

**Maizy Zeringue**

**Fall 2024 Thesis Defense**

**Final Paper**

## Maizy Zeringue Spring 2024 Thesis Proposal

Before I was old enough to be a latchkey kid, I was largely raised by my grandparents. My paternal grandparents lived in rural Canby, taught me how to garden, cook, some Spanish, and took me to catholic mass most chances they got. I had a very different experience with my maternal grandparents, who live off busy Hawthorne street, worked as landscapers, usually had an aroma of marijuana clinging to their house, and took me to the Blues concerts my grandfather would play. Staying at either's house was vastly different, but no matter what, there was one thing I knew I had in store: cartoons. As a child, media was my best friend; I don't have any siblings, wasn't great at making friends, and had working class parents who usually had to leave me at either Grandparents' house, where the most exciting thing I had was access to was cable. I'd watch cartoons I usually couldn't, see ads for toys I'd never heard of. My access to cartoons or movies at home was relegated to whatever my dad could pirate or burn off of a DVD rental, so getting a new one had a lot of novelty and scarcity to it. My mom moved incredibly frequently, and so we rarely had a TV except for when her computer monitor doubled as one. Cartoons, and their more accessible sister, comics, became the medium in which I think. I started relentlessly making comics, stapling together printer paper to create proto-zines that I'd show to the adults around me. I'd ask my grandmother to print out black and white images of fairies, mermaids, or angels I found on the internet to use as coloring sheets. I carried this love of character designs and got more into things like anime and manga as I got older, and over time, I developed a deep love for surrealism in my media. In high school, I became very interested in psychological and body horror, including examples like Yorgos Lanthimos' *The Killing of a Sacred Deer* and Junji Ito's work in general. In high school, one of the most influential pieces of media I've ever laid ears on came into my life; *Welcome to Night Vale (WTNV)*. *WTNV* is a story podcast that comes in the form of a daily news show for a small, enigmatic desert town. There is a tone of constant danger, surveillance, and rule changing. In a beautiful juxtaposition to all of this, the show harbors incredible emotional weight, as we see the evolution of the hosts' crush and eventual relationship with a handsome outsider, and question his allegiance to his local government. It was very comforting seeing queer characters in a

weird, dangerous setting where they aren't dying quickly so that the straight protagonist can continue their journey.

My story, *SPR.MRKT* follows two young adults as they traverse what they think is just a horrible job. Mel, 26, and Ryan, 20, have a lot in common but often don't get along, as they express their personalities very differently. They understand each other, but get into many little arguments. As things start to rapidly become more and more outlandish, the two realize the store isn't what it seems. Their manager, Quinn, has been tasked with arbiting their souls for the afterlife, and created the store as a quick and easy way to throw some trials and tribulations at them. This takes the form of a distorted, overwrought supermarket where they must perform their high stakes job duties. Unfortunately for them, Quinn is also very overworked, and has designed the 'simulation' to not have their best interests in mind. They've got a quota to fill! The title is a reference to this; the store has a proper 'name', X-Mart, but as Mel and Ryan explore Quinn's work, the store is referred to as simply "*Spr .Mrkt*" in their notes, implying the haphazard nature of the whole thing. With the help of some meddling angels, Eric And Amitiel, that really just want to hang out and chill with Mel and Ryan, everything falls apart, and the two human souls are damned to hell. They have to tiptoe their way around the scraps of the litigation Quinn set in motion, or just accept their fate. Ryan is a pisces, and so his soul is on it's last incarnation before it gets reset. Eric has been in love with this soul for a very long time, and so he's here to rescue Ryan from this messed up limbo, so romantic! Unfortunately this comes off as very creepy to Ryan, who is very young, and mostly just wants to ensure he gets into the same afterlife as the rest of his family, something that wouldn't be possible if he spent the rest of eternity trapezing around as this angel's boyfriend. Mel and Ami are mostly stuck together by default because Eric and Ryan are usually doing their own thing. They eventually develop a meaningful relationship as they realize they have a lot of the same insecurities and might enjoy having the other around. Eventually Mel and Ryan get spat back out into the living world, rather unceremoniously. The relationships between everyone is very fraught, set in motion by very shallow impulses, but they are brought together by the horrible and messy situation they are in. During this last semester, I'd started annotating my old sketchbooks by character and I want to scan as many instances of the characters as they've evolved along with my relationship with the media I consume. I have always held close to my heart the idea that "Children don't need to be told monsters exist; they know they exist. Children need to be told that the monster can be defeated." This is a very loose paraphrase of a quote from Guillermo Del Toro that stuck with me over the years, in fact I've mistakenly attributed it to Neil Gaiman plenty of times. I adore this sentiment expressed here, not only because I felt it as accurate, but because there is a truth

here that can be applied to almost all narrative or time based media. Stories hold power because they give us hope, even if it may not have happened in real life or been even possible. When struggling with something, children might remind themselves of the little tank engine that could, while adults may conjure something Sisyphian to remind them to put the work in. Just like some functions of religion, we create these idols that we can project ourselves onto in times of strife in order to maintain hope or stamina.

My story is a very large world to build, and so I will only be adapting a *select* part of it into a 2-3 minute short giving the audience a feel for the setting and humor. This will pick up after the store has permanently 'closed', about one quarter of the way into the story. I have the basic beats for the entire plot written out, and would love to continue adapting this universe in short intervals. If there were ever to be a production of the entire story at once, that would be after getting a grant or partnering with a studio, as this is a large undertaking. In the meantime, I am okay continuing to carry this story and let it change with myself. In my past short, *Closing Shift*, I used charcoal, watercolor, and ink to create a physical background and puppets to animate in stop motion. I really loved the look and tone of this set, but want to be a little more expressive with my characters. I really enjoy drawing 2D animation, in particular things like smear frames and timing out comedic relief, I feel, are more engaging with hand drawn frames. I will be doing the backgrounds in traditional media, probably oil, watercolor, or charcoal. I am going to do a few tests and may use a combination of these methods to depict different lighting or settings. Although I could do these backgrounds digitally, I feel they will lack the depth and feel of something like oil paints or charcoal. The cartoon network show *Over the Garden Wall* does this beautifully, with many of the backgrounds being traditionally done, while the characters are digitally drawn over them. The Show *Puella Magi Madoka Magica* also uses stylistic shifts to communicate changes in location and tone while keeping the more 'traditionally' animated characters over the changing landscape.

## **Artists' Statement**

Maizy Zeringue is a multi-media time-based artist whose work explores themes of surrealism, dreams, and visual compositions that evoke body horror and fantasy. Traditional mediums they frequent are watercolor, graphite, pen and ink, and gouache, with oil painting only being so low on the list because of the accessibility. They enjoy creating work that prompts visceral reactions, exploiting human aversions and perversions; often utilizing morphed or disfigured female figures to do so. This most often results in pieces with mutated, fantastical

