

I scavenge and
collage to unpack
and understand the
world around me.

I rummage
through simulated
alleyways,
gathering still
and moving images
to try and
find meaning in
the trash.



I'm drawn to
the blurred spaces
between realities
and fantasies.

I lean into



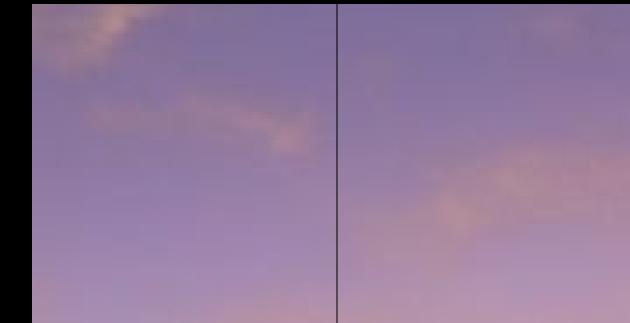
sickly sappiness,

while pulling away



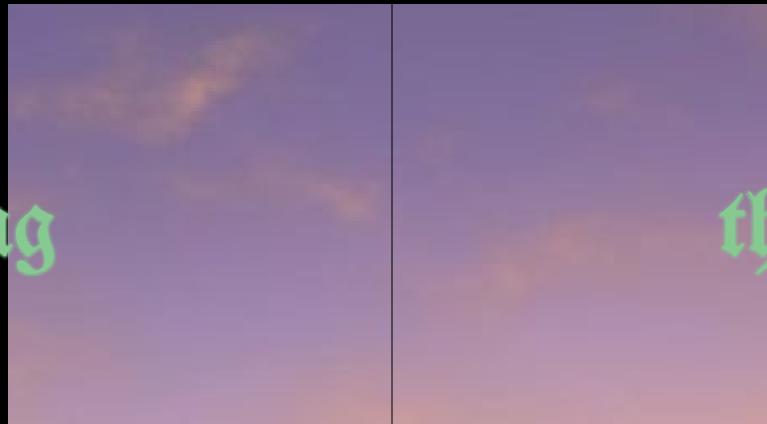
with detached cynicism

— weaving together camp
and melodrama,



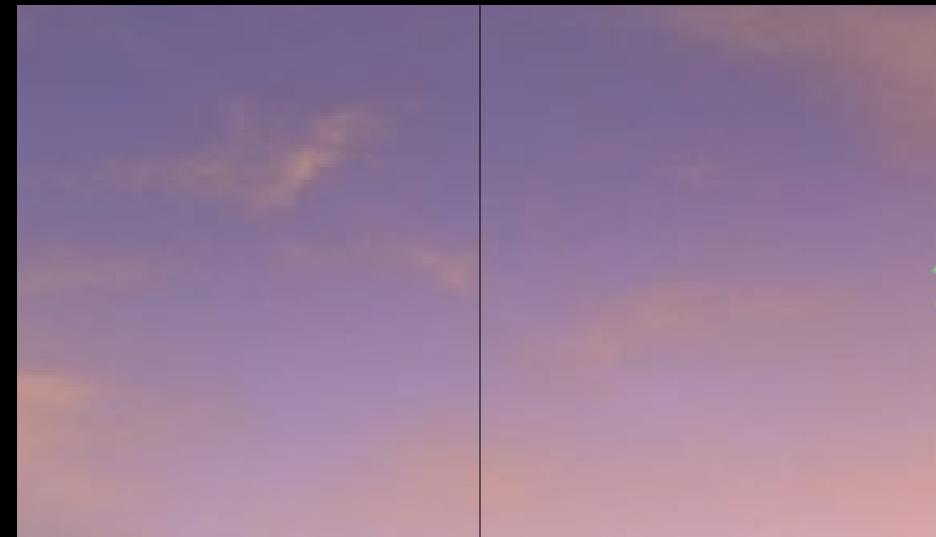
constantly shifting back
and forth.

I immerse myself in
digital landscapes, escaping
into these spaces,



I desperately navigate
through pixels and polygons
to find deeper truths

in the tangible world

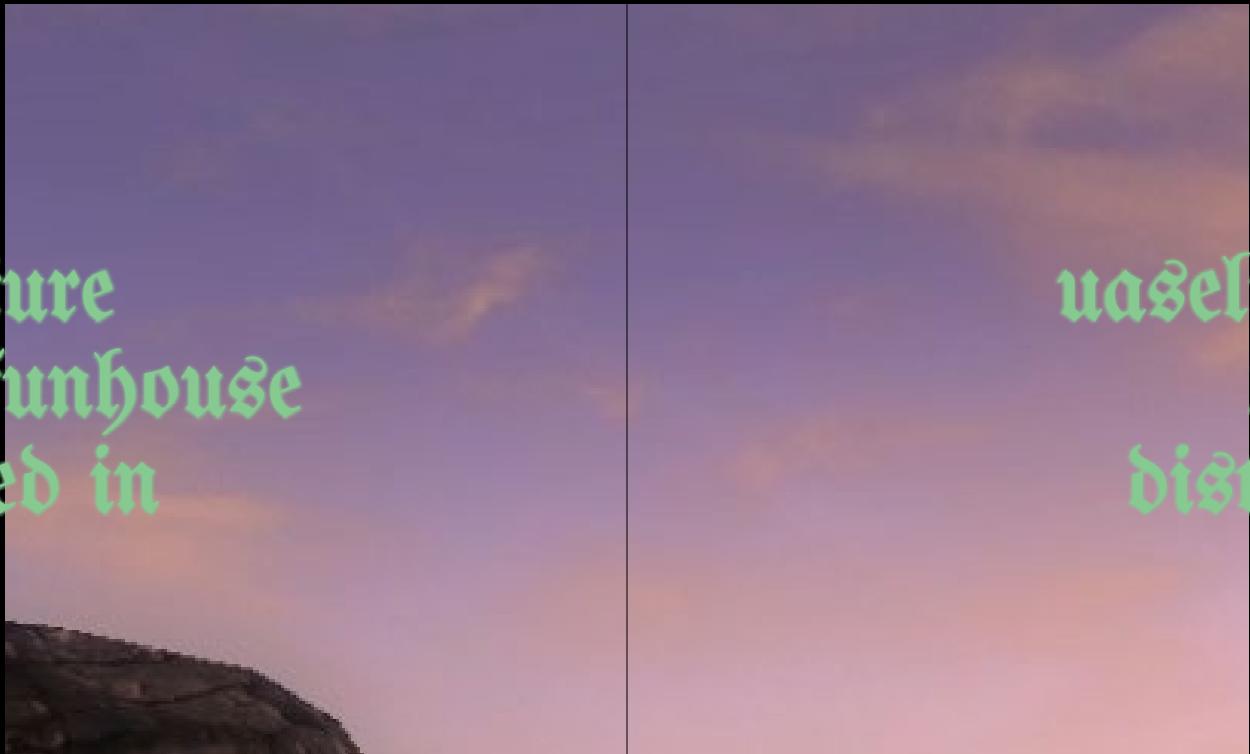


that surrounds us.



I take my findings and
throw them in a blender,
defamiliarizing

the content
that bombards
us daily.



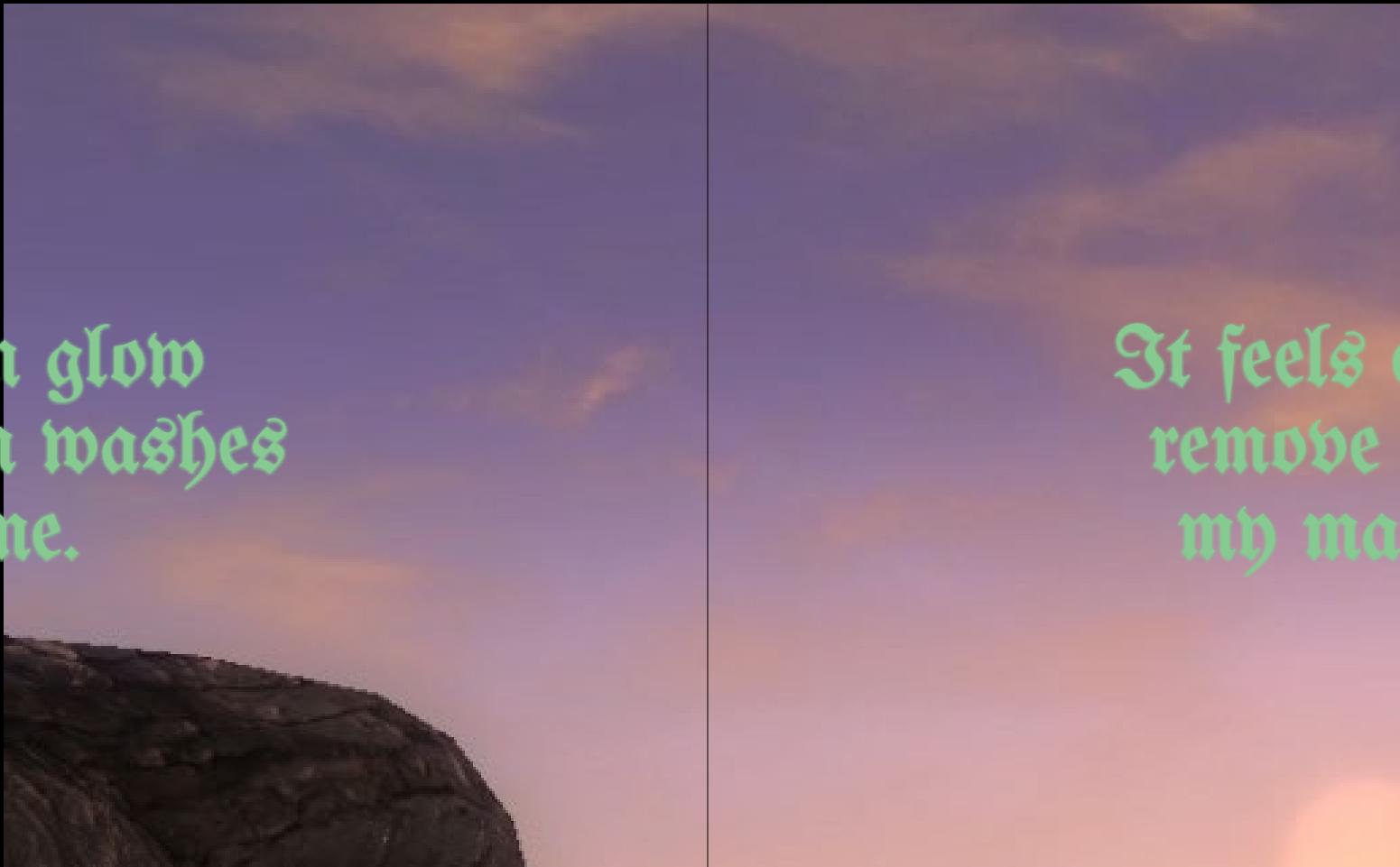
I take my mixture
and hold it up to a funhouse
mirror — covered in

vaseline and glitter —
presenting a
distorted reflection.



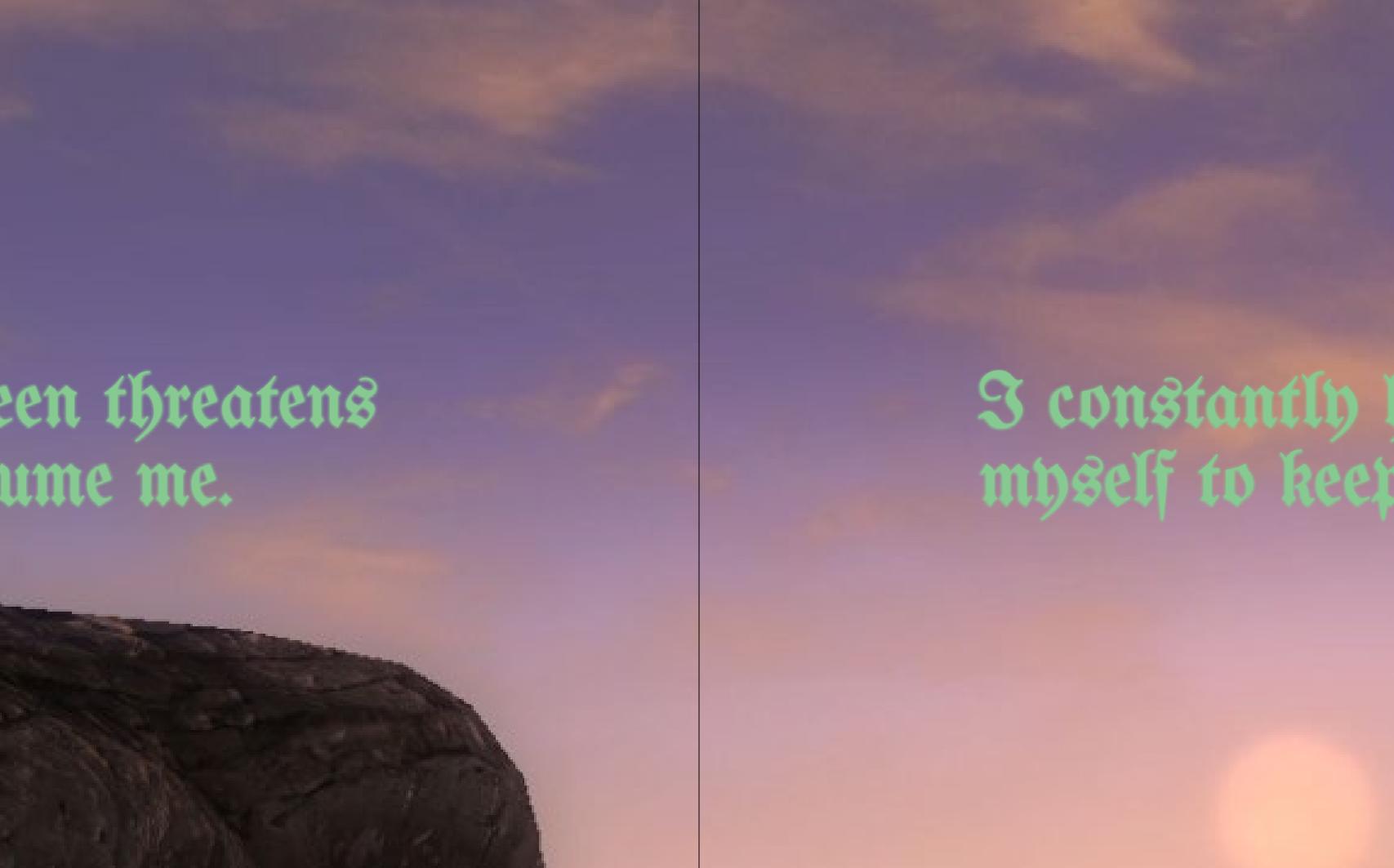
The screen is a
vibrant canvas —

an infinite universe with
limitless possibilities.



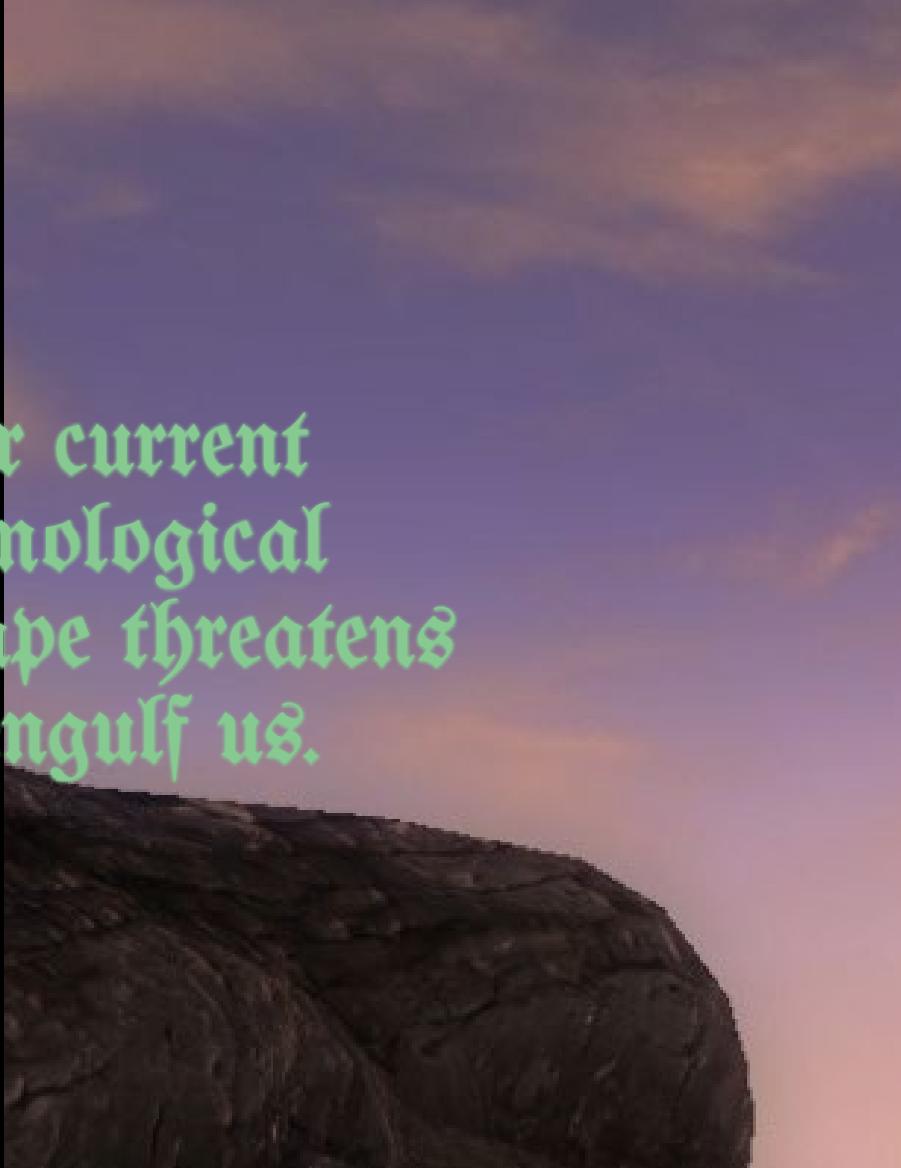
The warm glow
of the screen washes
over me.

It feels comforting to
remove myself from
my material form.



But the screen threatens
to consume me.

I constantly have to remind
myself to keep my distance.



Our current
technological
landscape threatens
to engulf us.



The new oligarchs of
Silicon Valley are
exploiting our thoughts,
conversations, and bodies



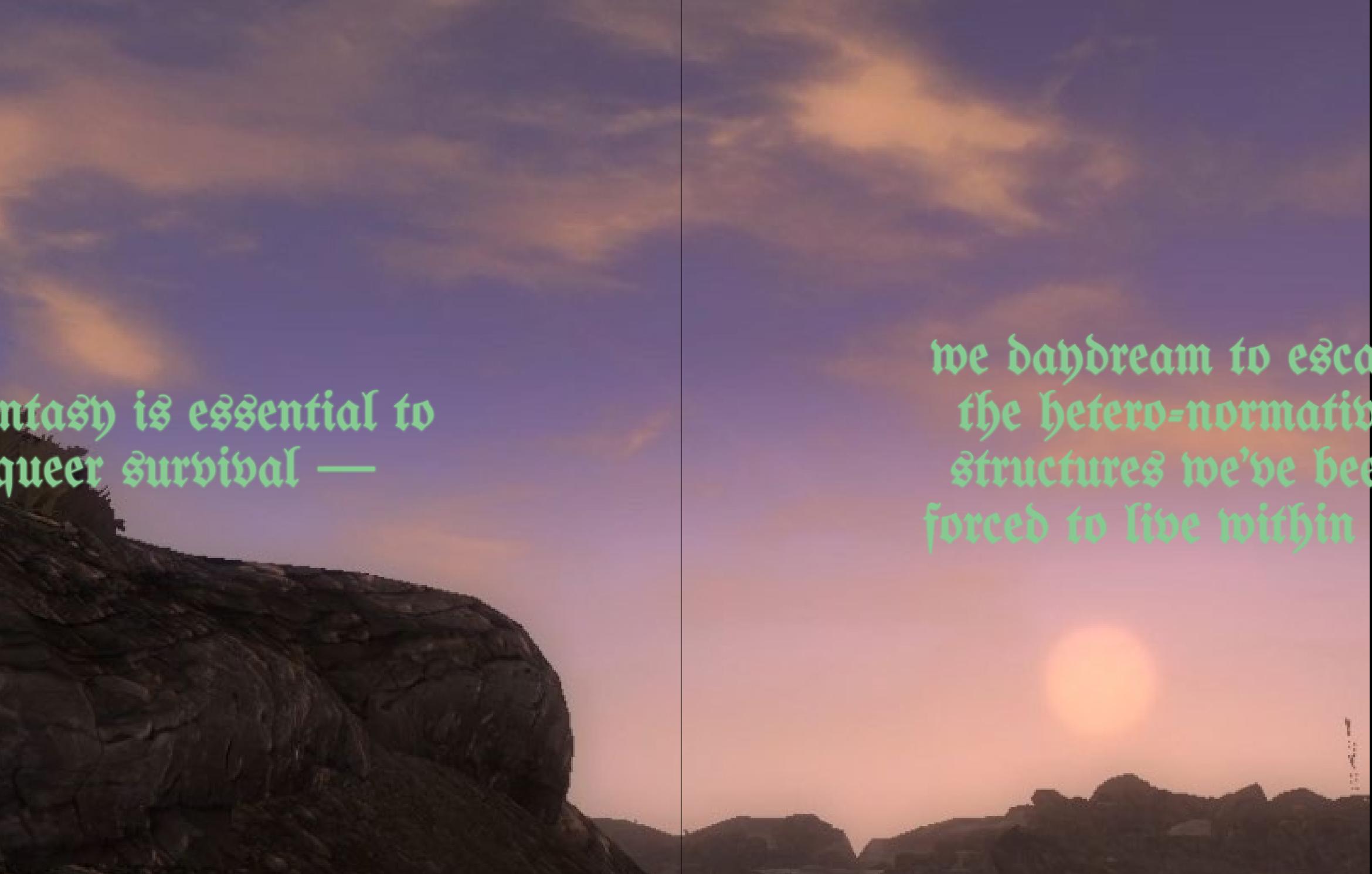
to merge our reality with
their branded worlds —

manipulating our
agency for profit.



Virtual Fantasy
is a proposition

in opposition to
virtual reality.



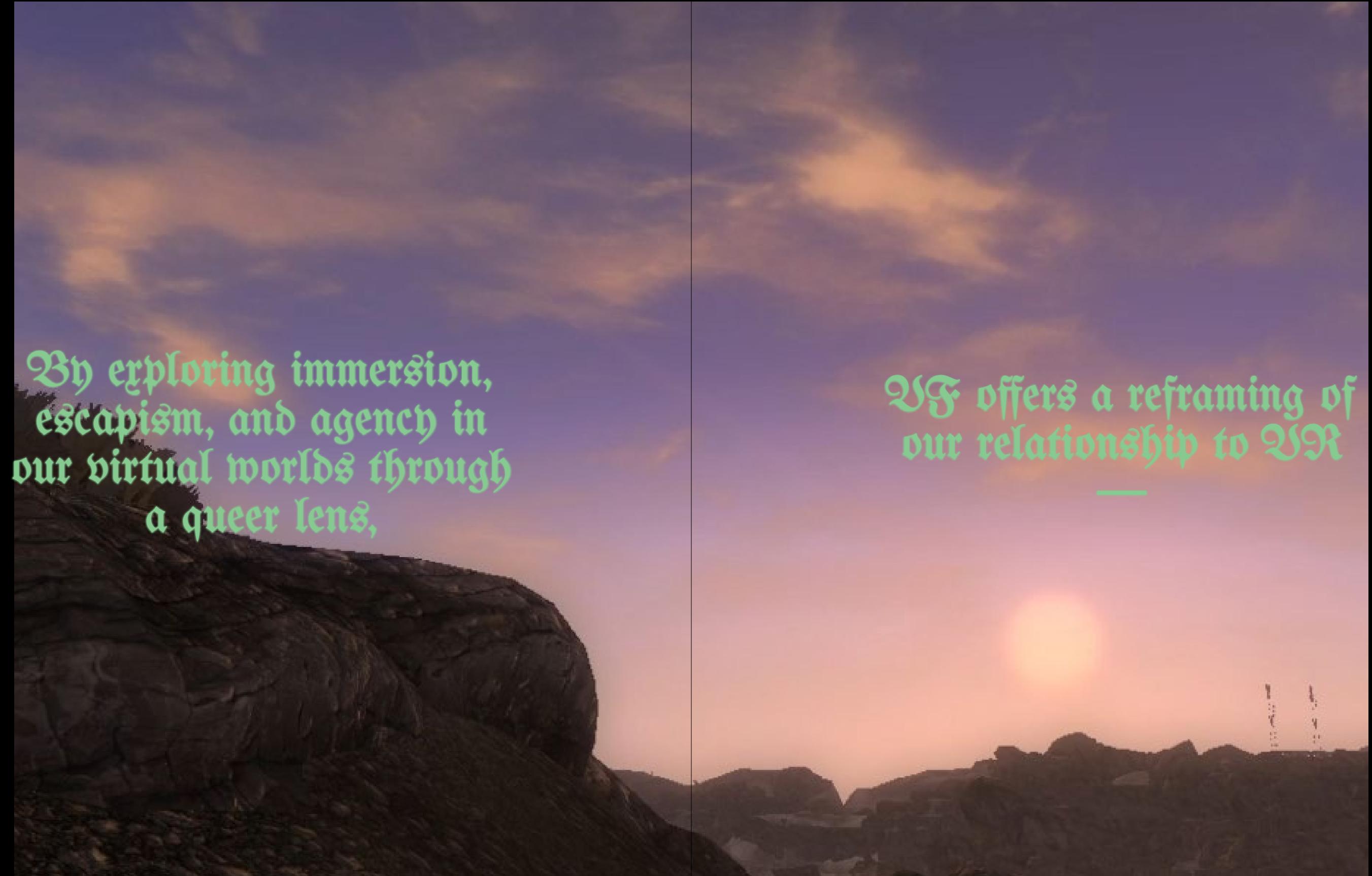
Fantasy is essential to
queer survival —

we daydream to escape
the hetero-normative
structures we've been
forced to live within —



imagining
new futures

without binaries,
linearity, or
traditional notions
of success.



By exploring immersion,
escapism, and agency in
our virtual worlds through
a queer lens,

VG offers a reframing of
our relationship to VR



embracing digital spaces and
their potential to imagine new
futures and possibilities,

while remaining present
in the world around us,



as we are here in
our bodies,

now.

A landscape photograph showing a rocky hillside in the foreground, with a large rock formation on the left. The sky is filled with wispy clouds colored in shades of purple, blue, and orange from the setting sun. In the distance, there are more hills and a few tall, thin structures, possibly towers or antennas.

Virtual

Santash

COVER:
fantasies asmr (sunset), 2022
video

THIS PAGE:
fantasies asmr (sunrise), 2022
video

Virtual

Joey Petrillo

Santash

THE SIMS,
THE REAL HOUSEWIVES,
AND THE AMERICAN DREAM,

or lilsimsie and Andy Cohen have
more in common than you might think.



I've watched dozens (if not hundreds) of hours of lilsimsie's YouTube videos and Twitch streams.

I tell myself I'm doing 'research' to justify this bizarre use of time, but I honestly just find her *Sims* videos somewhat meditative — they serve as a way to check out and escape from the stress of everyday life. Lilsimsie is fine.⁰¹ I find her slightly annoying (I have a hard time with adult Disney fans), and her *Sims* builds are pretty boring — there's a running joke among her fans that she always builds "blue suburbs." But clearly there's something about her content that brings me back; maybe I have a soft spot for her.

