

#6  
Dec-Jan  
25-26



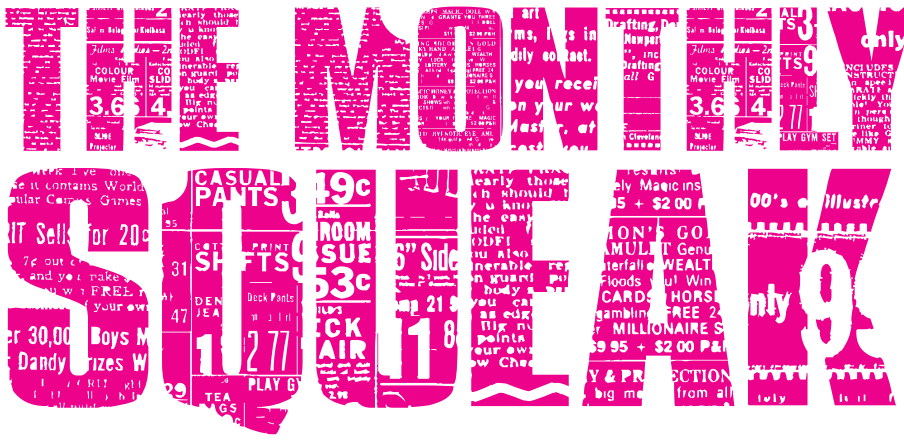
\*The Monthly SQUEAK\*

Senior Interviews

Sophomore Studios

and Poetry!





Submissions



Discard

# Table of Contents

Issue #6  
Dec.-Jan.  
2026


- 2-5 *Love, Light, & The Rural Landscape:*  
Eliot Mason Thesis Exhibition
- 6-7 *Gentle Instructions for Artists:*  
A Poem by Colleen Michaels
- 8-11 *The Chamelon that Chafes:*  
Giancarlo Nunez Sophomore Studio
- 12-15 *Spinblogs.com:*  
Mason Fridell Sophomore Studio
- 16-19 *The Primwood:*  
Nova Emery Sophomore Studio
- 20 Student Submissions
- 21-22 *Spitfire:*  
R.G. Bunny Thesis Exhibition

# Note from the Editor

It's the beginning of another semester, and the newspaper's first birthday! Congatulations to everyone for wrapping up all of their projects, and to the graduating seniors and retirees. I'm very grateful to everyone who helped the club out and interviewed with us last semester. I'd also like to say goodbye and thanks to Colleen, our advisor who retired, and to R.G. Bunny, my journalist who just graduated. We'll be rigorously recruiting this semester, and I hope to see people attend meetings and submit each month. We have open meetings coming up all semester for anyone interested. Keep an eye out for the many upcoming chances to showcase your work! And a belated Happy Holidays.

-- Elliot MacDonald

# Credits

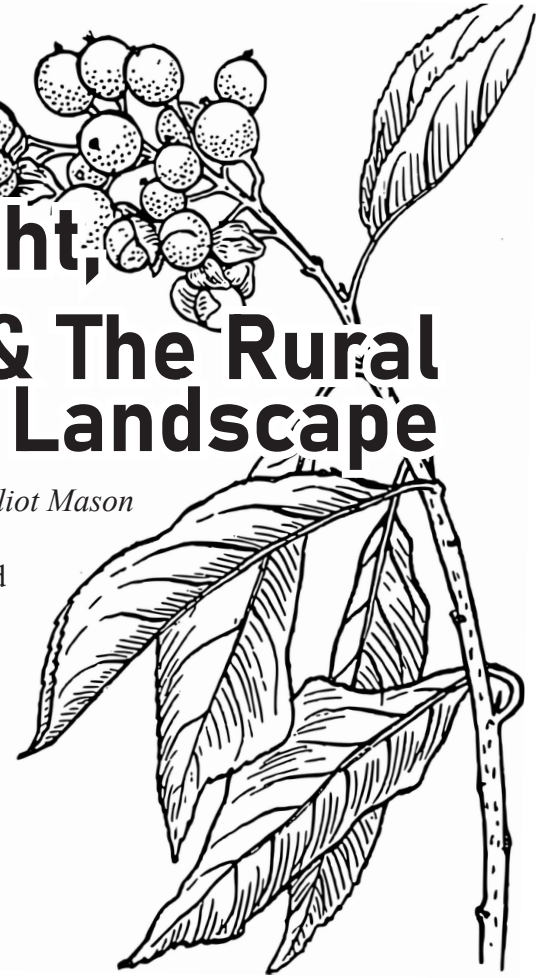
-  Editor-In-Chief: Elliot MacDonald
-  Journalist: R.G. Bunny
-  Researcher: Maggie Barrett

**The Newspaper Club has weekly open meetings on Monday during Siesta, in the library's second floor. We hope to see you attend!**



# Love, Light, & The Rural Landscape

An interview with *Eliot Mason*  
on his senior thesis,  
by Elliot MacDonald



Could you give me a basic overview of your thesis?

EM: The title of my thesis project is Love, Life, and the Rural Landscape. It encompasses how my home has influenced the way that I see the world and how I treat love, and how I end up taking pictures and writing poems. So I like to think of this as kind of a culmination of where I'm at right now in my life, combining poetry and imagery and sound. I'm putting this immersive installation into the gallery that almost represents a hiking trail. So having natural elements, mixing that in with some fabricated elements.

So you're bringing in natural objects?

EM: Yeah, so like slate, stepping stones, rocks and dirt, and I have a good amount of dried flowers that I want to incorporate in that as well.

How does that relate to your photography? Is it a way of taking it off the wall?

EM: I don't know exactly how this idea formed, but I think of these images as vistas. So curated places in which you're viewing the landscape, say, like on a

hiking trail or the mountain or something. There are these moments that exist within the trail that allow you to peer past the tree line and past the path. These images are almost those curations, like they are my view. These are my vistas. This is what I see, this is what I want other people to see. But the inherent relationship with the path, and the view, is this curated dose of nature that allows you to fill this kind of naturalistic aspect inside yourself with human freedom, like curation. It's a lot for me to keep inside my brain. The way that the images have this relationship with the path is one of the more important parts of this in that the path is not essential. The path that's put out in front of you is not required. I want people to not view it as 'this is what you should do to view my work effectively,' like as a recommendation, but to have as many opportunities as possible to stray from the path and view the work from a different angle. What are you getting out of the woods?

So for you, does photography have this kind of element of three-dimensionality within the space, as opposed to just being like a two-dimensional photograph?

EM: I think in this it does. In the past, the way that I thought about images is as windows, like windows

into a universe that I have implemented onto the earth. This projection of myself onto the 2D capturing the 3D. I viewed that as the window. But with this project, I wanted to bring the 3D back into the images, and not alter their physical form in any way, but allow them to exist in a different kind of context.