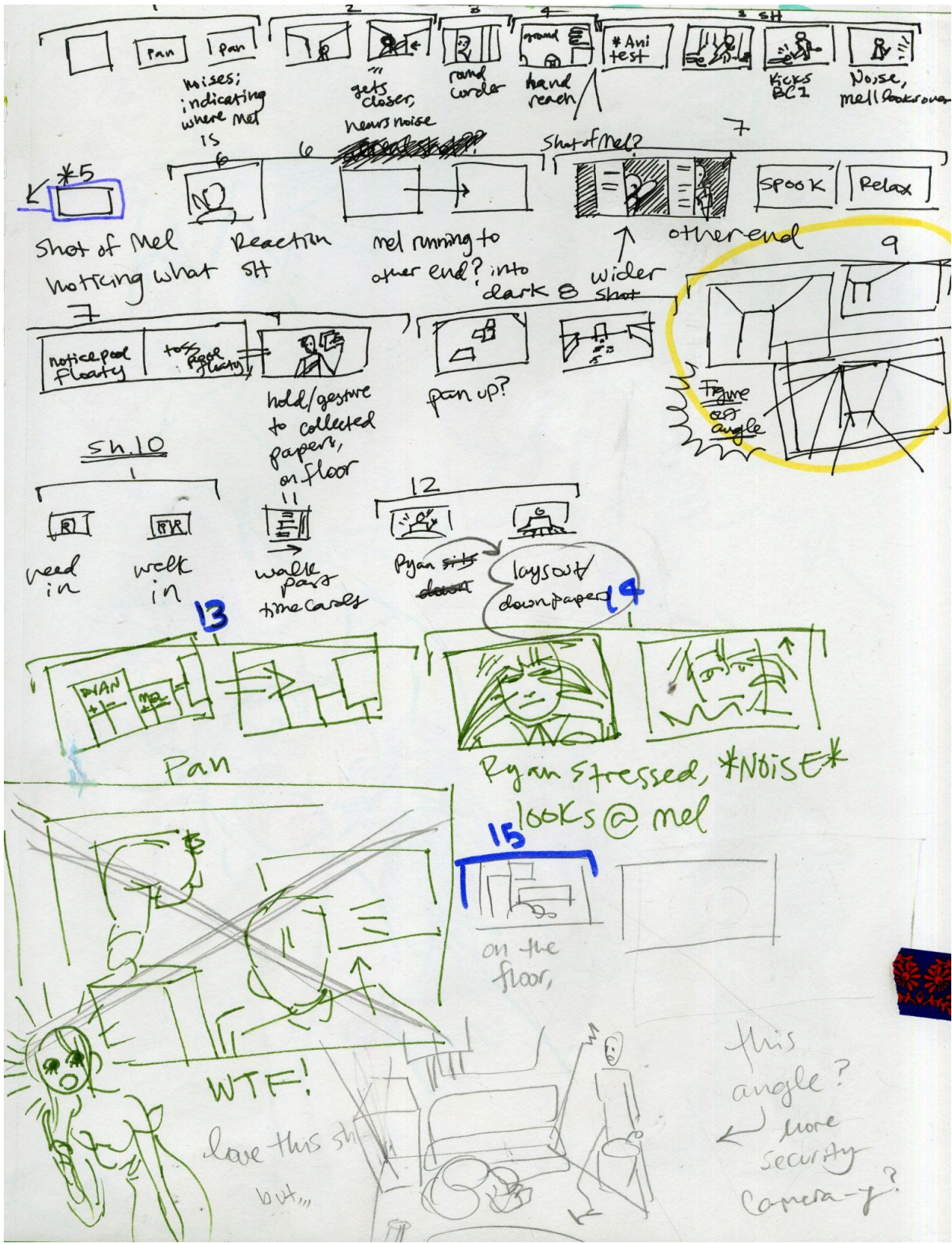
human forms rendered in bright colors and high contrast, most often in more than one medium. Their time based work consists of comics and animation, enjoying scripted stories as well as more abstract, conceptual ones. Influences include disparate sources like anime and music, to religion and genetics. Reflecting their personal experiences and wish to see more well executed diversity in media, Zeringue focuses on creating relatable and diverse casts of characters in surreal and imaginative settings. A sketchbook is a comfort item for them, their practice constantly influencing future pieces.

### Maizy Zeringue Spring 2024 Thesis Proposal Studio Journal

SMSSL		AND VISUAL RECALIBRATION		4/19/2024
SC	SH	A	B	SEX/D
2	12	Ryan sets papers on table.	papers	
		Turns Brows. Mel stumbles off screen.		
	13	Shots of papers, Quinn's writings.		
	13.5	(Maybe same CL shot)		
	14	Ryan CL, looking stressed and confused, interrupted by Mel.	choking/faking throw up	
	15	Wide shot of safe end of break room, Mel is on floor.		
		(Security Camera Angle?)		
	16	CL profile of Mel, blood on her mouth, hand on mouth.	fluid, choking, gagging, trash can, accu site	
		Ryan pushes a trash can to her.		
		Mel takes a deep breath; another barf wave.		
		Face in can, barf on life.	barf in can	
	17	Shot of knife in trash can, Mel sits back, Ryan looks over it.	Mel exhaling	
	18	(Same angle as SH15) Ryan looking worried, Mel passed out, Quinn's silhouette peeks from the vent.		

SPR. MKET Short Shot LIST		4/19/2024	
SC	SH	A: B: C: D: 2	Security Cam Angle? DIF = FX/
1	1	Pan down to dark aisle. Establishing shot; very wide. see some movement within.	panning camera
	2	Mel walking through shelves (through shelf?).	foot steps
	3	Rounds Corner, looks down/turns.	
	4	Platinum shot; end of the aisle.	
	5	PCV met; Floor, shoe.	BC cracks
	6	(PIC) Mel Whack Hit BC 2.	BC impact
		Hit B 1.	
	7	look up distant noise. From behind Mel; she walks across the long aisle.	object clanging, foot steps, sneaky
	8	Speak shot.	deep breath, pool floppy, toss, paper crinkle
	9	(Just BACKGROUND) trail of papers leading to bright door.	Breezing lights
2	9	Walking down Bright hallway (Security Cam Angle).	gets louder
	10	Interior of Break Room, Mel peeks head in, waves Ryan in.	Hum of fridge, beam tone
	11	Shot of: Time card. Mel & Ryan Super CL pass by.	foot steps





Back grounds

Remember = STATIONARY CAMERA!!

Shot 1: Overview, Est shot

Shot 2: Within shelves

Shot 3: Shelf end #1

Shot 4: Floor, shoe

Shot 5: Whack, (straight ahead shelf end #2)

Shot 6: POV behind Mel

Shot 7: Major Scare/Scene

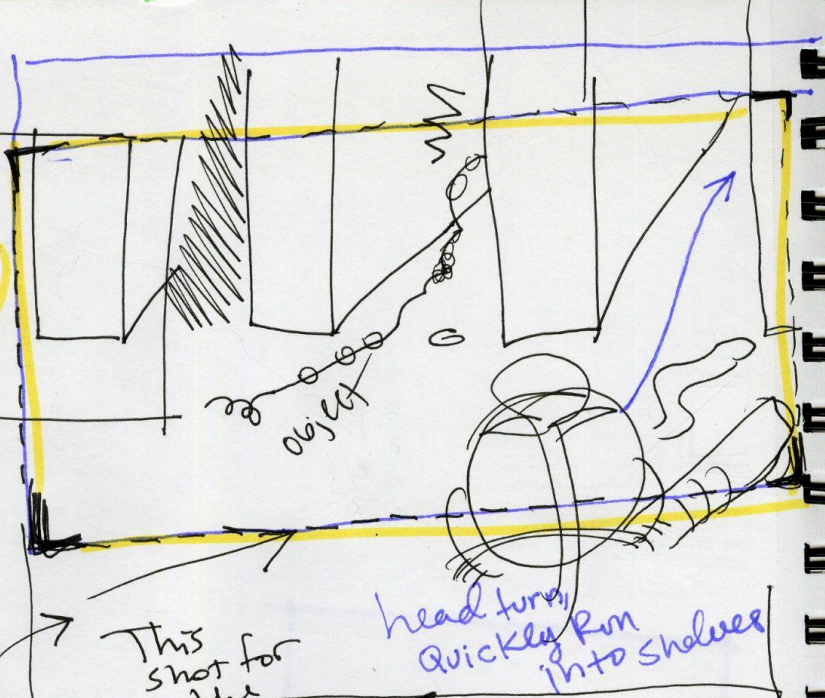
Shot 8: Paper pan up, light door

Shot 9: Bright Hallway, walk down

Shot 10: Mel peaks head into BR

Shot 11: Close up time as they walk past

Shot 12: Break from @ Table



This shot for the 1st Run \*6

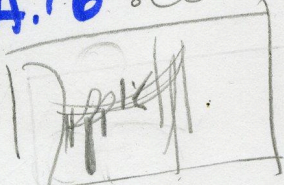
head turn, quickly Run into shelves

Pan Shots:

- Store Overhead pages?
- pages?