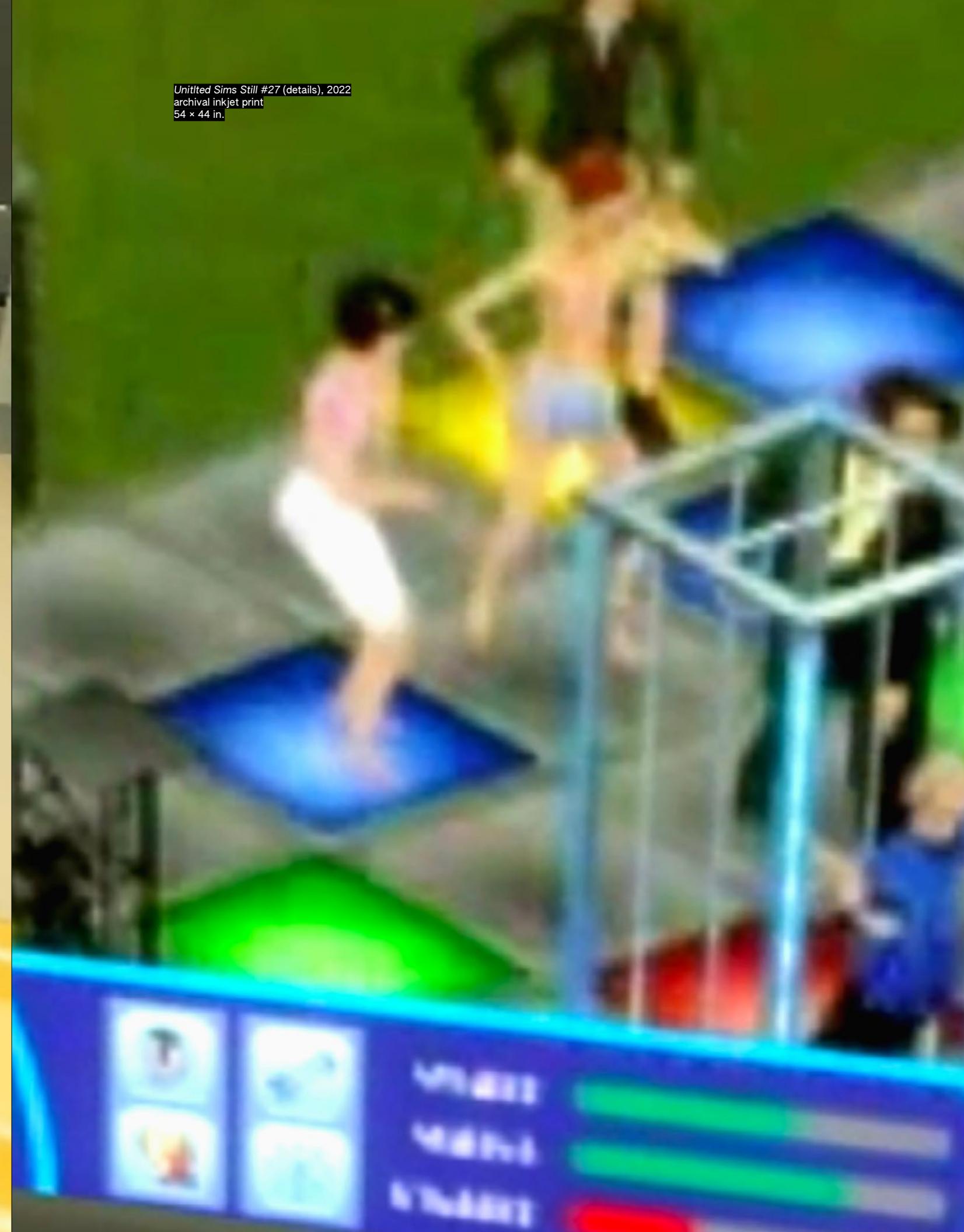
I think at the end of the day she's a good person (or at least trying to be); she does a lot of charity streams and matches donations. She's particularly passionate about fundraising

for St. Jude's — she explains this is because her Dad has struggled with cancer since she was a teenager (she's currently in her early 20's). In one stream, she makes an off-handed comment that this is when and why she started to play *The Sims* so obsessively — it served as an escape from having to reckon with the mortality of a parent at such a young age.

Lilsimsie lives in Orlando, FL. She's lived there her whole life — she grew up in Orlando, went to college in Orlando, and is recently a new homeowner with her husband (who's also a professional Twitch streamer). Lilsimsie clearly loves the suburbs and she loves building suburban style family homes for fictional traditional

01 lilsimsie is a popular *Sims* 4 YouTuber and Twitch streamer

Untitled Sims Still #27 (details), 2022
archival inkjet print
54 x 44 in.





families; although sometimes the family members are queer, her Sims always exist within the heteronormative structure of the suburban nuclear family. Her Sims gameplay is like an uncanny alternate reality of her own lived experiences which she can immerse herself and escape into.

Lilsimsie loves when her Sims die. She's been doing a legacy challenge with generations of the same family for

almost two years.⁰² She's collected almost a hundred tombstones throughout this let's play.⁰³ Most are from Sims who have died from natural causes such as old age, but some are from Sims she's intentionally murdered for entertainment on her live streams. In one of her streams I watched recently, titled "expanding my grave collection... | not so berry: grey," she finds a townie Sim that was randomly generated by

02 A "legacy challenge" is a *Sims 4* challenge where the player attempts to continue playing a single family tree for as long as possible

03 A "let's play" is a genre of YouTube video where the audience watches the streamer play a video game

Untitled Sims Still #44 (detail), 2022
archival inkjet print
66 x 44 in.

04 “Townies” are default Sims that populates the rest of the non-player created world

the game’s AI at some point with the same last name as her family tree.⁰⁴ She looks to see if it’s maybe some distant cousin of a Sim she forgot about at some point, but there’s no relation to the family she’s been playing with. Lilsimsie doesn’t like this — she’s joking and her tone is light-hearted, but she decides this Sim is an imposter, and therefore must be punished. She brings the Sim to a shark infested pond, and forces him to jump in. The sharks ignore him, so she has him jump in again. And again, and again, and again. She repeats this almost a dozen times as the game plays at 3x speed, frustrated that he refuses to die. He eventually passes away from hypothermia, as he’s jumping in and out of the pond in the dead of winter. We watch the Sim struggle in the water and become limp as he slowly perishes. The grim reaper appears to watch and eventually take his corpse. Lilsimsie is laughing uncontrollably along with her Twitch chat. I watch this all play out with a pit in my stomach; this experience felt eerily real.



Untitled Sims Still #8 (detail), 2022
archival inkjet print
44 × 78 in.



Lisa Rinna crying
The Real Housewives of Beverly Hills,
season 7 reunion, 2017



I've watched hundreds (if not thousands) of hours of *The Real Housewives*.

I've seen all 13 seasons of *New York City*, all 12 seasons of *Beverly Hills*, all 7 seasons of *Potomac*, both seasons of *Salt Lake City*, and 8 out of 13 seasons of *Atlanta* (I started this summer and I'm still catching up). My favorite episodes though are never part of the regular season (although I do love a good vacation episode blow out) but rather the multi-part reunion episodes at the end. These serve as a way to summarize the season, and for the women to confront each other months after the season has aired and they've seen their edits. Andy Cohen is there to host, moderate, and antagonize.⁰⁵ There's a strange tension at the

beginning of these episodes; Andy makes small talk and asks how the housewives are doing, but there's always a passive-aggressive politeness to their answers — they answer strategically knowing how their words and actions will be manipulated by Bravo's puppeteer for a storyline.⁰⁵ He then moves on to reading viewer questions, carefully edited down to

05 Andy Cohen is an American radio and television talk show host, producer, and writer, as well as the executive producer of Bravo's *Real Housewives* franchise

06 Bravo is an American television network known for its range of reality television programming

Bethenny Frankel and Carole Radziwill
The Real Housewives of New York City,
season 10 reunion, 2018

Jen Shah and Heather Gay
The Real Housewives of Salt Lake City,
season 2 reunion, 2022



the most provocative, either probing at deeply personal scandals, calling out bad behavior from the show, or attempting to instigate a fight between two (or more) cast members. Andy Cohen is masterful at orchestrating a dramatic, ridiculous, and highly entertaining spectacle.

I think Andy Cohen is kind of the devil. He's a rich white, capitalist with a predatory fetish for boys in their early twenties, and an awful representation of the gay community. But I find his evil fascinating. He's built an entire network carefully tailored for the gay community. He expertly curates the

casts of *The Real Housewives* franchises — washed up child stars, glamorous divas, and even a Mormon woman who married her own step-grandfather. He intentionally puts the housewives in recurring tropes of settings — mostly high-end restaurants, exclusive parties, and extravagant vacations —



all with plenty of champagne, rosé, and vodka to enable these drunk rich women to break the spectacle of class and cry, spill secrets, and most importantly, fight. Between the casting and environments, Andy creates the perfect harmony for high-femme schadenfreude.⁰⁷

There's a complicated exchange of agency and power in these reunion episodes, and in the existence of the

Real Housewives franchise in general. Andy is a gay man manipulating these narratives for the enjoyment of other women and other gay men. He treats these housewives like dolls; once their words are spoken or actions are performed they relinquish any control of how those moments will be edited and reshuffled to form engaging storylines. These women become almost powerless in

deciding which character they will be twisted into within these stories that exist between fact and fiction. But these women are also extremely wealthy and famous — they've been given a platform to promote their careers, businesses, and beliefs. There's an exchange of agency for capital constantly being exchanged between Andy, the housewives, and the audience.

07 Schadenfreude:
The experience of pleasure, joy, or self-satisfaction that comes from learning of or witnessing the troubles, failures, or humiliation of another.

Kandi Burruss, Kenya Moore, and NeNe Leakes
The Real Housewives of Atlanta, season 7 reunion, 2015



Ashley Darby and Andy
The Real Housewives of Potomac,
season 4 reunion, 2019



I tried to Ruin Nancy Landgraab's Life in
The Sims 4 (she must PAY), 2019
YouTube video posted by lilsimsie,

Lilsimsie and Andy Cohen are very different people, but they do have more in common than you might think.

I believe they both exhibit a complicated relationship between agency, suburbia, and escapism; both of them have difficult experiences with suburbia and control. While lilsimsie's father's cancer diagnosis caused her to immerse herself in virtual dollhouses, while as a gay man, Andy exists as an outsider within the larger hetero-patriarchal structure of the middle class nuclear family. Both individuals have found ways to cope with those feelings: lilsimsie has complete power over the suburban lives of her simulated families, while Andy has succeeded within capitalism and now uses his wealth and power to exploit wealthy middle-aged matriarchs for his own personal profit and amusement. Both are trying to regain a sense of control in spaces where they've felt like they had none.

In Games: Agency as Art, C. Thi Nguyen argues, "But this basic idea — that games work in the medium of agency — reveals something quite profound about the role games can play in human life, especially our social lives. Games turn out to be a way of writing down forms of agency, of inscribing them in an artifact. Games are among our techniques for inscribing and recording bits of human experience."⁶⁸ Applying this concept to lilsimsie reveals a transcribed experience of trauma and loss of control within idealized suburbia. She escapes to a digital space that almost mirrors her reality; however, here she is a god among Sims, their fates are hers to decide. There is no cancer in *The Sims 4*, instead there is a removed perception of illness and death. An avatar's life is much less precious than a real person, and lilsimsie is constantly reminding herself of that to cope.

08 C Thi Nguyen. 2020. *Games Agency as Art*. New York, NY: Oxford University Press.



I tried to Ruin Nancy Landgraab's Life in The Sims 4 (she must PAY), 2019
YouTube video posted by lilsimsie.



Bladder	Fun
Hunger	Social
Energy	Hygiene



In considering Andy Cohen, the queer relationship to domesticity, and the largely queer fanbase of *The Real Housewives*, there are deeper complexities that can be explored.⁰⁹ In their essay *Queering the Void*, Chris Lee unpacks the relationship of queerness to

the hostile suburbs within Orange County.¹⁰ Lee explains the concept of disidentification — proposed by queer Cuban-American scholar José Muñoz, “whereby ‘minority subjects recycle and rethink encoded meaning’ in order to ‘represent a disempowered politics... rendered unthinkable by the dominant culture’.”¹¹ Lee uses this theory to examine the relationship between gay

men and *The Real Housewives of Orange County*, “In packaging queer sensibilities for mainstream audiences, lending televisual form to the upscale imaginaries of *Paris*’s queens, Bravo would appear to contain an aesthetics of opulence to the enterprises of its white, affluent women. But the queer appeal of *Real Housewives* might also turn on these material stakes, presenting an

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Moylan, Brian. 2021. “Why Are Gay Men so Obsessed with ‘the Real Housewives?’” Them. June 11, 2021. <https://www.them.us/story/why-are-gay-men-so-obsessed-with-the-real-housewives>.

Lee, Christopher J. 2014. “Queering the Void.” The New Inquiry. November 21, 2014. <https://thenewinquiry.com/queering-the-void/>.

José Esteban Muñoz. (1999) 2015. *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis London University Of Minnesota Press.

Erika Jayne and Andy
The Real Housewives of Beverly Hills,
season 11 reunion, 2021

amusing, if embellished account of bourgeois life. A queer re-viewing of such

shows would take seriously their extreme stupidity, revealing these explorations of ‘realness’ to be parodies of normalcy itself.” Lee’s connection between *Paris is Burning* and *The Real Housewives of Orange County* is key, specifically highlighting two scenes in particular, “The aspirational ease of suburbia figures prominently into the seminal example of drag cinema, *Paris is Burning*, a document of ball culture in 1980s New York. Though its cast is black and Latina, seropositive and poor,

their desires pivot on their financial means, turning to an organizing principle of opulence (or as one queen literally spells out, O-P-U-L-E-N-C-E). Another figure, the charismatic Venus Xtravaganza, dreams of ‘being a spoiled, rich, white girl living in the suburbs,’ ‘her unrealized fantasies appearing scripted in Orange County, which may have failed her in its repressive politics, but nevertheless signified a life of luxury.’¹⁰ This serves as a clear example of disidentification, the queens of *Paris is Burning* exist at a multitude of intersections of oppressed identities, this dream of becoming a rich, white, housewife demonstrates using the American suburban dream as an escapist outlet where they contain enough privilege to have the agency to decide and pursue their own happiness.



I have my own personal relationship with suburbia
and agency.

Being in Providence has felt a bit jarring, I grew up nearby in a small, conservative, rural-suburban town in the woods of central Massachusetts. I recently went with a friend to a comedy fundraiser (there was a gay joke that landed a bit too well for comfort at one point) at the Boy's and Girl's Club we both used to work at in high school. It's been ten years since I've been back there, and

there were a good amount of people I knew from high school — most of them are married homeowners with children. It was weird to see how different my life looks: I'm back in school, unemployed, single, have two roommates in a small apartment, and a quickly dwindling savings account. I felt like a child in comparison to their perceived adult lives. Growing up queer and closeted

Untitled Sims Still #71 (detail), 2022
archival inkjet print
55 x 44 in.

Untitled Sims Still #86 (detail), 2022
archival inkjet print
78 x 44 in.



in conservative suburbia comes with complicated feelings. I recognize the privileges I had as a white, middle class person, and how that's afforded me the opportunity to pursue a Master's degree at an elite and exclusive institution; however, I felt completely powerless. I didn't know any queer people, and had no model of what a life outside of the traditional milestones of a heterosexual adult looks like. I didn't feel safe or comfortable, and quickly learned to constantly try to mimic my straight peers after being pushed down the stairs and called a "faggot" my first day of high school. Media was my escape outlet: the internet provided a space where I could be anonymous and see different types of people, video games became a way to display masculinity in a way I understood, and reality tv became a way to safely explore femininity. But I was able to leave; I moved to Boston to start art school after graduating, and was finally in an environment where I was understood and given the space to self-actualize. I understand myself and identity now, and looking back ten years I am able to reflect and parse out my queer relationship with suburbia, agency, and escapism.

I started to use *The Sims* to explore these thoughts as a simulation that transcribes the suburban experience. I found a subreddit where users were creating fictionalized versions of *The Real Housewives* using the default characters that populate *The Sims* world.¹² This is where I learned about Nancy Landgraab — I was immediately fascinated by the choice of name, it felt so heavy-handed and satirical that there had to be some critical message behind that decision. The Landgraab family has been a core part of *The Sims* lore since the beginning, and have appeared in every iteration of the franchise in some capacity as the wealthiest family in the game. While in each game their background is slightly different, Nancy consistently appears as a rich housewife who obtained her wealth through unethical means — she's been the vice president of "Mega Corporation," a co-owner of a massive development company (who you pay rent to as a player), and most recently as a white-collar criminal. She's an eerily perfect simulated *Real Housewife*.

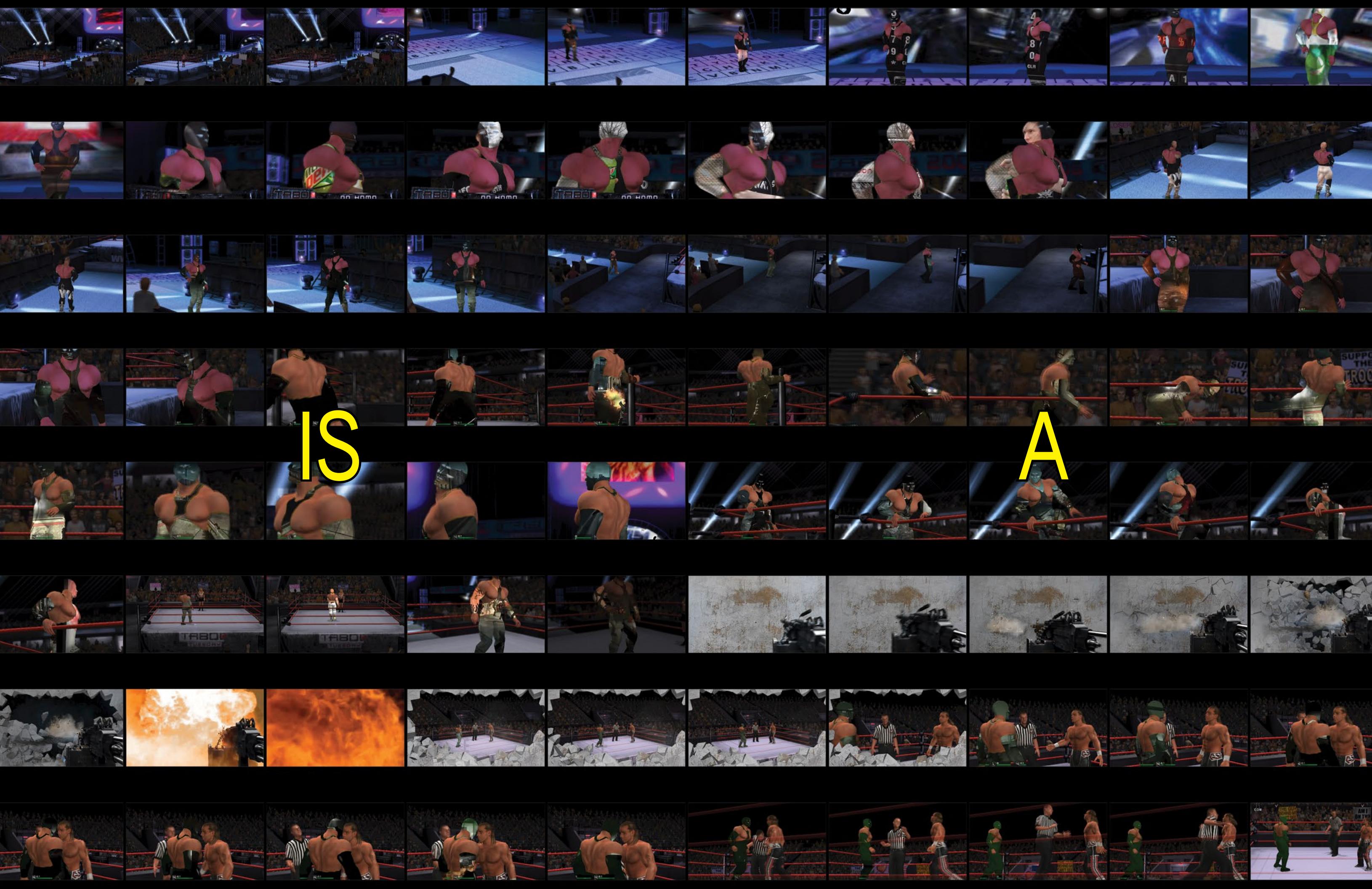
Usually played through a bird's eye view (the perspective of a god) there's a largely unknown feature in *The Sims* 4 where the player is able to switch to a first-person camera and view the world through the eyes of a Sim. Using this feature, I begin examining

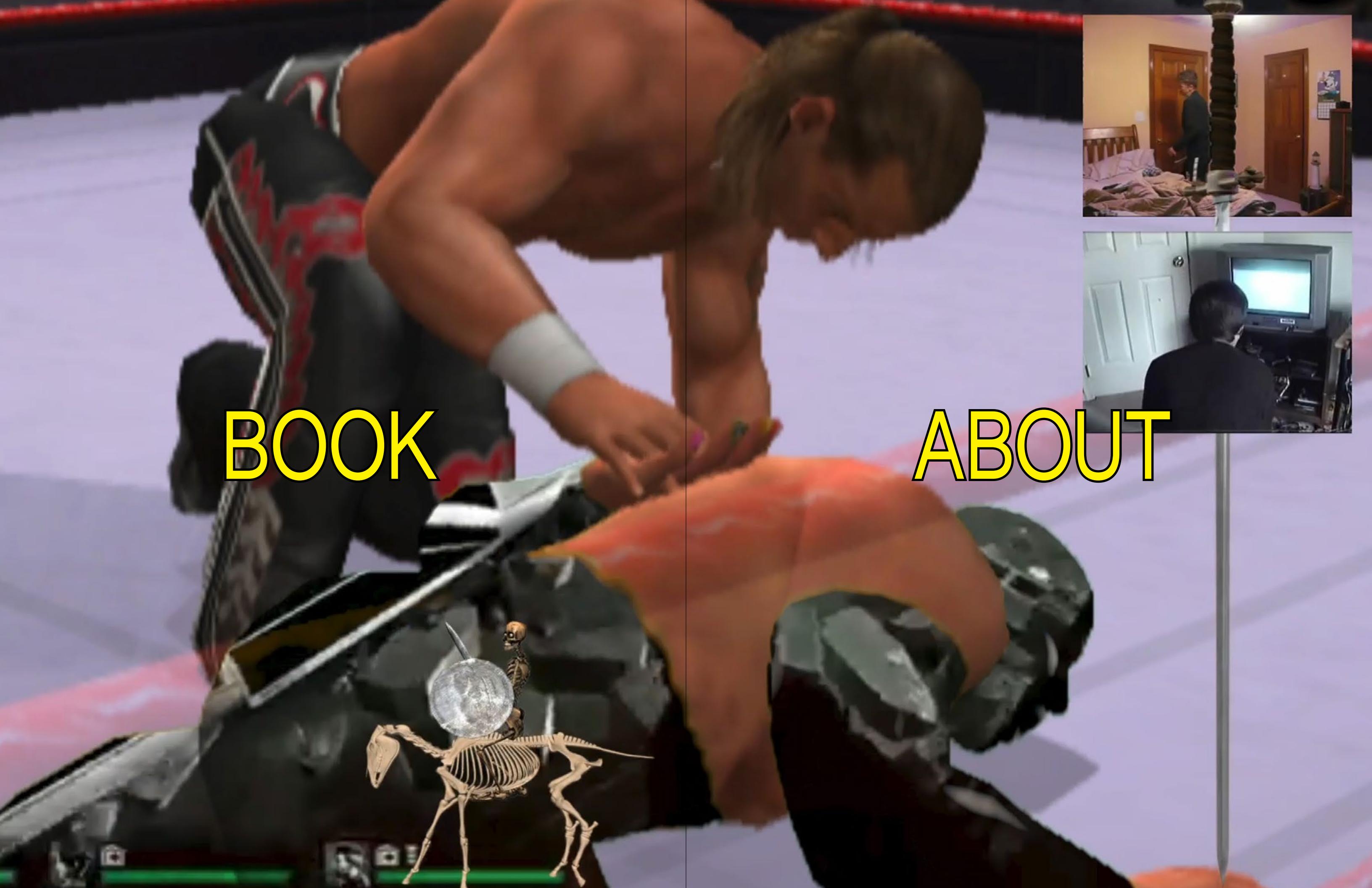
the virtual world through the eyes of Nancy Landgraab (the richest Sim in the game), and how her AI functions when allowed to operate without user input. Inspired by Cindy Sherman's *Untitled Film Stills*, I start screenshoting vignettes that feel unnerving, uncanny, and emotionally charged. I print my screenshots at a massive scale, either slightly smaller or slightly larger than life-sized, titling these prints *Untitled Sims Stills*. By subverting the perspective from third-person omnipresent to the first-person of a single individual documented through human-scale prints, I attempt to defamiliarize the usual experience of playing *The Sims*, removing it from a screen and confronting the viewer with a humanized avatar. In doing so, I aim to use simulated environments and constructed narratives that exist as uncanny representations of reality to explore our relationship with domesticity, suburbia, class, wealth, agency, and schadenfreude through a queer lens — revealing deeper truths about the reality of "The American Dream."

¹² A subreddit is a forum dedicated to a specific topic on the website Reddit.

Untitled Sims Still #86 (detail), 2022
archival inkjet print
78 x 44 in.







BOOK

ABOUT



01 written/spoken words
and/or
still/moving images



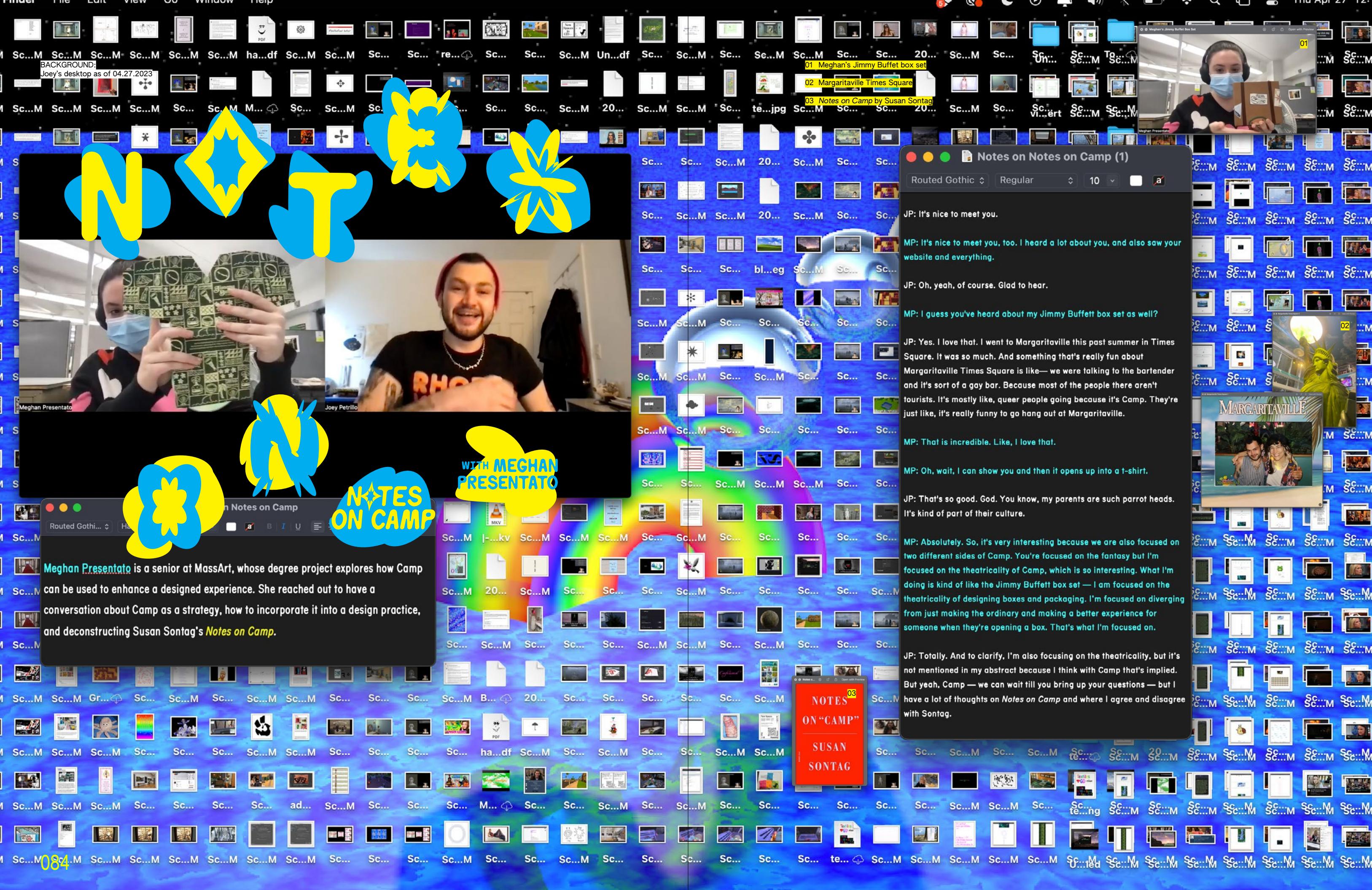


do it for the lulz, 2022
video

queer —

a reframing of resolution





WITH MEGHAN PRESENTATO

Meghan Presentato is a senior at MassArt, whose degree project explores how Camp can be used to enhance a designed experience. She reached out to have a conversation about Camp as a strategy, how to incorporate it into a design practice, and deconstructing Susan Sontag's *Notes on Camp*.

Notes on Notes on Camp (1)

Routed Gothic Regular 10 a

JP: It's nice to meet you.

MP: It's nice to meet you, too. I heard a lot about you, and also saw your website and everything.

JP: Oh, yeah, of course. Glad to hear.

MP: I guess you've heard about my Jimmy Buffett box set as well?

JP: Yes. I love that. I went to Margaritaville this past summer in Times Square. It was so much. And something that's really fun about Margaritaville Times Square is like—we were talking to the bartender and it's sort of a gay bar. Because most of the people there aren't tourists. It's mostly like, queer people going because it's Camp. They're just like, it's really funny to go hang out at Margaritaville.

MP: That is incredible. Like, I love that.