**What was the process of designing the compositional element of the gallery space itself, or where to place things and how they relate to the photographs?**

EM: I mean, there's a part of me that feels like putting in something like this is rebellious in the gallery norms. Putting in something like a hiking trail is a weird concept. And like I said, the path isn't essential, it exists as a way for me to highlight the images by bringing you close or moving you further away physically. And while going on this path, you have these moments of curation. But I want it to almost exist as the woods where you can just walk off. I want that freedom to still exist. So the sculptural elements of it become a question; how will you interact? What will you get from this? And that's what struck me, that really these moments of reflection are in the landscape itself. I'm from a rural part of Vermont, a big part of my life is not to be in between four walls. It's having the freedom to always be searching, always be exploring.

**The word home, when you're talking about a landscape, is interesting to me. Was that something that you wanted to get across, a home outside of a physical house?**

EM: Yeah, I mean, the home is not just the house. It's not just what homes you. It's everything that exists that has influenced you. And I think of my home as a teacher, as a curator, as an influencer, as anything else I can think of because it's what shaped my psyche. It's what allows me to love in the way that I can. It allows me to make art in the way that I can, because it has always been a part of it.

**Did you take the pictures in Vermont where you grew up?**

EM: For a lot of them, no. Part of this whole thing is finding home everywhere you go. Exploring the earth, exploring everything. The way that you see, and the way that you can love the work and everything, is home. And I wanted to bring that out as much as possible. I have a few pictures of home. It's not necessarily part



of my thesis, but it is part of the work as a whole. I don't think any of these are actually in Vermont, which is kind of fun.

**Did you write the poems in relation to specific photographs, or were they tied in after?**

EM: They kind of exist as their own pillar. They are not necessarily my outward eyes, but the inward eye. I wanted my psyche to be imbued in every aspect. So the poetry is developed in a way that tries to mimic the way that I take images, mimicking the fast paced nature of it. I equate all of my art making processes with being spontaneous. The image happens in a second. A lot of the time, I find that these images are created in between these moments of hyperactivity, these moments in which everything fades away. Quiet, like a mindless quiet, I kind of get lost in that. So when I'm trying to take the images and write the poems, I try to be in this, like, floating state of temporality.

**There's different colored grading on each image, and a lot of them look very nostalgic to me.**

EM: They kind of mimic the way that my memories appear to me, like the sharper images are more recent. I have this like partnership with my camera and the film that I use. I try to use discarded or expired film in most cases, and have this moment between the materiality and me, almost as a collaboration. And so a lot of the time, it can be almost a surprise how the image actually ends up looking, where I am the one composing something

else with creative intent. And I do like this kind of aged look, this warmness, this softness. It's almost forgetful, that's the best way that I can put it.



I kind of associate photography with capturing a specific moment in time. Is that naturalistic photography what you want to explore in the future, as opposed to shoots?

EM: Yeah, so a lot of the world's viewpoint on photography is documental. You think of the way that you take pictures every single day with your phone. You're documenting your life, you're saving this for later. You're capturing this moment to reflect upon. I feel like, with my photography, I try to almost put it into the future. Creating these spaces and these moments, not as a way to capture time, but to further the images of our own universe, this transformation of the 3D into the 2D and into its own thing. There's a lot of interesting things, like photo theory, where a lot of my influences are.

Have you done this mixed media type of exhibition

before?

EM: It's actually my first time doing anything like an immersive installation. I'm really influenced by a lot of contemporary installationists. Mass MOCA has had James Turrell there forever. Light, being such an important part of my life, is tied to the thing that I used to create art. I have a deep relationship with it. I've always wanted to do something like this and control the space, rather than just controlling what's on the wall, and I found that this thesis was an opportunity to jump outside of my comfort zone. I'm fairly well versed in the traditional gallery setting and how imagery is depicted.

I've seen photography majors here explore the issue of presenting digital work on the wall, and making the exhibition add something to it, as opposed to just viewing it on screen. So is that something that you guys talk about, or something that you want to explore?

EM: I think so, yeah. I have all of these ideas about how to integrate this kind of work into the landscape itself, not even in the gallery, and just alternative ways to present imagery. I think printmaking has a part in all of this as well, like cyanotype printing and alternative process printing for imagery. And, you know, being a dark room trained photographer, I want to explore that more, because these are going to be like prints on the wall and I'm not going to try to hide the fact that that's what they are. But in the future, I really want to have more thought on this relationship between the landscape and in pictures and photographs specifically.

How does including the poetry in the exhibition tie into the theme that you're making of you and your life experiences?

EM: It's just been such an important part of me, you know; I'm always writing, or I'm always trying to write and think about things in a different way, and view the world romantically. It allows me to do a different kind of image making. I'm making these images in my mind, and rather than taking pictures or drawing, I want to write them. I really want to see them.

So how do you decide, whether it's recreating a space or when you take a photo, which parts of a space you want to show?

EM: I don't know. I think a lot of those things happen in the moment. I'm reflecting on the things that I've done,

the things that I've seen, and that's what the picture is, is that reflection. It's hard to replicate what you're actually thinking when you're taking the picture outside of the landscape. So I see what I've given myself to work with, and try to curate how I connect all of these different moments. And I try to put myself in different scenarios, with many different things that I could do, and see how I interpret the world. I think that's tied to the poetry itself. How can I interpret things differently? Everywhere I go, I'm being influenced by the things that ground me.

Is the goal also for the viewer to put themselves in that space?

EM: Yeah, I think so. It's hard for me to tell people who've grown up in cities and outside of the rural landscape to have this kind of relationship with the path and the trail. But I think that that can be interesting. Put yourself in the shoes of a naturalist, and be in the landscape in the gallery, find what that means to you. How will the path affect your viewing? What kind of

relationship would you have with the path? I like that there's also these opportunities that the path allows you to escape from. They kind of exist in real life as, like, irritation spots on the trail, especially on steep ones, and they almost rub off into the woods. And they're interesting because it's almost like the forest is inviting you. You know, you have a lot of freedom in the gallery. It doesn't really hold your hand to try and see the work in a different way. And that's why I've always had this weird relationship with a path. I don't want to see the same things that so many people before me have seen, but I also respect the fact that time was put in to curate something like this.



# Gentle Instructions For Artists

*By Colleen Michaels*

Gentle Instructions for Artists

Pin tuck  
the air

until you  
have built  
your own nest,

accordion  
pleated  
net.

Handiwork  
you can't help  
but admire

alone,  
claim  
yourself

citizen lace maker  
Greek fisherman  
part spider.

Over, over  
under  
through

it is not as  
fragile  
as it seems

this work,  
boat building  
from memory

spinning sugar  
into hard nests  
when one sweet  
tooth persists.

You must do  
this.

Out of season  
worker  
waiting alone

for the tug  
of the line

if your net  
were knit  
by bloom

would it feel  
like raised hands?

Question marks?

Can it sift  
through silt?

Let light through?

