast as possible. If you repeat a word enough times, it starts to lose meaning (this phenomenon is called semantic satiation). If you can maintain focus and attention in the face of exhaustive repetition, new patterns begin to emerge from the blur. Old assumptions fall away, leaving an opportunity for something different. To encourage a multiplicity of interpretation, this thesis permutes a body of work multiple times.

*HELLO!*—This thesis deals with exhausting possible meanings and definitions. One component of this is an iterative lexicon that runs throughout the book. The definitions will look like this.

		Notes	
		<i>over there!</i>	
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*the work!*

*this is the title of an essay in the running header throughout these pages*

# Abstract

This thesis uses the exclamation point to represent a way of thinking and working methodology. The exclamation point in mathematics represents a factorial function, an operation for determining all possible orders of a set. Colloquially, the meaning of the exclamation point relies entirely on context. Within a yellow triangle, it means caution or danger, but at the end of a sentence delivering good news, it means excitement. In the context of this thesis, the exclamation point represents enthusiastically and exhaustively reordering objects, words, and processes to highlight shifting meaning.

“People see what they want to see. My art is always loaded. There is too much, on purpose, because I’m not going to give you the thing you want.”

—Rachel Harrison

“Let us try to say it another way”

—Deleuze and Guattari

“We tend to see only what we pay attention to, as opposed to all that is perceptible.”

—Paul Chan

# Set/Order/Permutation

## Logic of a Process

What is a set?

Very abstractly, a set is any group. It can be a group of objects. It can be a group of people. It could be a group of ideas. A set of tools. A set of processes. A set of projects.

A set is a group.

Once you start putting the pieces of a set into a particular order, you have a permutation. A permutation is an ordered set. The sequence in an ordered set dictate what subsequent moves are possible. In some cases, knowing the order might not be enough. You might want to know how many possible orders there can be of one specific set.

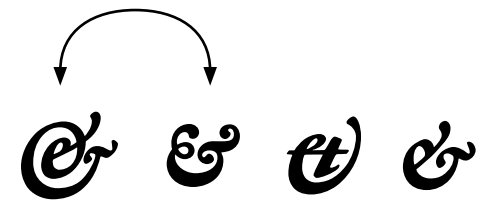
To calculate this, you use a factorial function (in mathematical notation, this is represented with an exclamation point). In mathematical terms,  $n!$  is the product of all non-negative integers less than or equal to  $n$ .

In more human terms,  $n!$  is the product of  $n$  and everything and everything that came before it. Mathematically, product means multiplication, but product can also mean the result of a process or set of sequenced processes.

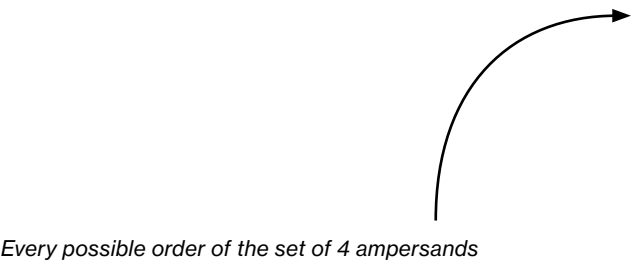
The most important thing to remember about permutation is that order matters.



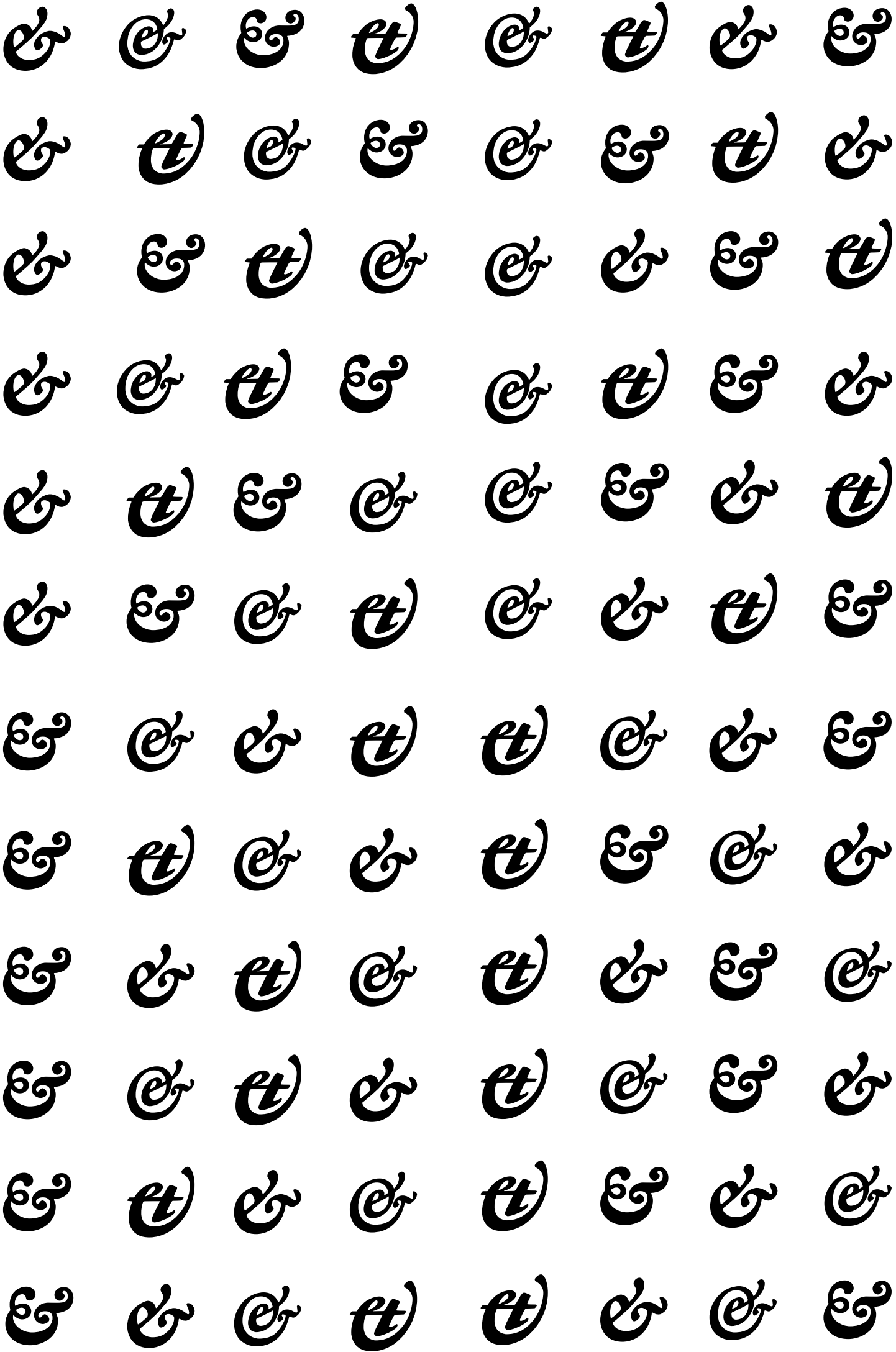
Ordered Set of Ampersands



Re-ordered Set of Ampersands



Every possible order of the set of 4 ampersands



*A  
Set  
Is  
A  
Group!*





*A  
Permutation  
Is An  
Ordered  
Set,*





*And  
The  
Act  
Of  
Reordering  
A  
Set!*



# Order of What?

## Words

The order we read, write, or say words matters. One easy example of the significance of order is language.

In many languages, the order of symbols makes up a word, rearranging the order of those symbols can make up another word. On top of that, the order of words is significant. Small changes in order can imply different things.

Consider the following:

### Center vs. Centre

Both of these spellings are technically correct. Both use the same set of letters. One is the British English spelling and one is the American English spelling.

Now fill in the blank.

### Whose experience would you like to cent\_\_?

Not only is the above question an essential one to keep with you, the act of examining and reordering a set often reveals the cultural, political, and linguistic rules central to the establishment of the set.

i.i.i.etc. uses the set of english language idioms and re-orders them to create new absurd idiomatic expressions. Even an absurd or nonsensical string of words can generate interesting questions about the sets they come from. What is it that gives idioms their meaning? Is it lineage? Usage? Context?

## Objects

For almost all of my work, I like to create physical objects. Working with sets is a lot easier if you have physical data points rather than just abstract ones.

Creating an object that exists in space, that you can pick up, feel, and be with teaches you more about the sets it belongs to than just thinking about it in the abstract. Creating a physical object is sometimes the best way to bring different sets together.

NASCAR, Nintendo, and Nietzsche aren't intuitively associated with each other. Overlapping or intersecting these more abstract sets helps raise questions about each set.

What are their systems of categorization? What is excluded from one set, but included in another? What is left out of all of them?

When there is a physical object that forces the intersection of these sets, it's easier to facilitate commentary and critique of all three sets.

In other words, putting these apparently very different sets together reveals patterns and consistencies while highlighting moments of juxtaposition.

## Processes

Reordering sets of operations, tools, and materials opens the door to countless generative processes.

This set contains color reference books, a scanner, one photoshop tool, pens, paper, Adobe Illustrator, and a pen plotter.

This set was built over time by iteratively adding operations, tools, and processes. What began as a set of images in a book became a set of images smeared and smudged with a flatbed scanner.

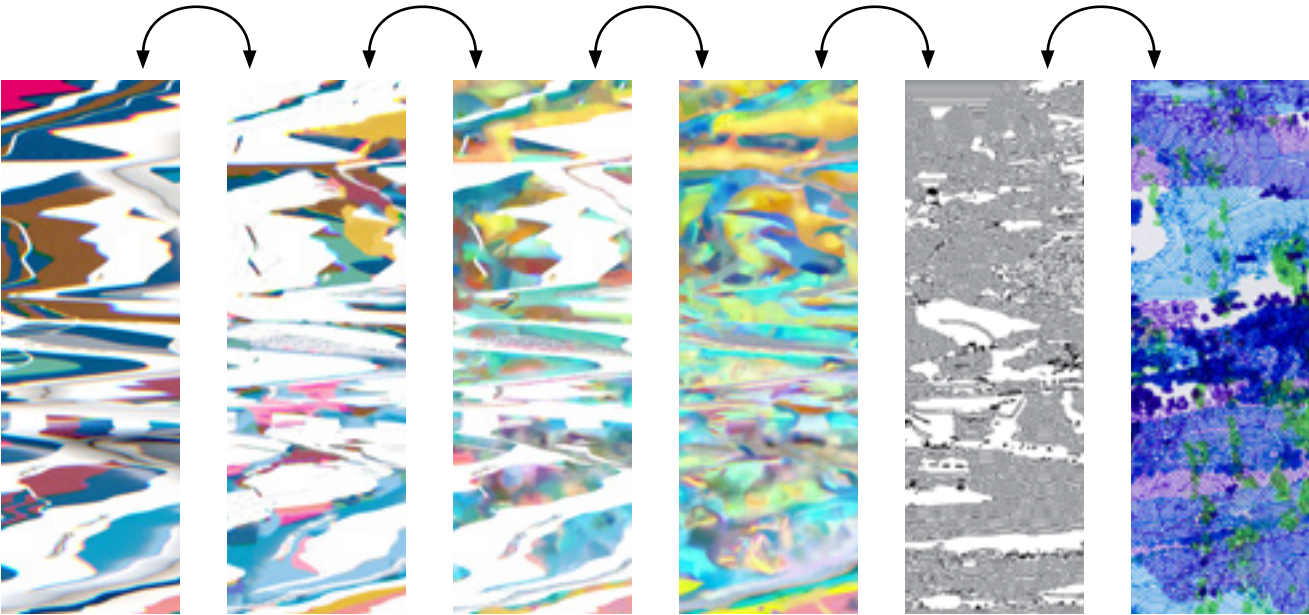
That set of images became a new set of images through modification in photoshop and illustrator, which in turn became a new set of images through the pen plotter. Each operation leaves its own distinct set of marks on the image set, and reordering the operations is one way to identify which operations produce which artifacts.

## NASCAR

The intersecting sets of NASCAR, Nintendo, and Nietzsche



An ordered set of processes



Designer's Guide to Color, Vol 1 smeared using a flatbed scanner

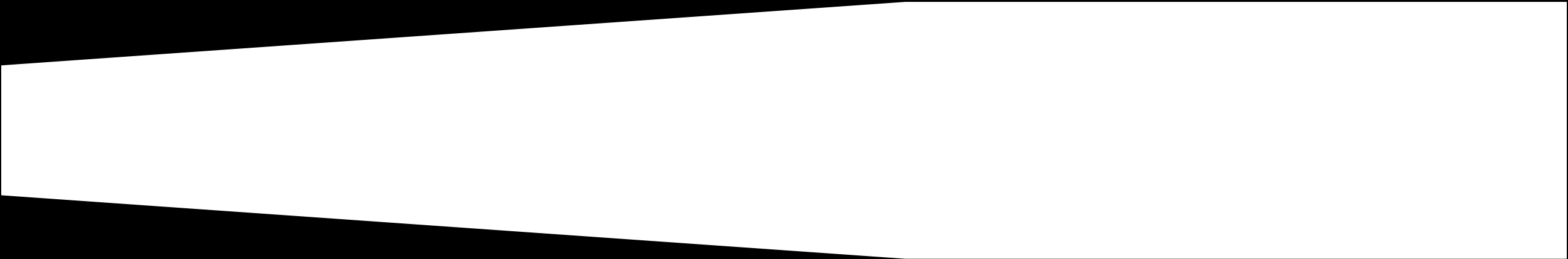
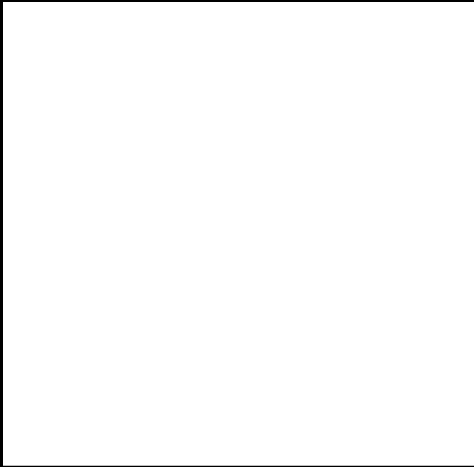
Content aware fill used to generate color in all white and black space in the scan

Content aware fill, used on the inverse area, generating a full color image based only on artificial inference

The full content aware fill gradient

Cropped content aware fill gradient, represented with offset, single weight paths

Multiple layers of offset paths, output through the pen plotter



The larger the set, the easier it is to describe. A large sample size provides more information to work with, so both similarities and differences are easier to identify. In statistics, the law of large numbers tells us that the more an experiment is repeated, the better the representation of the whole set.

Each iteration of a process provides additional information to integrate into the loop of orientation, observation, decision, and action.

As the old adage tells us, there’s strength in numbers. Many hands make light work. More instances of the same idea articulated differently allow for greater understanding.

A physical object can provide the necessary orientation point for parsing the set of ideas, processes, and influences that led to the creation of that object. More importantly, the physical object can then act as a point of reference for an entirely new trajectory of processes; it serves as the new orientation point to interrogate the processes, products, and orders encapsulated in the object.

What about when this iterative process leads to massive leaps?

When a set becomes sufficiently large to address the questions that prompted its generation, it often generates totally new questions. Objects act like breadcrumbs, leaving a trail of process, research, and output.

What happens when the process could go on forever? What happens when an idea has been repeated to the point where it starts to lose its meaning? What happens when you try to exhaust the set of all possible questions? What happens when overstimulation is so ubiquitous it becomes not stimulating at all?

What happens when sets of signs, symbols, words, and ideas are so complicated and convoluted that you can’t navigate them? What do you do when you’ve exhausted a process and the result isn’t all that interesting? What do you think when the artifacts of process all start to blend together? What do you do when you’ve iterated yourself into a corner? What do you do in the face of overwhelming information?



PLAINTEXT SPEEDRUN

Think Fast!

This project tries to entangle International Art English, NASCAR, the brands sponsoring NASCAR, the canon of western philosophy and critical theory, and conceptions of high and low culture by playing on the quick associations our brains make when we see popular brands.

In International Art English, the authors analyze e-flux email content to dissect the obtuse, overly formal language associated with contemporary art. The overall argument of the article is that people in the art community rely on (often mistranslated) European post-structuralist critical theory when explaining art in order to give art intellectual legitimacy while shielding themselves from criticism.

Philosophy, critical theory, and art are intimately related, with many renowned philosophers using art as a point of reference when illustrating complex ideas, or even creating art themselves.

NASCAR is an exclusively North American phenomenon. The brands that sponsor NASCAR cross multiple markets, but you likely won't find any boutique fashion houses or art institutions represented at a tailgate. Maximalism is the modus operandi of NASCAR brand placement, excessively redundant logo placement on cars, track barriers, and racing jackets.

Combining these sets in multiple nested layers complicates the end product. The Doritos logo changed to say Derrida may elicit one set of questions or responses, but Derrida Doritos as the unifying visual element of a NASCAR jacket raises even more. How does the density of a message's context change our perception of that message?

How does the medium a message is expressed in change our perception of the message?How can a word or message can hide using the language of another word or message? How different does a logo need to be before we notice? Are we as critical of the signs and symbols we consume as we are of the junk food we eat? Who benefits from uncritical consumption?

Drive Thru Constructivism

Within design education, the words of canonical characters can become worn down and are frequently (unfortunately) weaponized against students looking to balance learning the rules and breaking them. When there are no guidelines, students can lose track of learning objectives. When rules are too rigid, they stop students from engaging for fear of making a mistake. El Lissitzky holds forth with a wonderfully oblique enthusiasm. His emphasis on making formal moves with typography to emphasize a point is a more open and forgiving framework, especially when compared to other conventional canonical figures like Tschichold, Müller-Brockmann, and Warde. For me, Lissitzky is a reminder that it's essential to commit to a dramatic, and sometimes hyperbolic, motif within work. This project places Lissitzky's words in the context of contemporary brand identity, framing his works Typographical Facts and The Topography of Typography as Dunkin' Donuts packaging.

Crypto Cashout

On January 9th, 2009, someone (or some people) published the whitepaper Bitcoin: A Peer-to-Peer Electronic Cash System on bitcoin.org, and cryptocurrency was born. A lot has changed in the 13 years since crypto's inception, including the introduction of new and different blockchain technologies, new cryptocurrencies, and new ways to buy and sell art. The internet artist Beeple sold an NFT (non-fungible token) for the crypto equivalent of 69 million US dollars. Celebrities, established artists, and athletes all joined the trend, releasing their own editions of NFTs for collectors worldwide. Jack Dorsey, the CEO of twitter, sold an NFT of the first tweet for around 2 million USD.

NFTs are marketed towards up and coming and early career artists as a way to sell their art directly to the buyer, without needing gallery representation or going through an auction house. However, there is no guarantee that their art will sell. Moreover, putting something on a blockchain usually requires an initial investment, in much the same way that submitting art to certain juried exhibitions or applying for a Type Directors Club award comes with a substantial fee (approximately 180 dollars).

Are NFTs and decentralized markets the great democratizing force they claim to be, or are they simply the same systems that have long manipulated artists and creators repackaged with a silicon valley flair?



0042

Images of Value

In their current state, these objects are only accessible to the public as their data, which in turn only exists as long as the public maintain faith in a Museum's ability to be honest about their archives. For all intents and purposes, these objects exist only as the inferences we make about them based on available information.

This is a catalog of data based representations of 10 objects from the photography collection at the Metropolitan Museum of Art. Each object is not on view, has no title, no author, and no image available. Outside of their literal state in object storage in the museum, these objects exist only as abstract inferences we make about them based on available information.

Does our ability to see an image change the way we value that image? Where in the process of image making is value created? Where in the process is value lessened? Is value consumed? When we can't materially relate to rarified objects, where does there value come from? Why are they in a museum? This collection materializes and exaggerates the artificial ratification of images in order to interrogate the source of an image's value.

The Blur

This project recontextualizes common images to show humans how most images are seen. Google street view comprises over 170 billion images. While Google Earth and all its sub-projects (Maps and StreetView to name the most common) is ostensibly a wayfinding project to help humans navigate their environment, the vast majority of these images are never actually seen by human eyes.

How legible does an image need to be to humans in order for it to be classified? When we rely on automated classification processes, images are often processed to such a degree that they are no longer identifiable by humans. For instance, one reason for an ever increasing volume of traffic signs is for the benefit of machines. Advanced driver-assistance systems (ADAS) can be traced back to the introduction of anti-lock braking systems, but their contemporary counterparts are far more advanced.



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How many road signs are there in your neighborhood? What about in the United States? Do you know what every road sign you see is meant to convey? When experiencing road signs at vehicle speed, it's easy for signs to blend and blur together. Does a high volume of road signs guarantee better adherence to traffic rules?

This project takes a twofold approach of blending the 500 most common street signs in the United States using StyleGAN to create images that are reminiscent of street signs and running those images through an object classification algorithm which produces bounding boxes with short descriptions of what object the algorithm believes to be inside the box.

Adman

Buried somewhere deep in my iPhone's settings, there's a way to toggle between different options for if and when instagram gets to know where I am.

Instagram's explanation for why they want my location is beautifully vague. It reads: "Instagram uses this to make some features work, personalize content and help people find places. You can always change this later in your device settings."

Instagram applies these tags liberally (I've got several hundred), shares the tags with advertisers, and then uses them to determine what ads to show you. Advertisers and platforms like Instagram are at their most effective when they have as large of a data set as possible. The individual data points tell Instagram less than the relationship between the points. If they have access to your location, they can serve you ads based on that. They can also determine who you spend your time with and use that information to serve you ads.

This self portrait is composed of QR codes linking to google searches for each of my Instagram targeted ad interests.

R U Mocking Me?

Product mockups, once almost exclusively a tool used by designers to communicate ideas to clients, have increasingly become the visual language of online graphic design. Designers include product mockups in their portfolios, rather than documentation of the final products themselves. A certain subset of graphic designers even pull forms from industrial



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packaging design (plastic wrap texture, tape rips, shipping labels, cardboard texture, etc) to include as design elements in projects that are completely unrelated to industrial packaging.

The paradoxical irony of this is that product mock-ups are ostensibly for the purpose of creating the illusion of a real physical object, when none exists, but now the aesthetics of mockups are being divorced from their utilitarian purpose in favor of stylistic flair and formal experimentation.

What are the implications of only valuing the clean, idyllic product mockup as the final output of design? My larger worry is that this further divorces designers from the reality of the materials they work with.

This project recursively nests product mockups until any original reference point is gone, calling attention to the interface of the mockup as a framing device which is meant to keep us from critically engaging with the material objects they depict.

Objects(?)

Industrial packaging supply companies exist in a bizarre meta-space that most consumers needn't interact with. Most of us have likely received something in the mail that was packaged with products sold by Uline. Uline doesn't actually produce any of the products they sell, they simply aggregate and distribute. Similarly, graphic designers aren't actually responsible for the production of products, simply the aggregation and distribution of information and advertising of those products.

Liz and Dick Uihlein, the founders and current leadership of Uline, fund one of the largest ultra-conservative SuperPACs in the United States, further complicating any notion of conscious consumerism that could be embedded in the purchase of a product that will ultimately be shipped using Uline shipping materials.

To the general public, Uline's catalog exists in the periphery of perception; as a blur of ubiquitous objects that we generally don't think about and don't name. This project exaggerates this idea by replacing every product in the Uline catalog with an artificially generated image. The images were created with StyleGAN (a Generative Adversarial Network meant to mimic or reproduce the 'style' of an image) trained on a dataset

of every image in the Uline catalog. The resulting images are uncanny, bordering on grotesque. By reinserting them into the catalog, I hope to slow readers down and force them to question the nature, lineage, and material of the objects they consume.

On This Day

On February 23rd 1903, Theodore Roosevelt signed the Agreement Between the United States and Cuba for the Lease of Lands for Coaling and Naval stations. With only a cursory knowledge of global politics and colonial maneuvers, it isn't difficult to understand that this was not exactly a fair agreement signed on equal terms. The agreement and subsequent treaties were all signed during United States occupations of Cuba, and were generally used to either force Cuba to cede certain economic or geopolitical powers to the United States.

Article III of the February 23rd agreement reads: "While on the one hand the United States recognizes the continuance of the ultimate sovereignty of the Republic of Cuba over the above described areas of land and water, on the other hand the Republic of Cuba consents that during the period of the occupation by the United States of said areas under the terms of this agreement the United States shall exercise complete jurisdiction and control over and within said areas with the right to acquire (under conditions to be hereafter agreed upon by the two Governments) for the public purposes of the United States any land or other property therein by purchase or by exercise of eminent domain with full compensation to the owners thereof."

This type of convoluted rhetoric utilizes ambiguity as a tool for extending and maintaining colonial power. The United States routinely uses rhetorical ambiguity to justify its actions abroad and distance itself from taking responsibility for reprehensible activity.

Today, the land addressed by this treaty is where the Guantanamo Bay detention center is located. The United States uses drones in Afghanistan, Pakistan, and Yemen to map unfamiliar territory and identify individuals they believe to be involved in terrorist organization. Intelligence gathered from drones has led to the detainment of individuals in Guantanamo Bay. Drones are a legacy of the Lockheed U-2 spy plane, which the United States originally claimed was for weather research. This project reprints an

article from the Washington Post, calling attention to specific quotes regarding US drone usage as a way to simultaneously exercise deadly force while maintaining distance and ambiguity.

Dear Member of the RISD Community

Between March 12 and April 24th, 2020, the RISD community received 30 emails from the office of the President providing updates about the newly unfolding Covid-19 pandemic. The vast majority of these emails were redundant, obtuse, and generally unhelpful regarding tangible student issues. This project extrapolates data from these emails to estimate the total number of hours spent by RISD students reading these emails.

The emails add up to 19493 words. The average person reads 238 words per minute, which is approximately 82 minutes per student reading these emails. This equates to 3418 hours of student labor and attention devoted to ingesting confusing, largely unhelpful and frequently stressful content from the administration. These numbers don't account for faculty or staff. At what point does an emphasis on transparency and communication become overwhelming and obstructionary, causing more frustration and confusion than it cures?

i.i.i.etc.

Language itself can be understood as a recombinant set of glyphs that, when put into specific order, is accepted as an understood word and phrase. The Idi-O-Matic generator plays with abstract idiomatic language and metaphors by breaking idiomatic phrases into constituent components and recombining them to generate absurd and nonsensical new phrases.

Idioms are inherently non-literal, so the newly generated idioms are not meant to be taken literally, but rather interpreted abstractly. The variables are the various components of different idioms, which are manually separated based on parts of speech, clauses, or components that I find particularly humorous or absurd. Permuting these sets of idiomatic phrases highlight some of the absurdities inherent in language. Idioms are purely abstract expressions that don't mean what they literally say. By shifting the components of the idiomatic phrases around, we end up with phrases that we sort of recognize, but can't quite pin down. This project

exists across multiple mediums, with a web based idiom scrambler, a set of volvelles with interchangeable mask layers, a set of posters, and a pamphlet that unpacks idioms along with common linguistic errors that cause absurd results and change meaning.

This reordering makes the familiar slightly uncanny and challenges the rules that established the original set. What is it that gives idioms their meaning? Is it lineage? Usage?

Signs

SIGNS is a display typeface based on Arrenbrecht's hand lettered script, but made with the intention of being used as a tool for illumination and illustration.

The seller's description for Arrenbrecht's Chromolithographs begins, *A good copy of a rare signwriters and letter painters sample book. The striking chromolithograph plates show Germain and French alphabets, including italics (with striking contrasting colours for the shadows), rococo, fantasy, gothic, liturgical lettering, advertising, prismatic, ornamental, stonecutters lettering.*

As noted in the seller's description, there are many different styles of type detailed in Arrenbrecht's specimen. The ones I found most intriguing were the heavily ornamented specimens. In this instance, I find the ornamentation far more compelling and important than the actual letter. If typography's goal is to convey information, what does it mean for ornamentation around a letterform to carry more information than the glyph itself?

When choosing to use a script or any ornate lettering, the expression of emotion through the letters is as important or more than the actual letters themselves. When conveying information using typography, it is more simple, efficient, and unpretentious to use legible type, but that doesn't mean there isn't a place for ornamental type. Moreover when you free a typeface from the responsibility of needing to convey literal information, (a letter, word, or paragraph), you give it the opportunity to become expressive in exciting and unfamiliar ways.

Post Haas

This project entangles the prescriptive perfectionism of traditional european grotesk style sans serif fonts with the expressive qualities of asemic writing. The Haas type foundry casts a long shadow in the history



of Grotesk Sans type. Akzidenz-Grotesk, Neue Haas Grotesk aka. Helvetica, Normal Grotesk, and Unica were variations on a specific theme that set a standard that is still used today for high quality type design.

These typefaces are renowned worldwide for their simplicity and legibility, and the sensibilities behind them have been applied to virtually every writing system currently in use.

Post Haas puts these sensibilities on a variable axis with a set of asemic glyphs. By forcing the Haas style Grotesk to exist on the same axis as a separately drawn asemic alphabet requires the otherwise minimal glyphs to have dozens of hidden points, further complicating the minimal and perfectionist legacy of type design. The glyphs do not interpolate entirely smoothly, often appearing to turn inside out in order to shape-shift into their asemic counterparts. They almost instantly break out of the molds set by their historical reference, but often retain the general shape of their source glyph for at least half of the interpolation. At what point along the interpolation do the glyphs lose meaning? Is it once they are no longer trying to conform to the perfection of their Haas Grotesk inspiration, or once they no longer can be recognized by humans as the glyph they started as? What does it mean for something to be totally illegible to humans as an alphabet, but perfectly understandable to a computer?

Atlas

The Washington Park neighborhood is largely taken up by the port of Providence (ProvPort). The port houses multinational corporations, most of which deal with heavy machinery, building materials, infrastructure, and fuel. The rest of the neighborhood is largely residential, with a small but thriving business district. The smaller businesses in Washington Park have lots of expressive and colorful advertising. One omnipresent feature across the tract is vandalism. There are large and small graffiti tags everywhere.

The corporations in ProvPort are interesting in that they look like they're trying to avoid your attention. The names of the corporations don't really provide hints as to what the corporations are and the logos are mostly set in non-provocative, sans-serif typefaces. This provides a stark contrast to both the more expressive and eye catching design of small businesses as well as the omnipresent graffiti.

I created the fictional Department of Public Works: Division of Sanctioned Vandalism (DPW:DSV) to conflate the roles of corporate logos and street art. In this dystopian scenario, corporations lobby the government to create a regulatory bureau for vandalism. Only those with licenses may commit acts of vandalism, and each individual instance of vandalism must be reported and documented.

Only certain types of media are approved vandalism, and official corporate logos are considered advertising and not approved. This leads corporations to reformat their logos to exist within the visual language of graffiti.

Graffiti tags are continuously changing and evolving. In order to accrue the rights to most intellectual property, corporations set out to create and document every possible permutation of their new logo. This floods the DPW:DSV with infinite variations of these new graffiti logotypes.

Butterflies

Butterflies was, in many ways, a dry run at creating a thesis halfway through grad school. During a CSP with Cem Eskinazi and Forough Abadian, I focused on rapidly generating visual responses to free writing exercises. The areas of inquiry varied wildly, from the dense patterns used on currency as anti-counterfeiting countermeasures to in-depth explorations of specific tools within programs, to asemic writing, to experimenting with new methods of distributing work.

In some instances, these responses took the form of diagrammatic breakdowns of my daily schedule or to do list. This type of work went on to seed the formal groundwork for future diagrammatic work. During this process, I began to hone in on ideas that would become essential to this thesis such as examining contradiction, challenging the commonly accepted meaning of words, and generating form through script-like actions.

All of these experiments were collected and reproduced in book form, where I had the opportunity to edit and annotate.

Something, Perhaps?

Something, Perhaps... is a large scale diagram of conspiratorial hints and

nonsensical logic. This project was initiated and completed during January 2021 in the wake of QAnon conspiracy theorists and Trump supporters storming the US Capitol building. The QAnon conspiracy theory, which collects and builds off of existing deep state conspiracy theories, began and grew on the image board 4chan.

An anonymous individual who claimed to have high level government clearance and information, "Q," would post cryptic messages for followers to decipher and interpret. This practice actively encouraged QAnon supporters to participate in building the narrative and world of the conspiracy theory.

Drawing on the idea of hypertext, this project places diagrammatic conspiratorial logic in conversation with content from across the internet, including image boards where QAnon originated, as a means of citation and association. Some images relate only to the form of the diagram, while others provide the conceptual or conspiratorial content.

The project is a book bound with red thread. Each signature of the book forms a single row of a large scale double sided poster, depicting the entire uncropped diagram, with the images inspiring it on the reverse side.

This project adopts the lateral, associative logic of conspiracy theories and depicts them with the visual language of the mind map.

Memorylessness

The diagrammatic representation of a Markov Chain bears a lot of resemblance to other types of diagrams used in other contexts, such as tree diagrams, flow charts, and causal loop diagrams in system dynamics. The basic principle of all of these diagrams is that there are states of being, usually represented by a circle or bounding box around a statement, and changes of states of being, represented by arrows drawn between these boxes.

A Markov chain is a randomly determined process where all possible futures are known at each step. Markov chains are memoryless, meaning that they do

not take past movies into consideration when making their next move. Here, the memoryless form of the Markov chain diagram is used to depict the spiraling nature of doubt, anxiety, and frustration along with more mundane daily considerations.

Antonyms

Antonyms is a generative project focused on translating images from one state to another, based on the antonyms of the words that describe the formal qualities of the images. For the first phase, I made compositions on paper with joint compound and dry nail polish pigment, which resulted in highly textured, vibrant color studies. The next step removed texture by rendering the compositions as 4 color gradient fields based on 4 color points in the original texture image. The final step converted these gradients to black and white compositions using image trace and various stroke styles in Adobe Illustrator. The images were then bound sequentially into a booklet.

Nth Lvl Images

What is the origin of any image? Was it ever a physical object, created through light exposing photosensitive chemicals on a substrate, or was it generated entirely from an automated, algorithmic process inside of an iPhone? Each algorithm that processes or creates an image leaves some sort of trace. The universally used JPEG compression algorithm notably leaves small dots and bits of noise, called artifacts.

This process emphasizes and exhausts the acts of capturing, creating, exporting, saving, or translating images as a means of generation. By generating large batches of images through single repetitive script-based operations, I can begin to learn what artifacts certain scripts tend to produce.

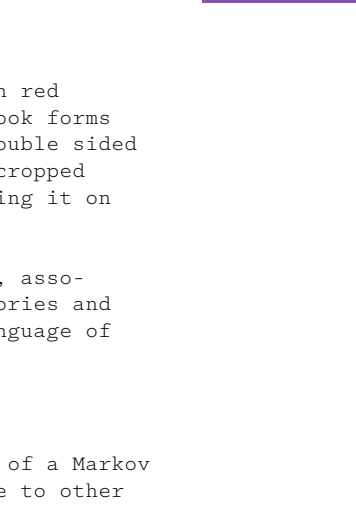
This section examines various instances of this type of inquiry across multiple semesters and through multiple mediums.



0192



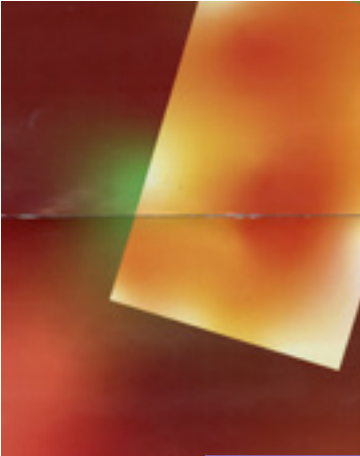
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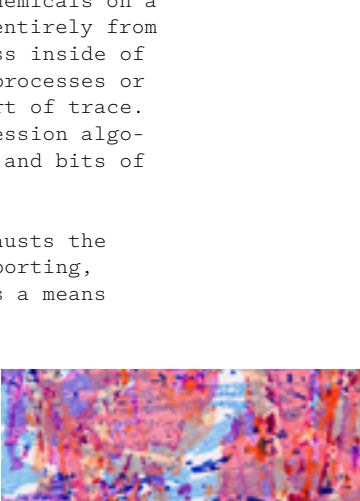
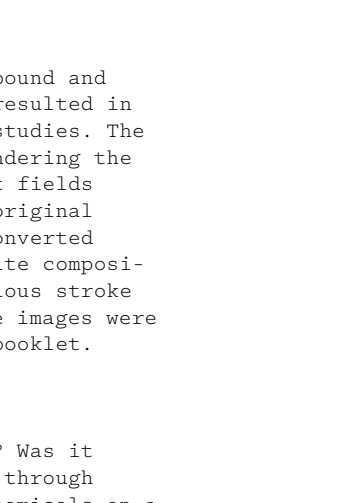
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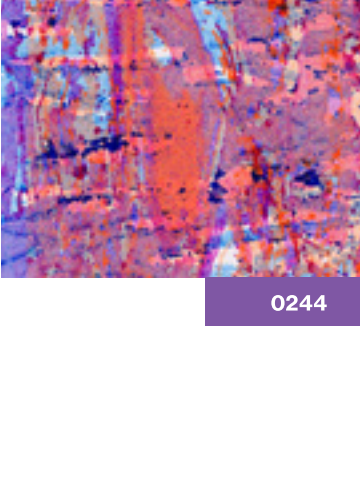
0198



0206



0244



0244

*EVERY DAY*—Occuring daily

*EVERYDAY*—Ordinary



# Think Fast!

One more time, what do NASCAR, Nintendo and Nietzsche have in common? This project entangles International Art English, NASCAR, the brands sponsoring NASCAR, the canon of western philosophy and critical theory, and conceptions of high and low culture.

In International Art English, the authors analyze e-flux email content to dissect the obtuse, overly formal language associated with contemporary art. The overall argument of the article is that people in the art community rely on (often mistranslated) European post-structuralist critical theory when explaining art in order to give art intellectual legitimacy while shielding themselves from criticism. Philosophy, critical theory, and art are intimately related, with many renowned philosophers using art as a point of reference when illustrating complex ideas, or even creating art themselves.

NASCAR is a phenomenon exclusive to the United States. The brands that sponsor NASCAR cross multiple markets, but you likely won't find any boutique fashion houses or art institutions represented at a tailgate.

*MEAN*—to have in the mind as a purpose : INTEND : to design for or destine to a specified purpose or future : lacking distinction or eminence : HUMBLE : occupying a position about midway between extremes : a value that lies within a range of values and is computed according to a prescribed law

*OBLIQUE*—not straightforward : INDIRECT : something (such as a line) that is oblique : having no right angle : at a 45 degree angle

Maximalism is the modus operandi of NASCAR brand placement, excessively redundant logos on cars, track barriers, and racing jackets.

Combining these sets in multiple nested layers complicates the end product. The Doritos logo changed to say Derrida may elicit one set of questions or responses, but Derrida Doritos as the unifying visual element of a NASCAR jacket raises even more. How does the density of a message's context change our perception of that message?

How does the medium a message is expressed in change our perception of the message? How different does a logo need to be before we notice? Are we as critical of the signs and symbols we consume as we are of the junk food we eat? Who benefits from uncritical consumption?

## NASCAR



## Nietzsche

## Nintendo





Theodor Adorno  
Baruch Spinoza  
Alain Badiou  
Roland Barthes

*OBTUSE*—not pointed or acute : BLUNT : lacking sharpness or quickness of sensibility or intellect : : difficult to comprehend : not clear or precise in thought or expression



Noam Chomsky  
Guy Deleuze  
Jaques Derrida  
Michel Foucault



Horkheimer



Kurt Godel  
Felix Guattari  
Georg Wilhelm Fredrich Hegel  
Jean Baudrillard  
Max Horkheimer  
Plato



Immanuel Kant  
Karl Marx  
Friedrich Nietzsche  
Douglas Hofstadter  
Jean-Paul Sartre  
Aristotle  
Sigmund Freud









Racing jackets  
Plotter printed cotton and linen





**SARTRE**

*Baudrillard*

**MARX**

*Badia*

**Derrida**

**Kant**

**Nietzsche®**

**HEGEL**

*Freud*

*Derrida*



Gödel



Chomsky





# Drive-thru Constructivism

Lazar Markovich Lissitzky was both one of the most influential typographers and one of the most influential artists of his time. He was well traveled, gathering influences from across Europe to incorporate into his unique polemicist view of the way art should look in a room and letters should look on a page. The Topography of Typography in particular was strangely radical and prophetic for its call for new modes of writing, emphasis on typographic expression, and insistence on typography transcending the printed page within books.

Within design education, the words of canonical characters can become worn down and are frequently (unfortunately) weaponized against students looking to balance learning the rules and breaking them. El Lissitzky holds forth with a wonderfully oblique (possibly well caffeinated?) enthusiasm.

Lissitzky's emphasis on making formal moves with typography to emphasize a point is a more open and forgiving framework, especially when compared to other conventional canonical figures like Tschichold, Müller-Brockmann, and Warde. For me, this project is a reminder that it's essential to commit to a dramatic, sometimes hyperbolic, motif within work.

*ANGLE*—the precise viewpoint from which something is observed or considered : the figure formed by two lines extending from the same point : the direction from which someone or something is approached : a sharply divergent course

*THING*—an object or entity not precisely designated or capable of being designated : an inanimate object distinguished from a living being : a separate and distinct individual quality, fact, idea, or usually entity : the concrete entity as distinguished from its appearances : a spatial entity : a matter of concern : state of affairs in general or within a specified or implied sphere : a particular state of affairs : SITUATION : a product of work or activity : a mild obsession or phobia : DETAIL

*POINT*—a material or substance of a specified kind : the proper or fashionable way of behaving, talking, or dressing : a spoken or written observation or point : a piece of news or information



It's rarely one angle.

The New Man, 1923, El Lissitzky



It's usually a *SET* of angles,



The New Man Runs On Dunkin', 1997, El Lissitzky

*SET*—a group of a specific number of repetitions of a particular exercise : fixed by authority, appointment, or agreement : reluctant to change : ready for action, use, etc. : prepared : needing or wanting nothing further



clustered together in space on some sort of *MANIFOLD*.

# Typographical Facts are Easier to Digest Well when Caffeinated



Dunkin' Donuts themed typographic lockup

*MANIFOLD*—a whole that unites or consists of many diverse elements : a topological space in which every point has a neighborhood that is homeomorphic to the interior of a sphere in Euclidean space of the same number of dimensions : marked by diversity or variety : **MANY** : comprehending or uniting various features : **MULTI-FARIOUS** : consisting of or operating many of one kind combined : to make several or many copies of



El Lissitzky's *Typographical Facts* recontextualized as Dunkin' Donuts packaging



# Do you need typographic napkins to clean up typographic messes?



El Lissitzky's *Topography of Typography*  
in the style of Dunkin' Donuts napkins

**DESCRIBE**—to represent or give an account of in words : to represent by a figure, model, or picture : DELINEATE : to trace or traverse the outline of

**POINT**—an individual detail : a distinguishing detail : an end or object to be achieved : **PURPOSE** : a geometric element that has zero dimensions and a location determinable by an ordered set of coordinates : the terminal usually sharp or narrowly rounded part of something : **TIP** : a very small mark : a unit of measurement

# El Lissitzky

## Runs On Dunkin



# Crypto Cashout

On January 9th, 2009, someone (or some people) published the whitepaper Bitcoin: A Peer-to-Peer Electronic Cash System on bitcoin.org, and cryptocurrency was born. A lot has changed in the 13 years since crypto's inception, including the introduction of new and different blockchain technologies, new cryptocurrencies, and new ways to buy and sell art. The internet artist Beeple sold an NFT (non-fungible token) for the crypto equivalent of 69 million US dollars.

Celebrities, established artists, and athletes all joined the trend, releasing their own editions of NFTs for collectors worldwide. Jack Dorsey, the CEO of twitter, sold an NFT of the first tweet for around 2 million USD. NFTs are marketed towards up and coming and early career artists as a way to sell their art directly to the buyer, without needing gallery representation or going through an auction house.

There is no guarantee that their art will sell.

Moreover, putting something on a blockchain usually requires an initial investment, in much the same way that submitting art to certain juried exhibitions or applying for a Type Directors Club award comes with a substantial fee (approximately 180 dollars).

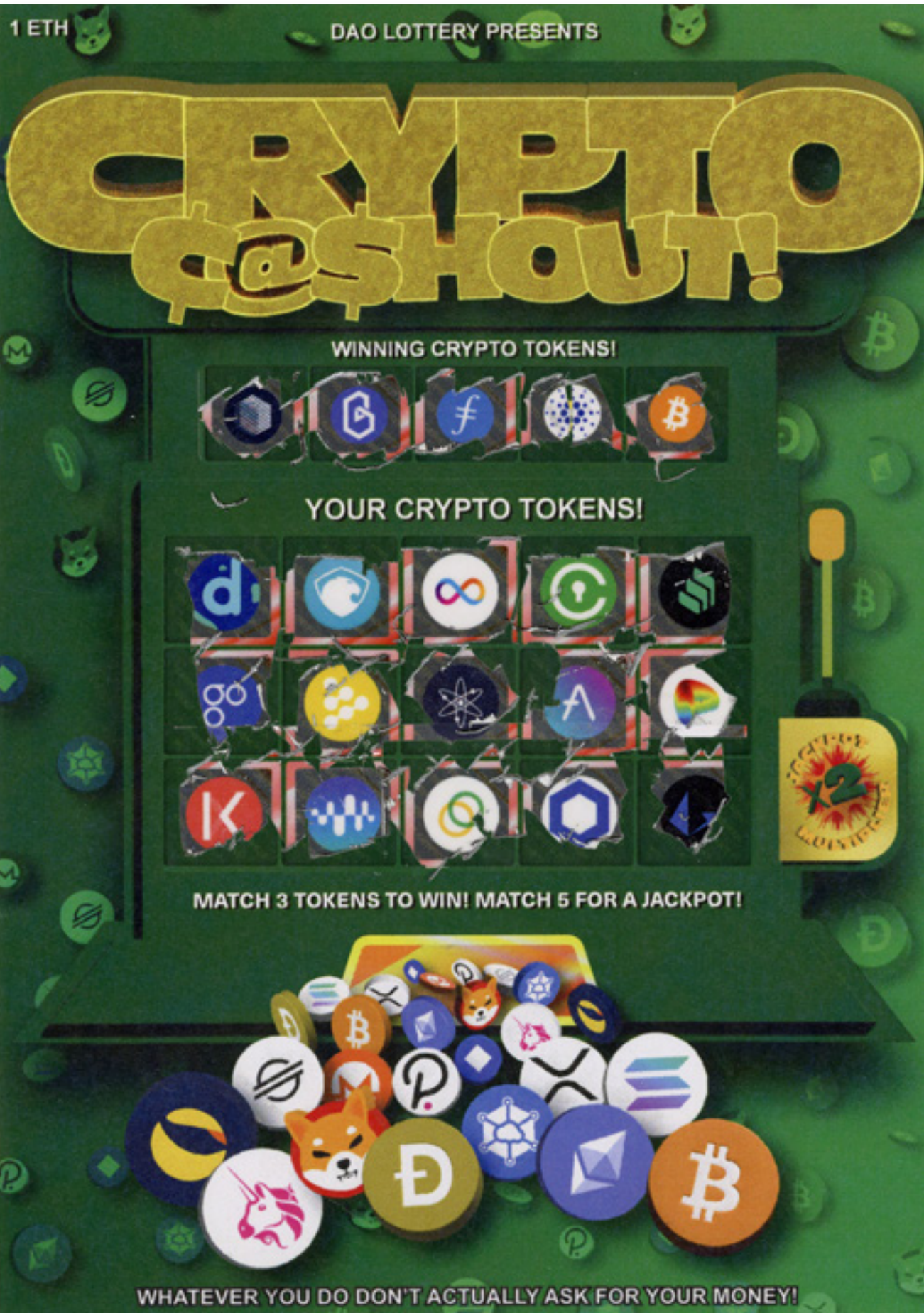
Are NFTs and decentralized markets the great democratizing force they claim to be, or are they simply the same systems that have long manipulated artists and creators repackaged with a silicon valley flair?

*DISSERVICE*—ill service : HARM : an unhelpful, unkind, or harmful act



Vector graphic of cryptocurrency scratch off lottery ticket





Printed and scratched cryptocurrency scratch off lottery ticket

*Within our present oligarchic, exploitative, irrational, and inhuman world system, the rise of crypto applications will only make our society more oligarchic, more exploitative, more irrational, and more inhuman.*

*Yanis Varoufakis*

*POINTS*—an individual detail : a distinguishing detail : an end or object to be achieved : *PURPOSE* : a geometric element that has zero dimensions and a location determinable by an ordered set of coordinates : the terminal usually sharp or narrowly rounded part of something : *TIP* : a very small mark : a unit of measurement

# Images of Value

In their current state, these objects are only accessible to the public as their data, which in turn only exists as long as the public maintain faith in a Museum's ability to be honest about their archives. For all intents and purposes, these objects exist only as the inferences we make about them based on available information. This is a catalog of data based representations of 10 objects from the photography collection at the Metropolitan Museum of Art. Each object is not on view, has no title, no author, and no image available. Outside of their literal state in object storage in the museum, these objects exist only as abstract inferences we make about them based on available information.

Does our ability to see an image change the way we value that image? Where in the process of image making is value created? Where in the process is value lessened? Is value consumed? When we can't materially relate to rarified objects, where does their value come from? Why are they in a museum? This collection materializes and exaggerates the artificial ratification of images in order to interrogate the source of an image's value.



No image available

*OSCILLATING*—to swing backward and forward like a pendulum : to move or travel back and forth between two points : to vary between opposing beliefs, feelings, or theories : to vary above and below a mean value  
*POLYSEMIC*—having multiple meanings





*REDEFINING*—to define (something, such as a concept)  
again : REFORMULATE : to reexamine or reevaluate  
especially with a view to change



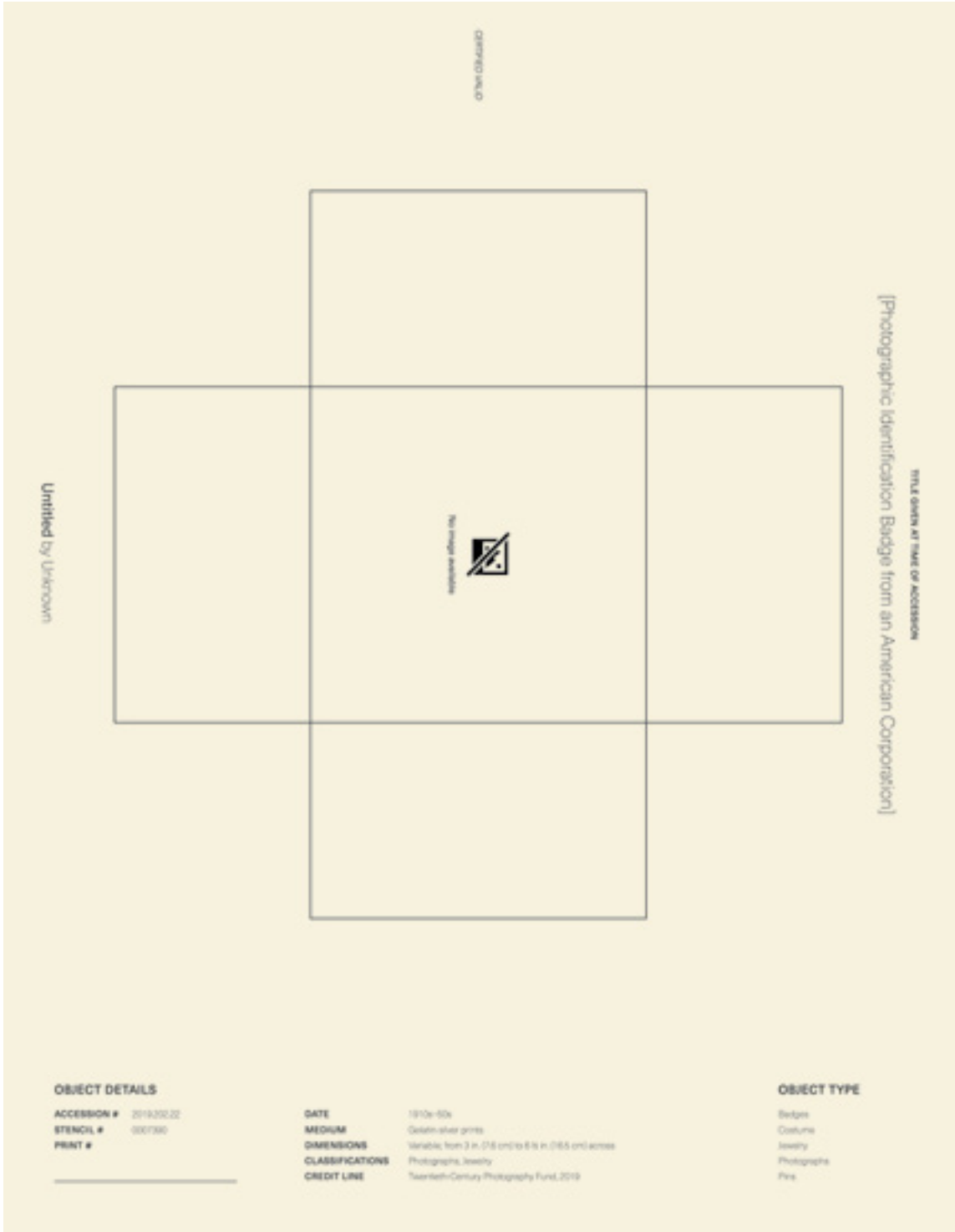
*REPEATING*—to say or state again : to say over from memory  
: to say after another : to make, do, or perform again : to  
make appear again : to go through or experience again :  
to express or present (oneself) again in the same words,  
terms, or form

*REDUNDANTLY*—exceeding what is necessary or normal  
: SUPERFLUOUS : characterized by or containing an  
excess : characterized by similarity or repetition : serving  
as a duplicate for preventing failure of an entire system  
(such as a spacecraft) upon failure of a single component

*RECURSIVELY*—of, relating to, or involving recursion : of,  
relating to, or constituting a procedure that can repeat  
itself indefinitely

*ENTANGLED*—to wrap or twist together : INTERWEAVE :  
ENSNARE : to involve in a perplexing or troublesome  
situation : to make complicated

with the mesh of *MEANING MAPPED* around them.

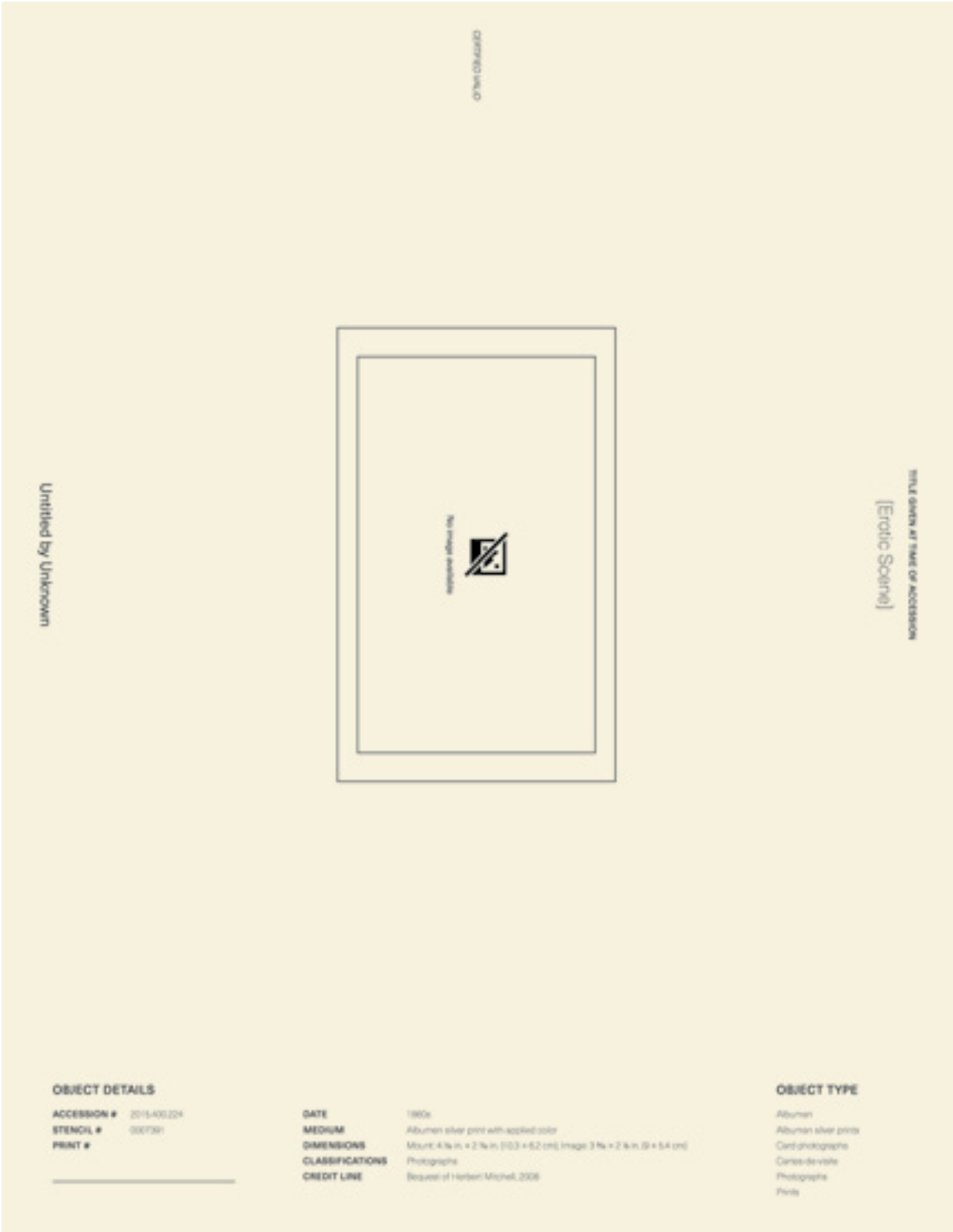


*MEANING*—the thing one intends to convey especially by language : the thing that is conveyed especially by language : something meant or intended : significant quality : implication of a hidden or special significance : the logical connotation of a word or phrase : the logical denotation or extension of a word or phrase

*MAPPED*—a representation usually on a flat surface of the whole or a part of an area : a representation of the celestial sphere or a part of it : a diagram or other visual representation that shows the relative position of the parts of something : something that represents with a clarity suggestive of a map : the arrangement of genes on a chromosome : to make a map of : to be assigned in a relation or connection : to assign (something,

such as a set or an element) in a mathematical or exact correspondence

*EPHEMERAL ENTROPIC VIBES*

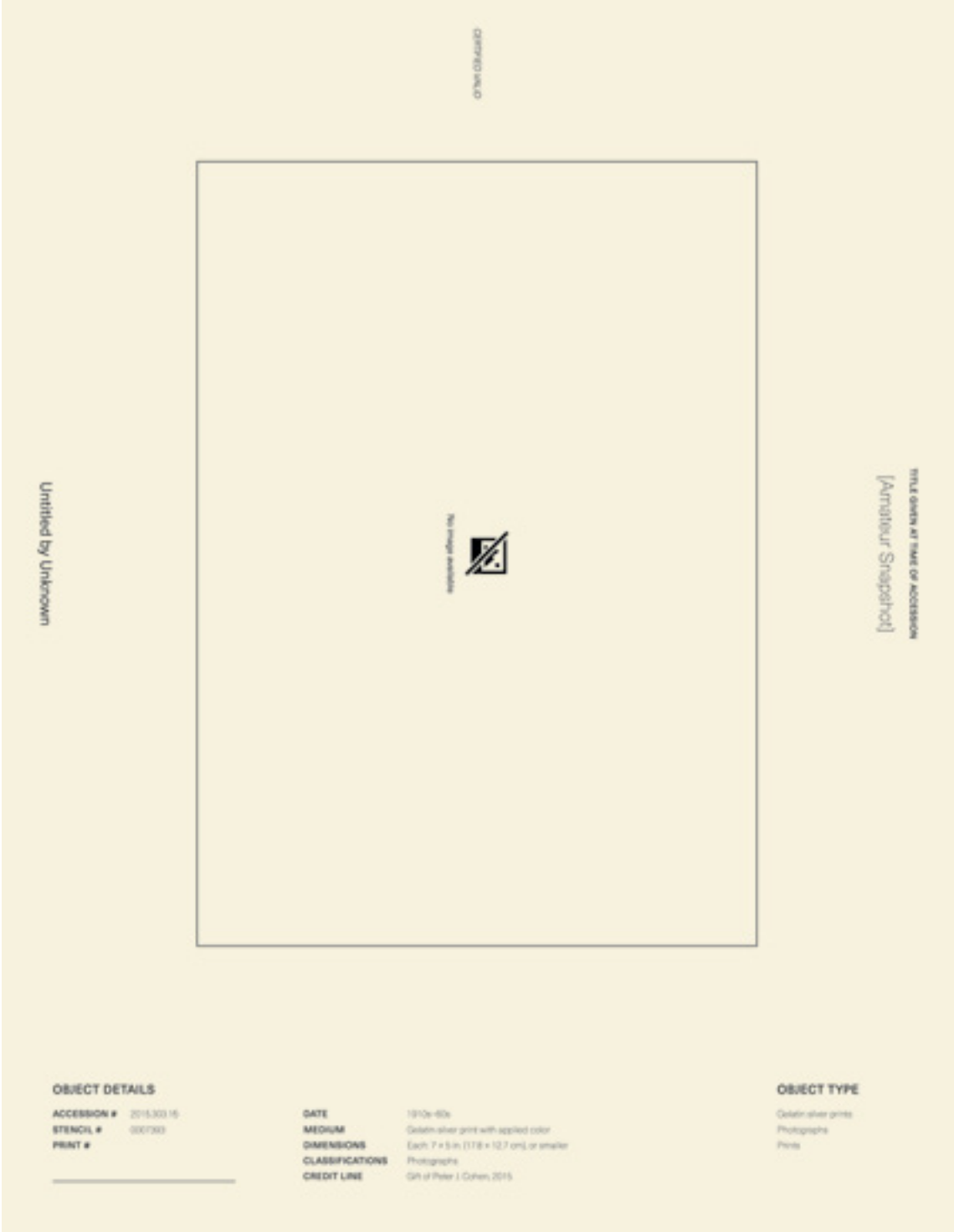
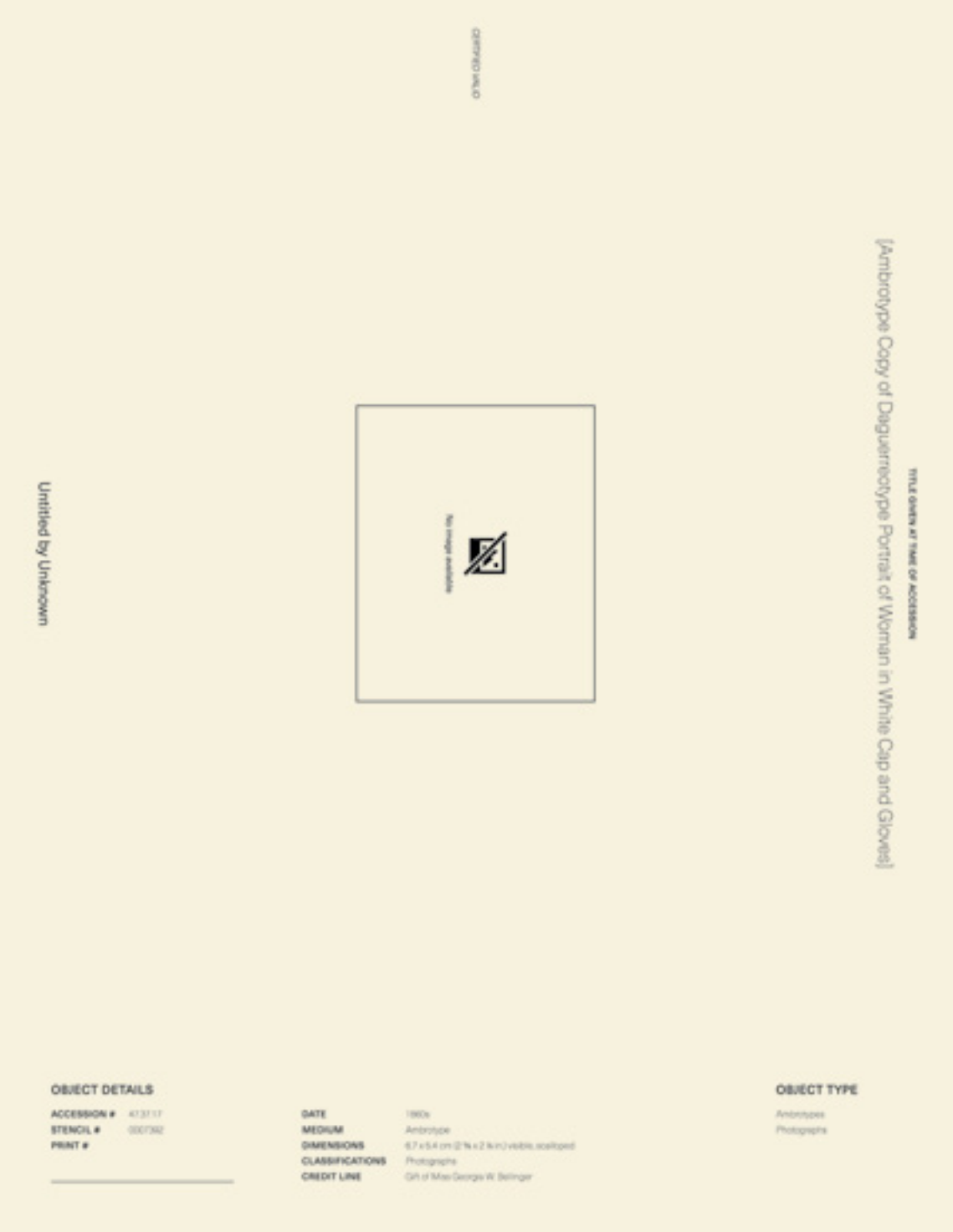


*EPHEMERAL*—lasting a very short time : something that lasts for a very short time

*ENTROPIC*—the degree of disorder or uncertainty in a system : a measure of the unavailable energy in a closed thermodynamic system that is also usually considered to be a measure of the system's disorder, that is a property of the system's state, and that varies directly with any reversible change in heat in the system and inversely with the temperature of the system : a process of degradation or running down or a trend to disorder : CHAOS, DIS-ORGANIZATION, RANDOMNESS : a measure of the efficiency of a system (such as a code or a language) in transmitting information, being equal to the logarithm of the number of different messages that can be sent by

selection from the same set of symbols and thus indicating the degree of initial uncertainty that can be resolved by any one message

*VIBES*—a distinctive feeling or quality capable of being sensed : to enjoy music : to be in harmony : to convey a sense of (a place, a feeling, etc.)