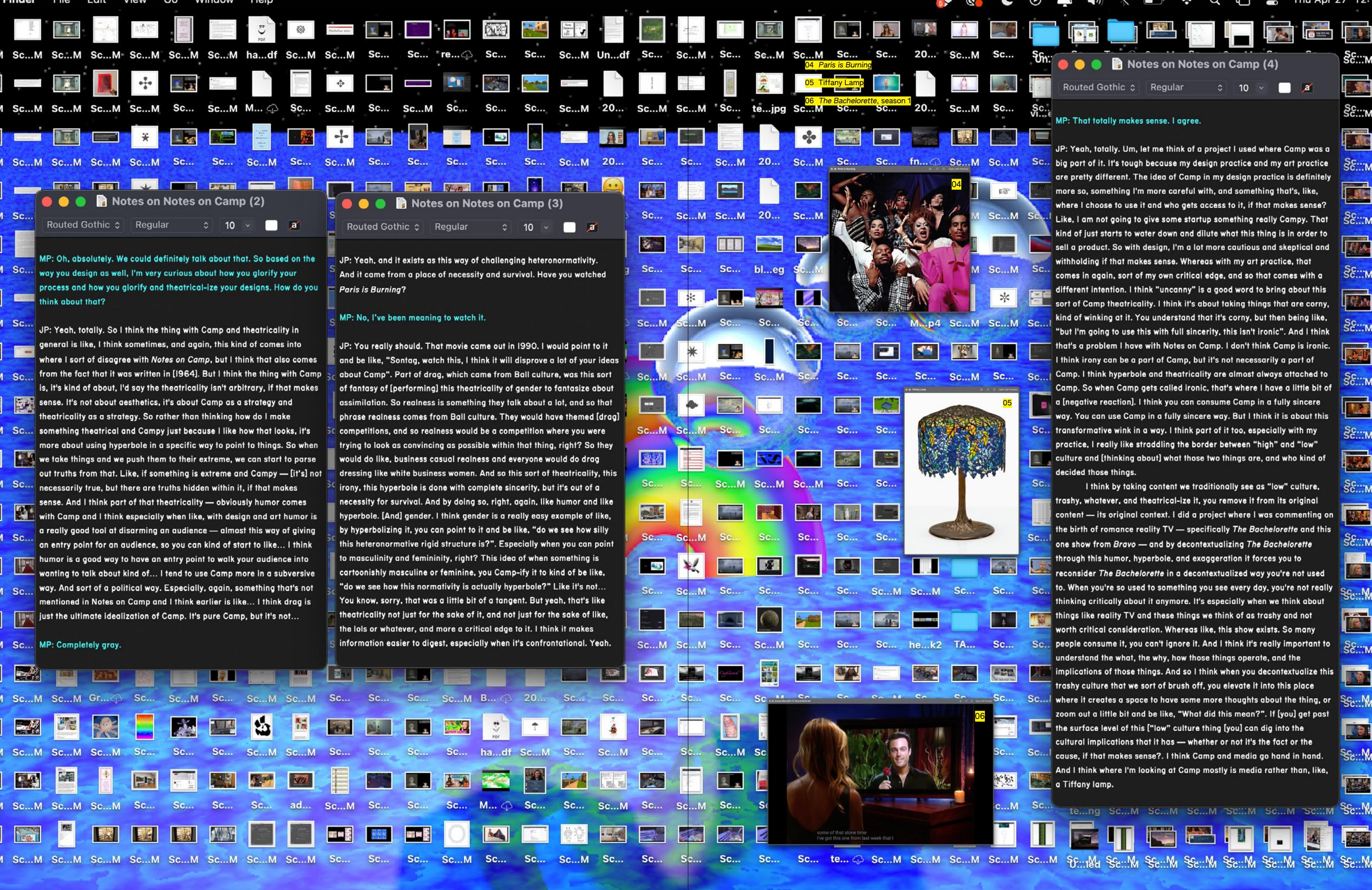
MP: Oh, wait, I can show you and then it opens up into a t-shirt.

JP: That's so good. God. You know, my parents are such parrot heads. It's kind of part of their culture.

MP: Absolutely. So, it's very interesting because we are also focused on two different sides of Camp. You're focused on the fantasy but I'm focused on the theatricality of Camp, which is so interesting. What I'm doing is kind of like the Jimmy Buffett box set—I am focused on the theatricality of designing boxes and packaging. I'm focused on diverging from just making the ordinary and making a better experience for someone when they're opening a box. That's what I'm focused on.

JP: Totally. And to clarify, I'm also focusing on the theatricality, but it's not mentioned in my abstract because I think with Camp that's implied. But yeah, Camp—we can wait till you bring up your questions—but I have a lot of thoughts on *Notes on Camp* and where I agree and disagree with Sontag.

NOTES
ON "CAMP"
SUSAN
SONTAG



Notes on Notes on Camp (2)

Routed Gothic Regular 10 a

MP: Oh, absolutely. We could definitely talk about that. So based on the way you design as well, I'm very curious about how you glorify your process and how you glorify and theatricalize your designs. How do you think about that?

JP: Yeah, totally. So I think the thing with Camp and theatricality in general is like, I think sometimes, and again, this kind of comes into where I sort of disagree with *Notes on Camp*, but I think that also comes from the fact that it was written in [1964]. But I think the thing with Camp is, it's kind of about, I'd say the theatricality isn't arbitrary, if that makes sense. It's not about aesthetics, it's about Camp as a strategy and theatricality as a strategy. So rather than thinking how do I make something theatrical and Campy just because I like how that looks, it's more about using hyperbole in a specific way to point to things. So when we take things and we push them to their extreme, we can start to parse out truths from that. Like, if something is extreme and Campy — [it's] not necessarily true, but there are truths hidden within it, if that makes sense. And I think part of that theatricality — obviously humor comes with Camp and I think especially when like, with design and art humor is a really good tool at disarming an audience — almost this way of giving an entry point for an audience, so you can kind of start to like... I think humor is a good way to have an entry point to walk your audience into wanting to talk about kind of... I tend to use Camp more in a subversive way. And sort of a political way. Especially, again, something that's not mentioned in *Notes on Camp* and I think earlier is like... I think drag is just the ultimate idealization of Camp. It's pure Camp, but it's not...

MP: Completely gray.

Notes on Notes on Camp (3)

Routed Gothic Regular 10 a

JP: Yeah, and it exists as this way of challenging heteronormativity. And it came from a place of necessity and survival. Have you watched *Paris is Burning*?

MP: No, I've been meaning to watch it.

JP: You really should. That movie came out in 1990. I would point to it and be like, "Sontag, watch this, I think it will disprove a lot of your ideas about Camp". Part of drag, which came from Ball culture, was this sort of fantasy of [performing] this theatricality of gender to fantasize about assimilation. So realness is something they talk about a lot, and so that phrase realness comes from Ball culture. They would have themed [drag] competitions, and so realness would be a competition where you were trying to look as convincing as possible within that thing, right? So they would do like, business casual realness and everyone would do drag dressing like white business women. And so this sort of theatricality, this irony, this hyperbole is done with complete sincerity, but it's out of a necessity for survival. And by doing so, right, again, like humor and like hyperbole. [And] gender. I think gender is a really easy example of like, by hyperbolizing it, you can point to it and be like, "do we see how silly this heteronormative rigid structure is?". Especially when you can point to masculinity and femininity, right? This idea of when something is cartoonishly masculine or feminine, you Camp-ify it to kind of be like, "do we see how this normativity is actually hyperbole?" Like it's not... You know, sorry, that was a little bit of a tangent. But yeah, that's like theatricality not just for the sake of it, and not just for the sake of like, the lols or whatever, and more a critical edge to it. I think it makes information easier to digest, especially when it's confrontational. Yeah.

04 Paris is Burning

05 Tiffany Lamp

06 The Bachelorette, season 1

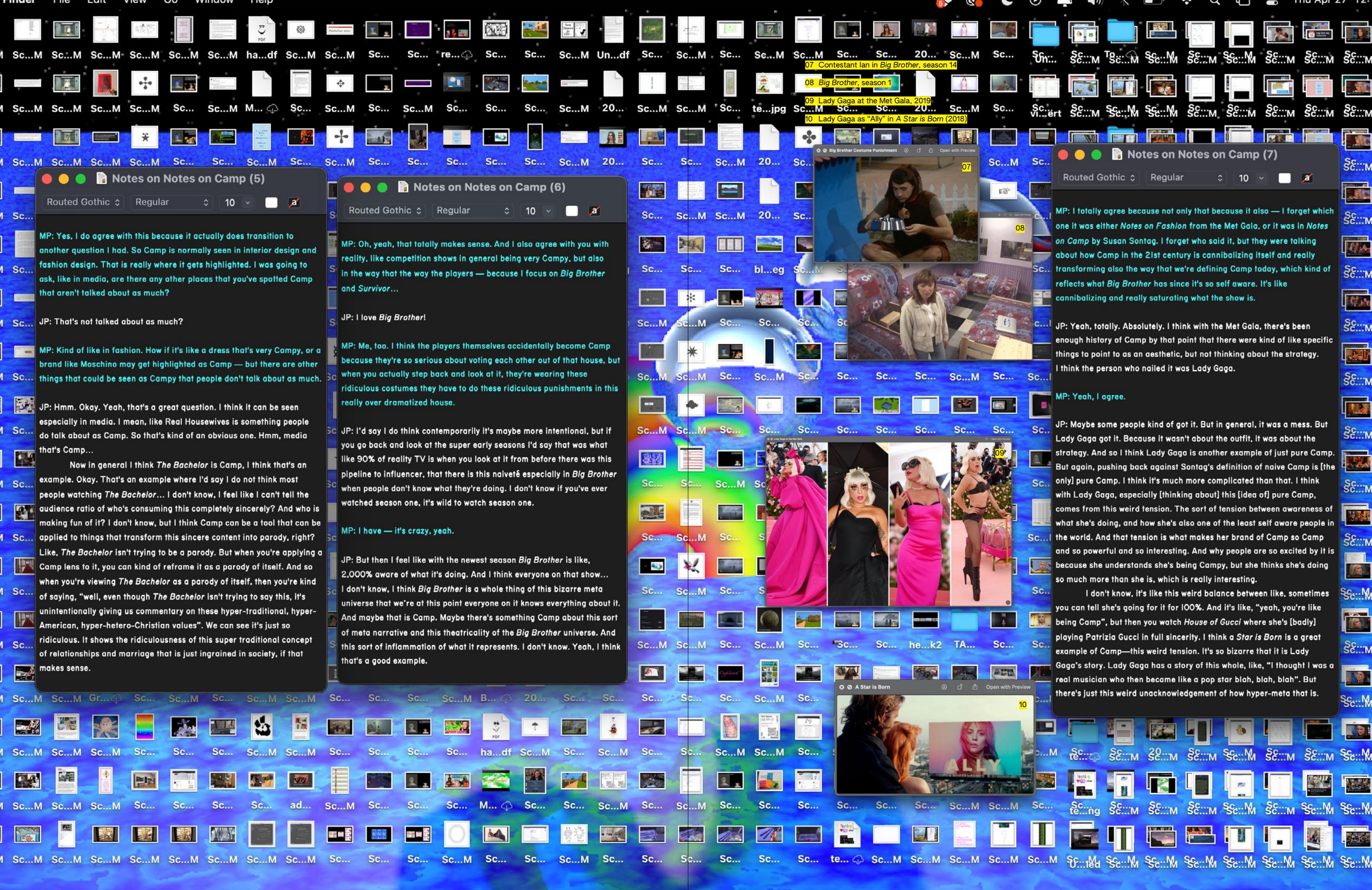
Notes on Notes on Camp (4)

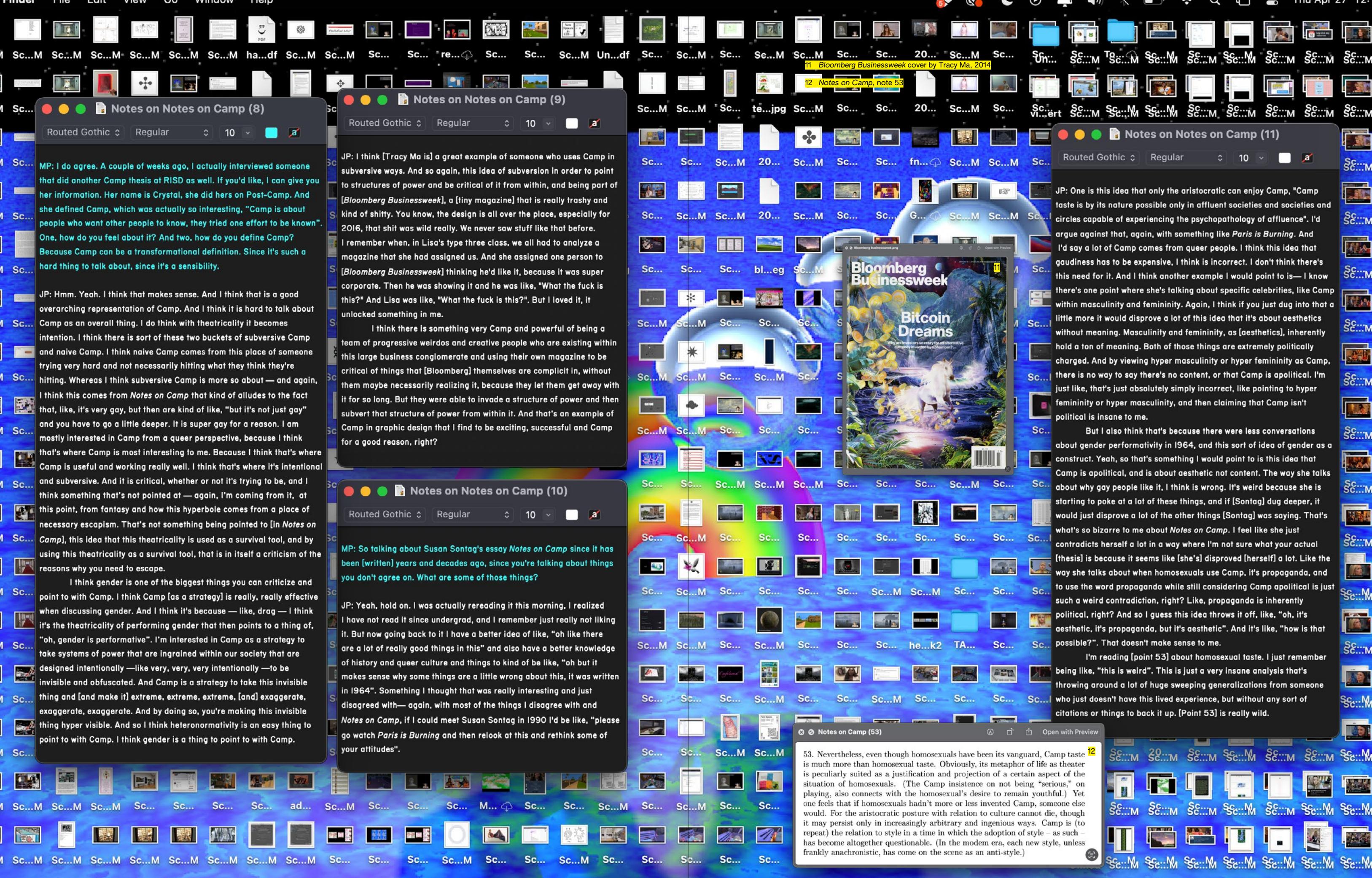
Routed Gothic Regular 10 a

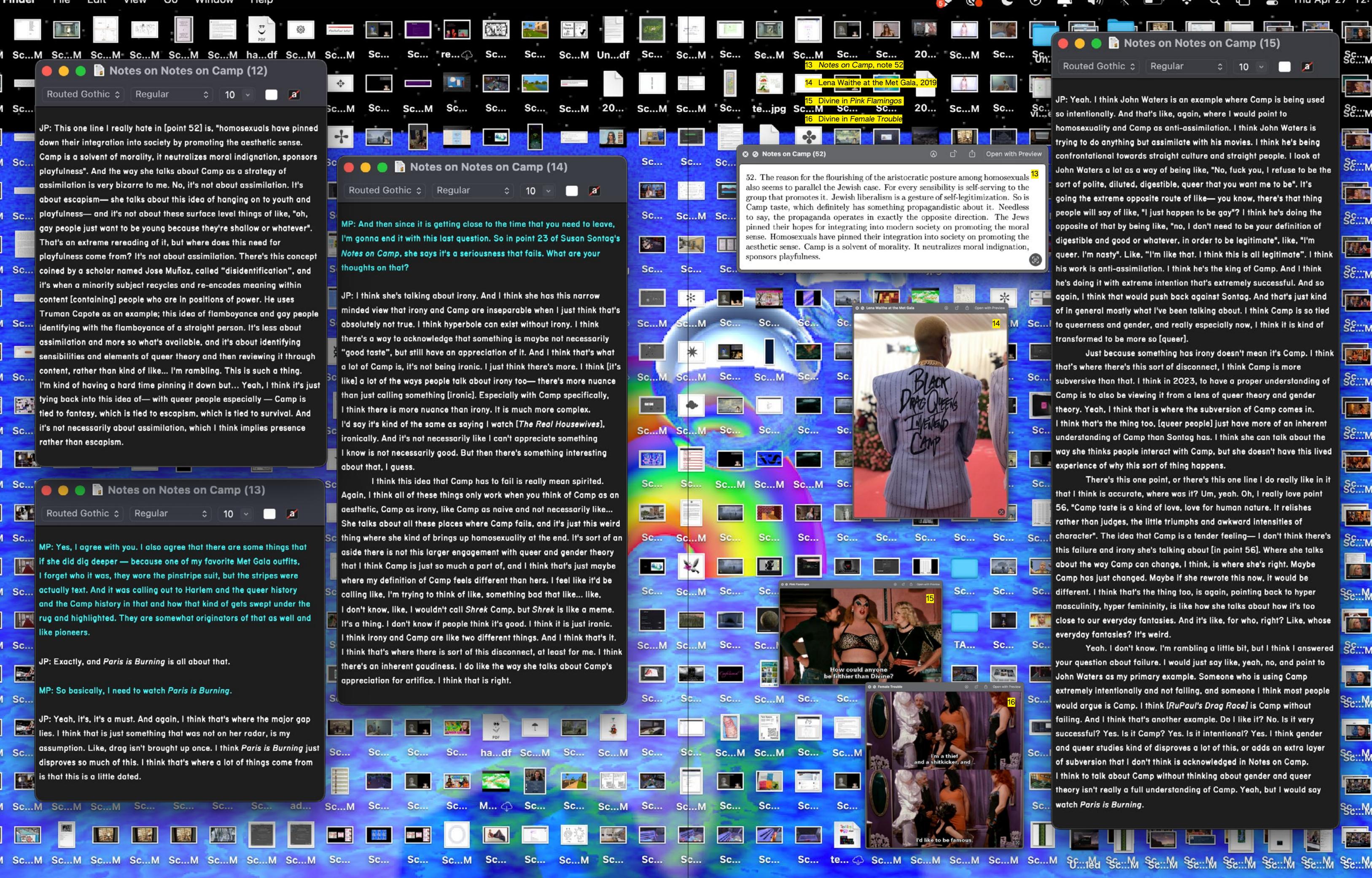
MP: That totally makes sense. I agree.

JP: Yeah, totally. Um, let me think of a project I used where Camp was a big part of it. It's tough because my design practice and my art practice are pretty different. The idea of Camp in my design practice is definitely more so, something I'm more careful with, and something that's, like, where I choose to use it and who gets access to it, if that makes sense? Like, I am not going to give some startup something really Campy. That kind of just starts to water down and dilute what this thing is in order to sell a product. So with design, I'm a lot more cautious and skeptical and withholding if that makes sense. Whereas with my art practice, that comes in again, sort of my own critical edge, and so that comes with a different intention. I think "uncanny" is a good word to bring about this sort of Camp theatricality. I think it's about taking things that are corny, kind of winking at it. You understand that it's corny, but then being like, "but I'm going to use this with full sincerity, this isn't ironic". And I think that's a problem I have with *Notes on Camp*. I don't think Camp is ironic. I think irony can be a part of Camp, but it's not necessarily a part of Camp. I think hyperbole and theatricality are almost always attached to Camp. So when Camp gets called ironic, that's where I have a little bit of a [negative reaction]. I think you can consume Camp in a fully sincere way. You can use Camp in a fully sincere way. But I think it is about this transformative wink in a way. I think part of it too, especially with my practice, I really like straddling the border between "high" and "low" culture and [thinking about] what those two things are, and who kind of decided those things.

I think by taking content we traditionally see as "low" culture, trashy, whatever, and theatricalize it, you remove it from its original context — its original context. I did a project where I was commenting on the birth of romance reality TV — specifically *The Bachelorette* and this one show from *Bravo* — and by decontextualizing *The Bachelorette* through this humor, hyperbole, and exaggeration it forces you to reconsider *The Bachelorette* in a decontextualized way you're not used to. When you're so used to something you see every day, you're not really thinking critically about it anymore. It's especially when we think about things like reality TV and these things we think of as trashy and not worth critical consideration. Whereas like, this show exists. So many people consume it, you can't ignore it. And I think it's really important to understand the what, the why, how those things operate, and the implications of those things. And so I think when you decontextualize this trashy culture that we sort of brush off, you elevate it into this place where it creates a space to have some more thoughts about the thing, or zoom out a little bit and be like, "What did this mean?". If [you] get past the surface level of this ["low" culture thing [you] can dig into the cultural implications that it has — whether or not it's the fact or the cause, if that makes sense?. I think Camp and media go hand in hand. And I think where I'm looking at Camp mostly is media rather than, like, a Tiffany lamp.





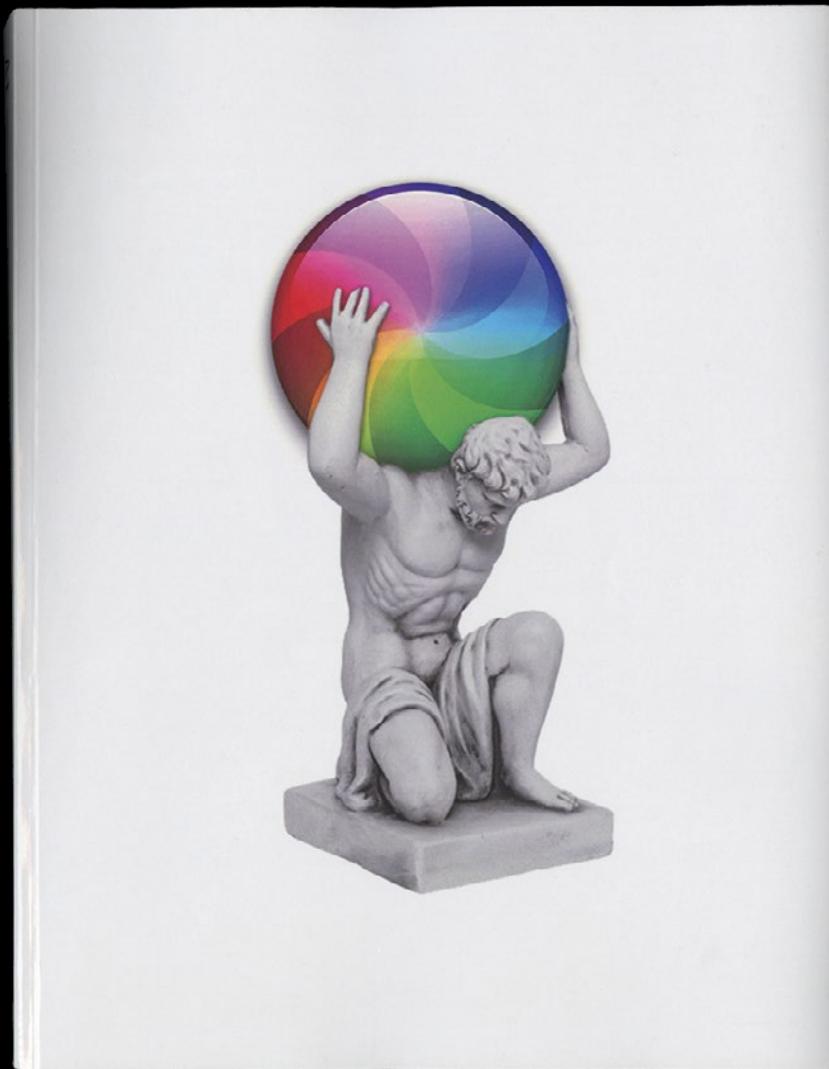


queer —

an existence in opposition

At—Last, 2021
publication cover
8.5 x 11 in.

Romance



Fiction

Romance Fiction, 2021
signature, originally published in At—Last
8.5 x 11 in.

A Naked Child rides a white horse
and holds a red banner aloft.



The horse is solar energy,
which he now controls without saddle or bridle.





A Young Man in gay costume dances

held together by a cord shaped like a figure 8 on its side,

while he balances Two Pentacles

the cosmic lemniscate of eternal life.

\$79.99

\$89.99

\$44.99

SALE

The Knight rides a heavy workhorse
through a freshly plowed field,



there is a sprig in the horse's bridle.



The Knight is a materialist;

SALE

GLOSSY ↑ HOLE

GLOSSY ↓ HOLE



Some call the Pages princesses.

He lies in a desolate waste, a black sky above him.

and certainly from the picture this could be either.

Here, they have actually pierced him.



The Hermit stands isolated on a snowy mountain peak,

holding up a lantern to guide those below.



He remains on the heights,

throughout the long nights of spiritual darkness.



A hand comes out of a cloud,
offering a Flowering Wand; eight detached layers float in the air.

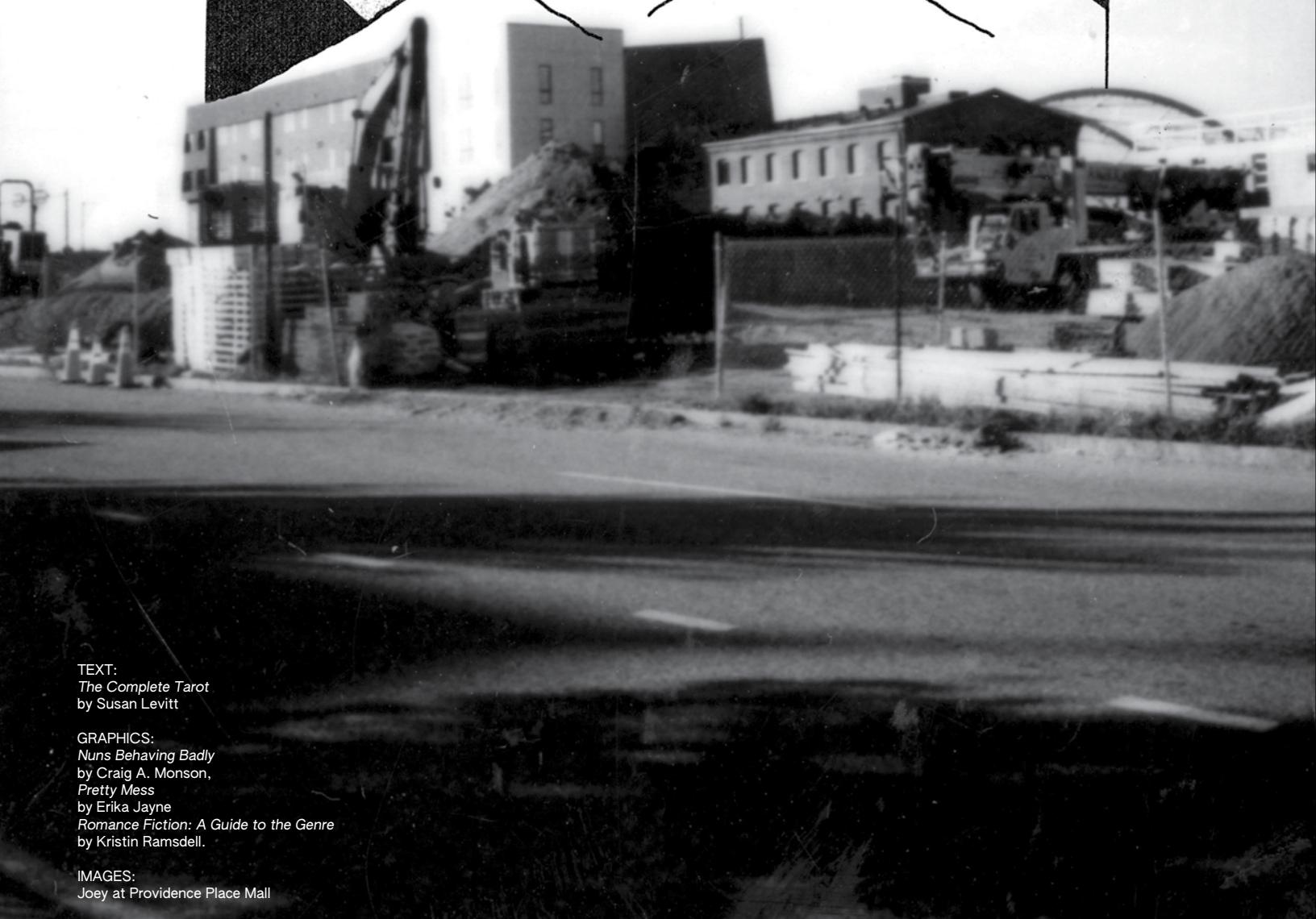


A hand comes forth from a cloud.
This time it holds a Golden Pentacle.

The descent of spirit into matter.

The lillies of pure thought grow in the garden below.

Happily Ever After



TEXT:
The Complete Tarot
by Susan Levitt

GRAPHICS:
Nuns Behaving Badly
by Craig A. Monson,
Pretty Mess
by Erika Jayne
Romance Fiction: A Guide to the Genre
by Kristin Ramsdell.