SH.16 : Couch, Break Room



mel coughs up blood



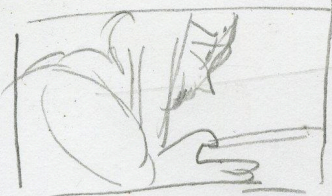
trash can into frame



still for a second

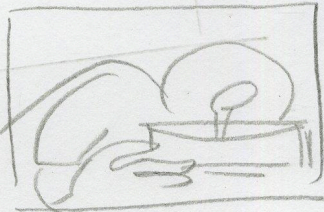
"Thank--"

SH.17 : Floor, Break Room



"HRRG"

SH.18



more throw ups, LOUD CLANG



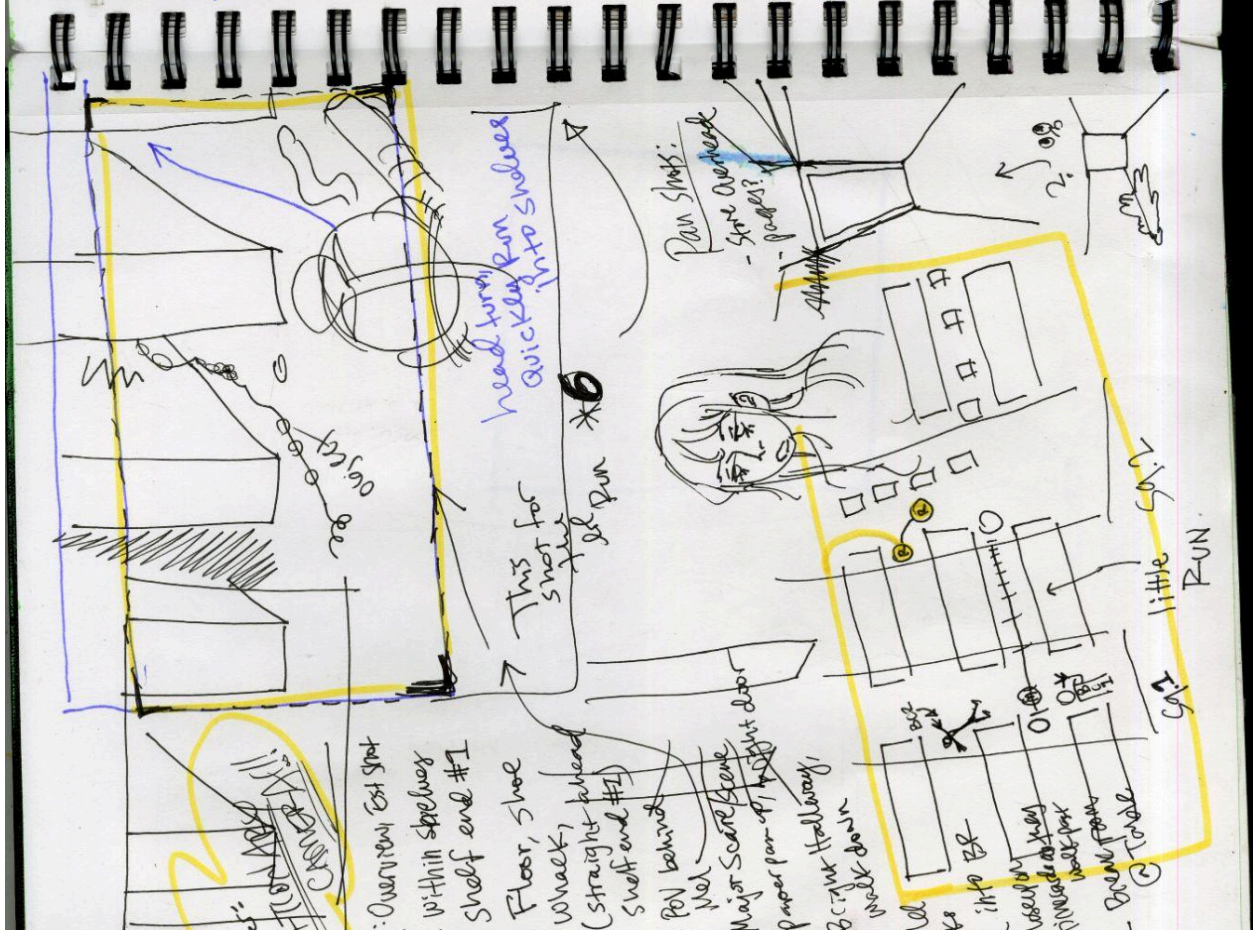
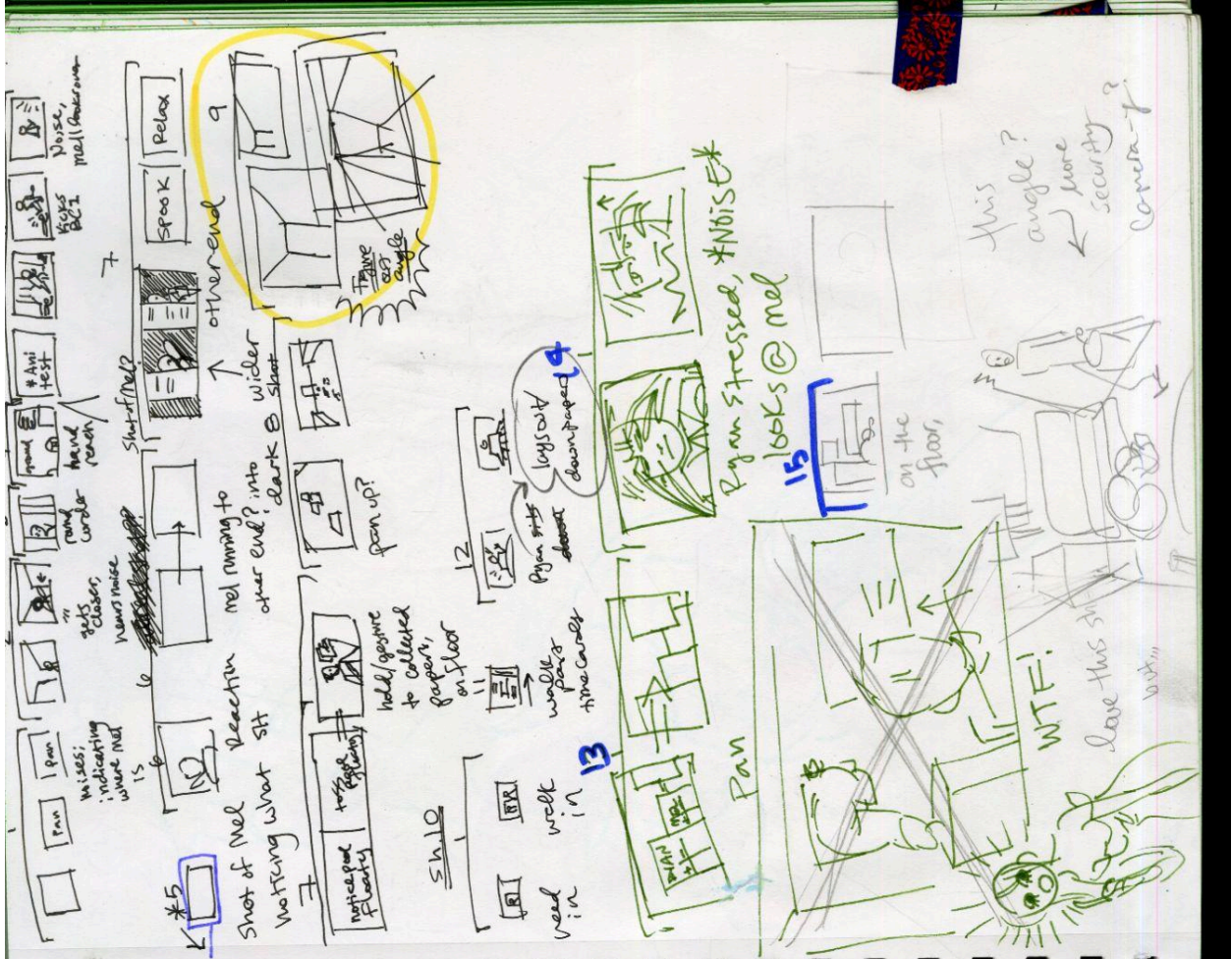
mel leans back, Ryan leans over