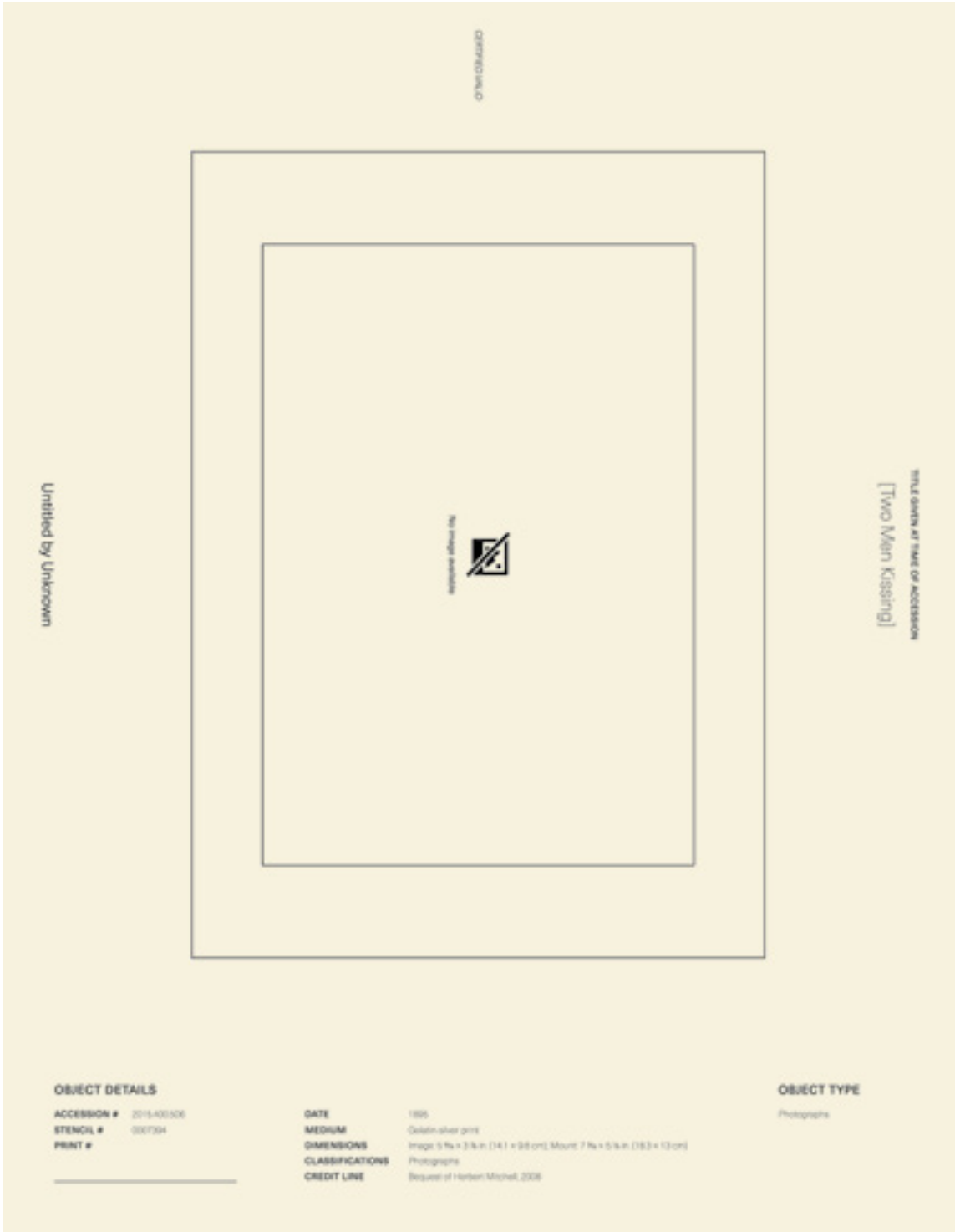
**CAPTURED**—an act or instance of capturing : an act of catching, winning, or gaining control by force, stratagem, or guile : a move in a board game (such as chess or checkers) that gains an opponent's piece : the absorption by an atom, nucleus, or particle of a subatomic particle that often results in subsequent emission of radiation or in fission : the act of recording in a permanent file : one that has been taken (such as a prize ship) : to take captive : to captivate and hold the interest of : to draw into the gravitational influence of a larger body

**CATEGORIZED**—to put into a category : CLASSIFY

**ARCHIVE**—a place in which public records or historical materials (such as documents) are preserved : a repository or collection especially of information ; the material

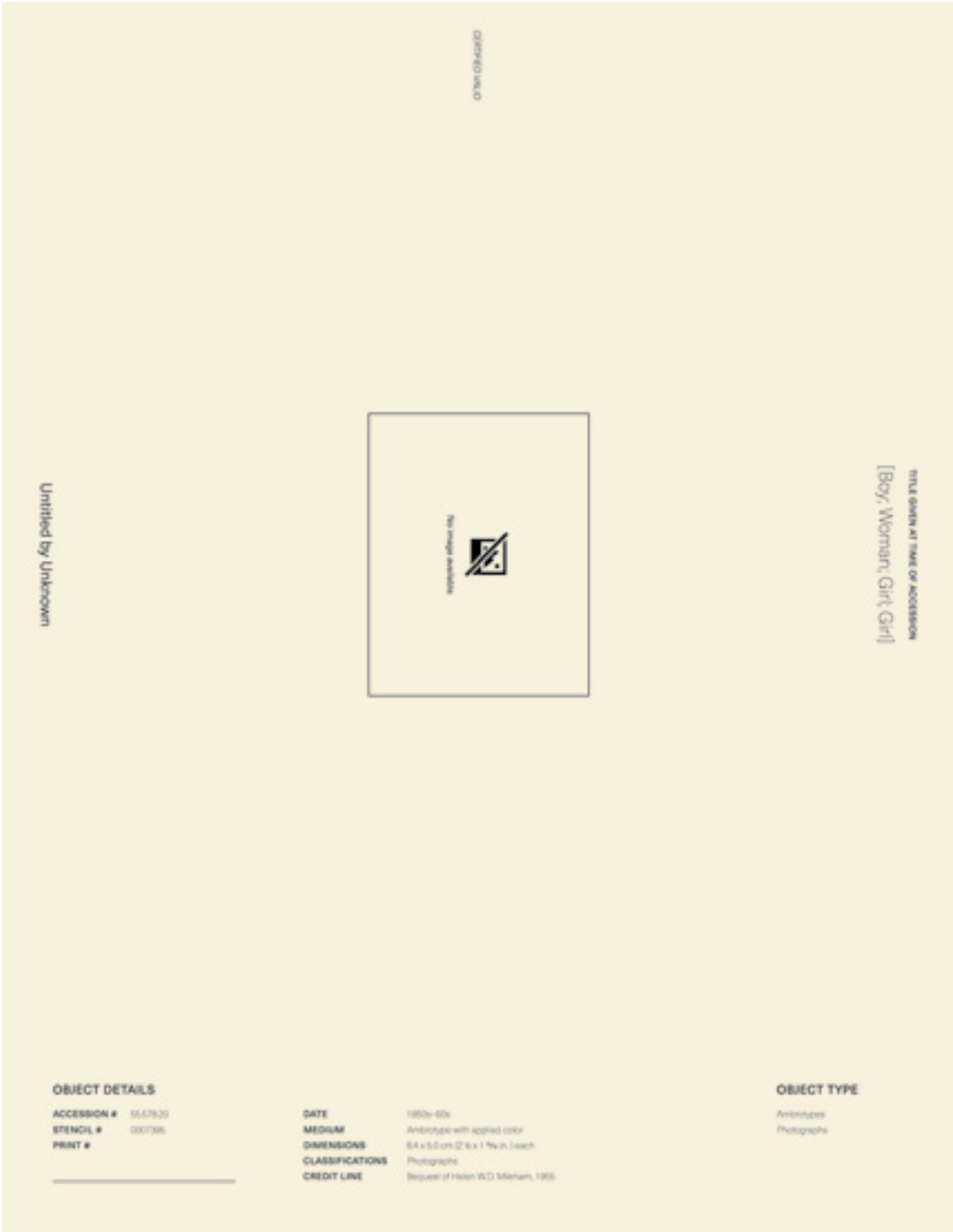
preserved—often used in plural : to file or collect in or as if in an archive

**REPRODUCED**—to produce again : to cause to exist again or anew : to imitate closely : to present again : to make a representation (such as an image or copy) of



*SEMANTIC*—of or relating to meaning in language : of or relating to semantics

*SEMIOTIC*—a general philosophical theory of signs and symbols that deals especially with their function in both artificially constructed and natural languages and comprises syntactics, semantics, and pragmatics



*SECRETIVE*—disposed to secrecy : not open or outgoing in speech, activity, or purposes

*STYLE*—a particular manner or technique by which something is done, created, or performed : a distinctive manner of expression (as in writing or speech) : a distinctive manner or custom of behaving or conducting oneself : a distinctive quality, form, or type of something : the state of being popular : a convention with respect to spelling, punctuation, capitalization, and typographic arrangement and display followed in writing or printing : to design and make (something, such as clothing) in a particular style or for a particular purpose : to call or designate by an identifying term : NAME

CERTIFIED UNALD



No image available

TITLE GIVEN AT TIME OF ACCESSION  
[Jeweller?]

Untitled by Unknown

OBJECT DETAILS

ACCESSION # 2005.100.948.1 (180)  
STENCIL # 0007396  
PRINT #

0860546

DATE 1850s  
MEDIUM Albumen silver print  
DIMENSIONS 6.6 x 9.4 cm (2 1/4 x 3 3/4 in.)  
CLASSIFICATIONS Photographs  
CREDIT LINE Gilman Collection, Museum Purchase, 2005

OBJECT TYPE

Albumen silver prints  
Photographs



No image available



CERTIFIED VALID

UNTITLED BY UNKNOWN

TITLE GIVEN AT TIME OF ACCESSION

[Unidentified Building and Moat]

No image available

OBJECT DETAILS

ACCESSION # 2000.288.8

STENCIL # 0007398

PRINT #

DATE

MEDIUM

DIMENSIONS

CLASSIFICATIONS

CREDIT LINE

1850s-60s

Albumen silver print from glass negative

8.5 x 17.3 cm (3 3/8 x 6 7/8 in.)

Photographs

Gift of Georgina Claudet Gichrist and Frances Claudet Johnson, 2000

OBJECT TYPE

Albumen silver prints

Photographs

Stereographs

CERTIFIED VALID

UNTITLED BY UNKNOWN

TITLE GIVEN AT TIME OF ACCESSION

[Two Men in Towels, One with Corn Cob Pipe]

No image available

OBJECT DETAILS

ACCESSION # 2015.400.291

STENCIL # 0007399

PRINT # 0860692

DATE

MEDIUM

DIMENSIONS

CLASSIFICATIONS

CREDIT LINE

1923

Golden silver print

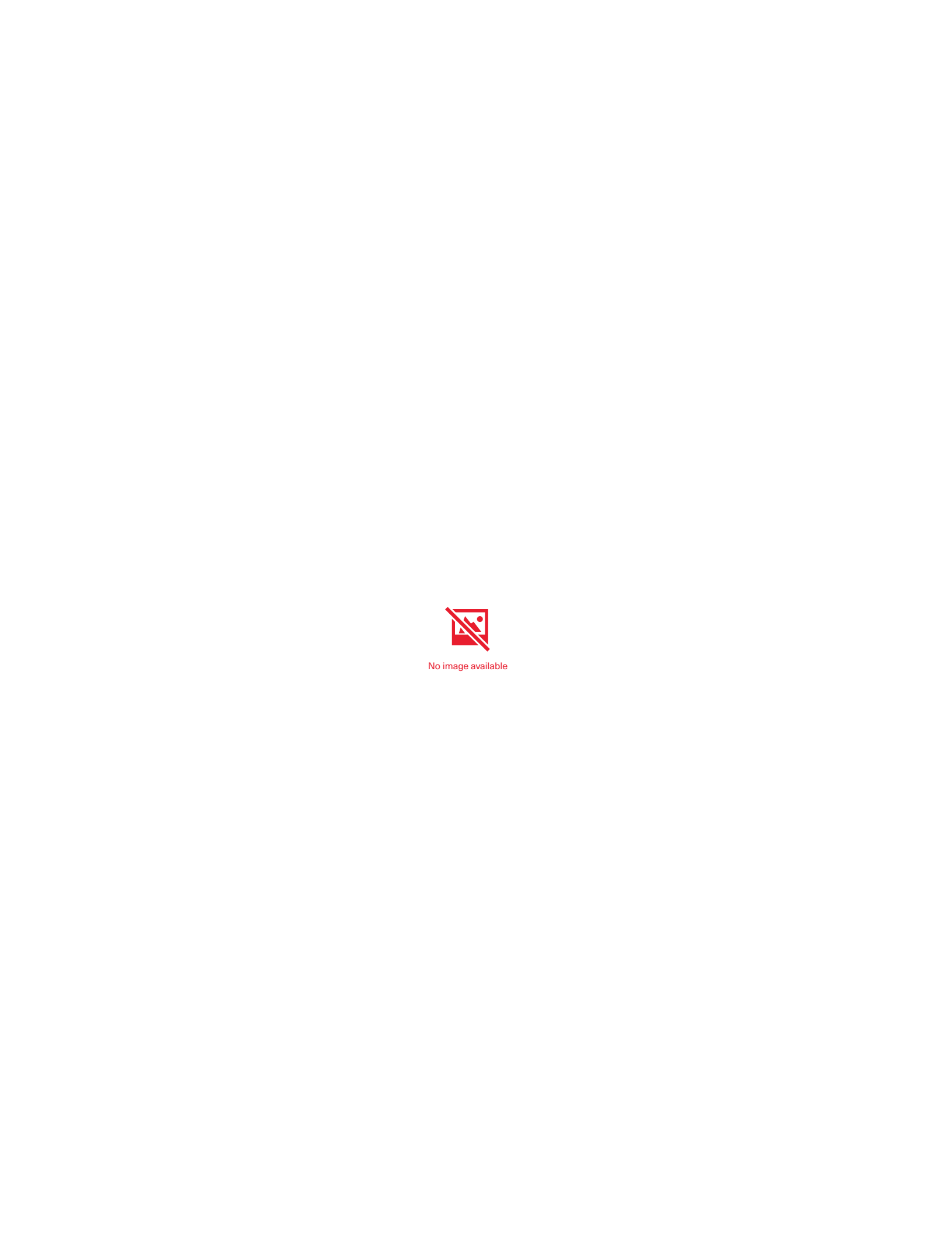
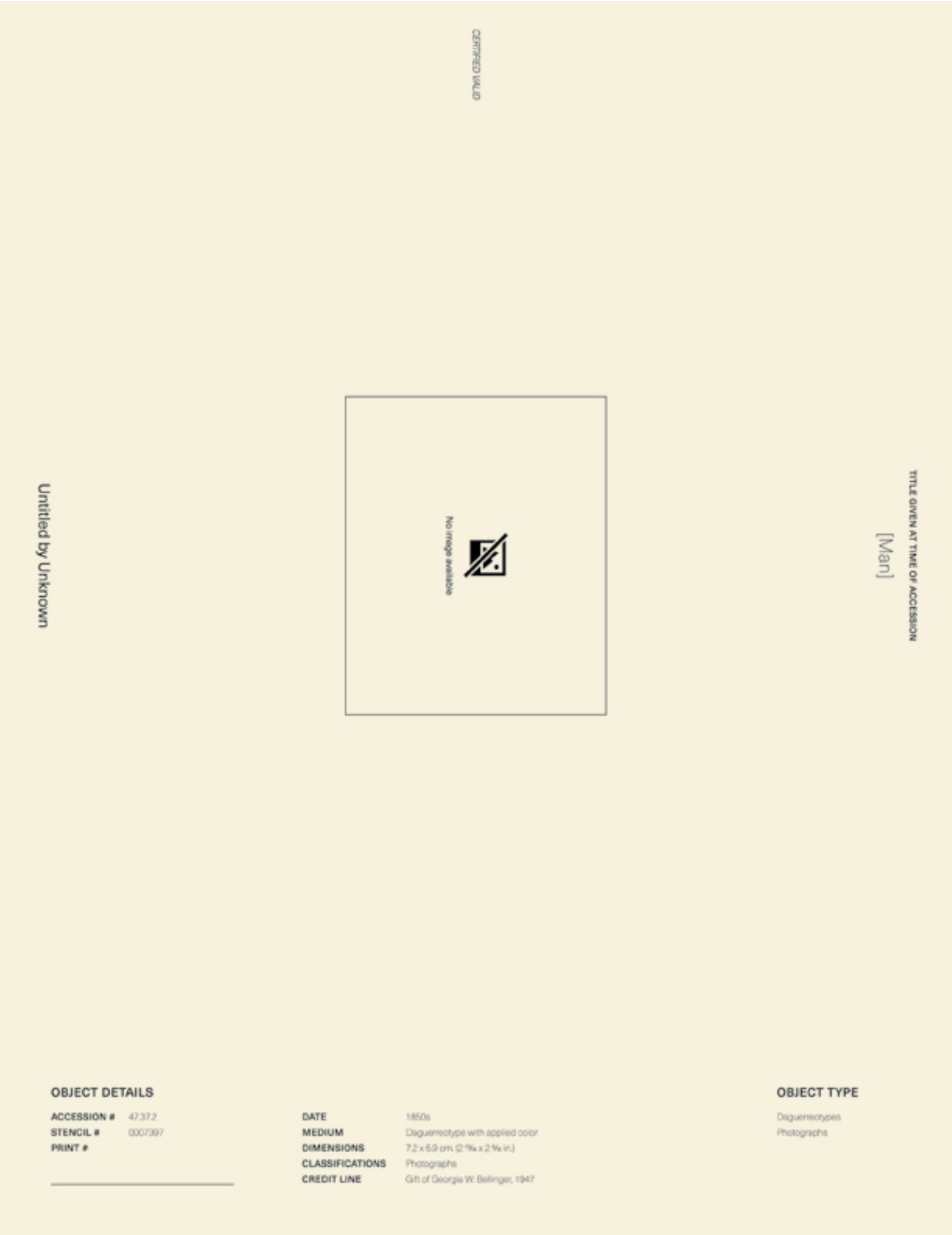
Mount: 6 1/2 in. x 4 1/8 in. (16.5 x 10.3 cm); Image: 5 1/8 x 3 1/8 in. (14.2 x 8.5 cm)

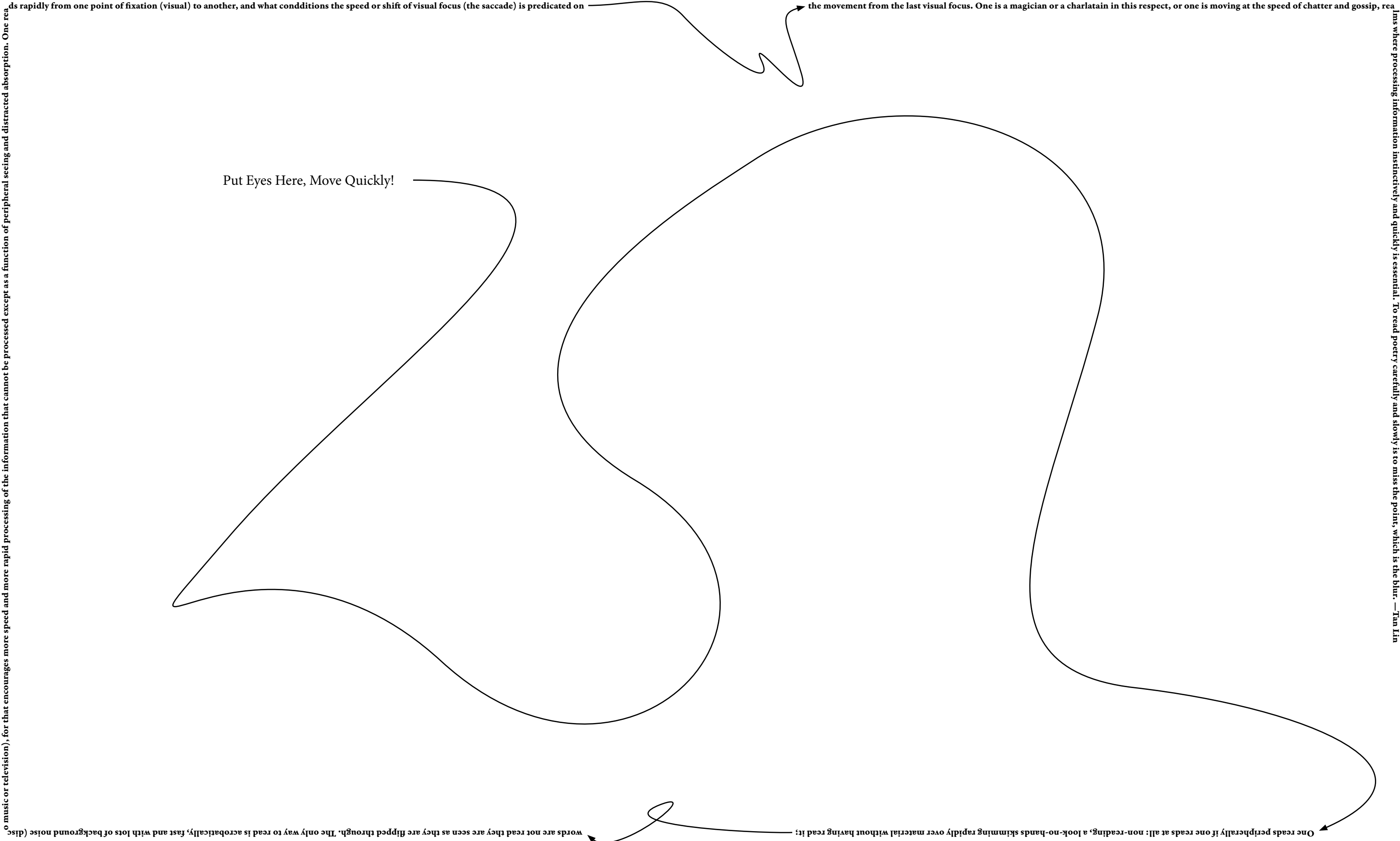
Photographs

Bequest of Herbert Mitchell, 2008

OBJECT TYPE

Photographs





ds rapidly from one point of fixation (visual) to another, and what condditions the speed or shift of visual focus (the saccade) is predicated on

Put Eyes Here, Move Quickly!

the movement from the last visual focus. One is a magician or a charlatain in this respect, or one is moving at the speed of chatter and gossip, re

One reads peripherally if one reads at all: non-reading, a look-no-hands skimming rapidly over material without having read it: words are not read they are seen as they are flipped through. The only way to read is acrobatically, fast and with lots of background noise (disc

One reads peripherally if one reads at all: non-reading, a look-no-hands skimming rapidly over material without having read it: words are not read they are seen as they are flipped through. The only way to read is acrobatically, fast and with lots of background noise (disc

ms where processing information instinctively and quickly is essential. To read poetry carefully and slowly is to miss the point, which is the blur. —Tan Lin



# The Blur

This project recontextualizes common images to show humans how most images are seen. Google street view comprises over 170 billion images. While Google Earth and all its sub-projects (Maps and StreetView to name the most common) is ostensibly a wayfinding project to help humans navigate their environment, the vast majority of these images are never actually seen by human eyes.

One reason for an ever increasing volume of traffic signs is for the benefit of machines. Advanced driver-assistance systems (ADAS) can be traced back to the introduction of anti-lock braking systems, but their contemporary counterparts are far more advanced.

How many road signs are there in your neighborhood? What about in the United States? Do you know what every road sign you see is meant to convey? When experiencing road signs at vehicle speed, it's easy for signs to blend and blur together. Does a high volume of road signs guarantee better adherence to traffic rules?



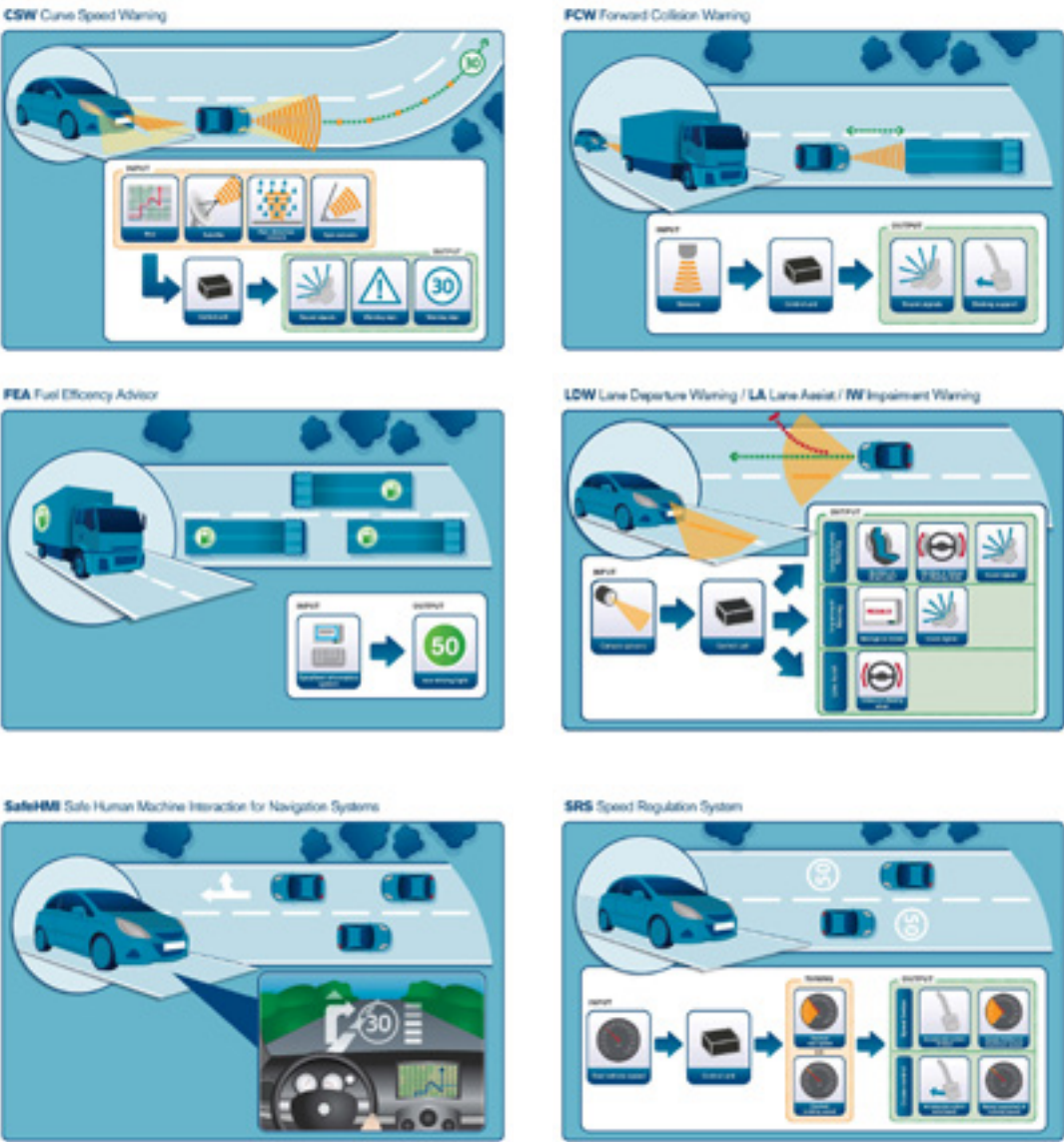
This project blends the most common street signs in the United States using StyleGAN to create images that are reminiscent of street signs and then runs those images through an object classification algorithm which produces bounding boxes with short descriptions of what object the algorithm believes to be inside the box.

How legible does an image need to be to humans in order for it to be classified? When we rely on automated classification processes, images are often processed to such a degree that they are no longer identifiable by humans.

*POINT*—an individual detail : a distinguishing detail : an end or object to be achieved : *PURPOSE* : a geometric element that has zero dimensions and a location determinable by an ordered set of coordinates : the terminal usually sharp or narrowly rounded part of something : *TIP* : a very small mark : a unit of measurement

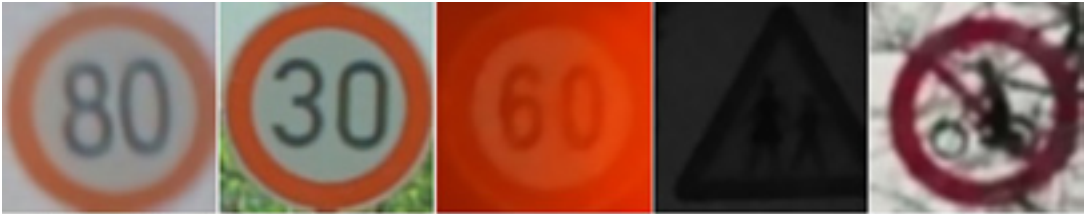






Diagrams detailing working method of contemporary ADAS systems  
C/O *euroFOT*

*ORIENTATION*—the act or process of orienting or of being oriented : the state of being oriented : a usually general or lasting direction of thought, inclination, or interest : a person's sexual identity or self-identification as bisexual, straight, gay, lesbian, pansexual, etc. : change of position by organs, organelles, or organisms in response to external stimulus



(a) Examples of traffic sign images



(b) Their gray-scale images



(c) Byte-MCT images



(d) Byte-MCT images with landmark points

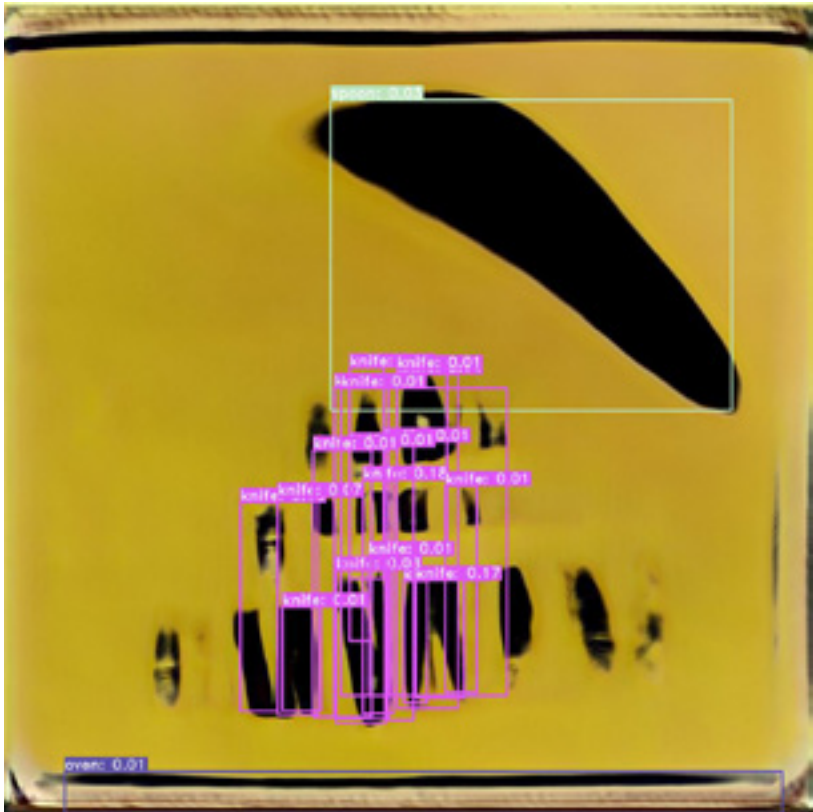
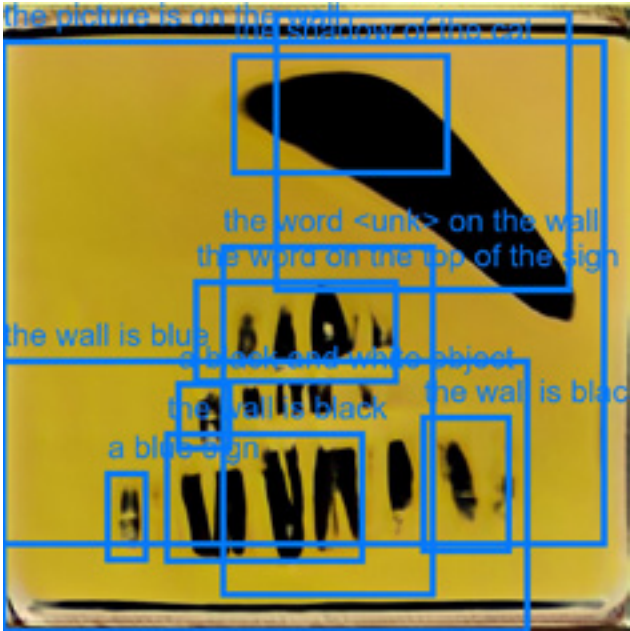
Image sequence depicting the various stages of image processing performed by ADAS systems

With each round of processing, the signs become less legible to the human eye, but more legible to machine vision.

*INTERFACES*—the place at which independent and often unrelated systems meet and act on or communicate with each other : the means by which interaction or communication is achieved at an interface : a surface forming a common boundary of two bodies, spaces, or phases  
*ALGORITHM*—a step-by-step procedure for solving a problem or accomplishing some end : a procedure for solving a mathematical problem (as of finding the greatest common divisor) in a finite number of steps that frequently involves repetition of an operation  
*INFERENCES*—the act of passing from one proposition, statement, or judgment considered as true to another whose truth is believed to follow from that of the former : the act of passing from statistical sample data to gen-

eralizations (as of the value of population parameters) usually with calculated degrees of certainty : a conclusion or opinion that is formed because of known facts or evidence



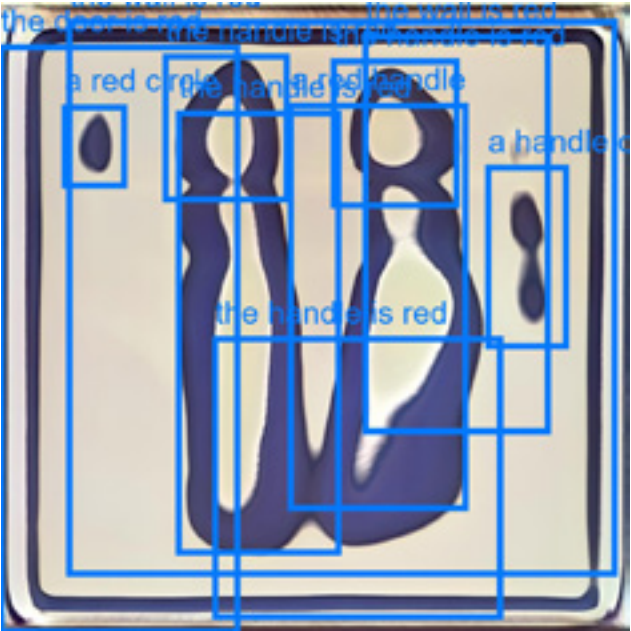


**Top Left:** Image generated by StyleGAN trained on a data set of 500 street signs.

**Top Right:** The top left image run through an object detection algorithm that places bounding boxes with short descriptions around objects it detects.

**Bottom:** The top left image run through an object detection algorithm that places bounding boxes with single words around objects it detects along with a confidence rating on a scale of 0.01–1, 1 being the highest confidence rating.

*BLUR*—something vaguely or indistinctly perceived : a smear  
or stain that obscures : to obscure or blemish by smearing  
: to make cloudy or confused : to make dim, indistinct,  
or vague in outline or character  
*UBIQUITY*—presence everywhere or in many places especially  
simultaneously : OMNIPRESENCE

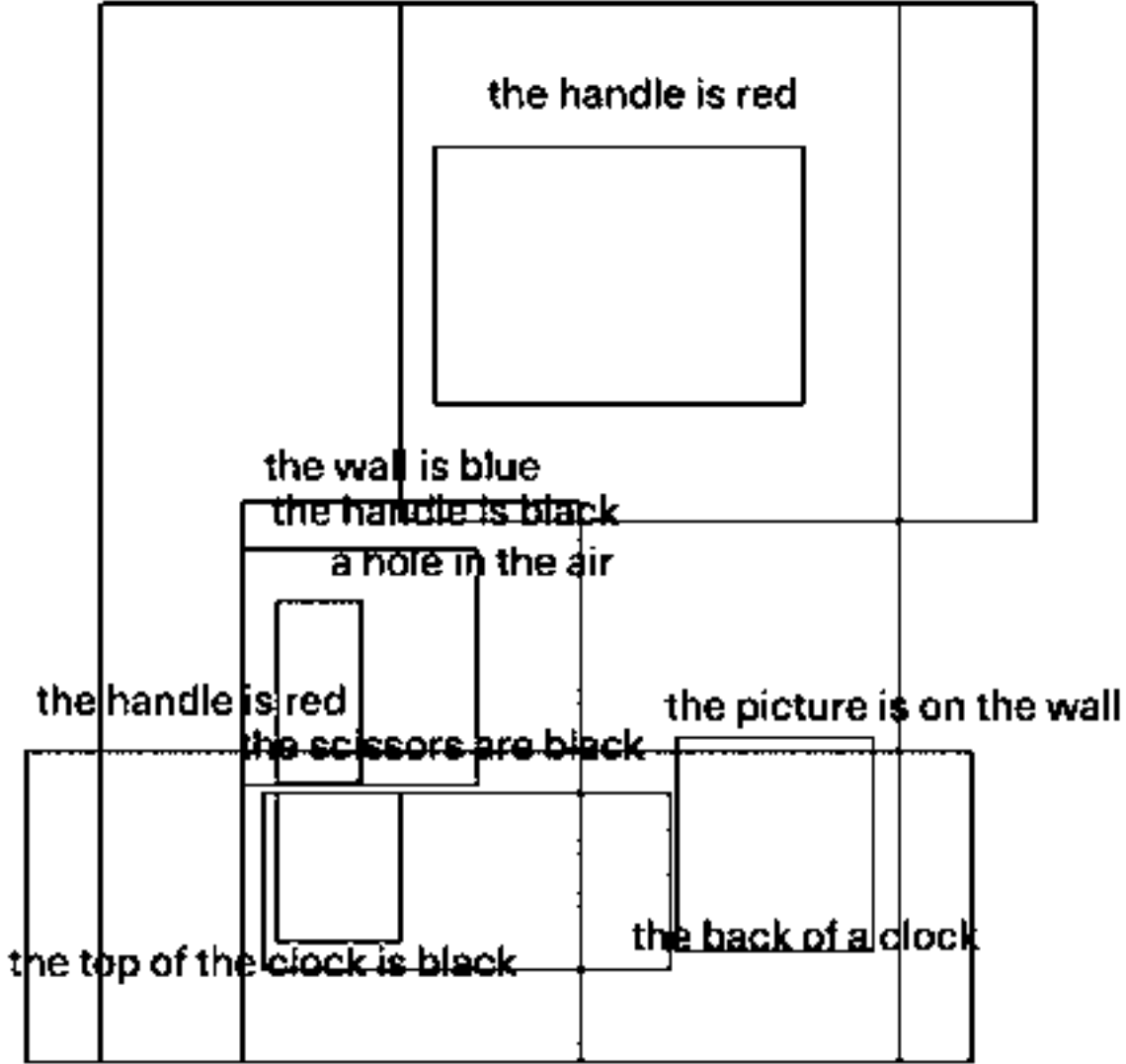


**Top Left:** Image generated by StyleGAN trained on a data set of 500 street signs.

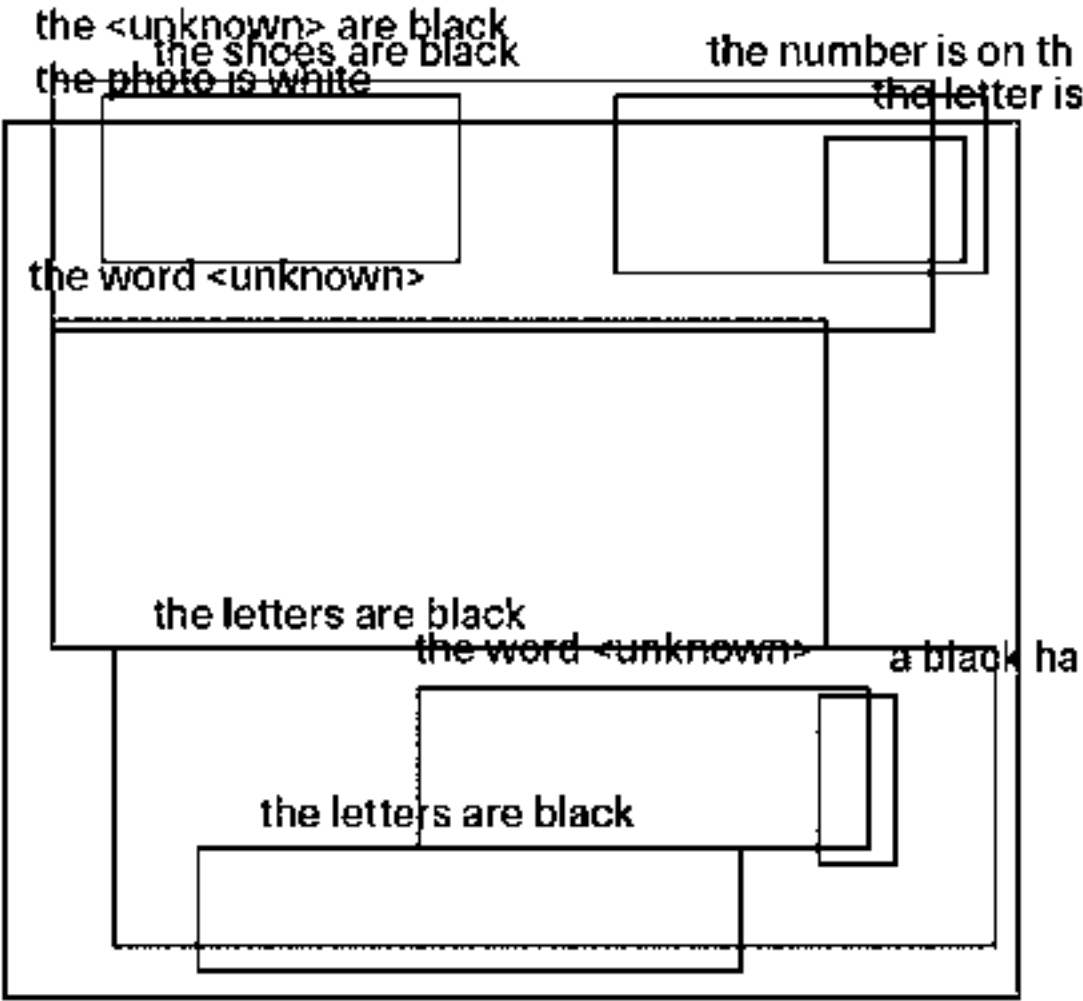
**Top Right:** The top left image run through an object detection algorithm that places bounding boxes with short descriptions around objects it detects.

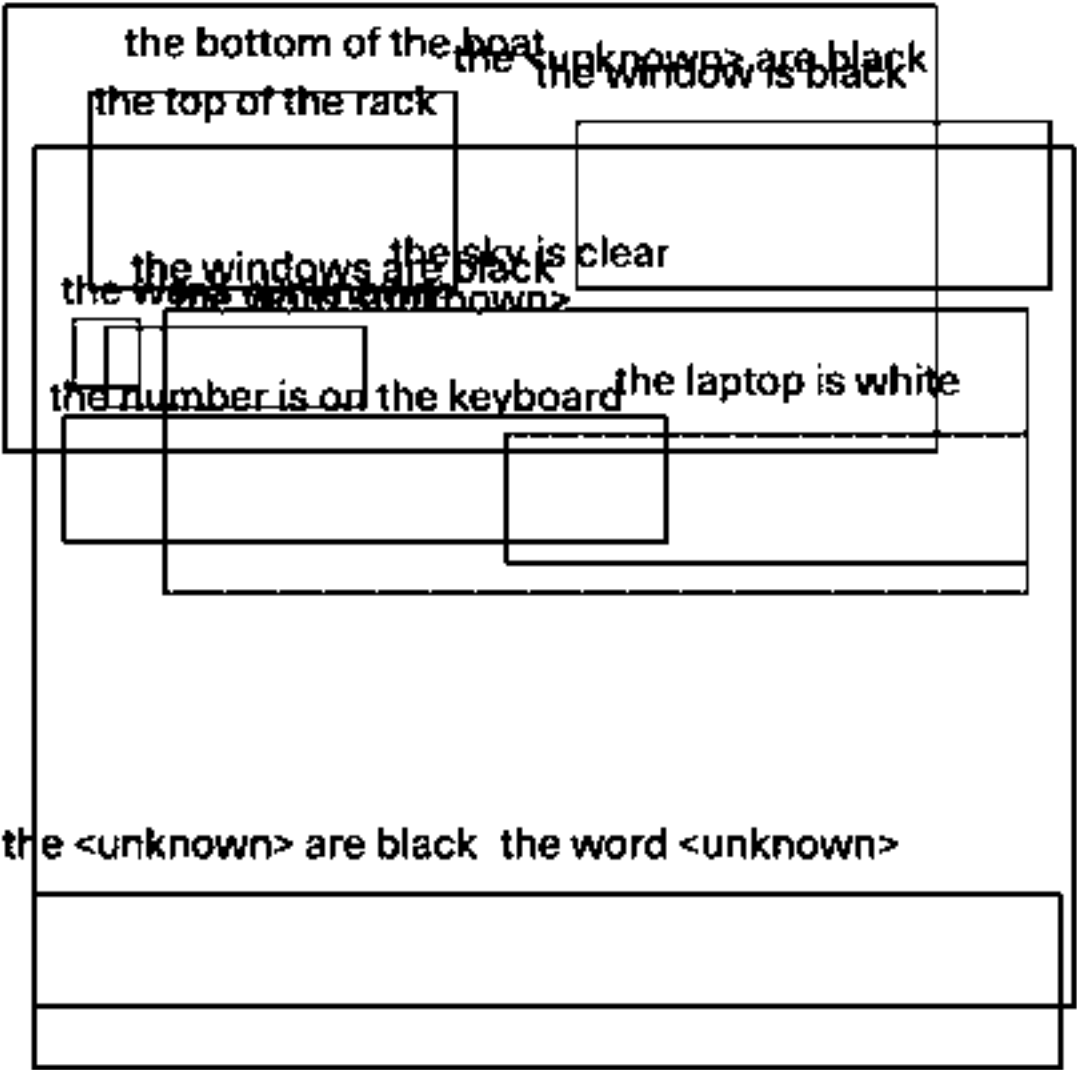
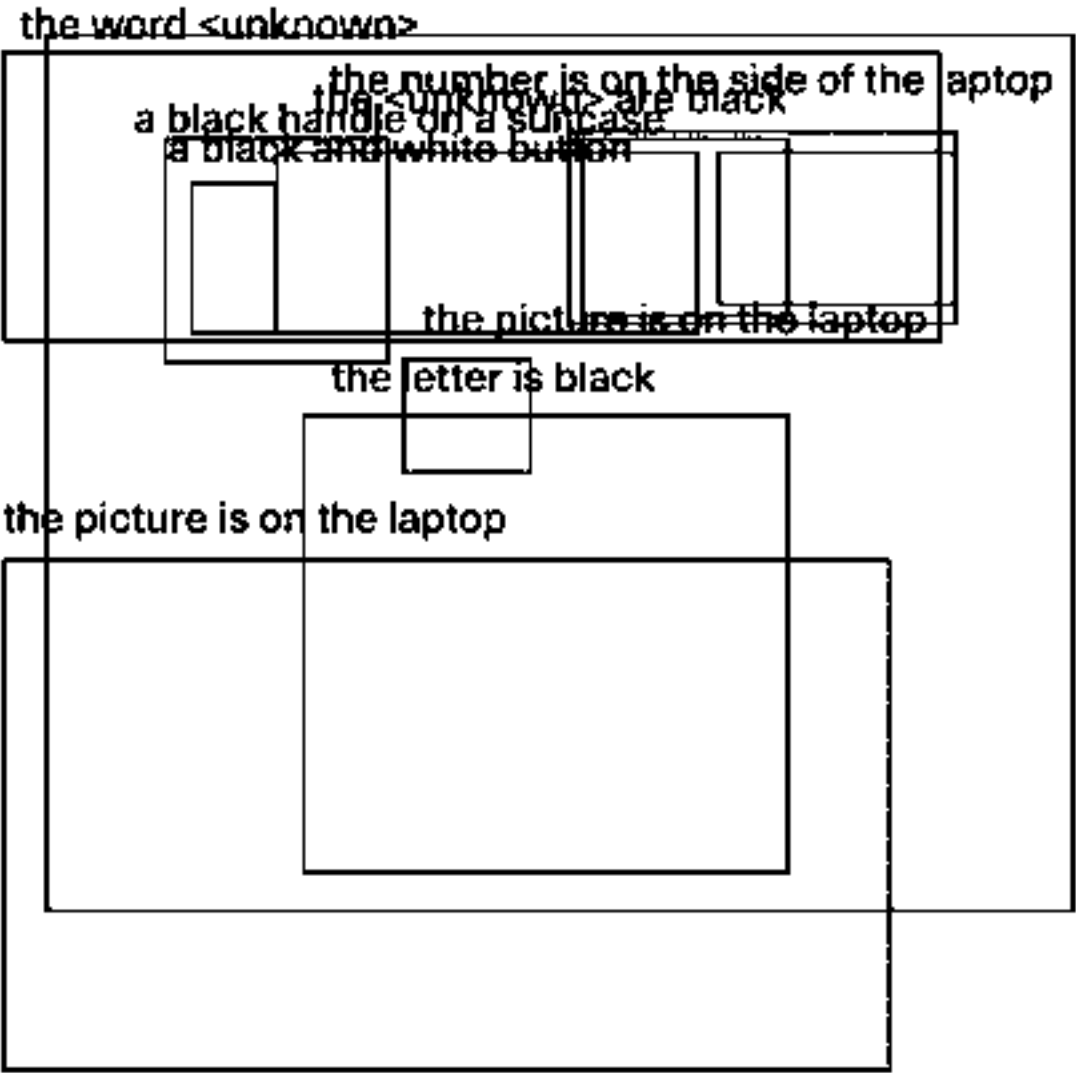
**Bottom:** The top left image run through an object detection algorithm that places bounding boxes with single words around objects it detects along with a confidence rating on a scale of 0.01–1, 1 being the highest confidence rating.





Object detection algorithm bounding boxes and descriptions with the original image removed, the inference the machine has made about the image.





*MOBIUS*—a one-sided surface that is constructed from a rectangle by holding one end fixed, rotating the opposite end through 180 degrees, and joining it to the first end

*IMAGES*—a visual representation of something : a likeness of an object produced on a photographic material : a picture produced on an electronic display (such as a television or computer screen) : the optical counterpart of an object produced by an optical device (such as a lens or mirror) or an electronic device : a mental picture or impression of something : a mental conception held in common by members of a group and symbolic of a basic attitude and orientation : IDEA, CONCEPT : a popular conception (as of a person, institution, or nation) projected especially through the mass media : exact likeness

: SEMBLANCE : a vivid or graphic representation or description : a set of values given by a mathematical function (such as a homomorphism) that corresponds to a particular subset of the domain : to describe or portray in language especially in a vivid manner

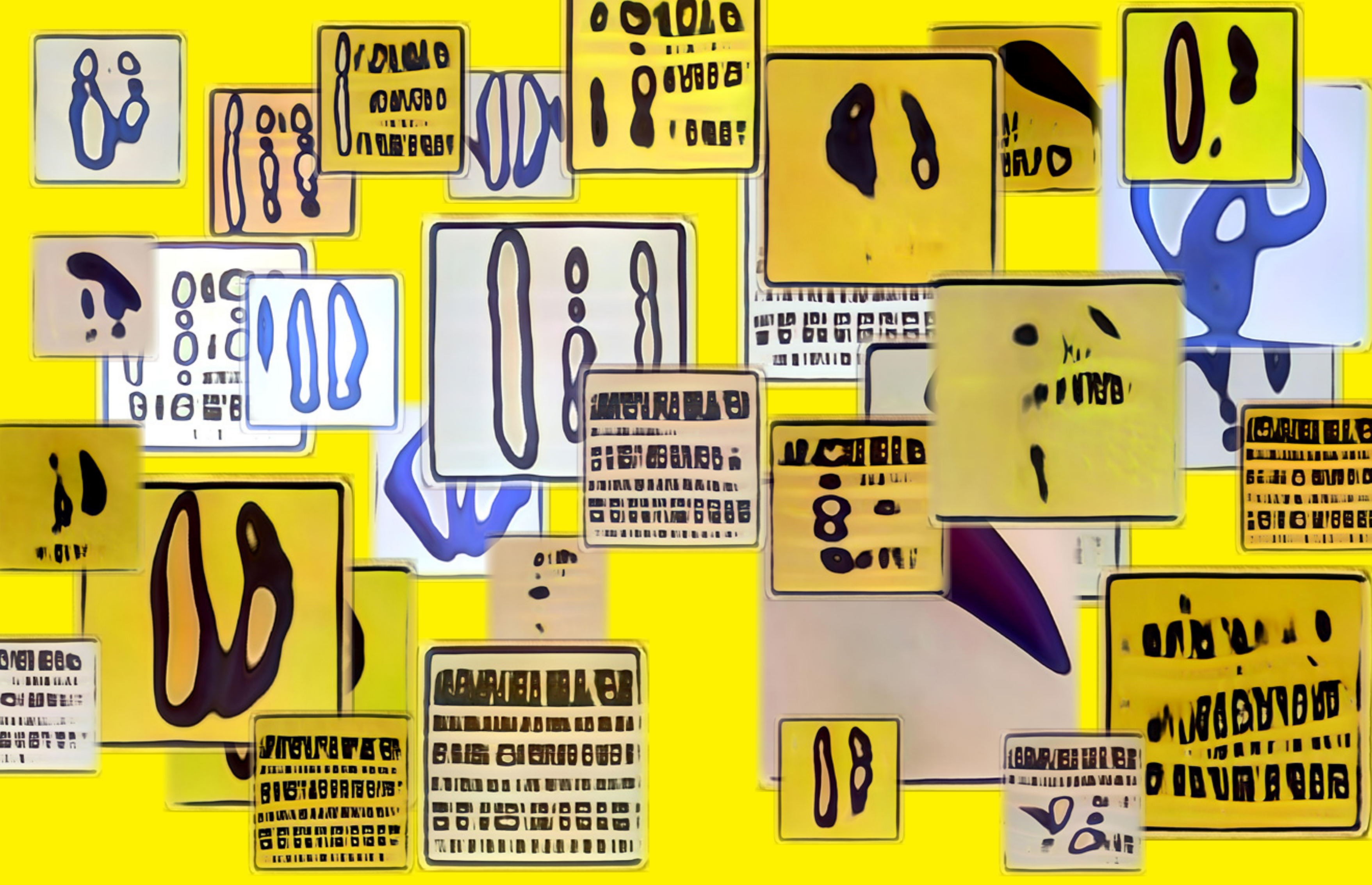
*ILLUSIONS*—a misleading image presented to the vision :

OPTICAL ILLUSION : something that deceives or misleads intellectually : perception of something objectively existing in such a way as to cause misinterpretation of its actual nature

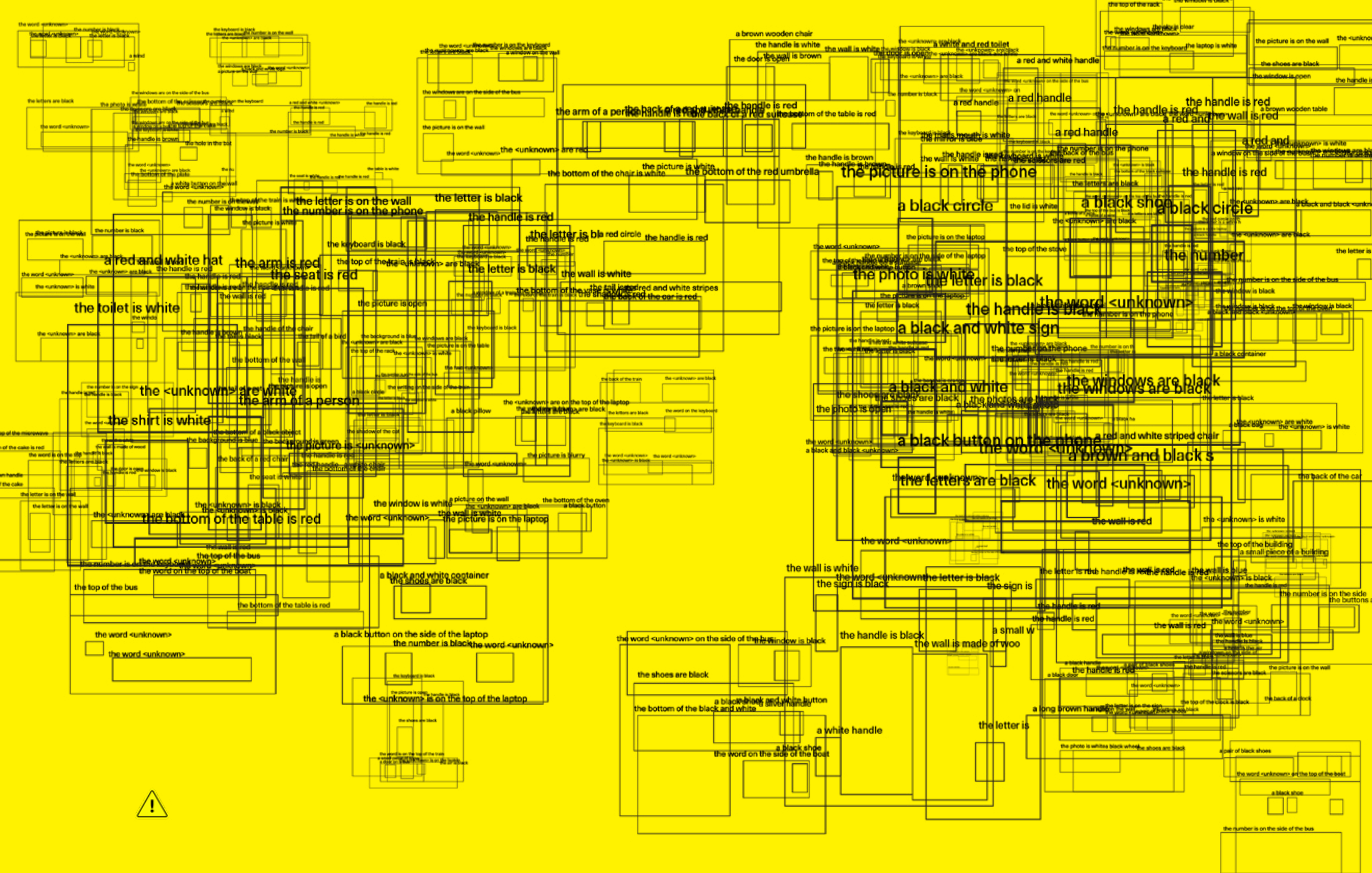
*IDEOLOGY*—a manner or the content of thinking characteristic of an individual, group, or culture : the integrated assertions, theories and aims that constitute a sociopolitical program : a systematic body of concepts especially about human life or culture : visionary theorizing

*REFLECT*—to give back or exhibit as an image, likeness, or outline : MIRROR : to prevent passage of and cause to change direction : to make manifest or apparent : SHOW : to think quietly and calmly : to express a thought or opinion resulting from reflection











# Adman

Buried somewhere deep in my iPhone’s settings, there’s a way to toggle between different options for if and when instagram gets to know where I am.

Instagram’s explanation for why they want my location is beautifully vague. It reads:  
*“Instagram uses this to make some features work, personalize content and help people find places. You can always change this later in your device settings.”*

Instagram applies these tags liberally (I’ve got several hundred), shares the tages with advertisers, and then uses them to determine what ads to show you. Advertisers and platforms like Instagram are at their most effective when they have as large of a data set as possible. The individual data points tell Instagram less than the relationship between the points. If they have access to your location, they can serve you ads based on that. They can also determine who you spend your time with and use that information to serve you ads.

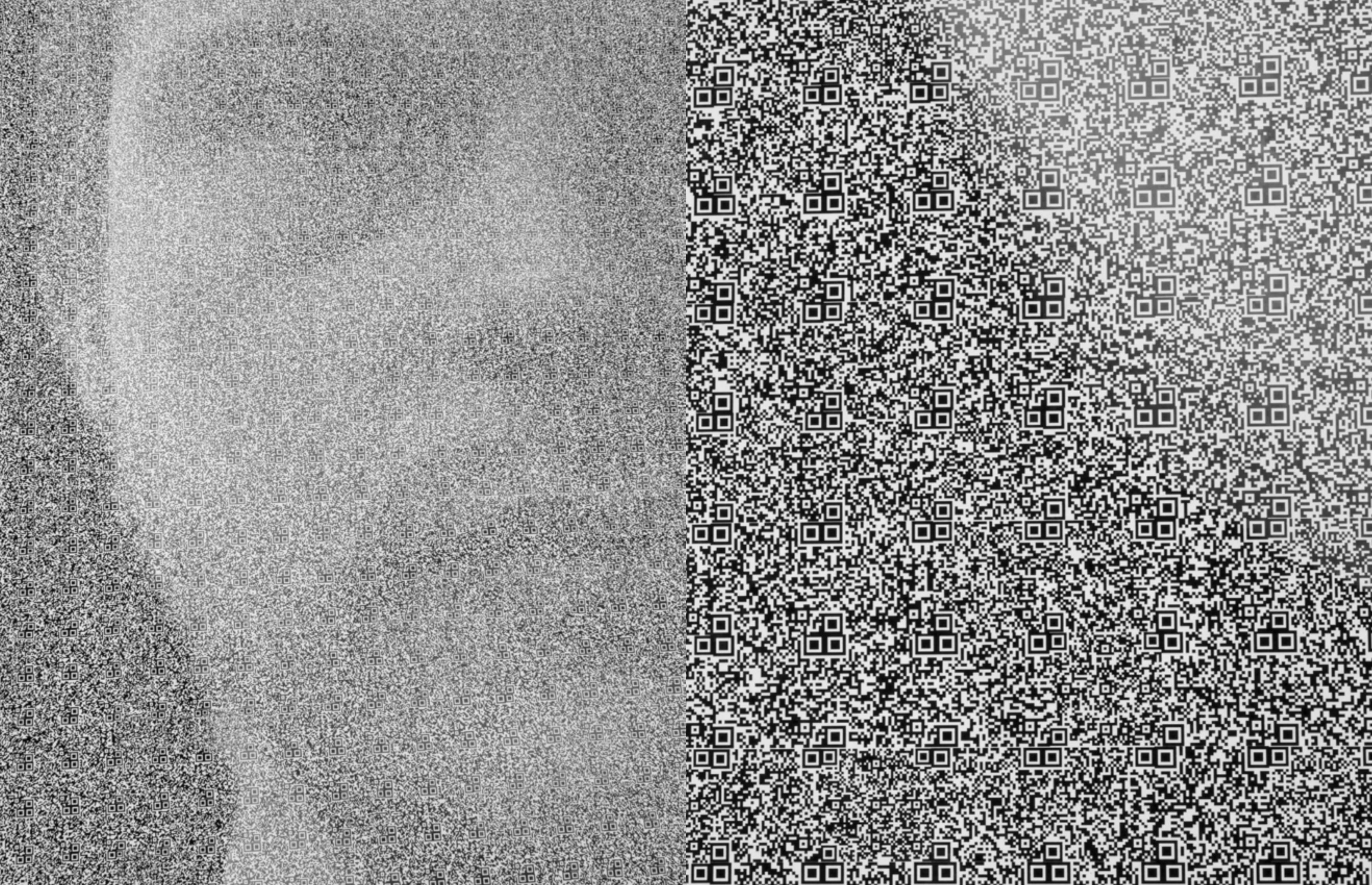
**PROPAGANDA**—the spreading of ideas, information, or rumor for the purpose of helping or injuring an institution, a cause, or a person : ideas, facts, or allegations spread deliberately to further one’s cause or to damage an opposing cause : a public action having such an effect

This self portrait is composed of QR codes linking to google searches for each of my Instagram targeted ad interests.

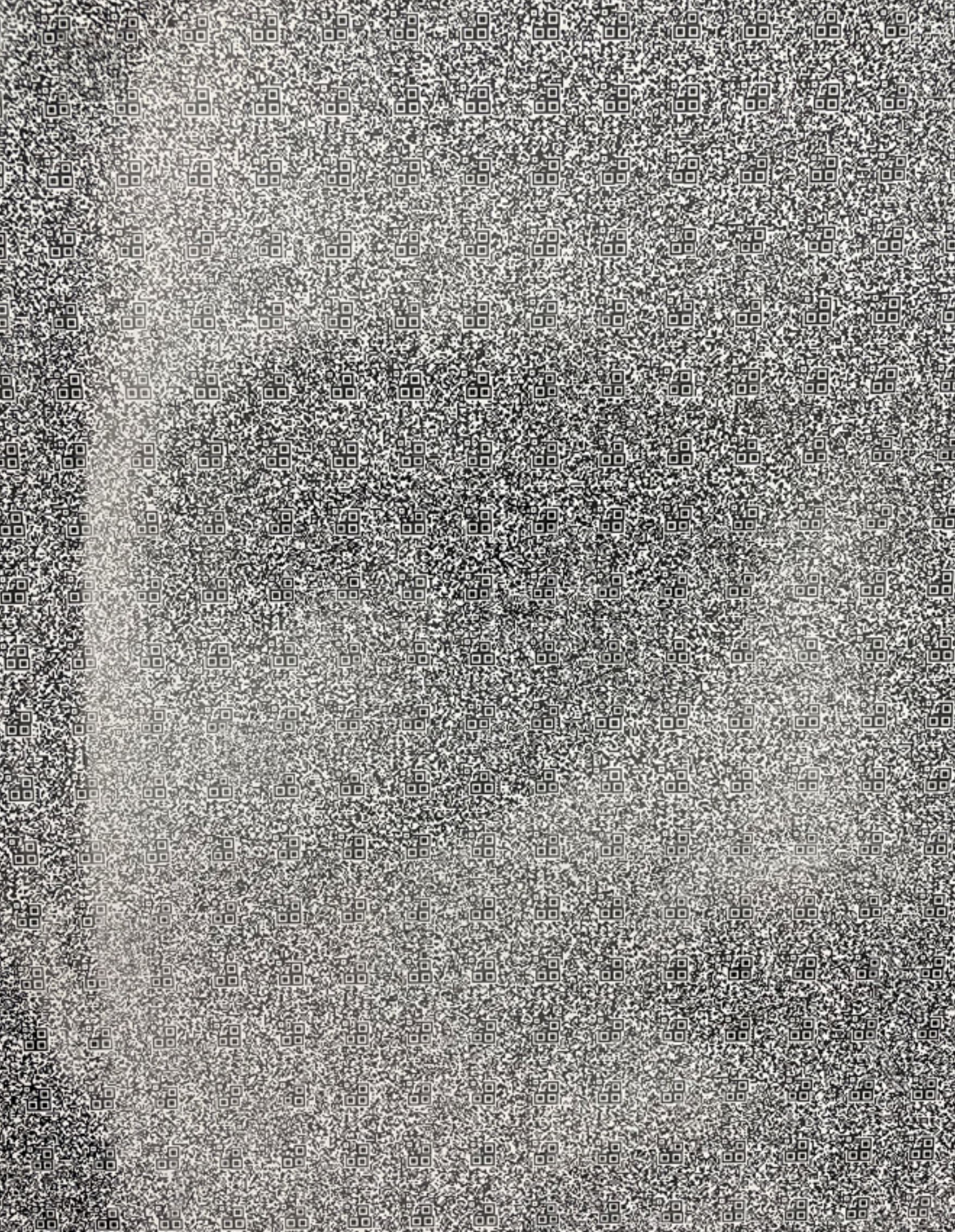


Self portrait composed with QR codes leading to google searches for my targeted ad tags on Instagram, poster, 40' x 70'

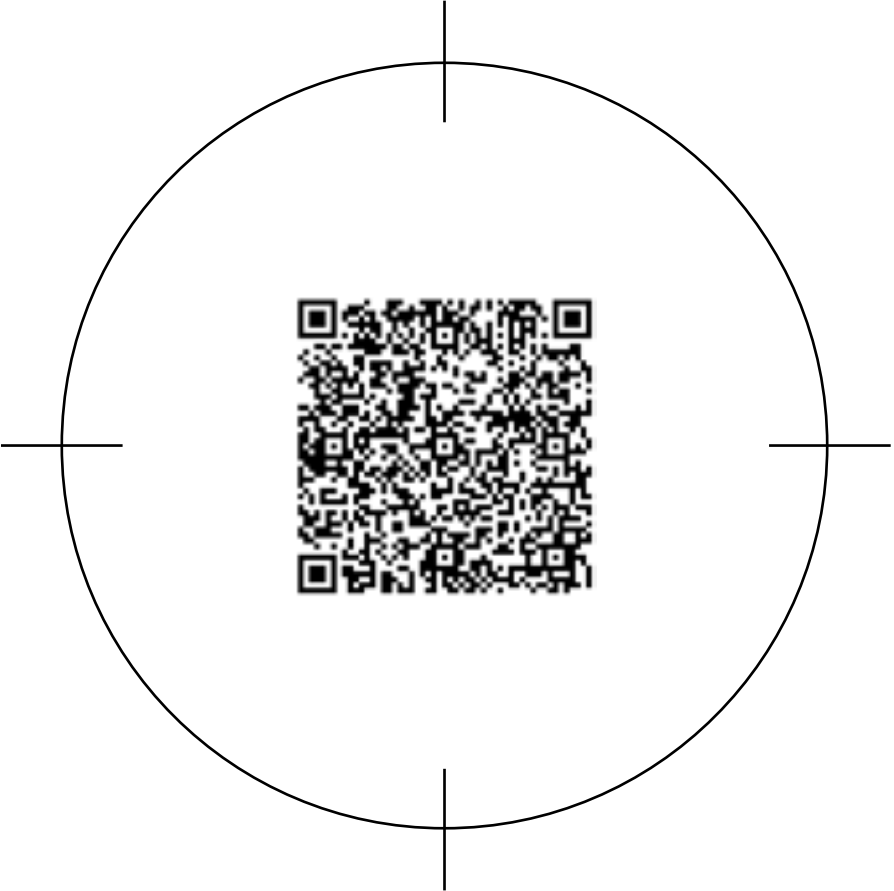








mirroring a *DATA* based *TECSIMILE* of a person.