IMAGES:
Joey at Providence Place Mall

Every Rose has its Thorns



*ON A HOT SUMMER NIGHT,
WOULD YOU OFFER*

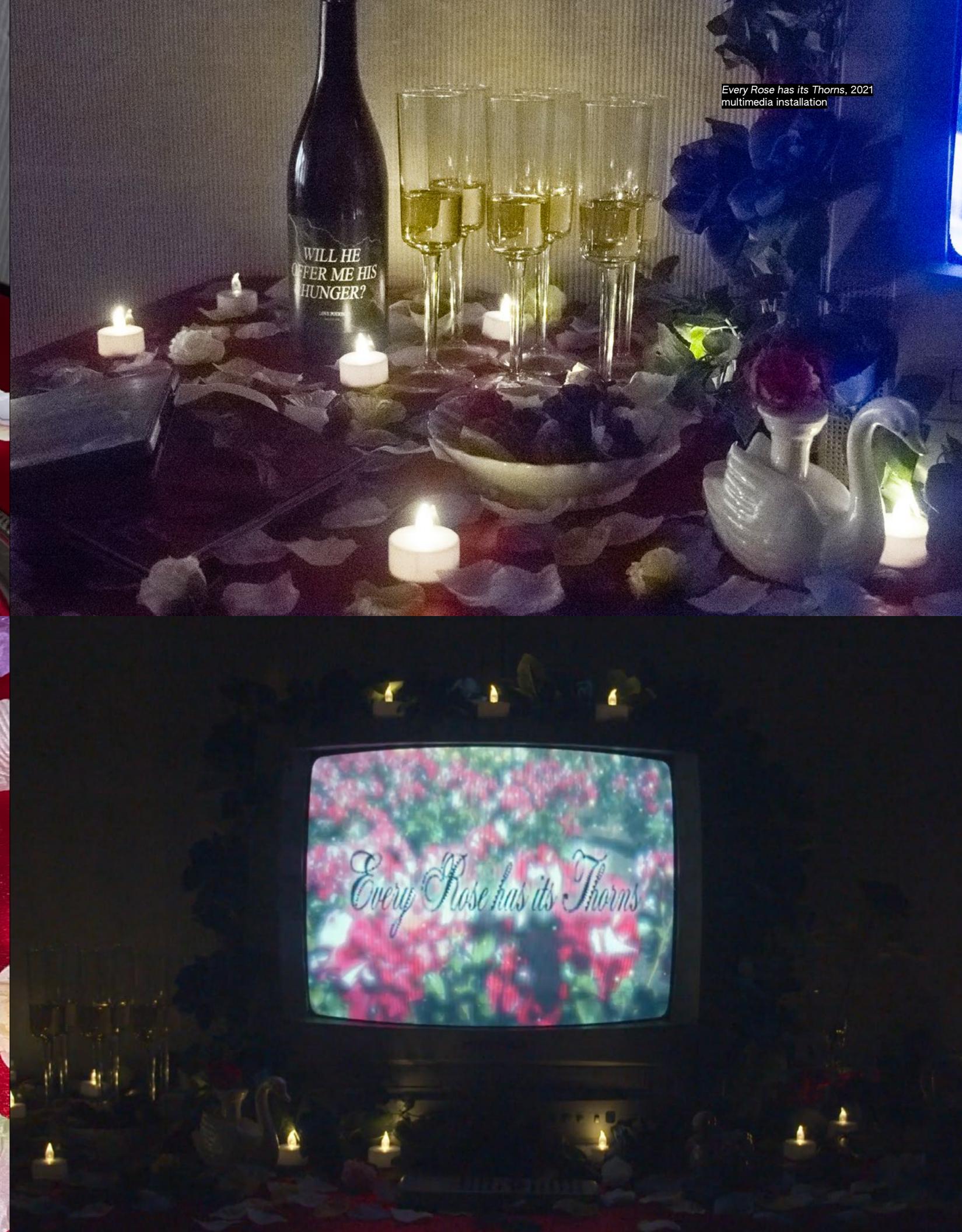
Every Rose has its Thorns

*YOUR THROAT TO
THE WOLF WITH THE RED ROSES?*

Every Rose has its Thorns, 2021
DVD case with publication
6 x 9 in.



Every Rose has its Thorns, 2021
multimedia installation



Come Now Luxuriant Graces,





and Beautiful Haired Muses

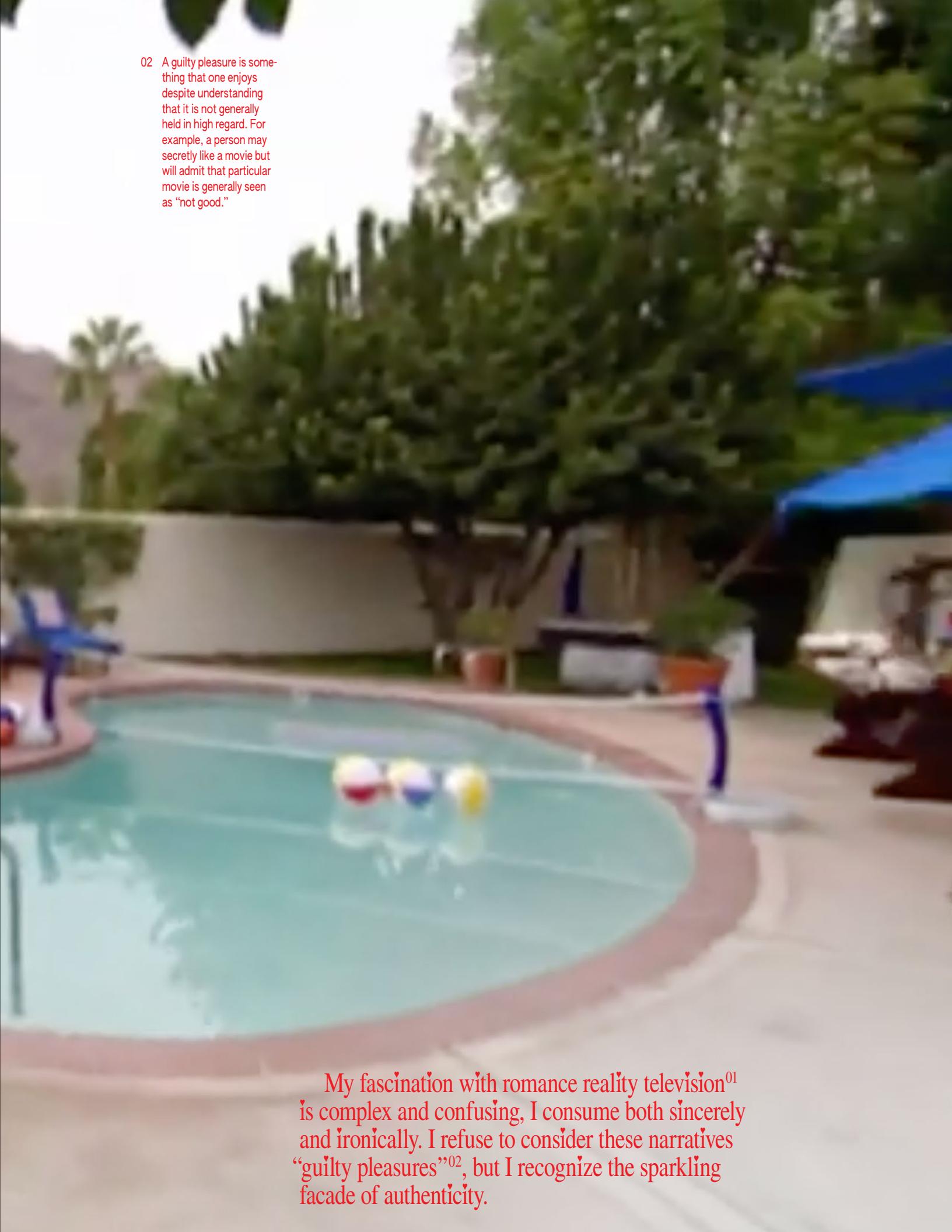


01 Reality television is a genre of television programming that documents purportedly unscripted real-life situations, often starring unknown people rather than professional actors. Reality television emerged as a distinct genre in the early 1990s with shows such as *The Real World*, then achieved prominence in the early 2000s with the success of the series *Survivor*, *Idols*, and

Big Brother, all of which became global franchises. Reality television shows tend to be interspersed with "confessionals", short interview segments in which cast members reflect on or provide context for the events being depicted on-screen. Competition-based reality shows typically feature gradual elimination of participants, either by a panel of judges, or by the contestants.

02 A guilty pleasure is something that one enjoys despite understanding that it is not generally held in high regard. For example, a person may secretly like a movie but will admit that particular movie is generally seen as "not good."

My fascination with romance reality television⁰¹ is complex and confusing, I consume both sincerely and ironically. I refuse to consider these narratives "guilty pleasures"⁰², but I recognize the sparkling facade of authenticity.



⁰⁴ Documentaries, television news, sports television, talk shows, and traditional game shows are generally not classified as reality television. Some genres of television programming that predate the reality television have been retroactively classified as reality television, including hidden camera shows, talent-search shows, documentary series about ordinary people, high-concept game shows, home improvement shows, and court shows featuring real-life cases.

I do not care if these narratives are true or false⁰⁴. My fascination comes from the detachment of identity these actors practice—selling their personhood as an authentic citizen and existing in a blurred state of reality⁰⁵.

⁰⁵ Reality television has faced significant criticism since its rise in popularity. Critics argue that reality television shows do not accurately reflect reality, in ways both implicit (participants being placed in artificial situations), and deceptive (misleading editing, participants being coached on behavior, storylines generated ahead of time, scenes being staged). Some shows have been accused of rigging the favorite or underdog to win. Other criticisms of reality television shows include that they are intended to humiliate or exploit participants; that they make stars out of untalented people unworthy of fame, infamous figures, or both; and that they glamorize vulgarity.

I like things to happen naturally and

A reality personality is simultaneously a public figure and a stage actor; they relinquish control of the narrative of their life.

feel like sometimes it's just a little bit forced between Jamie

06 Reality television became globally popular in the late 1990s and early 2000s, with the successes of the *Big Brother* and *Survivor*/ *Expedition Robinson* franchises. In the United States, reality television programs suffered a temporary decline in viewership in 2001, leading some entertainment industry columnists to speculate that the genre was a temporary fad that had run its course.

I am fascinated by the birth⁰⁶ of reality television and its attempts at documenting the every day while simultaneously incorporating fabricated narratives to avoid the mundane.



07 There have been various attempts to classify reality television shows into different subgenres, a 2006 study proposed six subgenres: romance, crime, informational, reality-drama, competition/game, and talent.

Reality television existed in a state of and/or, both real and fake; I watch closely hoping to categorize⁰⁷ these moments.



I Tell You,

Someone will Remember Us





in the Future

09 In many reality television programs, camera shooting and footage editing give the viewer the impression that they are passive observers following people going about their daily activities. Story “plots” are often constructed via editing or planned situations.

I use the act of screenshotting as a method of subconsciously archiving⁰⁹ and analyzing¹⁰, attracted to both visual and verbal moments that feel strange and/or ridiculous, yet somehow poetic.



willing to get rid of my horses move to
the city and stay away from horse

10 Dating-based competition shows follow a contestant choosing one out of a group of suitors. Over the course of either a single episode or an entire season, suitors are eliminated until only the contestant and the final suitor remains. In the early 2000s.

I gather these moments intentionally, rewinding over and over with fingers hovering over “command + shift + 3”, waiting patiently to capture the perfect moment.



really good I mean hasn't for me it's
adorable

I become more curious
and ambitious, I begin recording
and dissecting video footage.
I collage these pieces as
an attempt to unpack
why I'm drawn
to this genre.



next up 15 men 8 roses

¹¹ *The Bachelorette* is an American reality television dating game show that debuted on ABC on January 8, 2003. The show is a spin-off of *The Bachelor* and a staple *The Bachelor* franchise. The first season featured Trista Rehn, the runner-up from the first season of *The Bachelor*, offering the opportunity for Rehn to choose a husband among 25 bachelors.

¹² *Boy Meets Boy* is an American reality television show in which a gay man meets and chooses a mate from a group of 15 potential male suitors. The show featured the twist that the "leading man" did not know that the mix of suitors included both gay and heterosexual men. The show premiered July 29, 2003, on the Bravo cable television channel. A total of six episodes were aired weekly until the finale on September 2, 2003.

As an important documentation of American culture, I choose to study the first episodes of two shows — ABC's *The Bachelorette*¹¹ and Bravo's *Boy Meets Boy*¹²— both initially airing in early 2003.



first one called because there was not
as much romantic connection with

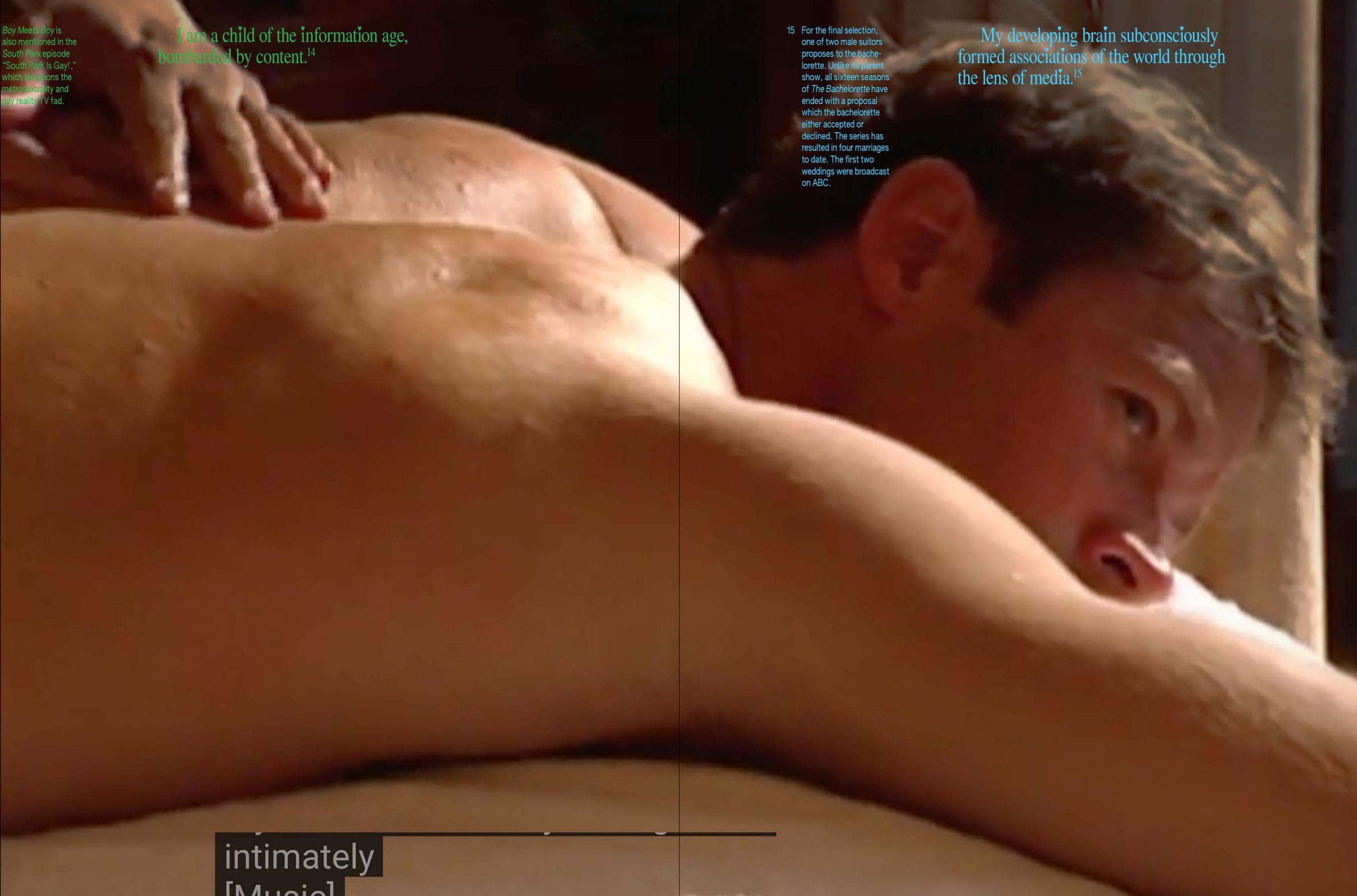
A close-up, low-angle shot showing a person's legs and feet as they crouch under a dark-colored car. The person is wearing light-colored pants and dark shoes. They are focused on changing a tire, with their hands visible near the wheel hub.

I build a shrine for my shows as an exercise in worship.

A close-up shot of a person's hands and arms as they kneel on a light-colored surface. The person is wearing a dark long-sleeved shirt and light-colored pants. Their hands are clasped together in a prayerful or reflective gesture.

I kneel at my altar and reflect.

there before you know it he's naked and
underneath the car change the tire



14 *Boy Meets Boy* is also mentioned in the *South Park* episode "South Park Is Gay!," which lampoons the metrosexuality and gay reality TV fad.

I am a child of the information age, bombarded by content.¹⁴

15 For the final selection, one of two male suitors proposes to the bachelorette. Unlike its parent show, all sixteen seasons of *The Bachelorette* have ended with a proposal which the bachelorette either accepted or declined. The series has resulted in four marriages to date. The first two weddings were broadcast on ABC.

My developing brain subconsciously formed associations of the world through the lens of media.¹⁵



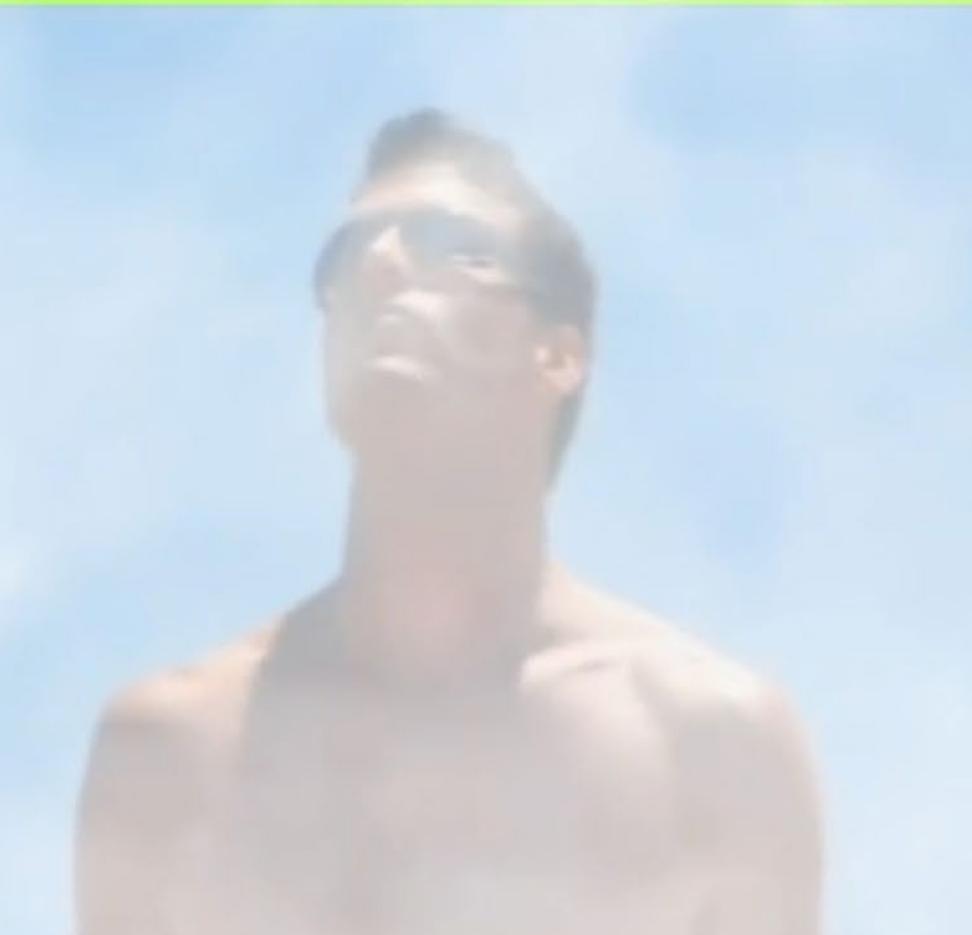
16 “I’m not saying that they wouldn’t be as good, because you can always come up with something else. [But] until we find the perfect way to do it...” Berwick also suggested that at the time a series as gay-specific as *Boy Meets Boy* might not have fit into Bravo’s overall programming strategy. “It has to feel like it’s broad enough, and multidimensional enough to work for our incredibly smart audience.”

I did not see queer romance¹⁶ on mainstream television.

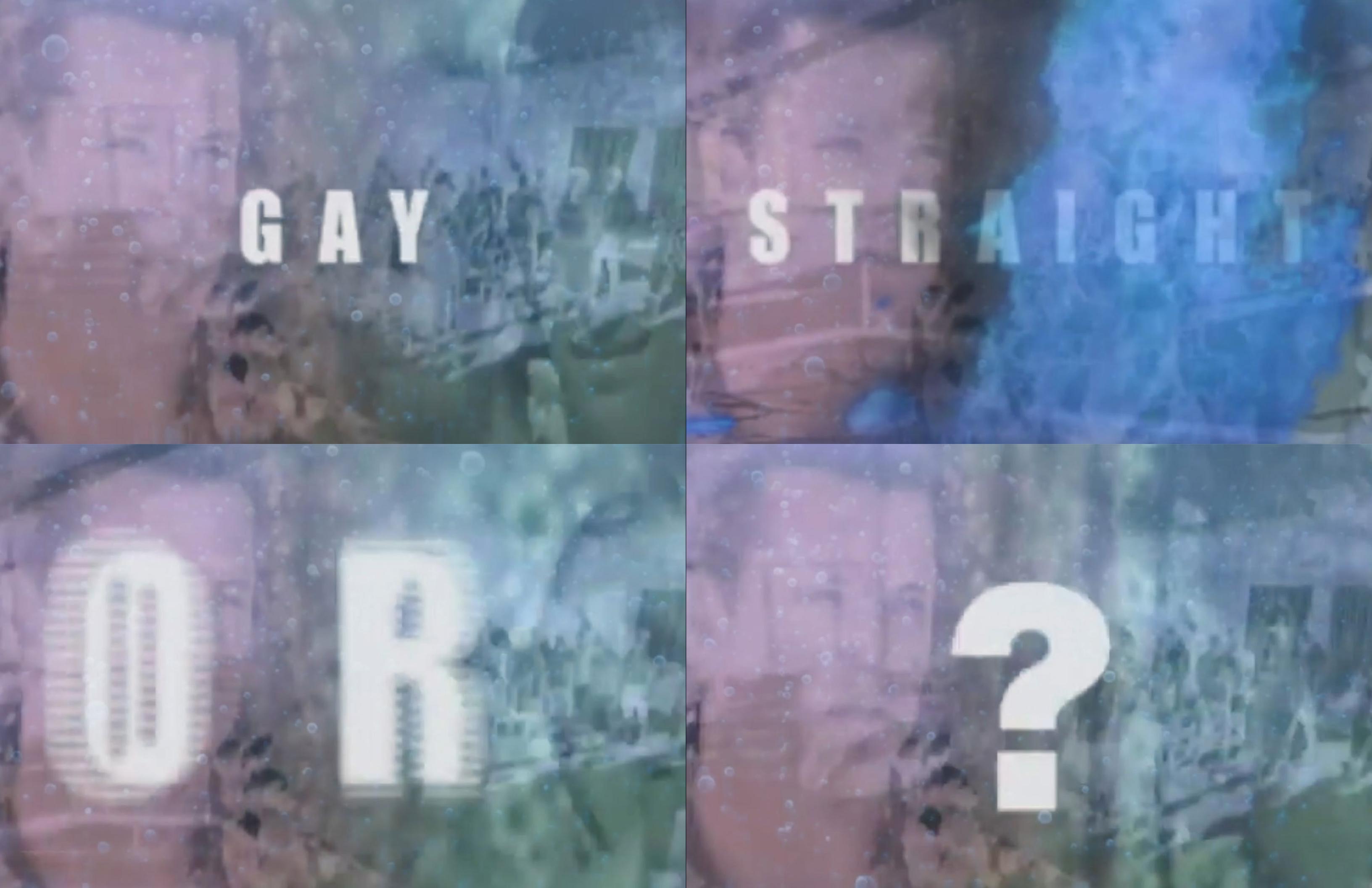
17 Homoeroticism differs from the concept of homosexuality: it refers specifically to the desire itself, which can be temporary, whereas “homosexuality” implies a more permanent state of identity or sexual orientation. It is a much older concept than the 19th-century idea of homosexuality, and is depicted or manifested throughout the history of the visual arts and literature.

I passively relied on the unintentional homo-eroticism¹⁷ in these hyper-traditional shows to understand sexuality and affection.









GAY

STRAIGHT

?



18 In the *Boy Meets Boy* series finale, the final three mates spend their last night and day together, while Andra and James try to figure out which of them is straight. James eliminates Brian (gay) and Franklin (straight). His final choice, Wes Culwell, is gay, so James wins the money and he and Wes win the trip.

The trip was awarded in the form of travel vouchers. James and Wes did not travel together to New Zealand.

My relationship with love and sex is complex and confusing, I am relationship adverse but voyeuristically drawn to romances—both fictional¹⁸ and real.



19 After her appearance on *The Bachelor*, Rehn was selected to be featured in the gender-reversed spin-off, *The Bachelorette*. She chose Ryan Sutter as the winner, and the couple were married on December 6, 2003. They were paid US\$1 million by ABC for affording the network the right to televise their wedding ceremony, which was broadcast as the finale of a three-episode special called *Trista & Ryan's Wedding*.

I peer into these worlds dumbfounded by the sickly sweet sincerity.¹⁹

20 Grindr is a location-based social networking and online dating application for gay, bi, trans, and queer people. It was one of the first geosocial apps for gay men and has since become the largest and most popular gay mobile app in the world.

The app allows members to create a personal profile and use their GPS position to place them on a cascade, where they can browse other profiles sorted by distance. Selecting a profile photo in the grid view will display that member's full profile and photos, as well as the option to chat, send pictures, and share one's precise location.

I seek validation from male attention; I crave to be desired, using and discarding the bodies²⁰ of men to confirm my self worth.



21 Cruising for sex, or cruising, is walking or driving about a locality, called a cruising ground, in search of a sex partner, usually of the anonymous, casual, one-time variety. The term is also used when technology is used to find casual sex, such as using an Internet site or a telephone service.

I act as a self-destructive fruit, sacrificing safety for anonymity²¹ and transience.



²² In the November 2013 Netflix original comedy *Aziz Ansari: Buried Alive*, American comedian Aziz Ansari jokes about how Grindr's user-friendly design makes casual sex so accessible for gay men but employing the same mechanism for heterosexual people would make women feel too unsafe for it to work. He says Grindr "might be the most incredible technology that's come out in [his] lifetime."

I do not believe I deserve to be treated with tenderness.²²



²³ In a specifically sexual context, the term "cruising" originally emerged as an argot "code word" in gay slang, by which those "in the know" would understand the speaker's unstated sexual intent, whereas most heterosexuals, on hearing the same word in the same context, would normally misread the speaker's intended meaning in the word's more common nonsexual sense. This served (and in some contexts, still serves) as a protective sociolinguistic mechanism for gay men to recognize each other, and avoid being recognized by those who may wish to do them harm in broader societies noted for their homophobia.

I cringe at the idea of desiring love.²³





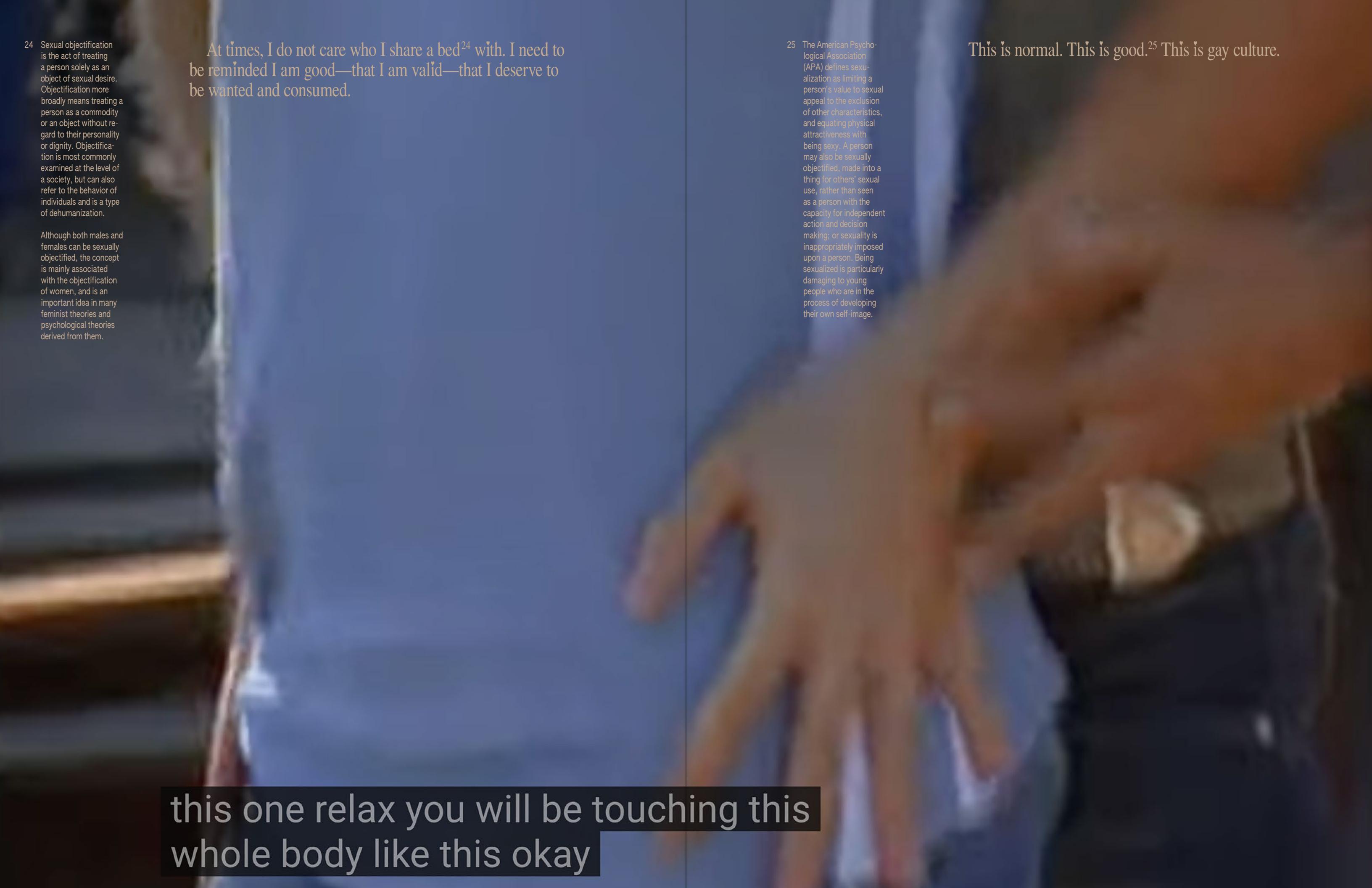
The Moon Shone Full,





and the Maidens

Stood Around the Altar



²⁴ Sexual objectification is the act of treating a person solely as an object of sexual desire. Objectification more broadly means treating a person as a commodity or an object without regard to their personality or dignity. Objectification is most commonly examined at the level of a society, but can also refer to the behavior of individuals and is a type of dehumanization.