What impression  
does it leave  
on skin?

Almost feather  
Almost fin

What is the risk  
to make  
something  
out of nothing?

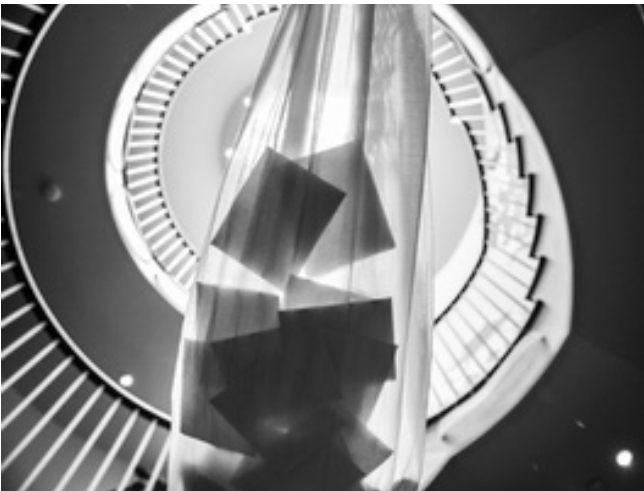
Everything.

Hit man,  
hammock,  
the hem,  
of a love's cuff

any could serve  
as net or nest.

All will say,

*Get in.*  
*I've come for you.*





# THE CHAME- LEON THAT CHAFES

An interview with *Giancarlo Nunez* on his Sophomore Studio, by Elliot MacDonald

EM: Can you give me a quick summary of what your exhibition is about?

GN: My exhibition was about assimilation originally, and it grew into being about having to chafe against the working world, or the educational system. I remember, as a boy, growing up and seeing my family come from, I guess, a much more lenient culture, and having to adapt to the working world here. They're Spanish, they're from Puerto Rico and the Dominican Republic, and it was really hard for them to have a solid grounding in their identity of who they are here, because they're used to being free in the party culture back there. So going into the working world, specifically Fidelity for my mom, was constraining in that she had to become someone different within that environment, and she couldn't turn it off when she came home. So she was still Fidelity Mom with me, and I really wanted to bring forth the constraint of that identity within the four paintings.

**EM: Are you a painting major?**

GN: No. So what happened was Mark, my teacher, had said that we needed to go outside of our comfort zone and choose something that was a field of un-expertise, so something I wouldn't know how to do. And I remember my dad was heavy on painting when he was a kid, like it was baseball and painting. I was thinking that it would be interesting to do painting because he quit, he couldn't continue it. I had the idea of it being a comic at first, but Mark didn't like that idea, because he said that wouldn't get across the message I was going for. And then we both landed on the idea of painting.

**EM: Did you relate to your parents' experience, and have that personal element, when you did the project?**

GN: Yeah, for me, I went into the school system late. I grew up in my grandparents house because my parents couldn't take care of me at the time, and that was different, because they were teaching me an older model of life. They let me be free, and they let me have fun in, like, their big mansion sized house. When I turned six, everything kind of changed, because I couldn't do that anymore, and I had to go to real school. That was preschool, and I went to Storyville, and that was when I got to witness the way people morph in the working environment very young.

**EM: I know, at least from my experience, if you go to an American English-speaking school, you assimilate much faster.**

GN: I'd say I didn't have as much trouble with the assimilating part as my parents did. Because I didn't know how to speak Spanish, I never did. That wasn't the issue for me, but I knew it was a big issue for them, because they couldn't be themselves anymore around me.

**EM: They chose not to teach you Spanish?**

GN: They gave up on it. They were like, 'Oh, he doesn't wanna.'

**EM: How has college affected the way that you view the workforce topic?**

GN: I'd say it gave me a lot more freedom, because I came from a very strict school system. They're very

traditional. It was taught by, I don't want to sound racist, but, like, older white people. They were like my grandparents, in the way they grew up in the 50s into the late 80s, and their primary years were there, and they couldn't separate their dissatisfaction with how they used their youth when teaching. So they'd bring that into the classroom with them. And I really appreciate, at least in this college, that my teachers don't do that, at least not as often.

**EM: Have you had the structure of Sophomore studio, with a very open project, before?**

GN: Never. I think the only other thing I have done that is kind of like this is in Contemporary Frameworks the prior year, but outside of college, no.

**EM: How was that experience for you? Do you like the long term projects more?**

GN: Oh, yeah, I like it a lot more. I think the big issue with schools, and also the ones in Boston, which is where I came from, they were very heavy on knowing it like a reflex, almost like teaching martial arts, and that's a lifetime thing. You're not gonna get that in the span of a few weeks. And I like that there's not as much pressure for that.

**EM: You're doing a painting, but you're not a painting major. Have you been experimenting and trying a bunch of random things?**

GN: Yeah. It was hard in the beginning, because I went to my father for advice, and I was like, 'can you show me how to paint?' And his way was very, I'm not gonna say tedious, but it was very long and convoluted, and





**GN:** I realized I couldn't do it with people, necessarily, because I've learned from the way people tell me to look at something, and I really took advice to heart. So they'd say, the way you frame a situation or an experience, is how you kind of remember it and relive it. So I thought, I can't get every single story of what happened to my mom at Fidelity, or my dad working at a homeless shelter. But I could use color, and I could depict, more or less, distortion of the form, which plays heavily into assimilation. I wanted to emphasize that, because that was what I had control of.

**EM:** So, kind of relying more on your own memory or interpretation of what you were seeing, instead of a literal or political narrative depiction of it?

**GN:** Yeah, it's a good way of putting it.

**EM:** How did you approach the time constraint and planning your exhibition during the process of Sophomore Studio?

**GN:** Okay, so from the beginning, I had three ways I wanted to do it. The moment I found out it was painting, I realized there were a couple ways I could go about it. One was showing the chameleon's spiral into disassociation. So that's a different version of how the four paintings would have looked, and that was supposed to have the chameleon ripping itself apart on the fourth painting. But I realized, with the constraint of time, these other versions that I had would not be fully plausible with pushing the narrative, but also me and where my skill level is at.

**EM:** Do you have an idea of what you want to explore in the future, like once you graduate college, like potential careers, or things that you could explore on your own time?

**GN:** I wanted to be a novelist, or book writer. I do like animating and filmmaking, and if a story requires that, I would like to have it adapted into film, maybe an animation. But I really want my stories to just touch the people who need it, and that'll manifest in the medium that it needs, if that makes any sense.

**EM:** Yeah. And your topic is related to your family, and you also mentioned that you talked to your Dad for advice. Did you have involvement with your family when you were planning the project?

the more he tried to explain it the more complicated it became. So I wanted to get certain strokes, and I realized that the only way I could do that is by monitoring the way I use the brush. And because I'm so used to writing, growing up in the school system, and not drawing so much, I had to find a way to more or less utilize that to my advantage and see the different strokes I could do. So I had two pages of references for how I use the brush, and I would go back to that.