*DATA*—factual information (such as measurements or statistics) used as a basis for reasoning, discussion, or calculation : information in digital form that can be transmitted or processed : information output by a sensing device or organ that includes both useful and irrelevant or redundant information and must be processed to be meaningful

*TECSIMILE*—an exact copy : a system of transmitting and reproducing graphic matter (such as printing or still pictures) by means of signals sent over telephone lines



# r u mocking me?

Product mockups, once almost exclusively a tool used by designers to communicate ideas to clients, have increasingly become the visual language of online graphic design. Designers include product mockups in their portfolios, rather than documentation of the final products themselves. A certain subset of graphic designers even pull forms from industrial packaging design (plastic wrap texture, tape rips, shipping labels, cardboard texture, etc) to include as design elements in projects that are completely unrelated to industrial packaging.

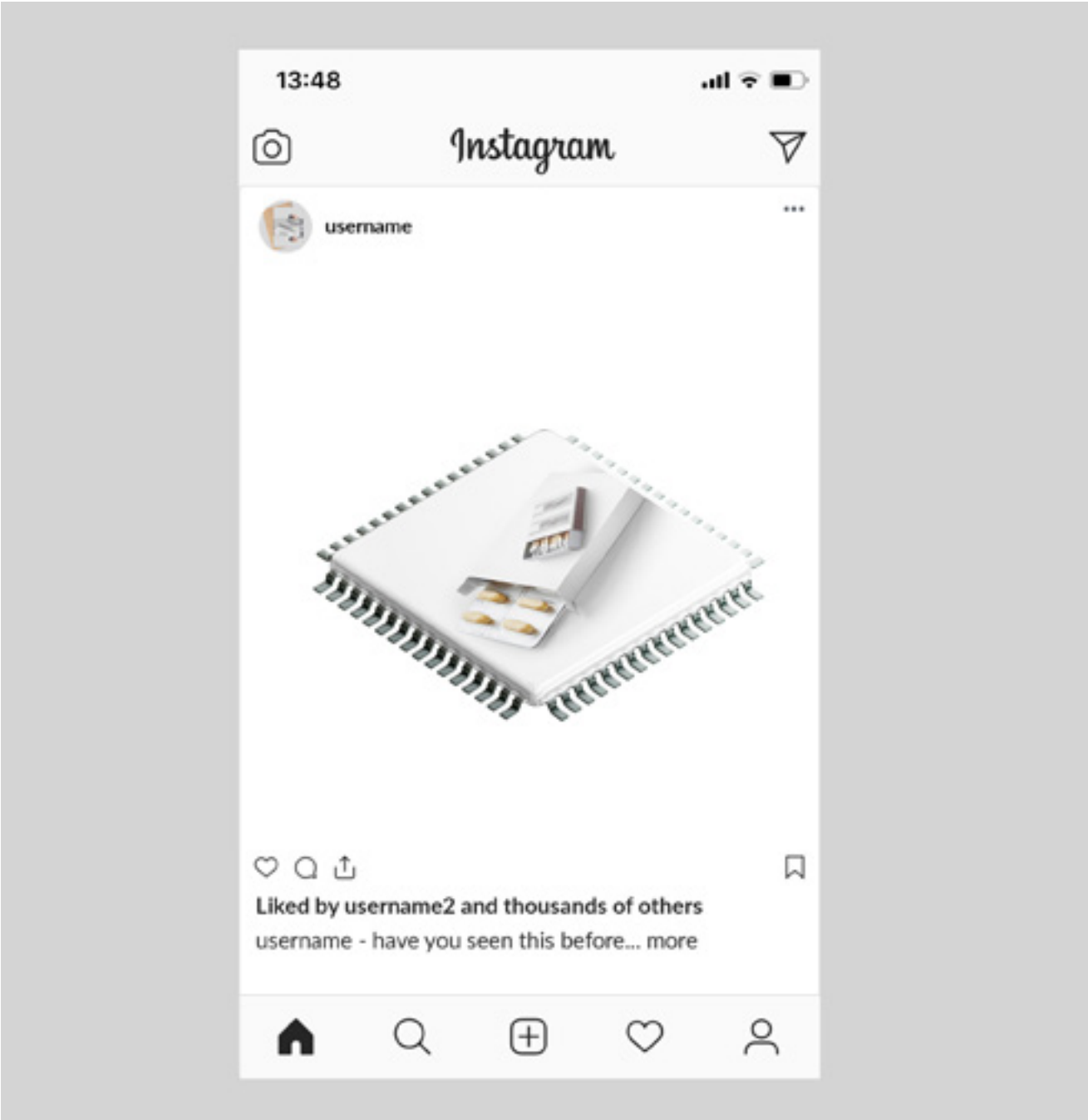
The paradoxical irony of this is that product mockups are ostensibly for the purpose of creating the illusion of a real physical object, when none exists, but now the aesthetics of mockups are being divorced from their utilitarian purpose in favor of stylistic flair and formal experimentation.

On an entirely different note, what are the implications of only valuing the clean, idyllic product mockup as the final output of design? My larger worry is that it further divorces designers from the reality of the materials they work with.

This project recursively nests product mockups until any original reference point is gone, calling attention to the interface of the mockup as a framing device which is meant to keep us from critically engaging with the material objects they depict.

*SENSORY*—of or relating to sensation or to the senses : conveying nerve impulses from the sense organs to the nerve centers

*OVERLOAD*—to load (something or someone) to excess : to give too much of something to (someone or something) : to supply with an excess of something



A mockup Instagram post, the first/last frame of *r u mocking me?* video loop

*STATUS-QUO*—the existing state of affairs



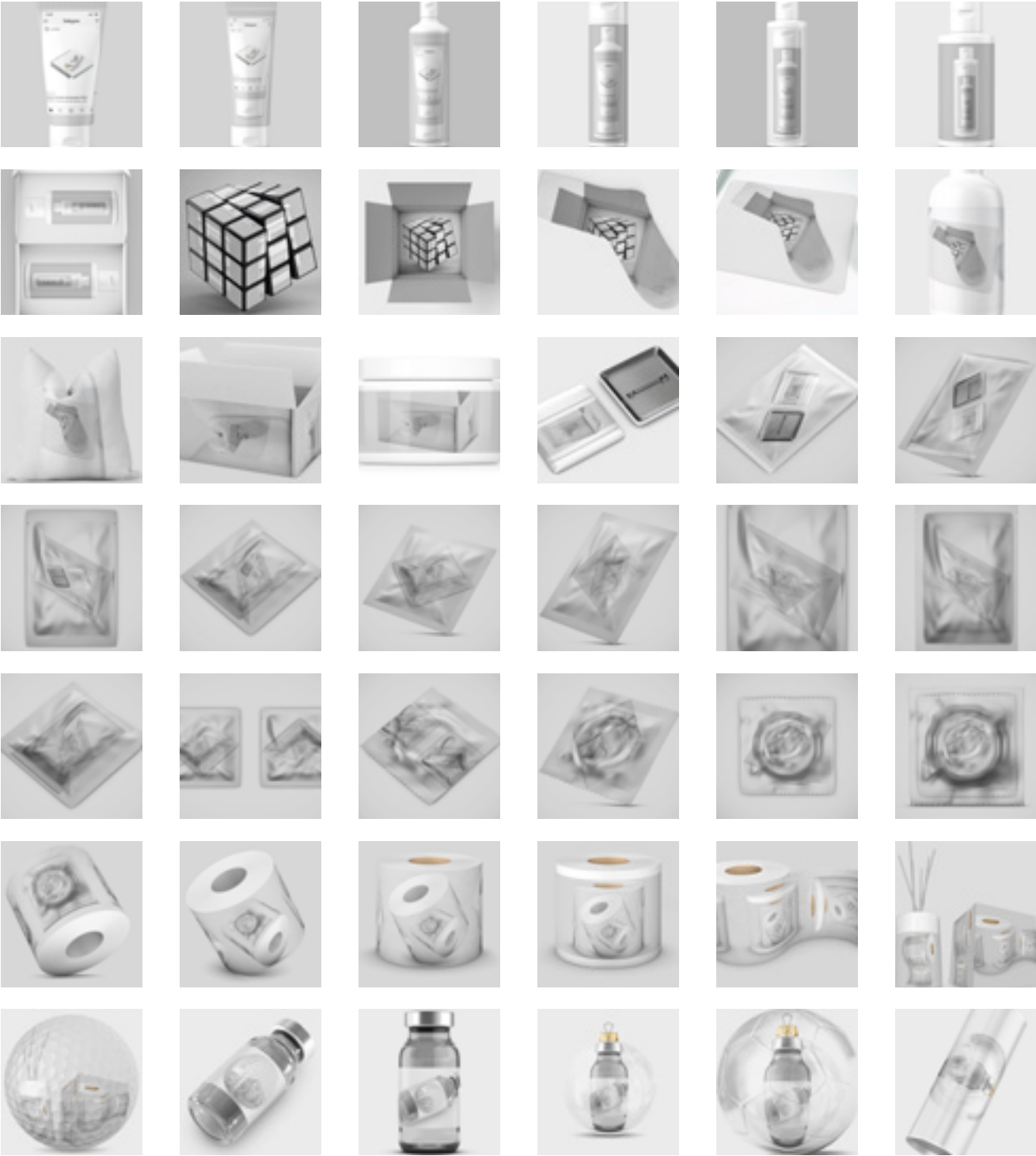


Recursive mockups, frames from  
*r u mocking me?*

ATTENTION—the act or state of applying the mind to something : a condition of readiness for such attention involving especially a selective narrowing or focusing of consciousness and receptivity : sympathetic consideration of the needs and wants of others : ATTENTIVENESS

SIMULTANEOUSLY—existing or occurring at the same time : exactly coincident : satisfied by the same values of the variables

VALUABLE—having desirable or esteemed characteristics or qualities : of great use or service : having monetary value : worth a good price



CRAVE—to have a strong or inward desire : to ask for earnestly : to yearn for : to want greatly



*MEME*—an idea, behavior, style, or usage that spreads from person to person within a culture : an amusing or interesting item (such as a captioned picture or video) or genre of items that is spread widely online especially through social media

*CONTENT*—the principal substance (such as written matter, illustrations, or music) offered by a website : the topics or matter treated in a written work : the matter dealt with in a field of study : a part, element, or complex of parts

*DISCONTENTED*—DISSATISFIED, MALCONTENT  
*SALVATION*—deliverance from danger or difficulty : preservation from destruction or failure : liberation from ignorance or illusion : the agent or means that effects salvation



# Objects {?}

Industrial packaging supply companies exist in a bizarre meta-space that most consumers needn't interact with. Most of us have likely received something in the mail that was packaged with products sold by Uline. Uline doesn't actually produce any of the products they sell, they simply aggregate and distribute. Similarly, graphic designers aren't actually responsible for the production of products, simply the aggregation and distribution of information and advertising of those products. Liz and Dick Uihlein, the founders and current leadership of Uline, fund the largest ultra-conservative SuperPACs in the United States, further complicating any notion of conscious consumerism that could be embedded in the purchase of a product that will ultimately be shipped using Uline shipping materials.

To the general public, Uline's catalog exists in the periphery of perception; as a blur of ubiquitous objects that we generally don't think about and don't name. This project exaggerates this idea by replacing every product in the Uline catalog with an artificially generated image. The images were created with StyleGAN (a Generative Adversarial Network meant to mimic or reproduce the 'style' of an image) trained on a dataset of every image in the Uline catalog. The resulting images are uncanny, bordering on grotesque. By reinserting them into the catalog, I hope to slow readers down and force them to question the nature, lineage, and material of the objects they consume.

*CONSUMPTION*—use of something : use by or exposure to a particular group or audience : the act or process of consuming

*REDUNDANT*—exceeding what is necessary or normal : SUPERFLUOUS : characterized by or containing an excess : characterized by similarity or repetition : serving as a duplicate for preventing failure of an entire system (such as a spacecraft) upon failure of a single component

*REPRODUCTION*—to produce again : to cause to exist again or anew : to imitate closely : to present again : to make a representation (such as an image or copy) of



*Objects {?}* catalogue, a modified Uline catalogue with StyleGAN generated images



## OBJECTS CORRUGATED OBJECTS

ORDER BY 6 PM FOR  
SAME DAY SHIPPING



OVER 1,700 STOCK SIZES • 12 LOCATIONS • SHIPS FROM CLOSEST LOCATION FOR FASTER DELIVERY

### OBJECT ADVANTAGE

#### 200 LB. TEST

Stop costly returns due to shipping damage.

- 200 lb. bursting test boxes are up to 30% stronger than 32 ECT boxes.
- Protect your shipment from every angle.

#### UPS Experts Speak Out...

200 lb. test boxes handle up to 30% more weight than 32 ECT boxes.

UPS GUIDELINES	
SINGLE WALL BOX TYPE	WEIGHT LIMIT
32 ECT	30 LBS.
200 LB. TEST	40 LBS.



MODEL NO.	INSIDE DIM. L x W x H	VARIABLE DEPTH	PRICE PER BOX					BUNDLE/BALE QTY.	WT./BNDL.
			25	100	250	500	1,000+		
S-13287	3 x 3 x 3"	200 LB. TEST MUG BOX 32 ECT LIGHTWEIGHT WHITE	\$ .31	\$ .30	\$ .29	\$ .27	\$ .25	25 / 3000	2 lbs.
S-16725	4 x 4 x 3"		.32	.31	.30	.29	.27	25 / 2500	3 lbs.
S-4040	4 x 4 x 4"		.27	.27	.27	.27	.27	25 / 2500	3 lbs.
S-22101	4 x 4 x 4"		.21	.21	.21	.21	.21	25 / 2500	3 lbs.
S-4575	4 x 4 x 4"		.37	.36	.35	.32	.31	25 / 2500	3 lbs.
S-19037	4 x 4 x 5"		.44	.38	.36	.34	.32	25 / 2500	4 lbs.
S-4881	4 x 4 x 6"	200 LB. TEST 32 ECT LIGHTWEIGHT WHITE	.35	.35	.35	.35	.35	25 / 1800	4 lbs.
S-4576	4 x 4 x 8"		.39	.39	.39	.39	.39	25 / 1200	5 lbs.
S-19812	4 x 4 x 9"		.58	.55	.52	.48	.47	25 / 1200	6 lbs.
S-11367	4 x 4 x 10"		.71	.65	.60	.56	.54	25 / 1200	6 lbs.
S-4481	4 x 4 x 12"		.84	.73	.67	.63	.60	25 / 1500	7 lbs.
S-16726	4 x 4 x 16"		.91	.85	.78	.73	.65	25 / 1000	8 lbs.
S-4305	4 x 4 x 18"	200 LB. TEST 32 ECT LIGHTWEIGHT WHITE	.97	.90	.84	.80	.69	25 / 1000	9 lbs.
S-4833	4 x 4 x 20"		1.12	.99	.90	.86	.80	25 / 1000	10 lbs.
S-4380	4 x 4 x 24"		1.36	1.23	1.04	.96	.91	25 / 625	11 lbs.
S-4577	4 x 4 x 28"		1.48	1.31	1.20	1.08	1.02	25 / 500	12 lbs.
S-4578	4 x 4 x 30"		1.49	1.32	1.21	1.09	1.03	25 / 500	13 lbs.
S-19813	4 x 4 x 32"		1.52	1.34	1.23	1.12	1.04	25 / 500	15 lbs.
S-4132	4 x 4 x 36"	200 LB. TEST 32 ECT LIGHTWEIGHT WHITE	1.06	1.06	1.06	1.06	1.06	25 / 500	16 lbs.
S-19814	4 x 4 x 38"		1.61	1.47	1.32	1.20	1.15	25 / 500	17 lbs.
S-4511	4 x 4 x 40"		1.68	1.51	1.37	1.24	1.20	25 / 500	18 lbs.
S-22166	4 x 4 x 46"		1.92	1.74	1.57	1.42	1.37	25 / 625	20 lbs.
S-4465	4 x 4 x 48"		1.49	1.49	1.49	1.49	1.49	25 / 625	21 lbs.
S-4870	4 x 4 x 48" - 90°	TELESCOPIC	3.52	3.25	3.07	2.86	2.72	25 / 625	39 lbs.
S-21584	4 x 4 x 50"		2.32	2.17	1.84	1.76	1.59	25 / 625	22 lbs.
S-4555	4 x 4 x 60"		2.73	2.56	2.17	2.07	1.87	25 / 500	28 lbs.
S-18236	4 x 4 x 72" - 132"		7.17	6.56	6.01	5.63	5.35	25 / 625	64 lbs.
S-4241	4 x 4 x 74"		3.28	2.97	2.74	2.56	2.40	10 / 500	12 lbs.
S-4579	5 x 5 x 3"	200 LB. TEST 32 ECT LIGHTWEIGHT WHITE	.31	.31	.31	.31	.31	25 / 1800	4 lbs.
S-4580	5 x 5 x 4"		.40	.37	.36	.35	.32	25 / 1800	4 lbs.
S-4050	5 x 5 x 5"		.35	.35	.35	.35	.35	25 / 1800	5 lbs.
S-22102	5 x 5 x 5"		.29	.29	.29	.29	.29	25 / 1800	5 lbs.
S-4948	5 x 5 x 5"		.56	.54	.52	.47	.39	25 / 1800	5 lbs.
S-21586	5 x 5 x 6"		.53	.50	.48	.45	.41	25 / 1500	6 lbs.
S-16727	5 x 5 x 8"	NEW	.65	.58	.55	.52	.49	25 / 1200	7 lbs.
S-4581	5 x 5 x 10"		.73	.67	.62	.60	.56	25 / 1200	8 lbs.
S-16728	5 x 5 x 12"		.81	.73	.69	.65	.58	25 / 1000	8 lbs.
S-23957	5 x 5 x 24"		1.38	1.25	1.05	1.00	.95	25 / 500	14 lbs.
S-11368	5 x 5 x 36"		1.55	1.39	1.31	1.24	1.22	25 / 500	20 lbs.

MODEL NO.	INSIDE DIM. L x W x H	VARIABLE DEPTH	PRICE PER BOX					BUNDLE/BALE QTY.	WT./BNDL.
			25	100	250	500	1,000+		
S-22167	5 x 5 x 40"	200 LB. TEST 32 ECT LIGHTWEIGHT	\$1.78	\$1.65	\$1.48	\$1.41	\$1.37	25 / 500	22 lbs.
S-19815	5 x 5 x 48"		2.26	2.15	1.81	1.75	1.65	25 / 400	26 lbs.
S-4242	5 x 5 x 50"		2.34	2.20	1.86	1.78	1.68	25 / 400	27 lbs.
S-13284	5 x 5 x 60"		3.25	2.97	2.60	2.43	2.25	20 / 400	24 lbs.
S-4244	6 x 3 x 3"		.38	.35	.34	.31	.30	25 / 2000	3 lbs.
S-20491	6 x 4 x 2"		.38	.35	.34	.31	.30	25 / 2000	3 lbs.
S-4582	6 x 4 x 3"	200 LB. TEST 32 ECT LIGHTWEIGHT	.39	.36	.35	.32	.31	25 / 1800	4 lbs.
S-4060	6 x 4 x 4"		.32	.32	.32	.32	.32	25 / 2000	4 lbs.
S-22103	6 x 4 x 4"		.28	.28	.28	.28	.28	25 / 2000	4 lbs.
S-22630	6 x 4 x 6"		.52	.48	.45	.43	.40	25 / 2000	5 lbs.
S-19038	6 x 4 x 8"		.62	.57	.54	.50	.48	25 / 1500	6 lbs.
S-23286	6 x 5 x 3"	200 LB. TEST 32 ECT LIGHTWEIGHT WHITE	.39	.35	.32	.30	.29	25 / 2000	4 lbs.
S-4512	6 x 5 x 4"		.47	.39	.38	.36	.35	25 / 1800	5 lbs.
S-4704	6 x 5 x 5"		.52	.47	.39	.38	.37	25 / 1800	5 lbs.
S-4307	6 x 6 x 2"		.35	.35	.35	.35	.35	25 / 1500	5 lbs.
S-4780	6 x 6 x 3"		.50	.45	.39	.38	.36	25 / 2000	6 lbs.
S-4061	6 x 6 x 4"		.37	.37	.37	.37	.37	25 / 1800	6 lbs.
S-22104	6 x 6 x 4"	200 LB. TEST 32 ECT LIGHTWEIGHT WHITE	.31	.31	.31	.31	.31	25 / 1800	5 lbs.
S-18171	6 x 6 x 4"		.78	.65	.57	.56	.53	25 / 1800	6 lbs.
S-4513	6 x 6 x 5"		.54	.52	.41	.40	.38	25 / 1500	7 lbs.
S-4062	6 x 6 x 6"		.39	.39	.39	.39	.39	25 / 1800	7 lbs.
S-21014	6 x 6 x 6"		.34	.34	.34	.34	.34	25 / 1800	6 lbs.
S-4428	6 x 6 x 6"	200 LB. TEST 32 ECT LIGHTWEIGHT WHITE	.84	.73	.63	.60	.56	25 / 1800	7 lbs.
S-4876*	6 x 6 x 6"		.85	.78	.67	.63	.60	25 / 1500	11 lbs.
S-18180*	6 x 6 x 6"		1.15	1.05	.96	.91	.87	15 / 675	7 lbs.
S-16729	6 x 6 x 7"		.62	.57	.53	.50	.48	25 / 1800	8 lbs.
S-4882	6 x 6 x 8"		.67	.62	.56	.53	.50	25 / 1200	8 lbs.
S-23948	6 x 6 x 9"		.63	.56	.52	.47	.45	25 / 1500	8 lbs.
S-4834	6 x 6 x 10"	200 LB. TEST 32 ECT LIGHTWEIGHT WHITE	.80	.71	.65	.57	.54	25 / 1200	10 lbs.
S-4343	6 x 6 x 12"		.60	.60	.60	.60	.60	25 / 1000	11 lbs.
S-19832	6 x 6 x 14"		.99	.90	.84	.80	.71	25 / 750	12 lbs.
S-4133	6 x 6 x 18"		1.02	.92	.86	.82	.73	25 / 750	14 lbs.
S-15026	6 x 6 x 20"		1.14	1.02	.92	.88	.82	25 / 500	15 lbs.
S-4332	6 x 6 x 24"	200 LB. TEST 32 ECT LIGHTWEIGHT WHITE	1.39	1.28	1.06	1.02	.97	25 / 500	17 lbs.
S-4134	6 x 6 x 29"		1.71	1.51	1.40	1.25	1.20	25 / 500	20 lbs.
S-16699	6 x 6 x 30"		1.78	1.61	1.47	1.32	1.24	25 / 500	21 lbs.
S-21015	6 x 6 x 32"		1.85	1.67	1.51	1.37	1.30	25 / 500	22 lbs.
S-4135	6 x 6 x 36"		1.37	1.37	1.37	1.37	1.37	25 / 375	24 lbs.
S-19770*	6 x 6 x 36"	275 LB. TEST DW	3.79	3.48	3.24	3.05	2.89	15 / 225	24 lbs.
S-4583	6 x 6 x 38"		2.02	1.80	1.61	1.49	1.39	25 / 375	25 lbs.
S-4342	6 x 6 x 40"		2.13	1.89	1.72	1.60	1.49	25 / 375	27 lbs.
S-22631	6 x 6 x 42"		2.42	2.17	1.99	1.87	1.75	25 / 375	28 lbs.
S-4381	6 x 6 x 48"		1.96	1.96	1.96	1.96	1.96	25 / 375	31 lbs.
S-13285*	6 x 6 x 48"	275 LB. TEST DW TELESCOPIC TELESCOPIC, 275 LB. TEST DW	4.83	4.46	4.14	3.89	3.67	15 / 225	28 lbs.
S-4872	6 x 6 x 48" - 90°		5.35	5.02	4.69	4.46	4.27	25 / 375	58 lbs.
S-19780*	6 x 6 x 48" - 90°		10.94	10.19	9.51	8.96	8.61	15 / 225	59 lbs.
S-20480	6 x 6 x 50"		3.11	2.78	2.51	2.33	2.06	25 / 375	33 lbs.
S-14264	6 x 6 x 60"		3.65	3.26	2.93	2.72	2.40	15 / 480	22 lbs.
S-4136	6 x 6 x 62"		3.88	3.47	3.10	2.86	2.64	15 / 480	24 lbs.
S-4689	6 x 6 x 72"	200 LB. TEST 32 ECT LIGHTWEIGHT	4.83	4.45	4.07	3.80	3.61	15 / 480	29 lbs.
S-4973	6 x 6 x 72" - 132"		10.45	9.58	8.76	8.20	7.77	15 / 480	52 lbs.
S-22632	7 x 4 x 3"		.46	.38	.36	.34	.31	25 / 2500	4 lbs.
S-4584	7 x 4 x 4"		.32	.32	.32	.32	.32	25 / 1800	4 lbs.
S-13286	7 x 5 x 3"		.50	.39	.38	.36	.35	25 / 1875	5 lbs.
S-4063	7 x 5 x 4"	200 LB. TEST 32 ECT LIGHTWEIGHT	.52	.40	.39	.37	.36	25 / 1800	5 lbs.
S-4344	7 x 5 x 5"		.39	.39	.39	.39	.39	25 / 1500	6 lbs.
S-22605	7 x 5 x 5"		.32	.32	.32	.32	.32	25 / 1800	5 lbs.
S-16700	7 x 6 x 4"		.63	.56	.54	.44	.40	25 / 1500	6 lbs.
S-22171	7 x 6 x 5"		.64	.57	.55	.46	.41	25 / 1500	7 lbs.
S-4974	7 x 6 x 6"		.65	.58	.56	.47	.44	25 / 1500	7 lbs.
S-4585	7 x 7 x 3"	200 LB. TEST 32 ECT LIGHTWEIGHT	.60	.54	.52	.45	.39	25 / 1200	7 lbs.
S-4690	7 x 7 x 4"		.62	.55	.53	.47	.40	25 / 1200	7 lbs.
S-4070	7 x 7 x 5"		.65	.60	.54	.50	.47	25 / 900	8 lbs.
S-23287	7 x 7 x 5"		.55	.50	.45	.43	.39	25 / 1200	7 lbs.



S-4063  
7 x 5 x 4"

LARGER QUANTITIES  
CALL FOR QUOTE



S-4343  
6 x 6 x 12"  
\$.60 per box any bundle qty.

SEE RED AND SAVE  
ON POPULAR SIZES !

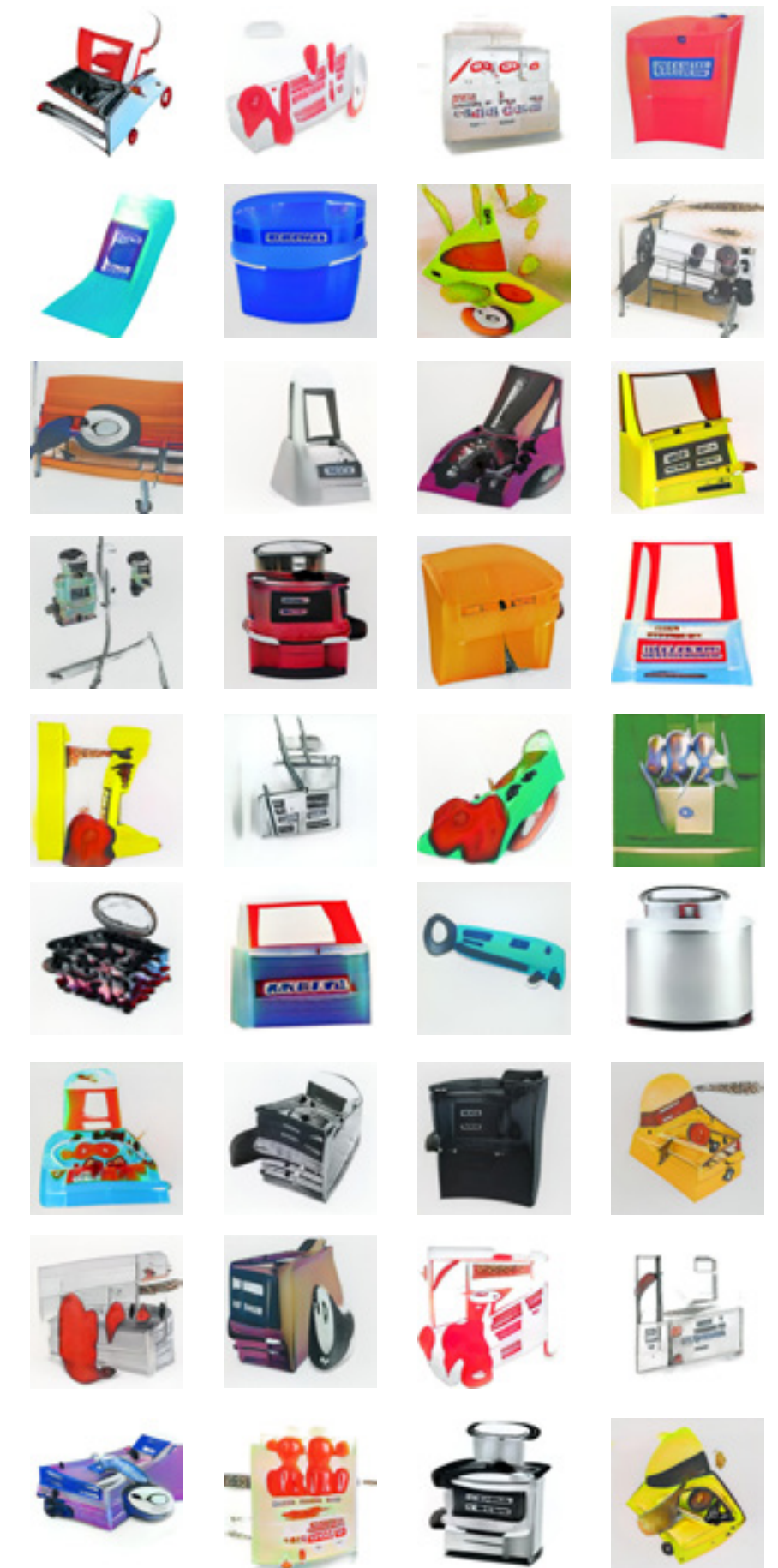


S-16610  
4 x 3 x 2"  
INDESTRUCTO  
Kraft and White Indestructos,  
Hundreds of sizes in stock,  
pages 82-85.

SOLD IN BUNDLE QUANTITIES  
• 275 LB. TEST  
• 275 LB. TEST DOUBLE WALL (DW)

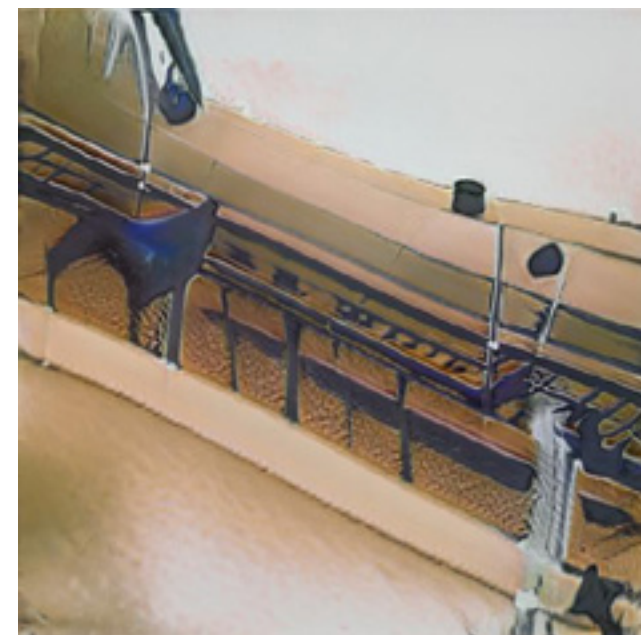
MORE BOXES





Images generated with StyleGAN  
trained on a data set of every image  
in the Uline catalogue







# Any Given Day

On February 23rd 1903, Theodore Roosevelt signed the Agreement Between the United States and Cuba for the Lease of Lands for Coaling and Naval stations. With only a cursory knowledge of global politics and colonial maneuvers, it isn’t difficult to understand that this was not exactly a fair agreement signed on equal terms. The agreement and subsequent treaties were all signed during United States occupations of Cuba, and were generally used to either force Cuba to cede certain economic or geopolitical powers to the United States.

Article III of the February 23rd agreement reads:

“While on the one hand the United States recognizes the continuance of the ultimate sovereignty of the Republic of Cuba over the above described areas of land and water, on the other hand the Republic of Cuba consents that during the period of the occupation by the United States of said areas under the terms of this agreement the United States shall exercise complete jurisdiction and control over and within said areas with the right to acquire (under conditions to be hereafter agreed upon by the two Governments) for the public purposes of the United States any

land or other property therein by purchase or by exercise of eminent domain with full compensation to the owners thereof.”

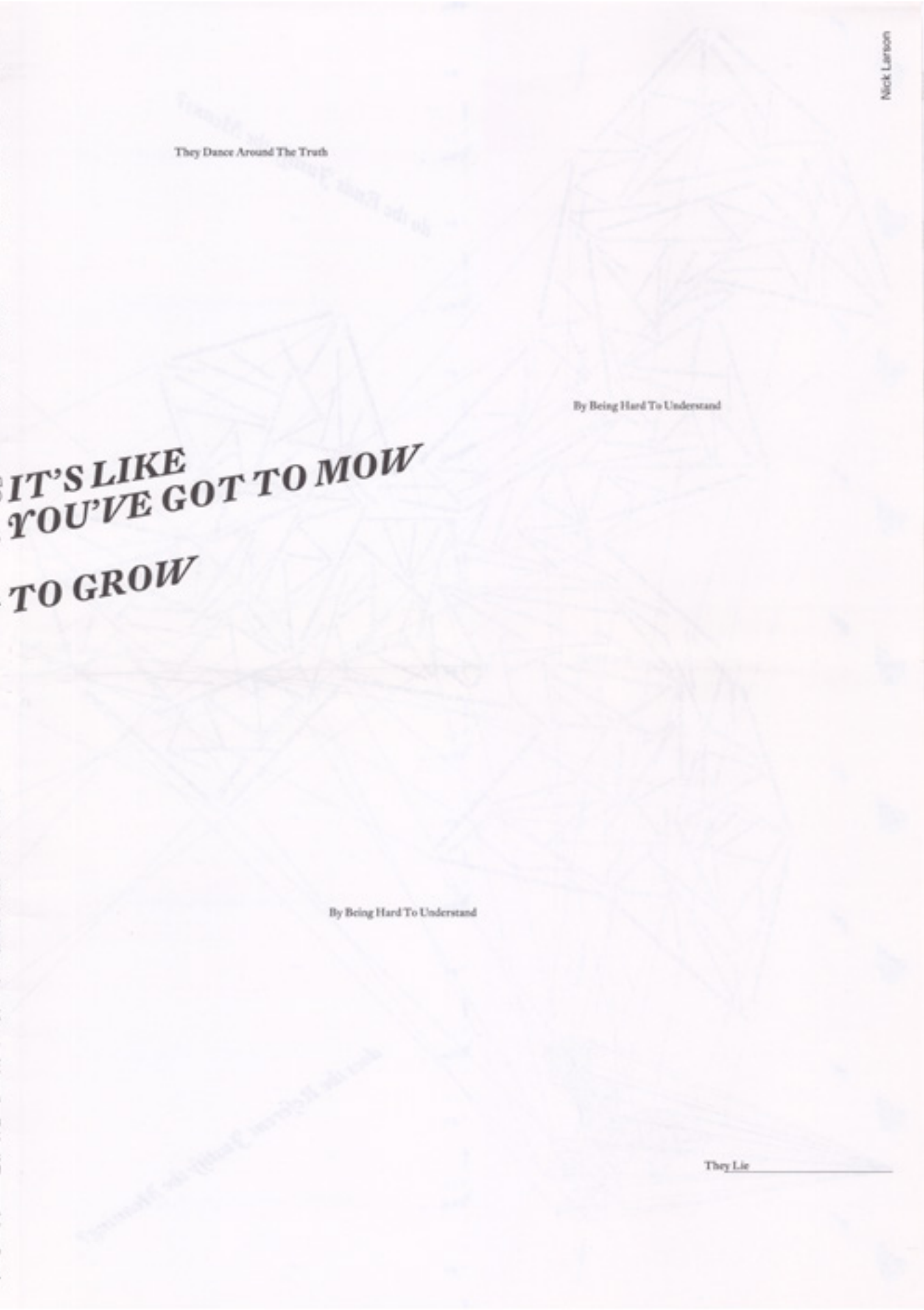
This type of convoluted rhetoric utilizes ambiguity as a tool for extending and maintaining colonial power. The United States routinely uses rhetorical ambiguity to justify its actions abroad and distance itself from taking responsibility for reprehensible activity.

Today, the land addressed by this treaty is where the Guantanamo Bay detention center is located. The United States uses drones in Afghanistan, Pakistan, and Yemen to map unfamiliar territory and identify individuals they believe to be involved in terrorist organization. Intelligence gathered from drones has led to the detainment of individuals in Guantanamo Bay. Drones are a legacy of the Lockheed U-2 spy plane, which the United States originally claimed was for weather research. This project reprints an article from the Washington Post, calling attention to specific quotes regarding US drone usage as a way to simultaneously exercise deadly force while maintaining distance and ambiguity.

*MEMETIC*—an idea, behavior, style, or usage that spreads from person to person within a culture : an amusing or interesting item (such as a captioned picture or video) or genre of items that is spread widely online especially through social media

*CONTENT*—the principal substance (such as written matter, illustrations, or music) offered by a website : the topics or matter treated in a written work : the matter dealt with in a field of study : a part, element, or complex of parts

*EXHAUSTED*—completely or almost completely depleted of resources or contents : depleted of energy



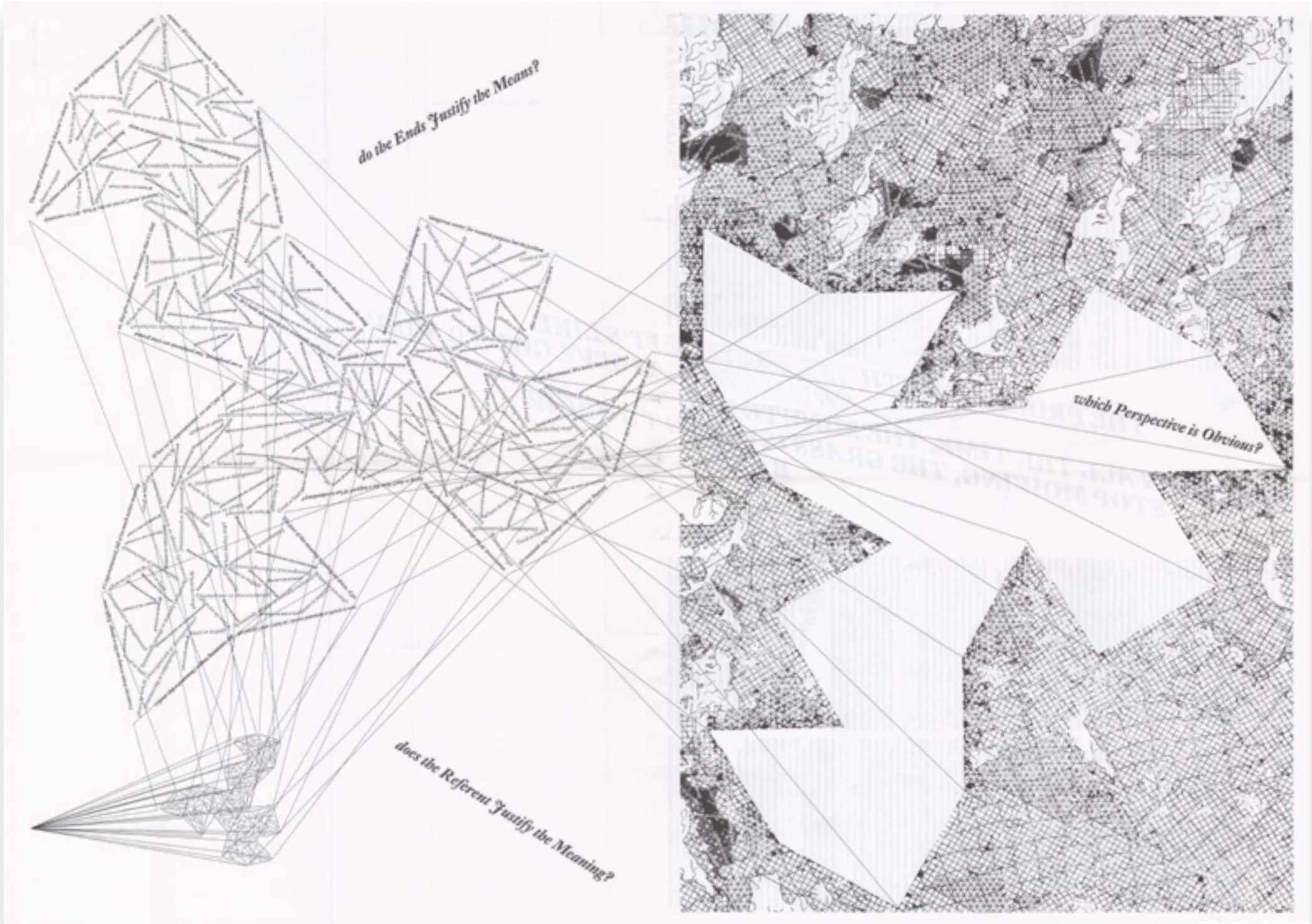
The first page of my contribution to a collaborative newspaper designed in Graduate Studio 2 by the MFA class of 2022





The cover spread of the collaborative newspaper, co-designed with Yingxi Ji





Full sheet removed from the newspaper, depicting a typographic lockup in the shape of Buckminster Fuller's dymaxion projection.

The negative space left by removing the dymaxion typographic lockup.  
  
Every act of recontextualization leaves something behind.

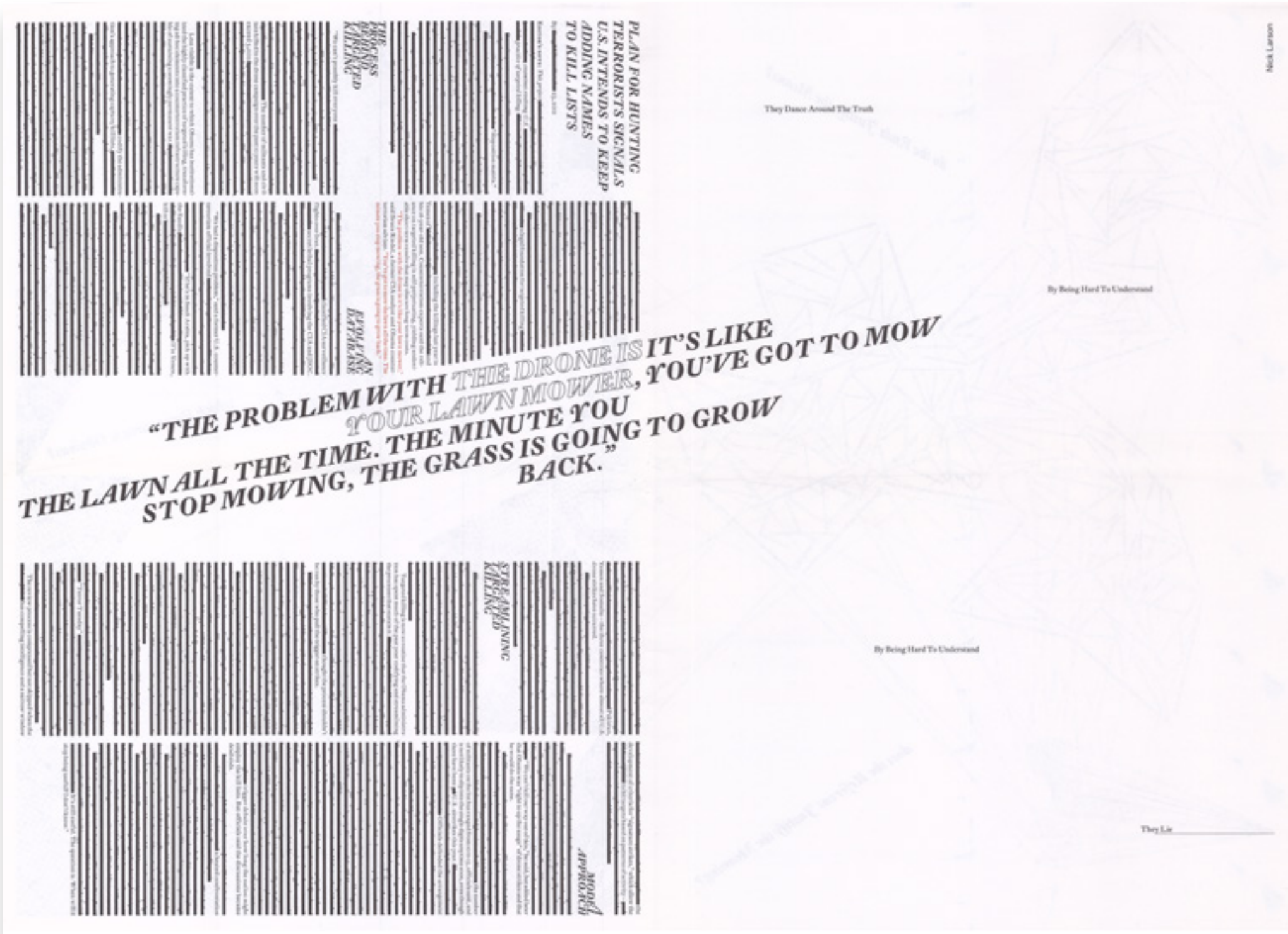
*CONTENT*—the principal substance (such as written matter, illustrations, or music) offered by a website : the topics or matter treated in a written work : the matter dealt with in a field of study : a part, element, or complex of parts

*MEDIA*—a medium of cultivation, conveyance, or expression : a medium of communication (such as newspapers, radio, or television) that is designed to reach the mass of the people —usually used in plural

*MACHINE*—a mechanically, electrically, or electronically operated device for performing a task : an assemblage of parts that transmit forces, motion, and energy one to another in a predetermined manner : an instrument (such as a lever) designed to transmit or modify the application of power, force, or motion : any of various

apparatuses formerly used to produce stage effects : a combination of persons acting together for a common end along with the agencies they use : a literary device or contrivance (such as a supernatural being or event) introduced for dramatic effect





Full sheet removed from the newspaper, depicting a 2013 article from the Washington Post about the Obama administration's usage of drones.

The cryptic and intentionally vague first page of the sequence.

**RE-FORMED**—to form again : to take form again

**APPARATUSES**—a set of materials or equipment designed for a particular use : an instrument or appliance designed for a specific operation : the functional processes by means of which a systematized activity is carried out : the machinery of government : the organization of a political party or an underground movement

**CONSUMPTION**—use of something : use by or exposure to a particular group or audience : the act or process of consuming

**PRODUCTION**—total output especially of a commodity or an industry : the creation of utility : a literary or artistic work : a work presented to the public (as on the stage or screen or over the air)

**DISTRIBUTION**—the act or process of distributing : the position, arrangement, or frequency of occurrence (as of the members of a group) over an area or throughout a space or unit of time : the natural geographic range of an organism : the marketing or merchandising of commodities

**RECEPTION**—the act or action or an instance of receiving : RECEIPT : ADMISSION : RESPONSE, REACTION : the receiving of a radio or television broadcast

**BINARY**—something made of two things or parts : a division into two groups or classes that are considered diametrically opposite : compounded or consisting of or marked by two things or parts : of or relating to the use of stable oppositions (such as good and evil) to analyze a subject or create a structural model : relating two logical or mathematical elements

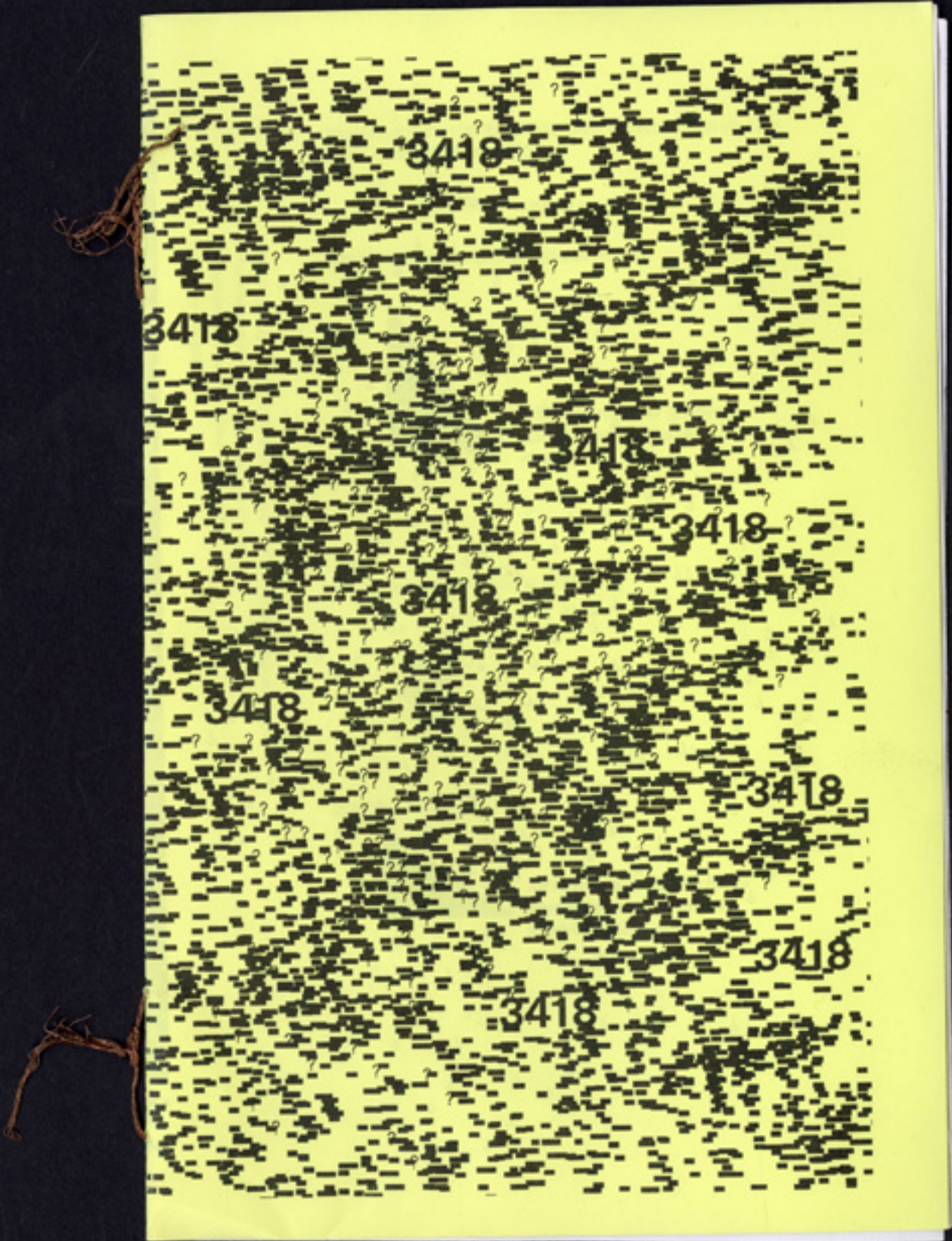


# 3418

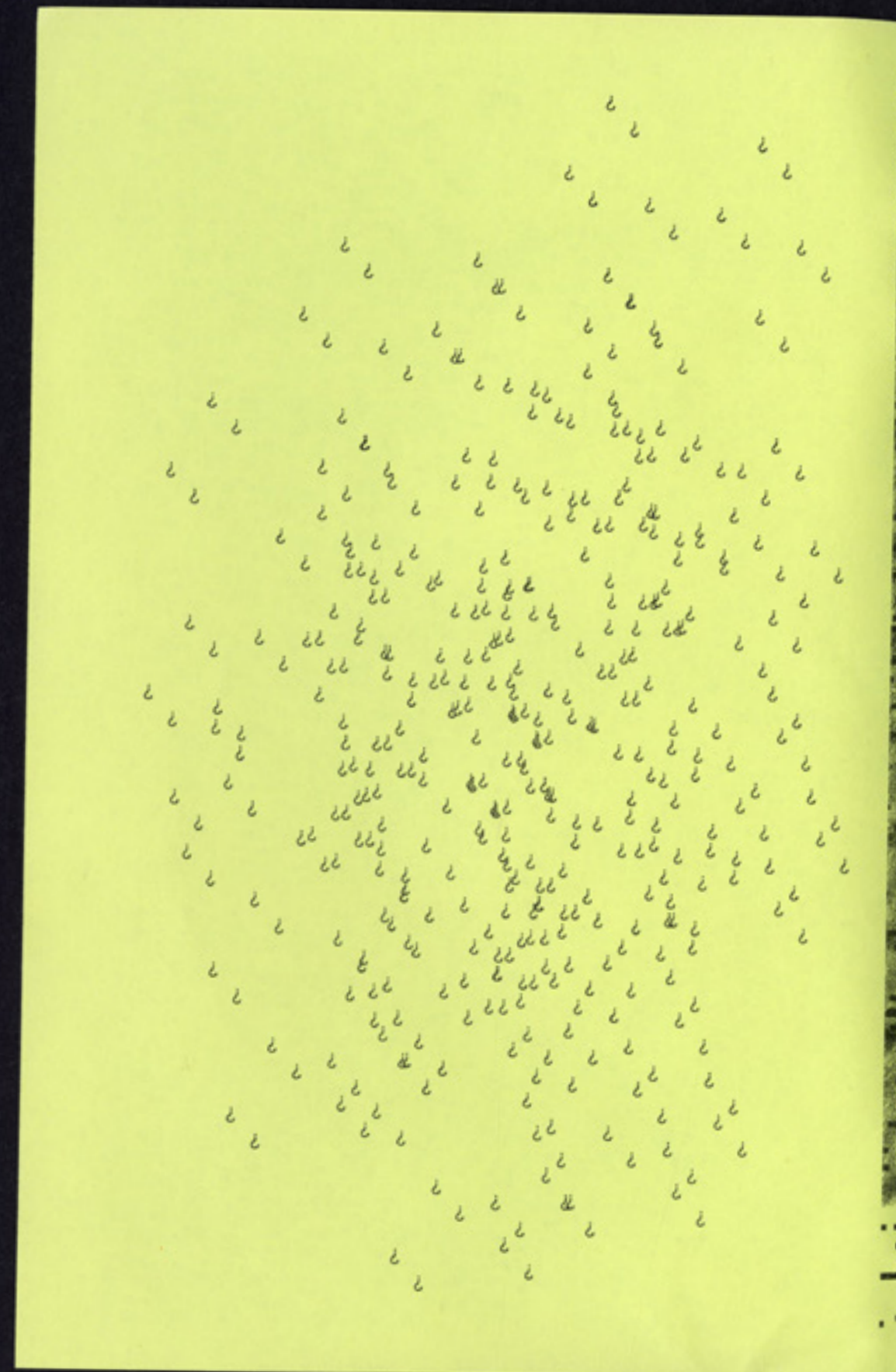
Between March 12 and April 24th, 2020, the RISD community received 30 emails from the office of the President providing updates about the newly unfolding Covid-19 pandemic. The vast majority of these emails were redundant, obtuse, and generally unhelpful regarding tangible student issues. This project extrapolates data from these emails to estimate the total number of hours spent by RISD students reading these emails. The emails add up to 19493 words. The average person reads 238 words per minute, which is approximately 82 minutes per student reading these emails. This equates to 3418 hours of student labor and attention devoted to ingesting confusing, largely unhelpful and frequently stressful content from the administration. These numbers don't account for faculty or staff. At what point does "transparency and communication" become overwhelming, causing more frustration and confusion than it cures?

*ATTENTION*—the act or state of applying the mind to something : a condition of readiness for such attention involving especially a selective narrowing or focusing of consciousness and receptivity : sympathetic consideration of the needs and wants of others : ATTENTIVENESS


The front cover of 3418, a zine about the labor required by RISD students to read update emails from the school president about the COVID-19 pandemic.








30 emails from the RISD President between March 12th, 2020 and April 24th, 2020

 **19493 words**


avg person reads 238 words per minute

 **~82 minutes per student  
spent reading these  
emails**

2501 students enrolled at RISD



205082 minutes

 **3418 hours spent by RISD  
students reading emails  
from the president**

<https://digest.bps.org.uk/2019/06/13/most-comprehensive-review-to-date-suggests-the-average-persons-reading-speed-is-slower-than-commonly-thought/>

<https://www.risd.edu/about/>

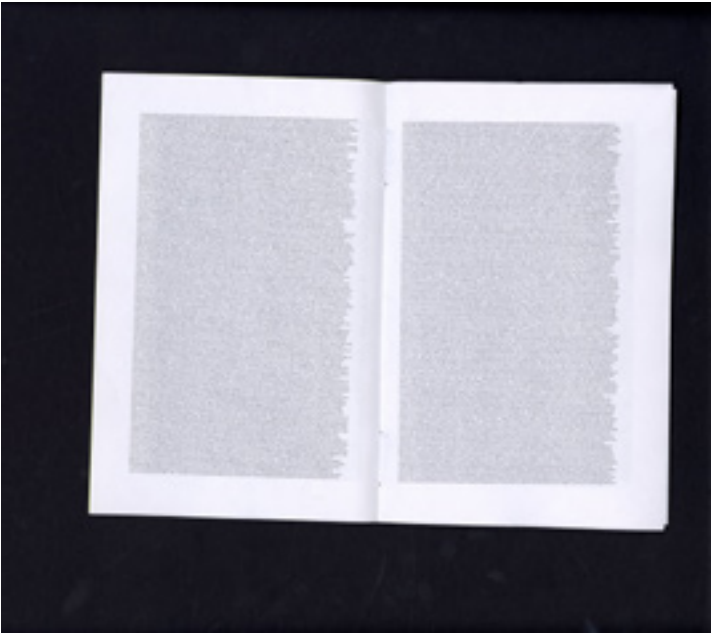
The inside front cover and first page of 3418.



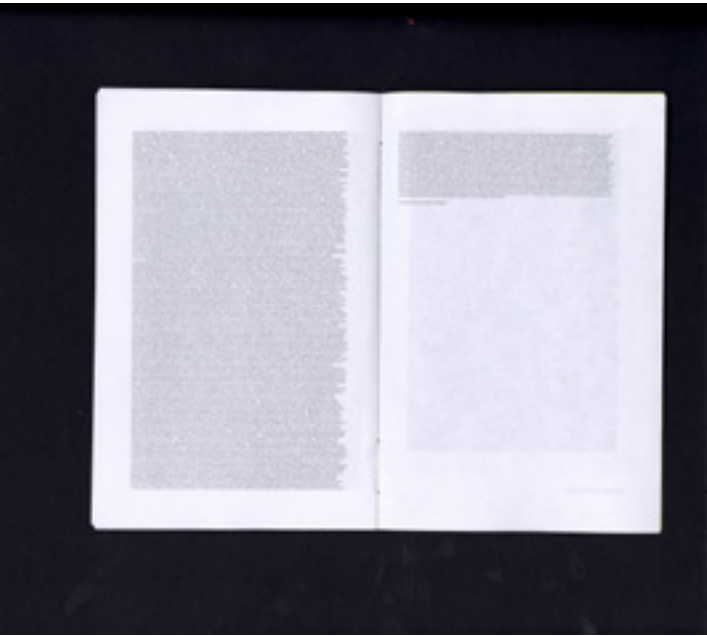
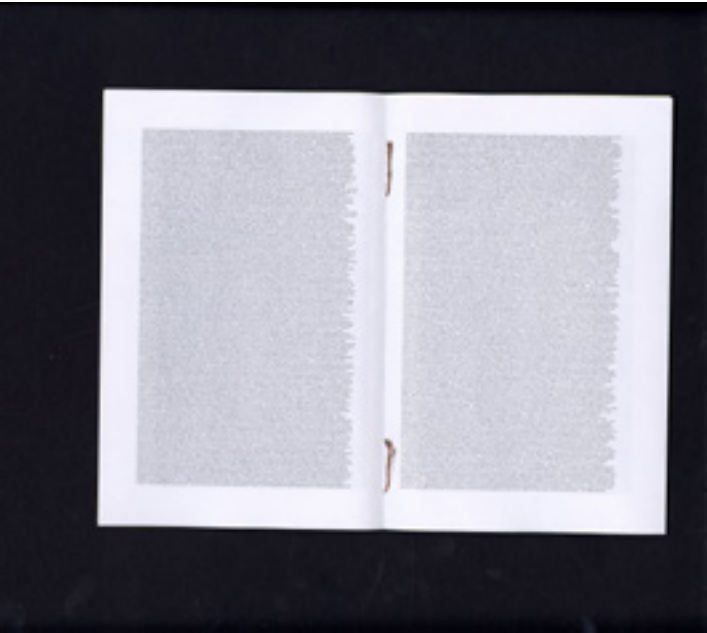


Spreads showing all 30 emails from the President, set in size 5 type to save space.

*CROSSING THE RUBICON*—a limit or point that is reached when the results of one's actions cannot be changed



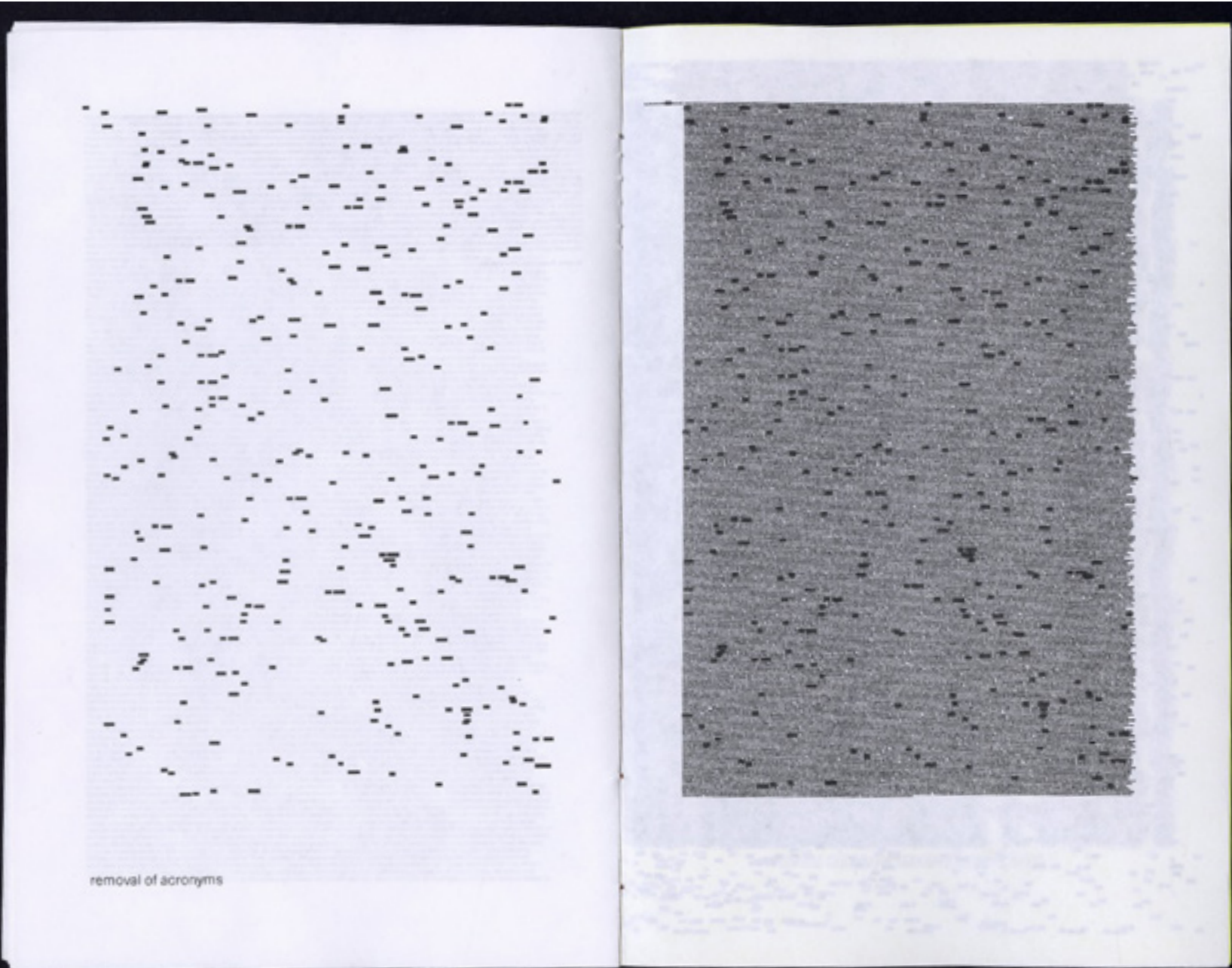
Many emails from school administration urged the community to perservere using "radical creativity" in the face of losing access to studio resources.