Although both males and females can be sexually objectified, the concept is mainly associated with the objectification of women, and is an important idea in many feminist theories and psychological theories derived from them.

At times, I do not care who I share a bed²⁴ with. I need to be reminded I am good—that I am valid—that I deserve to be wanted and consumed.

²⁵ The American Psychological Association (APA) defines sexualization as limiting a person's value to sexual appeal to the exclusion of other characteristics, and equating physical attractiveness with being sexy. A person may also be sexually objectified, made into a thing for others' sexual use, rather than seen as a person with the capacity for independent action and decision making; or sexuality is inappropriately imposed upon a person. Being sexualized is particularly damaging to young people who are in the process of developing their own self-image.

This is normal. This is good.²⁵ This is gay culture.

this one relax you will be touching this
whole body like this okay



26 Within gay male communities, men are often objectified by other men. Discussing negative effects of objectification is met with considerable resistance in the community.

I try to convince myself that this is true²⁶, but I feel empty.



27 Research suggests that the psychological effects of objectification on men are similar to those of women, leading to negative body image among men.

I am an object²⁷ to be consumed and discarded.

his hands will be right here and with
this one relax you will be touching this

his hands will be right here and with
this one relax

28 Learned helplessness theory posits that because human bodies are only alterable to a certain point, people develop a sense of body shame and anxiety from which they create a feeling of helplessness in relation to correcting their physical appearance and helplessness in being able to control the way in which others perceive their appearance. This lack of control often results in depression.

My fascination with romance reality television is complex and confusing, I watch the sickly sweetness with a detached irony²⁸.



different when you're in love with the person that you're with everything

I envy the uncomplicated relationship with intimacy that these actors project.



and finding who I'm gonna be with in the end



He's Dying,



Aphrodite,



Adonis is Dying

QUOTES:
(pages 114–117, 124–127, 138–141, 152–155, 162–168)
Various fragments by Sappho

IMAGES:
The Bachelorette, season 1
Boy Meets Boy, season 1
Green Screen Effects Videos by Crazy Editor
pexels.com



A perspective view of a long, dark hallway. The floor is covered in a vibrant red carpet that leads towards a bright, glowing exit at the far end. The walls are dark and textured, with some vertical light streaks from windows or reflections. The overall atmosphere is mysterious and dramatic.

**Funny story. I had a dream
about you yesterday and I don't know how.**

[dramatic music builds]

**How am I dreaming
about somebody I've never met?"**

**What if you see me
and I'm not what you pictured?**

why would I want to put myself out there?

Did you give me a rose?

did I ever tell you
that I lost a ton of weight?
did I know the people
that I was with before?

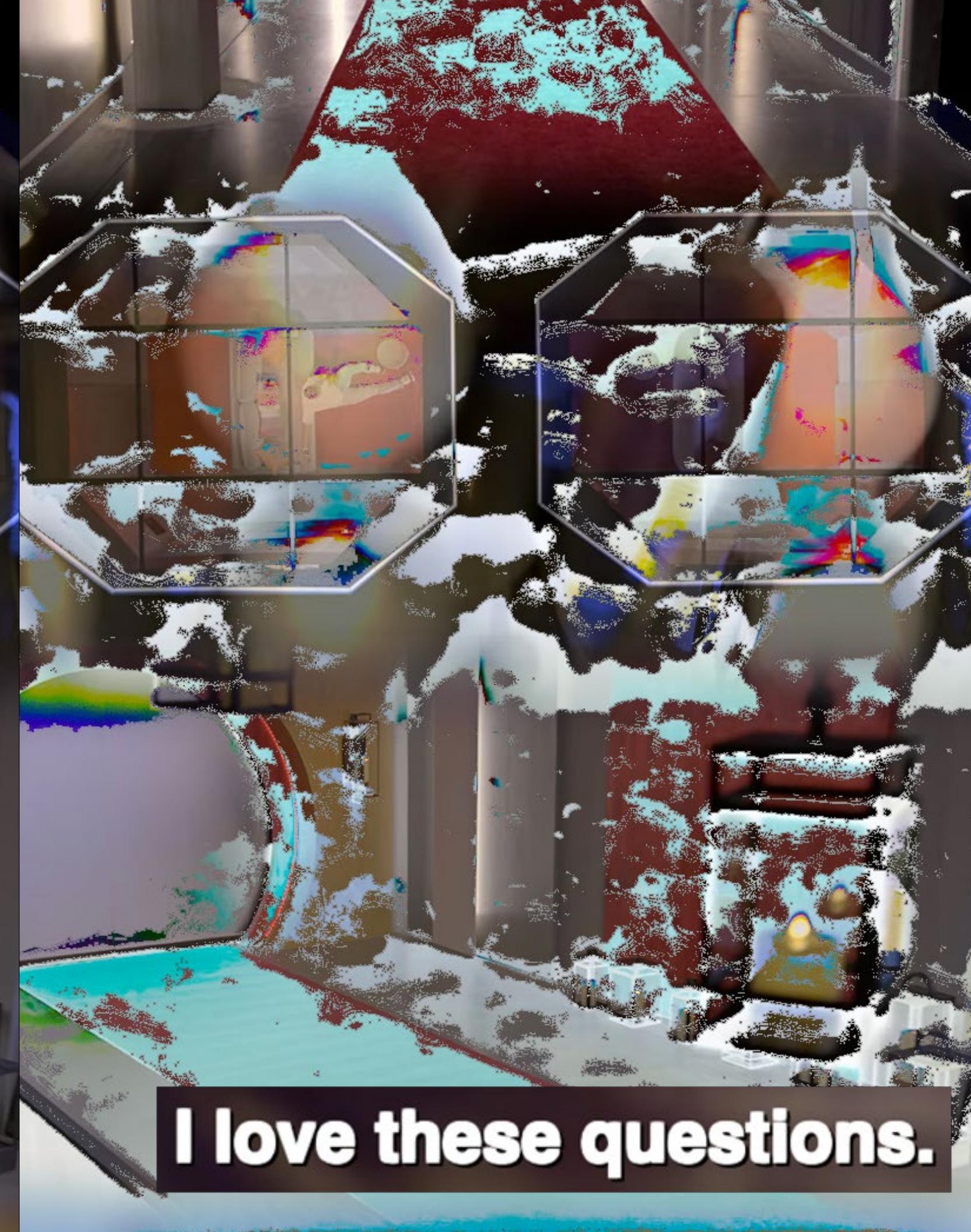
"What the fuck are you doing?"

Are you excited to see me?

How the fuck is this even happening?

why does it matter?

Is it over, then, or what?



I love these questions.



Never have I ever

slept with someone of the same sex.

I have, so, I will drink.

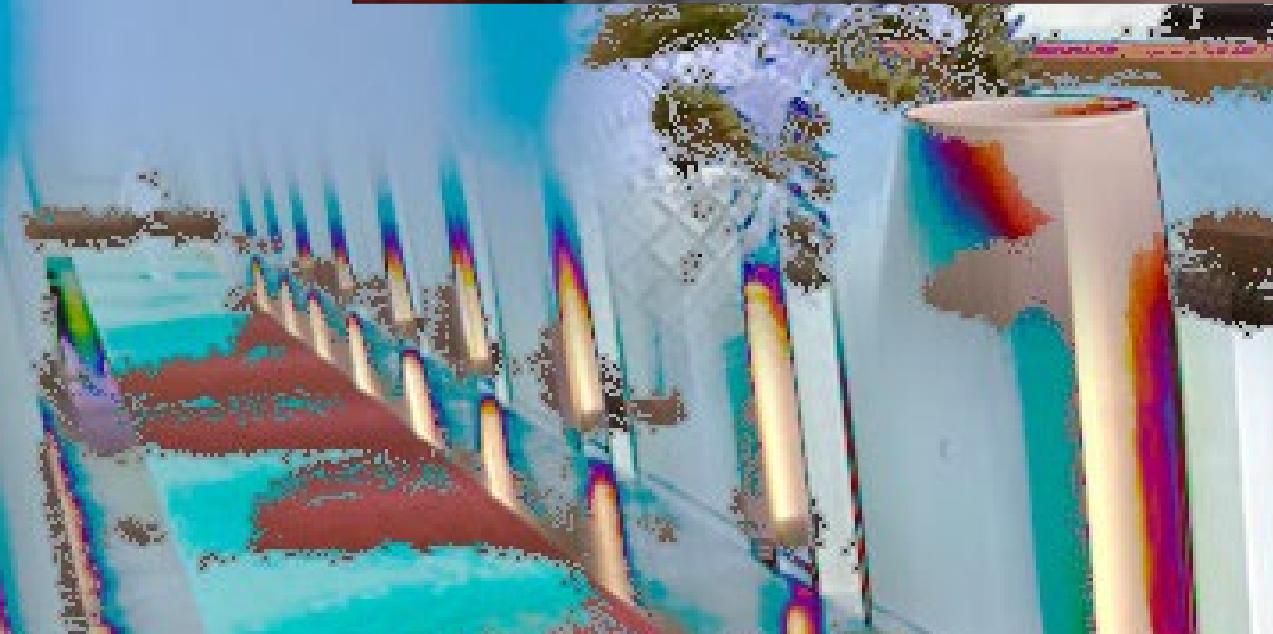
-You're chugging, right?



**I'll be fine with what you look like.
I'm not worried about that at all.**

**I think about
how many enzymes are in your saliva,**

-Hopefully, you dream about me too.



10



J I'll be whatever you need J



You annoyed the fuck
out of me yesterday, but...

I obviously am drawn to you...
because you literally pull shit
right out of my mouth.
so deep, so strong, so quickly.





- It's been behind closed doors.
Some kind of doors, you know.
I'm gonna ask you
to approach the wall here.

even though I don't look
like the typical girl he would go for.

-You're gonna be my fucking wife.



-Do you see the box?
-How's it look?

-Pretend I'm a lady and you're trying to—
[mouthing] Oh my God.

-[man 1] Really?

Oh, yeah, bro.

[both laughing]



**Yeah, this is really nice. This is fun.
It feels nice to open up to you.**

Does it scare you?



**It was so fast,
but so slow at the same time.
I've wanted this my whole life.**



You think we are accidentally here.

And I think I put on a front

-Well, that's a lie. I definitely have.

All kinds of things
that I use to protect myself.
it's not my strong suit.

I don't wanna look stupid.

I've come a long way, getting past
superficial motivations for things

It's just, like,
sometimes my body remembers.

Maybe I was floating away a little bit,
and I was just grounded.

I've thought about you a lot.
It's just really interesting.
we both have such similar mindsets

[dramatic music builds]

-Cheers, boys.

queer —

a lived, material experience within the margins

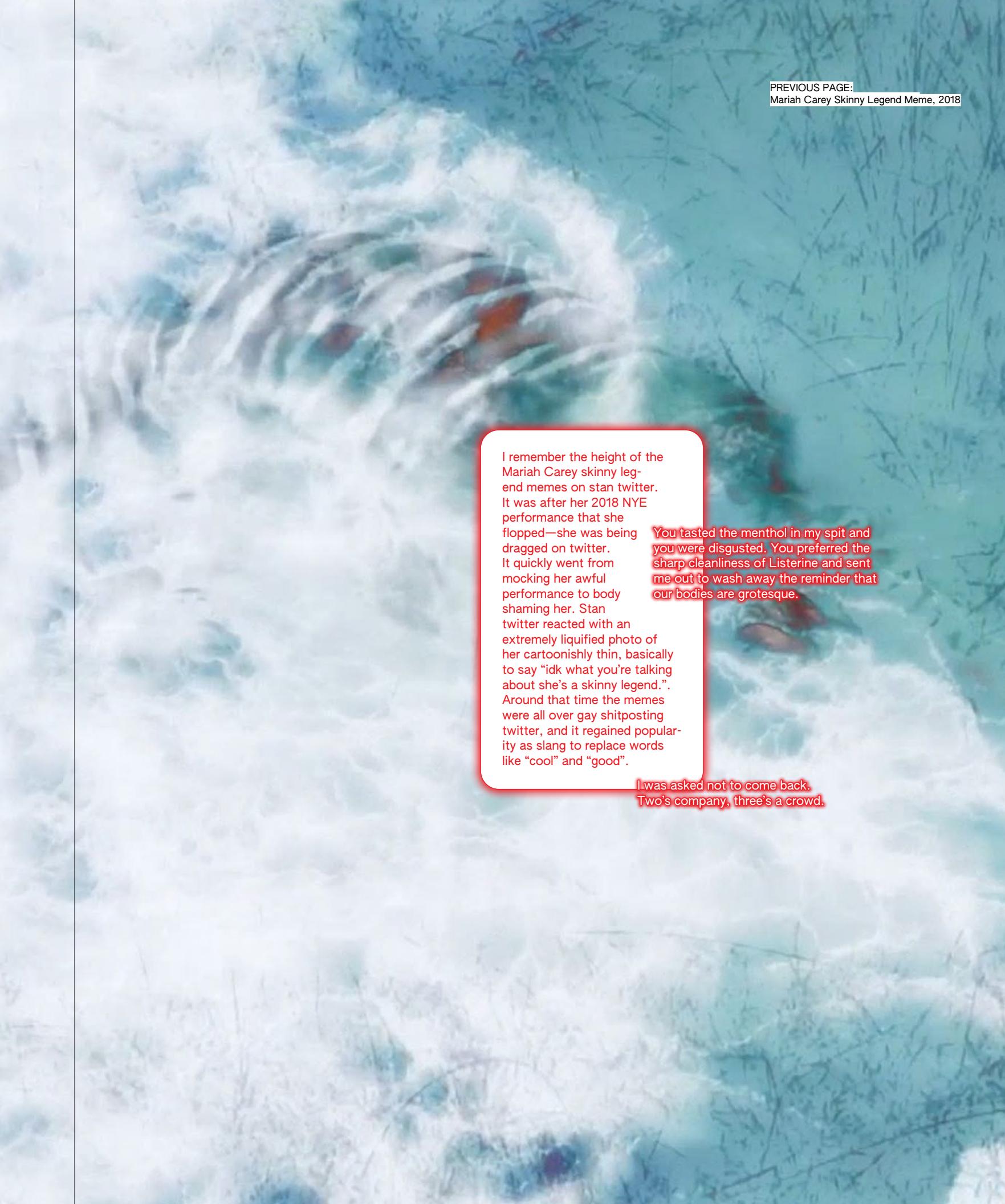
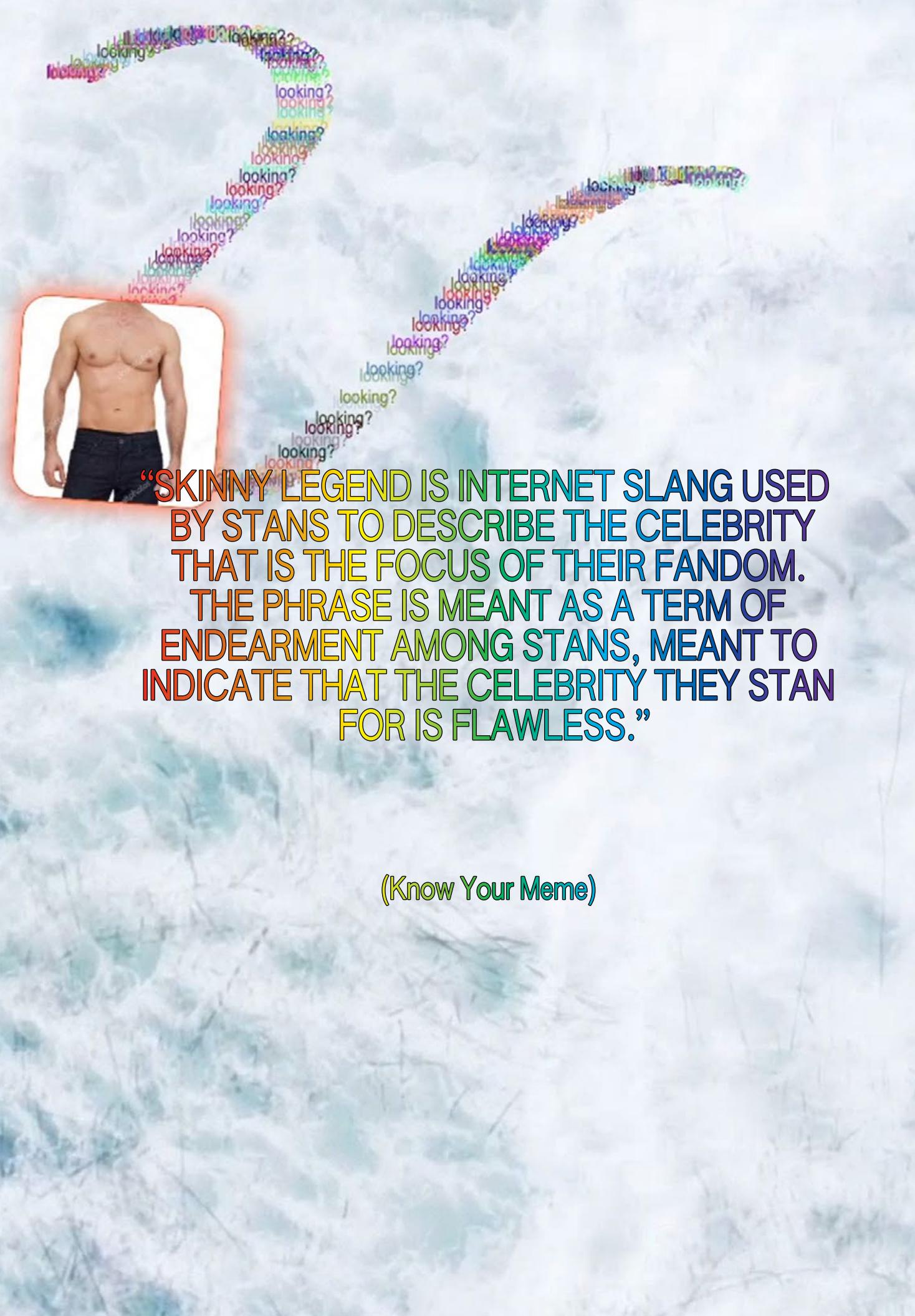


looking? for looking? for looking?, 2022
browser

SKINNY

LEGENDS





[PREVIOUS PAGE:](#)
Mariah Carey Skinny Legend Meme, 2018



“SKINNY LEGEND IS INTERNET SLANG USED BY STANS TO DESCRIBE THE CELEBRITY THAT IS THE FOCUS OF THEIR FANDOM. THE PHRASE IS MEANT AS A TERM OF ENDEARMENT AMONG STANS, MEANT TO INDICATE THAT THE CELEBRITY THEY STAN FOR IS FLAWLESS.”

(Know Your Meme)

I remember the height of the Mariah Carey skinny leg-end memes on stan twitter. It was after her 2018 NYE performance that she flopped—she was being dragged on twitter. It quickly went from mocking her awful performance to body shaming her. Stan twitter reacted with an extremely liquified photo of her cartoonishly thin, basically to say “idk what you’re talking about she’s a skinny legend.”. Around that time the memes were all over gay shitposting twitter, and it regained popularity as slang to replace words like “cool” and “good”. You tas
you we
sharp c
me out
our bod

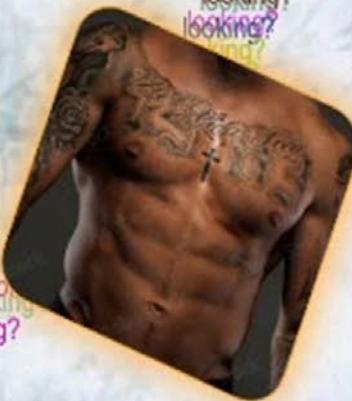
You tasted the menthol in my spit and you were disgusted. You preferred the sharp cleanliness of Listerine and sent me out to wash away the reminder that our bodies are grotesque.

I was asked not to come back.
Two's company, three's a crowd.

I heard a story the other day from a new acquaintance.

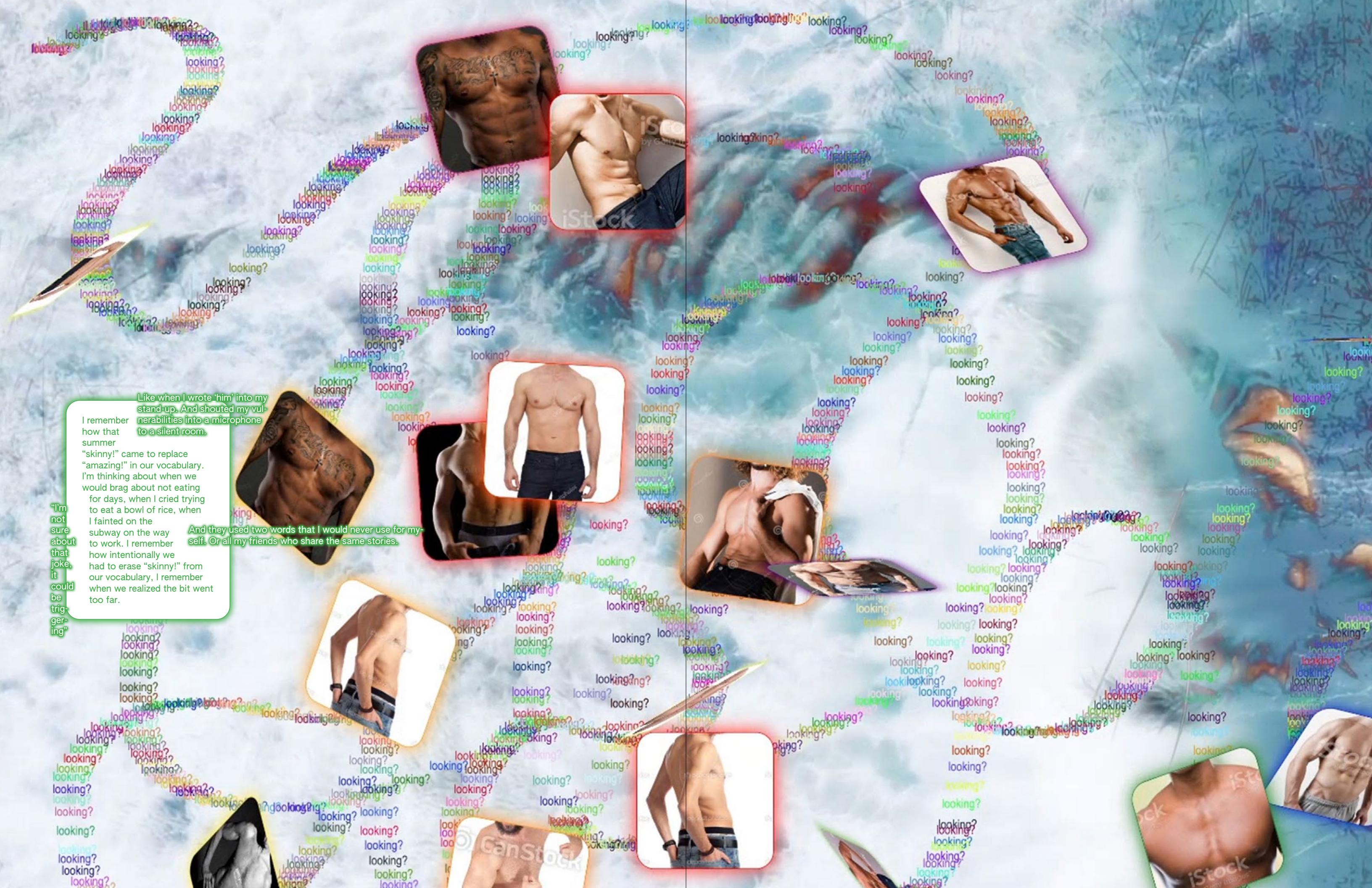
I have a weird relationship with my body. I always have; it ebbs and flows, but it's generally not great. I hate talking about it, but it feels important for me to write about this for some reason. I guess I'm thinking about fatphobia in the queer community, how it functions online, and the summer where "skinny legend" enabled my inner queer circle's disordered eating.

They spoke about their loss of innocence, their first experience with intimacy muddled by the fear and rush of anonymity. They spoke about the lack of tenderness, the forcefulness, the violation.



"omg look how sunburnt my back is o_o", I sent a sorta thirst trap to a friend I never really got over, using the weird tan-line my overalls left on my back after sitting on his roof for hours in the middle of July. "I don't love that I can see your spine :/ I'm worried about you", I remember taking that as a sick compliment. I knew in my logical mind that it was gross that I loved hearing that but it felt even better to be told I was Too Thin.

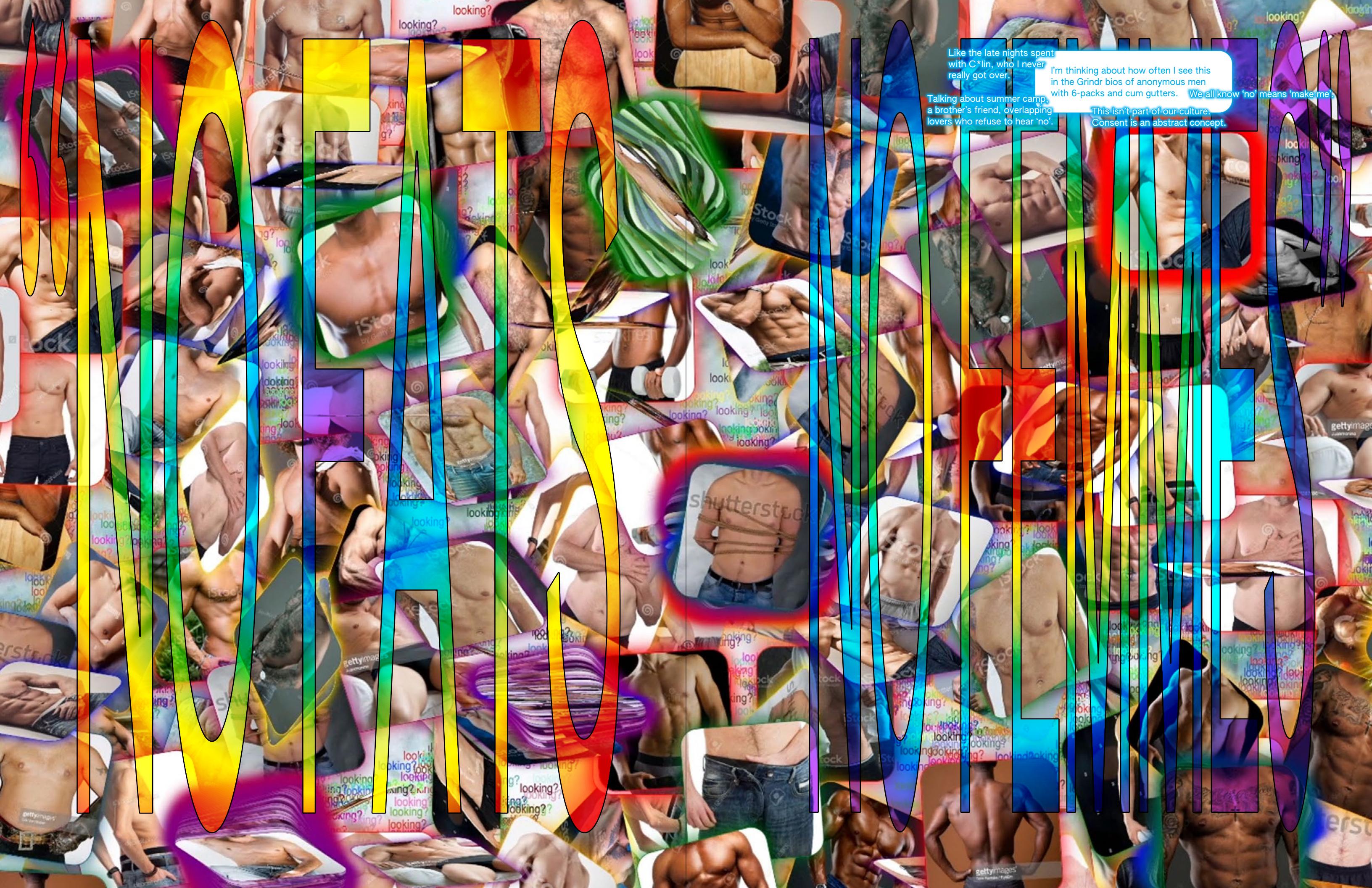
Sadly, this wasn't special. I've heard this story so many times, from so many friends.



I remember how that summer “skinny!” came to replace “amazing!” in our vocabulary. I’m thinking about when we would brag about not eating for days, when I cried trying to eat a bowl of rice, when I fainted on the subway on the way to work. I remember how intentionally we had to erase “skinny!” from our vocabulary, I remember when we realized the bit went too far.

“I’m not sure about that joke, it could be triggering”

And they used two words that I would never use for myself. Or all my friends who share the same stories.



Like the late nights spent
with C*lin, who I never
really got over.

Talking about summer camp,
a brother's friend, overlapping
lovers who refuse to hear 'no'.

I'm thinking about how often I see this
in the Grindr bios of anonymous men
with 6-packs and cum gutters. We all know 'no' means 'make me'.

This isn't part of our culture.
Consent is an abstract concept.



It now makes me sad to look at this grid of decapitated torsos. Sometimes I see the pixels that make up your chest.

I'm thinking about how awful those men have made me feel about myself even though I'm not attracted to them.

The underlying pixels exposing the vulnerability of compressing the body into a jpeg; these jpegs become trading cards.