**EM:** What is your concentration?

**GN:** Writing and Visual Narrative.

**EM:** So you have this freedom with medium, to pick whatever you want to do. Did you plan the narrative of the paintings first?

**GN:** Yeah, that came first. That always comes first, I think, in my projects, especially for Montserrat. It wasn't as big a deal when I was a kid, because I was just painting Marvel or, like, drawing characters. But nowadays it is.

**EM:** Do you think that helps you start the process or delve into a new medium?

**GN:** Absolutely, yeah. I love stories, and I feel like, just nowadays, in this day and age, people have lost their love for stories. I want to find a way to re-engage them with it.

**EM:** How did you kind of go about conceptualizing these complex ideas and family dynamics into a set of imagery?

GN: Absolutely. My mom and dad both painted, and they understood the time constraints that a typical painting would have. They were guides for me through the whole process.

EM: What was that experience like to have other artists working around you in Sophomore Studio at the same time?

GN: I think what was so interesting about having other artists around me is seeing them deal with their artistic nature, and them having to tango with it. I think there's, specifically with artists, this sense of doing things when I feel like it, when it comes to me. It's not laziness, because with laziness, it's like, 'oh, I don't feel like doing it at all.' It's more like, 'oh, I need to be in the mood.' It really feels like when you're gonna engage in a guilty pleasure, like a movie, like, 'oh, I need to have my popcorn. I need to have this thing.' But I think it helped me realize that I couldn't only rely on my artistic side to get this project done. I needed to rely on my more logical side and think about what is plausible. Because I think the more I lean toward my artistic side, the more, I'm not gonna say fantastical, but delusional I became. Like, 'I'm gonna add these minor details to it,' and there's not enough time for that.

EM: Did you learn a lot about painting while you were doing this?

GN: I did not know how to paint before this. I tried, with my dad, and he got impatient. He had a fit. But now I got to revisit it and have the time to fall back in love with it and that felt great.

EM: Do you think the medium works well with your narrative ideas?

GN: Originally it was pencil drawing, and that was good, but I feel like it didn't pull the viewer in the way the paintings do.

EM: Do you learn more from doing, instead of people having to explain all these, like, complex theories behind it?

GN: I say it really depends, because if it's more like stories or fictional characters, or systems like that, and you try explaining that to me, I can understand it. But things like how you hold this brush and then how you

apply the charcoal to the board, that gets me lost.

EM: Do your narratives often have this personal element from your own life experience? Or is this something new to really delve into for you?

GN: I'd say I've made stories in the past, but they never got as personal as this one. I've wanted them to, but I've never known how to go about that without it being, like, obvious.

EM: So how was that experience for you?

GN: It was fun, it really felt eye opening. The other stories I made were, I don't want to sound self loathing, but kind of cringe, and I look back at it like I could have done that differently. I like it, but I just didn't execute it right.

EM: Did you show the paintings to your family?

GN: I did. Well, they got to see it near the end because they were helping and giving me critiques, like 'this needs to be lined up, or 'you could add more color there.' And they liked it.

EM: That's good. How do you feel about where you ended up at the end?

GN: I'm very proud of it. I originally thought I would not be proud of it. I have to tell you, in the past with some of the other works I've done, I had this big, grand vision, and it did not come out. It did not get translated into the final product. But I'm so happy that this one did. I'm really grateful that I had Mark's help, Winslow's help, my parents' help, to get me there.



# Spinblogs.com

An Interview with *Mason Fridell* on his Sophomore Studio, by Elliot MacDonald.

**EM:** To start, can you explain your thesis to me?

**MF:** I've been calling it a web story. Basically, it's a short story, or short narrative, hosted on a website, presented through the format of a defunct blogging platform from 2009 to 2010. It's kind of about two 13 and 14-year-old girls who are friends online because they feel isolated in their real lives, and find each other and have a relationship. And then something happens. So I'm playing with ideas of, like, social ostracization and things that make people unique, versus what is considered normal and acceptable by society, youth, those kinds of things.

**EM:** Is it a website?

**MF:** I coded it with HTML and CSS. It's not a functional website as a blogging platform, it just looks the part. But it's hosted through a platform called Neocities, which is a service that allows you to make a website and host it for free, or paid if you want some more features. It's just kind of an independently run little platform, and I have a personal website on there that I've been keeping up since 2022-ish, and it's just fun. I like that kind of web accessibility thing.

**EM:** Have you made something like this before, like a narrative based website?

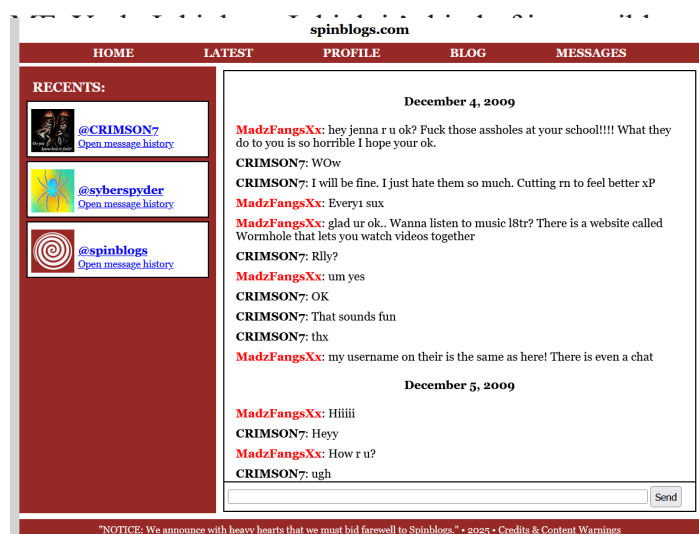
**MF:** No, I haven't. This is my first foray into it. I'm inspired by things like a story called *17776*, which is a multimedia story told on a website that you can just

look up and read. I love that kind of art accessibility. I think the internet is so connective, and art that's free for anyone to look at online is so special and unique, and something that can only happen because of the internet since anyone can access it from any time and any place.

**EM:** Is that a part of the theme of social isolation and community?

**MF:** Yeah, the internet space is such a unique thing, and it's so new. I have always grown up with it existing. I didn't know life before the internet, but in the grand scheme of history, it's still so new, and we're still figuring out how it works and how we function as a society when any person can contact any other person through means of technology.

**EM:** Did you see the recent exhibit, the Gen-Z Avant Garde, about the use of the internet in future art practices with people our age? Do you think that the internet is going to have a big presence in our future?



to. I really loved a lot of the pieces from that exhibit. There's another artist online called Vewn who has been doing a lot of work like that. There is an artist on Instagram by the handle Silvatooth, who does art that kind of confronts living in the contemporary era with all of its follies, and how digital technology affects the way that we see the world and talk to each other. It's all so interesting, and I love how present it is in the art of the youth of today.