This zine is bound with spare speaker wire.

*MEME*—an idea, behavior, style, or usage that spreads from person to person within a culture : an amusing or interesting item (such as a captioned picture or video) or genre of items that is spread widely online especially through social media  
*FACSIMILE*—an exact copy : a system of transmitting and reproducing graphic matter (such as printing or still pictures) by means of signals sent over telephone lines  
*ALGORITHMIC*—a step-by-step procedure for solving a problem or accomplishing some end : a procedure for solving a mathematical problem (as of finding the greatest common divisor) in a finite number of steps that frequently involves repetition of an operation

*INFERENCE*—the act of passing from one proposition, statement, or judgment considered as true to another whose truth is believed to follow from that of the former : the act of passing from statistical sample data to generalizations (as of the value of population parameters) usually with calculated degrees of certainty : a conclusion or opinion that is formed because of known facts or evidence

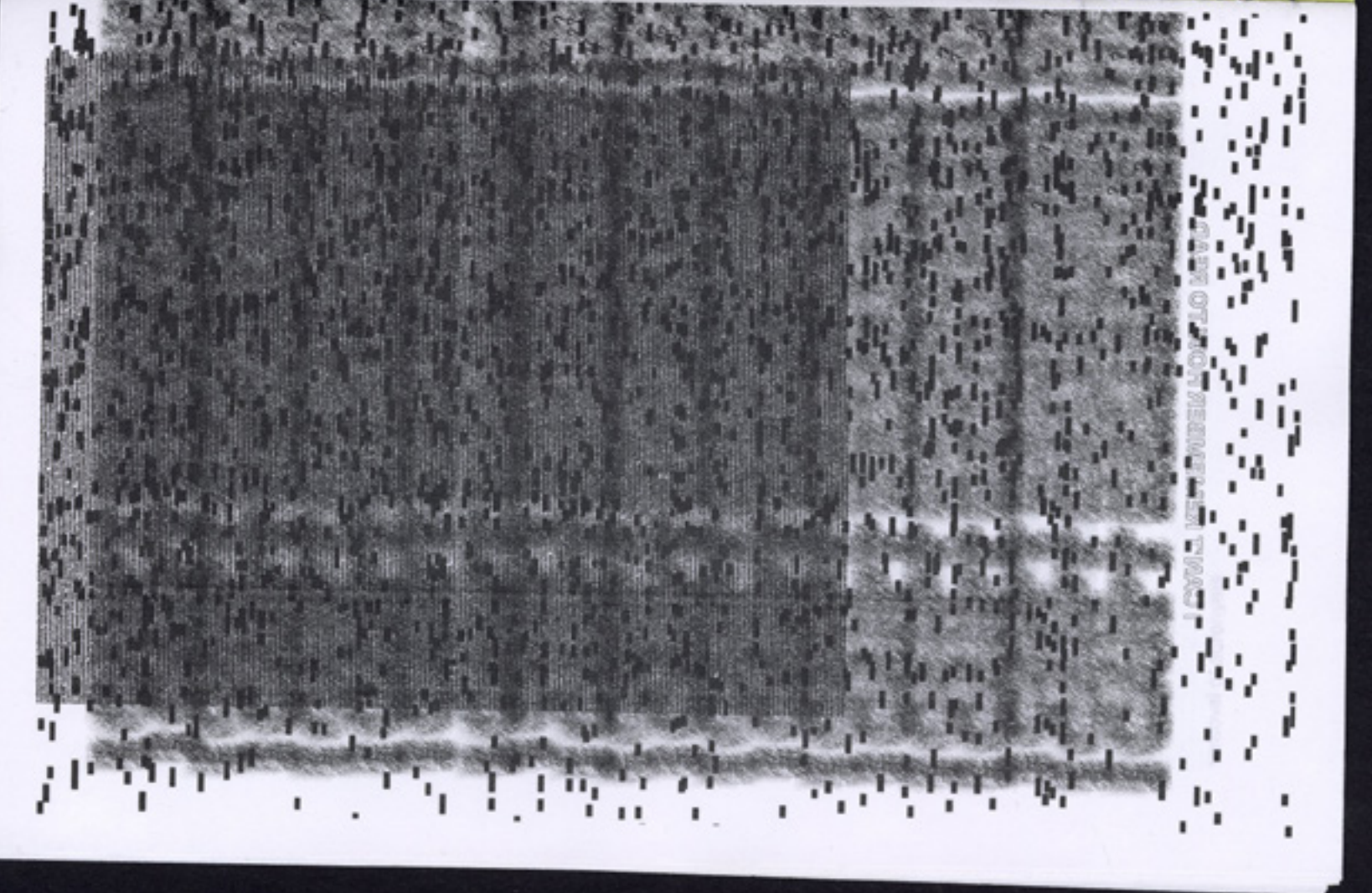
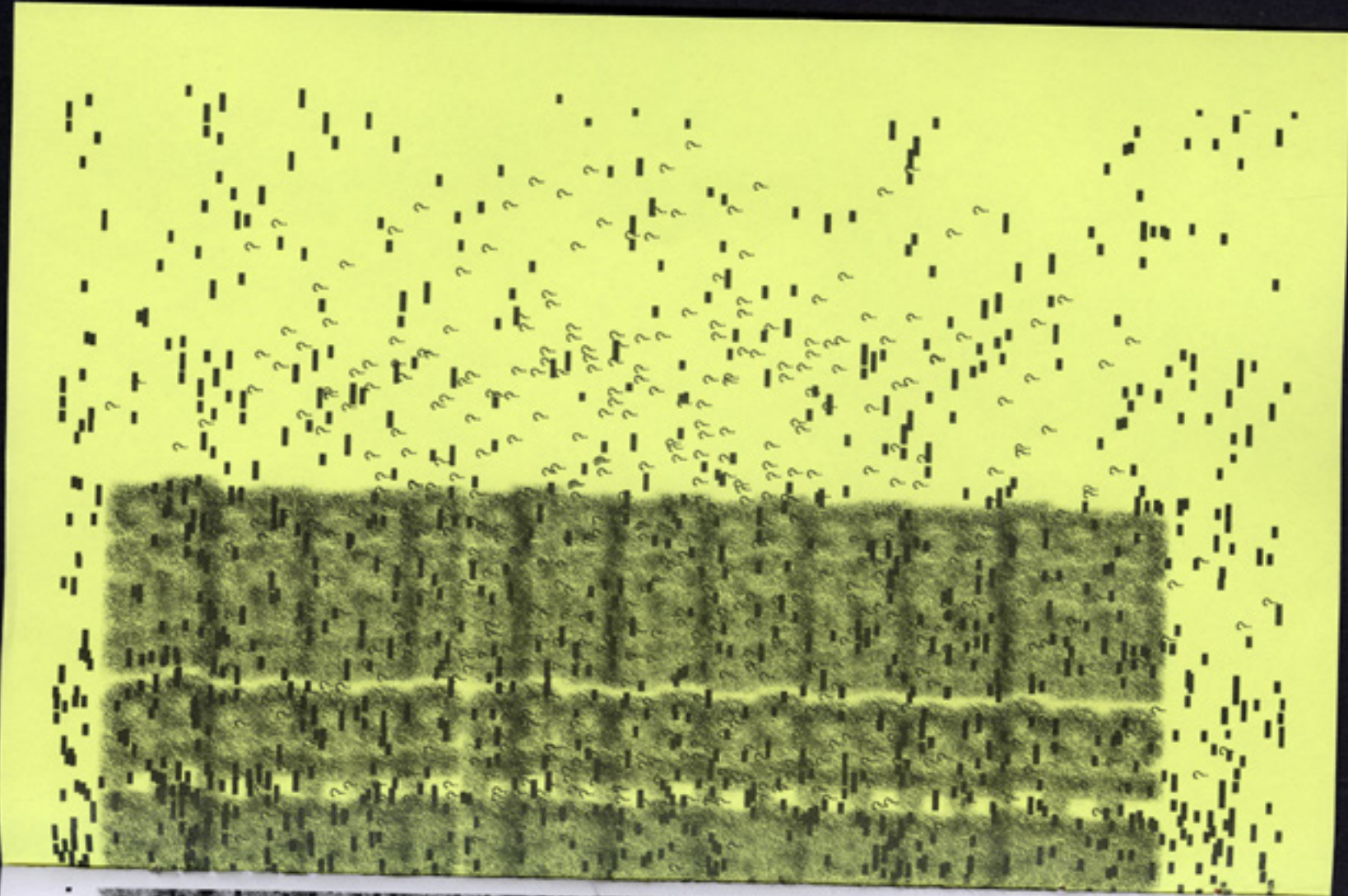


All acronyms from the emails censored

*LOOP*—a curving or doubling of a line so as to form a closed or partly open curve within itself through which another line can be passed or into which a hook may be hooked : something shaped like or suggestive of a loop : a select well-informed inner circle that is influential in decision making : a series of instructions (as for a computer) that is repeated until a terminating condition is reached : a continuously repeated segment of music, dialogue, or images

*CRITICALLY*—including variant readings and scholarly emendations : exercising or involving careful judgment or judicious evaluation : inclined to criticize severely and unfavorably : of sufficient size to sustain a chain reaction —used of a mass of fissionable material : INDISPENS- ABLE, VITAL : being in or approaching a state of crisis : CRUCIAL, DECISIVE  
*SUSSING*—to inspect or investigate so as to gain more knowl- edge : FIGURE OUT





*PRESCRIBED*—to lay down as a guide, direction, or rule of action : to specify with authority : to designate or order the use of as a remedy

*REITERATIVE*—to state or do over again or repeatedly sometimes with wearying effect



# i.i.i.etc.

Language itself can be understood as a recombinant set of glyphs that, when put into specific order, is accepted as an understood word and phrase. The Idi-O-Matic generator plays with abstract idiomatic language and metaphors by breaking idiomatic phrases into constituent components and recombining them to generate absurd and nonsensical new phrases. Idioms are inherently non-literal, so the newly generated idioms are not meant to be taken literally, but rather interpreted abstractly. Permuting these sets of idiomatic phrases highlight some of the absurdities inherent in language. Idioms are purely abstract expressions that don't mean what they literally say. By shifting the components of the idiomatic phrases around, we end up with phrases that we sort of recognize, but can't quite pin down.

This project exists across multiple mediums, with a web based idiom scrambler, a set of volvelles with interchangeable mask layers, a set of posters, and a pamphlet that unpacks idioms along with common linguistic errors that cause absurd results and change meaning. This reordering makes the familiar slightly uncanny and questions the rules that established the original set.

**REDUNDANCY**—exceeding what is necessary or normal : SUPERFLUOUS : characterized by or containing an excess : characterized by similarity or repetition : serving as a duplicate for preventing failure of an entire system (such as a spacecraft) upon failure of a single component

**TOOL**—a handheld device that aids in accomplishing a task : something (such as an instrument or apparatus) used in performing an operation or necessary in the practice of a vocation or profession : an element of a computer program (such as a graphics application) that activates and controls a particular function : a means to an end : to equip (a factory, an industry, etc.) with tools, machines, and instruments for production

**RUT**—a usual or fixed practice : a track worn by a wheel or by habitual passage : a groove in which something runs : a monotonous routine

**PERSPECTIVE**—a mental view or prospect : a visible scene : the interrelation in which a subject or its parts are mentally viewed : the capacity to view things in their true relations or relative importance : the appearance to the eye of objects in respect to their relative distance and positions representation in a drawing or painting of parallel lines as converging in order to give the illusion of depth and distance



Promotional pamphlet and idiomatic volvelle for the *Institute for the Investigation of Idioms, etc.*



# An Old Dog Falls Head Over Heels For New Tricks



An idiom mashup poster on the reverse side of the pamphlet

## YOU'RE SURROUNDED BY IDIOMS!

An idiom is a phrase that is common to a certain population. It is typically figurative and usually is not understandable based solely on the words within the phrase. A prior understanding of its usage is usually necessary. Idioms are crucial to the progression of language. They function in a manner that, in many cases, literal meanings cannot. We use them every day; sometimes without even realizing that what we're saying is non-sensical without the implied and widely accepted meaning behind it."

### KEY TERMINOLOGY

- malapropism** : a word or phrase that results from a mishearing of something said or sung
- eggcorn** : a word or phrase that sounds like and is mistakenly used in a seemingly logical or plausible way for another word or phrase either on its own or as part of a set expression
- malapropism** : the usually unintentionally humorous misuse or distortion of a word or phrase
- eggcorn** : the use of a word sounding somewhat like the one intended but ludicrously wrong in the context
- onomatopoeia** : a transcription of usually initial sounds of two or more words (as in crows or wolf for snarl of call)

### ABOUT THE INSTITUTE

- new word** : a word (or ringling in "your girls I know have become engaged today; this must be right") coined and used apparently to suit one particular occasion sometimes independently by different writers or speakers but now adopted into use generally
- portmanteau** : a large suitcase
- new word** : a word or morpheme whose form and meaning are derived from a blending of two or more distinct forms (such as smog from smoke and fog)
- semantic satiation** : the effect in which a word seems to lose its meaning after it has been repeated many times in rapid succession. The reasons for this effect remain poorly understood.



Because for the investigation of Idioms, it seems, (111111) is a person hood language to investigate Idioms and new found language. The method from the Idioms and other new found expressions is a combination of of pure Idioms and new found expressions are interesting through small contextual changes. The Idioms have gone up even if new Idioms, new Idioms, and public Idioms with the goal of educating people in Idioms and new found meaning making.

Idioms, expressions, metaphors, and other forms of figurative communication are often most essential to understand the communication that people participate in. Idioms, metaphors, and other forms of figurative communication are often most essential to understand the communication that people participate in. Idioms, metaphors, and other forms of figurative communication are often most essential to understand the communication that people participate in.

The Institute for the Investigation of Idioms, it seems, (111111) is a person hood language to investigate Idioms and new found language. The method from the Idioms and other new found expressions is a combination of of pure Idioms and new found expressions are interesting through small contextual changes. The Idioms have gone up even if new Idioms, new Idioms, and public Idioms with the goal of educating people in Idioms and new found meaning making.

Promotional pamphlet with information about idioms and key terminology about linguistic slips



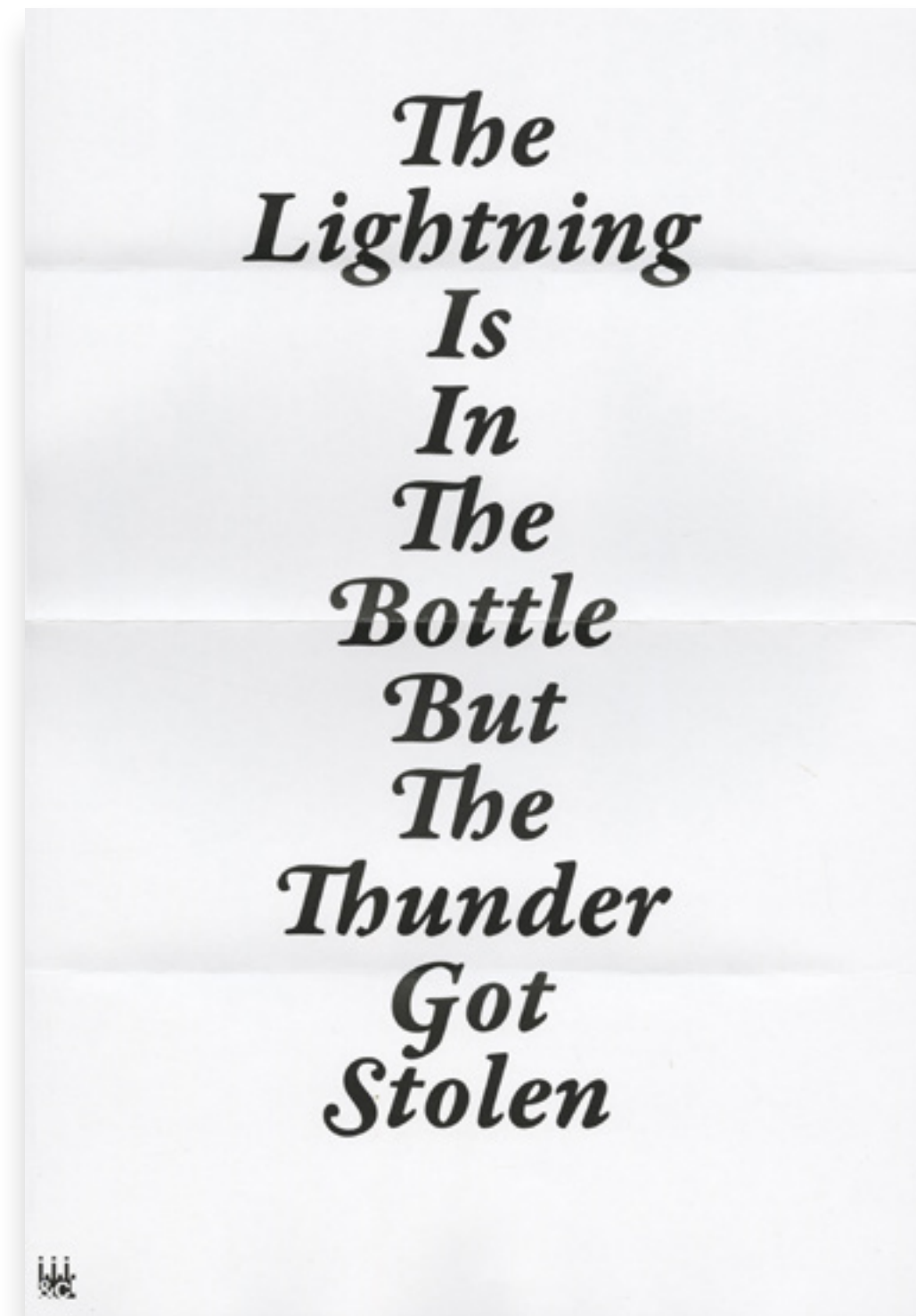


An idiomatic volvelle created as a tool for intentionally remixing idioms.





A series of zines containing different remixed idiomatic expressions.



An idiomatic remix poster.

**PERSEVERATING**—to have or display an involuntary repetitive behavior or thought : to exhibit perseverance  
: to recur or repeat continually : to intently focus one's attention on a thought or thoughts : FIXATE  
**EXHAUSTIVE**—including all possibilities : THOROUGH  
**REDEFINITION**—to define (something, such as a concept) again : REFORMULATE : to reexamine or reevaluate especially with a view to change : TRANSFORM



A series of zines containing different  
remixed idiomatic expressions.

*Square Elephant  
In A  
Round Room*

*More Bang  
For Where  
The Buck Stops*





A website that generates nonsensical compound idiomatic expressions.  
This QR code will take you there.



# SIGNS

As noted in the seller’s description, there are many different styles of type detailed in Arrenbrecht’s specimen. The ones I found most intriguing were the heavily ornamented specimens. In this particular example, there is as much detail in the ornamentation surrounding the letter as there is in the letterform itself. The glyphs have illuminations that provide an ornate frame for the letterform. In this instance, I find the ornamentation far more compelling and important than the actual letter.

When choosing to use a script or any ornate lettering, the expression of emotion through the letters is as important or more than the actual letters themselves. When conveying information using typography, it is more simple, efficient, and unpretentious to use legible type, but that doesn’t mean there isn’t a place for ornamental type. Moreover when you free a typeface from the responsibility of needing to convey literal information, (a letter, word, or paragraph), you give it the opportunity to become expressive in exciting and unfamiliar ways.

SIGNS is a display typeface based on hand lettered script, but made with the intention of being used as a tool for illumination and illustration.

The first page of the SIGNS specimen

REFORMATION—to formulate (something) again and usually in a different way  
 REEVALUATION—to evaluate (something or someone) again especially with regard to changes or new information  
 REEXAMINATION—the act or process of examining something again especially from a different viewpoint  
 RECONSIDERATION—to consider again especially with a view to changing or reversing : to consider something again  
 REEXPLORATION—to explore (something) again

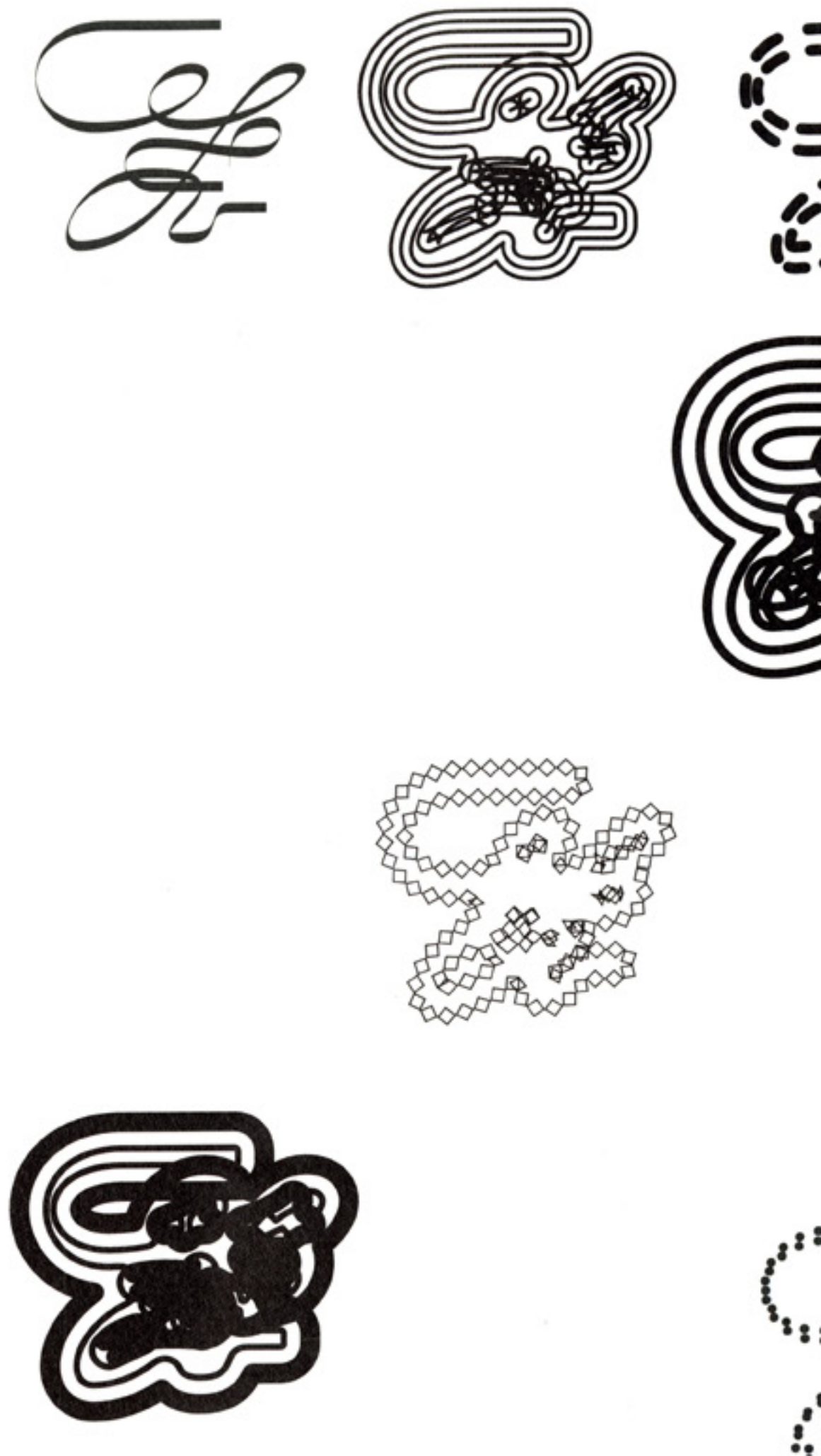


SIGNS

Typeface &  
Drawing Tool



For SIGNS, the glyph drawing process continues through using existing tools within Adobe InDesign to modify the type in unexpected ways. Often the most interesting results happen when the tool breaks. For instance, a heavy stroke width with a complex pattern might cause the program to glitch, creating gestural visual anomalies.







Some modifications create overwhelming compositions, others create delicate ones.



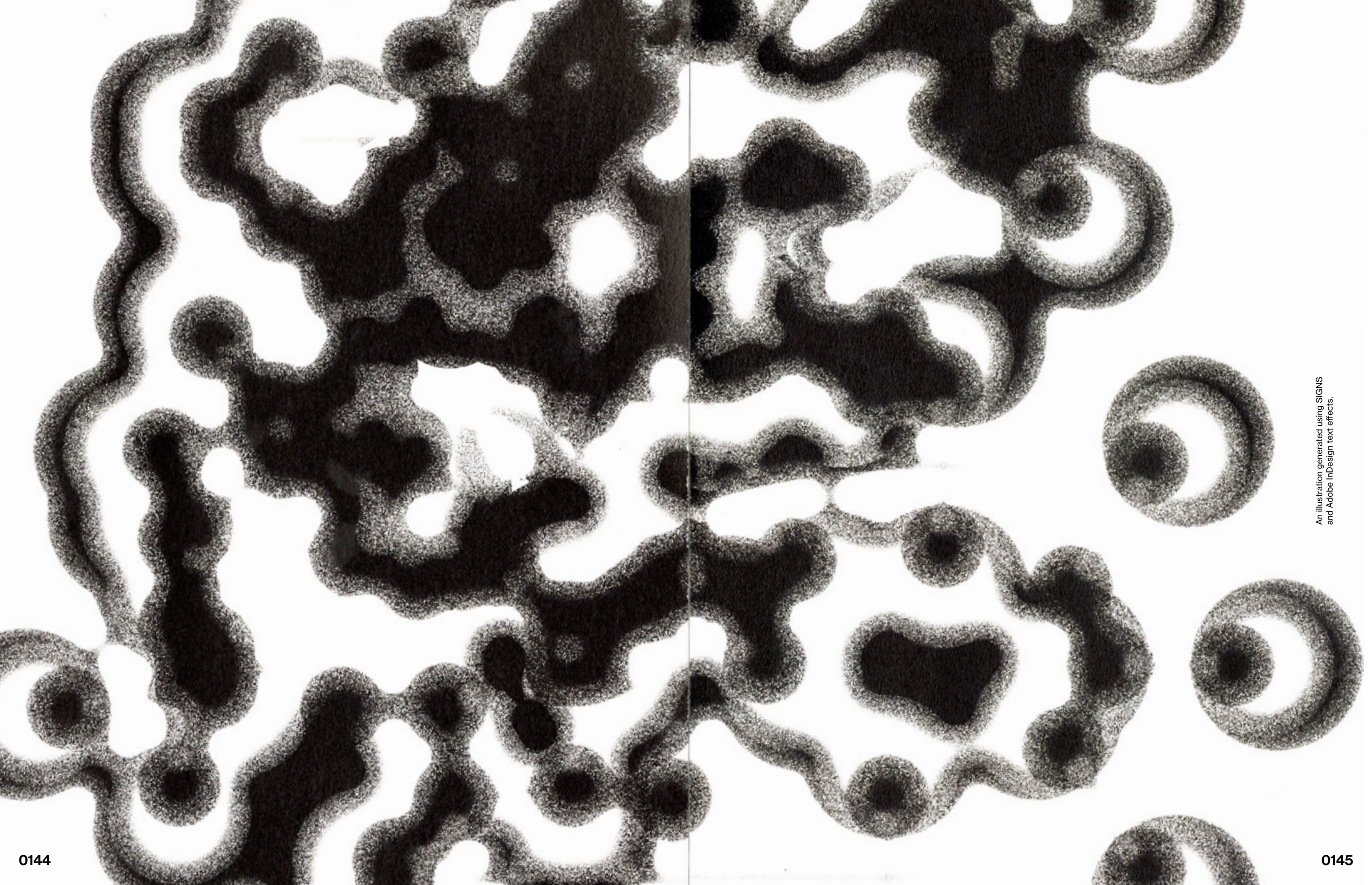
A spread from the SIGNS specimen.





An illustration generated using SIGNS  
and Adobe InDesign text effects.





An illustration generated using SIGNS  
and Adobe InDesign text effects.



An illustration generated using SIGNS  
and Adobe InDesign text effects.





An illustration generated using SIGNS  
and Adobe InDesign text effects.



# Post Haas

Post Haas entangles the prescriptive perfectionism of traditional european grotesk style sans serif fonts with the expressive qualities of asemic writing. The Haas type foundry casts a long shadow in the history of Grotesk Sans type. Akzidenz-Grotesk, Neue Haas Grotesk aka. Helvetica, Normal Grotesk, and Unica were variations on a specific theme that set a standard that is still used today for high quality type design.

These typefaces are renowned worldwide for their simplicity and legibility, and the sensibilities behind them have been applied to virtually every writing system currently in use. What are the implications of imposing western sensibilities of legibility across writing systems used worldwide?

Post Haas puts these sensibilities on a variable axis with a set of asemic glyphs. By forcing the Haas style Grotesk to exist on the same axis as a separately drawn asemic alphabet requires the otherwise minimal glyphs to have dozens of hidden points, further complicating the minimal and perfectionist legacy of type design.

The glyphs do not interpolate entirely smoothly, often appearing to turn inside out in order to shape-shift into their asemic counterparts. They almost instantly break out of the molds set by their historical reference, but often retain the general shape of their source glyph for at least half of the interpolation. At what point along the interpolation do the glyphs lose meaning? Is it once they are no longer trying to conform to the perfection of their Haas Grotesk inspiration, or once they no longer can be recognized by humans as the glyph they started as? What does it mean for something to be totally illegible to humans as an alphabet, but perfectly understandable to a computer?

The letter A, set in Post Haas at both extremes of the variable interpolation.

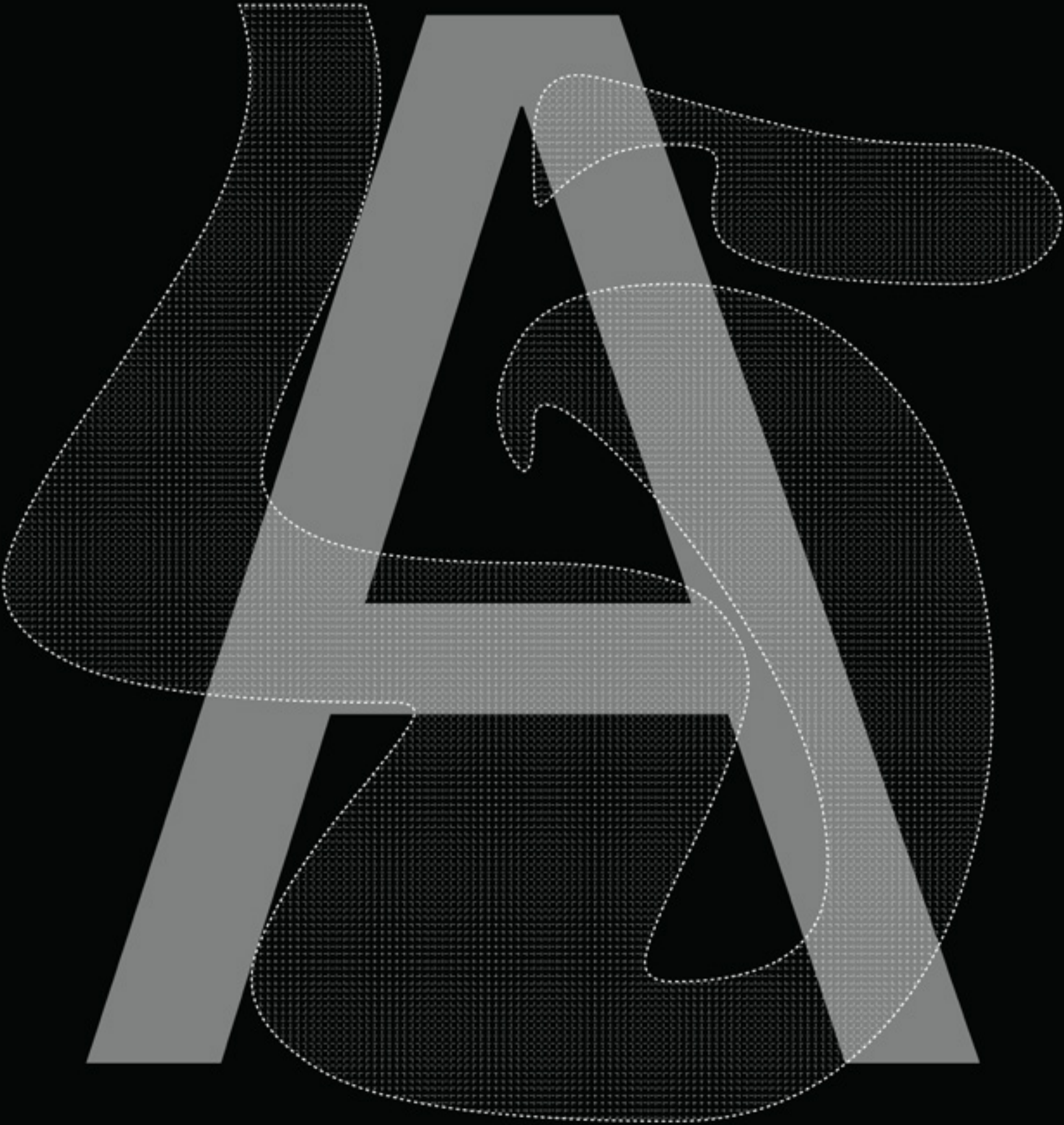
*DECONSTRUCT*—to adapt or separate the elements of for use in an ironic or radically new way : to examine (something, such as a work of literature) using the methods of deconstruction : to take apart or examine (something) in order to reveal the basis or composition often with the intention of exposing biases, flaws, or inconsistencies : DESTROY, DEMOLISH

*DEFEND*—to maintain or support in the face of argument or hostile criticism : to drive danger or attack away from : to take action against attack or challenge

*MAINTAIN*—to keep in an existing state (as of repair, efficiency, or validity) : preserve from failure or decline : to support or provide for : to affirm in or as if in argument

*UPHOLD*—to give support to : to support against an opponent : to keep elevated : to lift up

*UNCRITICAL*—showing lack or improper use of critical standards or procedures : not critical : lacking in discrimination





Post Haas, uppercase at various increments of interpolation.

Post Haas, lowercase at various increments of interpolation.



# DPW:DSV

The Washington Park neighborhood is largely taken up by the port of Providence (ProvPort). The port houses multinational corporations, most of which deal with heavy machinery, building materials, infrastructure, and fuel. The rest of the neighborhood is largely residential, with a small but thriving business district. The smaller businesses in Washington Park have lots of expressive and colorful advertising. One omnipresent feature across the tract is vandalism. There are large and small graffiti tags everywhere.

The corporations in ProvPort are interesting in that they look like they’re trying to avoid your attention. The names of the corporations don’t really provide hints as to what the corporations are and the logos are mostly set in non-provocative, sans-serif typefaces. This provides a stark contrast to both the more expressive and eye catching design of small businesses as well as the omnipresent graffiti.

I created the fictional Department of Public Works: Division of Sanctioned Vandalism (DPW:DSV) to conflate the roles of corporate logos and street art. In this dystopian scenario, corporations lobby the government to create a regulatory bureau for vandalism. Only those with licenses may commit acts of vandalism, and each individual instance of vandalism must be reported and documented.

Only certain types of media are approved vandalism, and official corporate logos are considered advertising and not approved. This leads corporations to reformat their logos to exist within the visual language of graffiti.

Graffiti tags are continuously changing and evolving. In order to accrue the rights to most intellectual property, corporations set out to create and document every possible permutation of their new logo. This floods the DPW: DSV with infinite variations of these new graffiti logotypes.

***REPEAT***—to say or state again : to say over from memory :  
to say after another : to make, do, or perform again : to  
make appear again : to go through or experience again :  
to express or present (oneself) again in the same words,  
terms, or form  
***MEANINGLESS***—having no assigned function in a language  
system : having no meaning : lacking any significance



Sign depicting the corporate tenants of the Port of Providence



DEPARTMENT OF PUBLIC WORKS—DIVISION OF SANCTIONED VANDALISM OFFICIAL USE ONLY

COMPUTER RENDERING FOR VERIFICATION PURPOSES

DEPARTMENT OF PUBLIC WORKS—DIVISION OF SANCTIONED VANDALISM OFFICIAL USE ONLY

PLACE HIGHEST RESOLUTION GRAPHIC INSIDE ARROWS  
Graphics that extend outside the bounds set by the arrows may be denied at the discretion of the DPW.

APPLICANT VISUAL REFERENCE SUBMISSION ZONE

APPLICANT IDENTIFICATION

Supplemental Tag Verification Document

Origin(sanctioned name):

Origin DPW ID No.:

Ownership: CORP. ☐ INDV. ☐ NONPR. ☐

Associated Parties:

ITERATION 1 2 3 4 5 6 7 8 9 10 OTHER

If Other:

DPW—DSV OFFICER IDENTIFICATION INFORMATION

Full Legal Name:

DPW ID No.:

DSV Daily Authorization Number:

DPW—DSV Clearance Level:

Abnormalities: No ☐ >5 ☐ <5 ☐

Officer Audit Requested: No ☐ Yes ☐

ID Verblage

DPW—DSV RESPONSE

DPW—DSV CPU\_REF

DEPARTMENT OF PUBLIC WORKS—DIVISION OF SANCTIONED VANDALISM OFFICIAL USE ONLY

The Supplemental Tag Verification Document (STAD), designed for the fictitious Department of Public Works: Division of Sanctioned Vandalism. Employees file these documents to verify corporations newest copyrightable logotypes, graffiti tags.

*DEFINITION*—a statement of the meaning of a word or word group or a sign or symbol : a statement expressing the essential nature of something : a product of defining : the action or process of stating the meaning of a word or word group : the action or the power of describing, explaining, or making definite and clear : clarity of visual presentation : distinctness of outline or detail : sharp demarcation of outlines or limits

*EXPAND*—to open up : UNFOLD : to increase the extent, number, volume, or scope of : ENLARGE : to express at length or in greater detail : to write out in full : to feel generous or optimistic : to increase in extent, number, volume, or scope



DEPARTMENT OF PUBLIC WORKS—DIVISION OF SANCTIONED VANDALISM—OFFICIAL USE ONLY

COMPUTER RENDERING FOR VERIFICATION PURPOSES

LEHIGH CEMENT COMPANY, LLC

Secondary #02340

PLACE HIGHEST RESOLUTION GRAPHIC INSIDE ARROWS  
Graphics that extend outside the bounds set by the arrows may be denied at the discretion of the DPW.

APPLICANT VISUAL REFERENCE SUBMISSION ZONE

LEHIGH CEMENT COMPANY, LLC

Secondary #02340

ID Verbiage LEHIGH\_CEMENT\_COMPANY\_LLC\_Secondary\_#02340

DPW—DSV RESPONSE

ACTIVATE

DPW—DSV OFFICER IDENTIFICATION INFORMATION

Full Legal Name: Lehigh Cement Company, LLC  
 DPW ID No.: 009283451-223  
 Ownership: ☒ CORP. ☐ IND. ☐ NONPR. ☐  
 Associated Parties: N/A

ITERATION 1 2 3 4 5 6 7 8 9 OTHER

If Other: 02340

DPW—DSV OFFICER IDENTIFICATION INFORMATION

Full Legal Name: Lehigh Cement Company, LLC  
 DPW ID No.: 009283451-223  
 DPW Daily Authorization Number: 10021511003  
 DPW—DSV Clearance Level: Blue  
 Abnormalities: No ☒ +5 ☐ +15 ☐  
 Officer Audit Requested: No ☒ Yes ☐

DEPARTMENT OF PUBLIC WORKS—DIVISION OF SANCTIONED VANDALISM—OFFICIAL USE ONLY

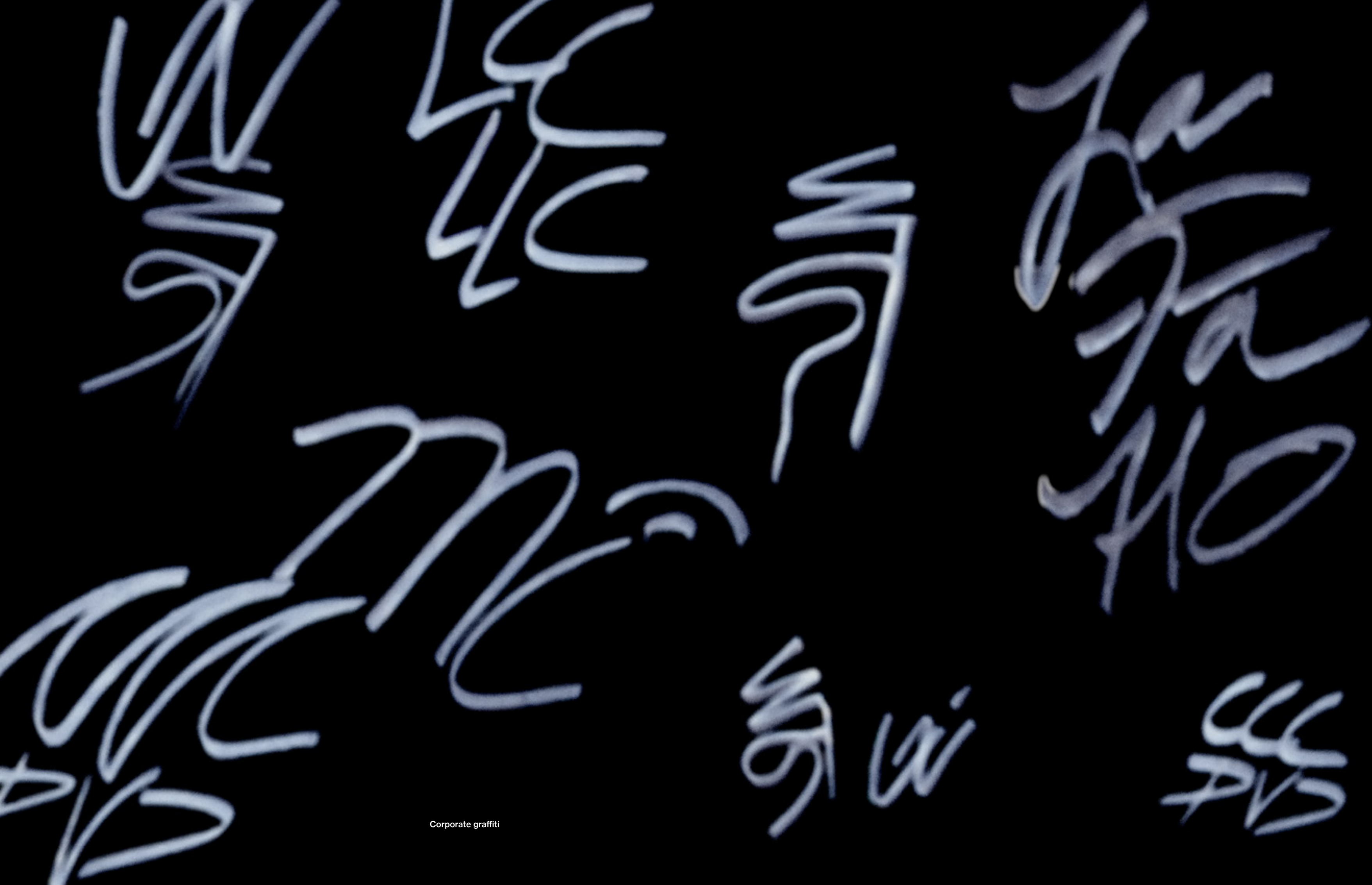
The figure displays six examples of stylized logos, each presented in a 'before' and 'after' format. The 'before' version shows the logo as a complex, abstract shape. The 'after' version shows the logo as a simplified, more recognizable shape. The logos are: Lafarge Holcim, Washington Mills, New England Petroleum Terminal, McInnis, Sea 3 Providence, and Univar Solutions.

**ANGLES**—the precise viewpoint from which something is observed or considered : the figure formed by two lines extending from the same point : the direction from which someone or something is approached : a sharply divergent course









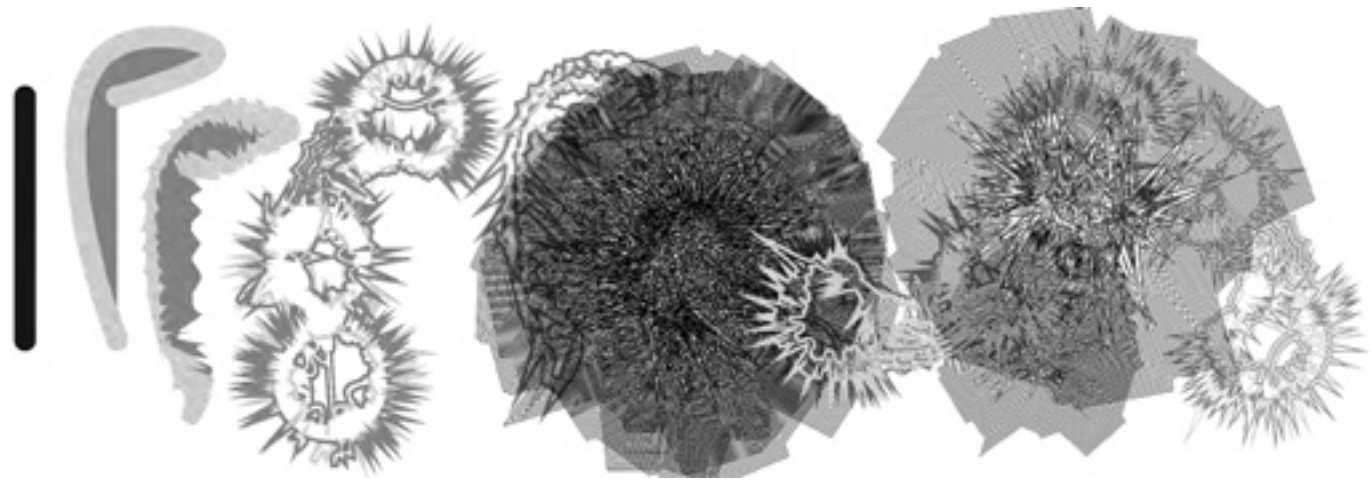
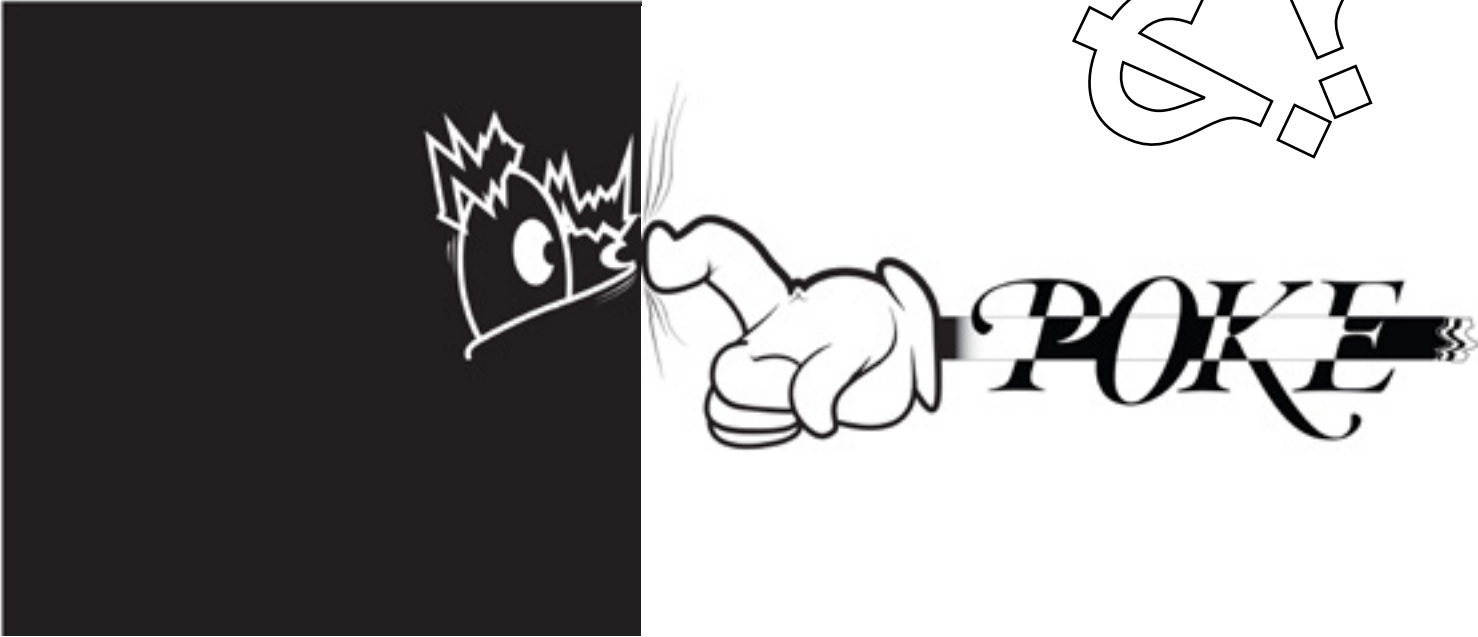


# Butterflies

Butterflies was, in many ways, a dry run at creating a thesis halfway through grad school. During a CSP with Cem Eskinazi and Forough Abadian, I focused on rapidly generating visual responses to free writing exercises. The areas of inquiry varied wildly, from the dense patterns used on currency as anti-counterfeiting countermeasures to in-depth explorations of specific tools within programs, to asemic writing, to experimenting with new methods of distributing work.

In some instances, these responses took the form of diagrammatic breakdowns of my daily schedule or to do list. This type of work went on to seed the formal groundwork for future diagrammatic work. During this process, I began to hone in on ideas that would become essential to this thesis such as examining contradiction, challenging the commonly accepted meaning of words, and generating form through script-like actions.

All of these experiments were collected and reproduced in book form, where I had the opportunity to edit and annotate.



*CARTESIAN*—either of two coordinates (see COORDINATE entry 3 sense 1) that locate a point on a plane and measure its distance from either of two intersecting straight-line axes along a line parallel to the other axis : any of three coordinates that locate a point in space and measure its distance from any of three intersecting coordinate planes measured parallel to that one of three straight-line axes that is the intersection of the other two planes

*GRID*—a network of uniformly spaced horizontal and perpendicular lines (as for locating points on a map) : the starting positions of cars on a racecourse

*IMPOSE*—to establish or apply by authority : to establish or bring about as if by force : PLACE, SET : to arrange

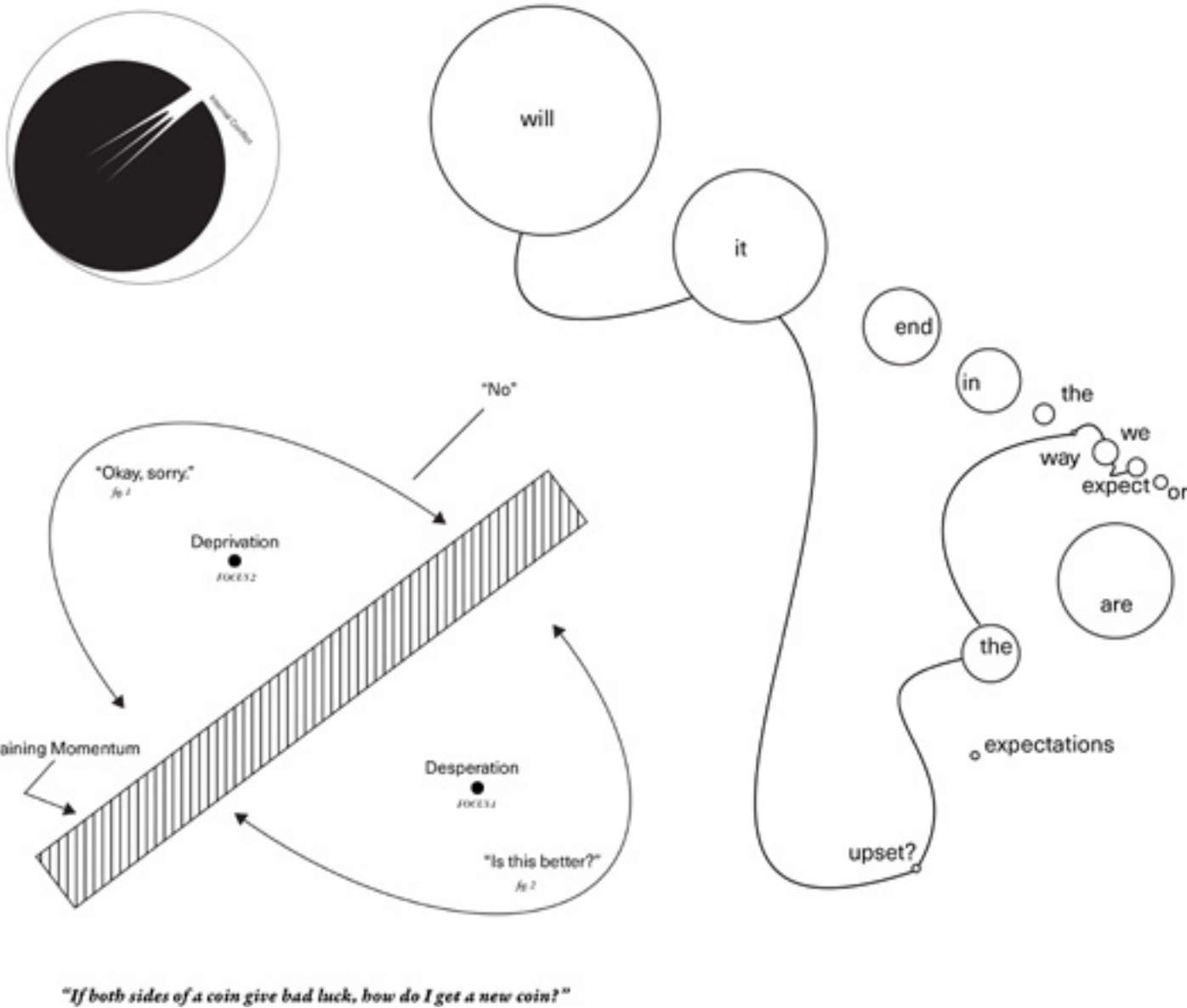
(type, pages, etc.) in the proper order for printing : to take unwarranted advantage of something

*MAP*—a representation usually on a flat surface of the whole or a part of an area : a representation of the celestial sphere or a part of it : a diagram or other visual representation that shows the relative position of the parts of something : something that represents with a clarity suggestive of a map : the arrangement of genes on a chromosome : to make a map of : to be assigned in a relation or connection : to assign (something, such as a set or an element) in a mathematical or exact correspondence

*BORDERS*—BOUNDARY : an outer part or edge : a plain or decorative margin around printed matter : to approach the nature of a specified thing : VERGE

Form studies and illustrations from *Butterflies*





One central point of exploration in Butterflies is the usage of diagrammatic language to encourage non-linear ways of reading information.

IDEOLOGIES—a manner or the content of thinking characteristic of an individual, group, or culture : the integrated assertions, theories and aims that constitute a sociopolitical program : a systematic body of concepts especially about human life or culture : visionary theorizing

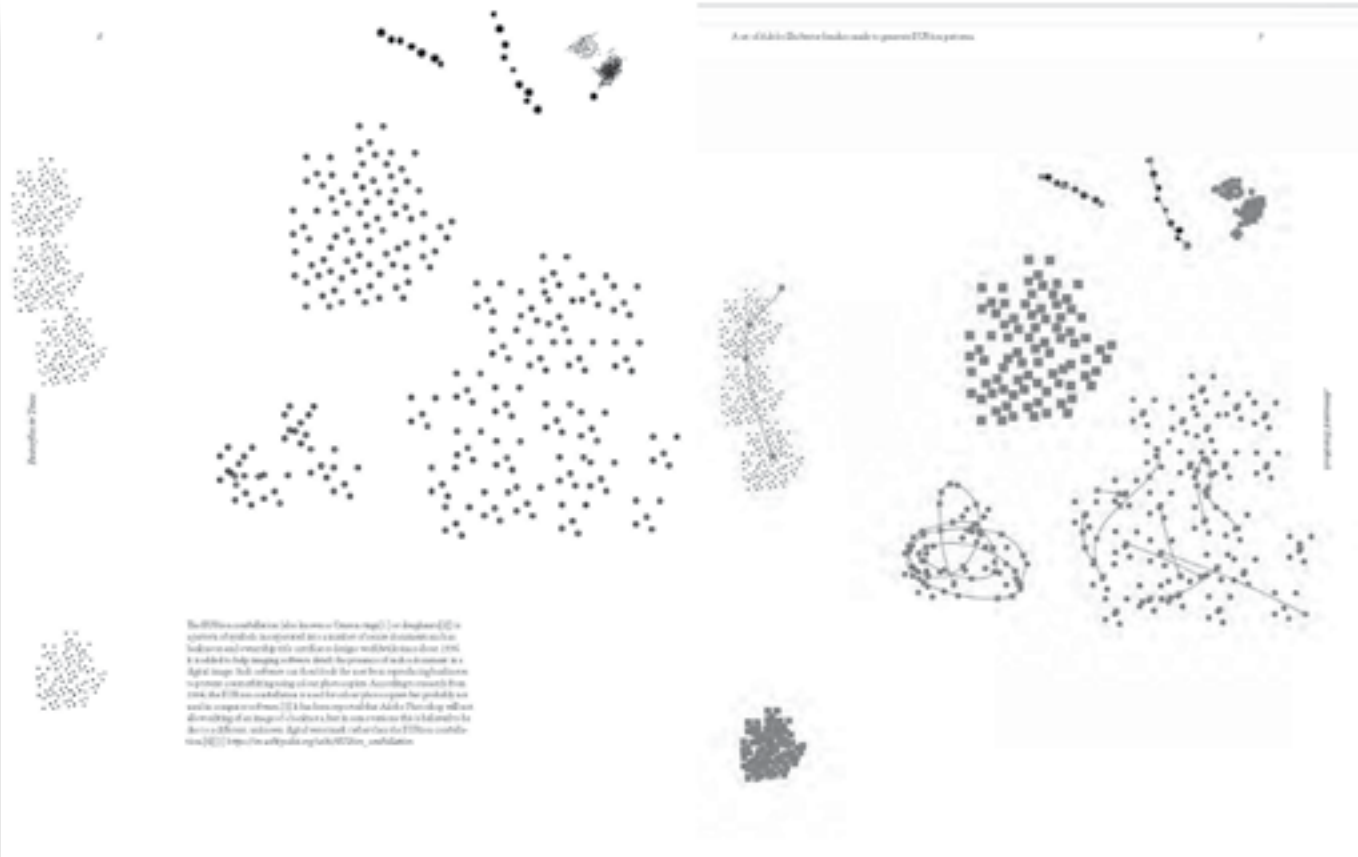
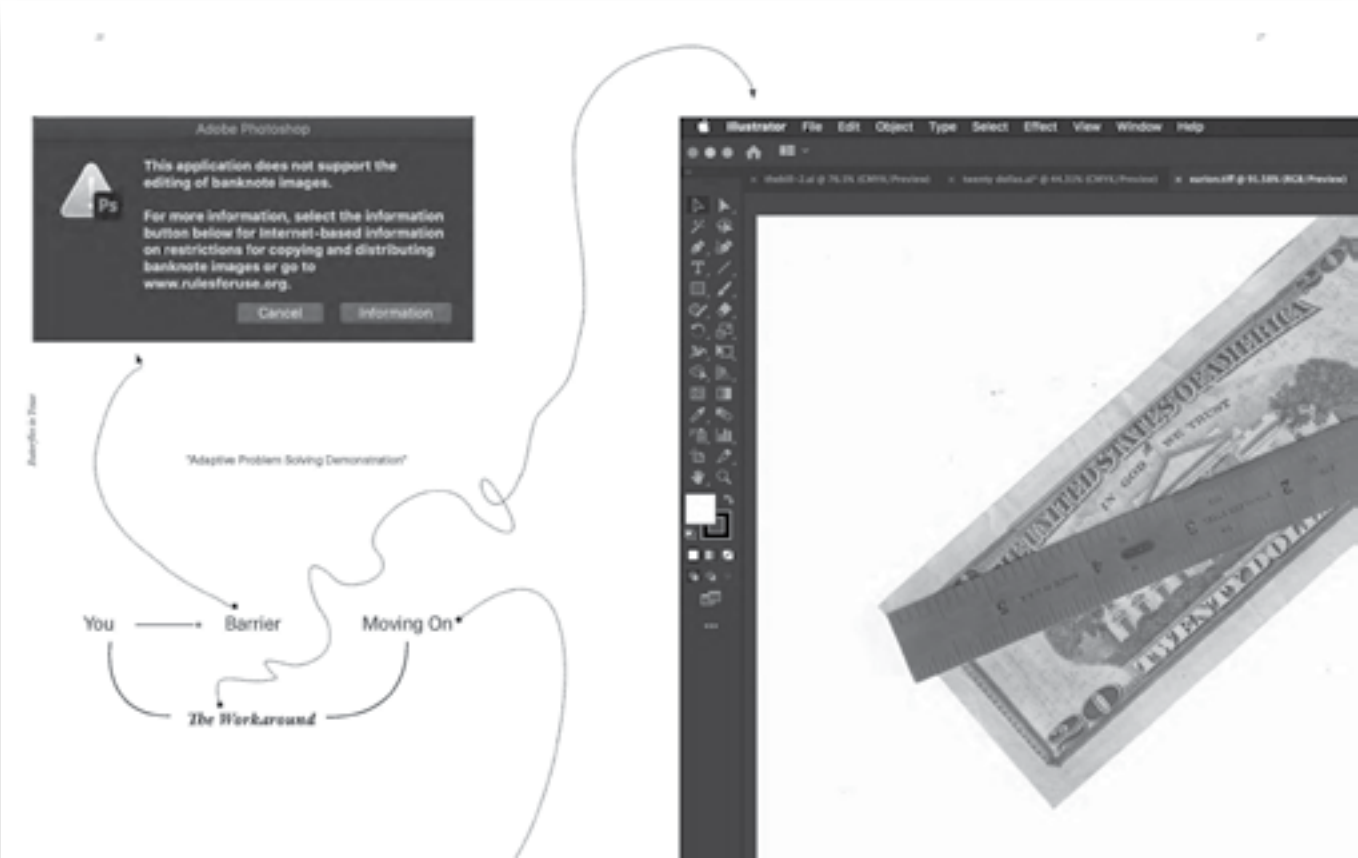
RELATIONSHIPS—the state of being related or interrelated : a state of affairs existing between those having relations or dealings : a specific instance or type of kinship : a romantic or passionate attachment

QUALITY—peculiar and essential character : an inherent feature : CAPACITY, ROLE : degree of excellence : superiority in kind : social status : ARISTOCRACY : a distinguishing attribute : CHARACTERISTIC : the character in a logical proposition of being affirmative or negative : vividness of hue : the attribute of an elementary sensation that makes it fundamentally unlike any other sensation

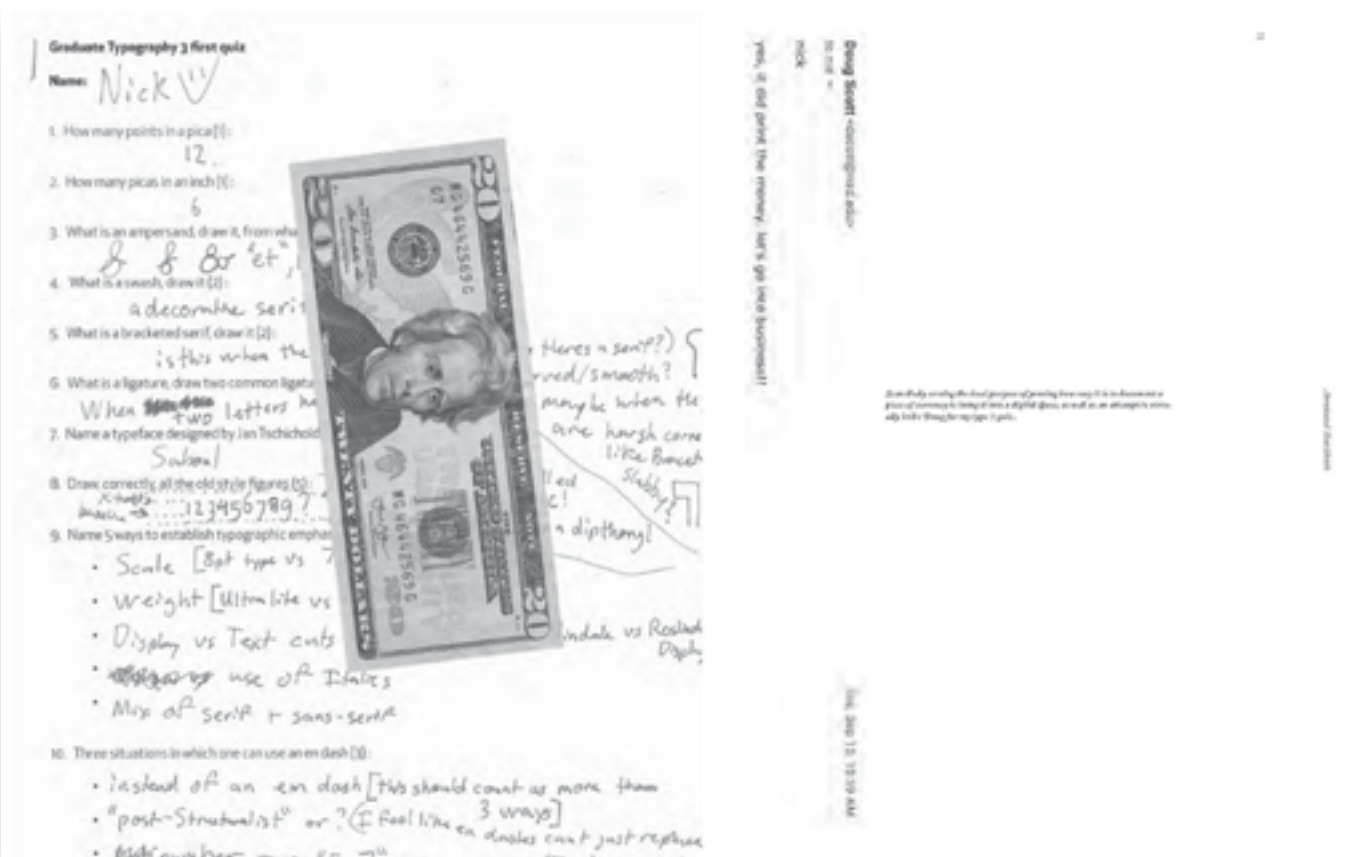
NARRATIVE—a way of presenting or understanding a situation or series of events that reflects and promotes a particular point of view or set of values : the representation in art of an event or story : having the form of a story or representing a story : of or relating to the process of telling a story



Spreads from *Butterflies* showing mind mapping, tool making, and experimentation regarding my research into graphic design's role in anti-counterfeiting countermeasures.