Ryan looks up/down

Zoom/wide see can shot

Quinn's silhouette in vent



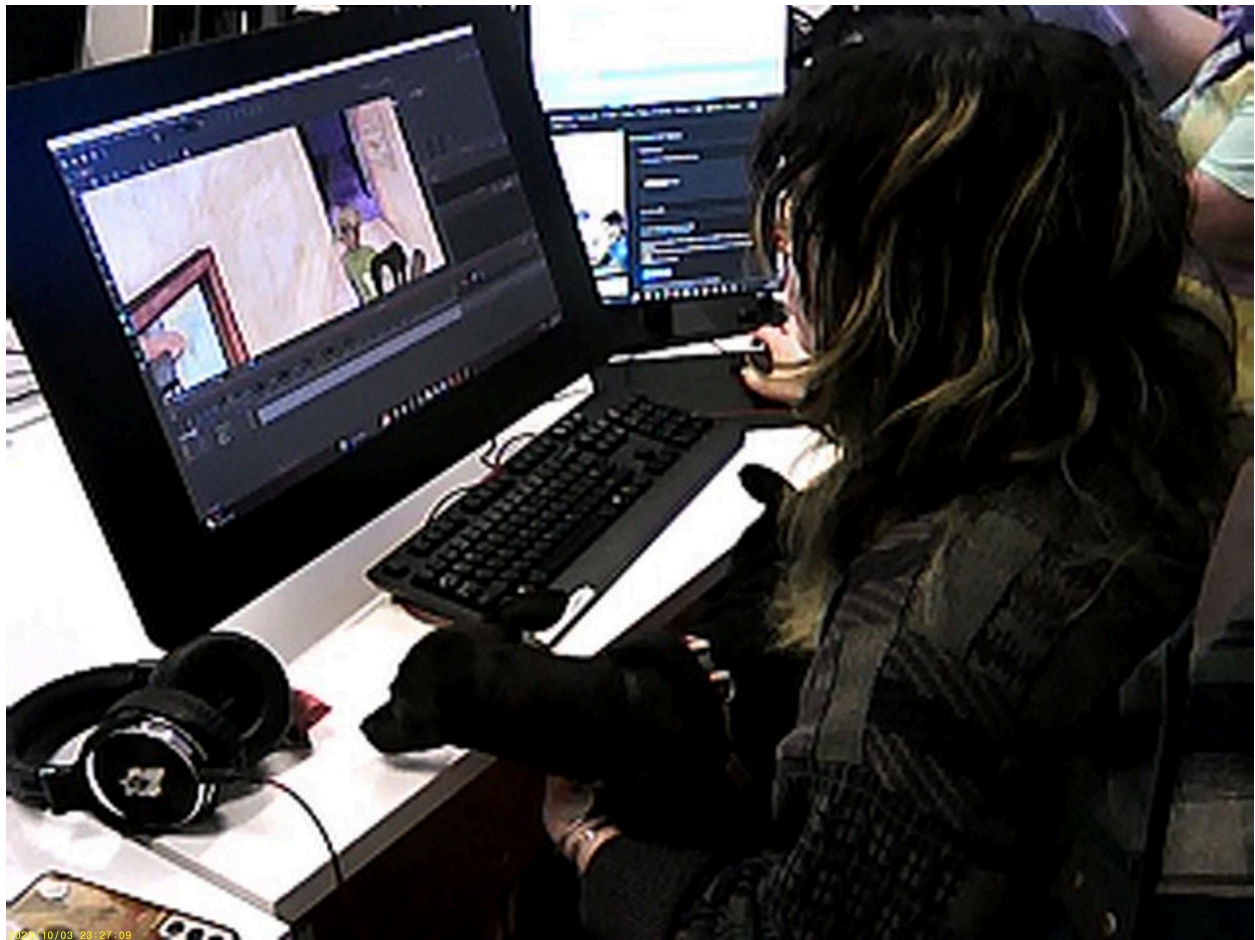
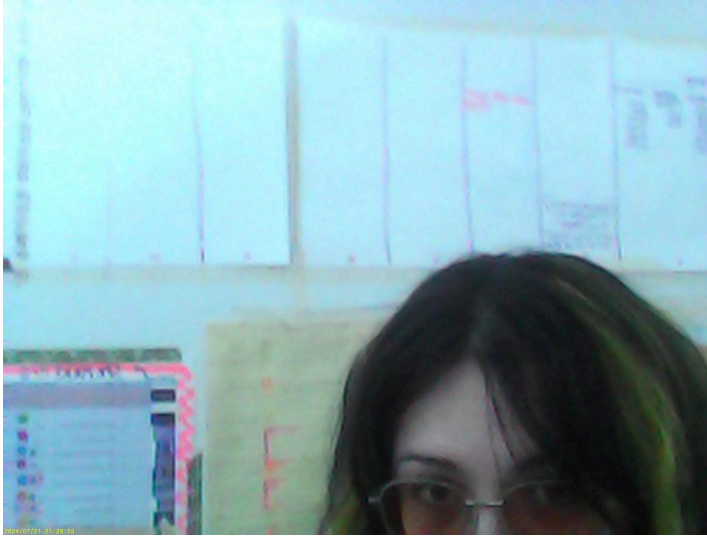
Overlook Exit shot within stairway shelf end #1 Floor, shoe Whack, ahead (straight ahead shelf end #1) Pan behind Mel Major Score Game Paper pan of light door Bc: ink hallway, walk down

Pan Simb: - Spine Overlook - pad? Pan on the floor, WTF! WTF! Love this shot within

this angle? more security camera?