Stripped down to the bare necessities needed to advertise why we are worthy.

I'm understanding what this thing really is. And I deleted Grindr the other week, why it is. Cruising culture has become a game.

This wasn't the first time, but it feels different now. I'm thinking about how often I see this in the Grindr bios of anonymous men with 6-packs and cum gutters.

I'm understanding what this thing really is. And why it is. Cruising culture has become a game.

We meet in the cover of darkness, we've moved past the need for niceties or names.

I check my phone for the last message I'll hopefully ever read on Grindr

I'm thinking about the times I was turned away at the door in the middle of the night when I didn't meet some Grindr dude's expectations.

"I'd like to put a baby in that sometime"

I am tired of my body being secondary to a jpeg—simply a materialized object born from the grid.

I'm tired of decapitating my personhood,
my boundaries, my self respect.

I refuse to continue to play
this sick game we've been lead into.

remem-
er when G*s
asked me,
“was I bigger
than you
expected?”.




queer —

an implied culture built on histories





1 song, 9 gifs, 1 love letter to web1



0:00 / 3:05

"Oh, I love to love, But my baby just loves to dance, He wants to dance,
he loves to dance, he's got to dance"

— *I Love to Love*, Tina Charles

I love the internet, and it breaks my heart to see it slowly shift from an infinite playground to a sterile shopping mall. I'm terrified of web4.0 and the Metaverse, as these tech giants get larger, the web seems to get smaller. What seemed like a vast expanse of limitless possibilities now feels a handful of templated social media sites, which restrict and manipulate us into addictive gamified patterns and our interactions monetized. In [My website is a shifting house next to a river of knowledge. What could yours be?](#), Laurel Schwulst claims, "Today more than ever, we need individuals rather than corporations to guide the web's future. The web is called the web because its vitality depends on just that—an interconnected web of individual nodes breathing life into a vast network. This web needs to actually work for people instead of being powered by a small handful of big corporations—like Facebook/Instagram, Twitter, and Google."

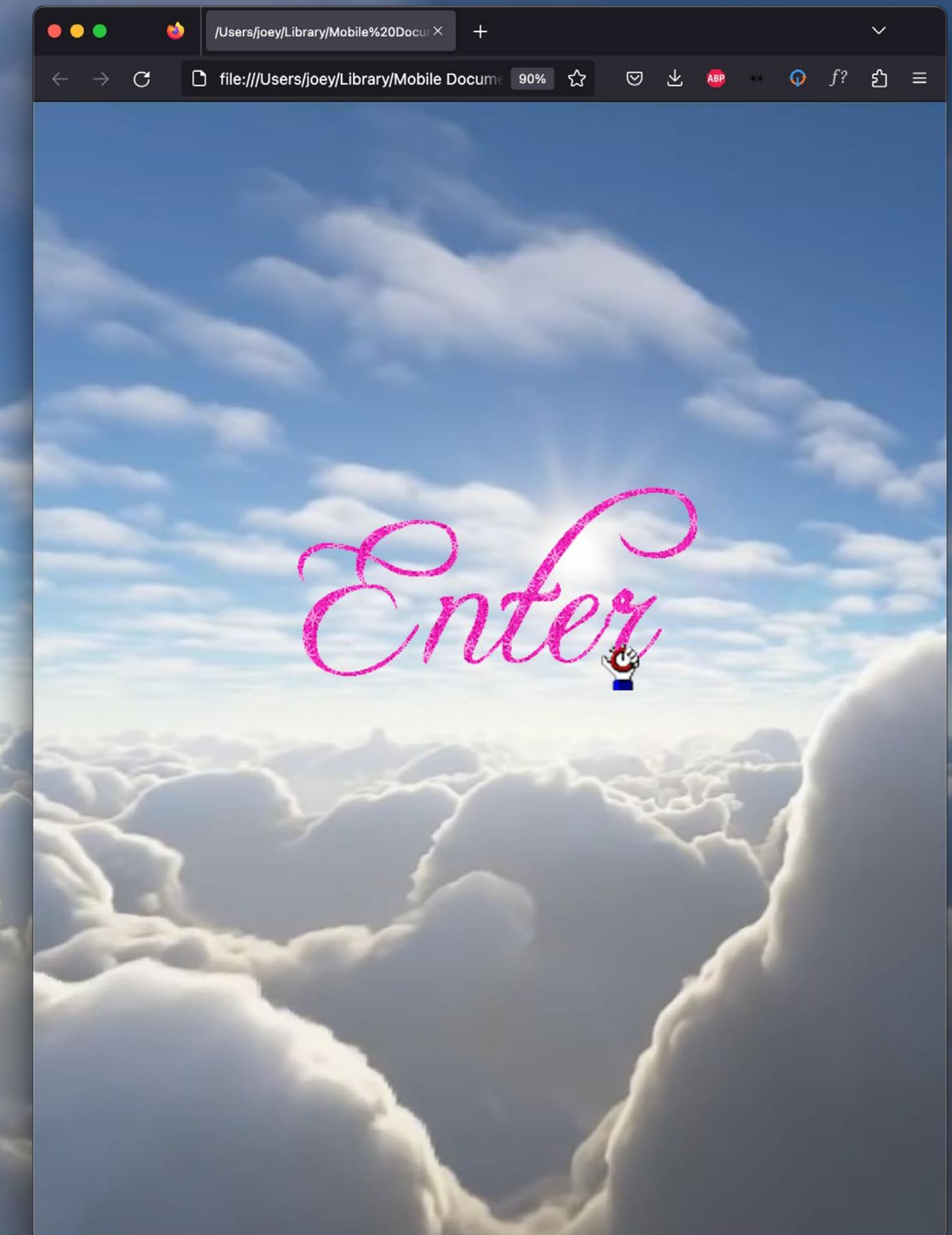
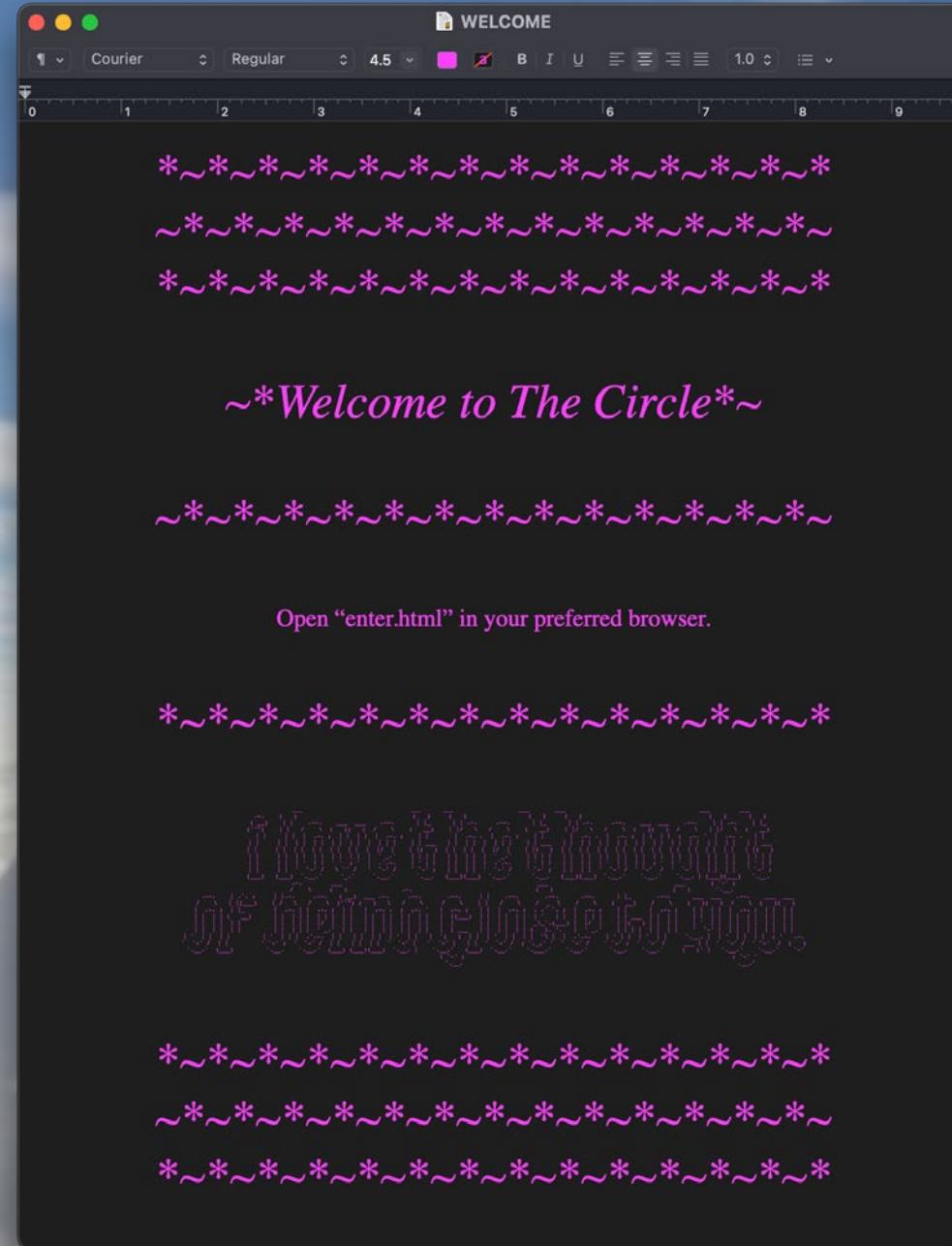
Using Tina Charles's 1976 disco ballad *I Love to Love* as a metaphor, this poster serves as a nostalgic love letter that celebrates and pleads for a return to the age of personal websites. Here "baby" is the web—we want to feel connected, but Silicon Valley dictates that innovation and spectacle take precedent in order for these communal platforms to be monetized. By searching "love" on [gifcities](#), which searches the Geocities archive for gifs with matching file names, I posed the question: how did we used to express our love on our personal pages? I believe gifs are packed with emotion—the low frame rate, compression, and clunky animation are all imperfections that show the human hand.

This poster was hand-coded with no initial sketch, the design was informed fully by the tools of a text editor and the browser. I remember learning HTML to edit my Neopets and MySpace pages in middle school—like many others in my generation, my introduction to code was as a creative output. The code on this site is a mess—every element is tagged and carefully placed—but I believe that complicated code can be beautiful. I believe hand coding can be craft, and the imperfections of clunky CSS reveal the love and care with which the site was made.

queer —

formless, amorphous, a constant shifting





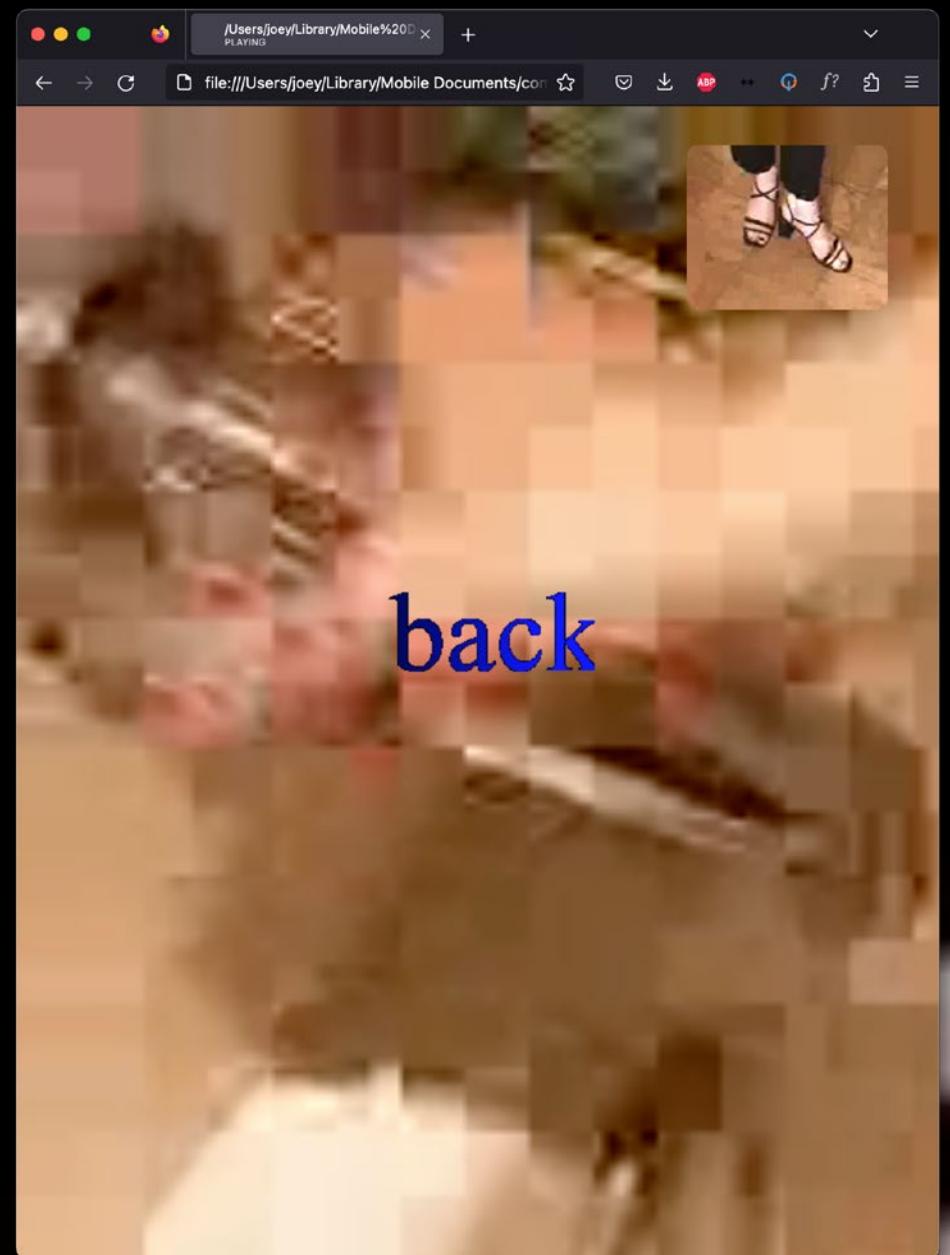
Circles

how are you

settling in?



into your new home?



Jeannie



I'm not ready,

I need more information.



**Me and you
are new found besties.**





I love the thought

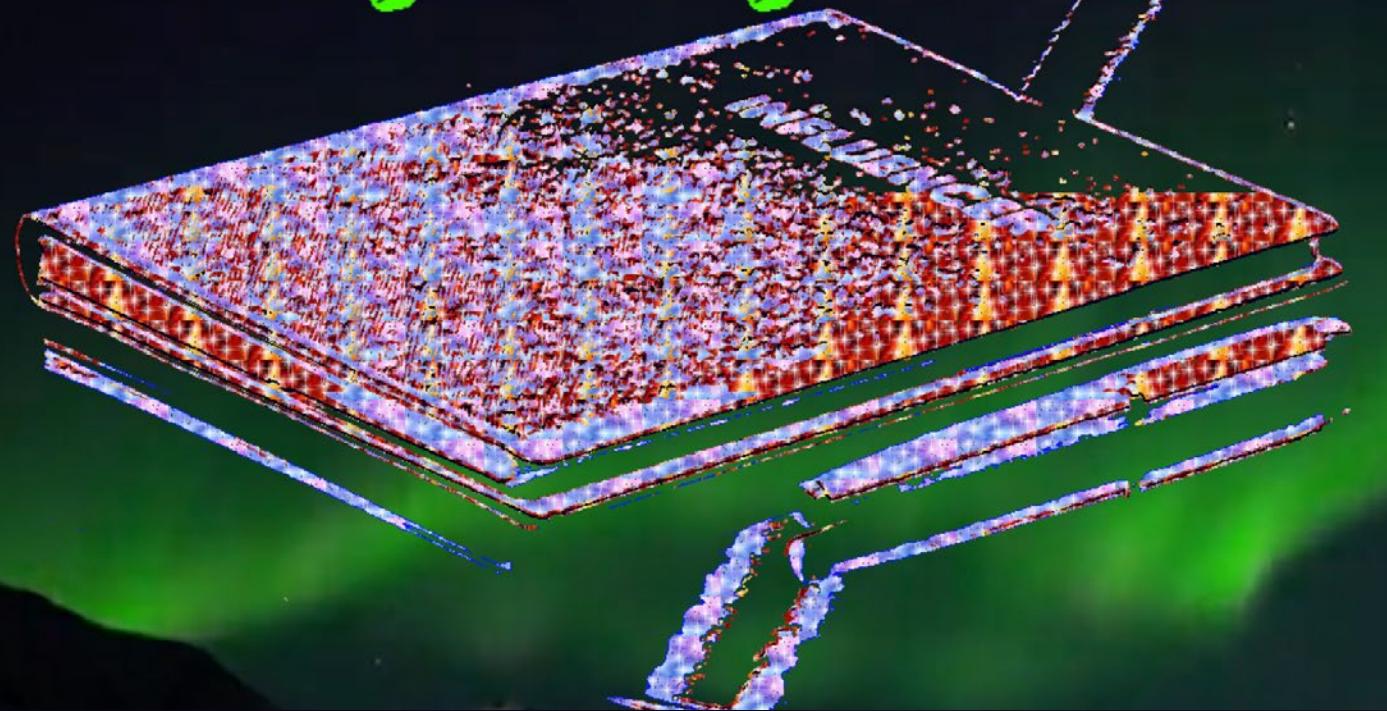


of being
with you

It's our time to connect



Your poem spoke to me

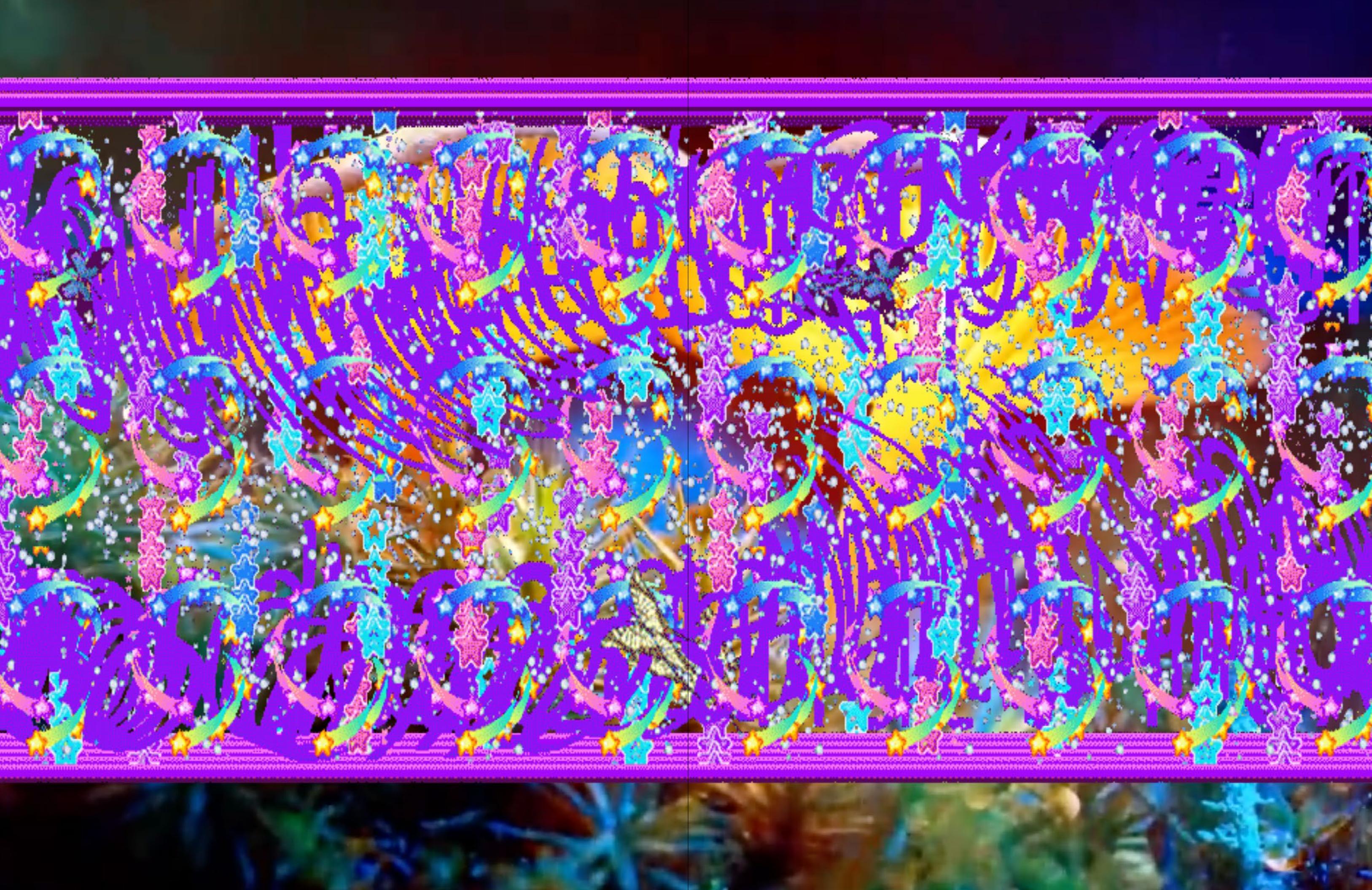


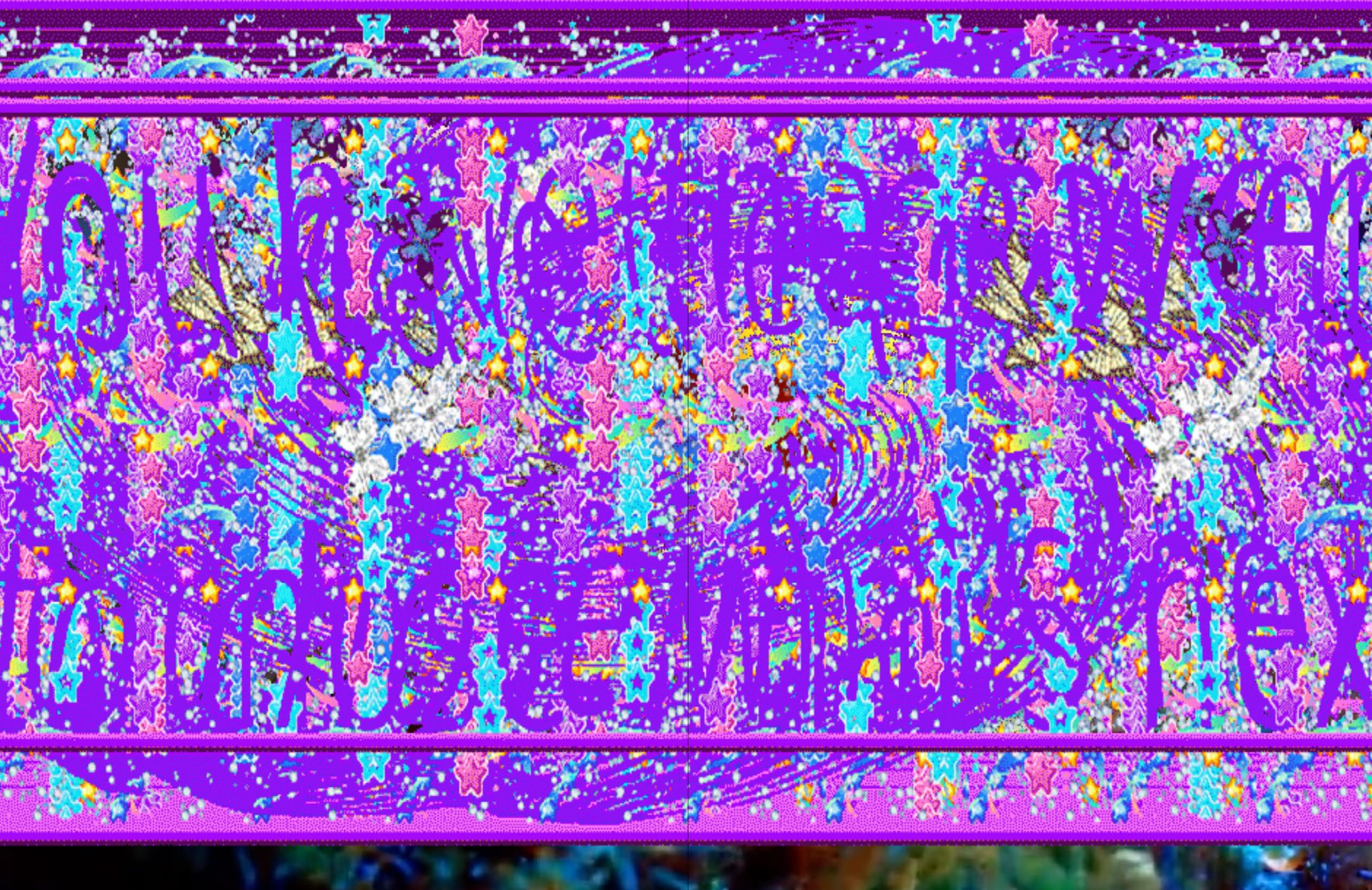
and showed me
you had wisdom among the chaos





You have the power
to choose what's next





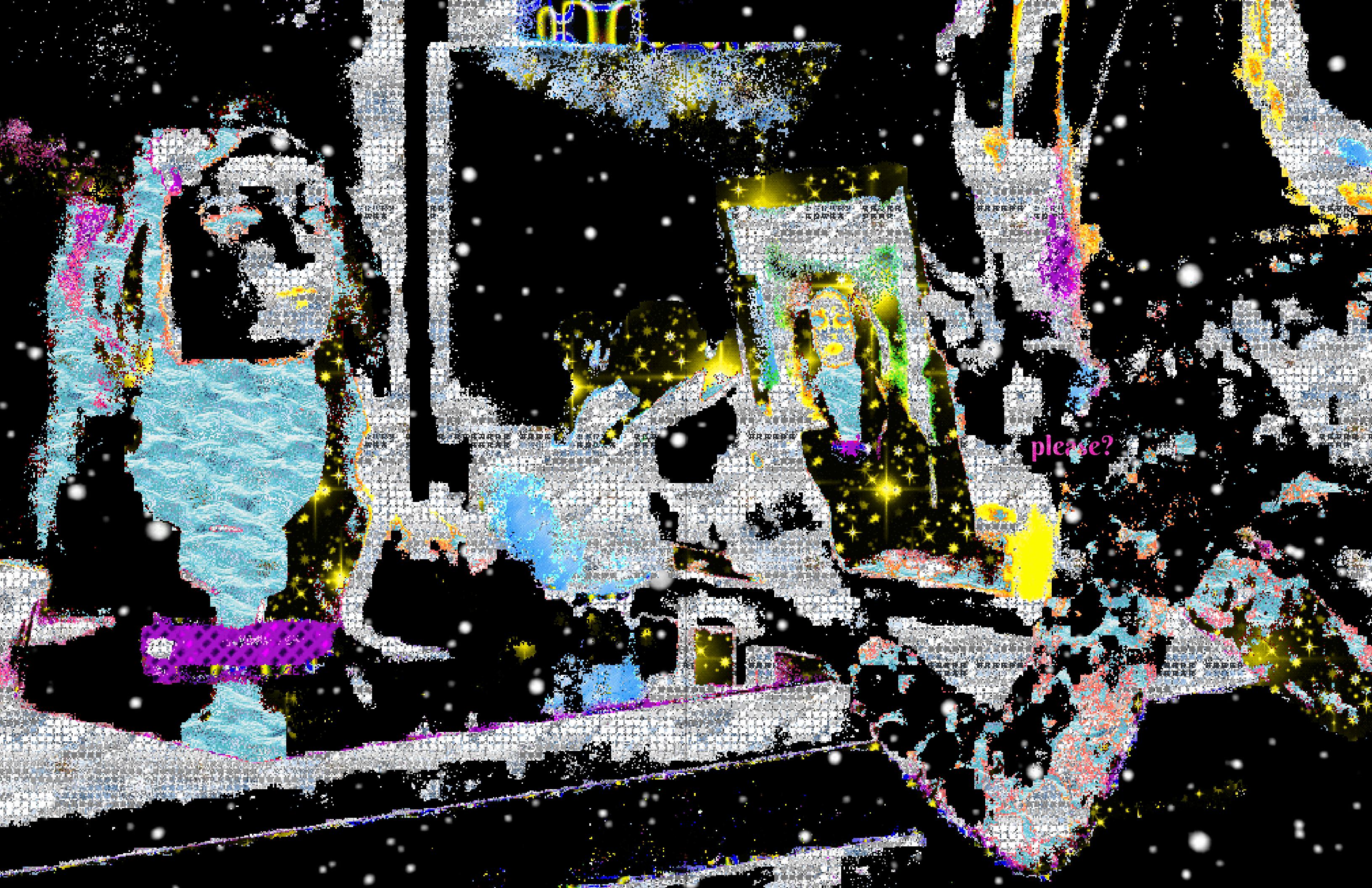






Can I keep you?





please?

do you trust me?



TEXT AND IMAGES:
The Circle



VIDEOS:
youtube.com/@CalmedByNature
youtube.com/@TheJenniShowArchives
youtube.com/@Tati
youtube.com/@jeffreestar
youtube.com/@blndsdoll4mj
youtube.com/@JamesCharles
youtube.com/@Meta

queer —

hybridity, possibilities, fluidity

A CONVERSATION WITH JENA CICICHERIA ON NIGHT LIFE IN NYC, ESCAPISM, AESTHETICS, AND SOCIAL MEDIA

JENA CICICHERIA IS A STYLIST AT HAIRLAB SALON, AND SHE'S BEEN CUTTING MY HAIR SINCE I MOVED TO PROVIDENCE. WE BONDED OVER THE RAVE SCENE IN NEW YORK CITY. JENA RAN AWAY TO NEW YORK IN THE LATE 90'S AND FELL INTO THE CLUB KID SCENE.