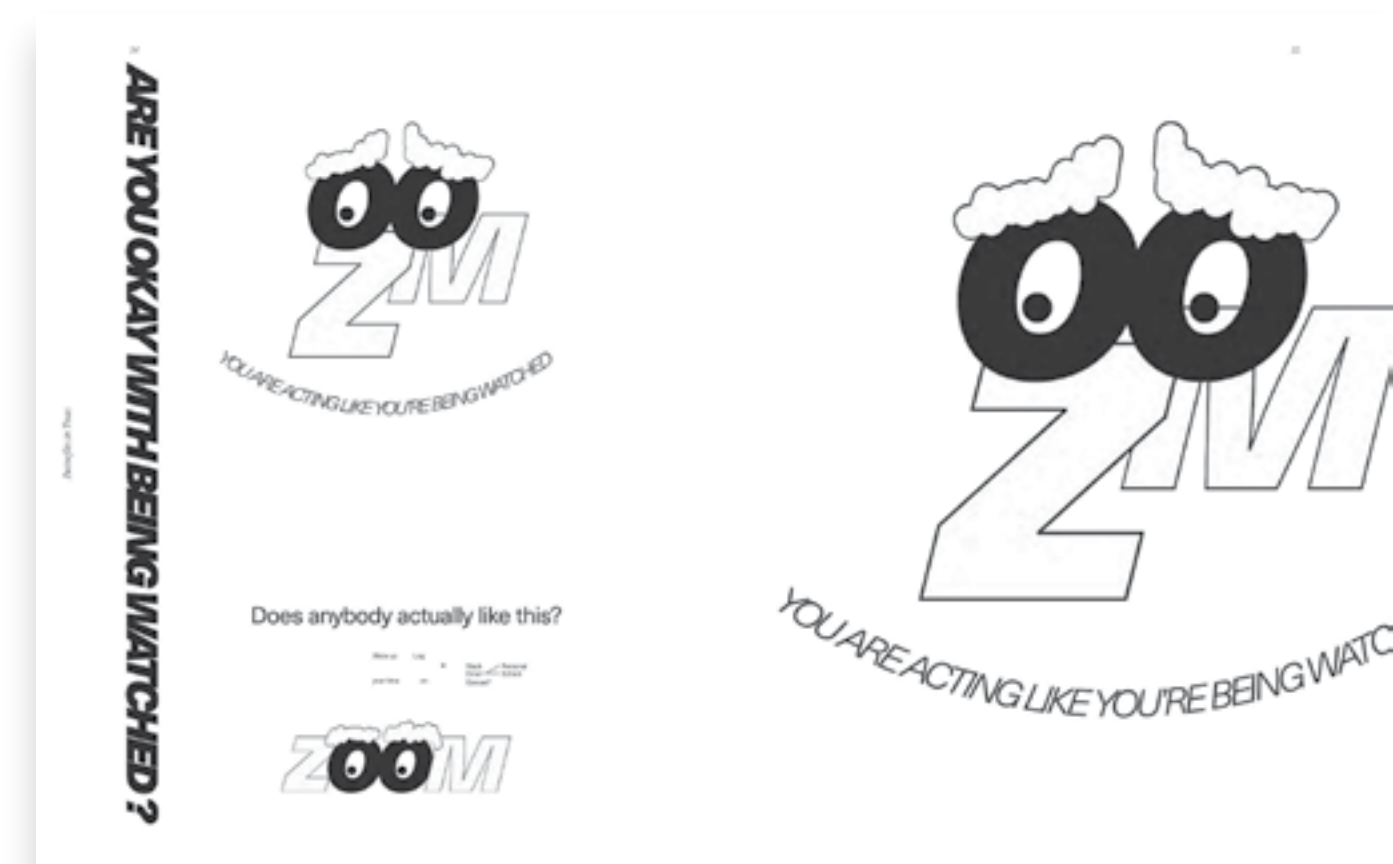
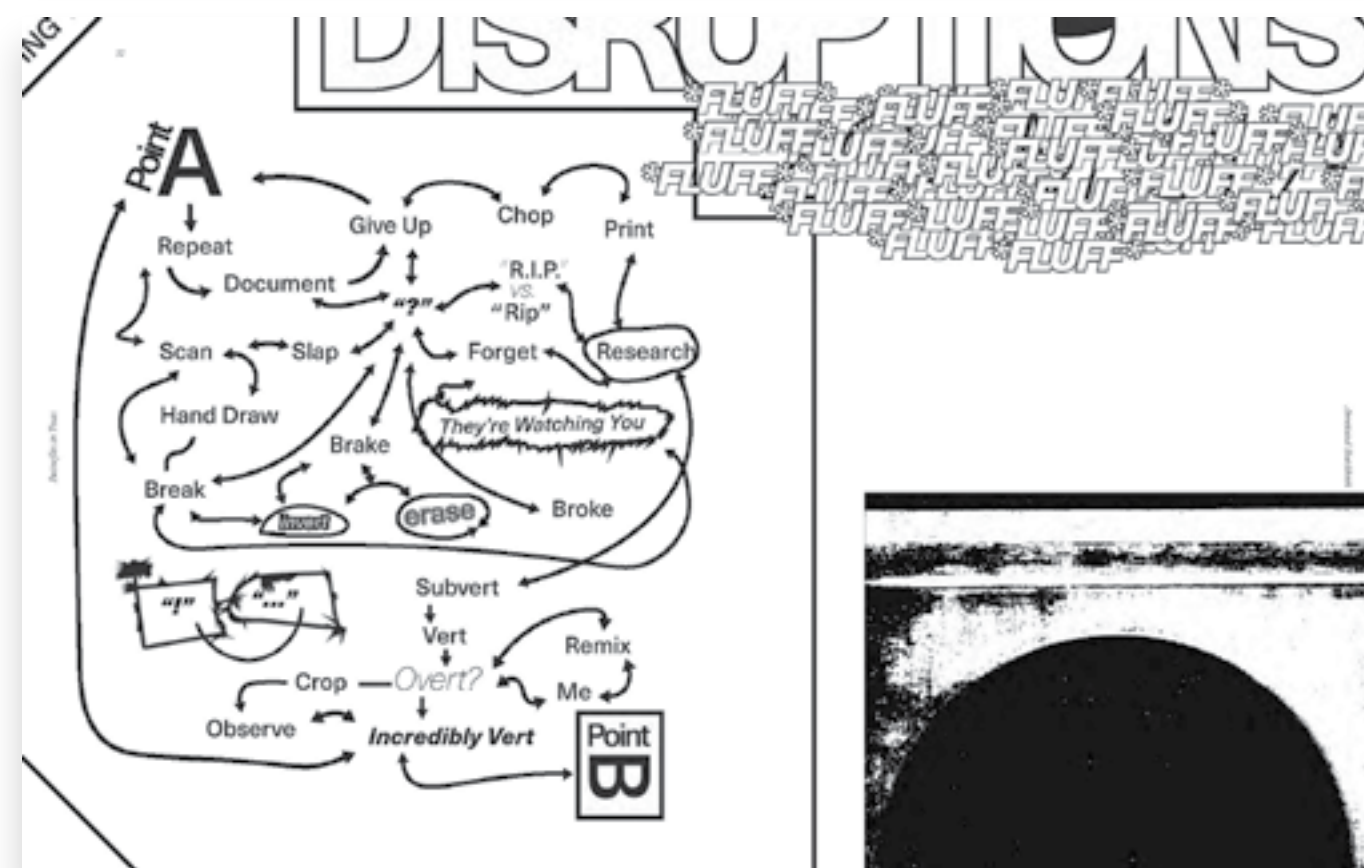
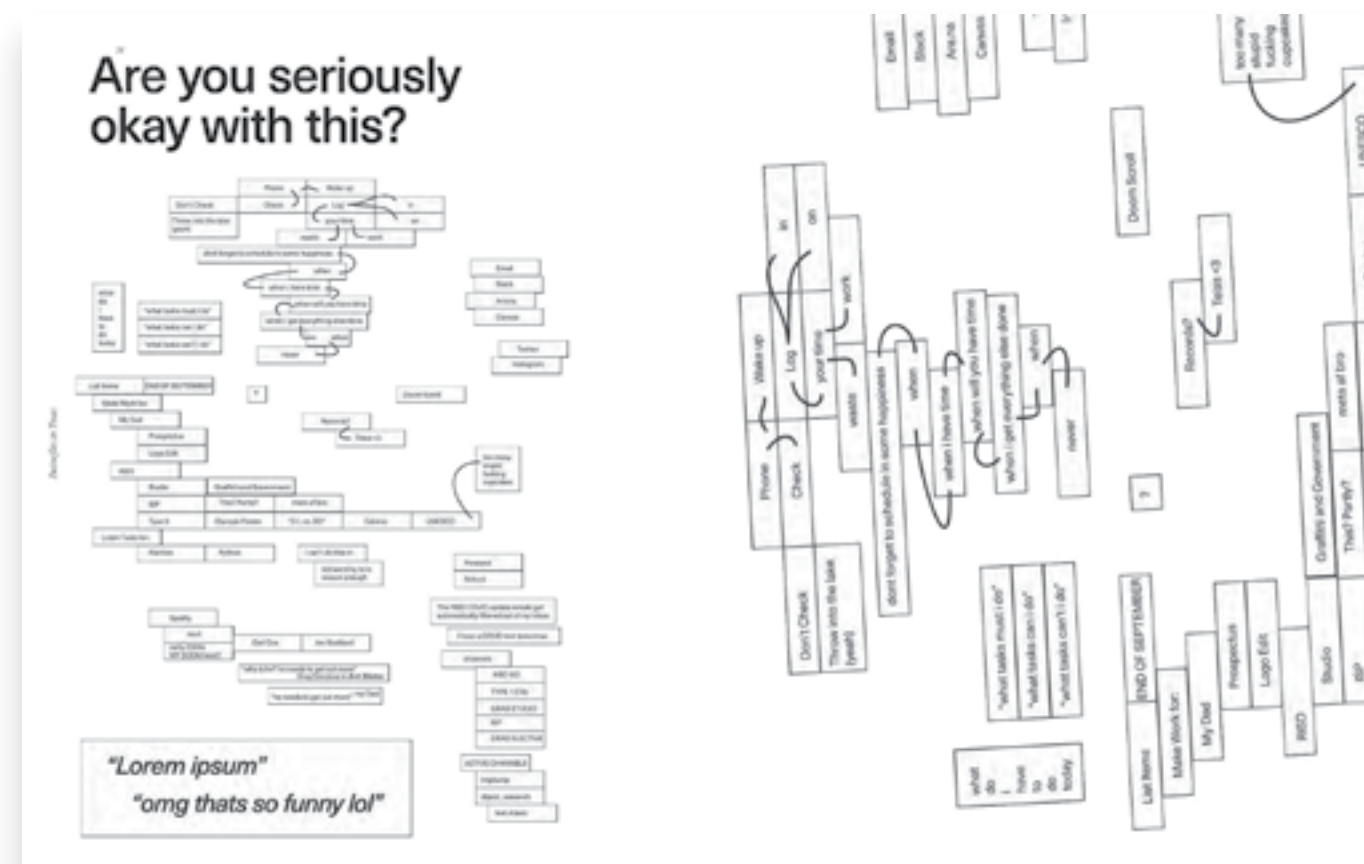


Top: Mind Map  
Bottom: Testing a custom Illustrator brush designed to randomly distribute the EURion constellation anti-counterfeiting pattern.



Top: Attempts to circumvent Adobe's anti-counterfeiting countermeasures  
Bottom: Attempt to bribe Doug Scott with a scanned 20 dollar bill







Doomscroll Content Mining Methodology

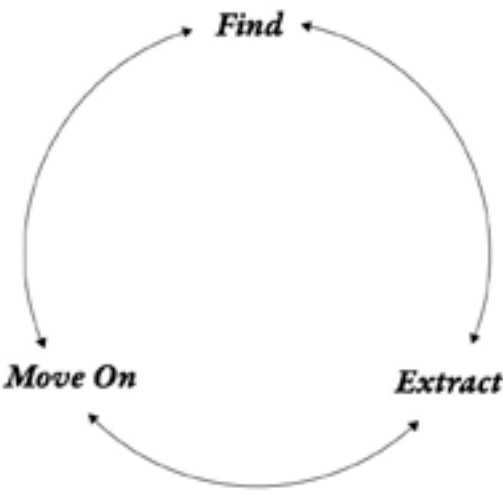
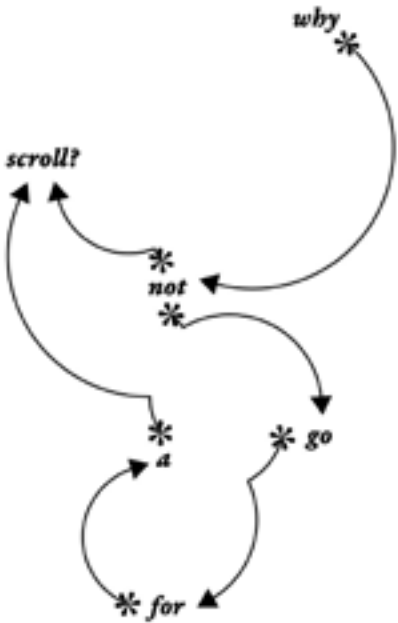


fig 2: "Please let me out of hell, Mr Zuckerberg."

*"It's Essential!"*



alt: As Long As You Keep Going Any Direction Is Forward, Right?

*This One Isn't Done Yet Sorry  
I'll Get That To You ASAP*

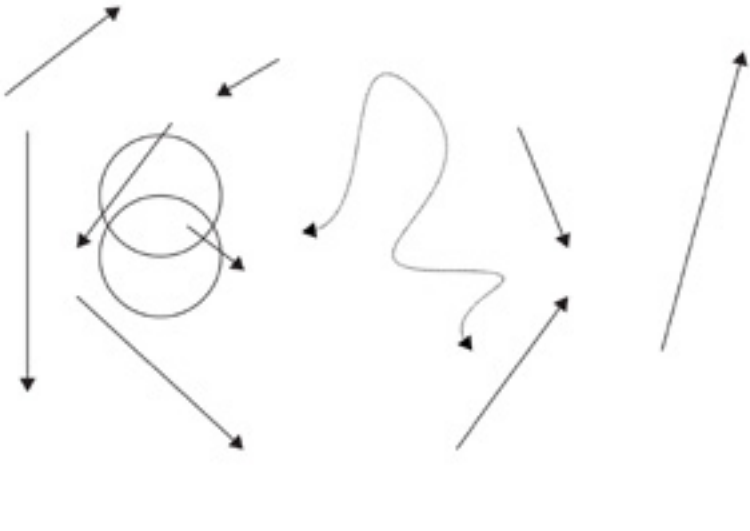


fig 6: Ah fuck I'm really blowing this

Graphic Design Quality Assessment Methodology

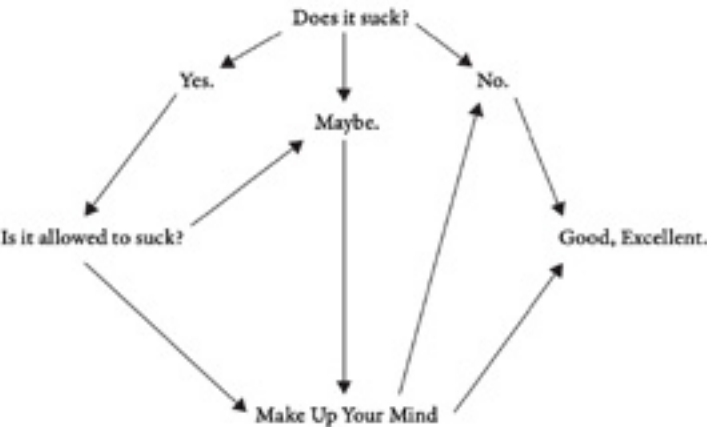
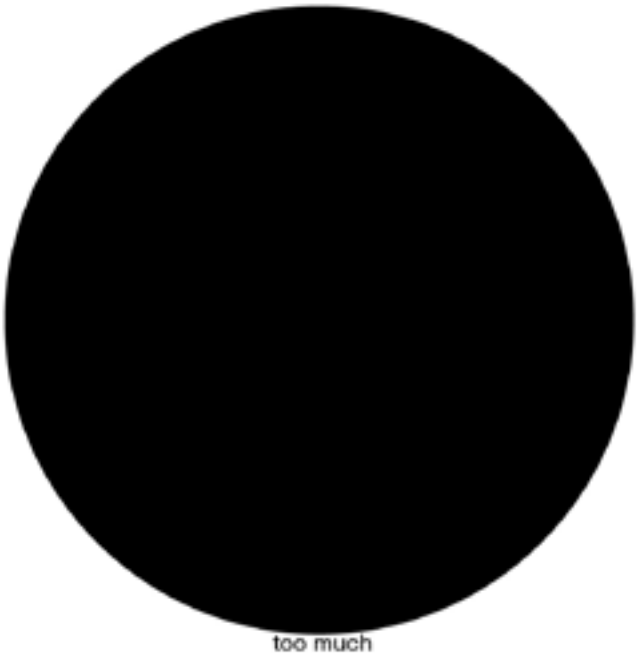
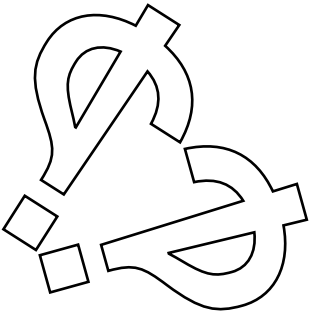


fig 5: I'm Not More Confused Than When It All Started Ages Ago



*An accident*



*AGREE*—to concur in (something, such as an opinion) : to consent to as a course of action : to achieve or be in harmony (as of opinion, feeling, or purpose) : to be fitting, pleasing, or healthful



EVERY	EVERY
DAY	DAY
IS	IS
A	A
VIOLENT	VIOLENT
ACT	ACT
OF	OF
SELF	SELF
PERCEPTION	PERCEPTION

*CONSTRUCTED*—to make or form by combining or arranging parts or elements : to draw (a geometrical figure) with suitable instruments and under specified conditions : to set in logical order : a theoretical entity : a working hypothesis or concept : a product of ideology, history, or social circumstances

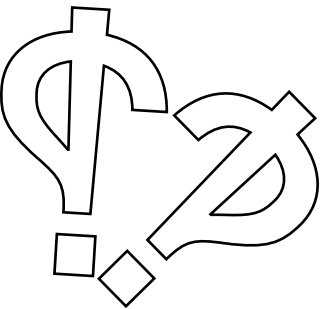
*NARRATIVE*—a way of presenting or understanding a situation or series of events that reflects and promotes a particular point of view or set of values : the representation in art of an event or story : having the form of a story or representing a story : of or relating to the process of telling a story







How do you *SUSS* the *NARRATIVE* *BEHIND* the *NARRATIVE*?



an interrobang butterfly

*SUSS*—to inspect or investigate so as to gain more knowledge :  
FIGURE OUT

*NARRATIVE*—a way of presenting or understanding a  
situation or series of events that reflects and promotes  
a particular point of view or set of values : the represen-  
tation in art of an event or story : having the form of a  
story or representing a story : of or relating to the process  
of telling a story

*BEHIND*—in the background of : out of the mind or consid-  
eration of : beyond in depth or time : in support of : on the  
side of : with the support of : used as a function word to  
indicate backwardness, delay, or deficiency: often used  
as a euphemism for ass in idiomatic expressions : used  
as a function word to indicate something that screens  
an observer

*NARRATIVE*—a way of presenting or understanding a  
situation or series of events that reflects and promotes  
a particular point of view or set of values : the represen-  
tation in art of an event or story : having the form of a  
story or representing a story : of or relating to the process  
of telling a story



# Something, Perhaps...

Something, Perhaps... is a large scale diagram of conspiratorial hints and nonsensical logic. This project was initiated and completed during January 2021 in the wake of QAnon conspiracy theorists and Trump supporters storming the US Capitol building. The QAnon conspiracy theory, which collects and builds off of existing deep state conspiracy theories, began and grew on the image board 4chan.

An anonymous individual who claimed to have high level government clearance and information, “Q,” would post cryptic messages for followers to decipher and interpret. This practice actively encouraged QAnon supporters to participate in building the narrative and world of the conspiracy theory.

Drawing on the idea of hypertext, this project places diagrammatic conspiratorial logic in conversation with content from across the internet, including image boards where QAnon originated, as a means of citation and association. Some images relate only to the form of the diagram, while others provide the conceptual or conspiratorial content.

The project is a book bound with red thread. Each signature of the book forms a single row of a large scale double sided poster, depicting the entire uncropped diagram, with the images inspiring it on the reverse side.

This project adopts the lateral, associative logic of conspiracy theories and depicts them with the visual language of the mind map.

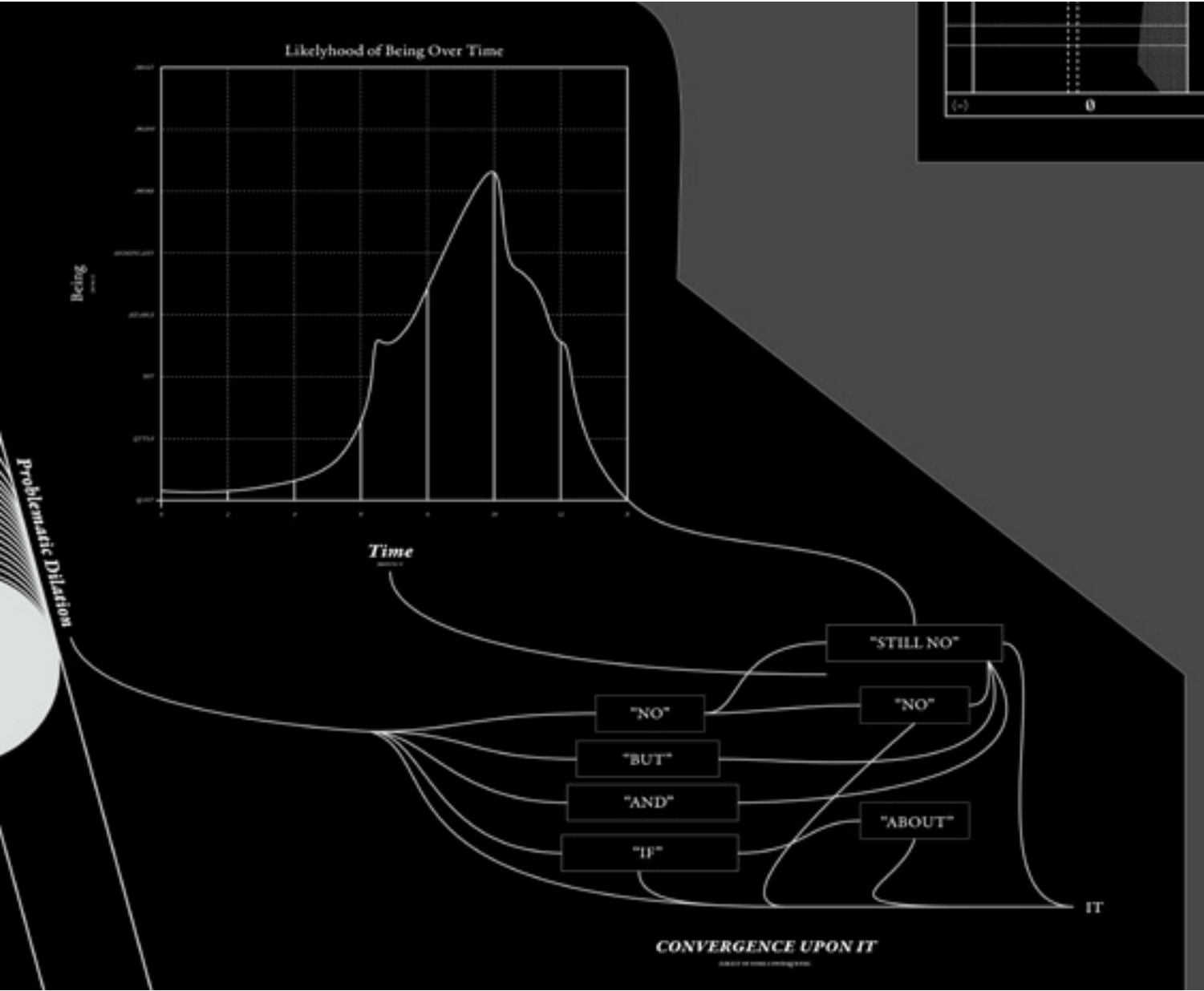
The front cover of *Something, Perhaps*, a 468 page book of images and diagrams bound with red thread.

The spreads come apart and tile into a single large poster.

***DICE***—to take a chance : to ornament with square markings : to cut into small cubes  
***THE DIE IS CAST***—used to say that a process or course of action has been started and that it cannot be stopped or changed



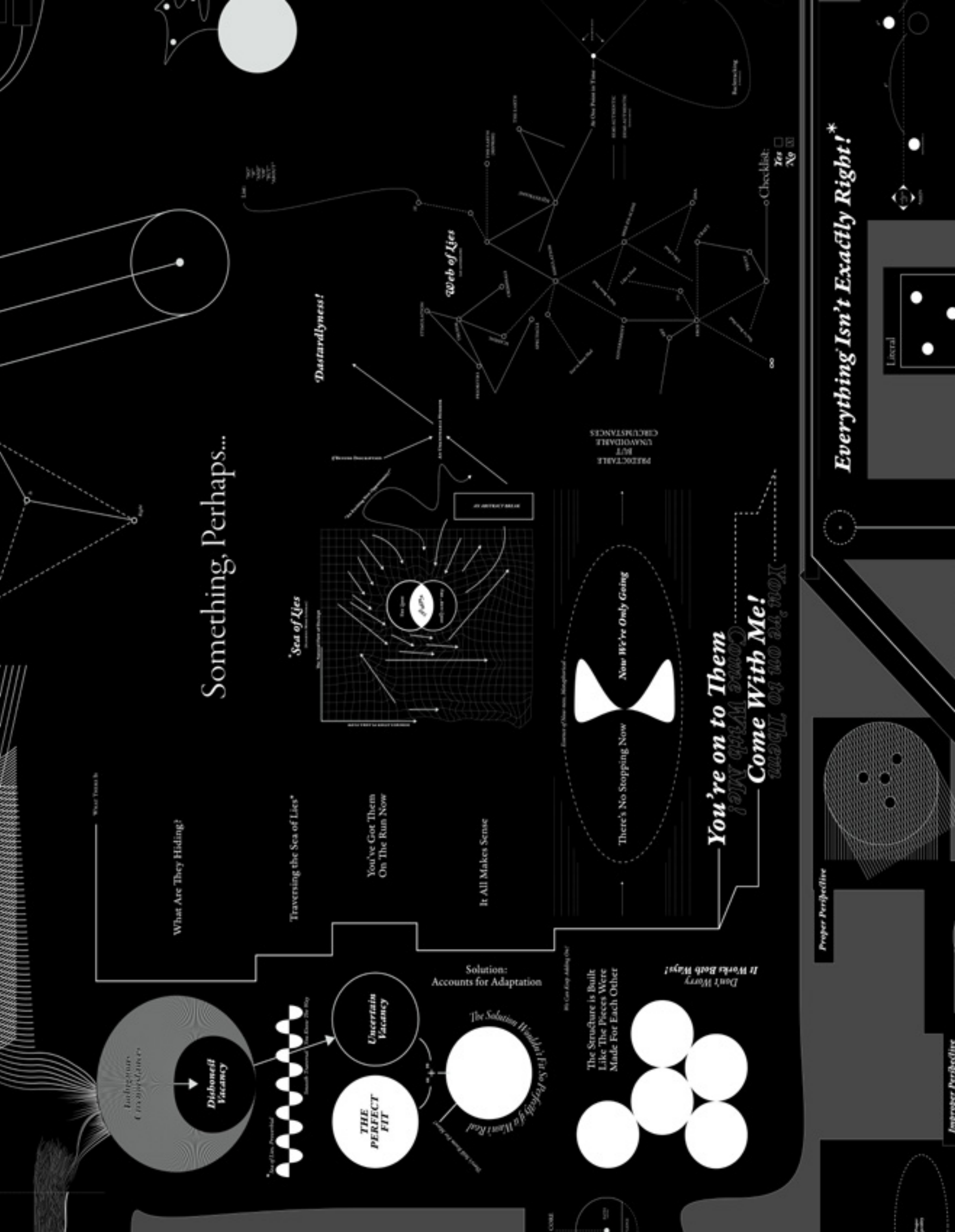




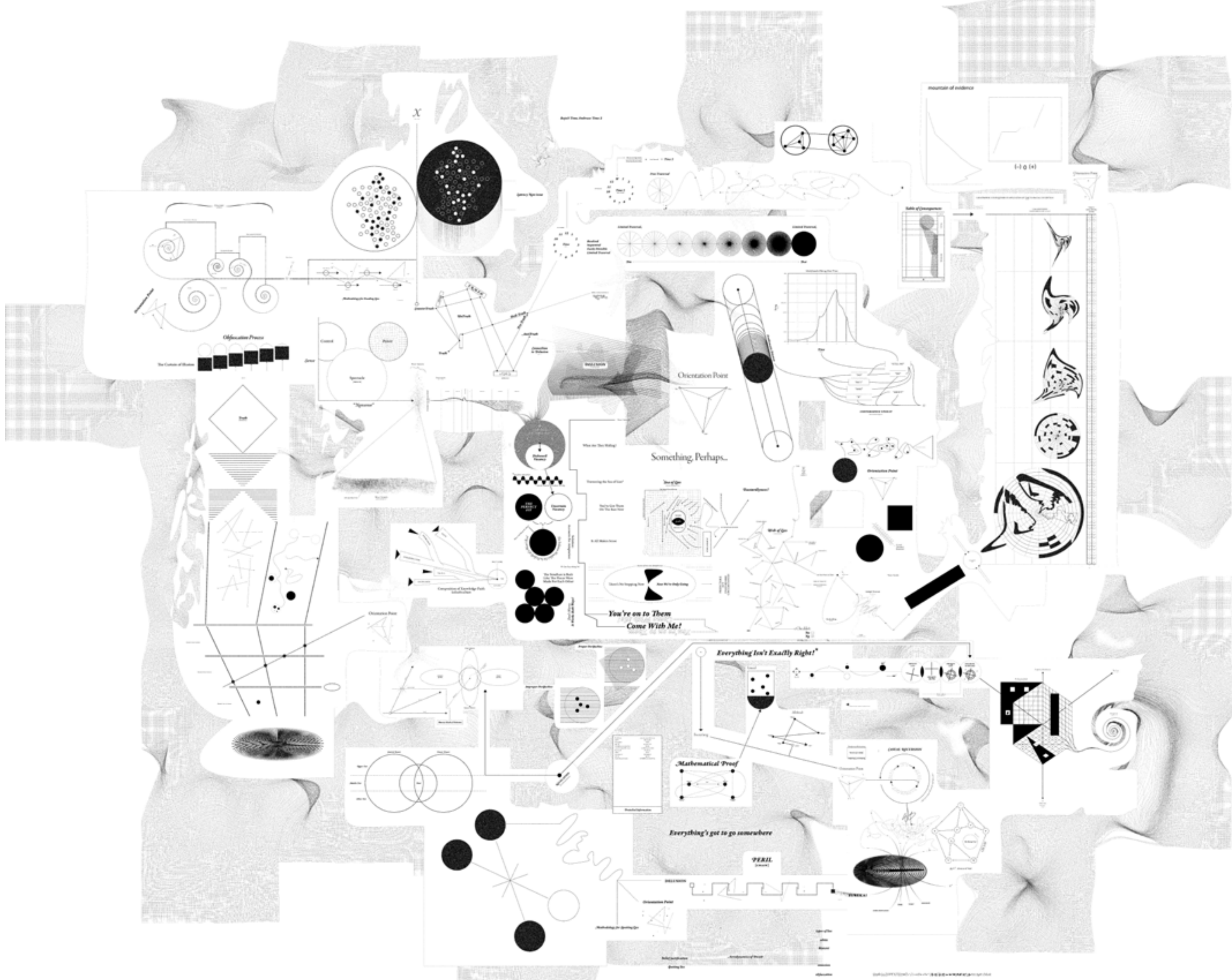
Excerpts of the large interconnected diagram created by tiling the spreads of the book together.

*ORDERING*—to put in order : ARRANGE : a group of people united in a formal way : a sociopolitical system : a regular or harmonious arrangement : a specific rule, regulation, or authoritative direction : the state of peace, freedom from confused or unruly behavior, and respect for law or proper authority : an assigned or requested undertaking

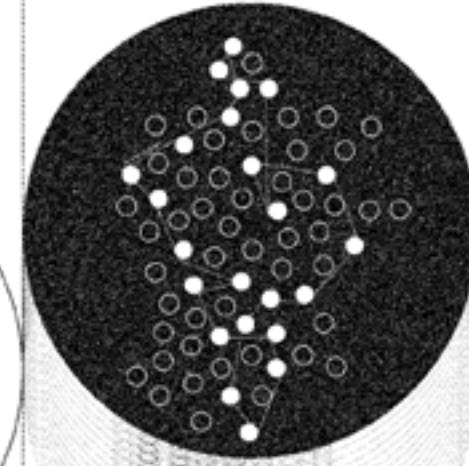
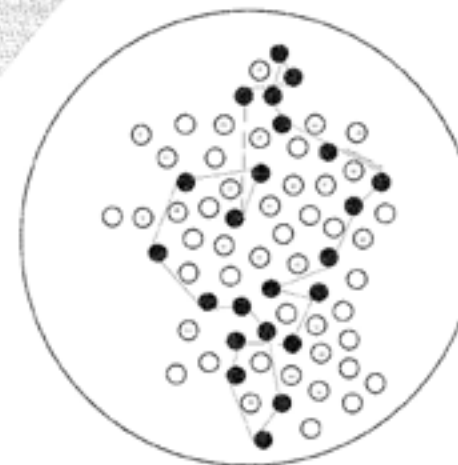
*REORDERING*—to arrange in a different way : an order like a previous order placed with the same supplier



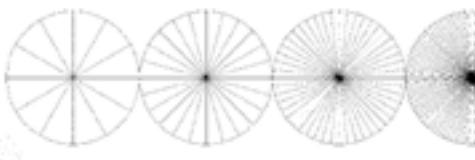




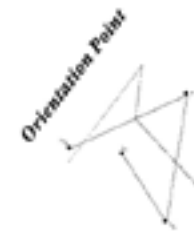


$\chi$ 

*Limited Traversal,*



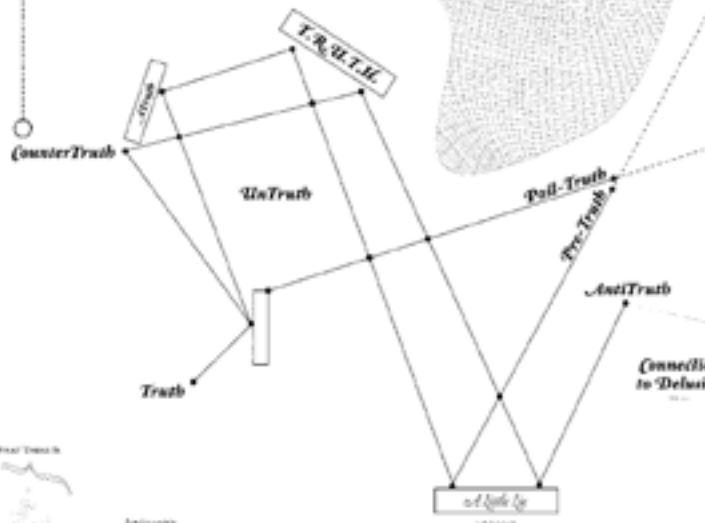
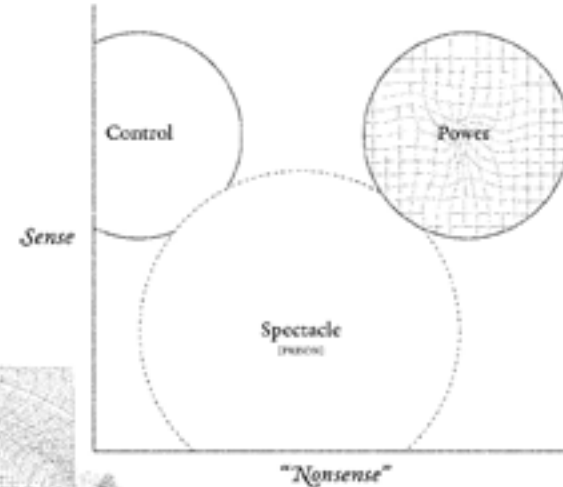
- Resolved
- Sequential
- Easily Divisible
- Limited Traversal



### Obfuscation Process

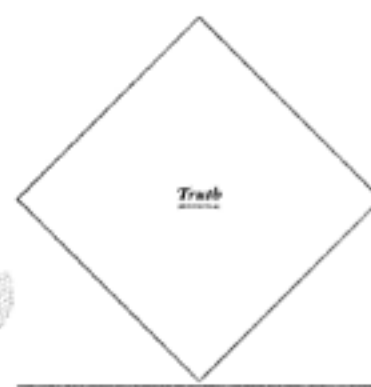


### The Curtain of Illusion



## DELUSION

## Orientation

**Trade**

Spectacle

*"Nonsense"*

## What Are They Hiding?

## Something, Per

### 'Traversing the Sea of Lies'

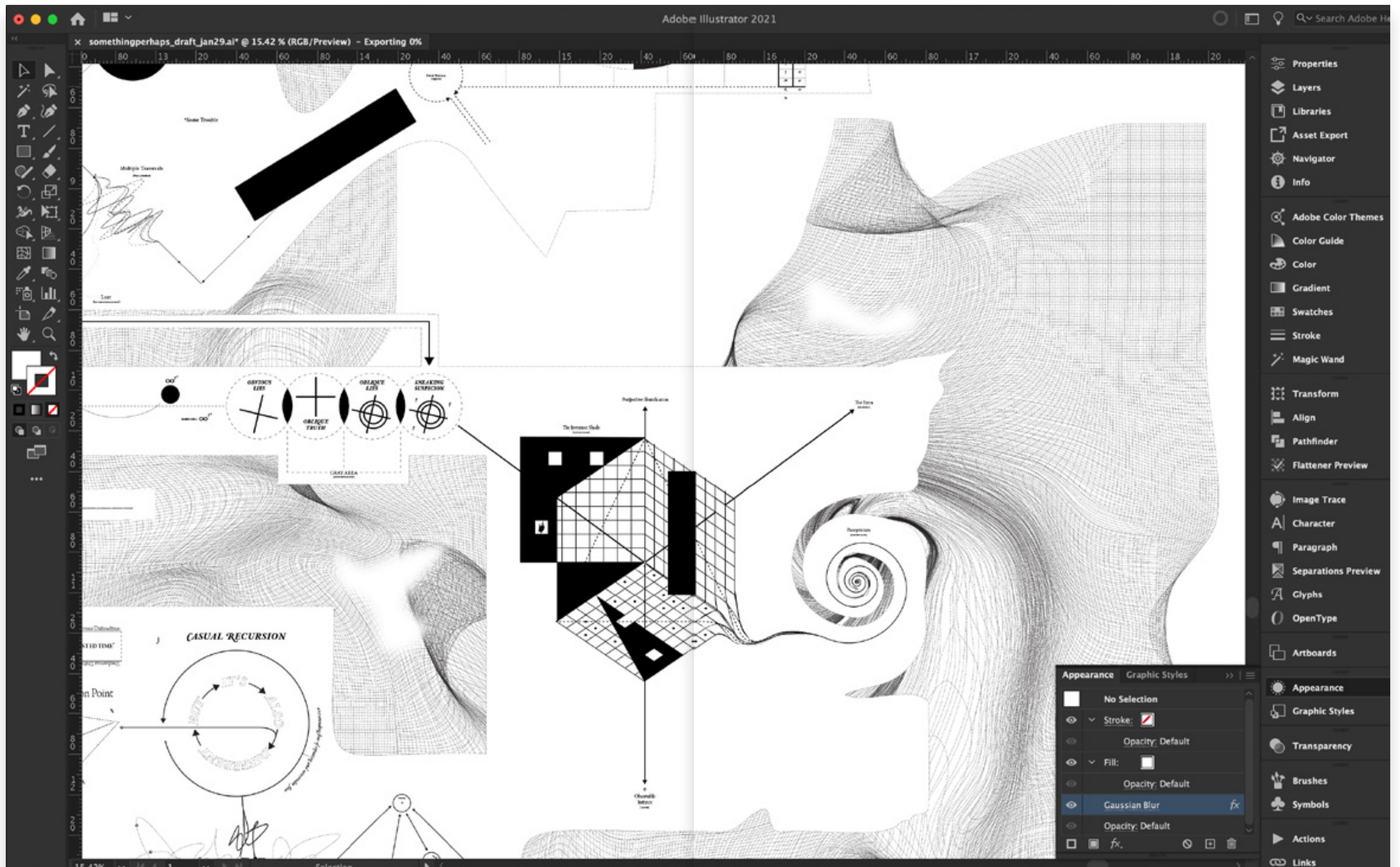
You've Got Them  
On The Run Now

THE  
PERFECT  
FIT

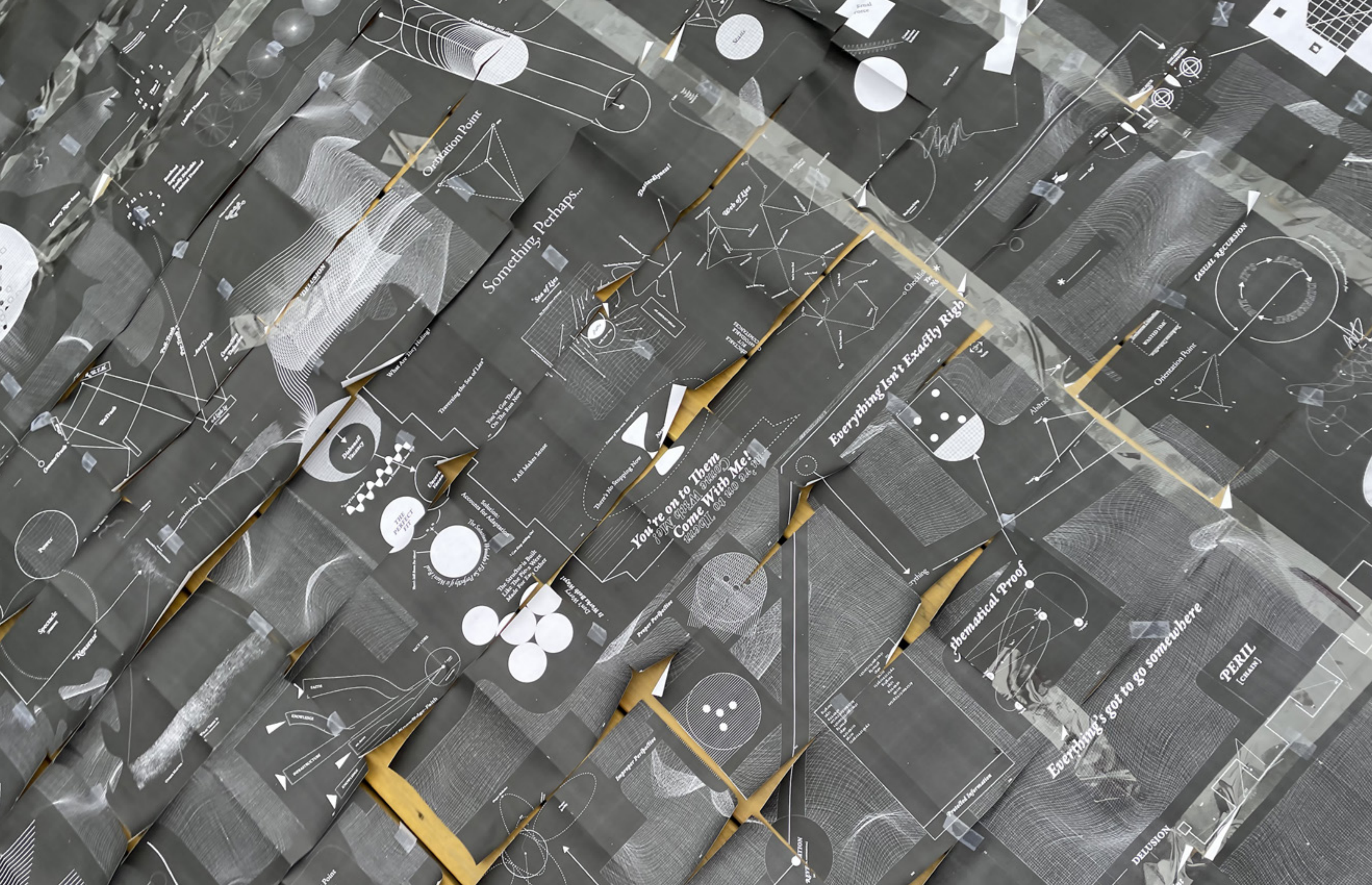
Uncertain  
Vacancy

*\*Sea of Lies*









Something, Perhaps...

Everything Isn't Exactly Right

You're on to Them  
Come With Me!

thematical proof

Everything's got to go somewhere

PERIL  
[CHAIN]

DELUSION

Orientation Point

CASUAL RECURSION

Orientation Point

Size of Life

Transcending the Size of Life

It All Makes Sense

Solution:  
The Solution is to be Perfectly Fit

That Solution is Built  
Like Your Phone, It's Made  
For the Other

Don't Let Them Know  
It's There and They'll  
Find It

Proper Perspective

Imagined Perspective

Practical Information

ATTENTION

Point

THE PERFECT FIT

DELUSION

What Are They Hiding?

You've Got Them  
On This Run Now

There's No Stopping Now

Abstract

Abstract

Orientation Point

Orientation Point

Orientation Point

Orientation Point

Orientation Point

Orientation Point

Orientation Point

Orientation Point

Orientation Point





and those fingerprints become new *DATA POINTS*

The reverse side of the large poster, composed of images that inspired components of the diagram.

*DATA*—factual information (such as measurements or statistics) used as a basis for reasoning, discussion, or calculation : information in digital form that can be transmitted or processed : information output by a sensing device or organ that includes both useful and irrelevant or redundant information and must be processed to be meaningful

*POINT*—an individual detail : a distinguishing detail : an end or object to be achieved : PURPOSE : a geometric element that has zero dimensions and a location determinable by an ordered set of coordinates : the terminal usually sharp or narrowly rounded part of something : TIP : a very small mark : a unit of measurement



# Memorylessness

The diagrammatic representation of a Markov Chain bears a lot of resemblance to other types of diagrams used in other contexts, such as tree diagrams, flow charts, and causal loop diagrams in system dynamics. The basic principle of all of these diagrams is that there are states of being, usually represented by a circle or bounding box around a statement, and changes of states of being, represented by arrows drawn between these boxes.

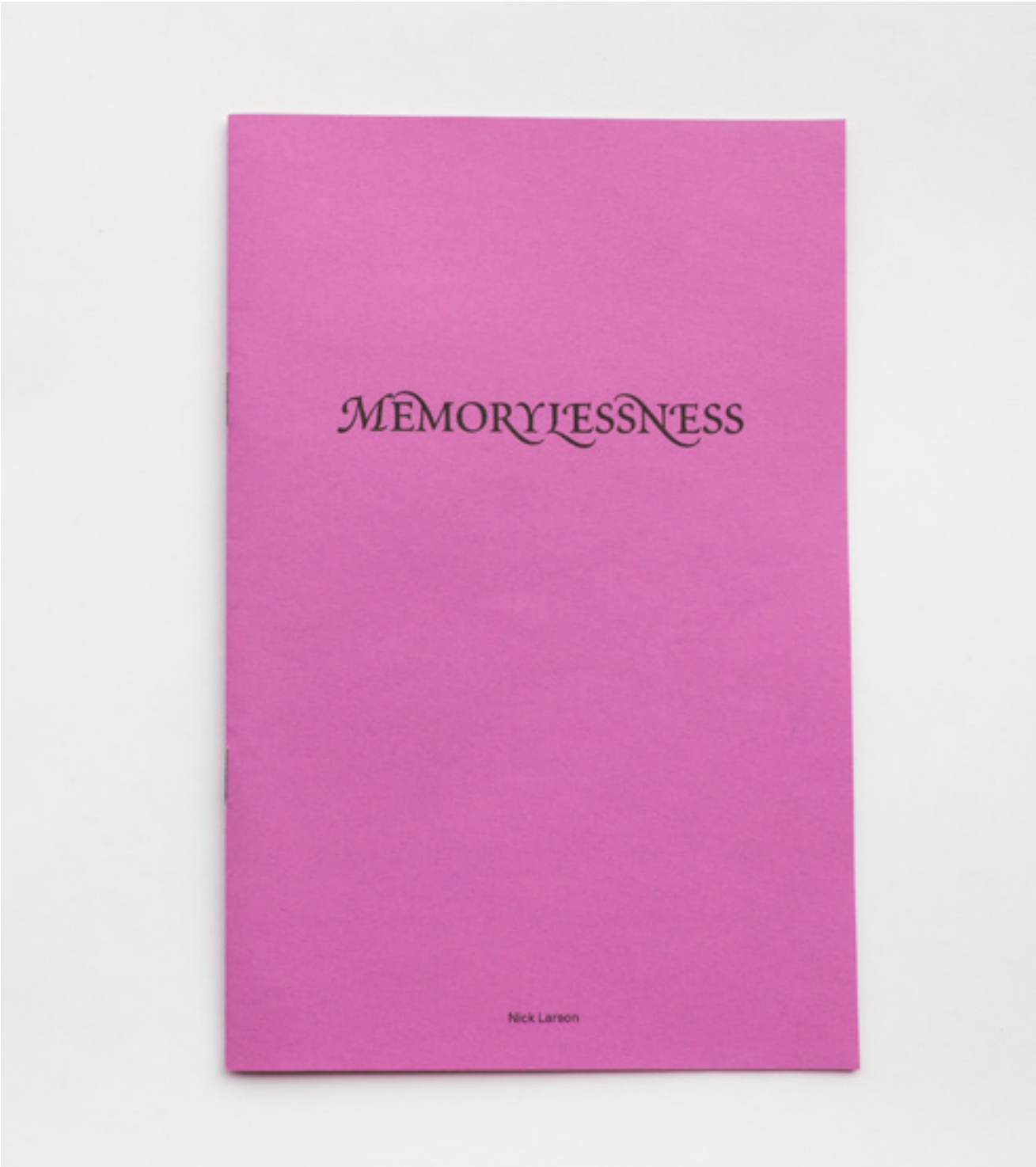
A Markov chain is a randomly determined process where all possible futures are known at each step. Markov chains are memoryless, meaning that they do not take past movies into consideration when making their next move. Here, the memoryless form of the Markov chain diagram is used to depict the spiraling nature of doubt, anxiety, and frustration along with more mundane daily considerations.

The front cover of Memorylessness, a short booklet of markov chain poetry.

*PERMUTABLE*—to change the order or arrangement of : to arrange in all possible ways

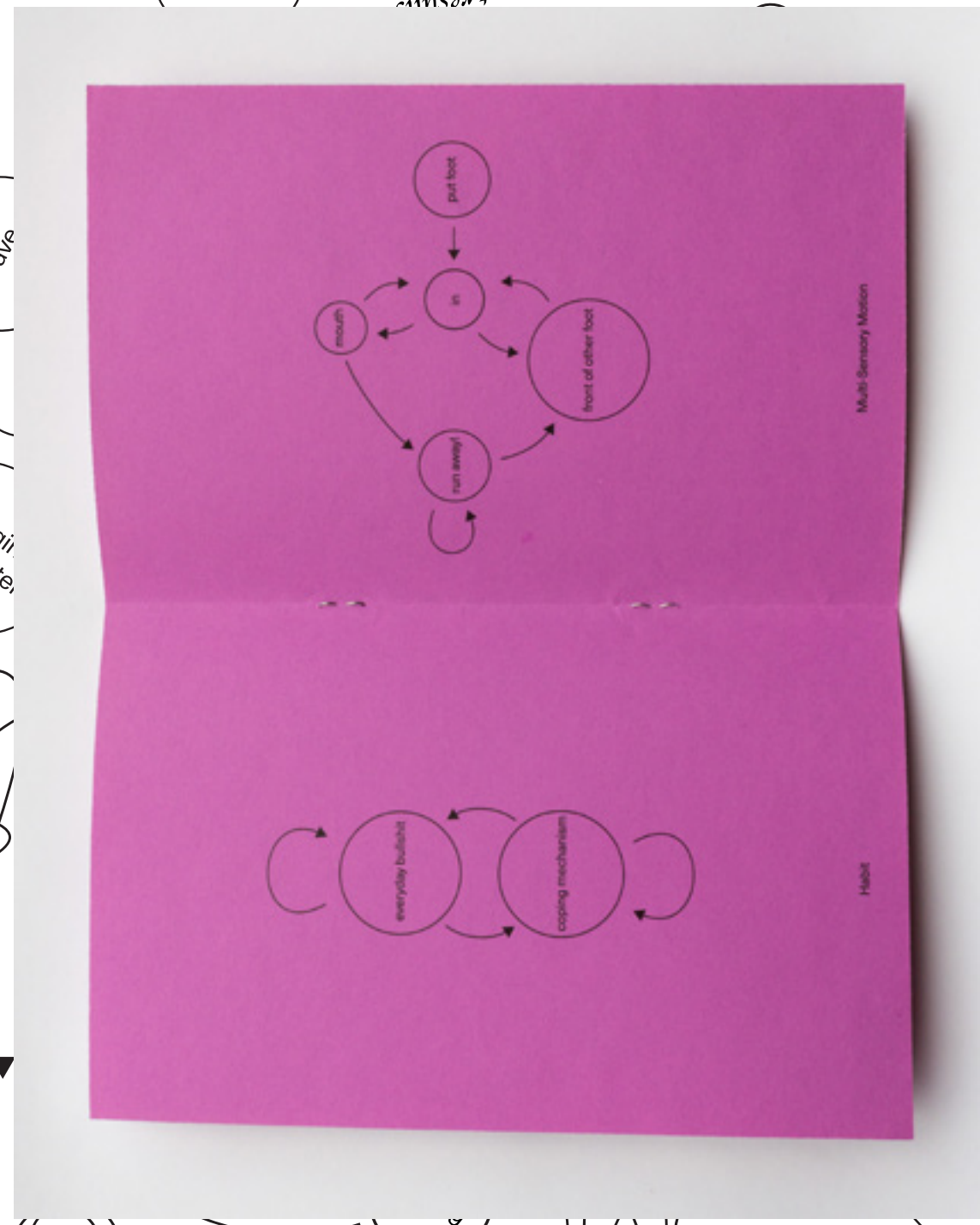
*THINGS*—an object or entity not precisely designated or capable of being designated : an inanimate object distinguished from a living being : a separate and distinct individual quality, fact, idea, or usually entity : the concrete entity as distinguished from its appearances : a spatial entity : a matter of concern : state of affairs in general or within a specified or implied sphere : a particular state of affairs : SITUATION : : a product of work or activity : a mild obsession or phobia : DETAIL, POINT : a material or substance of a specified kind : the proper or fashionable way of behaving, talking, or dressing : a spoken or written observation or point : a

piece of news or information



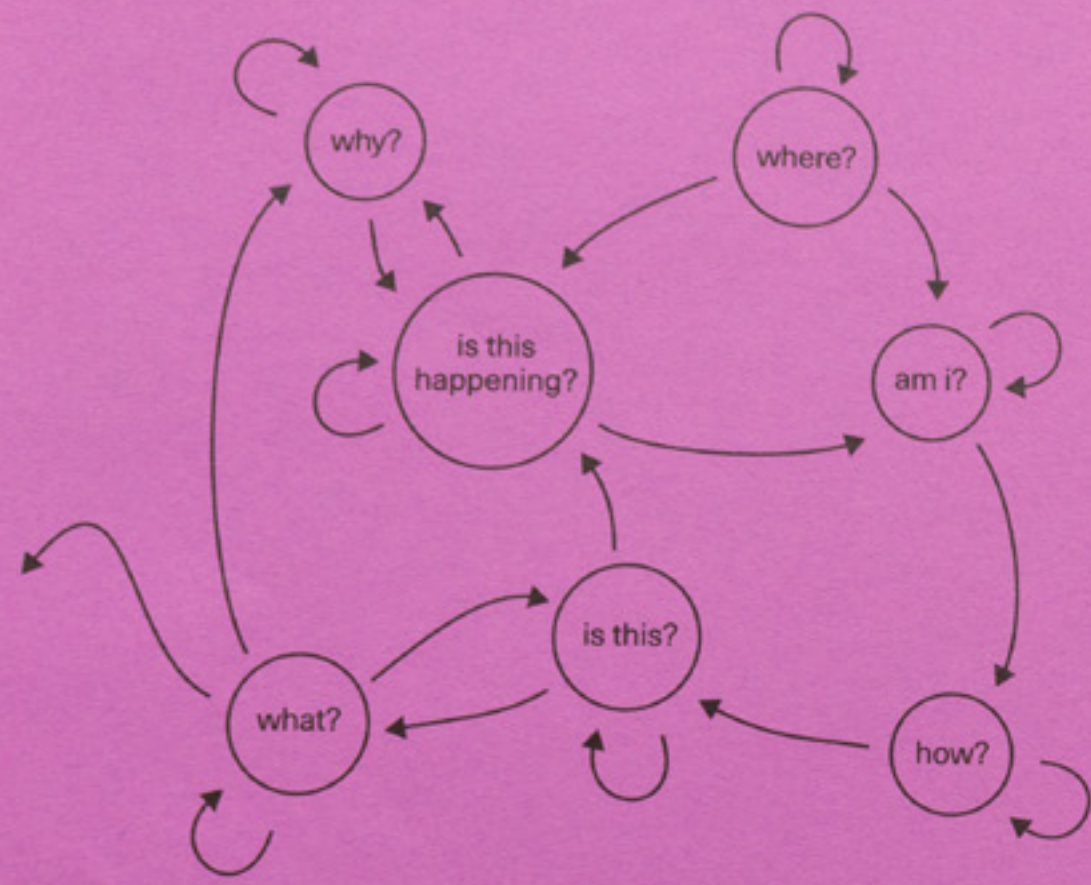
*ZEITGEIST*—the general intellectual, moral, and cultural climate of an era



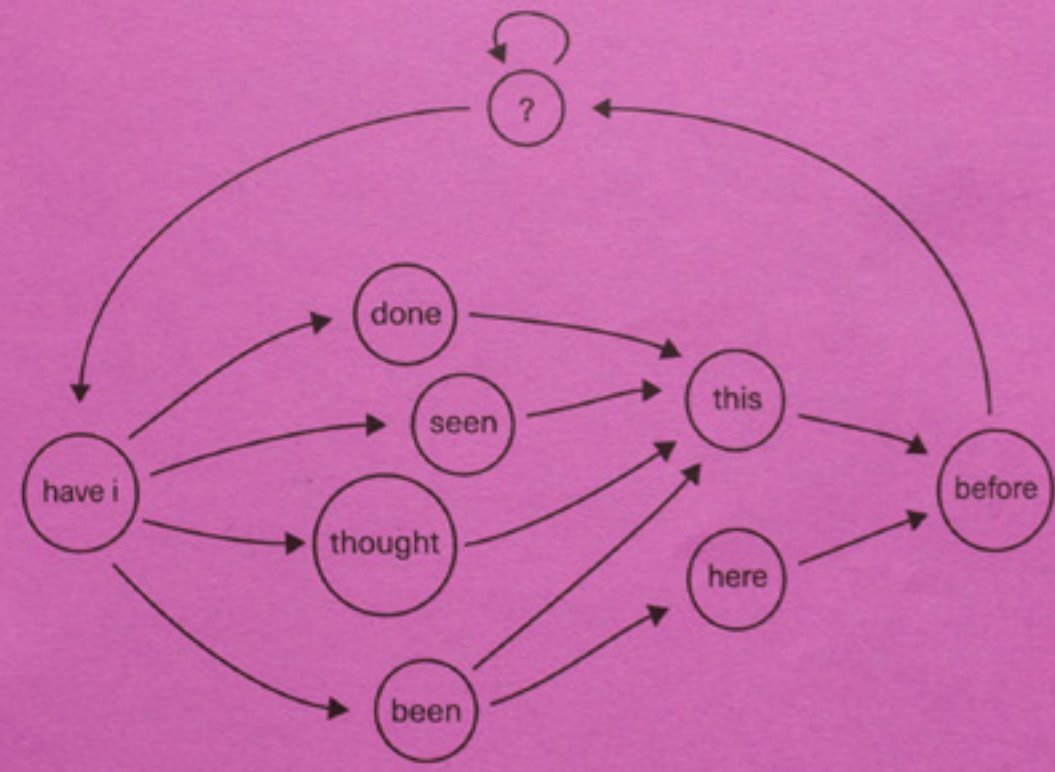


## Spreads from Memorylessness



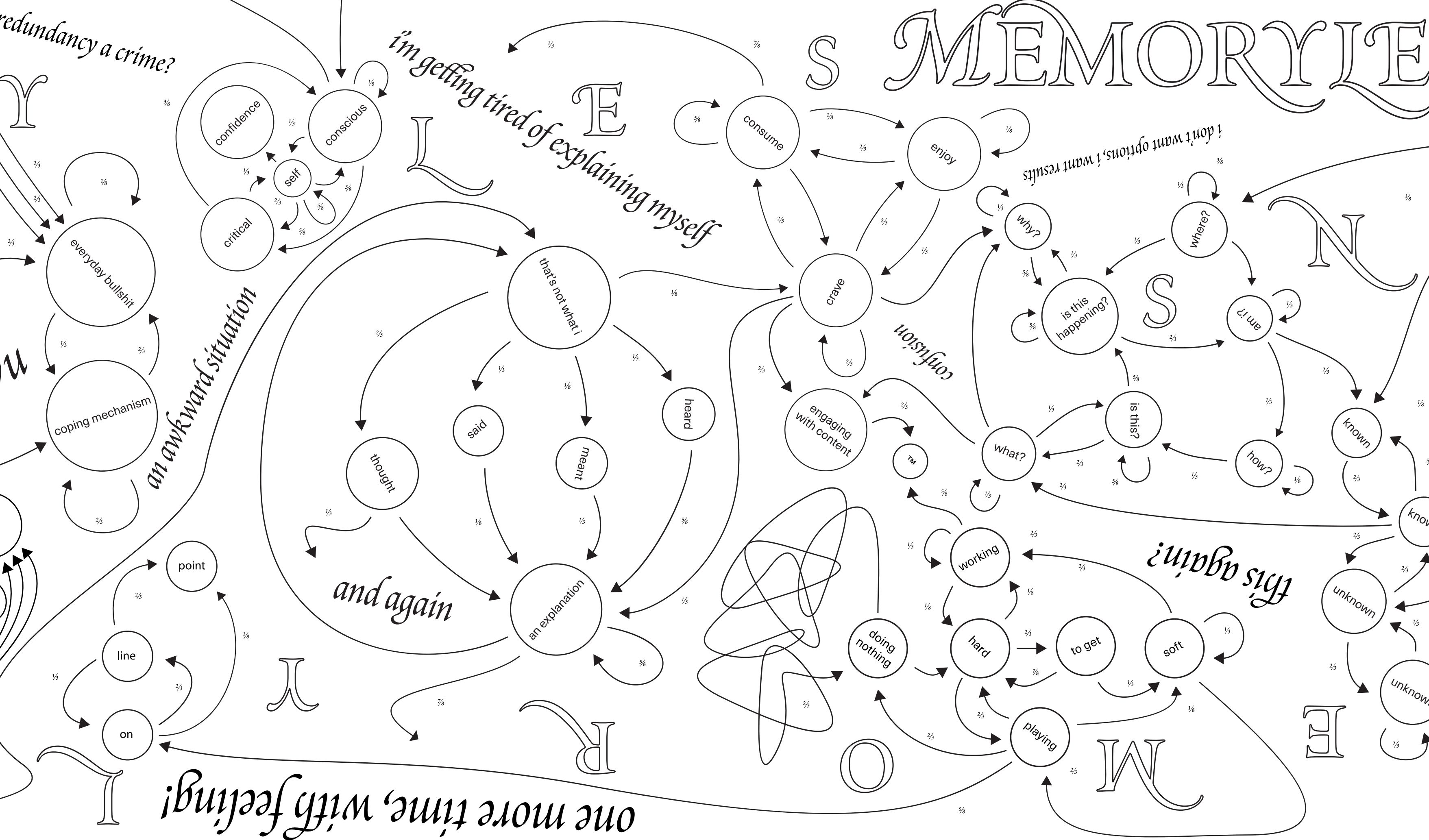


Confusion



Déjà vu









déjà vu

daily trials of any given neuron

déjà vu

daily trials of any given neuron

multi-sensory me

this again?

déjà vu

i'm getting tired of explaining myself

that's not what i

conscious

heard

engaging with content

this again?

confusion

everyday butler

copying mechanism

an average

line

obsession

this again?

this again?

unknown

tweak out

from here up back line

lost

better

isn't

conscious

that's not what i

heard

engaging with content

confusion

everyday butler

copying mechanism

an average

line

obsession

this again?

multi-sensory me

daily trials of any given neuron

déjà vu

confusion

obsession

habit

unrecognizable

Alzheimer

time

seen

thought

experience

action

multi-sensory me

daily trials of any given neuron

déjà vu

confusion

obsession

habit

unrecognizable

Alzheimer

time

seen

thought

experience

action

multi-sensory me

daily trials of any given neuron

déjà vu

confusion

obsession

habit

unrecognizable

Alzheimer

time

seen

thought

experience

action

multi-sensory me

daily trials of any given neuron

déjà vu

confusion

obsession

habit

unrecognizable

Alzheimer

time

seen

thought

experience

action

multi-sensory me

daily trials of any given neuron

déjà vu

confusion

obsession

habit

unrecognizable

Alzheimer

time

seen

thought

experience

action

multi-sensory me

daily trials of any given neuron

déjà vu

confusion

obsession

habit

unrecognizable

Alzheimer

time

seen

thought

experience

action

multi-sensory me

daily trials of any given neuron

déjà vu

confusion

obsession

habit

unrecognizable

Alzheimer

time

seen

thought

experience

action

multi-sensory me

daily trials of any given neuron

déjà vu

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multi-sensory me

daily trials of any given neuron

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multi-sensory me

daily trials of any given neuron

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multi-sensory me

daily trials of any given neuron

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Alzheimer

time

seen

thought

experience

action

multi-sensory me

daily trials of any given neuron

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confusion

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Alzheimer

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thought

experience

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multi-sensory me

daily trials of any given neuron

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multi-sensory me

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daily trials of any given neuron

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Alzheimer

time

seen

thought

experience

action

multi-sensory me

daily trials of any given neuron

déjà vu

confusion

obsession

habit

unrecognizable

Alzheimer











# Antonyms[?]

Antonyms is a generative project focused on translating images from one state to another, based on the antonyms of the words that describe the formal qualities of the images. For the first phase, I made compositions on paper with joint compound and dry nail polish pigment, which resulted in highly textured, vibrant color studies. The next step removed texture by rendering the compositions as 4 color gradient fields based on 4 color points in the original texture image. The final step converted these gradients to black and white compositions using image trace and various stroke styles in Adobe Illustrator. The images were then bound sequentially into a booklet.