# Fall 2024 Studio/Production Journal





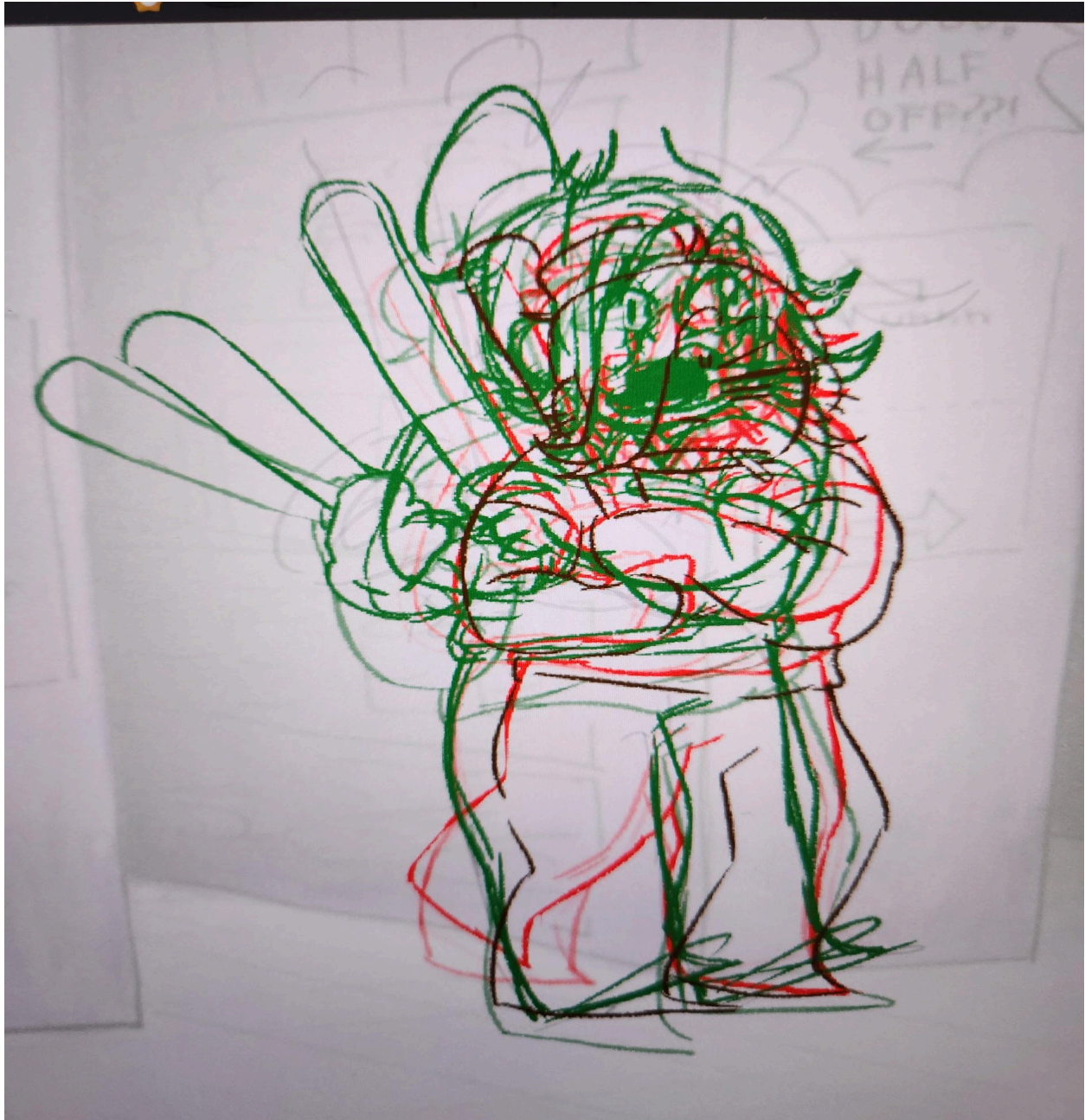
My colorists <3 ^^^^



Sticker I ordered to give away at the Defense! →







# SPR.MRKT !!!

BG	SC	SEQ	Desc	Seconds	Ratin	Rough	Tie	Dov	Color	Notes
SPR.MRKT		1	1 title card	3.14	C					
		2	2 interior estab - Aisle Overhead	8.91	C	😊				pan in
		3	3 CU - mel walks in front	5.13	C	😊	W.6			
		4	4 MS- Mel walks out from shelves; loc	4.01	B	😊	😊	😊		
		5	5 CU - Consumer hand -> for Mel Sh	1.97	C	😊	😊	😊		
		6	6 WS - mel encounters 2 consumers	7.05	A	😊	W.7			lots of beats
		7	7 WS - mel sneaks across aisle	5.98	B	😊	😊	😊		Retime!!! & add a few more following
		8	8 WS - Mel/Ryan Scare	11.99	A	😊				make into 2? go into medium shot?
		9	9 LS - trail of papers -> hallway - pan	3.87	C	😊				
		10	10 WS- Mel/Ryan walk down hallway	2.13	B	😊	😊	😊		
		11	11 MS - Mel/Ryan peek heads through	3.83	B	😊	😊	😊		
		12	12 CU - shot of timecards; mel walk in f	3.08	C	😊	😊	😊		
		13	13 MS - Ryan lazily drops papers onto	2.04	B	😊	😊	😊		
		14	14 CU - Papers on table	1.96	C	😊	9-19			
		15	15 MS - Ryan looking sad; looks up w	2.05	B	😊	😊	😊		
		16	16 WS - mel crouched in front of couc	1.98	B	😊	😊	😊		
		17	17 CU - Mel wretch	3.15	C	😊				
		18	18 OH - Mel leans back, ryan leans in	5	B	😊	😊	😊		
		19	19 WS- from 17 Zoom ALL the way ou	10	C	😊	😊	😊		ANIMATE: QUINN ONLY!!!
		20	20 Credits							

- A
- A.
- B.1
- B.2
- B.3
- B.4
- B.5
- B.6
- B.7
- B.8
- B.9
- B.10

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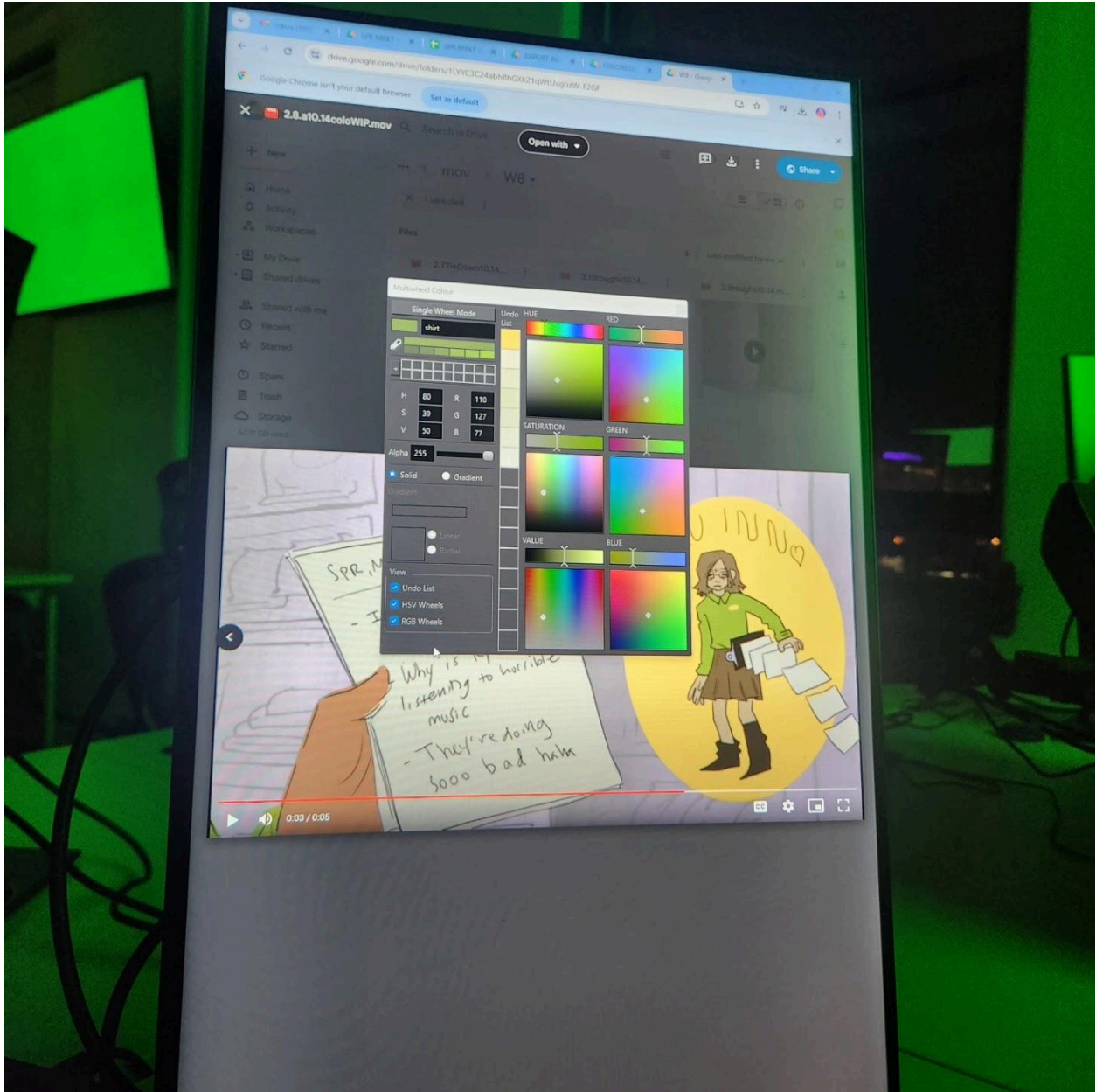
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MultiColored Colors