**EM:** What was the process of exhibiting work digitally and presenting it that way?



MF: I did all of the writing first. Well, I did most of the writing first, just in a text program, and then I used a program called Visual Code Studio, which is kind of an industry standard for code projects like this. It has a plug in that lets me host all the files locally and see a preview of what I'm working on as I'm working on it. And I know HTML and CSS pretty well at this point. I still have to look things up fairly regularly just to make sure I'm doing everything, or if there's something that I don't know how to do, like copying and pasting someone's code, which is another thing I really love, just that kind of communal creation aspect. And then I developed the website, everything I wanted it to look like, put all of my writing on there in some sort of chronological format. I just upload all the files to Neocities, which is the hosting service, and anyone can access it through the URL. Neocities lets you have a custom URL, but it's like, 'whatever you want.neocities.org,' but I actually bought a custom URL, which I can use with the paid program. So if I ever want to stop paying for it, it's fine, like I can just use the one that Neocities gives you for free. But I felt like it was kind of important for the presentation, to have it be custom.

**EM: So then the visual accompaniment to the writing**

**would be the website itself?**

MF: Yeah, and I've taken inspiration from platforms like MySpace and Live Journal for the visuals. There's two platforms that exist today, because MySpace and Live Journal are both kind of defunct. There is a website called SpaceHey that's kind of a MySpace knockoff, and there's a website called Dreamwidth that's capturing what LiveJournal was, which are still up and running. So it's obvious that that style of social media still speaks to people. I love how customizable it is. A lot of currently popular social media sites pretty much only let you change your bio and profile picture and maybe a banner. But with MySpace, you could customize basically everything on your profile, all the colors, all the background. And so I utilize that in my project for character building stuff.

**EM: Have you written a long-form project before?**

MF: No, this is my first time actually finishing something of this length. I think it's about 10,000 words, a little bit over. That feels like a crazy number to me, because I'm so bad about sticking with a project to its endpoint, and so having the structure of a class has really pushed me to try and finish it. And I have finished it, and I'm very proud of myself for that. I hope to make more projects like this going forwards and commit myself to that months-long process.

**EM: Did you enjoy having that required time to spend?**


MF: I think it was good for me. I didn't always like it because it's a little constricting and stressful, but I don't think I would have gotten this done without it. So maybe in my own practice, once I've graduated, I need to start setting those like parameters for myself and hold myself to them like a class would.

**EM: Did you write it with how you were going to present it in mind?**

MF: Yeah. There's three main sections of the story. It's told chronologically, but because there's these intersecting aspects of the website you can kind of jump between them. There's the blog of, I guess, the POV character, the blog of her best friend at the time, and then their private messages together. And those are all sorted chronologically, but they're completely on separate pages. So I wrote them like that in my notes,


spinblogs.com

HOME    LATEST    PROFILE    BLOG    MESSAGES



**@MadzFangsXx**  
 Joined November 14, 2009  
 Hi im MADZ (Mads). I am a goth grl and i have black hair and red-brown eyes. I might be a vampire but you wouldnt know. I am 13. This is the blog that i share with my friend jenna (CRIMSON7). We will talk about being goth and horror and dark thingz so dont read if your a prep.  
**Mood:** Depressed  
**Likez:** blood, the dark, horror, goth, emo, black, red, vampires, bats, eyeliner, death, goth music, rock music, sad music  
**Dislikez:** pop music, pink, brightcolors, preps, popular girls, sun light  
**Musicz:** linken park,

**Recent Posts:**



**@MadzFangsXx**  
 Subject: BYE  
 February 20, 2010 - 6:07 PM

Im leaving this fucking website BYE.

Comments (4) - Likes (1)

**@astrogassed** - Feb 20 - 6:09 PM  
 good ridance LMFAO

**@syberspyder** - Feb 20 - 6:15 PM  
 Bye Bye dumbass

**@vampy\_gal\_40** - Feb 20 - 8:29 PM  
 NOOOOOOOO!!!!!!!!!!!!!! Do you have other socials?!?!?! I loved ur blog!

**@cloud\_fallo8** - Feb 21 - 9:13 AM  
 Bye :-(-

[Read more...](#)

**Friends (15)**

and it was a little bit difficult because I had to make all the timelines line up correctly. But I think that kind of freedom and act of piecing the story together in your head is really fun and interesting.

**EM: Are you interested in doing more nontraditional narratives?**

MF: Definitely. I love non-traditional narratives. I love nonlinear storytelling. I think it's really interesting and engaging for a reader, because there's so many different things that you can take from it, so many different ways that you can arrange a story like that. It just allows for a lot of freedom and weirdness.

**EM: How was writing in the form of text messages and posts?**

MF: It's different from how I normally write. It's kind of like writing a script, because it's all dialogue. There's no description of action or anything. So it took a little bit getting used to, but in the style that I've been writing, which is, you know, pre-teens in 2009, I got to have a lot of fun with text quirks and misspelling and stuff and capturing that youthfulness.

**EM: At this school especially, we've been having a lot of talks recently on the internet and, like, whether to embrace it and utilize it. Do you think your exhibition is related to those debates going on?**

MF: I think so. I think it deals with the line we draw

between the online world and the real world, and how you can have a presence online that is almost completely divorced from your life interacting with people face to face. But the two can't be completely separated, and I think the internet is such a vital part of living today. Even if you yourself don't find a presence on it, you're still gonna be affected by it. I think making art about it is the best thing we can do.

**EM: There's an interactive element to reading your piece, like an ARG. Was that important to you?**

MF: Yeah, I didn't have the vision of it being like choice based or anything. So I don't really call it a game, because there's not that level of interactivity with it. But I like having hidden things, which is easy to do with a digital project. Things that you can poke around and find in the code or on pages. That creates another type of user engagement, because finding little hidden details, like those kinds of ARG aspects, are really rewarding, not only because you found it, but also because it gives you more information about a story that you're hopefully invested in.

**EM: What was it like working at the same time as other artists on a project?**

MF: I took AP studio art in high school, which has that aspect of working on a personal thing around other people, who are all working on their personal things. But I think I like this version a little more. There's such a variety of what people are doing, where AP art studio

is all about constructing a visual portfolio. One of my friends did an audio drama podcast. One of my friends is making music. One of my friends made a book. People made a series of paintings. It's literally whatever. I want to see what everyone's been working on all this time, what everyone's passionate about. It's just so exciting. I love being around other artists, all with completely different interests and ideas, yeah.

**EM: What was it like writing and coding for an art exhibition?**

MF: A little weird, especially with the setup of the class. I think there's an expectation that you're doing something with a visual aspect. So critiques were a little strange, because I wasn't going to make my critique mates read everything so they could give me feedback. But I went to the Writing Studio for that, and I still did get good advice from my peers about installation and stuff.