Front cover of *Antonyms*, a booklet of form and color studies.

*CONSUMES*—use of something : use by or exposure to a particular group or audience : the act or process of consuming  
*PERMUTES*—to change the order or arrangement of : to arrange in all possible ways  
*RHIZOMATICALLY*—of, relating to, or resembling a rhizome : a somewhat elongated usually horizontal subterranean plant stem that is often thickened by deposits of reserve food material, produces shoots above and roots below, and is distinguished from a true root in possessing buds, nodes, and usually scalelike leaves



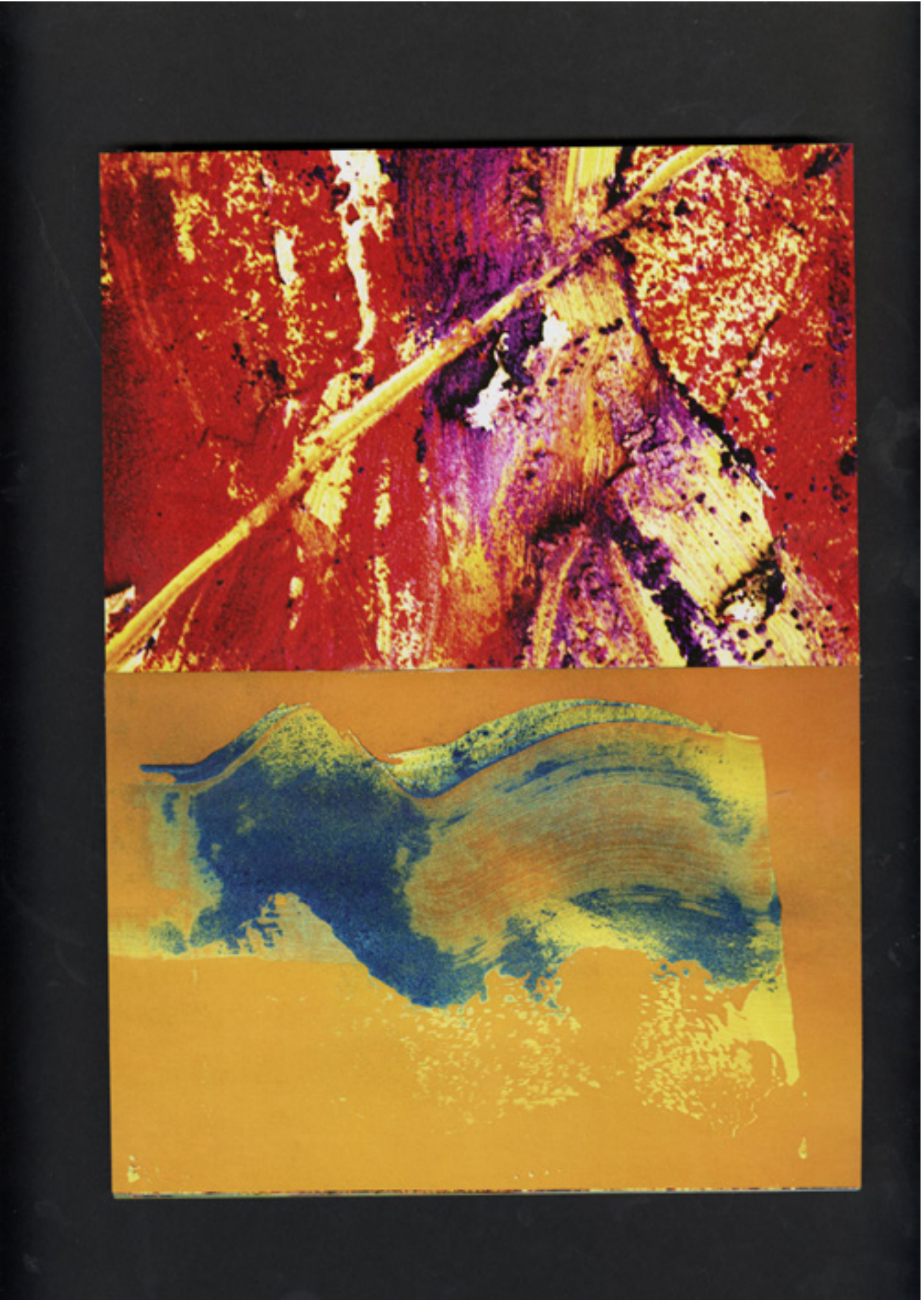
{ANTONYMS[?]}  
vol. 1

by Nick King Larson





Color studies with joint compound and dry nail polish pigment.



*CONTRADICTIONS*—a proposition, statement, or phrase that asserts or implies both the truth and falsity of something  
: a statement or phrase whose parts contradict each other : logical incongruity : a situation in which inherent factors, actions, or propositions are inconsistent or contrary to one another  
*DICHOTOMOUS*—dividing into two parts : relating to, involving, or proceeding from dichotomy





Gradient color studies derived from the joint compound compositions.



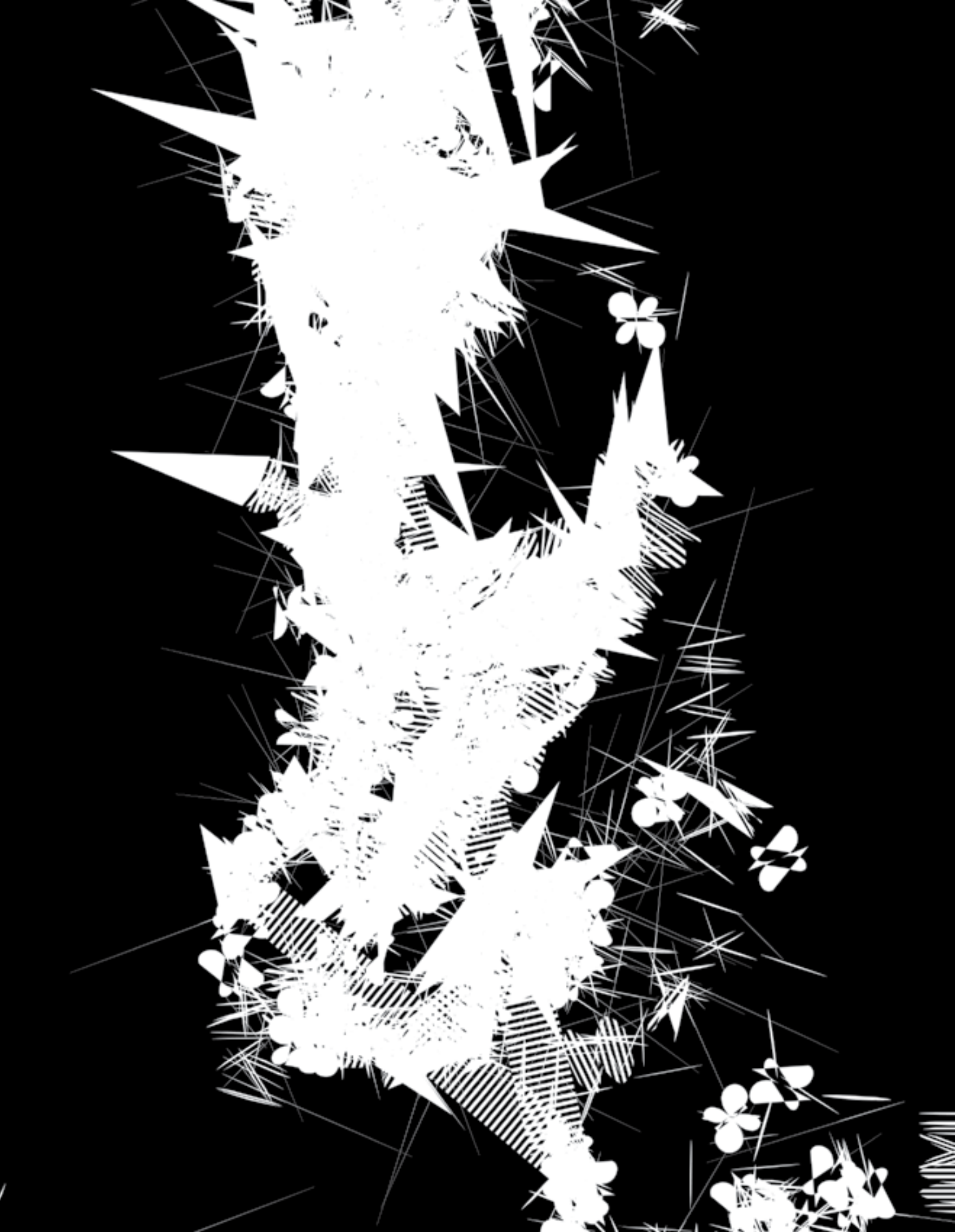


Form studies derived through translating the gradients and joint compound compositions using image trace.

*SENSITIVITY*—the capacity of an organism or sense organ to respond to stimulation : the quality or state of being hypersensitive : the capacity of being easily hurt : awareness of the needs and emotions of others

*SEQUENCE*—continuity of progression : order of succession : a subsequent development : a set of elements ordered so that they can be labeled with the positive integers : to arrange in a sequence

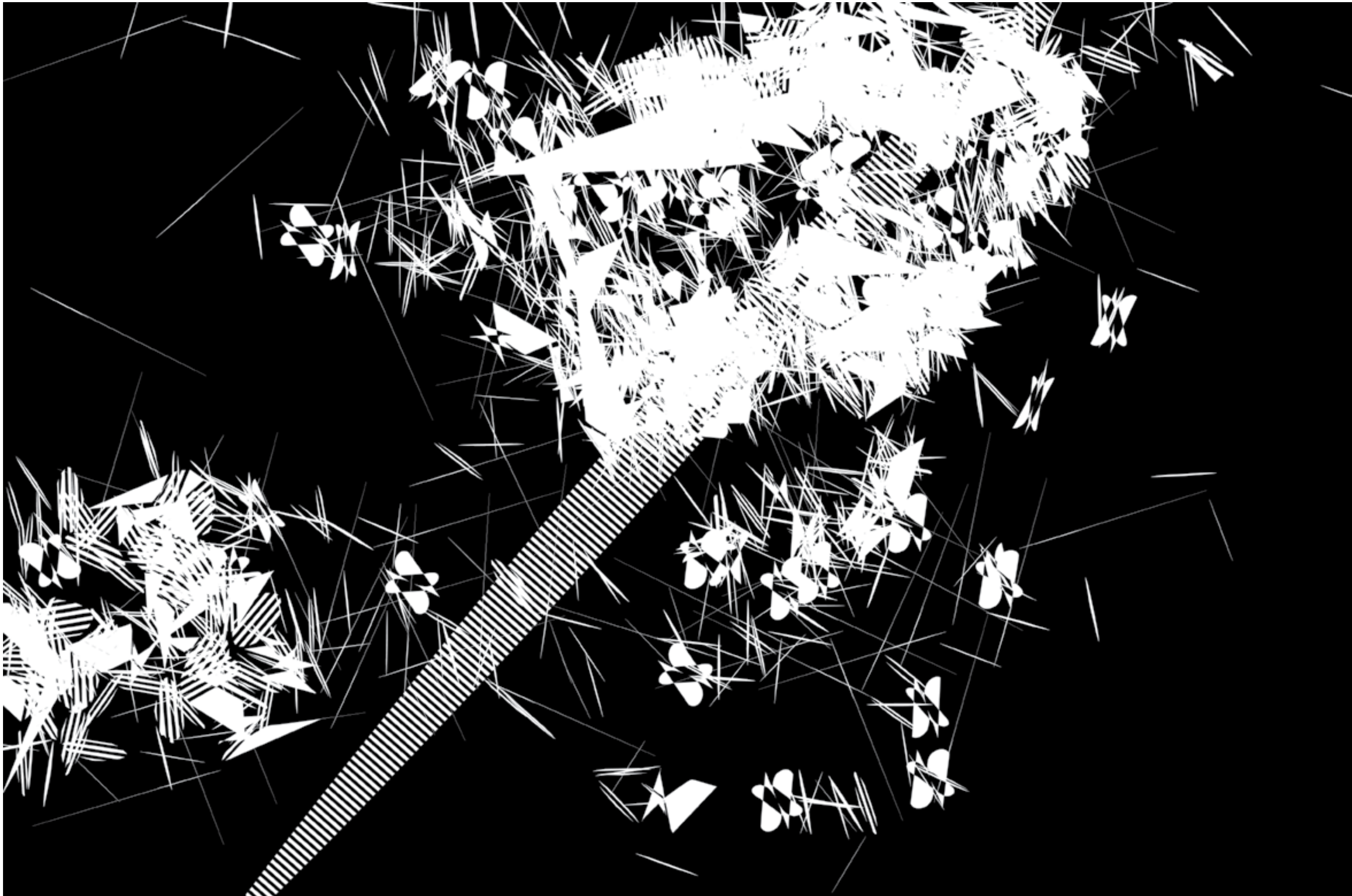


















# Nth Lvl Images

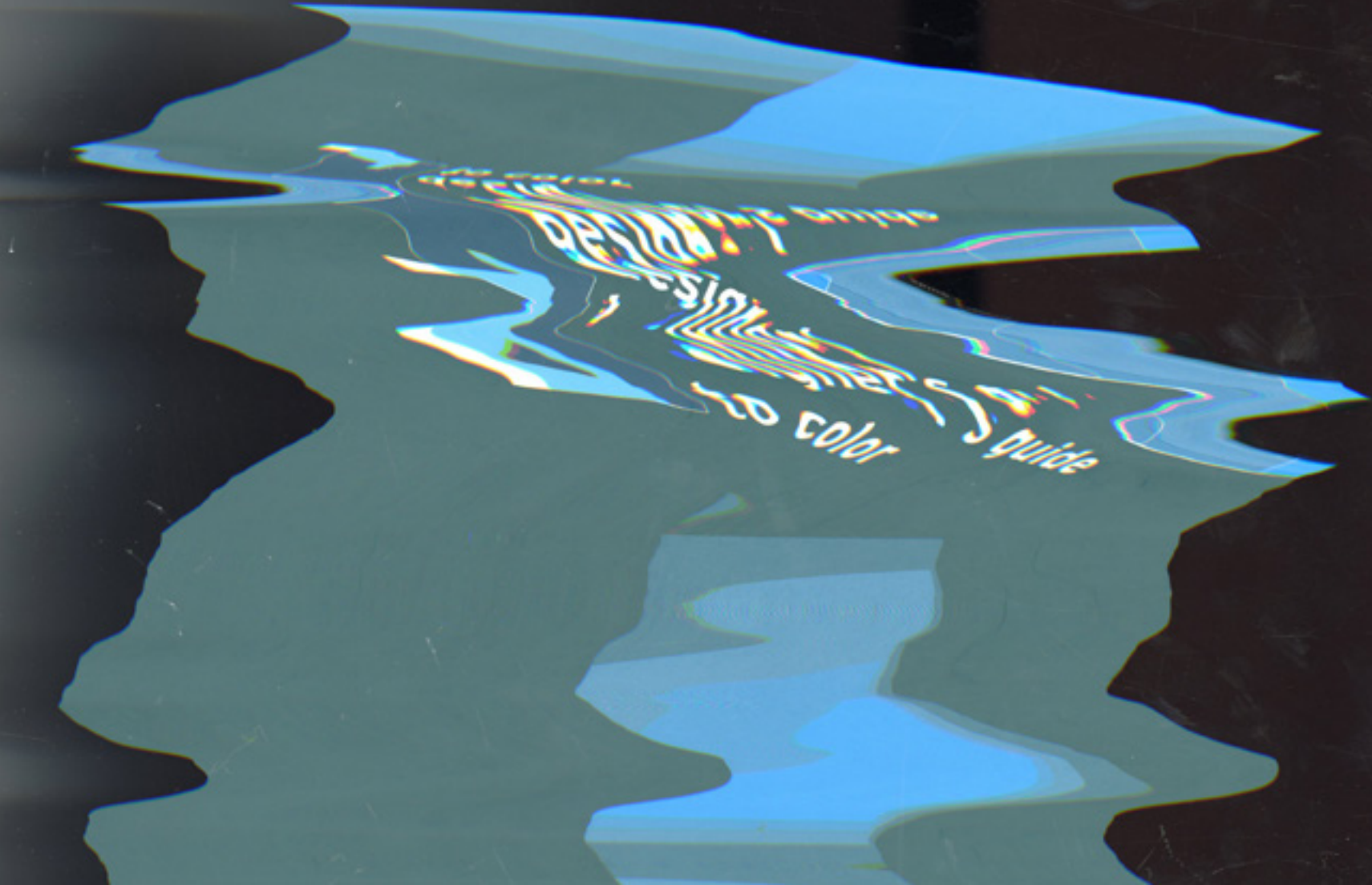
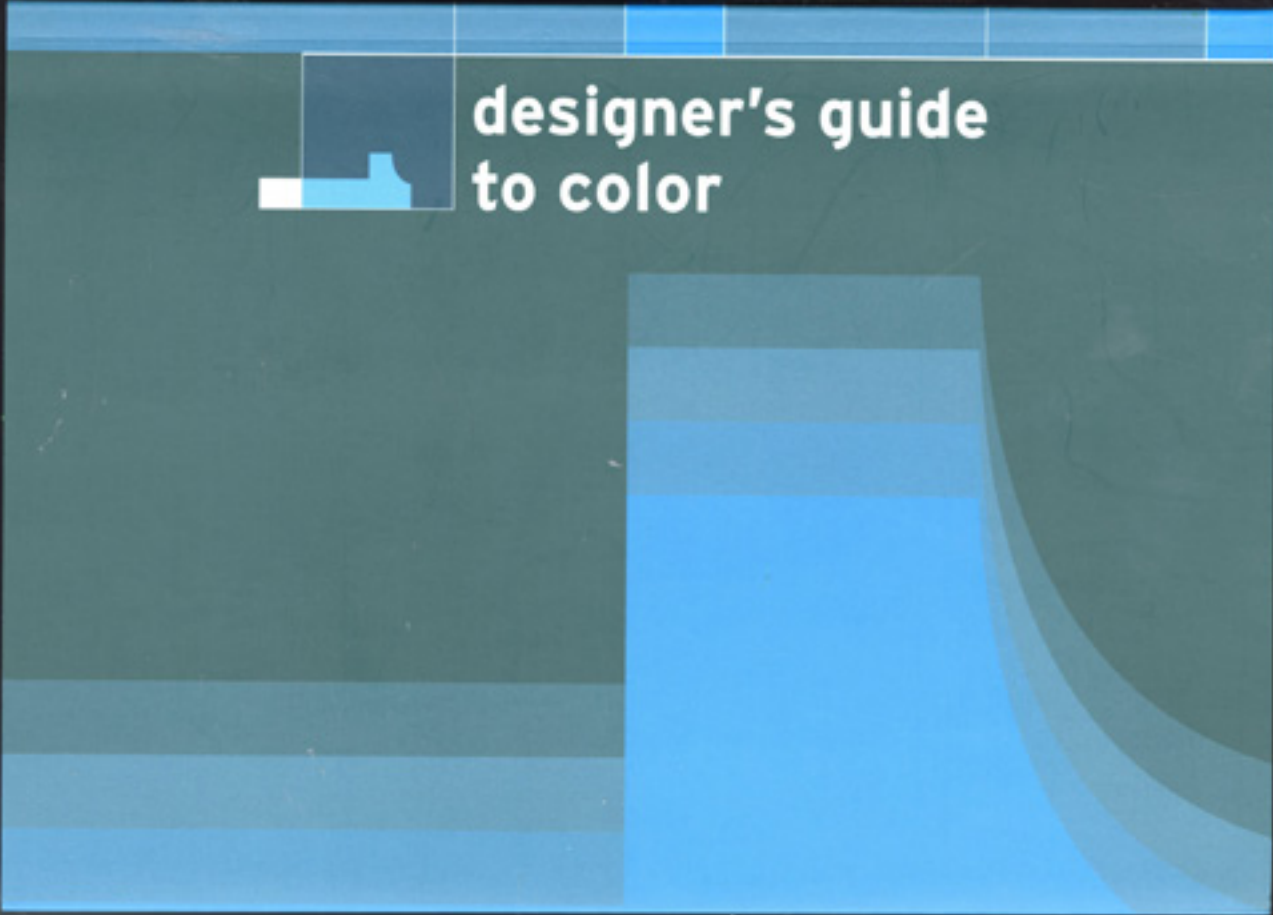
What is the origin of any image? Was it ever a physical object, created through light exposing photosensitive chemicals on a substrate, or was it generated entirely from an automated, algorithmic process inside of an iPhone? Each algorithm that processes or creates an image leaves some sort of trace. The universally used JPEG compression algorithm notably leaves small dots and bits of noise, called artifacts. This process emphasizes and exhausts the acts of capturing, creating, exporting, saving, or translating images as a means of generation. By generating large batches of images through single repetitive script-based operations, I can begin to learn what artifacts certain scripts tend to produce. This section examines various instances of this type of inquiry across multiple semesters and through multiple mediums.

*OVERSTIMULATION*—to stimulate to an excessive or abnormal degree : to excite to activity or growth or to greater activity : to act as a stimulant or stimulus

*DISORIENTATION*—to cause to lose bearings : displace from normal position or relationship : to cause to lose the sense of time, place, or identity : CONFUSE

*UBIQUITOUS*—presence everywhere or in many places especially simultaneously : OMNIPRESENCE

The color reference book and scanner style used for the first round of images.





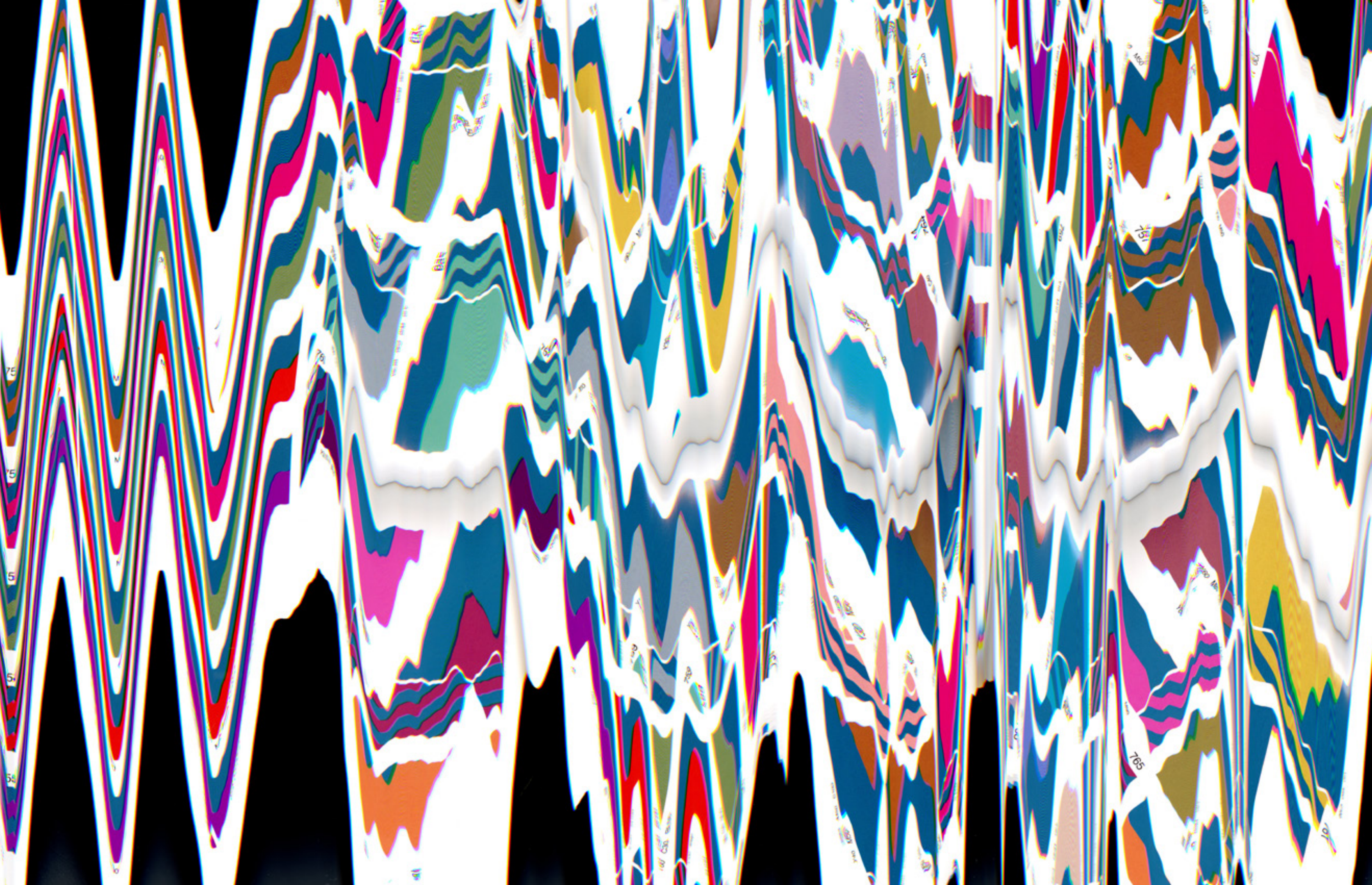
The images  
on the  
following 4  
spreads fit  
into each  
other like  
puzzle pieces.

*TIME*—the measured or measurable period during which  
an action, process, or condition exists or continues :  
DURATION : a nonspatial continuum that is measured  
in terms of events which succeed one another from past  
through present to future : the point or period when  
something occurs : one of a series of recurring instances  
or repeated actions  
*SENSITIVE*—the capacity of an organism or sense organ to  
respond to stimulation : the quality or state of being hy-  
persensitive : the capacity of being easily hurt : awareness  
of the needs and emotions of others

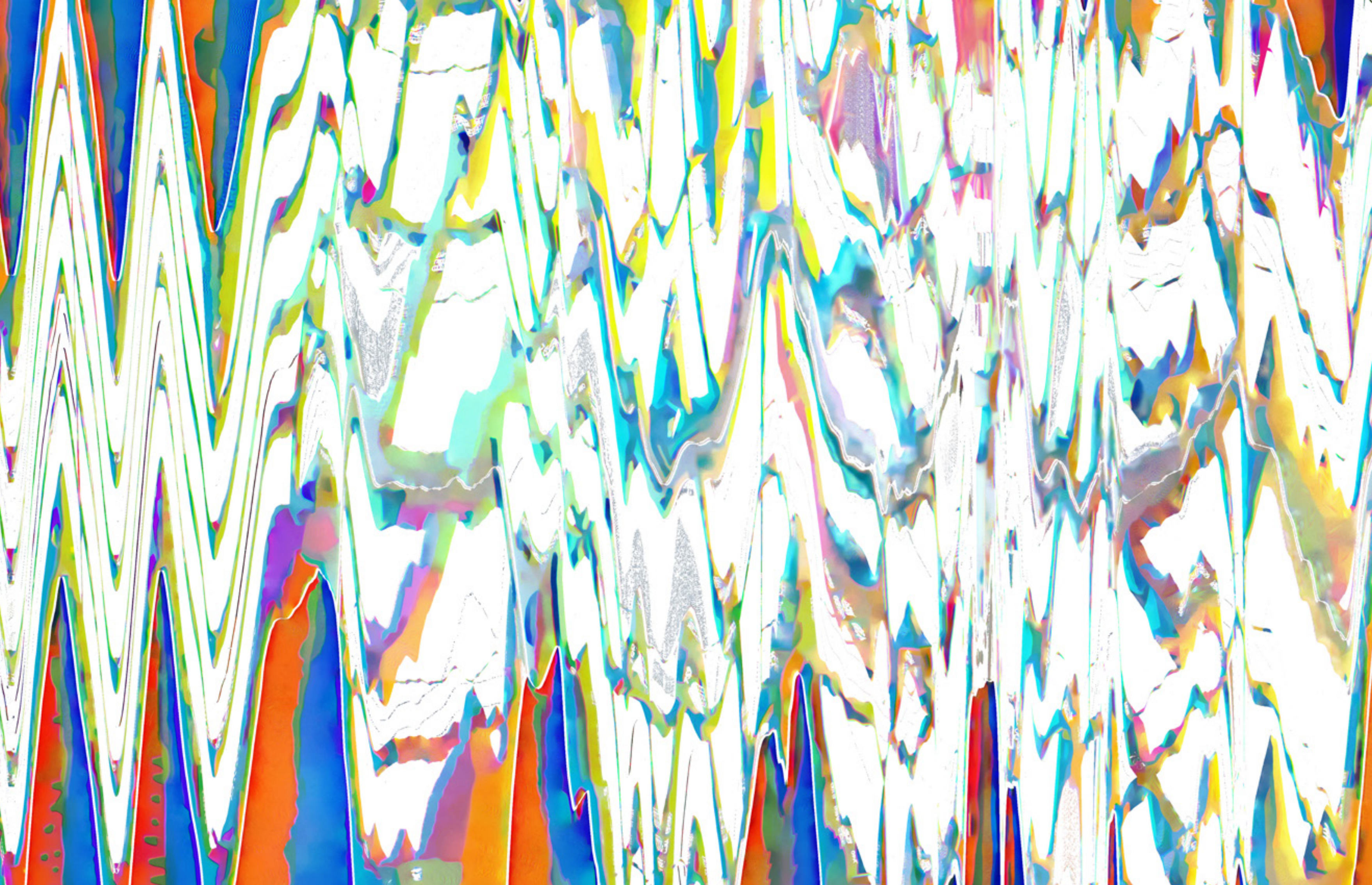
Each  
successive  
image  
occupies  
the negative  
space from  
the previous  
image.

*TRUST*—assured reliance on the character, ability, strength,  
or truth of someone or something : dependence on  
something future or contingent : HOPE : a combination  
of firms or corporations formed by a legal agreement :  
a charge or duty imposed in faith or confidence or as a  
condition of some relationship : to rely on the truthfulness  
or accuracy of : to place confidence in : rely on  
*GROUNDED*—mentally and emotionally stable : admirably  
sensible, realistic, and unpretentious

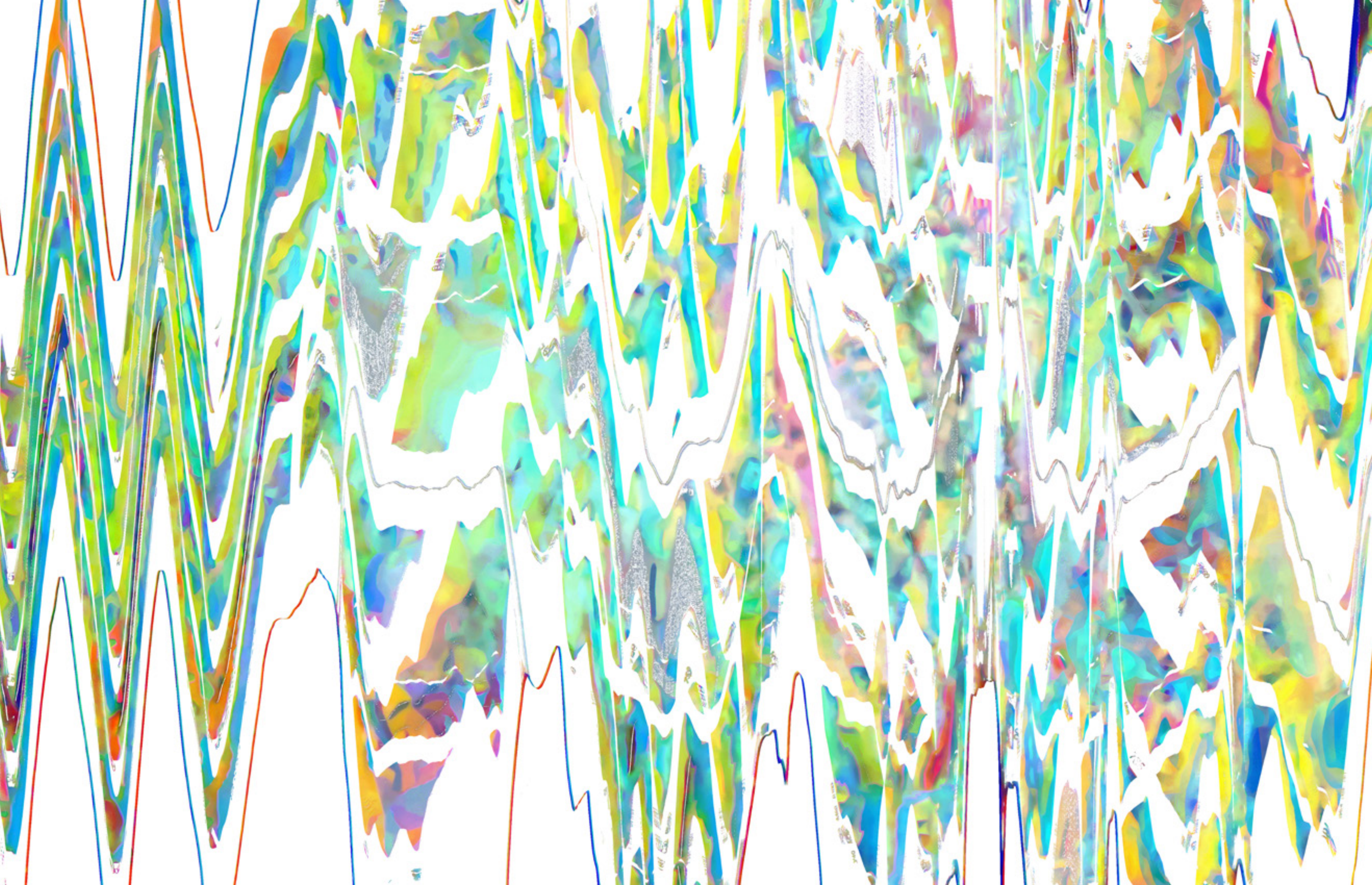




















A book of scan color studies.









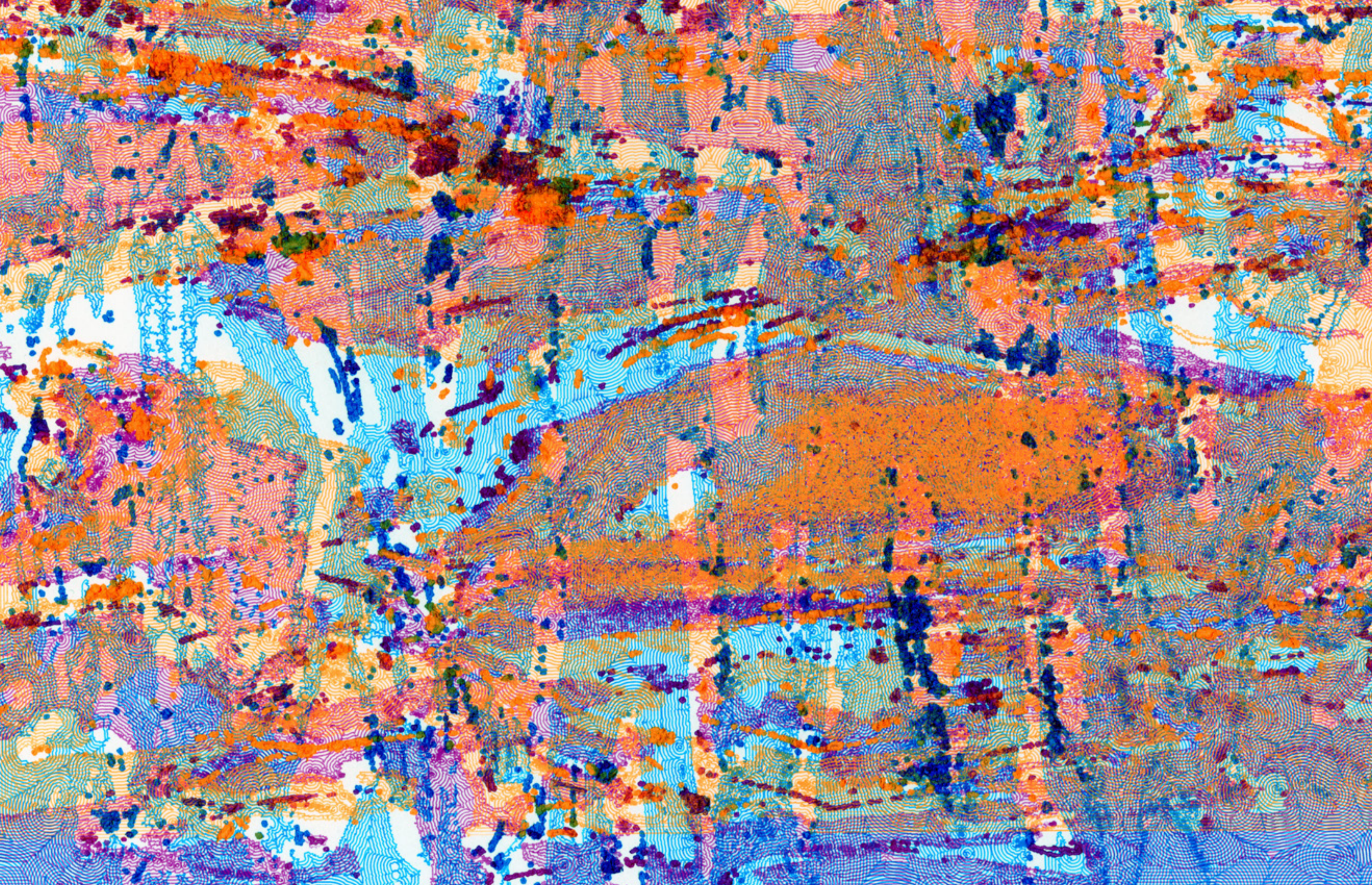
By isolating individual colors from the scan images and then translating the forms into offset paths, I created the foundation of forms that could be output through the pen plotter.

*THINKING*—the action of using one’s mind to produce thoughts : OPINION, JUDGMENT : marked by use of the intellect : RATIONAL

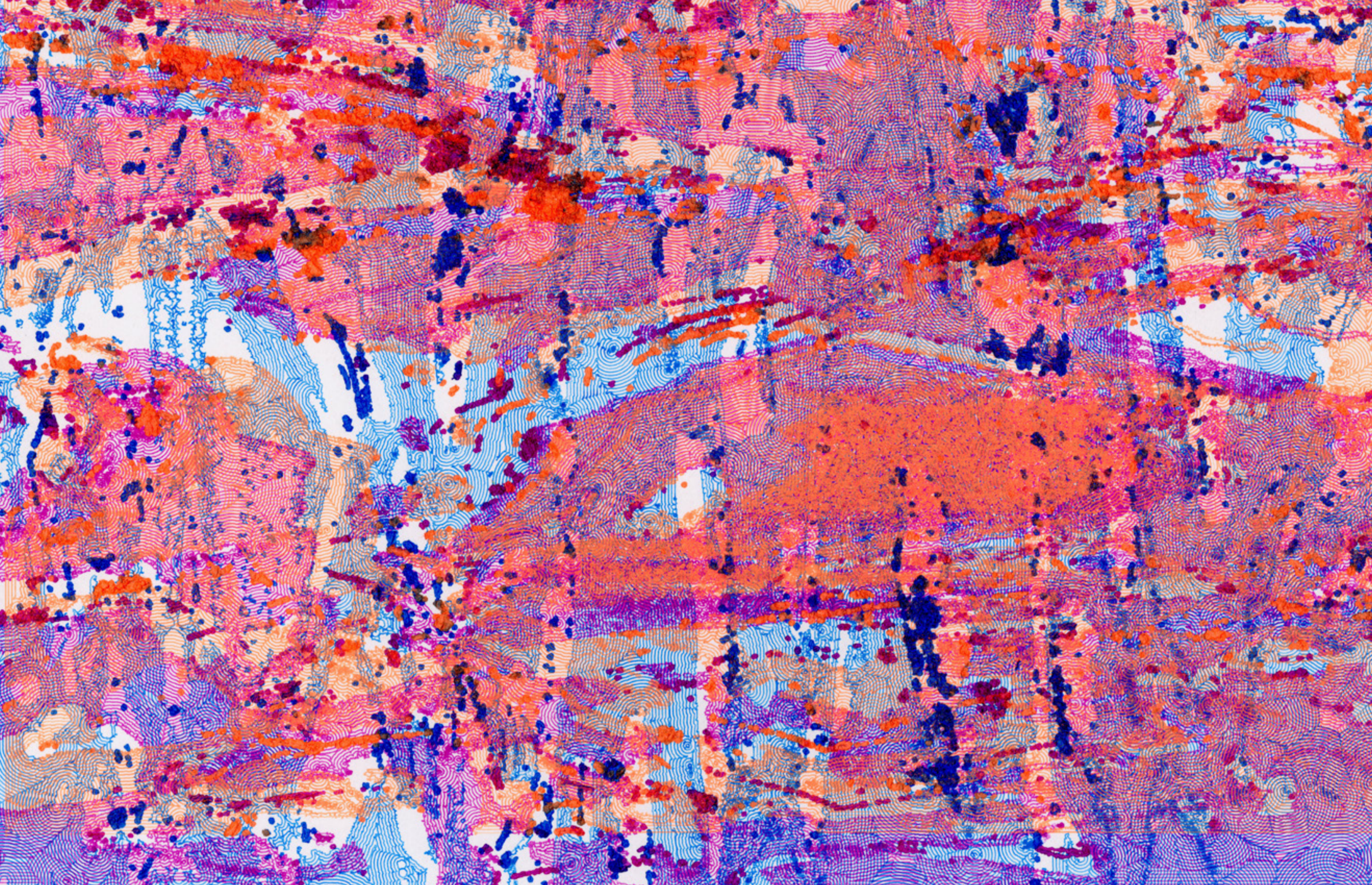
*ACT*—the doing of a thing : the process of doing something : one of the principal divisions of a theatrical work : to play the part of as if in a play : a state of real existence rather than possibility : to take action : to conduct oneself : to perform on the stage : to perform a specified function : to produce an effect

*GRAVITATIONALLY*—to move under the influence of gravitation : to move toward something : to be drawn or attracted especially by natural inclination









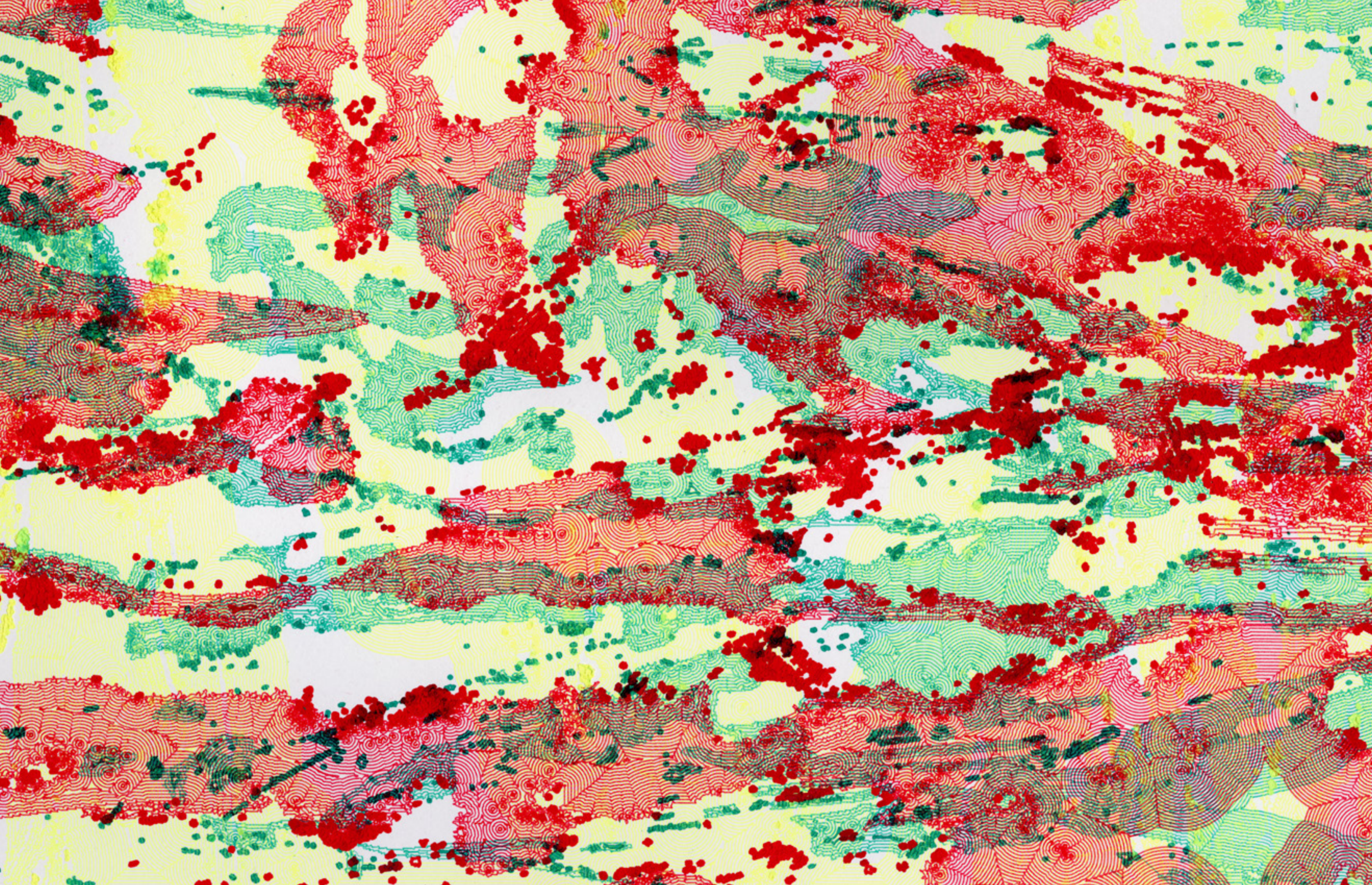


















A flip book animating a StyleGAN latent walk. Trained on content aware fill generated gradients.

***ORBITING***—a path described by one body in its revolution about another (as by the earth about the sun or by an electron about an atomic nucleus) : a circular path : a range or sphere of activity or influence : to travel in circles

***FLOWING***—moving smoothly and continuously in or as if in a stream : smooth and graceful : hanging loosely and gracefully

***DYNAMICAL***—marked by usually continuous and productive activity or change : energetic, forceful : requiring periodic refreshment of charge in order to retain data : a force or factor that controls or influences a process of growth, change, interaction, or activity : a dynamic force or factor











StyleGAN latent walk flipbook, scan  
color study book, and *Antonyms*.





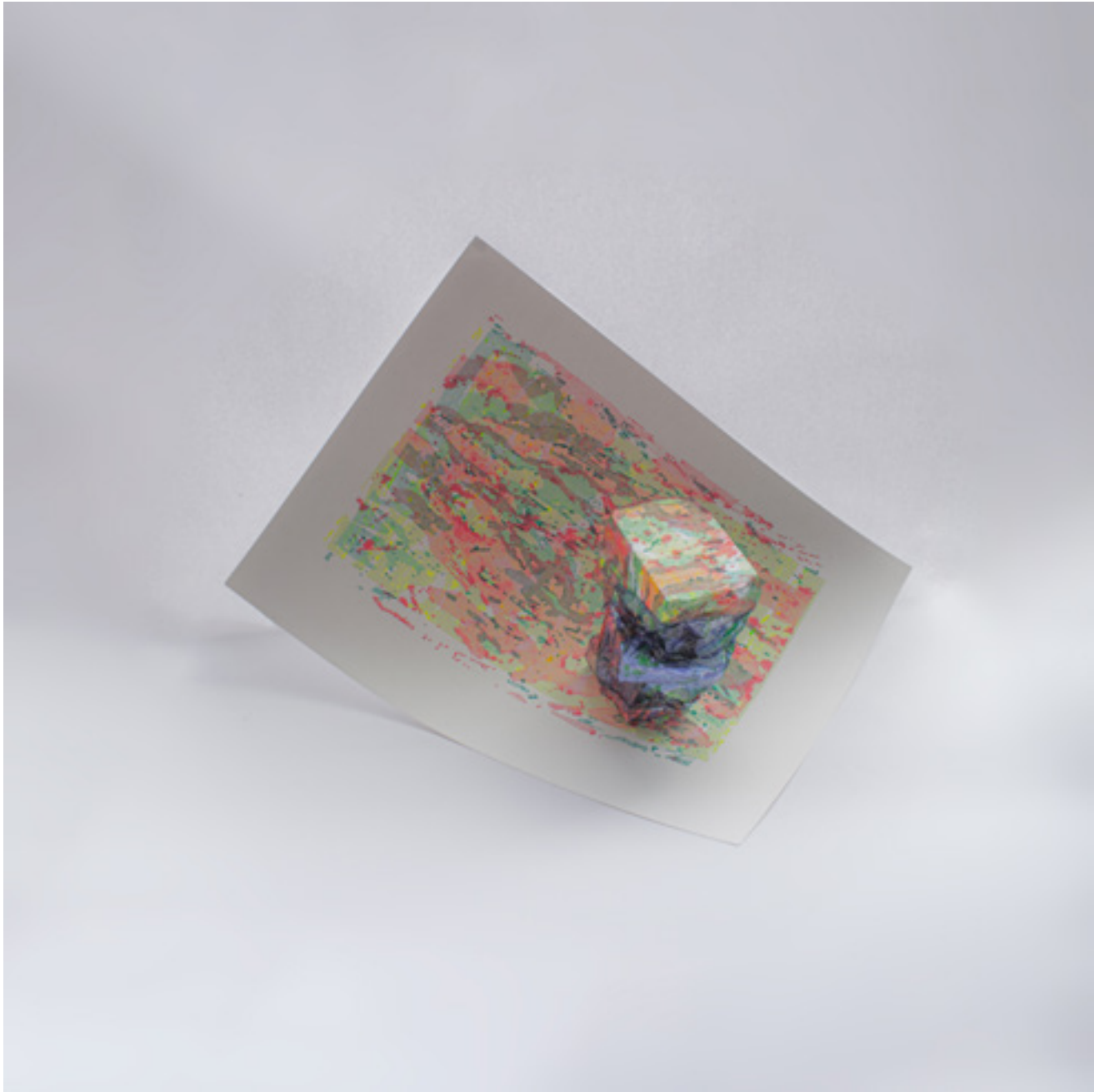
A styrofoam object wrapped in the texture of pen plotter compositions.











*EXHAUSTIVE*—including all possibilities : THOROUGH  
*REDUNDANCY*—exceeding what is necessary or normal : SUPERFLUOUS : characterized by or containing an excess : characterized by similarity or repetition : serving as a duplicate for preventing failure of an entire system (such as a spacecraft) upon failure of a single component  
*FREE*—not determined by anything beyond its own nature or being : choosing or capable of choosing for itself : relieved from or lacking something and especially something unpleasant or burdensome : not bound, confined, or detained by force : having a scope not restricted by qualification : not obstructed, restricted, or impeded : performed without apparatus : not literal or exact : not restricted by or conforming to conventional forms : to

relieve or rid of what restrains, confines, restricts, or embarrasses

*IMPERIOUS*—intensely compelling : URGENT : marked by arrogant assurance  
*APOPHENIA*—the tendency to perceive a connection or meaningful pattern between unrelated or random things (such as objects or ideas)  
*PAREIDOLIA*—the tendency to perceive a specific, often meaningful image in a random or ambiguous visual pattern







# Talking About Talking About Work

## A conversation with Travess Smalley\* about practice, loops, generative systems, mistakes, chance, and riffing in the set.

**Nick**—How would you sort of describe your process to someone who isn't familiar with it? Or to someone who doesn't engage in art all that much?

**Travess**—Depending on who I'm talking to, I might introduce myself under different names. From I make digital images, I make digital paintings, I make physical paintings that I then make digital, I'm a print-maker, because all of these things kind of go back through print. I'm a designer, because I'm using the creative software of design. I'm a creative coder, because I've started using computation and random numbers and different programming languages. And it all depends on the person's familiarity in terms of how I introduce those things.

I think that there are some artists that go into the studio, and they have to research, they have to write down the ideas, they have to look at the material costs, they have to make maquettes, and then they go for it. I feel like a lot of great artists work that way.

And I'm the opposite, where it's like, "these are the materials I have in the studio right now. What can I make with them?" and not worrying if it's bad, or if it's good, more worried if I can make a lot because if I can make a lot, then I can kind of have a better idea of what it is that I like or don't like.

**Nick**—I say similar things. I always go back to the law of large numbers, where if you have a bigger data set, you're going to get a better idea of the trajectory of where it's going, or how you feel about it.

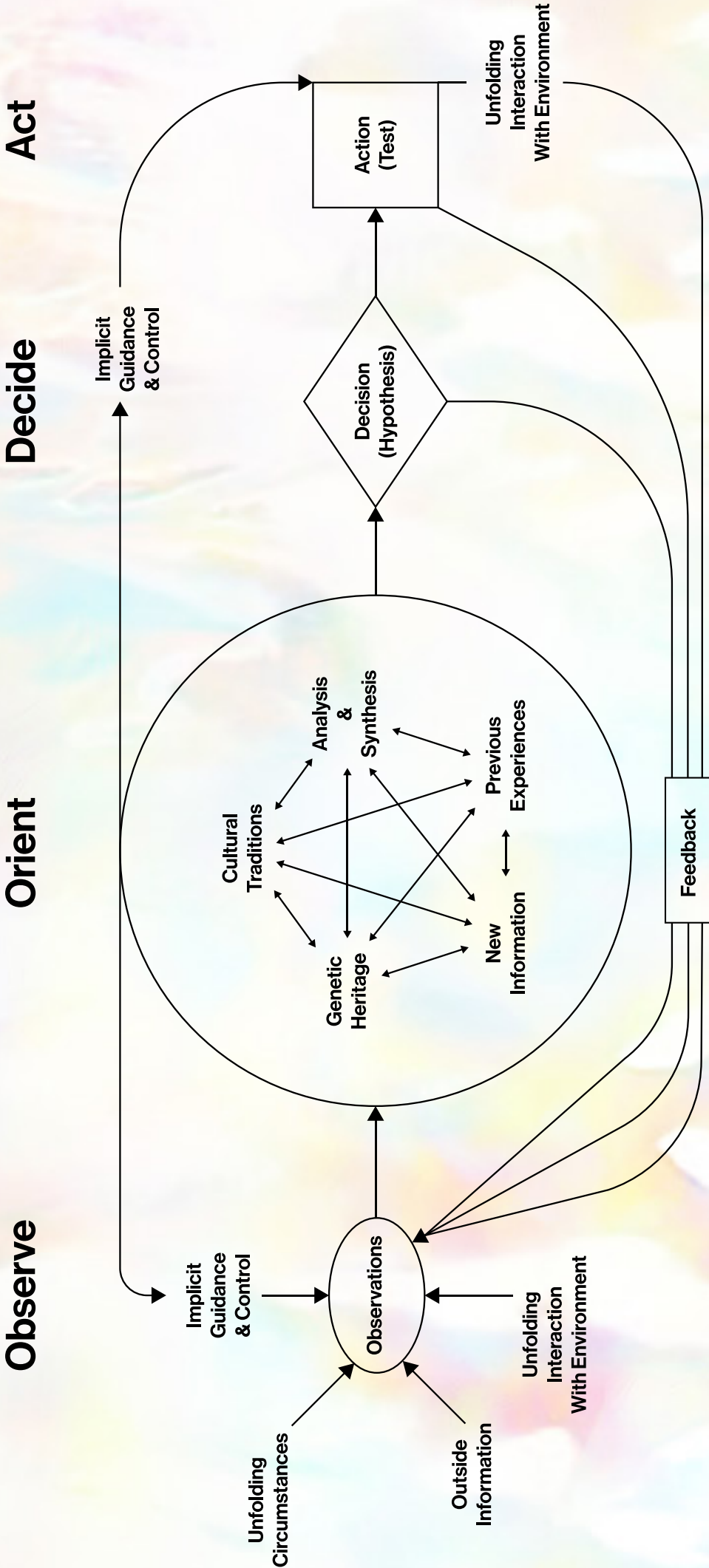
**Travess**—Yeah. One of my favorite podcasts. It's called eggplant. They talk about generative making and procedural generation in game design and one concept that came up on a recent episode, it comes from the Air Force, and it's called OODA Loops.

It's a way of training pilots. The premise is that it's better to make lots of short decisions that could be bad than to wait and make one decision that could be bad or good. It's better to make lots of quick bad decisions.

Because every time you make a decision, you have more feedback. And that helps you govern and make better decisions. And, I feel that's kind of the same process that I use in the studio. How can I make things quickly to kind of figure out what it is that I want to make?

The other side of that, the critical side of that, becomes what does it all add up to create? And that often you don't know? You can work on things for a few years, and they can feel great, you can have lots of interesting avenues out, but you don't know what the work is.

\* Travess Smalley is an artist working with computation to make generative image systems. He works with painting software, computer graphics, digital image making, drawing, and is currently making pixel rugs. His artwork is represented by Foxy Production in New York.



Redrawing of the OODA loop diagram, originally by John Boyd



I feel like the mistake would be for me to say, “I’m interested in generative systems.”

That is at the heart of what I think about and, when I’m teaching, those are the kind of concepts I’m talking about, but

it’s  
not  
a

***noun.***

It’s not a ***thing.***

**Nick**— Yeah, the work doesn’t always end up somewhere, or doesn’t always have a definitive end point, or conceptual end point.

I want to come back to that , but I want to return to something that you mentioned earlier about needing to describe yourself, your practice, and your process differently depending on context, or who you’re talking to.

**Travess**— Yeah.

**Nick**— And that’s something that I struggle with a lot, because it’s hard. So, I’m curious as to how you got to the point of understanding that you need to describe the way that you work differently depending on who you’re talking to, but also how you developed the discerning eye to determine what context requires what explanation.

**Travess**— Yeah, totally. Well, you know, there is a practice of art, that happens for yourself. Maybe you like to wind down, maybe you’re making pinch pots, or you’re enrolled in a ceramics class, and you’re at the wheel for years, kind of making things and that’s your art, right.

And that’s the thing that is very self satisfying. At the end of it, you get this object that maybe you give to friends and family, maybe you sell, maybe you maybe you make just for yourself, and it’s all about the kind of improvement of it. So someone could say they’re an artist on those terms.

Someone could say they’re an artist on the terms actively looking at the contemporary art market and making decisions based on that. Those two, depending on context can be very different ways of think-

ing about what being an artist is, and what making art is, and why make art and all that. And I imagine, it’s the same for design, but I feel like I can speak less articulately about it. But there are so many potential meanings of what design is.

And so in general, I think what people ask about my practice, what they’re asking is “what are you doing? What do you like? What is the thing that comes out?”

Like, I feel like the mistake would be, unless it’s someone who’s already kind of a process based person and engaged in programming, for instance, I feel like the mistake would be for me to say “I’m interested in generative systems.”



**Travess**—That is at the heart of what I think about and, when I'm teaching, those are the kind of concepts I'm talking about, but it's not a noun. It's not a thing.

And I think often when people ask about your art, they just want to know what you're doing. Like, what's the thing that comes out of it.

And I think this is why I use the ceramics example. After my first solo show at Foxy Production in New York in 2015, I felt like I needed a reset.

I had just moved studios and my new studio didn't necessarily feel that comfortable. So I started looking for places to try something new in the city.

The first place I went to was the Lower East Side Printshop, where they had this program where you pay like \$100 a month, and you could come be in the shop and use their equipment. The people there, I felt like, mostly came from an art school context.

Most of them had kind of studied art in some way and so that kind of guided a lot of things going on in the shop. And I did that for a few months, I loved it, and it was a lot of fun. And then after that, I wanted to take some ceramics classes. And so I enrolled in the Ceramics Department at the YMCA on the Upper West Side, and it was such a different vibe.

I noticed that the people at the YMCA were working under a completely different definition of what art making meant to them than the people at the Lower East Side Printshop. And both are valid, right? But kind of speaks to this thing of defining practice and art making being dependent on context and community.

**Nick**—That was such an awesome answer. So, contextualizing your practice a bit more, you do come from an art school background.

**Travess**—Yeah, I started at Virginia Commonwealth University, which is one of the largest art schools in the country. I was there for two years, then transferred to Cooper Union. I was at Cooper Union for four years, graduated in 2010, and then started in D+M at RISD in 2020.

**Nick**—So what was your focus at Cooper?

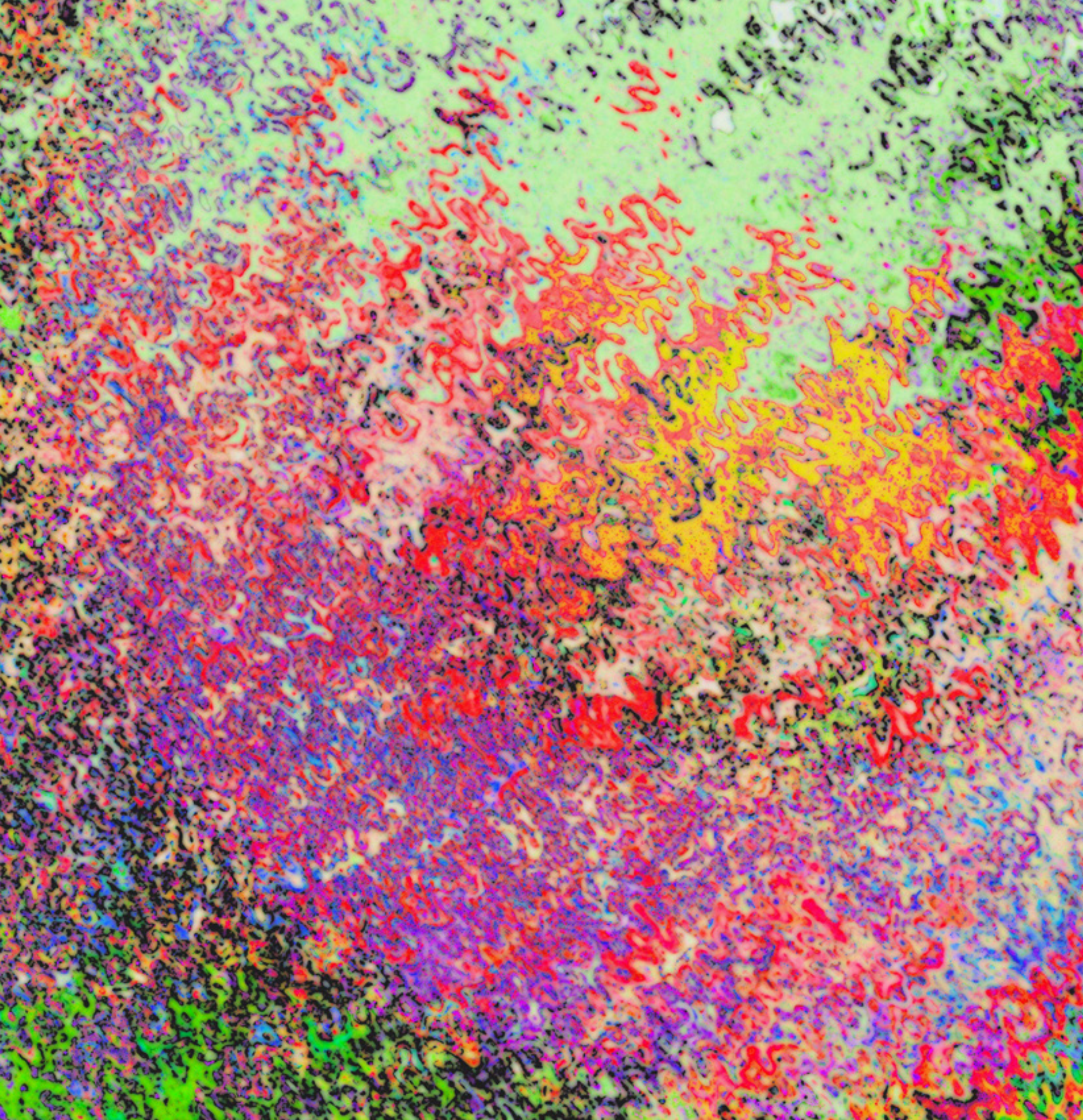
**Travess**—There are no concentrations. You can study with particular faculty every semester if you want. A lot of the painters studied with the same faculty, a lot of the sculptors study with the same faculty.

When I first got out of school, I would have probably said my concentration was sculpture, drawing and photography, because those were the classes I kept taking.

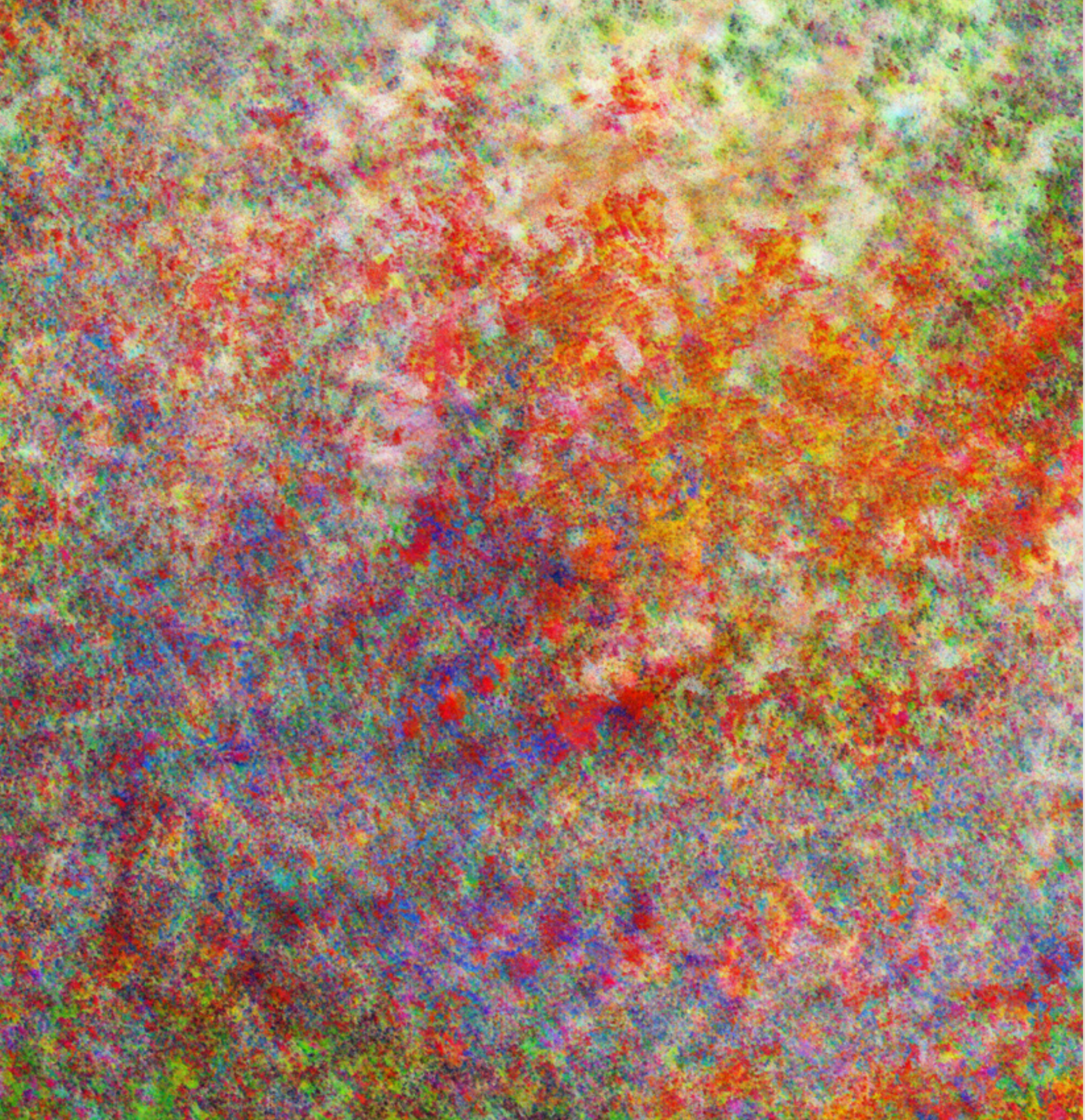
*What began as a conversation about sleep schedules turned into an iterative image compression process. Travess and I passed the same image back and forth, adding layers of compression and distortion*

*iMessage with image attachment from Travess Smalley  
Monday, April 11th, 9:15pm*

*"Worked on one of the waves you sent. Highly recommend a zoom in on this big'n."*







**Nick**—Following up on that, your practice has always struck me as medium agnostic. Do you find yourself drawn to one medium over another? Or does it ebb and flow?