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Undo List

HUE RED

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VALUE BLUE

H 80 R 110

S 39 G 127

V 90 B 77

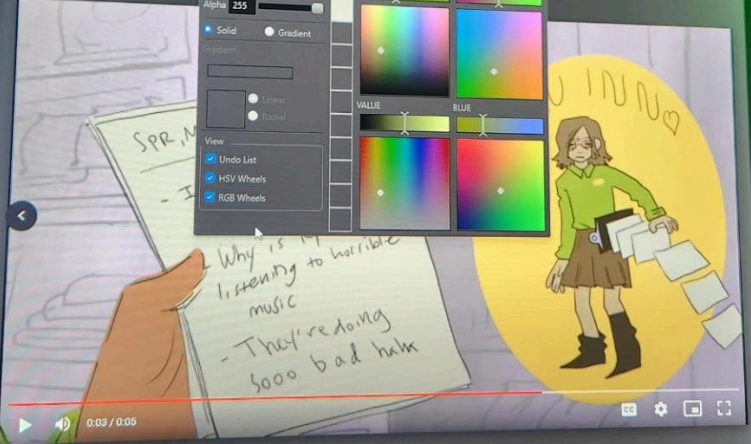
Alpha 255

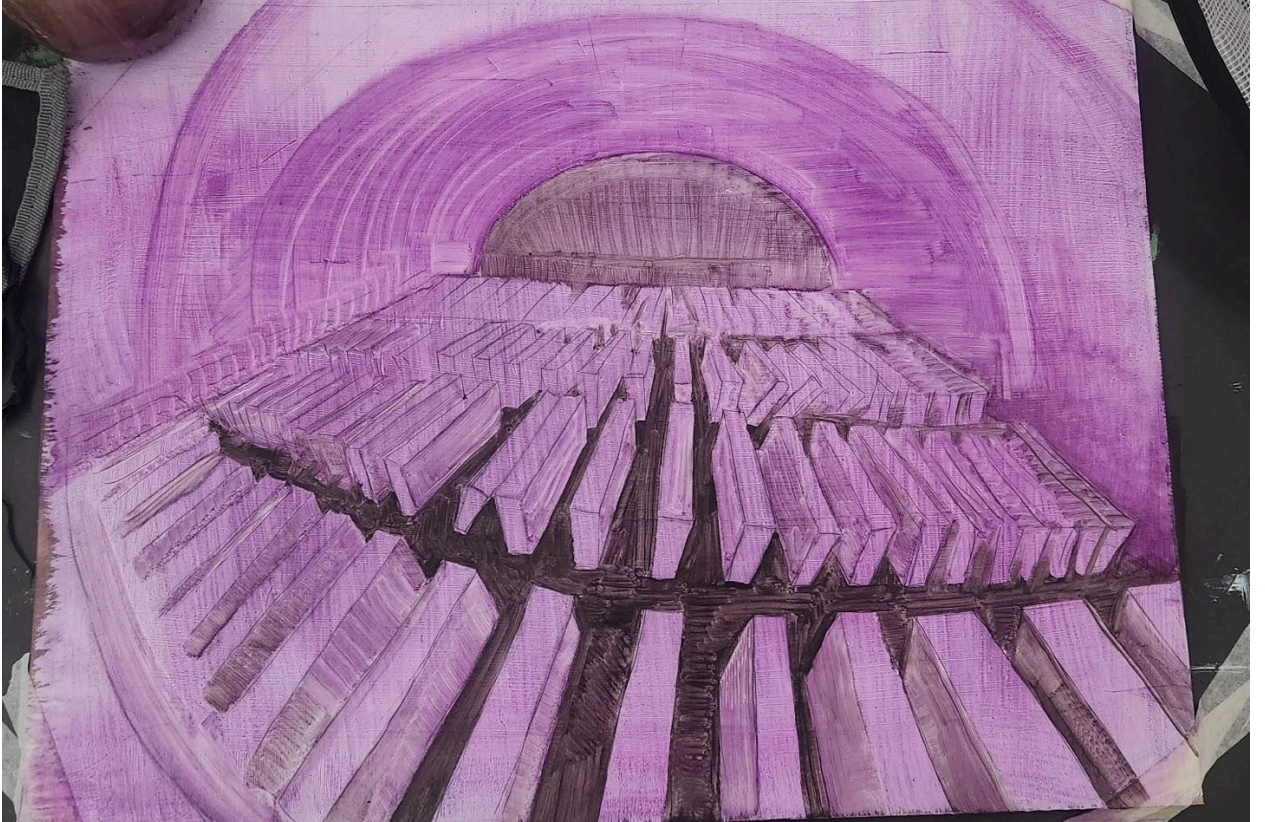
Solid Gradient

View

- Undo List
- HSV Wheels
- RGB Wheels

0:03 / 0:05





## D Space Image Descriptions

ZeringueMaizy\_SPR.MRKT\_Video\_FocusWeekVer.mp4: final Version Of my film I showed during my defense presentation

ZeringueMaizy\_BackgroundsOnWall.jpg: All the backgrounds put on the wall in 601

ZeringueMaizy\_Background2.2\_Scan.jpg: 24"x32" Oil Paint

ZeringueMaizy\_Background2.7\_Scan.jpg: 18"x12" Watercolor, Ink, Charcoal

ZeringueMaizy\_Background2.2\_Scan.jpg: 18"x12" Watercolor, Ink, Charcoal

ZeringueMaizy\_Background2.3\_Scan.jpg: 18"x12" Watercolor, Ink, Charcoal

ZeringueMaizy\_Background2.4\_Scan.jpg: 18"x12" Watercolor, Ink, Charcoal

ZeringueMaizy\_Background2.5\_Scan.jpg: 18"x12" Watercolor, Ink, Charcoal

ZeringueMaizy\_Background2.6\_Scan.jpg: 18"x12" Watercolor, Ink, Charcoal

ZeringueMaizy\_Background2.7\_Scan.jpg: 18"x12" Watercolor, Ink, Charcoal

ZeringueMaizy\_Background2.8\_Scan.jpg: 18"x12" Watercolor, Ink, Charcoal

ZeringueMaizy\_Background2.9\_Scan.jpg: 18"x16" Watercolor, Ink, Charcoal, Oil Pastel, Colored Pencil

ZeringueMaizy\_Background3.10\_Scan.jpg: 18"x12" Watercolor, Ink, Charcoal, Oil Pastel, Colored Pencil

ZeringueMaizy\_Background3.11\_Scan.jpg: 18"x15" Oil Pastel, Colored Pencil

ZeringueMaizy\_Background3.12\_Scan.jpg: 18"x12" Oil Pastel, Colored Pencil

ZeringueMaizy\_Background3.13\_Scan.jpg: 18"x12" Oil Pastel, Colored Pencil

ZeringueMaizy\_Background3.17\_Scan.jpg: 18"x12" Oil Pastel, Colored Pencil

ZeringueMaizy\_Background3.18\_Scan.jpg: 18"x12" Oil Pastel, Colored Pencil

ZeringueMaizy\_Background3.19\_Scan.jpg: 18"x12" Oil Pastel, Colored Pencil

## Annotated Bibliography

**Alexandre, Lily. *Transition Regret and the Facism of Endings*. Video Essay.**

**YouTube Premiered November 14th, 2023. 40:15.**

Video essay weaving in the author's own experiences with transitioning to rhetoric in media regarding a "final self" and how that may aid in some fascist ideologies.