**EM: And you're an interdisciplinary major?**

MF: Yes. I wanted to add more mixed media elements, but they didn't fit with where my project ended up going. But I still like having a large set of tools for me to pull out for any given project. It was really great for me to practice longer form storytelling. I write a lot of short stuff, mostly poetry, and so to push myself to write something that is a fully developed narrative was, I think, really important. I think being interdisciplinary is about having a diverse skill set that you can employ whenever the project calls for it.

**EM: Where did you get inspiration for the plot?**

MF: This project was actually originally conceptualized as a short story for a collaborative zine, a couple years ago, that I had to drop out of because I didn't have time for it. I think I get a lot of my ideas from talking about it with other people. A lot of that development stuff just comes from like, what are they saying about it, what they expect from it, what they would suggest I do with it. How are they interacting with it? It can compel me to make something new, because I always have in the back of my mind how I am going to do something that people don't expect. How am I going to say something in a new way? And so to do that, you have to know what people are going to expect in the first place, and then think your way around it.

**EM: Have college critiques been helpful with that?**

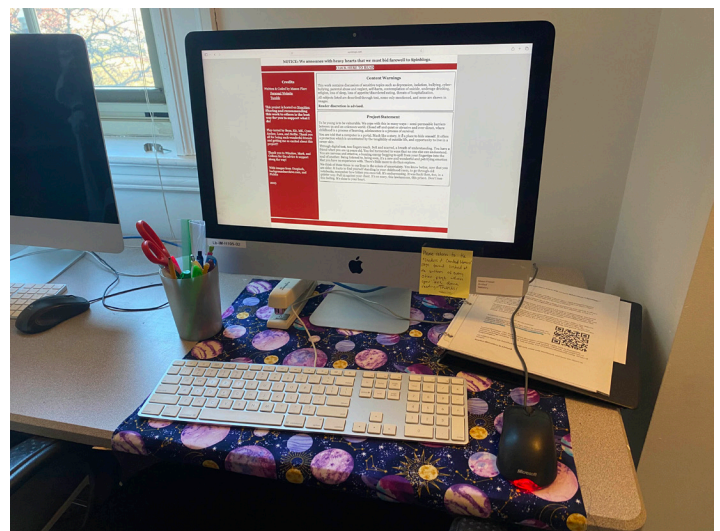
MF: What's been more helpful for me is talking with my friends and roommates about it outside of class. A couple nights ago, me and a couple of my roommates had a full read of it in our living room, which was very exciting for me. I was so happy about that; sharing that with my friends got me so excited to work on it, which is another thing. It's such a motivating factor to be able to share it with other people who will be as excited about it as you are. And in turn, you can be excited about their projects. I think that kind of like mutual exchange is really important, at least for me.

**EM: So how do you feel about the final result?**

MF: I am proud of it. I'm mostly proud that I did it. I don't think it's perfect, but I think it's the best I can do at this stage. In my practice, probably a few years down the line, I will be able to see the flaws in it more clearly. But I think as an experience, I did with it what I could and I'm happy with where I ended up.

**EM: Has this experience affected the way that you want to approach your career in the future?**

MF: Yeah, I want to do more stuff like this. It's also made me realize that— well, this and other things— have made me realize that I don't want my art to be marketable. I don't really care about having a social media presence or making my art something that is easily digestible. That's another aspect of today's world, that things are consumed so quickly that it's really hard to sit with something. I think I would rather have a few people who really want to look at it do so, rather than a large group of people.



# The Primwood

An Interview with *Nova Emery* on their Sophomore Studio, with Elliot MacDonald



**EM:** Can you give me a quick summary of your exhibition?

**NE:** My project was called *The Primwood*. It's a comic that I initially conceptualized, I think, in the summer of 2023. It's been in my mind ever since, and this semester has been the opportunity to finally dig a little deeper into it and get to start on the comic.

**EM:** Have you made comics before?

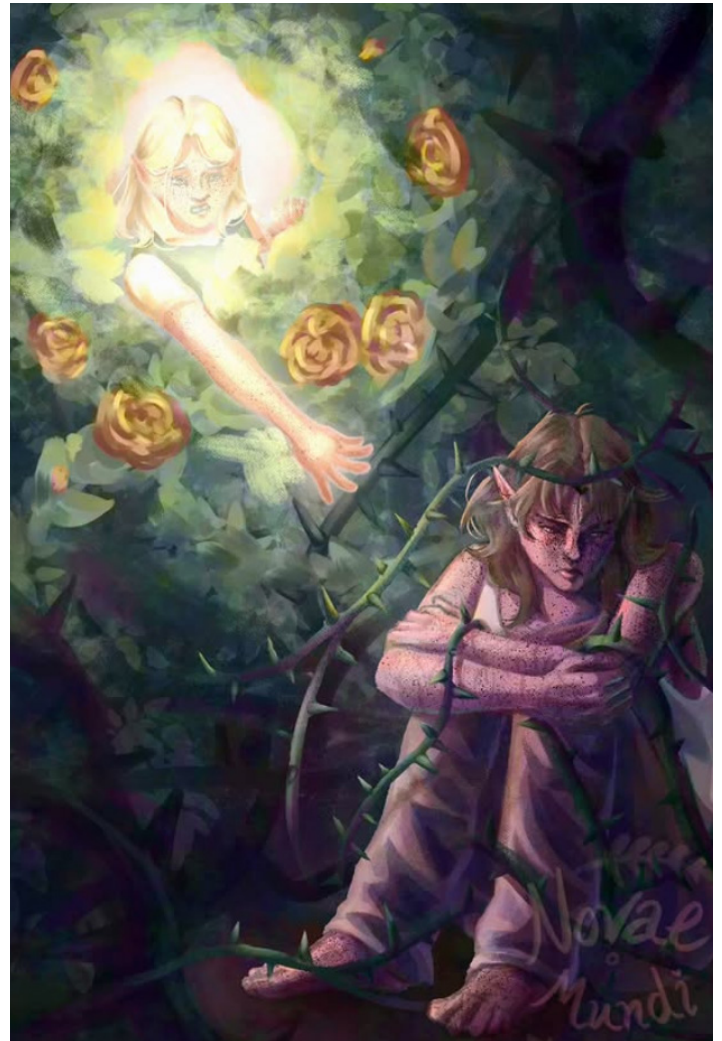
**NE:** Not really. Technically, I made the first chapter for my color and design final last year, but it definitely had some quirks with it, and since then, I've got a couple critiques. So I was like, Okay, let me rework it for this.

**EM:** What was the process of planning out a comic in a semester?

**NE:** It started with just doing the writing, like figuring out what was happening during each chapter and what the dialog was. After that, it went to thumbnailing, just getting the layout of the pages, and then after that, it was sketching in value. And then I added some spot color at the end.

**EM:** Can you give an overview of the plot or the themes of the comic?

**NE:** I always have to rein myself in for this one so I don't start rambling. From what you see in the comic now, it's a prologue of the main character before the main events of the overarching story, and then after that, it's just sort of an introduction to characters and what their relationship is with each other.