**Travess**—On one hand, acrylic ink and a nice brush on paper is amazing, because there's a certain kind of spell or a song I can do with that, right? When I know the kinds of processes that I can do with my hand and the ink and the ways I can mix it and how it interacts with the paper; I understand all these relationships in a way that when I make something, I can be articulate or nuanced.

**Nick**—So there's definitely an emphasis on tool proficiency, and the control that that affords you and the sort of comfort in that. I personally find it really meditative when I'm kind of in the zone with some sort of tool that I'm really proficient with. I'm just making stuff and I don't have to think about remembering how to use the tool. But on the other hand, randomness and chance is very important to me, and I know you use chance and randomness in your process. How do you view this relationship between chance and control within your process?

iMessage with image attachment to Travess Smalley  
Monday, April 11th, 10:02pm

*“Back @ ya!”*

**Travess**—So for me, I would say that it's chance that leads to control. I use chance as this way to get served up lots of possibilities. So I then can understand more about what it is that I like or don't like about something. That's the important thing about it, not the fact that it's random. And sometimes when I talk about using chance and randomness, with people that have computer science or math backgrounds, they'll say something like “well, you know, you're not really using random numbers?”

And I'm like, I don't care if the dice is weighted, right. It's more about making a possibility space, or a latent space of potential things, and seeing what those are, so that I can be like, oh, I want more in this direction, or more in that direction.

**Nick**—I view chance operations as the kind of in a similar way of like, it's a safe place to be generative. I can generate so much more if I think about all possible choices. That's where permutation comes in for me. Show me all possible outcomes, or all possible orders of a set.



**Travess**—So I was talking about those brush paintings like a song that I know how to play on a guitar, right? Where there's a kind of set of rules and a structure to it that every time I perform it, then there's certain things I can emphasize. I could change the key or I could change the colors, right? There are chords I could hold onto for longer, or I could repeat a verse, right?

That way of making paintings as this kind of performative thing. I'm going to make this kind of painting with these specific rules every day. I increasingly think that's the way I think about my practice. I'm going to go to a photocopier machine, turn it to invert, and start arranging these items and see where it goes. That is a process now. And I could go and keep doing that. And the results would be new songs, right? It would be new sequences.

And I think as a maker, that's like the thing that is the most exciting and satisfying to me. And I don't like I don't know where that leads it in terms of like, the whole set, right? I like to focus on the script. This thing that can be done over and over again.

**Nick**—And the same operation can be repeated over and over again, in terms of a script, but you end up with a continually evolving output. Almost like you're creating a frame animation.

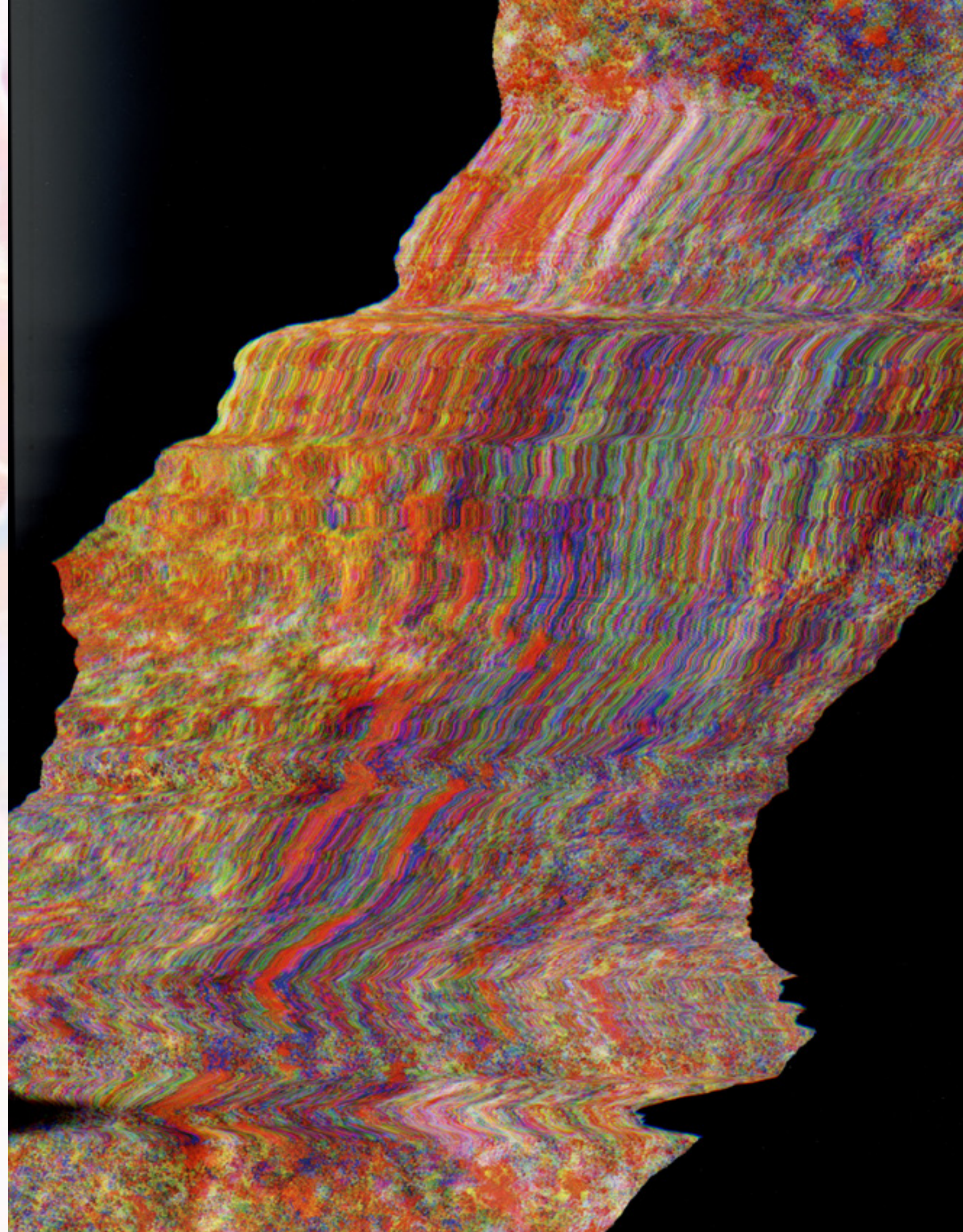
**Travess**—Yeah. If you look at someone who devotes themselves to throwing on the wheel and ceramics, they're just getting better and better at it. Every time you do it, you're getting more control, you can build it higher, you can build it out more, you're able to manipulate the material thinner.

**Nick**—Maybe like an analogy is learning an instrument to the point where you feel like you can jam. It's about, riffing. At least for me, the fun comes when I'm not afraid to improvise.

**Travess**—I completely agree. And it's like that with everything. Something I feel, in terms of art education or design education, something that becomes really important is that students and people that are in that position of learning where they can see their materials as valueless, so they can mess up and not worry.

I think you said it right, in that it's about feeling comfortable with the tools, being able to fail and make mistakes. And everything is just kind of like this.

*"Oh, okay, that didn't work.  
Let's try this again."*





thoughts, images, quotes, patterns

# miscellany

odds & ends

different ways of saying similar things





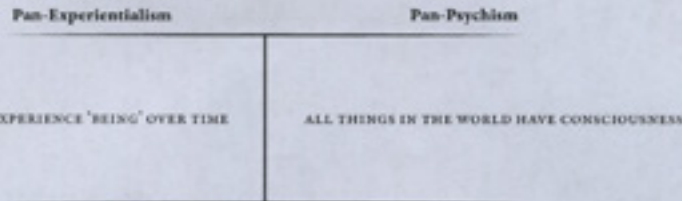


# Manifesto For A Theory Of The 'New Aesthetic'



What Is Non-salvific Art?

About  
guilt



"Forces And Events In The World Ingress Into Things In A Way That Is Experienced By Those 'Things'"

"To Imbue Things And Systems With A Kind Of Consciousness Is Actually The Epitome Of Anthropocentrism"



"We Tend To See Only What We Pay Attention To, As Opposed To All That Is Perceptible"  
"Seeing Is What We Do When We Think And Feel Enough About Someone Or Something To Attend To Them With Our Eyes"  
"Do We Pay More Attention To Those Aspects Of An Artwork That Are More Apt To Correlate With Our Ongoing Concerns, Thoughts, And Feelings?"

-Paul Chan

-Curt Cloninger

SAY THE SAME THING

DIFFERENTLY  
We get satisfaction from having our critical perspectives reflected in art.  
The art has a point, and we get the point, so the art is satisfying.  
The art is criticising something that I am also critical of, therefore, the art is good.  
The art made me feel smart for being able to figure out the point.  
I like the politics of this art.  
I feel comfortable with this art.

# Slowing Down A Dense Sentence

Threshold of Interpretation  
Feeling fulfilled, expectations met, pleasurable  
Acquired, obtained  
Being over time (universal (Curt Cloninger))  
Art where the idea is more important than the material or aesthetic  
Art with a clear message  
A qualifier, indicating that things are getting slightly speculative, not fact but insightful observation  
Where something comes from, its origin, its source  
Another qualifier, indicating that this is opinion, not fact  
From how agreeable it is to engage with, welcome, accept, and work with  
An in depth analysis, such analysis requires practice  
Bringing to life, make engaging, create motion  
The art, which was made using critical skill and is formally or conceptually answered by that critical skill  
The work is a mirror, providing comparison or likeness in a 1 to 1 way  
Our smarts, our thinking ability, our criticality, our creativity, our cognition and consciousness  
Political attitudes and moods, informed by our intellectual faculties  
We hope, desire, want  
To ascribe meaning to, to hold in high regard  
We wish to be recognized for having our intellectual faculties and political dispositions  
We think, we suspect  
We [want to, hope to] think  
We are motivated to act based on our thinking ability and how it relates to our political attitudes and moods

"The Satisfaction

Gained

From Experiencing

Conceptual And Post Conceptual Works,

And Even Works Intended As Explicit Forms Of Political Or Social Critique

Is Arguably

Derived,

In Part,

From How Pleasing It Is To Embrace

The Critical Skills

Animating

Those Works

As A Reflection

Of Our Own Intellectual Faculties

And Political Dispositions,

Which We Wish

To Value

And Be Recognized For,

And For Which We Believe,

Or Wish To Believe,

Animates Us."

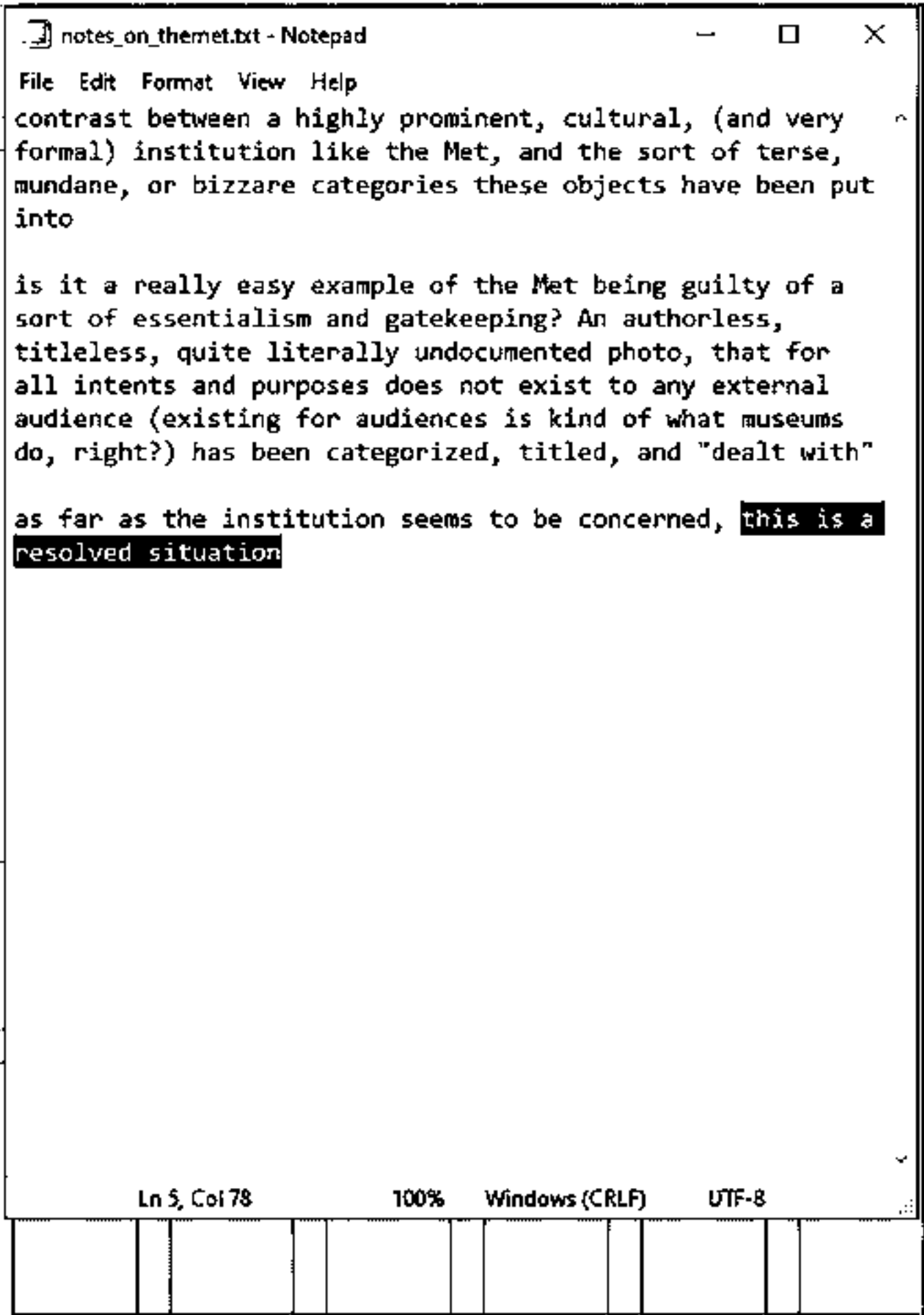
-Paul Chan





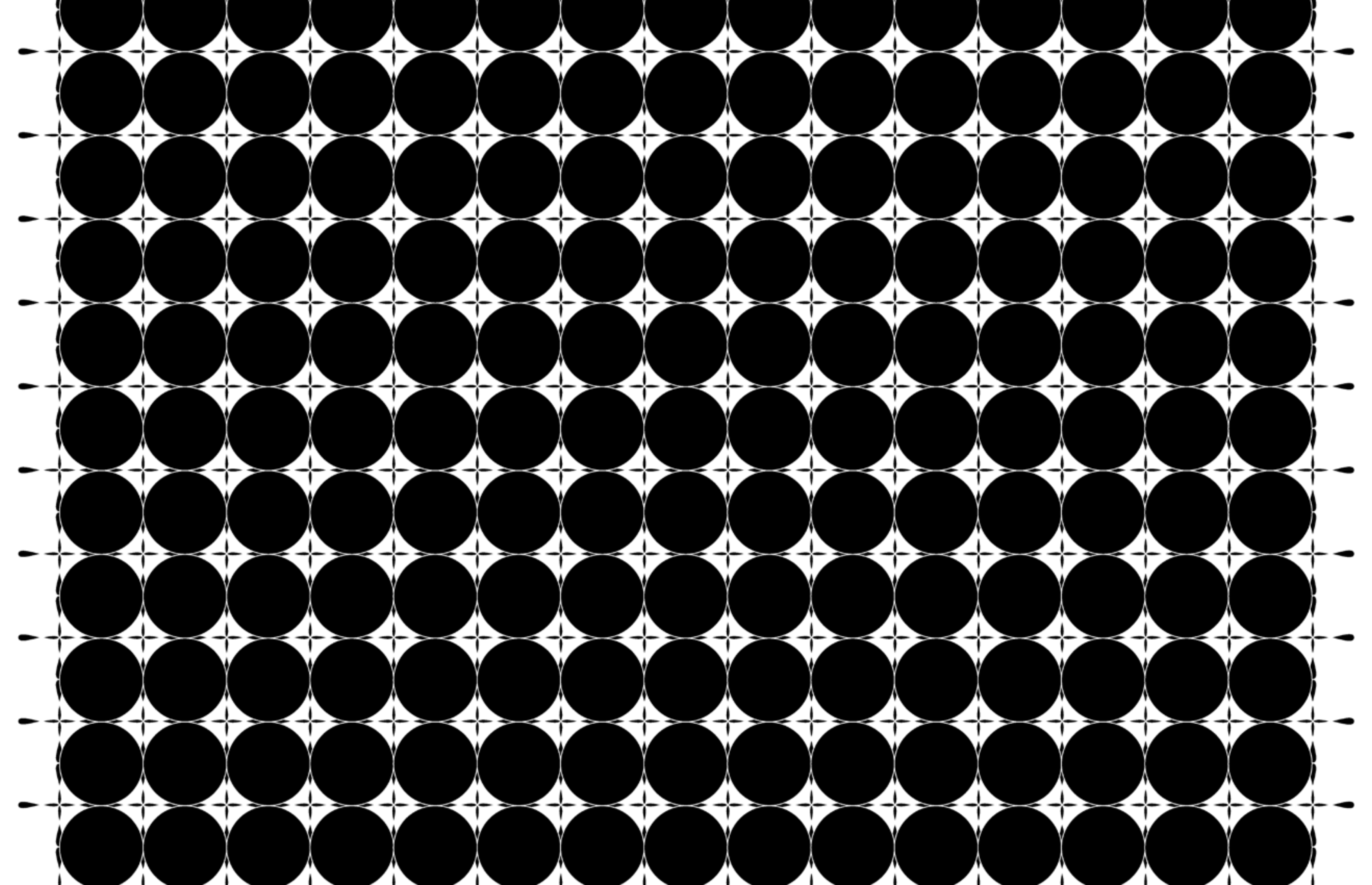
Paul Chan, *What is Non-salvific art?*  
AI transcribed and translated into Pitman  
shorthand, printed as a mobius strip.





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*Mirrors Bad*  

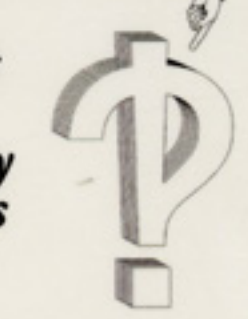
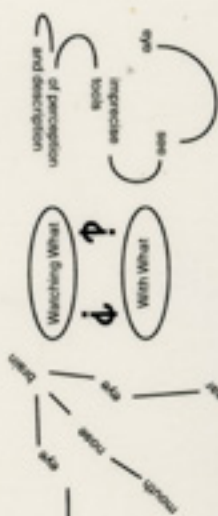
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*Mirrors Good*  

---

*Mirrors Bad*

# Water Under The Bridge In A Flood Zone



*A  
Broken  
Mirror  
Is  
Right  
As  
Many  
Times  
As  
It's  
Broken*

**\*ONLY IMAGINE\***

# High Energy Touching



## *An Old Dog Falls Head Over Heels For New Tricks*

The  
Ligbming  
Is  
In  
The  
Bottle  
But  
The  
Thunder  
Got  
Stolen

**MORE** is and than maybe isn't **LESS**



EVERY DAY I STRAY FURTHER FROM EVERY DAY I STRAY FURTHER FROM EVERY DAY I STRAY FURTHER FROM

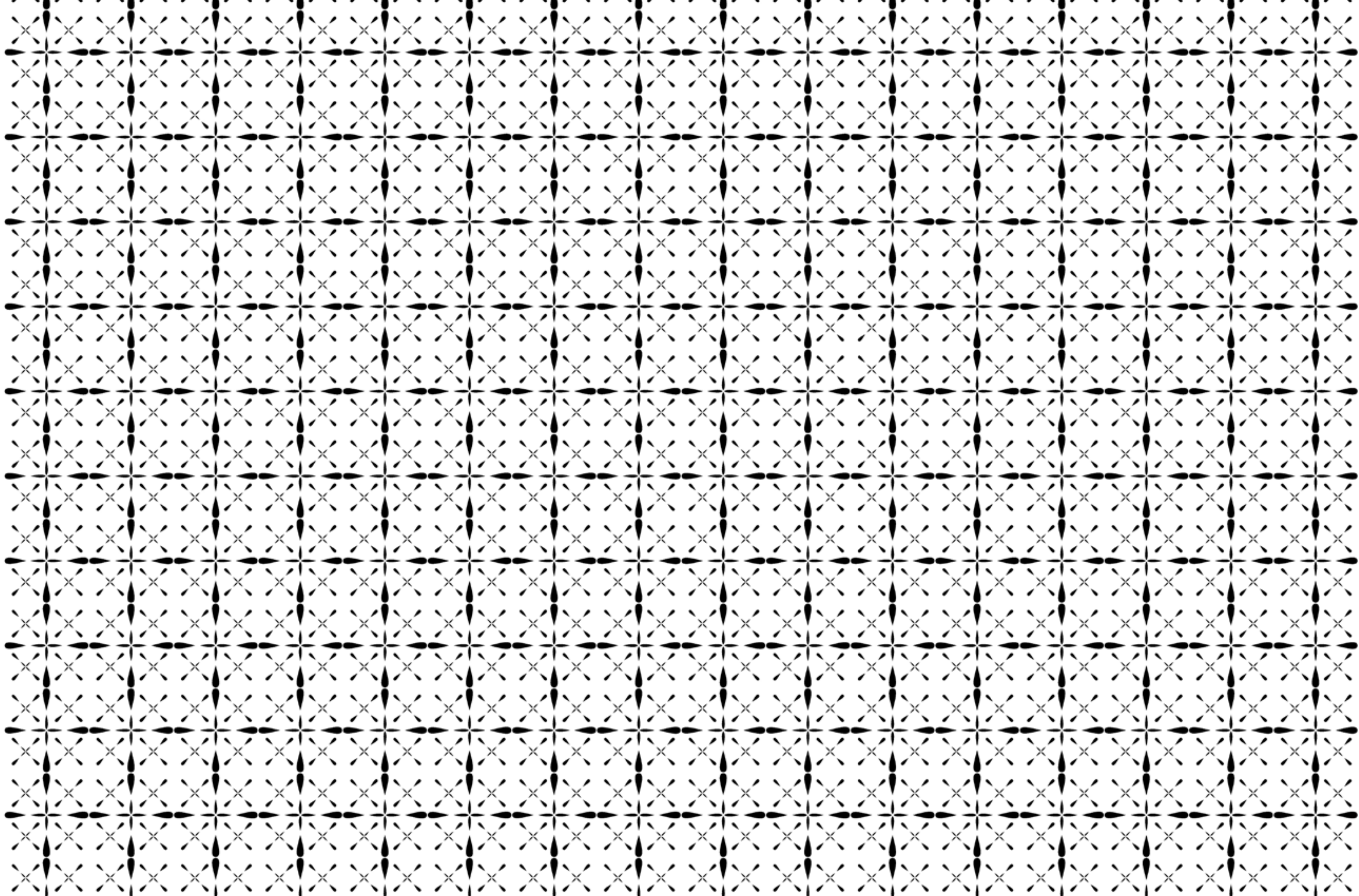
EVERY	EVERY
DAY	DAY
IS	IS
A	A
NON	NON
ACT	ACT
OF	OF
SELF	SELF
PERCEPTION	PERCEPTION

EVERY DAY I STRAY FURTHER FROM EVERY DAY I STRAY FURTHER FROM EVERY DAY I STRAY FURTHER FROM

***Blessing  
In  
Demise***

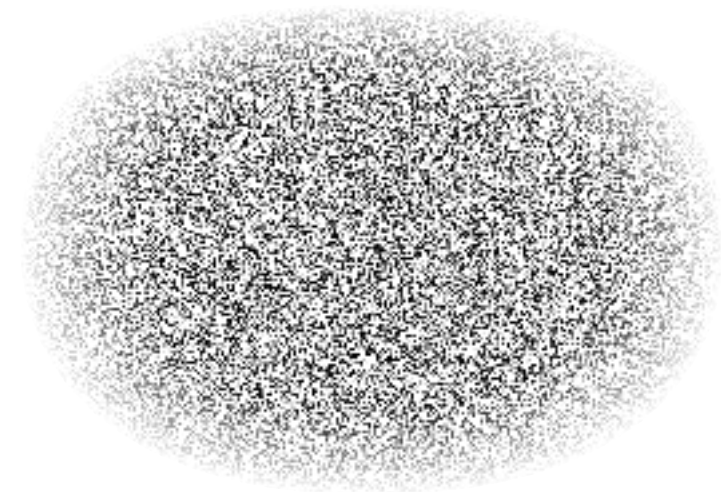
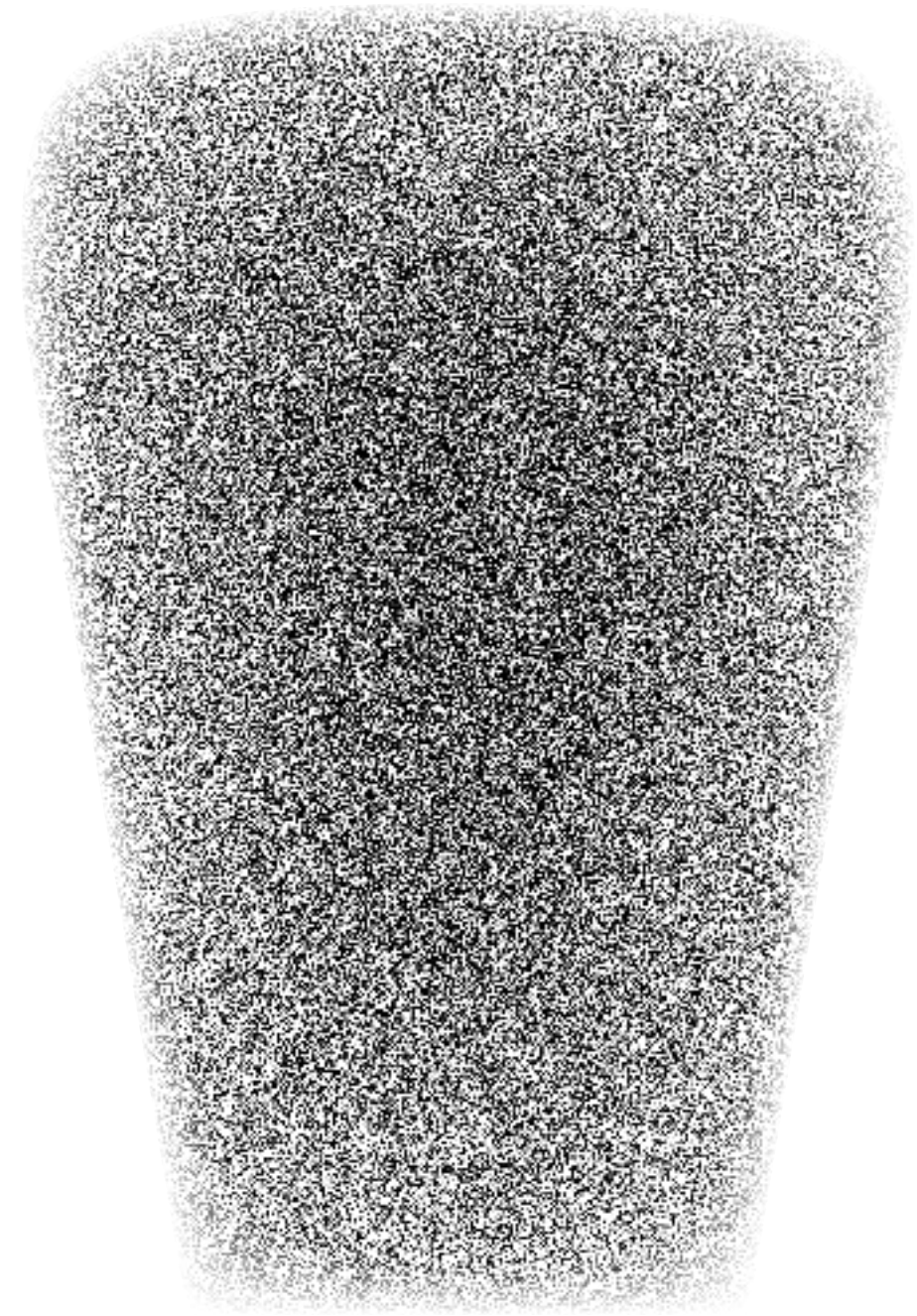




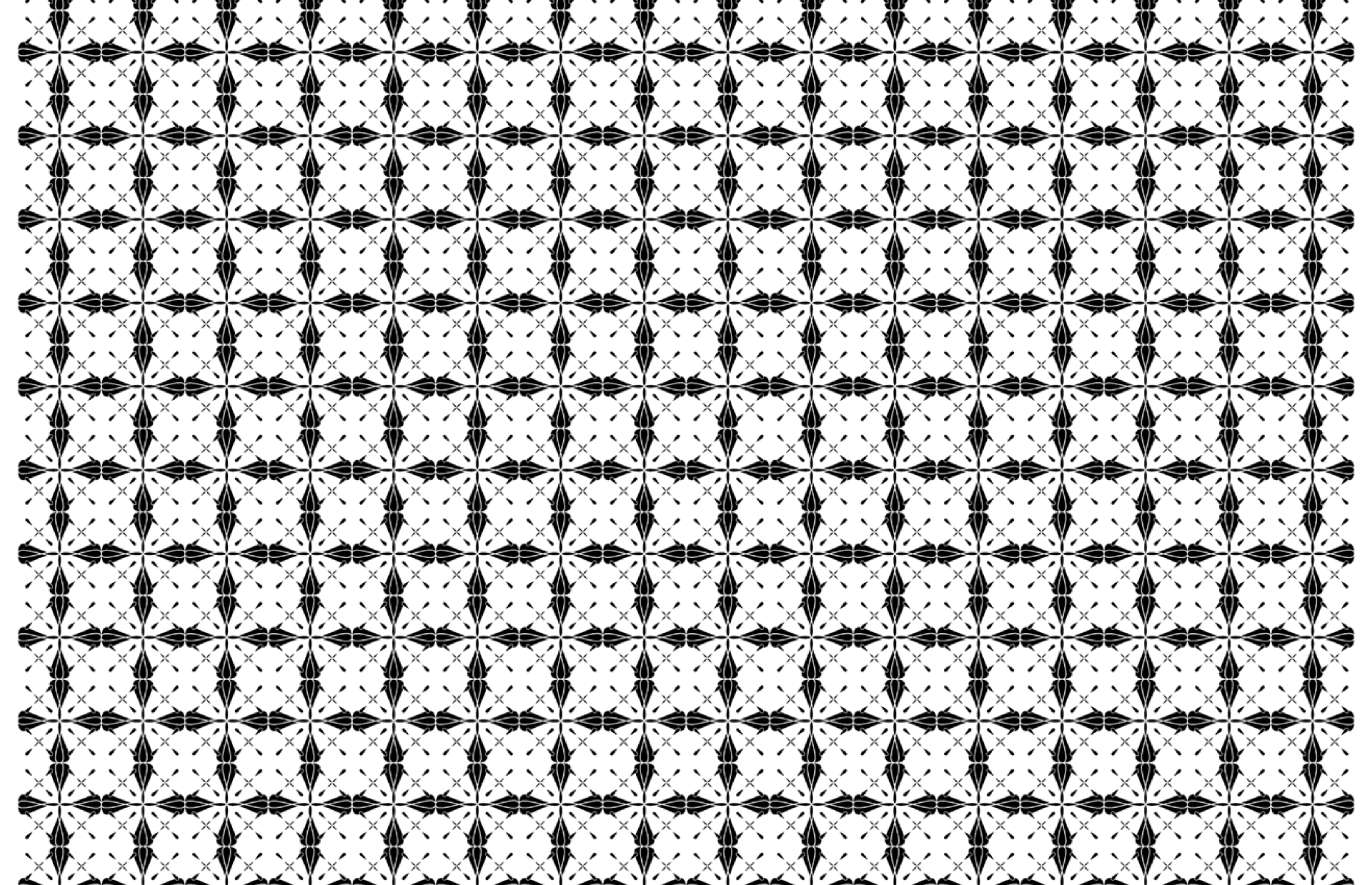




**WHEN  
WE  
RELY  
ON  
INFERENCE  
WE  
INVITE  
NOISE!**











Jaques Derrida eats a chip

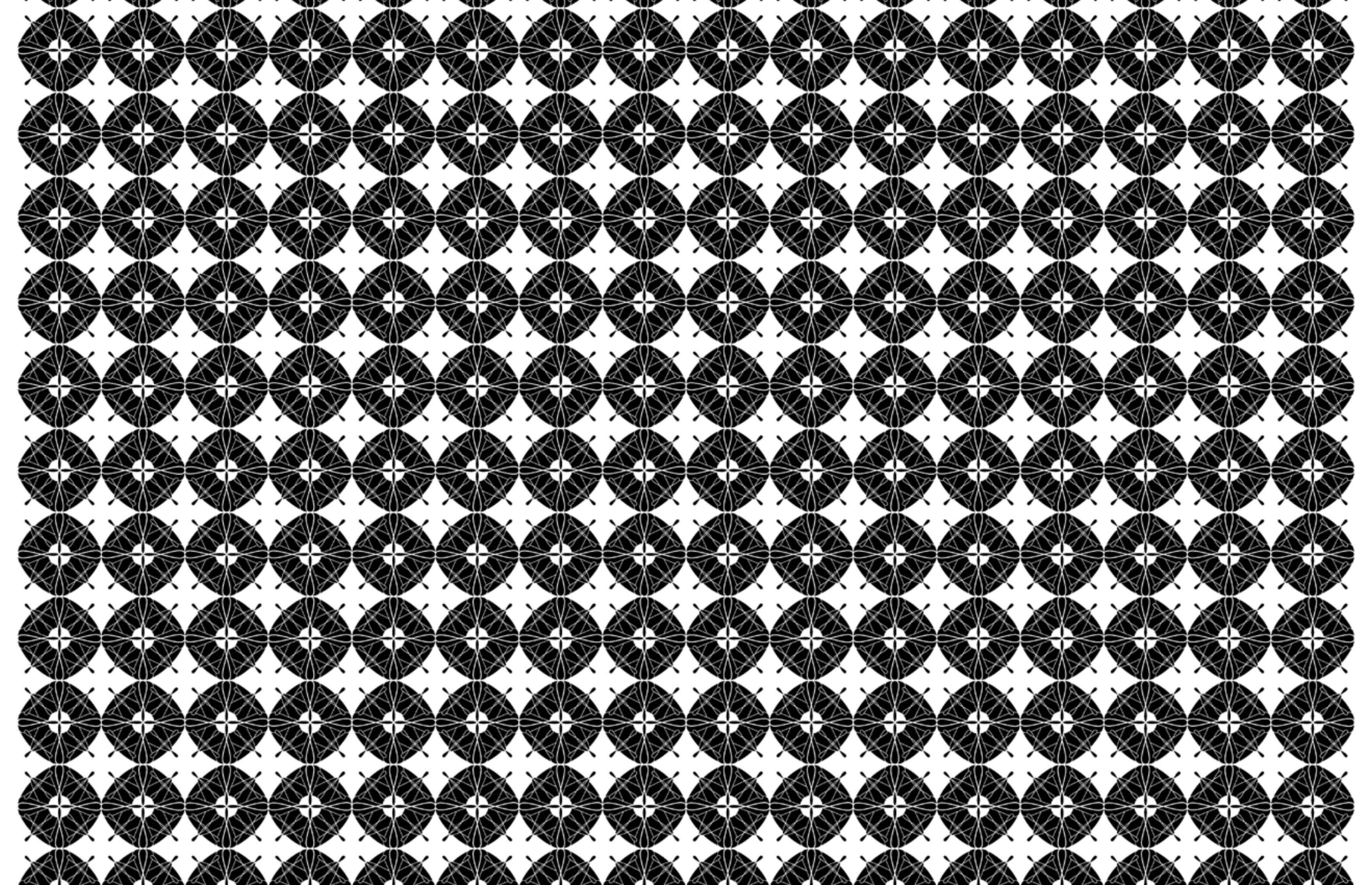


RISD rebrand rejected logo

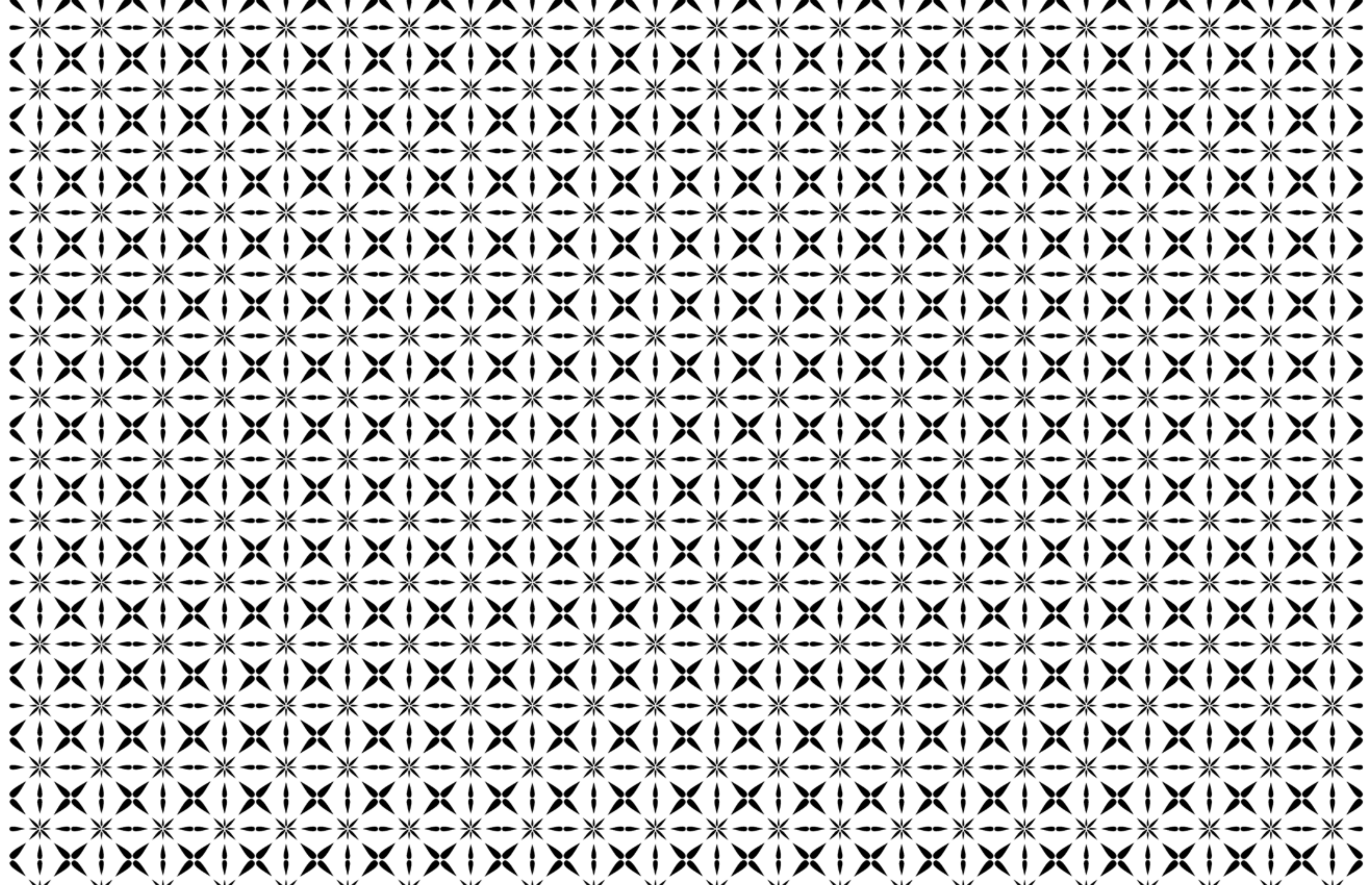


Think Fast! rejected logo

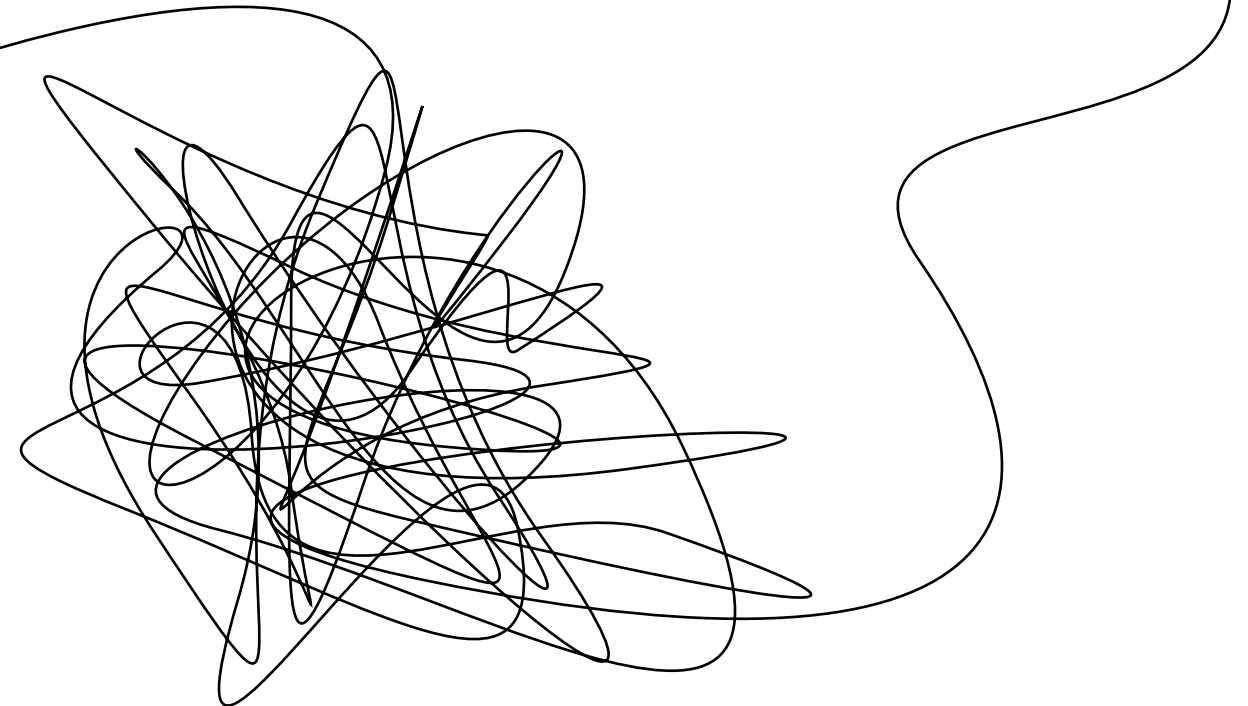
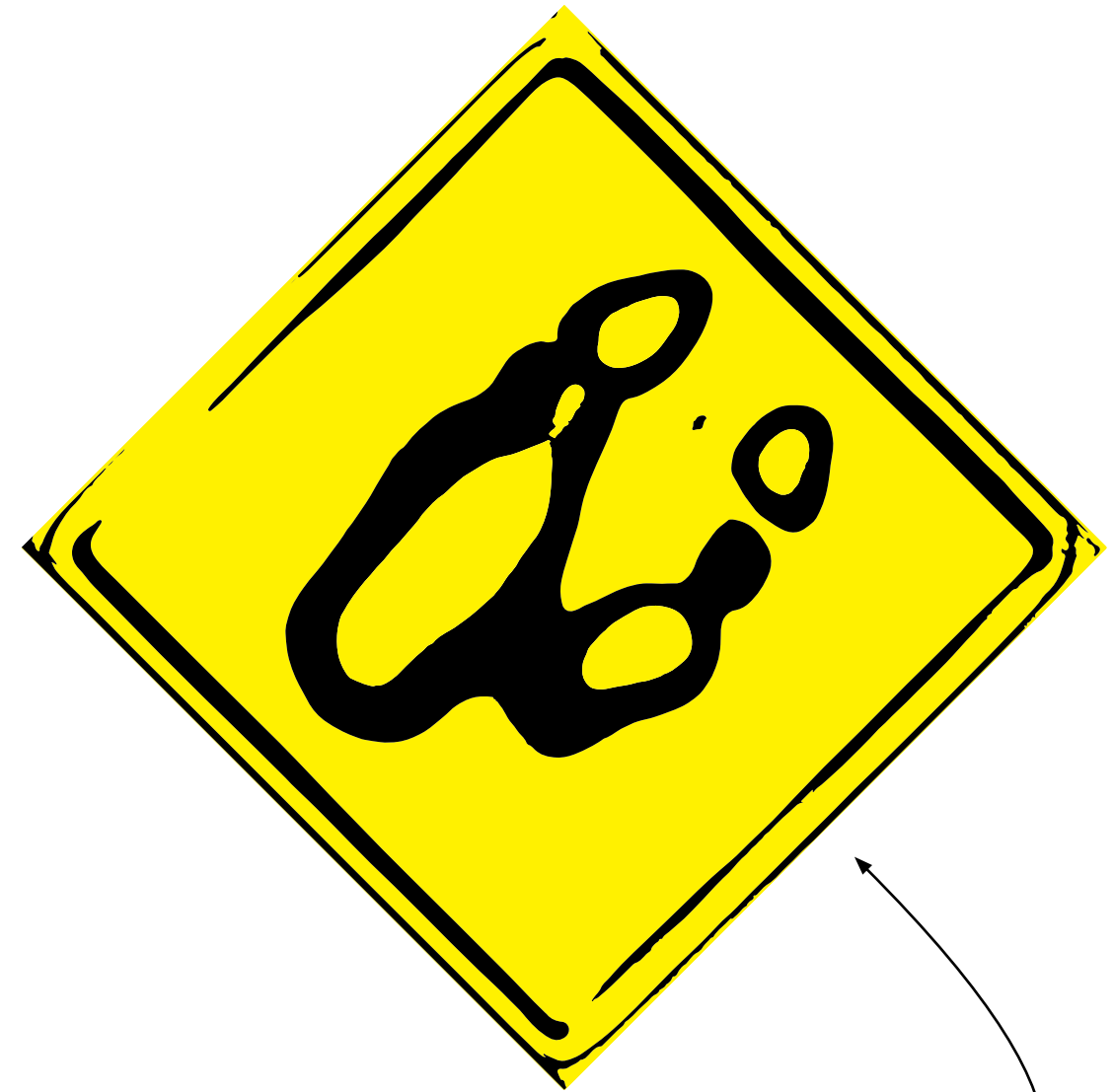
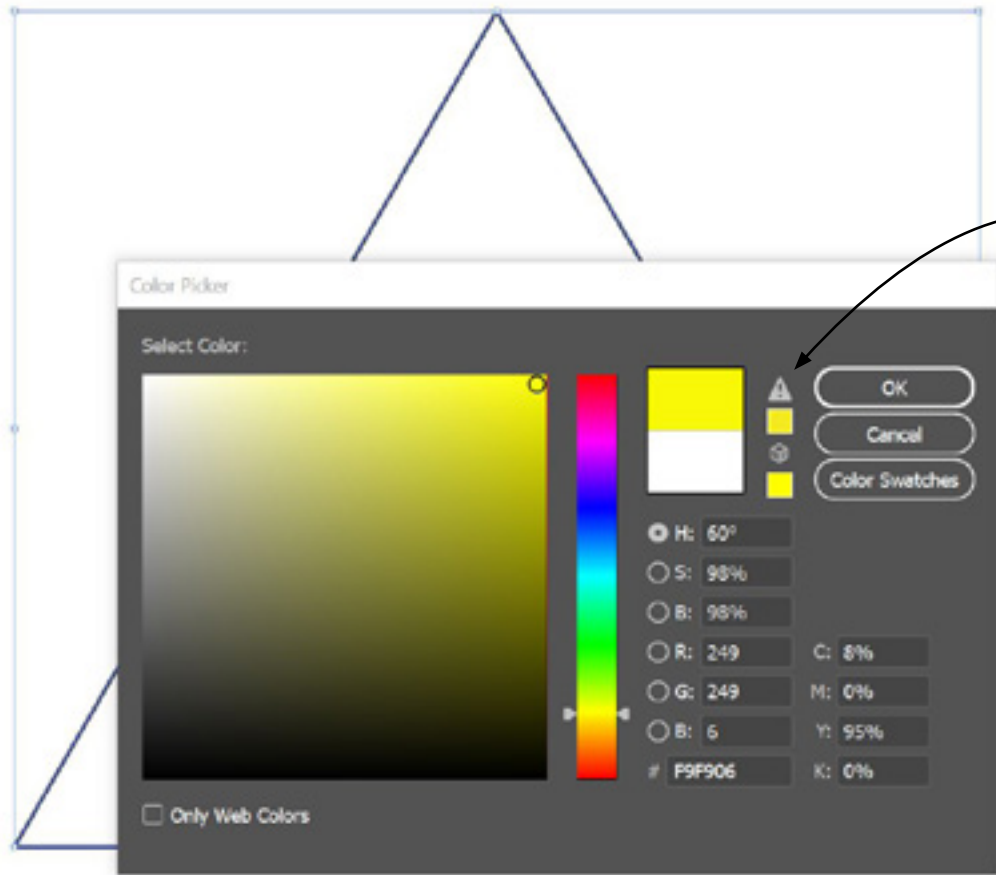




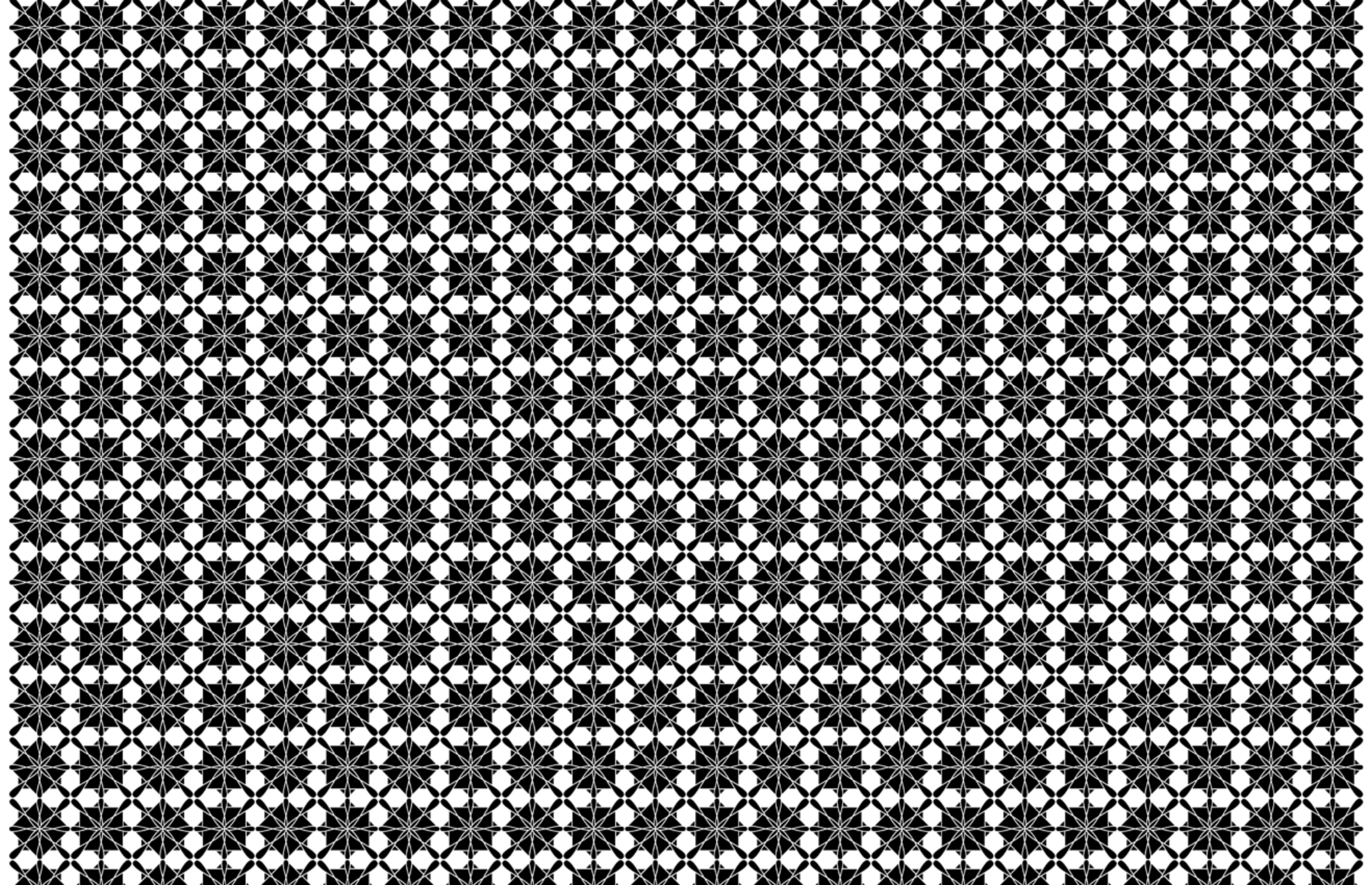










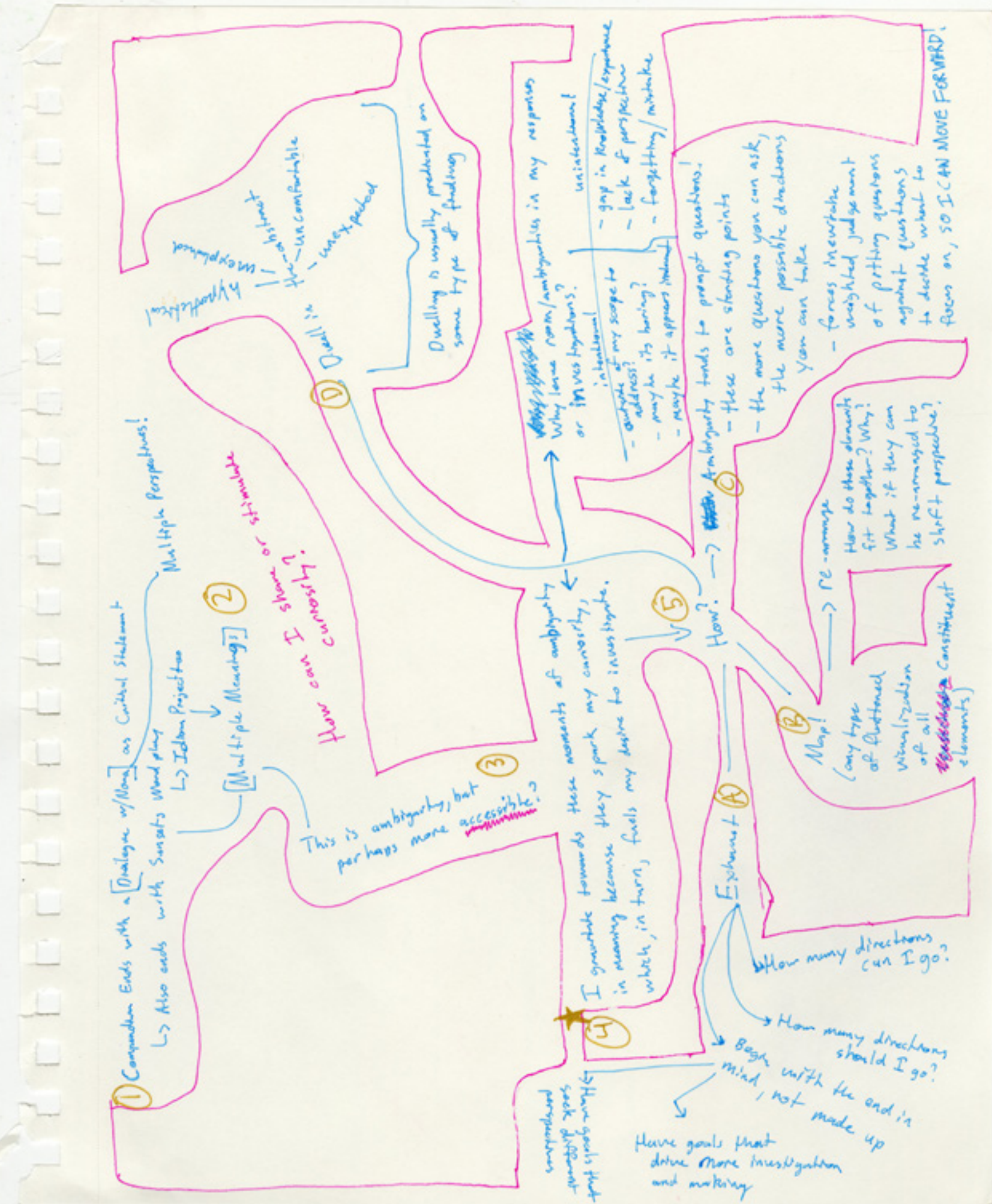




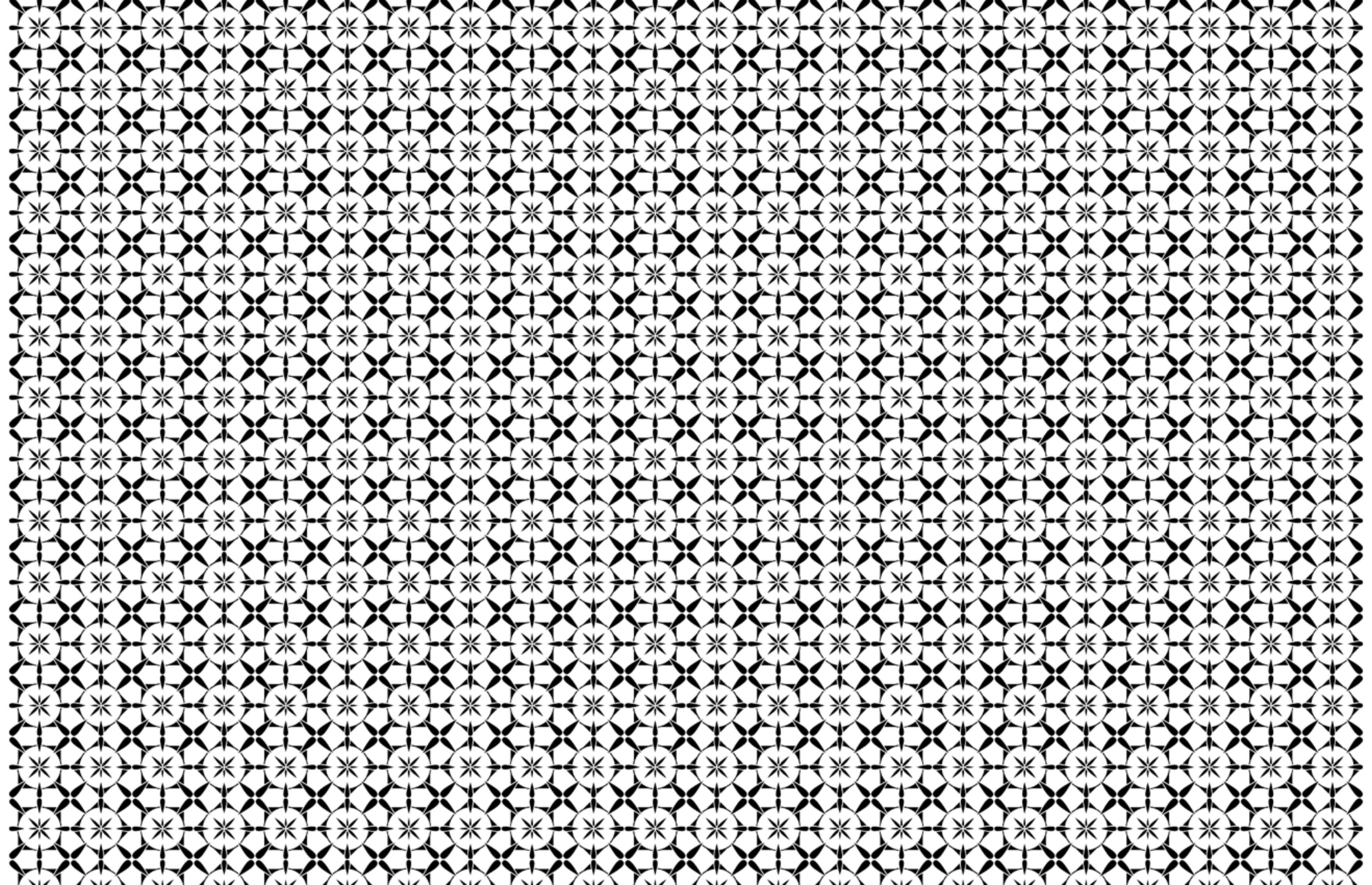
**What if we took a more daring, modernist, defamiliarizing approach to writing theory? What if we asked of theory as a genre that it be as interesting, as strange, as poetically or narratively rich as we ask our other kinds of literature to be?**

**What if we treated it not as high theory, with pretensions to legislate or interpret other genres, but as low theory, as something vulgar, common, even a bit rude—having no greater or lesser claim to speak of the world than any other?**

# McKenzie Wark









### *Text and image*

Such are the main connotation procedures of the photographic image (once again, it is a question of techniques, not of units). To these may invariably be added the text which accompanies the press photograph. Three remarks should be made in this context.