JP: I know we've like talked about this before but for, you know, the record and transcribing and stuff, can I ask again how you got to New York and got into the scene?

JC: I kind of just up and left and went to New York on a whim. I spent summers there for a time as a younger person, and I went like every year for Christmas. And I did some theater and musical stuff in elementary school and kind of developed, like, the need to just get to New York City as soon as possible and be with all the people that I always saw, and being with the people that I knew that were my people. And so, and literally just like, plowed my way through high school and like, got really good grades and was a nerd and I had no life so that I could leave. [It was] more family life [rather than] Providence itself. So I kind of ran away, I had a boyfriend from New York City that I had made in my times that I spent there. And he was the adopted child of a really, really wealthy family that like, wouldn't have noticed that I was living on a whim of their apartment, and so that was like my escape route. I literally just went and hung out with him. I already had been going out in nightlife. When I went to Manhattan College and my freshman year, someone took me to club exit. And Junior Vasquez was DJing. And he saw me at the bar, and he offered me a popper and I had a job at The Tunnel the next week.

I wanted to leave school — like NYU sucked, and I wasn't going back there. And I just really was like, pushy about making a name for myself and nightlife. So I just got myself involved in everything I could, I had my friends

teach me how to DJ, like, I literally learned how to melt wax. I was musically inclined. So that was kind of like natural for me. And in those days, it was like vinyl or CDs. And you were a douche if you used anything digital. You weren't a DJ if you use digital stuff. So I just literally got gigs anywhere that I could. I reprised a go go dancing job that I had at Henrietta Hudson's, which was a lesbian bar, and then I also got a go go job at The Limelight. And then so I was door girl there and I was go go part time. And with that, it just kind of like plateaued, I just became this little personality. I think I was small enough that they could like, make me into whatever they wanted. And I was also insane. So I was just like, oh, this is how you want me to treat the crowd on the line tonight. I'm here for that. Like, let me beat everyone down in this trying to get in here. And so it was really empowering. If we're being serious, it was empowering for a kid that had no confidence at all. But I found this community of crazy people that just wore what they want and decorated themselves like how they felt. And it was just really beautiful to have that space. But there was also a darkness to it. Yeah. And I think that that is very real. And I was kind of coming in at the end of a really, really dark generation where there were murders and overdoses. And that continued, but I think like my generation was trying to change that. And that's kind of where like ravers and clubgoers sort of started to unite and nightlife in the club became less about drugs and more about the experience. I think that that changed, but it was just like, there were so few and far between. Because Giuliani is awful, and he ruined night life. I mean, he just shut everything down. Like there was just no room or space for things to occur for kids and people of all ages to come and have a true underground experience in a safe way. It was not all totally legal, but it was safe. And now a lot of those things are legal, and people get away with them all the time, but people were deported over this shit.

So yeah, but that's how I got into it. I ran away, and I found my runaway friends, and did some poppers.

PREVIOUS:
Snake Sans, 2022
typeface

Give Me Everything Tonight (detail), 2022
poster
46" x 60"

Unicode Archive, 2023
drawing tool in processing

JP: I'm glad you brought that up because that's like one of the big reasons I wanted to talk to you — a big part of my thesis is latching on the word 'fantasy' very specifically. My major claim I'm trying to make is like, this idea that the word and the concept of 'fantasy' is queer. Period. Because like, it's something that is so necessary to exist within queerness. The world is straight — everything that's built around you is for straight people, and all the models you have to look at are models of how to live successfully as a straight person. So you have to kind of start to learn how to like, daydream and imagine different ways of existing. And I think night life is a really big part of that — especially the era you were involved in.

And so something I'm really interested in too is like, how social media has totally transformed that. Because of like, Instagram and TikTok, aesthetics don't mean anything anymore. Like, if you used to dress a certain way it used to mean something, and it used to be a signal that says, "I am a part of this counterculture that is actively protesting this sort of mainstream way I'm supposed to exit." Whereas now [the club kid aesthetic] has been bastardized, and it doesn't really mean anything anymore. Because now everything is just a style or a something—"core". It's a mimic, but there's no acknowledgement of the history of where it came from or why it came to be.

JC: I think that that is part of just like, human culture, I think there is something cynical about what happens to us in fashion and the type of music we're interested in. But it's almost like it declines and like gets worse. We were just fighting to express ourselves, and we're just waiting to have this very like, creative human experience. And we're being judged based on the flow of, I don't know, what they're trying to sell — whether it's like, literally for monetary or to psychologically like, impede on a new generation. But I do feel like a big part of that culture's history has been lost, because people are afraid to talk about it. There are a lot of people who passed [away], it's so sad. There is really a dark side to that, like every person that you see in *Paris is Burning*. I feel like it got really dark. And like those people that you see being interviewed in *Paris is Burning*, they are not living lavish lives. This glamour, it's probably comes from within, like, being proud of your space no matter what it is and just truly being happy and finding happiness because you found your people. Because it doesn't matter if you live it on \$3 a day, or if you're sharing the package of ramen noodles with your roommate — if you're making it and you get to be you authentically — like that is the best. And I feel like that definition got lost. And social media has a lot to do with that. I think this like "me" culture of like, walking out to take selfies instead of socializing. And like, I don't know, like, doesn't anyone do poppers and MDMA anymore and just talk to each other about stuff and like feel each other's hair? Like, what happened to that?

I feel like the culture is disbanding instead of coming together. And I feel like the mimicking aspects that you brought up is a big part of that. There's no individual self expression. Normally there were at least two or three of us getting ready together somewhere, doing things. We decided on a theme together, it'd be like, what are we feeling? Where's the mood? Like, what's happening to us? Like, did someone just die and we're paying homage to them? Like, everything from silly crazy to like, something really serious and meaningful. Like, we expressed it and lived it out. And we would like, be in a character for the evening, and it was like a therapeutic exercise. It was great, but now I just looking at copying what's going on in Brooklyn. And in downtown. And I'm like, "You're terrible. It's not real. It's not an authentic representation of what you're feeling inside. It's not creative or artistic. It's just that it's been done before." It's not just in New York City. I feel like it's happening communally all over the world, and I do think social media has impacted that.

JP: Yeah, totally. I really love how you were talking about this idea of being a character, because it's really similar to the way people are behaving because of like, Instagram, but in such a different way that feels much more superficial and less like this sort of almost necessary thing that you like, needed to cope. Whereas now, it's like, not playing a character to be present where I am. It's like, I'm playing a character so it can be a picture on a screen. It seems like being present was so much more important.

JC: Which is such a great point. I do feel like, I was way too young to understand what was happening to me during that entire segment of my life. Although it was so short in the grand scheme of my life, and even where I'm at now, I've almost been back in Rhode Island as long as I was in New York City. So you caught me at a good time, because I am in that moment of like, God, like, I can now reflect on those things. And what that meant to me now that I'm not in it and I'm on the other side of it. And it was pivotal. It meant the world for me to have that space to be free and not think about how I was affecting anyone, and not owe anybody anything. And just have these people that I am still friends with today — some of them almost 25 years. And we did drugs and listened to music and talked about shit and watched the sun rise. And we'd all dance naked on beaches and ran into junky water naked at 5am and scared families probably that were walking their dogs. And like, we just didn't care. And there were spaces. It's so much more challenging. Even though I have so many more tools, it's so much more challenging to create that space of freedom. Nowadays, I do feel compartmentalized. But because I have that experience, I know where to go. Yeah, to have that space, and to fantasize and create it and just make it around me. Whether I have made a couple of friends here, or I share a moment like this with a friend where I can reminisce and like, hold on to that. I feel like I'm yearning for more of those experiences.

queer —

against assimilation

NEW HORIZONS

New Horizons, 2021
Variable typeface and digital installation





A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z

NEW
HORIZONS
IS A
WORLDBUILDING
EXPERIENCE
DESIGNED
FOR
NEW
CROSSLINK

INSPIRED BY FUNERARY ART
IN NEW ENGLAND

PREVIOUS/THIS PAGE:
Tombstones from
Arlington Street Cemetery (Est. 1642)
Watertown, MA



لَا يَرْجِعُ الْمُتَّكَبُونَ
لَا يَرْجِعُ الْمُتَّكَبُونَ
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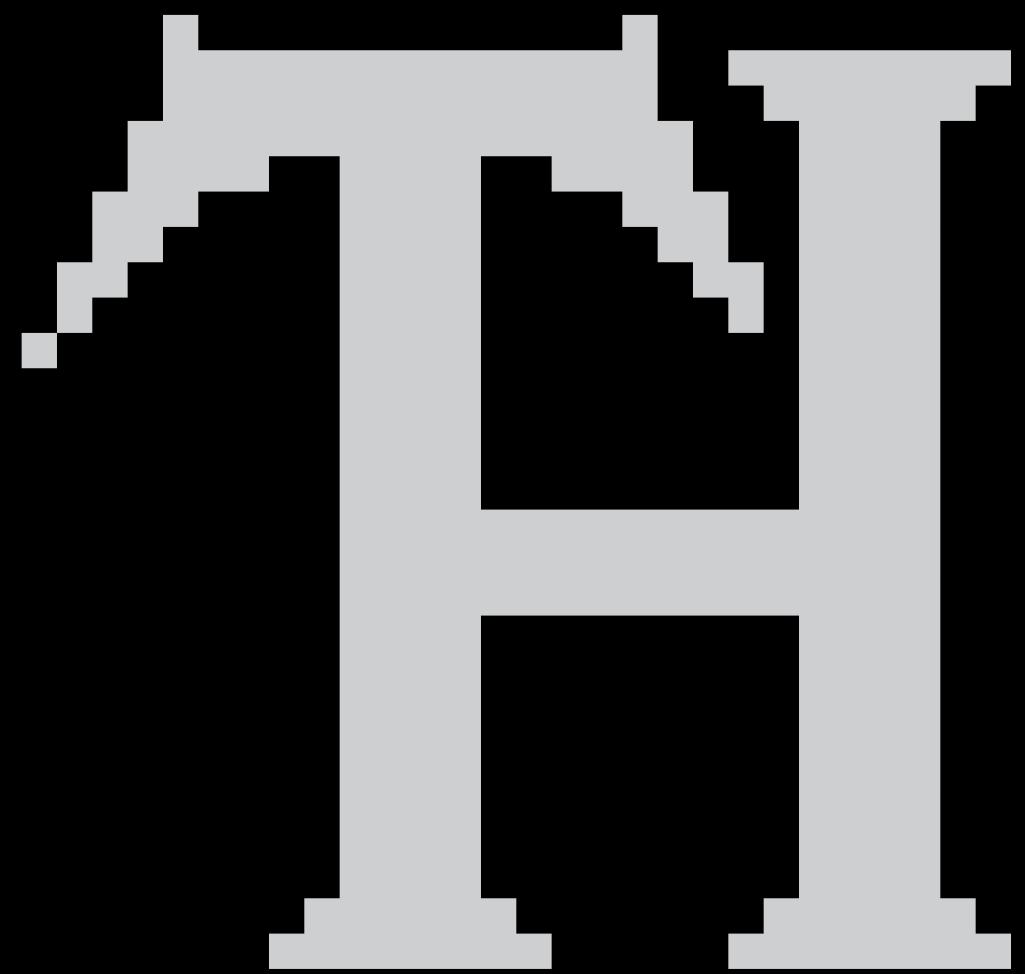
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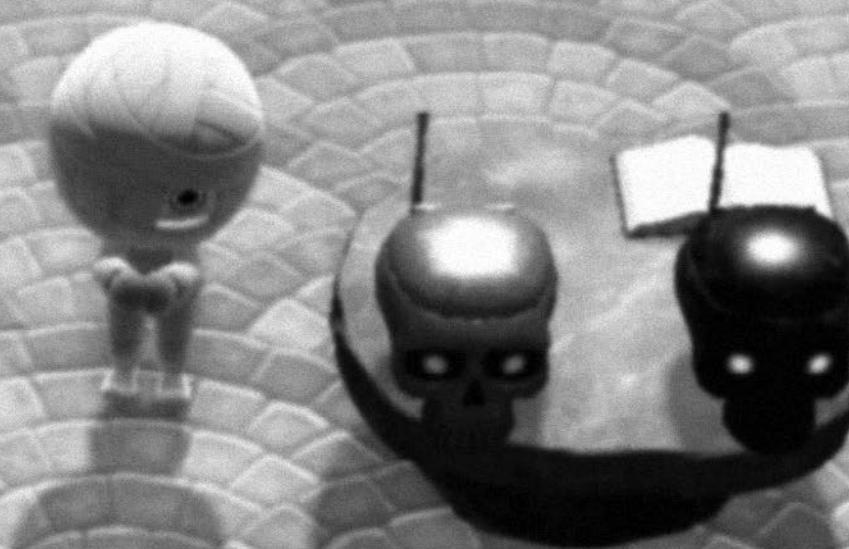


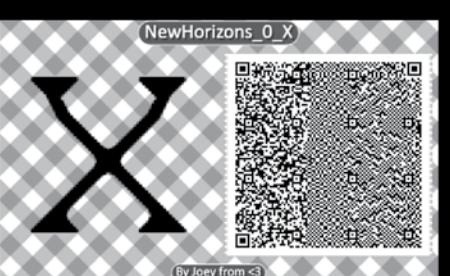
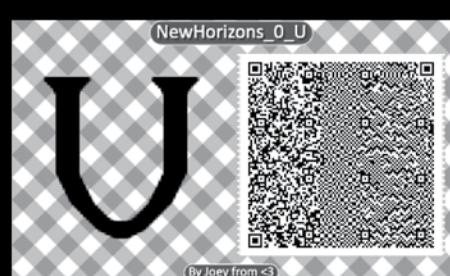
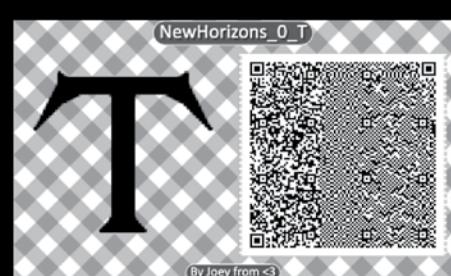
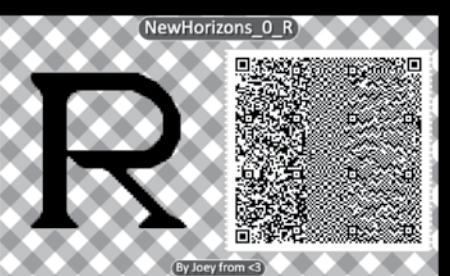
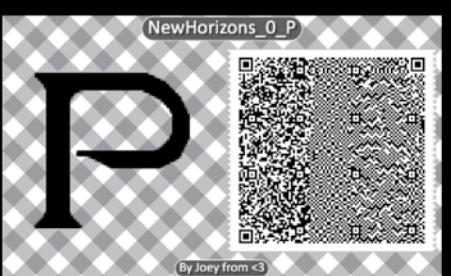
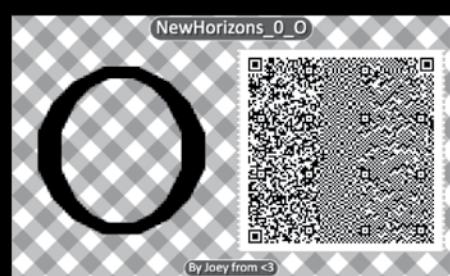
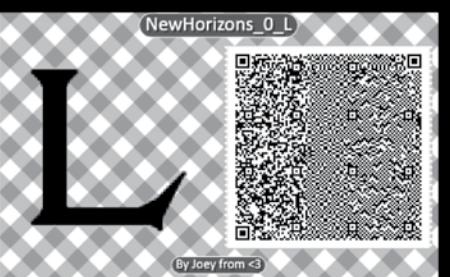
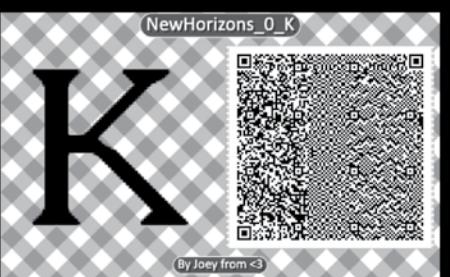
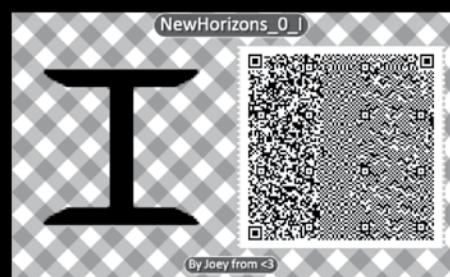
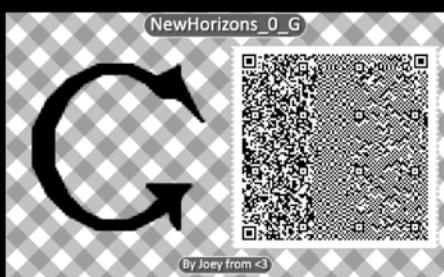
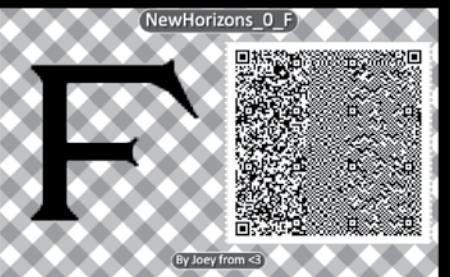
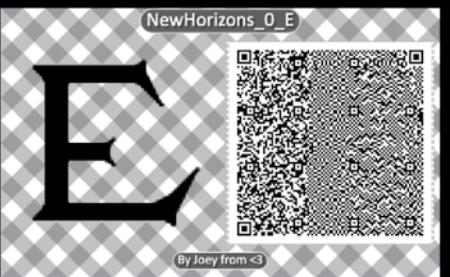
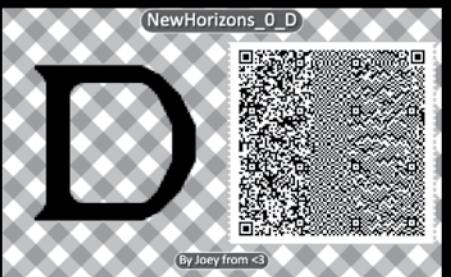
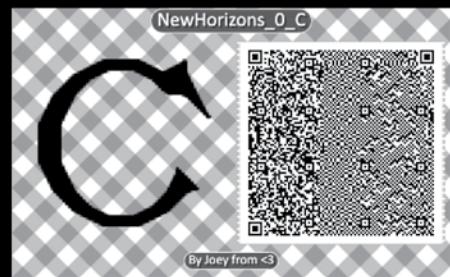
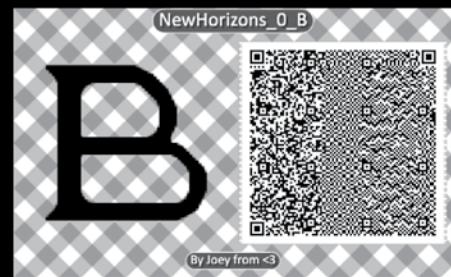
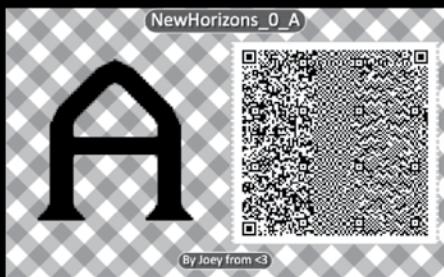


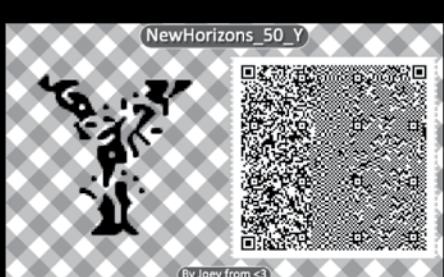
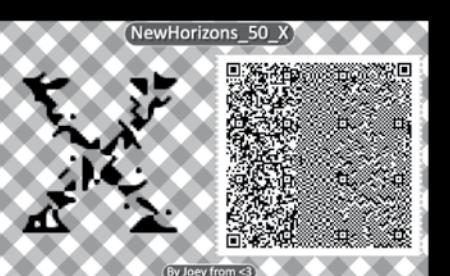
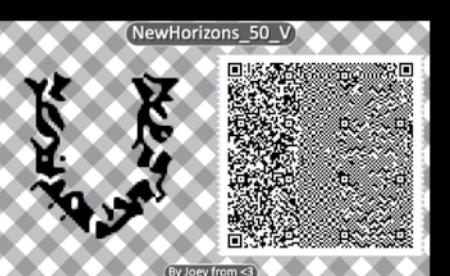
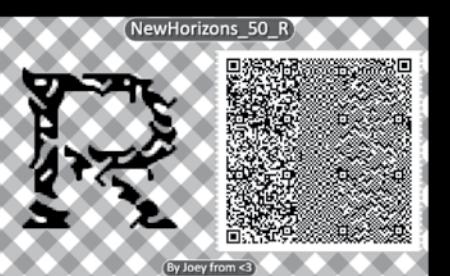
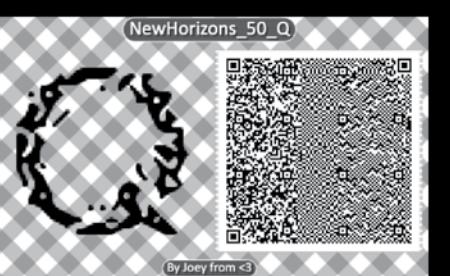
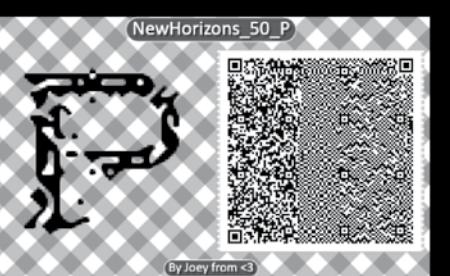
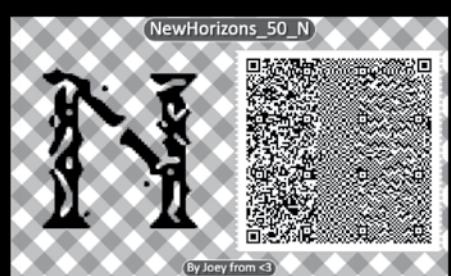
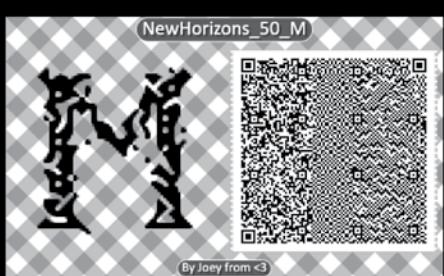
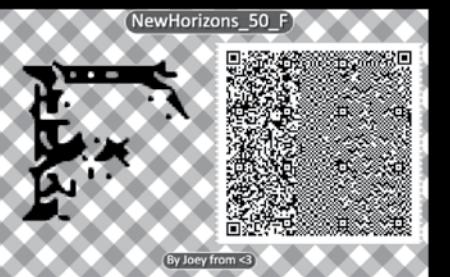
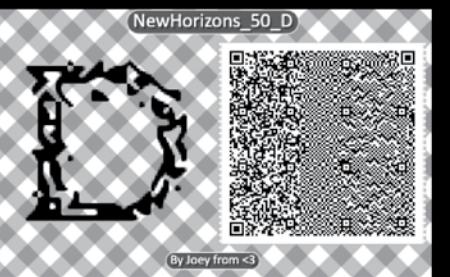
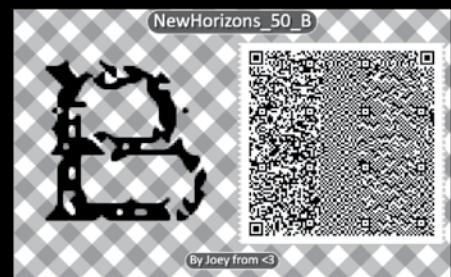
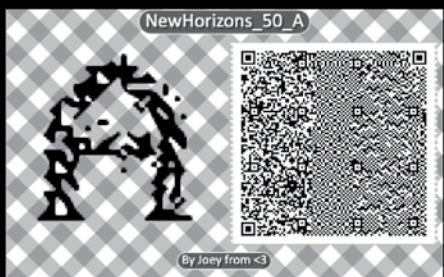


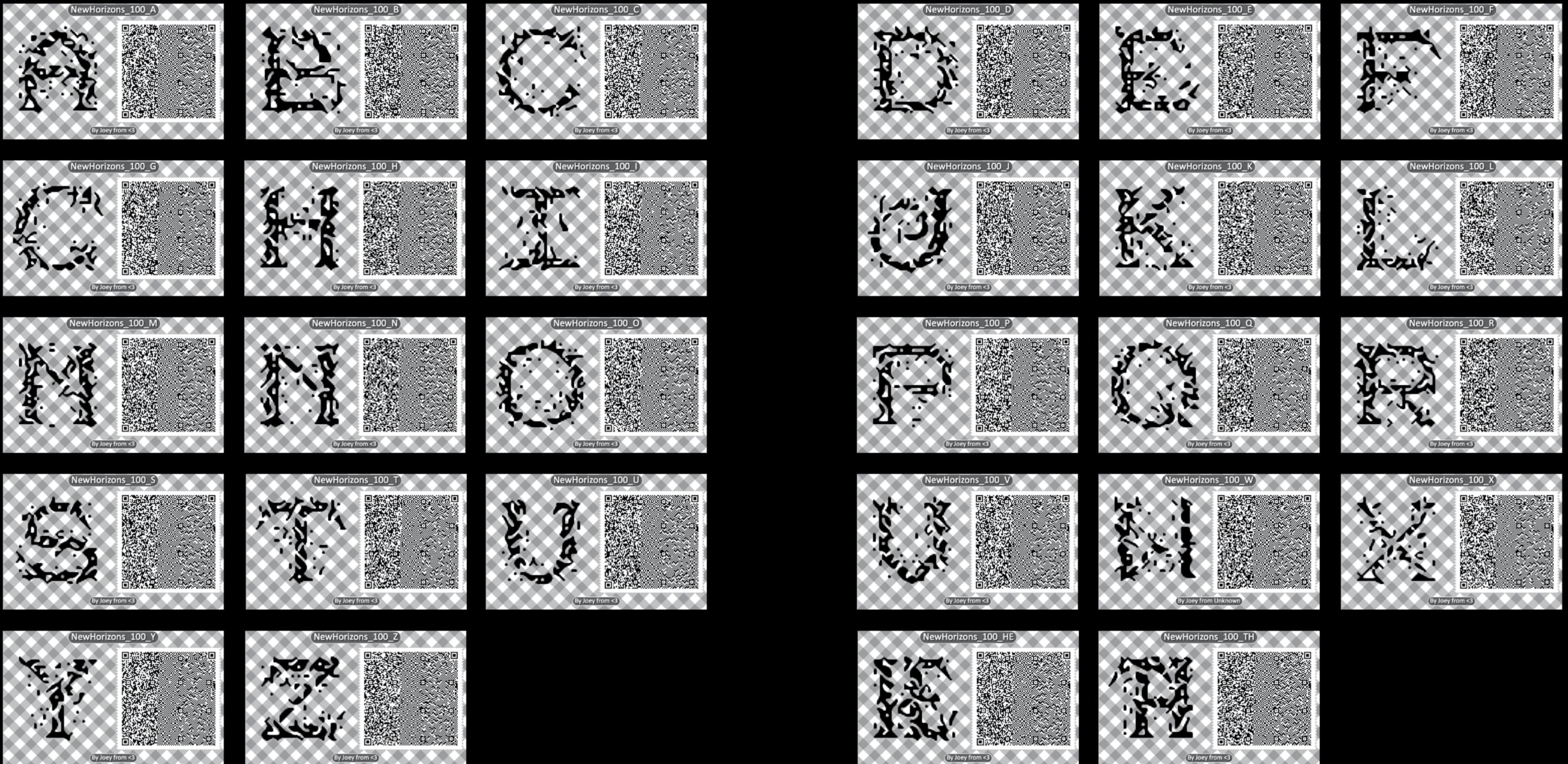


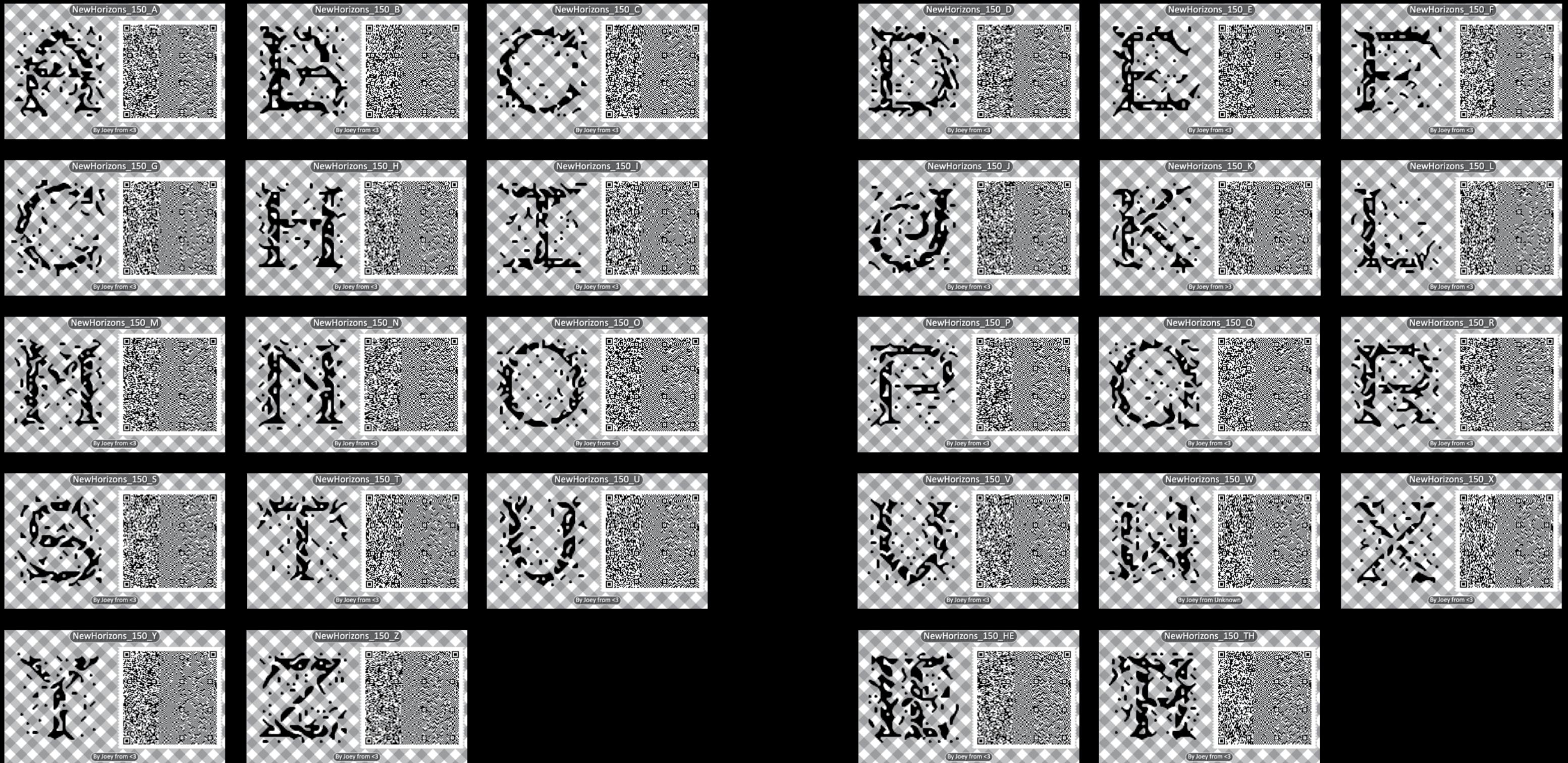
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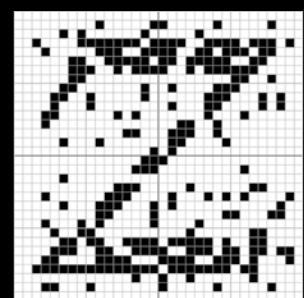
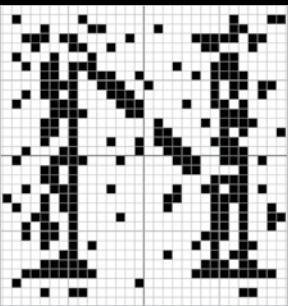