**EM:** Did you find it hard to not overshoot in the planning stage?

**NE:** I definitely did, yeah. Because it started out with the prologue and the subsequent three chapters. After I finished thumbnailing, I was like, 'okay, I need to cut it down by one chapter.' And now by the end of it, though it was partially because I got sick at the end of the semester, I had to cut down another chapter. So now it's only the prologue and the first chapter. I'm still happy with what I did. But yeah, initially, before I put much thought into it at all, I was like, 'I'm gonna do the whole first act.'

**EM:** Is this the first really lengthy studio class that you've had?

NE: I would say so, yeah.

**EM: How was it? Did you like the format of it?**

NE: I did, especially because there was a lot of self direction. I really enjoyed that part of it. I still got and am still getting input about, like, what I might want to change, what I might not. But I still, overall, have the project run by me. I really enjoyed that.

**EM: How was the process of going through and making a comic?**

NE: I would say tedious. It was because of how much work I made for myself. I basically had to get a page out every other day, like on average. So it was just a constant grind. Because for each chapter, I only allotted myself two weeks. So it was one week to get the sketch done, the next week to get the values done. And it was a lot.

**EM: Do you want to do more comics like this?**



NE: I definitely think I would like to continue it. Especially with the knowledge I have now, of giving yourself a little more time. Because it was a lot, but I definitely would like to continue doing this. I'm in the comics class with David, so there's definitely gonna be more from me.

**EM: What are your inspirations for the story or the visuals of the comic?**

NE: Well, a lot of the world building comes from Celtic mythology, which is something I've had an interest in for a few years now. I've kind of just off and on, doing my own research about it, and I was just like, 'I think it'd be really neat if I made this into my own world.' So the different towns are built around different Celtic nations. The creatures themselves, because it's a fantasy, they're either based on or inspired by actual mythological creatures.

**EM: Is this the first time that you've been in this kind of studio environment, where you're surrounded by a**





lot of other people making their own projects at the same time?

NE: More or less, yeah. I mean, there's been similar things, like both last year and I went to a high school specifically for art, so I've had a little bit of experience, but nothing quite to this caliber.

**EM: What would be your advice for people who are doing projects around comics?**

NE: I would say the first thing that comes to mind, really, is just give yourself more time than you think you need. Because, on the surface, it's just like little drawings for however many pages. But there really are so many mini illustrations for each panel and it's a lot more time consuming than I anticipated it to be.

**EM: How do you feel about your end product, or how far you got?**

NE: I'm very happy with how it ended up turning out. As I said, it's not as much as I initially anticipated it to

be. But after the fact, and given I had to finish it about two weeks early to get it sent out for printing, I'm very happy with how it came out. I think, for the time I gave myself and how much I was working, it's a very good result.

**EM: Did your class talk about how to display something like this in an exhibition?**

NE: We kind of just briefed over, at least in class, the options we would have to hang it. From the beginning, I was kind of anticipating it just sitting on a shelf. I asked the library if I could borrow a little book stand to sit it on, and then I had stuff hanging up with magnets, which I knew was an option because in my printmaking class last year we hung things up with magnets.

**EM: What stage of the comic book process was your favorite? What did you find the hardest?**

NE: I think, oddly enough, my favorite was probably writing it, and making the dialog and how the characters would interact with each other. I think it's interesting because it doesn't have anything necessarily visually, like a visual component. I think the hardest part was probably figuring out the layout of the pages, seeing how things worked, especially in a book form with how pages next to each other would work and not clash. And the rendering stage of it, of just getting values right, making sure nothing gets too muddy or lost.

**EM: What were you looking out for when planning the layout?**

NE: I like to play composition based on the general vibe of that page. Like, is there a lot happening? Is it fairly calm? I like to design panels differently depending on the energy. For example, there's one page where a lot of things are happening at once. It's a very stressful time for the main character. So there's, I think, a total of like 12 panels on that page of just rapid succession of, like, this happened, this happened, this happened. And then there was another page on the second chapter that didn't end up getting finished, that was basically just one big panel of a pause. So I think it's generally a good idea to play around with how the layout can affect the overall mood of that page. And also something I did end up running into at one point was putting too much on a page that did not need it, and it feels cramped after a certain point.

**EM:** If you want to pursue comics in the future as well, do you want to continue doing your own work? Or would you be interested in exploring writing or coloring or things like that?

**NE:** I do really enjoy doing my own work. I would also definitely be open to trying to work with other people and seeing how that process would work.

**EM:** Did you have any general themes that you were pursuing outside of the mythology aspect for the comic?

**NE:** Overall, the comic is essentially like a romance. There was an underlying chemistry between these two characters when I was writing. When I wrote it I initially was going to get to the inciting action of the story, of just having that set up for the main plot to kick off. Because ultimately, in the grand scheme of the story, the romance is a main plot.

**EM:** Do you think that the comic format, since it's



mostly dialog and images, works well for that kind of story?

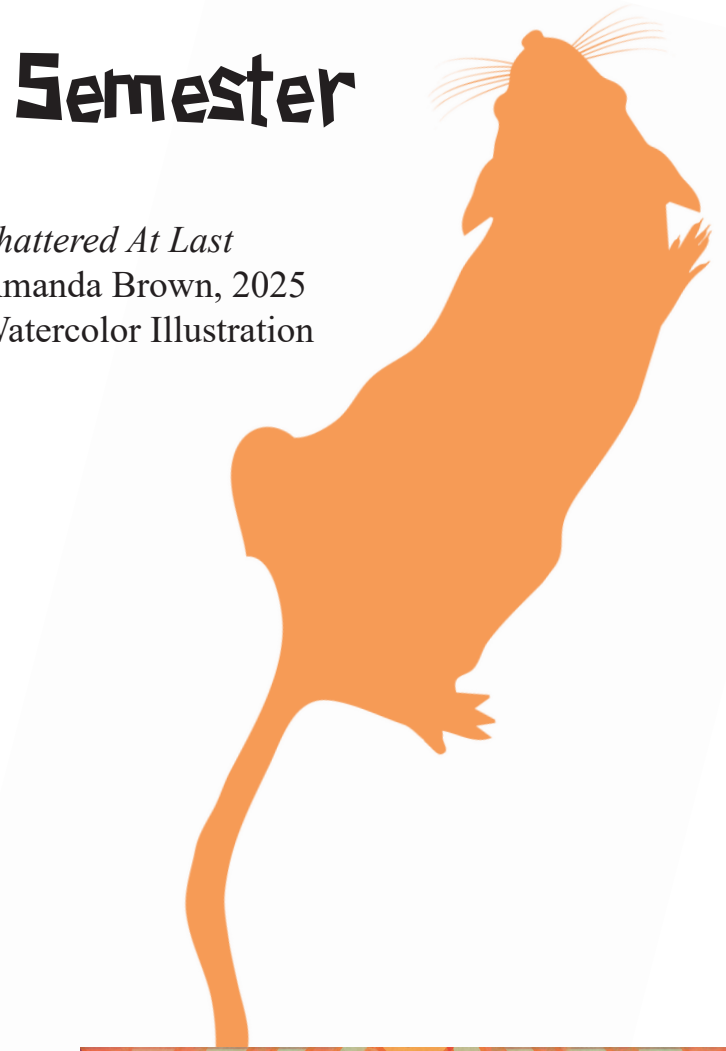
**NE:** I do think it has its own sort of essence of storytelling, in a way, just because there is no narration. So you have to, like, show what those characters are, which is especially interesting when you're looking up how to write one. In writing advice, they're always like, 'show, don't tell.' And I'm telling you by pictures, so it's a weird paradox, almost. But yeah, I do think it's a very good way to be able to truly visualize what the characters look like and how they emote. Because, in a traditional novel or writing, there's descriptions of how they react, but it is, to a degree, up to interpretation.