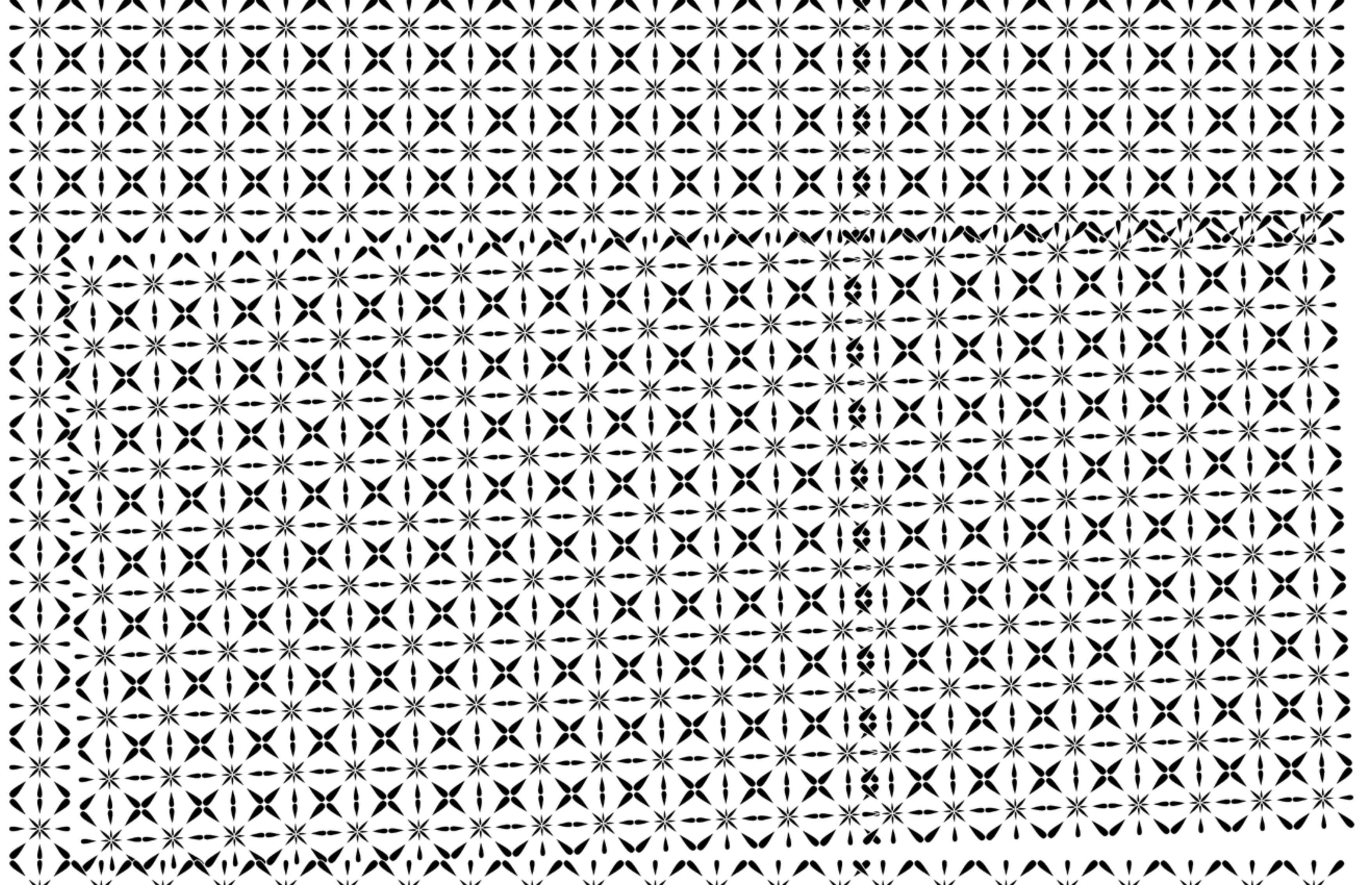
Firstly, the text constitutes a parasitic message designed to connote the image, to 'quicken' it with one or more second-order signifieds. In other words, and this is an important historical reversal, the image no longer *illustrates* the words; it is now the words which, structurally, are parasitic on the image. The reversal is at a cost: in the traditional modes of illustration the image functioned as an episodic return to denotation from a principal message (the text) which was experienced as connoted since, precisely, it needed an illustration; in the relationship that now holds, it is not the image which comes to elucidate or 'realize' the text, but the latter which comes to subliminate, patheticize or rationalize the image. As however this operation is carried out, necessarily, it is not the image which is

Excerpt from *Image, Music, Text* by Roland Barthes

An Image of Text

Parasitic text quickening the image of text



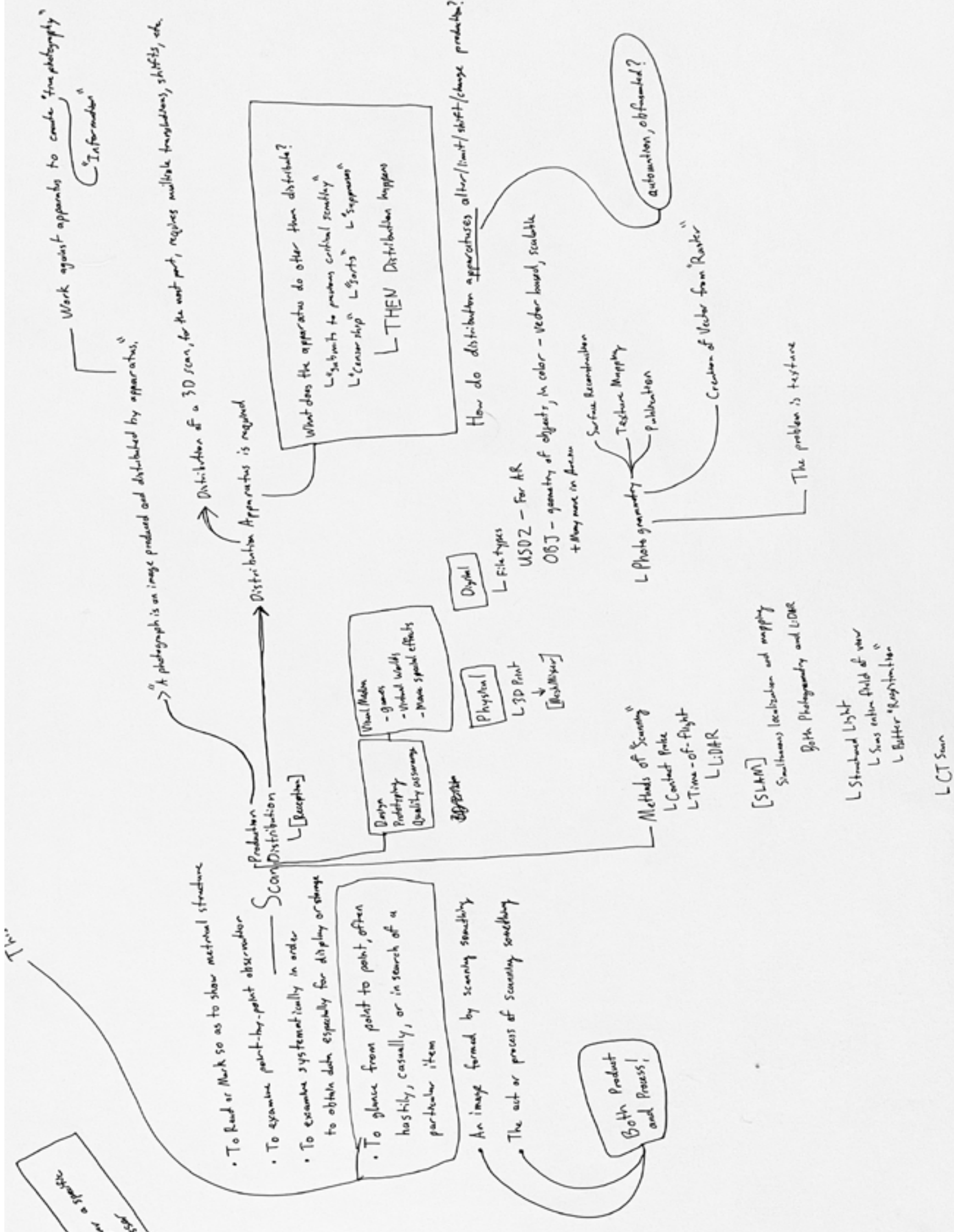




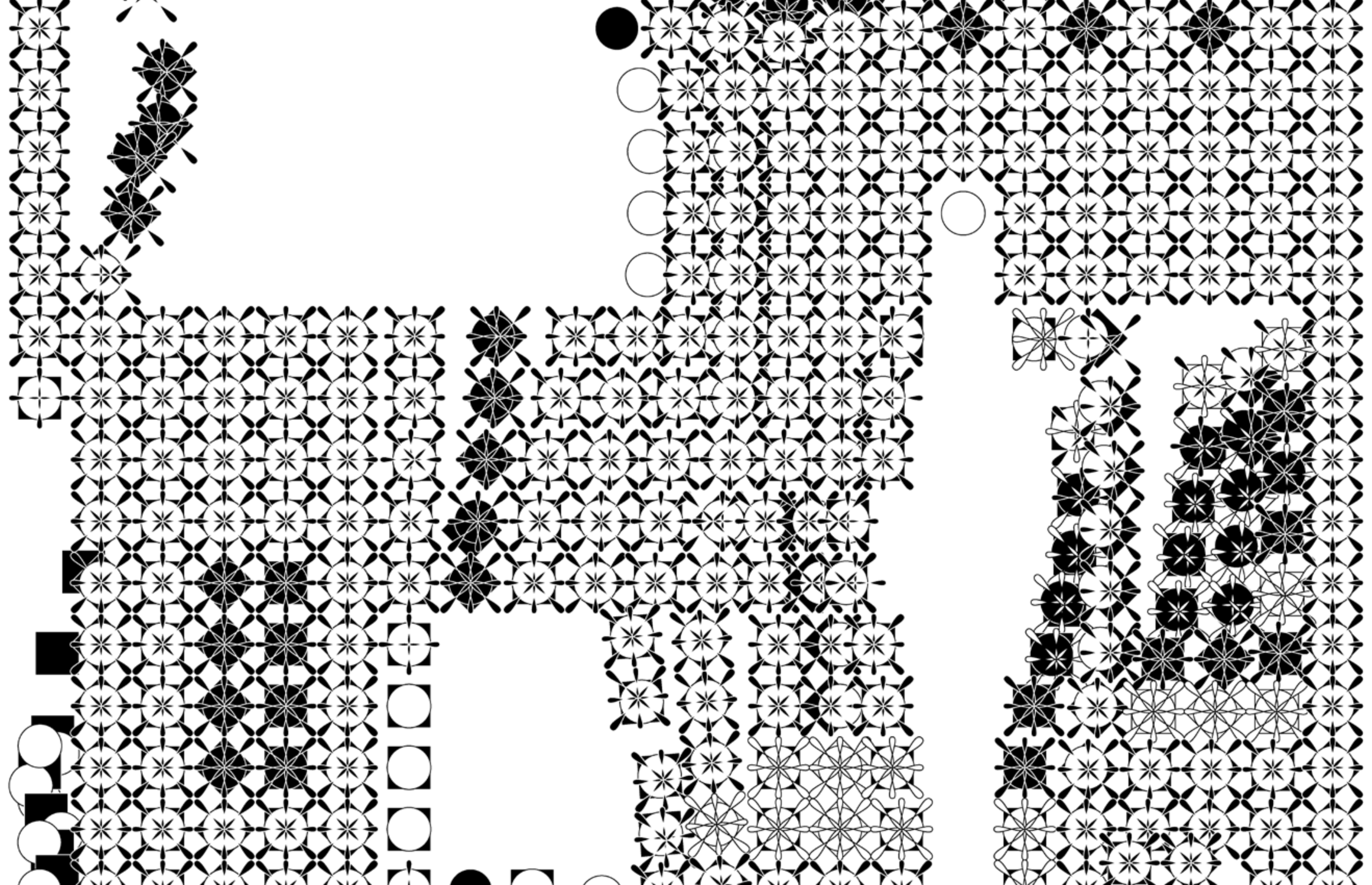
I believe that to engage oneself in projects that are known to be unrealisable but desirable, and to seek to convince others to also engage in such projects, turns such projects a little less unrealisable, and I do not know of any other type of engagement more worthy of its name. But I would like to close this course of lectures with the following consideration: I have spoken of intersubjectivity as a concrete reality, in which interlinked subjects are nothing more than abstract horizons.

Respectively, such instersubjective relation is the only concrete reality to which we can hang on to within a situation where everything formerly held as real (the objective world and the world of the mind) dissipates into vacuity. However, this intersubjective relation already has an ancient name, although worn-out, and turned kitsch: Love

Vilém Flusser







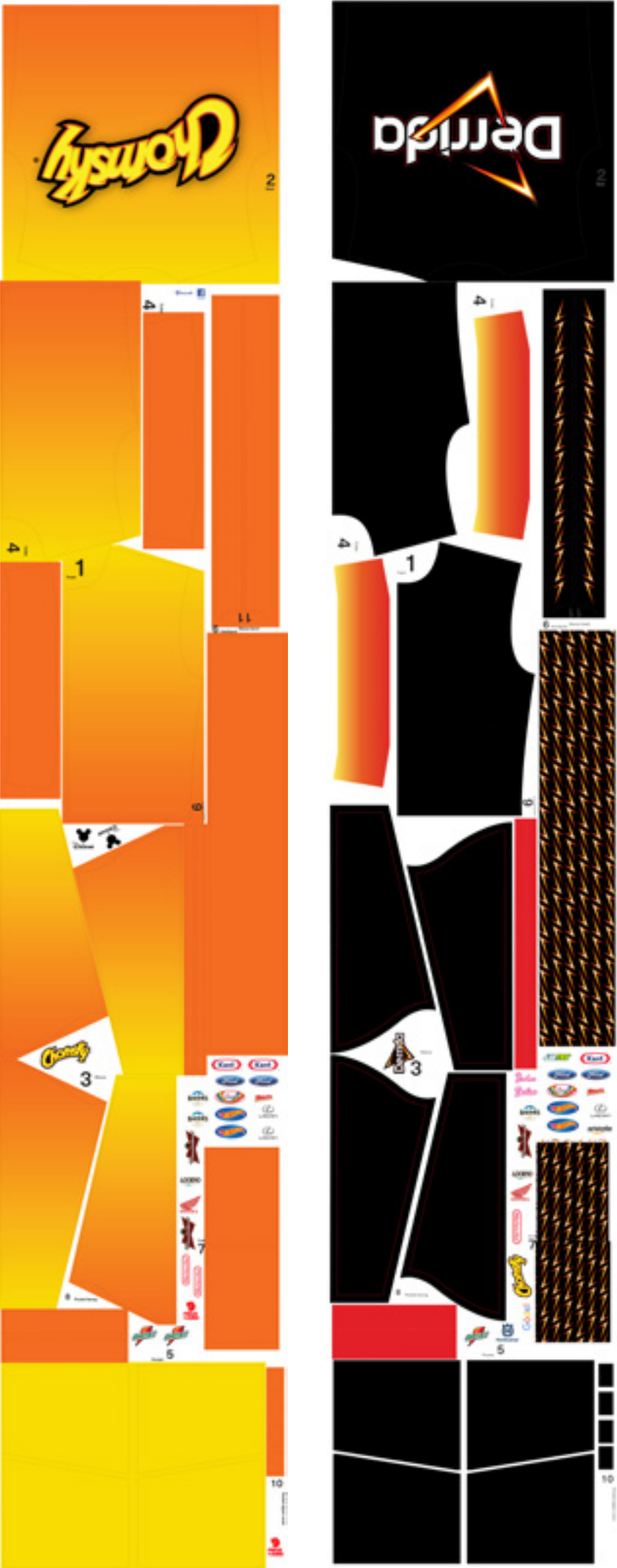




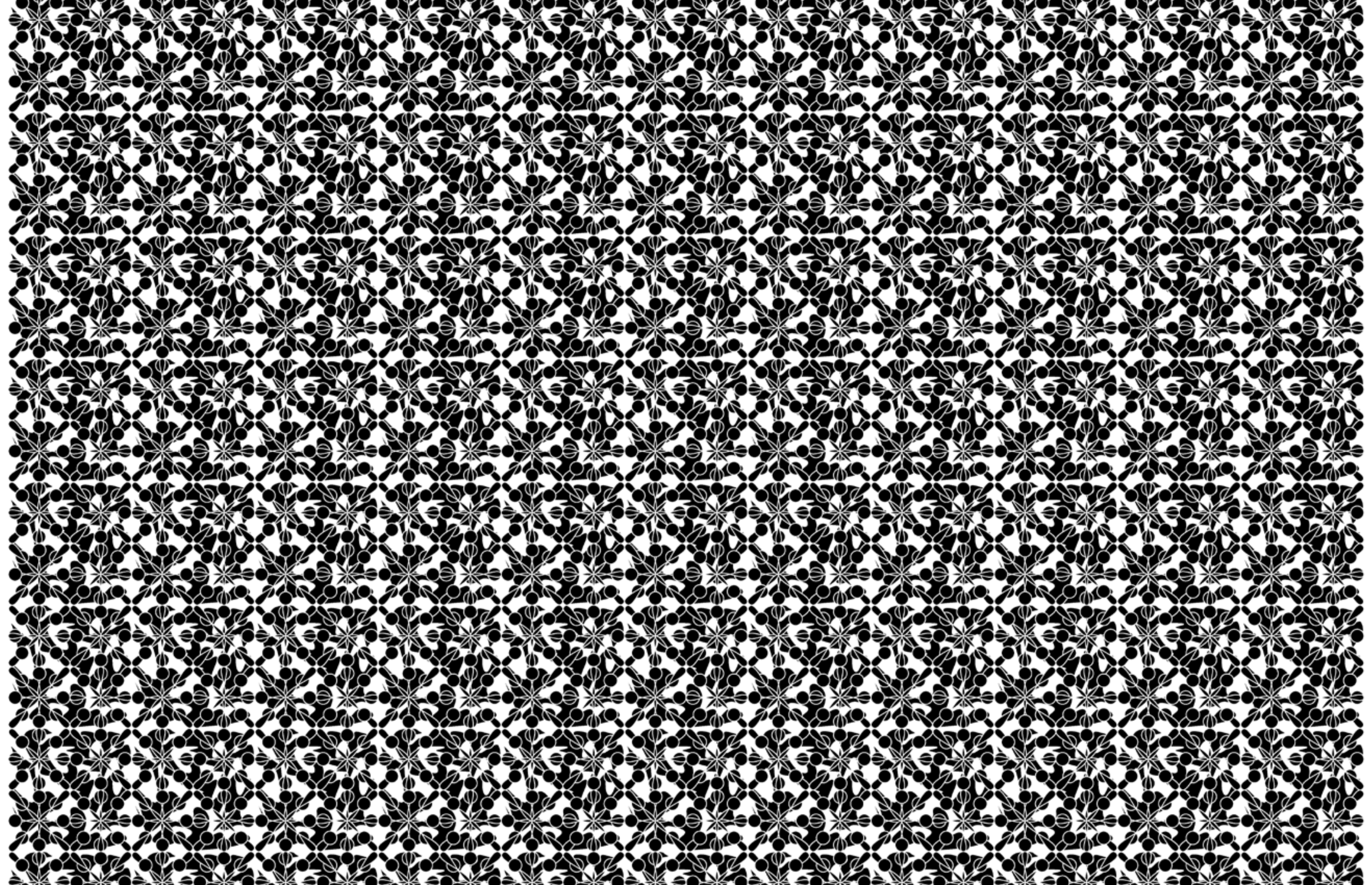
Donut hole dielines

What was once flat now has volume.

Think Fast! jacket patterns









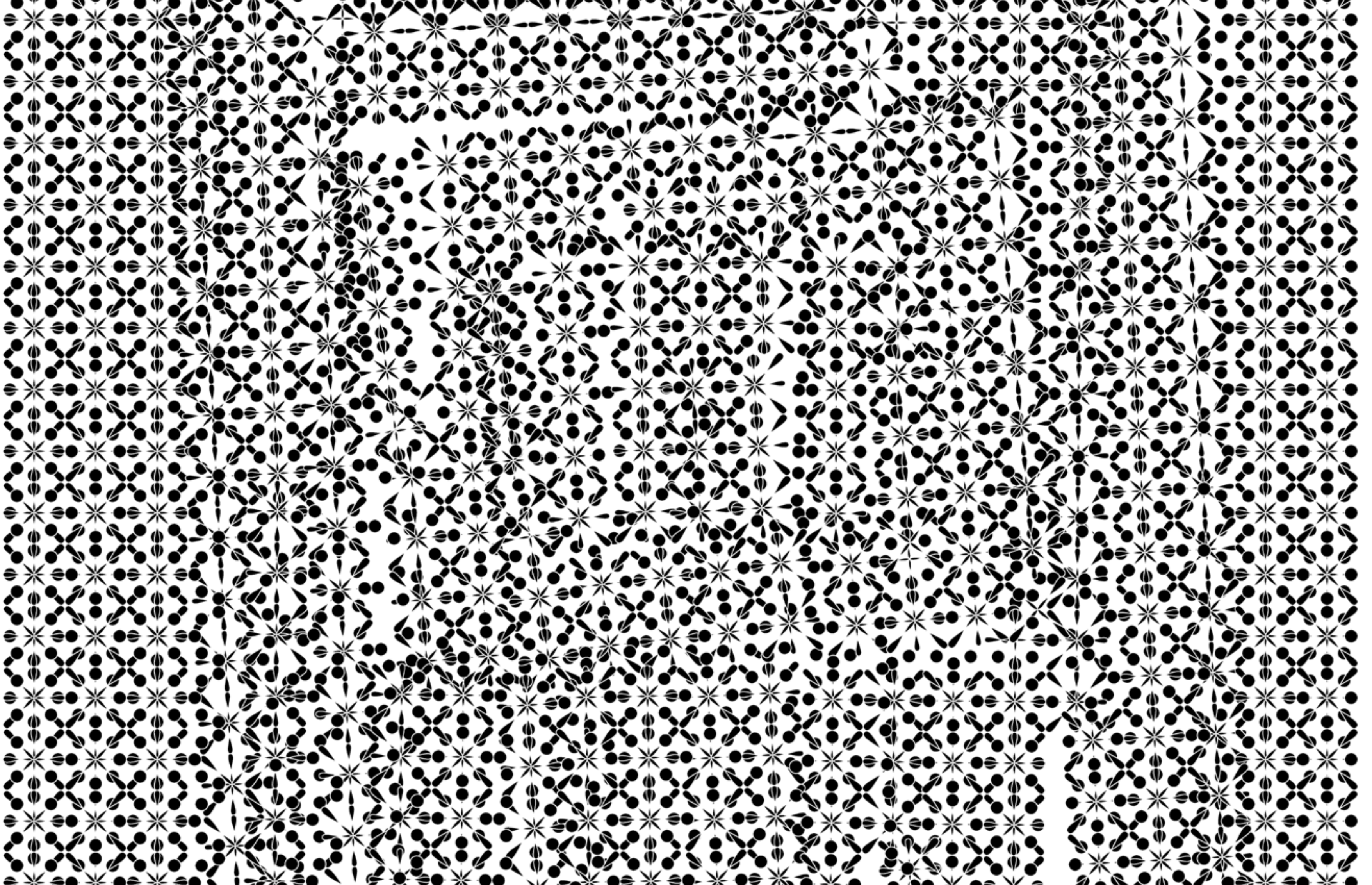


**In the field of design, the expression of ideas is not the central issue. This lies in creating ideas in the ever-changing disguises of protean capital. These 'creative people', as the designers who serve capital's amorphous aims call themselves, are turned into mere shadows of creative people. What they make is always already reappropriated into the pointlessness of a mere facade, which is itself immediately replaced by the next.**

**On the other hand, it is the very meaninglessness of capitalist design which gives it unlimited freedom and the greatest impact. The negative aspect of capitalist design appears as a tremendously exaggerated positiveness; its poverty looks like abundance. The fact that this design does not arise from human needs for useful objects, but solely from the requirements of capital valorization and its instrument of aesthetic innovation, is expressed in its modern style of design, under which useful objects cannot maintain a rational and familiar continuity.**

**Wolfgang Fritz Haug**







```
let verb = [
  "Go",
  "Go out",
  "Play",
  "Lay",
  "Bury",
  "Jump",
  "Pour",
  "Spill",
  "Call",
  "Bite",
  "Fight",
  "Stand",
  "Get",
  "Roll",
  "Raise",
  "Lower",
  "Break",
  "Make",
  "Take",
  "Throw",
  "Recharge",
];
let subject = [
  "the rubber",
  "the road",
  "your cards",
  "dog's",
  "bull's",
  "the shots",
  "the cards",
  "the hatchet",
  "the bandwagon",
  "bare-bones",
  "the deep end",
  "hot water",
  "red tape",
  "the coffin",
  "the bar",
  "a cold shoulder",
  "your own horn",
  "a new leaf",
  "a hard nut",
  "the apple",
  "a mountain",
  "a molehill",
  "the frying pan",
  "the fire",
  "a stich",
  "a bitter pill",
  "a skeleton",
  "troubled waters",
  "a silver platter",
  "the baby",
  "the bathwater",
  "a sitting duck",
  "thin ice",
  "a lion's share",
  "the bandwagon",
  "the eye",
  "the buck",
  "the tongue",
  "apples",
  "the grain",
  "the horse",
  "the elephant",
  "a watched pot",
  "a wild goose",
  "lip service",
];
```

```
let preposition = [
  "in mint condition",
  "on the table",
  "under the rug",
  "to your chest",
  "on a limb",
  "in cold blood",
  "in the closet",
  "on troubled waters",
  "in the coffin",
  "in the room",
  "in the apple",
  "of the curve",
  "in a round hole",
  "out of hell",
  "of the frying pan",
  "into the fire",
  "on a roll",
  "in a fog",
  "with the flow",
  "in the detail",
  "in shining armour",
  "on the chin",
  "on a silver platter",
  "with the bathwater",
  "on thin ice",
];
let fullidiom = [
  "in mint condition",
  "where the rubber meets the road",
  "happy go lucky",
  "rip off",
  "second wind",
  "on board",
  "dog's life",
  "bull's eye",
  "lay your cards on the table",
  "keep your cards close to your chest",
  "sweep it under the rug",
  "play cat and mouse",
  "big mouth",
  "call the shots",
  "green thumb",
  "hit the roof",
  "burst your bubble",
  "go out on a limb",
  "bury the hatchet",
  "all hell will let loose",
  "in cold blood",
  "recharge your batteries",
  "pass the buck",
  "hit the road",
  "bare-bones",
  "tempest in a teapot",
  "jump on the bandwagon",
  "no picnic",
  "off the deep end",
  "out of hand",
  "fly off the handle",
  "in hot water",
  "cold shoulder",
  "leg up",
  "skeleton in the closet",
  "spill the beans",
  "weather the storm",
  "the ball is in your court",
  "on the ball",
  "red tape",
  "pour oil on troubled waters",
  "elephant in the room",
];
```

```
"barking dogs seldom bite",
"nail in the coffin",
"break the ice",
"more than meets the eye",
"a bitter pill to swallow",
"to the nines",
"raise the bar",
"lower the bar",
"stand your ground",
"worm in the apple",
"bang for your buck",
"pay lip service",
"fan the flames",
"a hard nut to crack",
"fight tooth and nail",
"when life gives you lemons",
"ahead of the curve",
"square peg in a round hole",
"through thick and thin",
"throw down the gauntlet",
"up in the air",
"a smooth sea never made a skilled sailor",
"throw under the bus",
"wild goose chase",
"pat on the back",
"turn over a new leaf",
"fish out of water",
"on the tip of your tongue",
"from the bottom of my heart",
"you can lead a horse to water but you can't
make him drink",
"lion's share",
"white lie",
"like a bat out of hell",
"apples to oranges",
"make a mountain out of a molehill",
"against the grain",
"out of the frying pan into the fire",
"toot your own horn",
"on a roll",
"in a fog",
"when hell freezes over",
"a stich in time saves nine",
"leg it",
"get your goat",
"go with the flow",
"piece of work",
"slip of the tongue",
"low hanging fruit",
"the devil is in the detail",
"knight in shining armor",
"pot calling the kettle black",
"take it on the chin",
"on a silver platter",
"roll the dice",
"throw the baby out with the bathwater",
"sitting duck",
"on thin ice",
];
```

```
function idioMatic() {
  document.getElementById("1").innerText =
    verb[Math.floor(Math.random() * verb.
length)] +
    " " +
    subject[Math.floor(Math.random() * subject.
length)] +
    " " +
    preposition[Math.floor(Math.random() *
preposition.length)] +
    " or " +
    verb[Math.floor(Math.random() * verb.
length)] +
    " " +
    subject[Math.floor(Math.random() * subject.
length)] +
    " and " +
    fullidiom[Math.floor(Math.random() *
fullidiom.length)] +
    " " +
    preposition[Math.floor(Math.random() *
preposition.length)];
}

idioMatic();

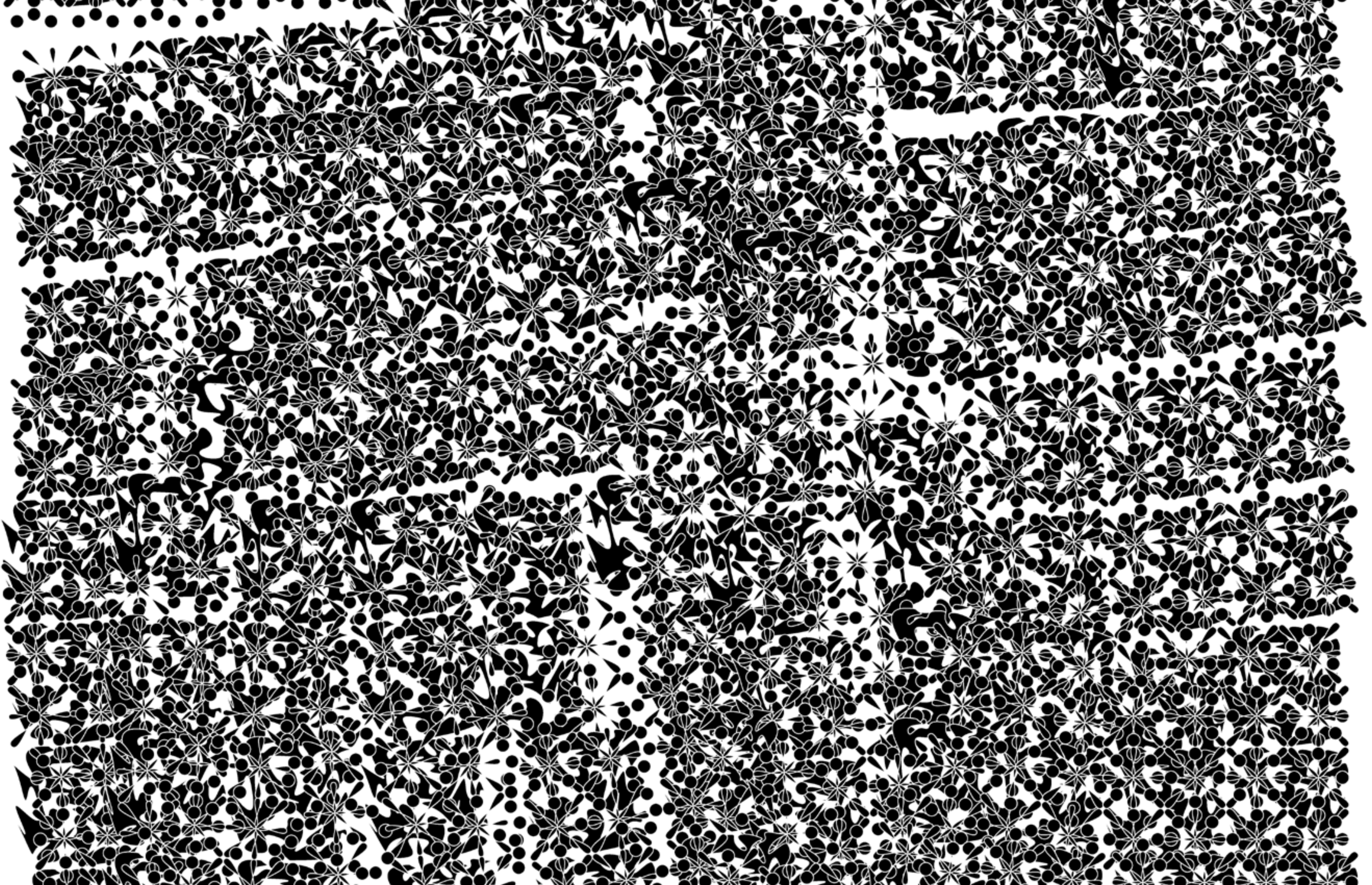
let colorPairs = [
  ["red", "red"],
  ["azure", "azure"],
  ["pink", "pink"],
  ["yellow", "yellow"],
  ["orange", "orange"],
  ["violet", "violet"],
];

const button = document.querySelector(".btn");
const header = document.querySelector("h1");

button.addEventListener("click", () => {
  let pickRandomColor = Math.floor(Math.random()
* colorPairs.length);

  document.body.style.background =
colorPairs[pickRandomColor][0];
});
```







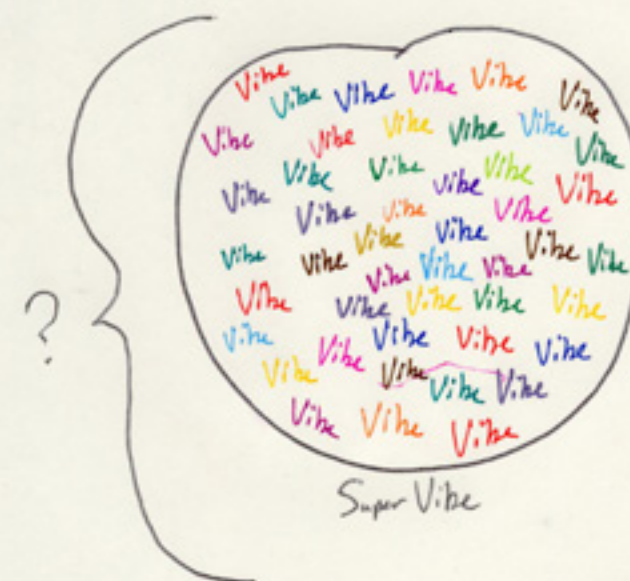


The Vibe is Off?



↳ State ment about  
atmosphere, circumstance

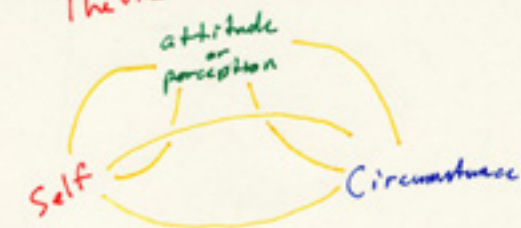
+  
perceptual relation  
to atmosphere or circumstance



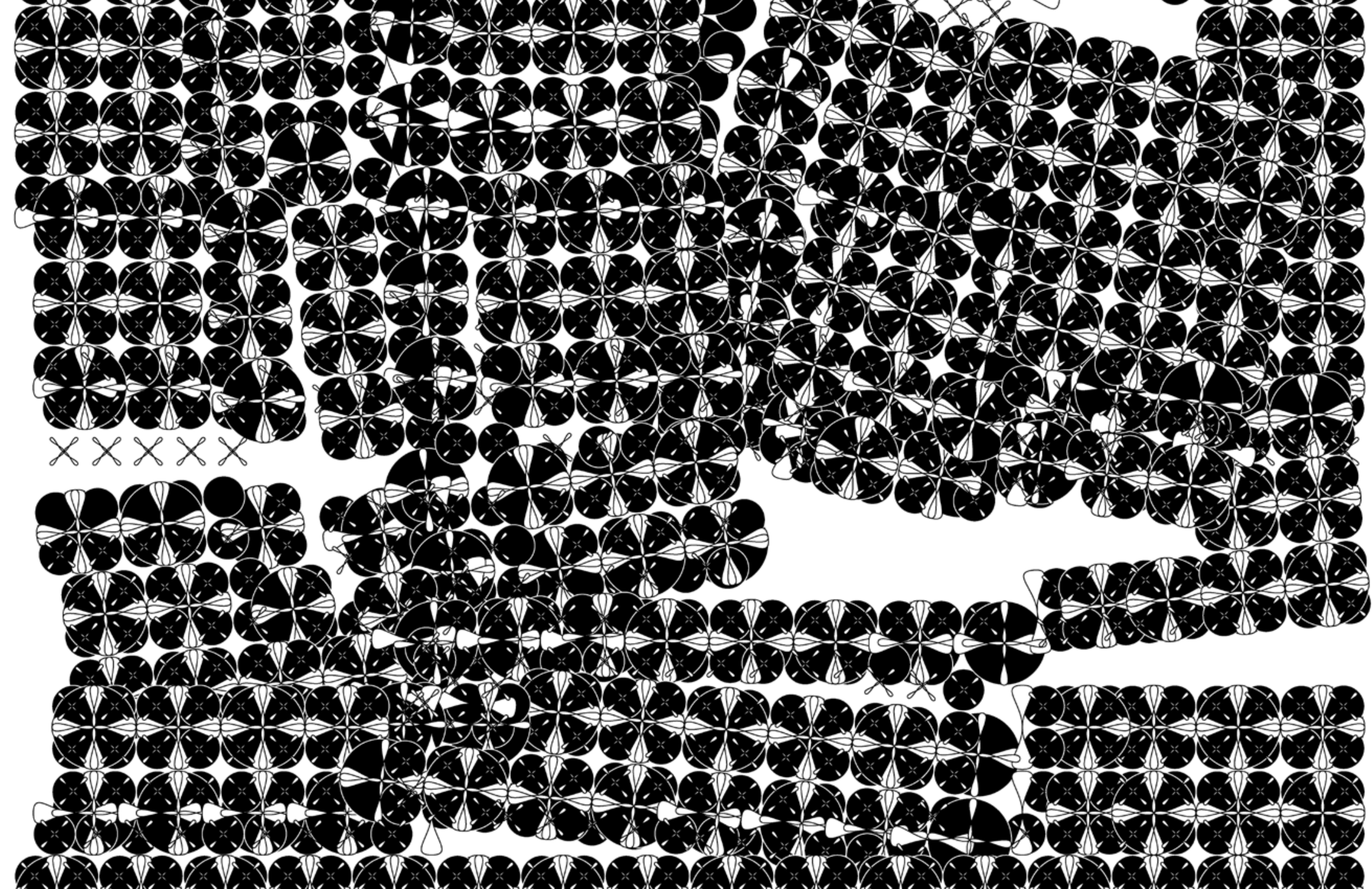
Is a Vibe a Knot?



The Vibe is a relationship



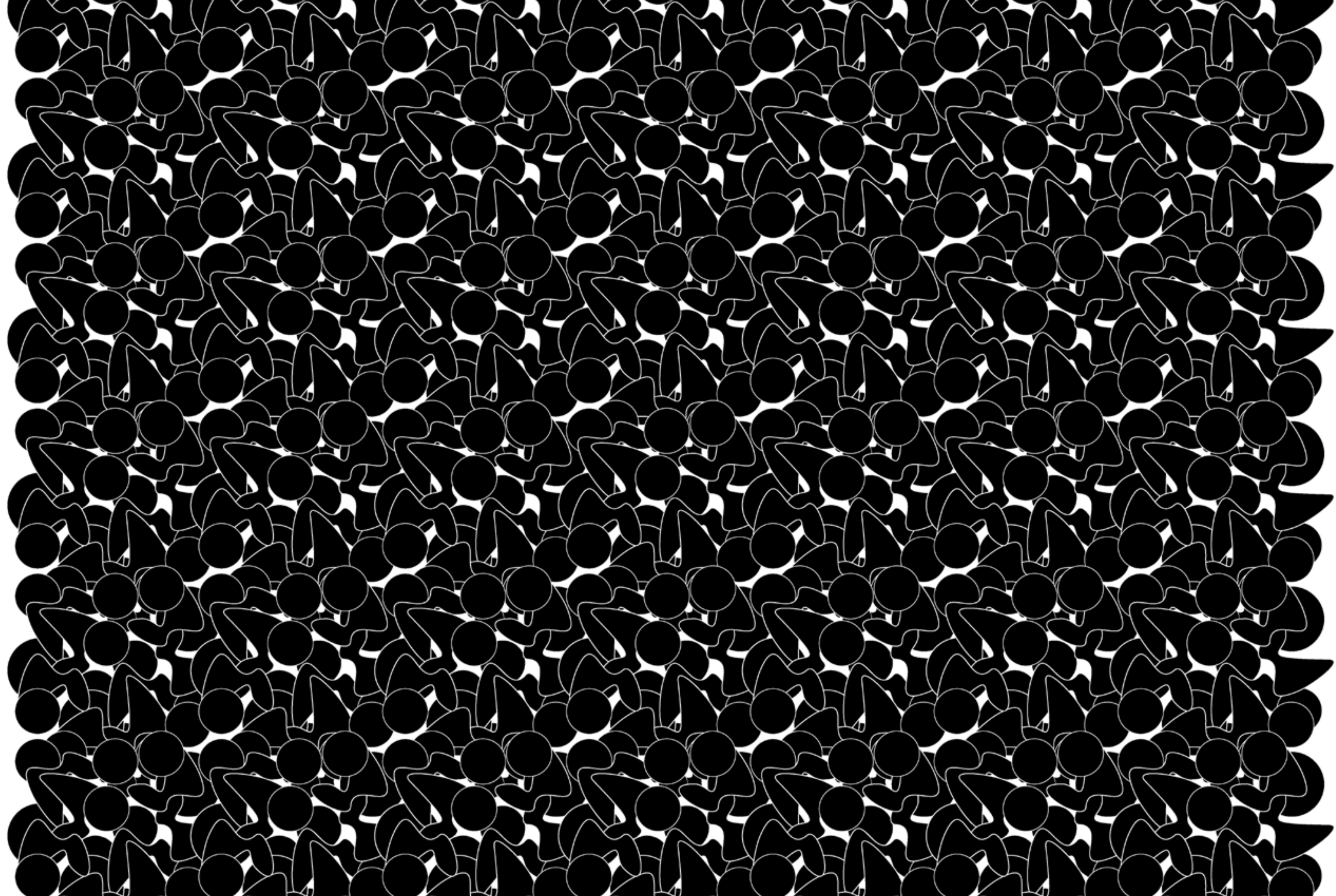






his







## SECURITY CLASSIFICATION

## SPECIFIC INSTRUCTIONS FOR SAFEGUARDING

## THIS

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**! is the title of this thesis ! collapses the distinction between process and product ! is a symbol with constantly shifting meaning ! represents enthusiasm ! represents a factorial function ! represents negation ! represents caution ! means emphasis ! signifies exclamation ! flows between definitions, trying each out carefully before embracing redefinition ! is a dichotomy between fixity and flow ! is different ! is the same ! is doing the same thing over and over again differently ! is a process guided by feedback ! is an artifact of process ! is a working methodology ! is an ordered set ! is a reordered set ! is the act of reordering ! is a sensitivity to an order ! is a rejection of an order ! embraces difference ! pushes processes past the periphery of perception ! doesn't make any sense ! is intuitive !**







**For a symbol so ubiquitous, the exclamation point represents multitudes. It can represent enthusiasm, a warning, an alert, a factorial function, a negation, emphasis, iteration, difference, repetition, and countless other things depending on usage, context, and perception. A multiplicity of meaning can disorient, confuse, complicate, and ultimately halt us in our tracks. How can we remain grounded, aware, and focused in the mist of ubiquitous uncertainty?**

**One way is context; orienting oneself to surrounding stimuli, atmospheres, influences, and orders.**

**Where does the exclamation point fall in the order of things?**

**! represents the exclamation point as dismantling the difference between process and product by borrowing, ordering, and re-ordering components from all possible definitions. ! is a tool for understanding context, dismantling existing orders, and enthusiastically re-ordering sets to discover new questions. ! finds that the enthusiasm and openness to approaching new questions is more important than finding fixed answers.**





**slow**

**down**



**ACT**—the doing of a thing : the process of doing something : one of the principal divisions of a theatrical work : to play the part of as if in a play : a state of real existence rather than possibility : to take action : to conduct oneself : to perform on the stage : to perform a specified function : to produce an effect

**AGAIN**—another time : once more : used to introduce a statement that repeats and stresses something previously said : used to ask someone to repeat something that was not heard or understood clearly : on the other hand : in addition : **BESIDES**

**AGREE**—to concur in (something, such as an opinion) : to consent to as a course of action : to achieve or be in harmony (as of opinion, feeling, or purpose) : to be fitting, pleasing, or healthful

**ALGORITHMIC**—a step-by-step procedure for solving a problem or accomplishing some end : a procedure for solving a mathematical problem (as of finding the greatest common divisor) in a finite number of steps that frequently involves repetition of an operation

**ANGLE**—the precise viewpoint from which something is observed or considered : the figure formed by two lines extending from the same point : the direction from which someone or something is approached : a sharply divergent course

**APOPHENIA**—the tendency to perceive a connection or meaningful pattern between unrelated or random things (such as objects or ideas)

**APPARATUSES**—a set of materials or equipment designed for a particular use : an instrument or appliance designed for a specific operation : the functional processes by means of which a systematized activity is carried out : the machinery of government : the organization of a political party or an underground movement

**ARCHIVE**—a place in which public records or historical materials (such as documents) are preserved : a repository or collection especially of information ; the material preserved —often used in plural : to file or collect in or as if in an archive

**ATTENTION**—the act or state of applying the mind to something : a condition of readiness for such attention involving especially a selective narrowing or focusing of consciousness and receptivity : sympathetic consideration of the needs and wants of others : **ATTENTIVENESS**

**BEHIND**—in the background of : out of the mind or consideration of : beyond in depth or time : in support of : on the side of : with the support of : used as a function word to indicate backwardness, delay, or deficiency: often used as a euphemism for ass in idiomatic expressions : used as a function word to indicate something that screens an observer

**BINARY**—something made of two things or parts : a division into two groups or classes that are considered diametrically opposite : compounded or consisting of or marked by two things or parts : of or relating to the use of stable oppositions (such as good and evil) to analyze a subject or create a structural model : relating two logical or mathematical elements

**BLUR**—something vaguely or indistinctly perceived : a smear or stain that obscures : to obscure or blemish by smearing : to make cloudy or confused : to make dim, indistinct, or vague in outline or character

**BORDERS**—BOUNDARY : an outer part or edge : a plain or decorative margin around printed matter : to approach the nature of a specified thing : **VERGE**

**BRAND**—a class of goods identified by name as the product of a single firm or manufacturer : a characteristic or distinctive kind : a public image, reputation, or identity conceived of as something to be marketed or promoted : to mark with disapproval : to impress indelibly : a mark made by burning with a hot iron to attest manufacture or quality or to designate ownership : a mark of disgrace

**BULLSHIT**—NONSENSE : to talk foolishly, boastfully, or idly : to engage in a discursive discussion : to talk nonsense to especially with the intention of deceiving or misleading

**CAPTURED**—an act or instance of capturing : an act of catching, winning, or gaining control by force, stratagem, or guile : a move in a board game (such as chess or checkers) that gains an opponent's piece : the absorption by an atom, nucleus, or particle of a subatomic particle that often results in subsequent emission of radiation or in fission : the act of recording in a permanent file : one that has been taken (such as a prize ship) : to take captive : to captivate and hold the interest of : to draw into the gravitational influence of a larger body

**CARTESIAN**—either of two coordinates that locate a point on a plane and measure its distance from either of two intersecting straight-line axes along a line parallel to the other axis : any of three coordinates that locate a point in space and measure its distance from any of three intersecting coordinate planes measured parallel to that one of three straight-line axes that is the intersection of the other two planes

**CATEGORIZED**—to put into a category : **CLASSIFY**

**CONSTRUCTED**—to make or form by combining or arranging parts or elements : to draw (a geometrical figure) with suitable instruments and under specified conditions : to set in logical order : a theoretical entity : a working hypothesis or concept : a product of ideology, history, or social circumstances

**CONSUMES**—use of something : use by or exposure to a particular group or audience : the act or process of consuming

**CONSUMPTION**—use of something : use by or exposure to a particular group or audience : the act or process of consuming

**CONTENT**—the principal substance (such as written matter, illustrations, or music) offered by a website : the topics or matter treated in a written work : the matter dealt with in a field of study : a part, element, or complex of parts

**CONTRADICTIONS**—a proposition, statement, or phrase that asserts or implies both the truth and falsity of something : a statement or phrase whose parts contradict each other : logical incongruity : a situation in which inherent factors, actions, or propositions are inconsistent or contrary to one another

**CONVOLUTION**—a complication or intricacy of form, design, or structure : a form or shape that is folded in curved or tortuous windings

**CRAVE**—to have a strong or inward desire : to ask for earnestly : to yearn for : to want greatly

**CRITICALLY**—including variant readings and scholarly emendations : exercising or involving careful judgment or judicious evaluation : inclined to criticize severely and unfavorably : of sufficient size to sustain a chain reaction —used of a mass of fissionable material : **INDISPENSABLE**, **VITAL** : being in or approaching a state of crisis : **CRUCIAL**, **DECISIVE**

**CROSSING THE RUBICON**—a limit or point that is reached when the results of one's actions cannot be changed

**DATA**—factual information (such as measurements or statistics) used as a basis for reasoning, discussion, or calculation : information in digital form that can be transmitted or processed : information output by a sensing device or organ that includes both useful and irrelevant or redundant information and must be processed to be meaningful

**DECONSTRUCT**—to adapt or separate the elements of for use in an ironic or radically new way : to examine (something, such as a work of literature) using the methods of deconstruction : to take apart or examine (something) in order to reveal the basis or composition often with the intention of exposing biases, flaws, or inconsistencies : **DESTROY**, **DEMOLISH**

**DEFEND**—to maintain or support in the face of argument or hostile criticism : to drive danger or attack away from : to take action against attack or challenge

**DEFINITION**—a statement of the meaning of a word or word group or a sign or symbol : a statement expressing the essential nature of something : a product of defining : the action or process of stating the meaning of a word or word group : the action or the power of describing, explaining, or making definite and clear : clarity of visual presentation : distinctness of outline or detail : sharp demarcation of outlines or limits

**DESCRIBE**—to represent or give an account of in words : : to represent by a figure, model, or picture : **DELINEATE** : to trace or traverse the outline of

**DICE**—to take a chance : to ornament with square markings : to cut into small cubes

**DICHOTOMOUS**—dividing into two parts : relating to, involving, or proceeding from dichotomy

**DIFFERENT**—partly or totally unlike in nature, form, or quality : **DISSIMILAR** : not the same: such as : **UNUSUAL**, **SPECIAL**

**DISCONTENTED**—DISSATISFIED, **MALCONTENT**

**DISORIENTATION**—to cause to lose bearings : displace from normal position or relationship : to cause to lose the sense of time, place, or identity : **CONFUSE**

**DISSERVICE**—ill service : **HARM** : an unhelpful, unkind, or harmful act

**DISTRIBUTION**—the act or process of distributing : the position, arrangement, or frequency of occurrence (as of the members of a group) over an area or throughout a space or unit of time : the natural geographic range of an organism : the marketing or merchandising of commodities

**DYNAMICAL**—marked by usually continuous and productive activity or change : energetic, forceful : requiring periodic refreshment of charge in order to retain data : a force or factor that controls or influences a process of growth, change, interaction, or activity : a dynamic force or factor

**ENTANGLED**—to wrap or twist together : **INTERWEAVE** : **ENSNARE** : to involve in a perplexing or troublesome situation : to make complicated

**ENTROPIC**—the degree of disorder or uncertainty in a system : a measure of the unavailable energy in a closed thermodynamic system that is also usually considered to be a measure of the system's disorder, that is a property of the system's state, and that varies directly with any reversible change in heat in the system and inversely with the temperature of the system : a process of degradation or running down or a trend to disorder : **CHAOS**, **DISORGANIZATION**, **RANDOMNESS** : a measure of the efficiency of a system (such as a code or a language) in transmitting information, being equal to the logarithm of the number of different messages that can be sent by selection from the same set of symbols and thus indicating the degree of initial uncertainty that can be resolved by any one message

**EPHEMERAL**—lasting a very short time : something that lasts for a very short time

**EXHAUSTED**—completely or almost completely depleted of resources or contents : depleted of energy : extremely tired

**EXHAUSTIVE**—including all possibilities : **THOROUGH**

**EXPAND**—to open up : **UNFOLD** : to increase the extent, number, volume, or scope of : **ENLARGE** : to express at length or in greater detail : to write out in full : to feel generous or optimistic : to increase in extent, number, volume, or scope

**FACSIMILE**—an exact copy : a system of transmitting and reproducing graphic matter (such as printing or still pictures) by means of signals sent over telephone lines

**FLOWING**—moving smoothly and continuously in or as if in a stream : smooth and graceful : hanging loosely and gracefully

**FREE**—not determined by anything beyond its own nature or being : choosing or capable of choosing for itself : relieved from or lacking something and especially something unpleasant or burdensome : not bound, confined, or detained by force : having a scope not restricted by qualification : not obstructed, restricted, or impeded : performed without apparatus : not literal or exact : not restricted by or conforming to conventional forms : to relieve or rid of what restrains, confines, restricts, or embarrasses

**GRAVITATIONALLY**—to move under the influence of gravitation : to move toward something : to be drawn or attracted especially by natural inclination

**GRID**—a network of uniformly spaced horizontal and perpendicular lines (as for locating points on a map) : the starting positions of cars on a racecourse

**GROUNDNE**—mentally and emotionally stable : admirably sensible, realistic, and unpretentious

**IDEOLOGIES**—a manner or the content of thinking characteristic of an individual, group, or culture : the integrated assertions, theories and aims that constitute a sociopolitical program : a systematic body of concepts especially about human life or culture : visionary theorizing

**IDEOLOGY**—a manner or the content of thinking characteristic of an individual, group, or culture : the integrated assertions, theories and aims that constitute a sociopolitical program : a systematic body of concepts especially about human life or culture : visionary theorizing

**ILLUSIONS**—a misleading image presented to the vision : **OPTICAL ILLUSION** : something that deceives or misleads intellectually : perception of something objectively existing in such a way as to cause misinterpretation of its actual nature

**IMAGES**—a visual representation of something : a likeness of an object produced on a photographic material : a picture produced on an electronic display (such as a television or computer screen) : the optical counterpart of an object produced by an optical device (such as a lens or mirror) or an electronic device : a mental picture or impression of something : a mental conception held in common by members of a group and symbolic of a basic attitude and orientation : **IDEA**, **CONCEPT** : a popular conception (as of a person, institution, or nation) projected especially through the mass media : exact likeness : **SEMBLANCE** : a vivid or graphic representation or description : a set of values given by a mathematical function (such as a homomorphism) that corresponds to a particular subset of the domain : to describe or portray in language especially in a vivid manner

**IMPERIOUS**—intensely compelling : **URGENT** : marked by arrogant assurance

**IMPOSE**—to establish or apply by authority : to establish or bring about as if by force : **PLACE**, **SET** : to arrange (type, pages, etc.) in the proper order for printing : to take unwarranted advantage of something

**INFERENCE**—the act of passing from one proposition, statement, or judgment considered as true to another whose truth is believed to follow from that of the former : the act of passing from statistical sample data to generalizations (as of the value of population parameters) usually with calculated degrees of certainty : a conclusion or opinion that is formed because of known facts or evidence

**INTERFACES**—the place at which independent and often unrelated systems meet and act on or communicate with each other : the means by which interaction or communication is achieved at an interface : a surface forming a common boundary of two bodies, spaces, or phases

**LOOP**—a curving or doubling of a line so as to form a closed or partly open curve within itself through which another line can be passed or into which a hook may be hooked : something shaped like or suggestive of a loop : a select well-informed inner circle that is influential in decision making : a series of instructions (as for a computer) that is repeated until a terminating condition is reached : a continuously repeated segment of music, dialogue, or images



***MACHINE***—a mechanically, electrically, or electronically operated device for performing a task : an assemblage of parts that transmit forces, motion, and energy one to another in a predetermined manner : an instrument (such as a lever) designed to transmit or modify the application of power, force, or motion : any of various apparatuses formerly used to produce stage effects : a combination of persons acting together for a common end along with the agencies they use : a literary device or contrivance (such as a supernatural being or event) introduced for dramatic effect

***MAINTAIN***—to keep in an existing state (as of repair, efficiency, or validity) : preserve from failure or decline : to support or provide for : to affirm in or as if in argument

***MANIFOLD***—a whole that unites or consists of many diverse elements : a topological space in which every point has a neighborhood that is homeomorphic to the interior of a sphere in Euclidean space of the same number of dimensions : marked by diversity or variety : MANY : comprehending or uniting various features : MULTIFARIOUS : consisting of or operating many of one kind combined : to make several or many copies of

***MAP***—a representation usually on a flat surface of the whole or a part of an area : a representation of the celestial sphere or a part of it : a diagram or other visual representation that shows the relative position of the parts of something : something that represents with a clarity suggestive of a map : the arrangement of genes on a chromosome : to make a map of : to be assigned in a relation or connection : to assign (something, such as a set or an element) in a mathematical or exact correspondence

***MEAN***—to have in the mind as a purpose : INTEND : to design for or destine to a specified purpose or future : lacking distinction or eminence : HUMBLE : occupying a position about midway between extremes : a value that lies within a range of values and is computed according to a prescribed law

***MEANING***—the thing one intends to convey especially by language : the thing that is conveyed especially by language : something meant or intended : significant quality : implication of a hidden or special significance : the logical connotation of a word or phrase : the logical denotation or extension of a word or phrase

***MEANINGLESS***—having no assigned function in a language system : having no meaning : lacking any significance

***MEDIA***—a medium of cultivation, conveyance, or expression : a medium of communication (such as newspapers, radio, or television) that is designed to reach the mass of the people —usually used in plural

***MEMETIC***—an idea, behavior, style, or usage that spreads from person to person within a culture : an amusing or interesting item (such as a captioned picture or video) or genre of items that is spread widely online especially through social media

***MOBIUS***—a one-sided surface that is constructed from a rectangle by holding one end fixed, rotating the opposite end through 180 degrees, and joining it to the first end

***NARRATIVE***—a way of presenting or understanding a situation or series of events that reflects and promotes a particular point of view or set of values : the representation in art of an event or story : having the form of a story or representing a story : of or relating to the process of telling a story

***NONSENSE***—words or language having no meaning or conveying no intelligible ideas : language, conduct, or an idea that is absurd or contrary to good sense : things of no importance or value : consisting of an arbitrary grouping of speech sounds or symbols

***OBLIQUE***—not straightforward : INDIRECT : something (such as a line) that is oblique : having no right angle : at a 45 degree angle

***OBTUSE***—not pointed or acute : BLUNT : lacking sharpness or quickness of sensibility or intellect : : difficult to comprehend : not clear or precise in thought or expression

***ORBITING***—a path described by one body in its revolution about another (as by the earth about the sun or by an electron about an atomic nucleus) : a circular path : a range or sphere of activity or influence : to travel in circles

***ORDERING***—to put in order : ARRANGE : a group of people united in a formal way : a sociopolitical system : a regular or harmonious arrangement : a specific rule, regulation, or authoritative direction : the state of peace, freedom from confused or unruly behavior, and respect for law or proper authority : an assigned or requested undertaking

***ORIENTATION***—the act or process of orienting or of being oriented : the state of being oriented : a usually general or lasting direction of thought, inclination, or interest : a person's sexual identity or self-identification as bisexual, straight, gay, lesbian, pansexual, etc. : change of position by organs, organelles, or organisms in response to external stimulus

***OSCILLATING***—to swing backward and forward like a pendulum : to move or travel back and forth between two points : to vary between opposing beliefs, feelings, or theories : to vary above and below a mean value

***OVERLOAD***—to load (something or someone) to excess : to give too much of something to (someone or something) : to supply with an excess of something

***OVERSTIMULATION***—to stimulate to an excessive or abnormal degree : to excite to activity or growth or to greater activity : to act as a stimulant or stimulus

***PAREIDOLIA***—the tendency to perceive a specific, often meaningful image in a random or ambiguous visual pattern

***PERMUTABLE***—to change the order or arrangement of : to arrange in all possible ways

***PERSEVERATING***—to have or display an involuntary repetitive behavior or thought : to exhibit perseveration : to recur or repeat continually : to intently focus one's attention on a thought or thoughts : FIXATE

***PERSPECTIVE***—a mental view or prospect : a visible scene : the interrelation in which a subject or its parts are mentally viewed : the capacity to view things in their true relations or relative importance : the appearance to the eye of objects in respect to their relative distance and positions representation in a drawing or painting of parallel lines as converging in order to give the illusion of depth and distance

***POINT***—an individual detail : a distinguishing detail : an end or object to be achieved : PURPOSE : a geometric element that has zero dimensions and a location determinable by an ordered set of coordinates : the terminal usually sharp or narrowly rounded part of something : TIP : a very small mark : a unit of measurement

***POLYSEMIC***—having multiple meanings

***PRESCRIBED***—to lay down as a guide, direction, or rule of action : to specify with authority : to designate or order the use of as a remedy

***PRODUCTION***—total output especially of a commodity or an industry : the creation of utility : a literary or artistic work : a work presented to the public (as on the stage or screen or over the air)

***PROPAGANDA***—the spreading of ideas, information, or rumor for the purpose of helping or injuring an institution, a cause, or a person : ideas, facts, or allegations spread deliberately to further one's cause or to damage an opposing cause : a public action having such an effect

***QUALITY***—peculiar and essential character : an inherent feature : CAPACITY, ROLE : degree of excellence : superiority in kind : social status : ARISTOCRACY : a distinguishing attribute : CHARACTERISTIC : the character in a logical proposition of being affirmative or negative : vividness of hue : the attribute of an elementary sensation that makes it fundamentally unlike any other sensation

***RE-FORMED***—to form again : to take form again

***RECEPTION***—the act or action or an instance of receiving : RECEIPT : ADMISSION : RESPONSE, REACTION : the receiving of a radio or television broadcast

***RECONSIDERATION***—to consider again especially with a view to changing or reversing : to consider something again

***RECURSIVELY***—of, relating to, or involving recursion : of, relating to, or constituting a procedure that can repeat itself indefinitely

***REDEFINITION***—to define (something, such as a concept) again : REFORMULATE : to reexamine or reevaluate especially with a view to change : TRANSFORM

***REDUNDANCY***—exceeding what is necessary or normal : SUPERFLUOUS : characterized by or containing an excess : characterized by similarity or repetition : serving as a duplicate for preventing failure of an entire system (such as a spacecraft) upon failure of a single component

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***REDUNDANTLY***—exceeding what is necessary or normal : SUPERFLUOUS : characterized by or containing an excess : characterized by similarity or repetition : serving as a duplicate for preventing failure of an entire system (such as a spacecraft) upon failure of a single component

***REVALUATION***—to evaluate (something or someone) again especially with regard to changes or new information

***REEXAMINATION***—the act or process of examining something again especially from a different viewpoint

***REEXPLORATION***—to explore (something) again

***REFLECT***—to give back or exhibit as an image, likeness, or outline : MIRROR : to prevent passage of and cause to change direction : to make manifest or apparent : SHOW : to think quietly and calmly : to express a thought or opinion resulting from reflection

***REFORMULATION***—to formulate (something) again and usually in a different way

***REITERATIVE***—to state or do over again or repeatedly sometimes with wearying effect

***RELATIONSHIPS***—the state of being related or interrelated : a state of affairs existing between those having relations or dealings : a specific instance or type of kinship : a romantic or passionate attachment

***REORDERING***—to arrange in a different way : an order like a previous order placed with the same supplier

***REPEAT***—to say or state again : to say over from memory : to say after another : to make, do, or perform again : to make appear again : to go through or experience again : to express or present (oneself) again in the same words, terms, or form

***REPEATING***—to say or state again : to say over from memory : to say after another : to make, do, or perform again : to make appear again : to go through or experience again : to express or present (oneself) again in the same words, terms, or form

***REPRODUCTION***—to produce again : to cause to exist again or anew : to imitate closely : to present again : to make a representation (such as an image or copy) of

***RHIZOMATICALLY***—of, relating to, or resembling a rhizome : a somewhat elongated usually horizontal subterranean plant stem that is often thickened by deposits of reserve food material, produces shoots above and roots below, and is distinguished from a true root in possessing buds, nodes, and usually scalelike leaves

***RUT***—a usual or fixed practice : a track worn by a wheel or by habitual passage : a groove in which something runs : a monotonous routine

***SALVATION***—deliverance from danger or difficulty : preservation from destruction or failure : liberation from ignorance or illusion : the agent or means that effects salvation

***SECRETIVE***—disposed to secrecy : not open or outgoing in speech, activity, or purposes

***SEMANTIC***—of or relating to meaning in language : of or relating to semantics

***SEMIOTIC***—a general philosophical theory of signs and symbols that deals especially with their function in both artificially constructed and natural languages and comprises syntactics, semantics, and pragmatics

***SENSITIVE***—the capacity of an organism or sense organ to respond to stimulation : the quality or state of being hypersensitive : the capacity of being easily hurt : awareness of the needs and emotions of others

***SENSORY***—of or relating to sensation or to the senses : conveying nerve impulses from the sense organs to the nerve centers

***SEQUENCE***—continuity of progression : order of succession : a subsequent development : a set of elements ordered so that they can be labeled with the positive integers : to arrange in a sequence

***SET***—to cause to sit : place in or on a seat : to place (oneself) in position to start running in a race : to direct with fixed attention : to fix or decide on as a time, limit, or regulation : PRESCRIBE : to establish as the highest level or best performance : to furnish as a pattern or model : to allot as a task : to adjust (a device and especially a measuring device) to a desired position : to arrange (type) for printing : to direct to action : to put in motion : to apply oneself to some activity : a number of things of the same kind that belong or are used together : mental inclination, tendency, or habit : a state of psychological preparedness to perceive or respond to an anticipated stimulus or situation : direction of flow : form or carriage of the body or of its parts : permanent change of form (as of metal) due to repeated or excessive stress : the width of the body of a piece of type : a collection of books or periodicals forming a unit : a session of music (such as jazz or dance music) usually followed by an intermission : an apparatus of electronic components assembled so as to function as a unit : a group of a specific number of repetitions of a particular exercise : fixed by authority, appointment, or agreement : reluctant to change : ready for action, use, etc. : prepared : needing or wanting nothing further

***SIMULTANEOUSLY***—existing or occurring at the same time : exactly coincident : satisfied by the same values of the variables

***STATUS QUO***—the existing state of affairs

***STYLE***—a particular manner or technique by which something is done, created, or performed : a distinctive manner of expression (as in writing or speech) : a distinctive manner or custom of behaving or conducting oneself : a distinctive quality, form, or type of something : the state of being popular : a convention with respect to spelling, punctuation, capitalization, and typographic arrangement and display followed in writing or printing : to design and make (something, such as clothing) in a particular style or for a particular purpose : to call or designate by an identifying term : NAME

***SUSS***—to inspect or investigate so as to gain more knowledge : FIGURE OUT

***SUSSING***—to inspect or investigate so as to gain more knowledge : FIGURE OUT

***THE DIE IS CAST***—used to say that a process or course of action has been started and that it cannot be stopped or changed

***THINGS***—an object or entity not precisely designated or capable of being designated : an inanimate object distinguished from a living being : a separate and distinct individual quality, fact, idea, or usually entity : the concrete entity as distinguished from its appearances : a spatial entity : a matter of concern : state of affairs in general or within a specified or implied sphere : a particular state of affairs : SITUATION : : a product of work or activity : a mild obsession or phobia : DETAIL, POINT : a material or substance of a specified kind : the proper or fashionable way of behaving, talking, or dressing : a spoken or written observation or point : a piece of news or information

***THINKING***—the action of using one's mind to produce thoughts : OPINION, JUDGMENT : marked by use of the intellect : RATIONAL

***TIME***—the measured or measurable period during which an action, process, or condition exists or continues : DURATION : a nonspatial continuum that is measured in terms of events which succeed one another from past through present to future : the point or period when something occurs : one of a series of recurring instances or repeated actions

***TOOL***—a handheld device that aids in accomplishing a task : something (such as an instrument or apparatus) used in performing an operation or necessary in the practice of a vocation or profession : an element of a computer program (such as a graphics application) that activates and controls a particular function : a means to an end : to equip (a factory, an industry, etc.) with tools, machines, and instruments for production

***TRUST***—assured reliance on the character, ability, strength, or truth of someone or something : dependence on something future or contingent : HOPE : a combination of firms or corporations formed by a legal agreement : a charge or duty imposed in faith or confidence or as a condition of some relationship : to rely on the truthfulness or accuracy of : to place confidence in : rely on

***UBIQUITOUS***—presence everywhere or in many places especially simultaneously : OMNIPRESENCE

***UNCRITICAL***—showing lack or improper use of critical standards or procedures : not critical : lacking in discrimination

***UPHOLD***—to give support to : to support against an opponent : to keep elevated : to lift up

***VALUABLE***—having desirable or esteemed characteristics or qualities : of great use or service : having monetary value : worth a good price

***VIBES***—a distinctive feeling or quality capable of being sensed : to enjoy music : to be in harmony : to convey a sense of (a place, a feeling, etc.)

***ZEITGEIST***—the general intellectual, moral, and cultural climate of an era



# Citation Permutation

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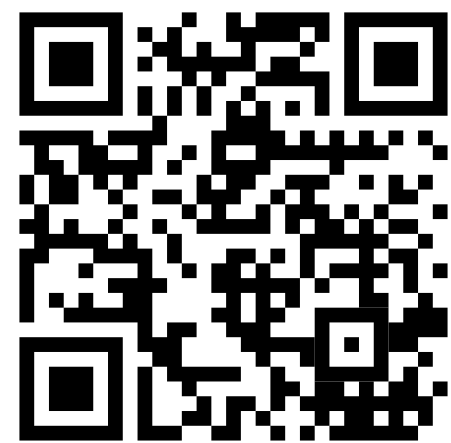
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## Extended Bibliography





THIS BOOK IS DEDICATED TO

YOU  
MY PEERS  
MY FAMILY  
MY FRIENDS  
MY STUDENTS  
MY ADVISORS  
MY PROFESSORS  
MY STUDIO MATES

FOR

STICKING WITH ME  
INVITING ME INTO YOUR WORLD  
MAKING ME THINK  
BEING MY MENTORS  
TRUSTING ME  
PUSHING ME  
CONFUSING ME  
LETTING ME GROW  
BELIEVING IN ME  
PHILOSOPHICAL CHATS  
SUPPORTING ME  
BEING MY FRIENDS  
CHALLENGING ME  
RIFFING  
JOKING  
LAUGHING  
SHARING  
GIVING ME LIFE  
PROCRASTINATING WITH ME  
SPENDING TIME  
LISTENING  
THE GENEROUS CRITICISM  
THE INSIGHTFUL QUESTIONS  
BRINGING ME HERE  
TAKING A CHANCE ON ME  
FORGIVING ME  
UNDERSTANDING THE PROCESS  
MAKING MEANING  
SITTING WITH AMBIGUITY  
PRODUCTIVE DISCOMFORT  
CHANGING ME

AN EXTRA SPECIAL THANK YOU TO

YOU  
D+M  
MY COHORT  
MY PARENTS

WITHOUT OTHERS I AM NOTHING  
!  
WITHOUT OTHERS I AM NOTHING



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Master of Fine Arts in Graphic Design  
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of the Rhode Island School of Design  
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“Never believe that a smooth space  
will suffice to save us.”

—Deleuze and Guattari