**Animation Obsessive. "One Animator's Quest to Make a (Mostly) Solo Feature Film".**

**Sept. 9 2021**

**<https://animationobsessive.substack.com/p/2-one-animators-quest-to-make-a-mostly>**

Interview with Joni Philips about her work, in particular pertaining to her 90-minute long film *Barber Westchester*, which follows the titular main character obtaining a job at NASA (their lifelong dream) just to find out its run by incompetent people who just fake everything they do. This plot is a hyperbolic reflection of Joni's feelings around the animation industry, as at the time she was studying at CalArts; contending with a life of being an animator. Mention Sally Cruikshank, whose work I also love. She made this strange short film called *Quasi* at the Quackadero, which was vibrant, delectable animation. This led her to go onto create animations for Sesame street, creating much of the iconic imagery associated with the brand in the late 90's and early 2000's. There are also gifs included of Pepper's work, which included some wonderfully done smears. One of my favorite parts of animating is making a 'smear' frame. This is when an action is so fast you want to depict multiple poses happening at the same time, in a way to imitate how the human eye sees movement; at a limited frame rate. These are the (often) hard to notice, short exposure drawings where the character is squashed, stretched, and maybe has some body parts appearing multiple times. They add a lot of expression to a character and also are just plain fun to draw.

**Bechdel, Alison *Are You My Mom?* Boston : Houghton Mifflin Harcourt, 2012**

I've been more familiar with Bechdel's sillier work, like excerpts from *Dykes to Watch Out For*. I knew her oeuvre has been very influential; she's the namesake of the "Bechdel Test" (something that was intended as a lighthearted analysis of whether or not a film would be appealing to a lesbian, now become a widely known feminist term), and her other memoir style comic turned musical, *Fun Home*, was big amongst my thespian friends in High School. This piece is somewhat recent, compared to the other works of hers I've engaged with, and it dissects the author's relationship with her mother. Bechdel uses a lot of references, whether it's brief references to media she's consuming, or a few panels dedicated to explaining Freudian terms.

**Boydell, Remy and Michelle Perez. *The Pervert*. Portland, Oregon, Image Comics. 2019**

Memoir Style comic about the Author's Experience as a tranx sex worker in Seattle, WA. Really simple and deceptively cute style that sort of reminded me of Peppers' Style. The depictions of the Pacific Northwest are wonderful, the first few into pages are marker and watercolor drawings of

**Brown, Richard, and Julie Fong, *The Work of Director Michel Gondry: A Collection of Music Videos, Short Films, Documentaries and Stories*. Palm Pictures: New York, 2003 DVD Video.**

Personal fan of his work, particularly with Bjork. Not super related to my thesis but music videos are a great resource for studying camera angles and visual storytelling. I take a lot of inspiration from music videos in general, not just Gondry's work.

**Calafell, Bernadette Marie. *Monstrosity, Performance, and Race in Contemporary Culture*. 2015. New York. Peter Lang Publishing**

In under two hundred pages, Calafell explores how different marginalized groups have appropriated monstrosity in an empowering way through media and performance.

**Chion, Michael. *David Lynch: 2nd Edition*. British Film Institute, London England. 1997.**

I have been a big fan of David Lynch's work for a long time; when I was a kid my parents would put on Angelo Badalamenti's compositions from *Twin Peaks* and *Fire Walk With Me* on as I fell asleep. I hold that work very close to my heart; even if its incredibly ironic considering the dark themes of, particularly, *Fire Walk With Me*. This book has analysis of many of the themes present in David Lynch's work from *Eraserhead* to *Twin Peaks*. Unfortunately that since it was written in 1997, there's no mention of one of my favorites; *Mulholland Drive*, which is one of the reasons my mind went to Lynch while reading about surrealist painters like Remedios Varo; *Mulholland Drive* is a wonderful example of surrealism in film and narrative structures. The author starts the book in a more biographical voice, recounting Lynch's (as he notes, remarkably normal) childhood. One of the most interesting claims that he wrote of, that I hope to read more about, is that, due to his mother being a linguist, "women have strong relationship to language and words" in his work. Something I've never noticed and still fail to see, but I am looking forward to becoming convinced.

**Colin, Mariana / "The Morbid Zoo". *The Pale Man: Physical Facism*.**

**Youtube, Premiered July 14th, 2018. 7:55.**

Video summarizing the creature The Pale Man's function in the movie *Pan's Labyrinth* and its cultural context.

"Believe that fairy tales are a way for us to understand the world... they were originally intended to be for adults .... And they became children's literature... They were created to tackle inner struggles on the outside, in a fable."

**Compton, Ben. "All Alone Except for Everyone: The Work of Joni [Peppers]". 2022.**

**<https://jonnipeppers.com/all-alone-except-for-everyone>**

(Brackets bc the article uses her old last name) Another interview with Joni, hosted on her website. Written by Ben Compton for 2022 retrospective at Ottawa International Animation Film Festival. Joni Peppers has a very expressive, fluid style of animation that lends itself to odd narratives. Some of my favorite examples of her work are when she uses paper cut-outs under a multiplane to create stop motion films. The individual characters are drawn on printer paper, cut out by hand, and then layered on top of another hand drawn background placed below one or several layers of glass. This also results in a naturally dynamic and layered composition where you can see the shadows each drawing makes on the ones beneath it. Peppers creates films in both digital and stop motion, and I adore them both, but something about the nuanced visual effect the multiplane creates with the flimsy printer paper frames is captivating.

**DeLillio, Don. *White Noise***

**London, England: Penguin books LTD. 1985.**

Hysterical realist novel from an author with plentiful critiques of America and consumerism.

**Dijkstra, Bram. *Idols of Perversity: Fantasies of Feminine Evil in Fin-DeSiecle Culture.***

**1986. New York, New York. Oxford Press**

A deep dive into how feminine figures are used in main visual art from the 19th century. Everything from the narrative or metaphorical power that women hold over men, but also how their perceived helplessness is weaponized. Chapter titles include fun stuff like: *Dead Ladies and the Fetish of Sleep*, *The Cult of the Household Nun*, and *The Collapsing Woman and Solitary Vice*. I particularly enjoy this one, the author seems critical but not overly judgmental.

**Fink, Joseph, and Jeffery Cranor. "Welcome to Nightvale." Podcast.**

**Night Vale Presents, 2015**

<https://www.welcometonightvale.com/listen>

An absurdist style sci-fi horror comedy podcast about a radio host and his weird town. Made by two gay men whose experiences obviously informed their work, where they depict a town in which a deviant gender or sexual identity is the least of anyone's worries. A diverse range of characters interact with the forces that control this highly anomalous, secretive desert town.

**Fish, Maggie Mae. *Joseph Campbell and the Myth of the Monomyth. Video Essay***

**YouTube, Premiered July 27th, 2022. 22:36.**

Deep dive into the history of Joseph Campbell's monomyth and some major critiques of it.