# More Art from the Semester



*Shattered At Last*  
Amanda Brown, 2025  
Watercolor Illustration



*The Curators*  
Elliot MacDonald, 2025  
Digital Illustration

# SPITFIRE

## Animation Obscura Finale

By R.G. Bunny

Throughout issues of Indie Animation Obscura, I've discussed many animated projects. I've talked about everything from short 1-2 minute episodic shows, to feature length films. I've talked about shows made everywhere from a studio in Australia to a singular house that's probably somewhere in Ohio. But in the final issue of Indie Animation Obscura, I'll be talking about an indie pilot made at the same desk I'm writing this from. Today I'll be talking about a story called Spitfire.

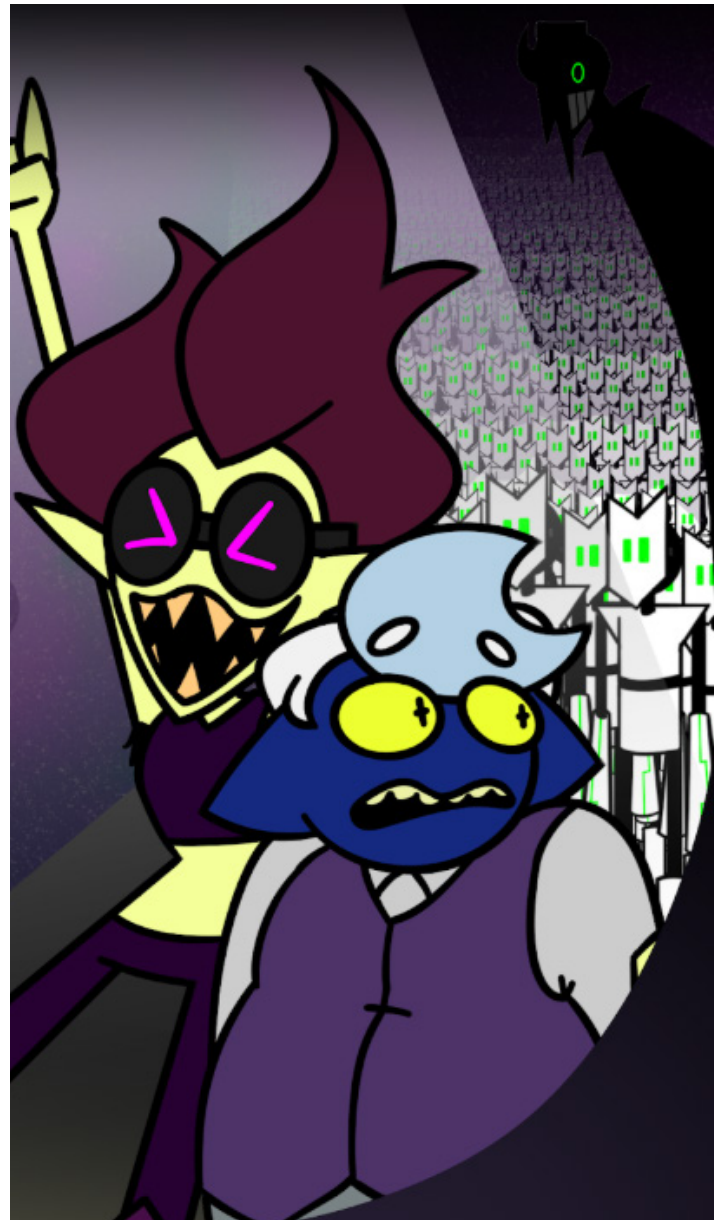
Spitfire is a story of an alien rockstar (Solaris), and her tour ship pilot (Vesper), on a mission to stop a robotic tyrant, known as The Technomancer, before he can wipe out all life in the universe. With nothing but a solar-powered guitar and a rebellious spark, Solaris must single-handedly take on an army of robots. Can she handle a tough crowd, or will this be her farewell show?

As it exists outside of my head now, ready to be shared with the world, Spitfire is a celebration of all forms of creativity as one of our greatest weapons against facism. The process of how the story got there is what I'd like to share.

Near the end of my freshman year (early May, 2022) I began developing a story around the idea of two polar opposite characters who, in the blink of an eye, became the only remaining traces of their home planet's existence.

When creating stories, I always find myself approaching it like a detective. I have to piece it together from what the characters are willing to reveal. The plot never fully solidifies until the characters do, but, in my opinion, it's half the fun of making a story!

I couldn't quite pinpoint the relationship between my two main characters, but they made their dynamic



abundantly clear. Solaris was excitable, impulsive, and had visual motifs of fire. Vesper was down to earth, perhaps a bit of an overthinker, and contrasted Solaris's fire motif with a color palette resembling a winter's night sky. It took me a while to figure out who and what happened to their planet, but about six months later (November, 2022) I finally found the culprit.

Arcturus has more in common with Solaris than either of them would ever willingly admit. He's inventive, short-tempered, and incredibly stubborn. If he didn't get so easily fixated on holding petty grudges, he might actually be able to achieve his goal of ending all life across the universe. I realized fairly quickly while developing Arcturus as a character that, much like Solaris, he needed an anchor.

Proto stepped into the picture sometime between the fall and spring semesters of my sophomore

year (January 2023). It took a while to get him to open up, but with a boss like Arcturus it made sense. Proto is observant, hard-working, and unbelievably patient. Without him, the entire plan for universal extinction would fall apart. Although he's never had to deal with external factors like Solaris and Vesper.

The first episode of Spitfire (titled "The Pilot") has been solidified in my head since the start of the fall 2023 semester, and the rest of the story is about 80-90% mapped out. So if you're looking for an indie cartoon that's set in space, has an emphasis on musical accompaniment, and was brought to the screen by a small but incredible team of artists, check out Spitfire!