**Foreman, Alison and Christian Zilko. "Cuddly Rock Men, Absent Triangular Fathers, and Ringo Starr Are Here to Soothe Your Inner Child in 'The Point'". September 2023, Indie Wire Article**

<https://www.indiewire.com/features/best-of/the-point-1971-ringo-starr-fred-wolf-1234906270/>

Indie Wire article about *The Point*, how wonderfully weird it is, and was, looking back. The point is a film made in 1971, meant to accompany Harry Nilsson's concept album of the same name. The music from the album punctuates the movie, and essentially, every track gets a 'music video' of accompanying action related to the plot. The movie follows the main character Oblio, born with a spherical skull into a world where *everything* has a point, *pointedly*, even the tops of peoples' heads. At first, the townspeople are shocked but learn to accommodate him, even letting him play the national pastime of triangle toss, with the help of his dog Arrow. Once he beats a politician's son in a game though, he is banished to the 'Pointless Forest' for the rest of his life. We follow Oblio through his confusing yet enlightening journey through the forest, and at the end he returns to the same town, now with the knowledge that a 'pointless' existence is entirely

possible. Just the news that there are things alive in the forest blows the towns mind, and he is welcomed back into pointed society. The movie is narrated entirely by Ringo Starr of all people, perhaps to capitalize off of The Beatles popularity with their similar out there and colorful concepts for *Yellow Submarine*, which had been released in 1968. The article is written in sort of a trite way that I don;t enjoy; but this may just be personal preference. It reads like a BuzzFeed listicle from 2014 highlighting the “Most Nostalgic Animated Movies to Watch While Eating Nutella on Your Couch <3” or something like that. The author also points out the anticapitalist (and I’d argue, anti-fascist) messaging at the core of the film.

**Hundert, Anna. *Carrier Bag Theory of Revolution*. Ploughshares at Emerson College. Dec 2022**

<https://blog.pshares.org/a-carrier-bag-theory-of-revolution/#:~:text=In%20the%20%E2%80%9970s%2C%20the%20term%20%E2%80%9CCarrier%20Bag%20Theory,the%20place%20it%20was%20found%20to%20the%20home.>

A brief overview of Le Guin's carrier bag theory and how this model of thinking about and looking at the world can aid in understanding others. Connects this to revolutionary work, and how narratives inform how we feel about it.

**Karacas, Cristy, Ben Gruber, Stephen Warbrick. *Superjail: Season One*. Adult Swim. Burbank, CA: Warner Bros. Pictures, 2010, DVD Video.**

Horrible show, I mainly look at it for animation inspiration, because the pencil tests for this show are immaculate! Certain worldbuilding and narrative aspects of the show I do actually appreciate. I consider my project a very distant cousin of *Superjail!*, because of the naming convention and hyperbolic satirization of a societal institution.

**Kathman, Henry. *The Eternal Recurrence of Adventure Time*. Video Essay. YouTube, Premiered December 31st, 2023. 20:23.**

Explains how the Cartoon Network show *Adventure Time* successfully depicted the narrative device of eternal recurrence.

**Kayser, Wolfgang *The Grotesque in Art and Literature*. Translated by Ulrich Weisstein. 1963 Indiana University Press.**

A book going over how the grotesque is used in art. Pretty interesting but introductory stuff that I am learning about, good to read considering my apparent fixation with making my media disturbing or gross. Have mostly been skimming this one.

**Leddy, Siobhan. *We should all be reading more Ursula Le Guin*. The Outline, Aug 2019**

<https://theoutline.com/post/7886/ursula-le-guin-carrier-bag-theory>

Briefly explains LeGuin's carrier bag theory of fiction and then explains how it is used in her works like tales of earth sea.

**Le Guin, Ursula. *Carrier Bag theory of Fiction*.**

**1986**

Posits an alternate theory of fiction to Joseph Campbell's monomyth

**Mailhot, Terese Marie. *Heartberries*. Berkeley California, Counterpoint. 2018**

*Heartberries* is a memoir primarily recalling Terese Marie Mailhot's stay at a mental health facility. She describes some aspects of her life leading up to her stay, but often leads with the consequences of the subject before addressing it directly. Past and present are equally as relevant, especially in this piece of writing. This memoir takes the reader along to the place Mailhot stayed, but more impactfully, disseminates where her mind went while there. The sense of time being nonlinear and somewhat hazy connects to the purpose of this book; which is Mailhot meditating on certain life experiences in order to heal herself in any way she can while at this hospital. Being trapped in one place for weeks, and looking back on parts of your life must feel odd, especially given the fact that hospital stays like this are often accompanied by new medication.

**Matsui, Midori. 2000. *Beyond the Pleasure Room to a Chaotic Street; Transformations of Cute subculture in the Art of the Japanese Nineties*. New Haven, PO: Yale University Press.**

Essay from *Little Boy: Japan's Exploding Subculture* about cuteness and girlhood in Japanese media.

**MiniMinuteman "The Vampire Graves of Europe". Youtube Video, 52:47. October 27th, 2024. <https://www.youtube.com/watch?v=Mm2kdGDL9QQ&t=328s>**

Milo Rossi, a Student of Archeology, usually debunks claims from viral tik tok videos. But as a celebration of halloween, he uploaded a nearly hour long video on the history of vampire burials, primarily in Europe. I have always had a fascination with vampires for some reason, throughout all states of my life I've consumed the age appropriate vampire media of the time. I did a research project on the long history of vampires being noticeably queer coded, a recent development that traces back to when vampire literature became very popular. Sheridan Le Fanu and Bram Stoker are often credited with the genesis of the vampire genre, and the creatures as we see them now. As Rossi mentions in the video, almost all cultures have some version of a vampire, that being a creature that rises from the dead and seeks to cause calamity for the living. But like any monster, they can represent what a culture is scared of. As Stoker wrote *Dracula*, his biases came with it, and he was sure to mention how *heavy* Dracula's accent was, and how *large* his nose was, and how *surprising* it was that a man from *his* background could comprehend so much literature. Some also claim that one of the first vampire stories, written by John Polidori, contained a protagonist based on lord Byron. Before this time, though, Rossi makes sure to mention that the vampire mythology in Europe led to people who were not desirable by society's standards to be killed. I am just very

interested in this intersection of monsters representing people and vice versa. It seems like it's been a feedback loop sometimes.

**Ouspensky, P.D. *Strange Life of Ivan Osokin*.  
Spencertown, NY: Steiner Books, 1915.**

Book often referenced in relation to the idea of eternal recurrence, popularized the concept in fiction.

**Sampson, Jeff. K.A. *APPLEGATE'S RESPONSE TO CRITICISM OF FINAL ANIMORPHS BOOK (#54: THE BEGINNING)*. Hirc Delest - An Animorphs Archive. Accessed December 20th, 2023.**

[https://hiracdelest.com/database/articles/kaa\\_response-full.htm](https://hiracdelest.com/database/articles/kaa_response-full.htm)

A copy of the statement the animorphs author K.A. Applegate gave in response to criticism regarding how they finished the series. This was only a few years after 9/11, and Applegate clearly states a distaste for media that depicts war as black and white.

**Van Ray, Stephan. *Surreal Friends: Leonora Carrington, Remedios Varo and Kati Horna*.  
Lund Humphries. 2010**

This hardback book has glossy pages filled with the paintings of Carrington and Varo, as well as the photography of Kati Horna. The three women were part of a group of Europeans who fled the continent during world war II due to their involvement in left leaning politics, and, in Horna's case, because she was Jewish as well. Varo was born to a very catholic mother, but her influences in painting are leandist and mystic. She made most of her paintings while in Mexico, where she was considered contemporaries with Frida Kahlo. Although Kahlo's studio, and husband Diego Rivera were subjects of aHorna's photography, Kahlo was quoted as calling the three women "those European bitches". The book details each of the artist's early lives and their move to Mexico City, contextualizing the work they made there. I have been doing research into Varo because I have always loved surreal and dadaism paintings, but only been vaguely familiar with her and Carrington's work. I love the way she builds environments, and designs strange creatures. Depicting interior spaces is something I quite enjoy doing and Varo does it in a very fun way. I also appreciate her compositions in that I feel like the longer I look, the more I notice.