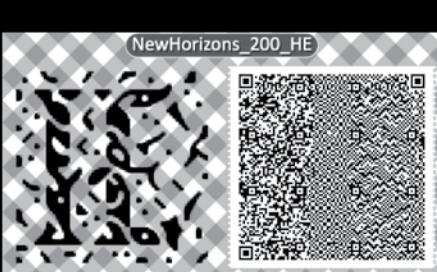
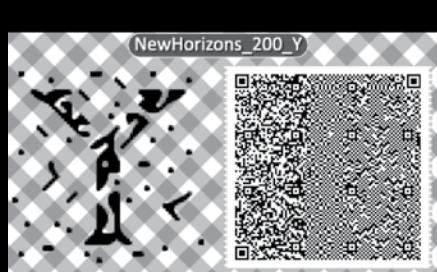
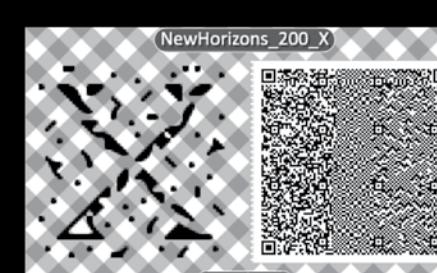
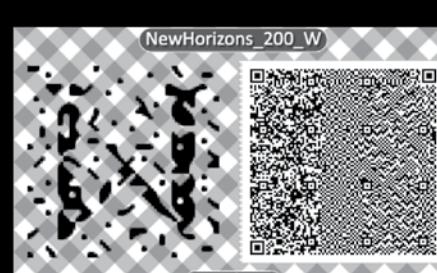
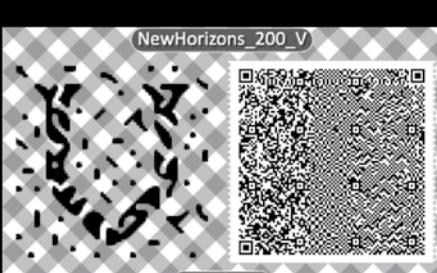
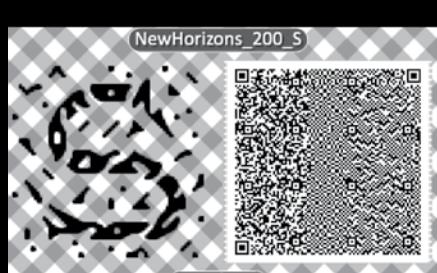
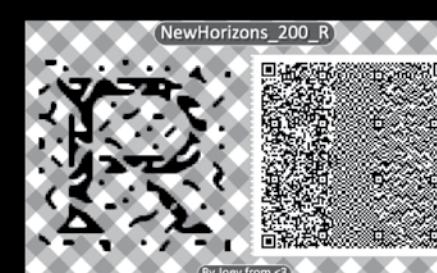
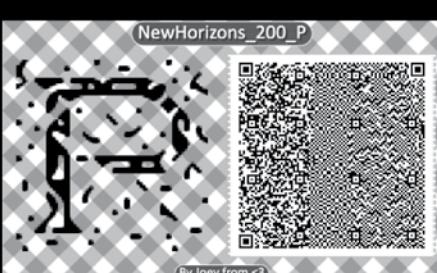
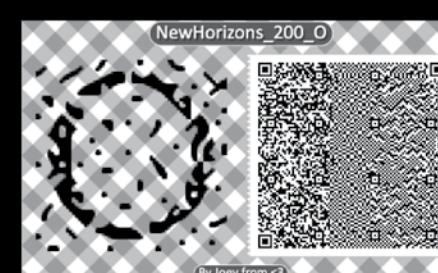
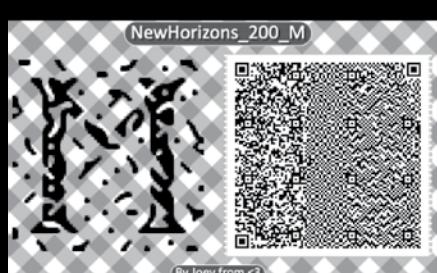
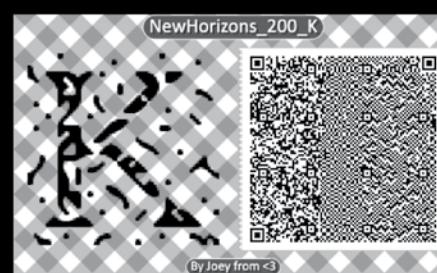
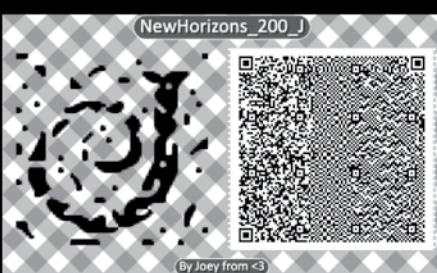
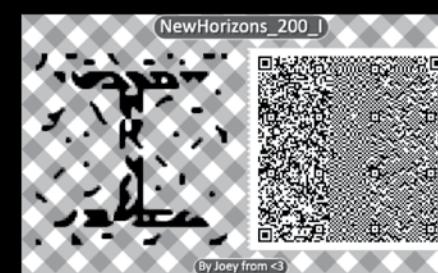
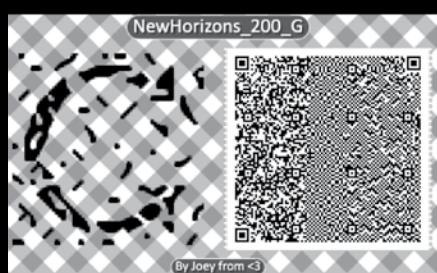
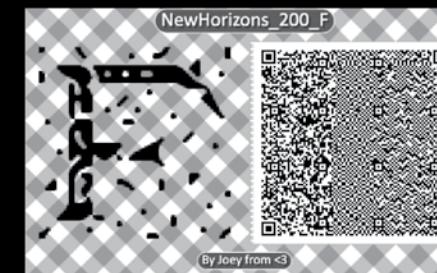
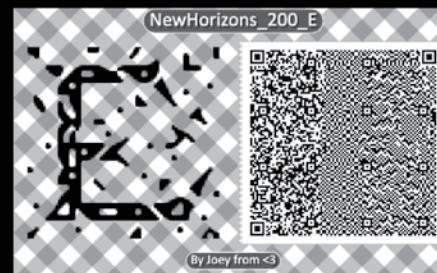
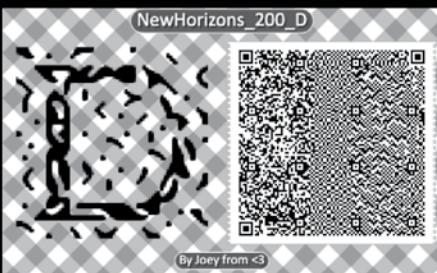
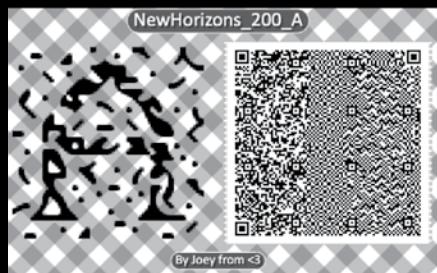




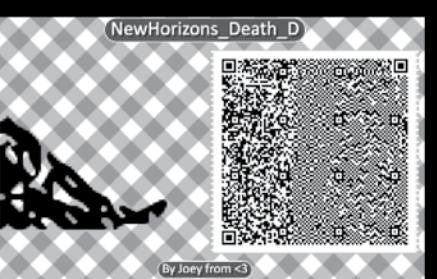
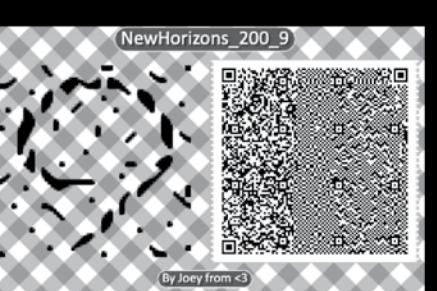
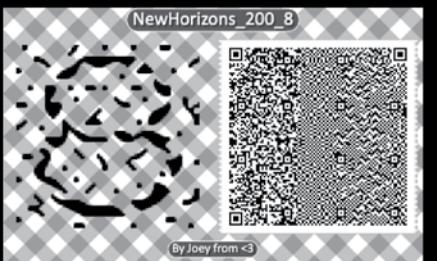
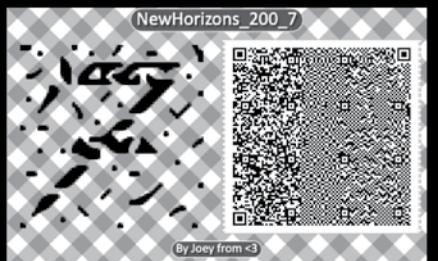
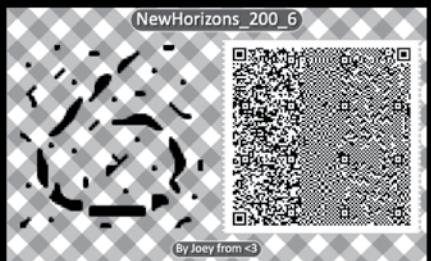
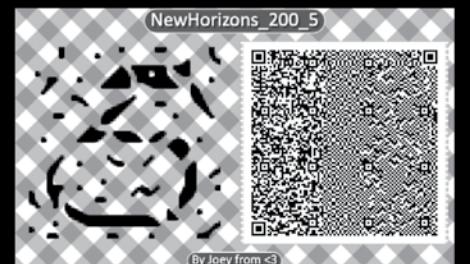
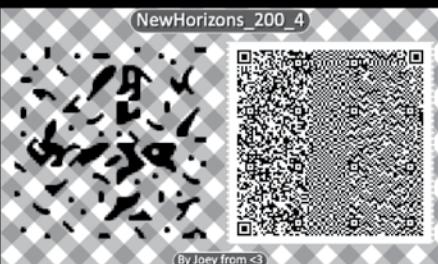
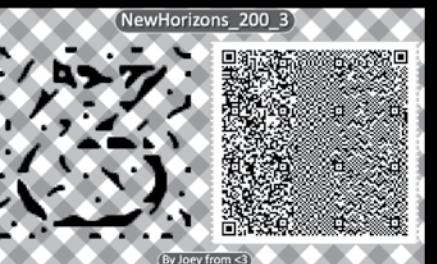
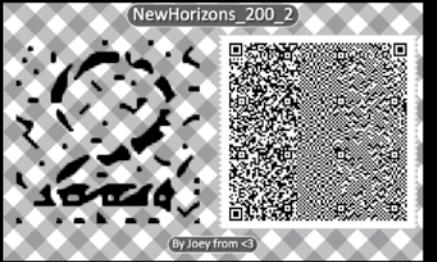
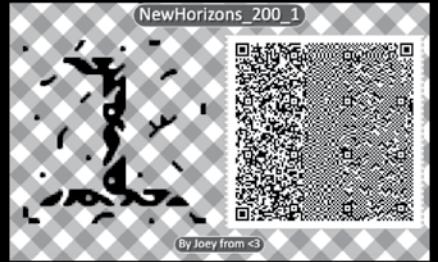
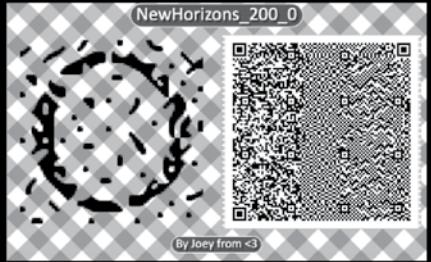














A Funeral for Joey's Villager, 2021
Digital installation and performance





WE GATHER HERE
TODAY TO LAY
TO REST AN
EVIL BABY ANGEL
WE DO NOT MOURN
INSTEAD WE
REJOICE
OUR DEAR
JOEY'S DEPARTURE



EXHAUSTING

Communicating with a Spirit, 2021
Stevie Bazarian



I COME HOME
IN THE MORNING
LIGHT

ALL PLAY AND NO
WORK MAKES ONE
SHINE

WORDS ARE
VERY UNNECESSARY

ALL I EVER NEEDED
WAS TO BE THE ONE
TO WALK IN THE SUN

CAN ONLY DO HARM
AND NO PLAY
ALL WORK

EVERY UNNECESSARY
WORDS ARE

TO WALK IN THE SUN
WAS TO BE THE ONE
ALL I EVER NEEDED

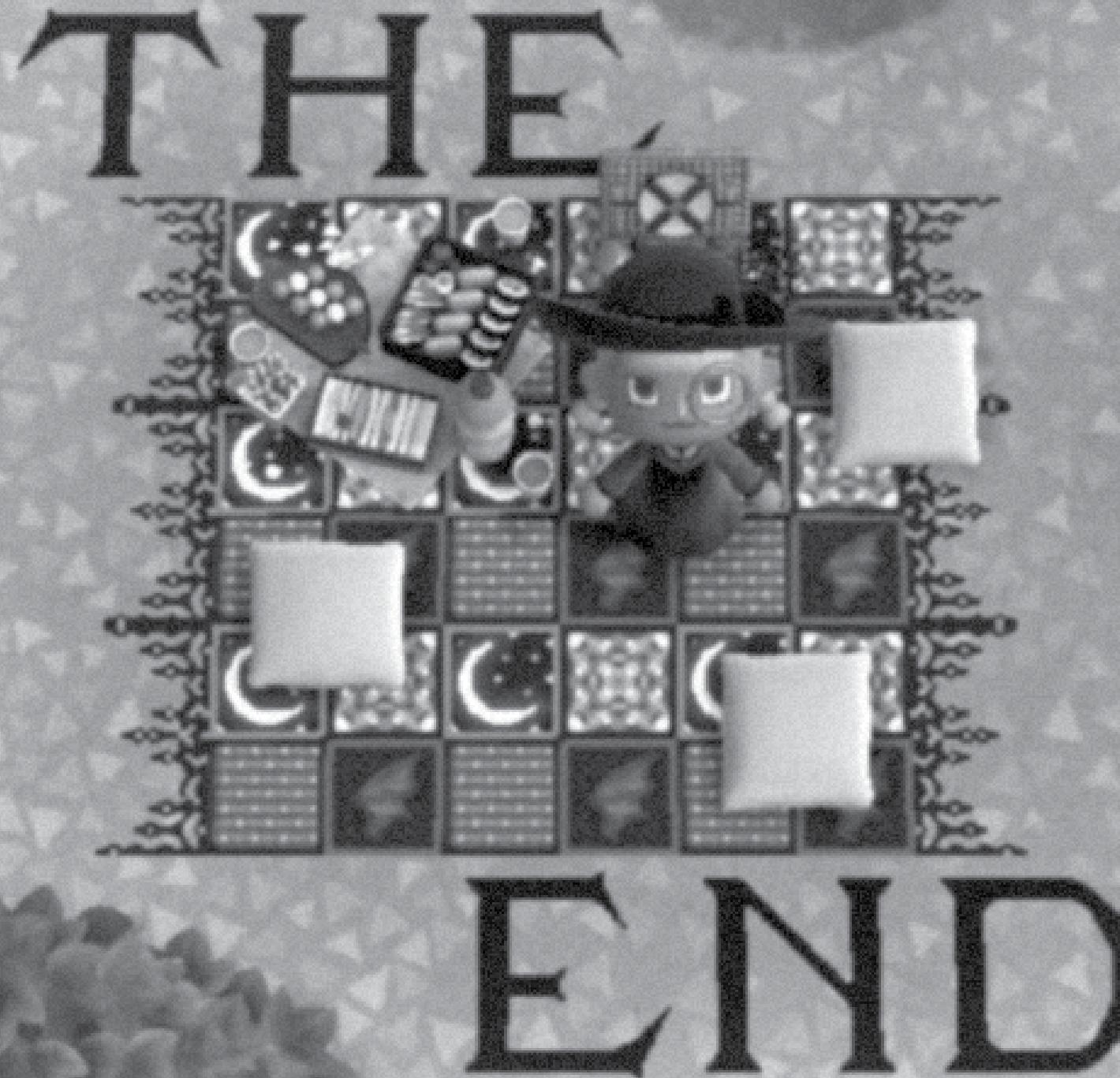
THE NIGHT
IN THE MIDDLE OF
THE PHONE RINGS

My lil' ghost town has a resident doomsday prophet.

The pessimist soothsayer has been leaving these messages about!!!, 2021

Mila Nery





Intro to Victoria

A years long collaboration
full of love with Victoria Schenck.

"Is that Dale Gribble in your phone case?"⁰¹

"Yeah, I printed it at the library :)"

This was my introduction to Victoria, from our first conversation on the first day of our required 4D class during our second semester freshman year at MassArt in 2014. We immediately bonded over how we ended up in the DIY themed section (*Time: Do it Ourselves*) after originally wanting to take the comedy alternative (*Time: Make em' Laugh*) but were both afraid it would be just like the *King of the Hill* episode "Portrait of the Artist as a Young Clown", where Bobby enrolls in an avant-garde clowning class at community college intellectualizing humor (our worst nightmare). We quickly realized how much overlap we have in our practices — we're both fascinated by the content we encounter every day, obsessively deconstructing and defamiliarizing. We both love sickly sappiness, have a sadistic fixation on twee (remnants from our high school "indie darling" phases), and share a passion for specificity.

Victoria is a weaver, print-maker, poet, ceramicist, and self-described "prop comedienne". I've been working with Victoria for almost ten years. We've collaborated on zines, video, and I've been designing for her since we met. We've never exchanged capital — our work with/for each other comes from a place of mutual admiration — we trade physical and digital objects, and often make for each other as an act of gift giving as love language.

These past three years, I've designed Victoria's website, created a custom version of Times (her favorite font), designed the identity for *Pipe Dreams* (an exhibition exploring finding queerness in the working class suburbia she grew up in), and a video for her poem *Cherry Limelight* (a poem about burgeoning queer romance) as a gift to her and her girlfriend. This hopefully serve as a case study showing how deep platonic queer intimacy can create a decades long collaborative practice between two makers.

01 A character from the animated television series *King of the Hill*

Objects - Victoria Schenck

victoria schenck

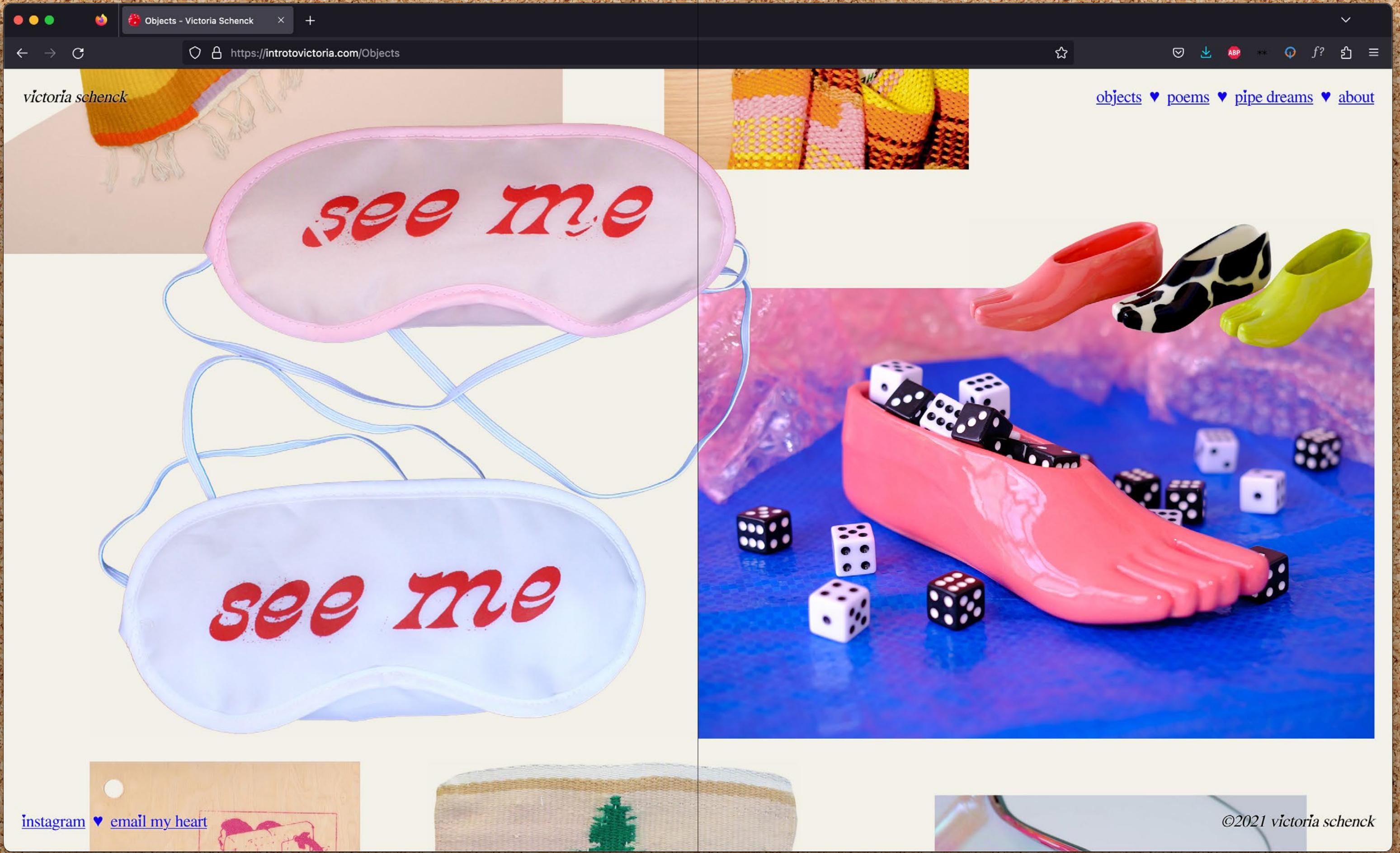
[objects](#) ♥ [poems](#) ♥ [pipe dreams](#) ♥ [about](#)

The image is a collage of three distinct objects arranged side-by-side. On the left is a vertical, rectangular woven tapestry or rug featuring a complex pattern of orange, blue, purple, and green. In the center is a yellow plastic spoon resting on top of a small, rectangular wooden plaque. The plaque features a black and white illustration of a woman's profile facing left, with the word "HARDSEYE" and the number "261 PF" printed below it. On the right is a vertical, rectangular woven pouch or bag with horizontal stripes in orange, yellow, pink, and brown. A small white label with a logo for "ORANGE WORLD" is attached to the front of the pouch.

instagram ♥ email my heart

©2021 victoria schenck

introtovictoria.com, 2021
website



[instagram](#) ❤️ [email my heart](#)

©2021 victoria schenck

Objects - Victoria Schenck

victoria schenck

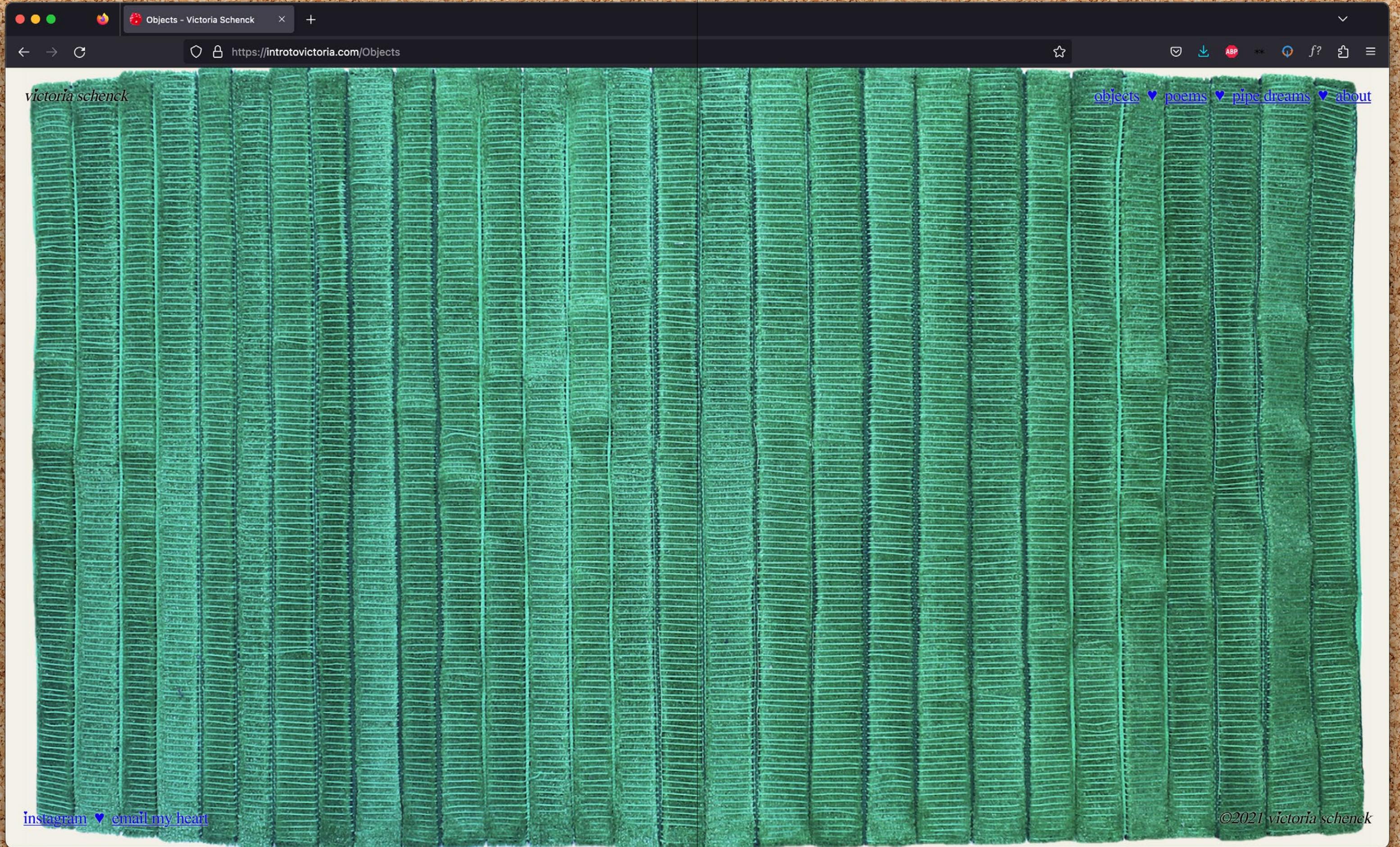
BUTTERNUT
1100 PF

objects ♥ poems ♥ pipe dreams ♥ about

A collage of three images. On the left is a photograph of a bouquet of red and white roses with greenery and a pink ribbon, resting on a patch of green grass. In the center is a graphic design with the words "Wet Bag" in yellow on a purple background, with a yellow umbrella icon. On the right is a photograph of a light gray tote bag with the words "Wet Bag" in black and a black umbrella icon.

Instagram ♥ email my heart

©2021 victoria schenck



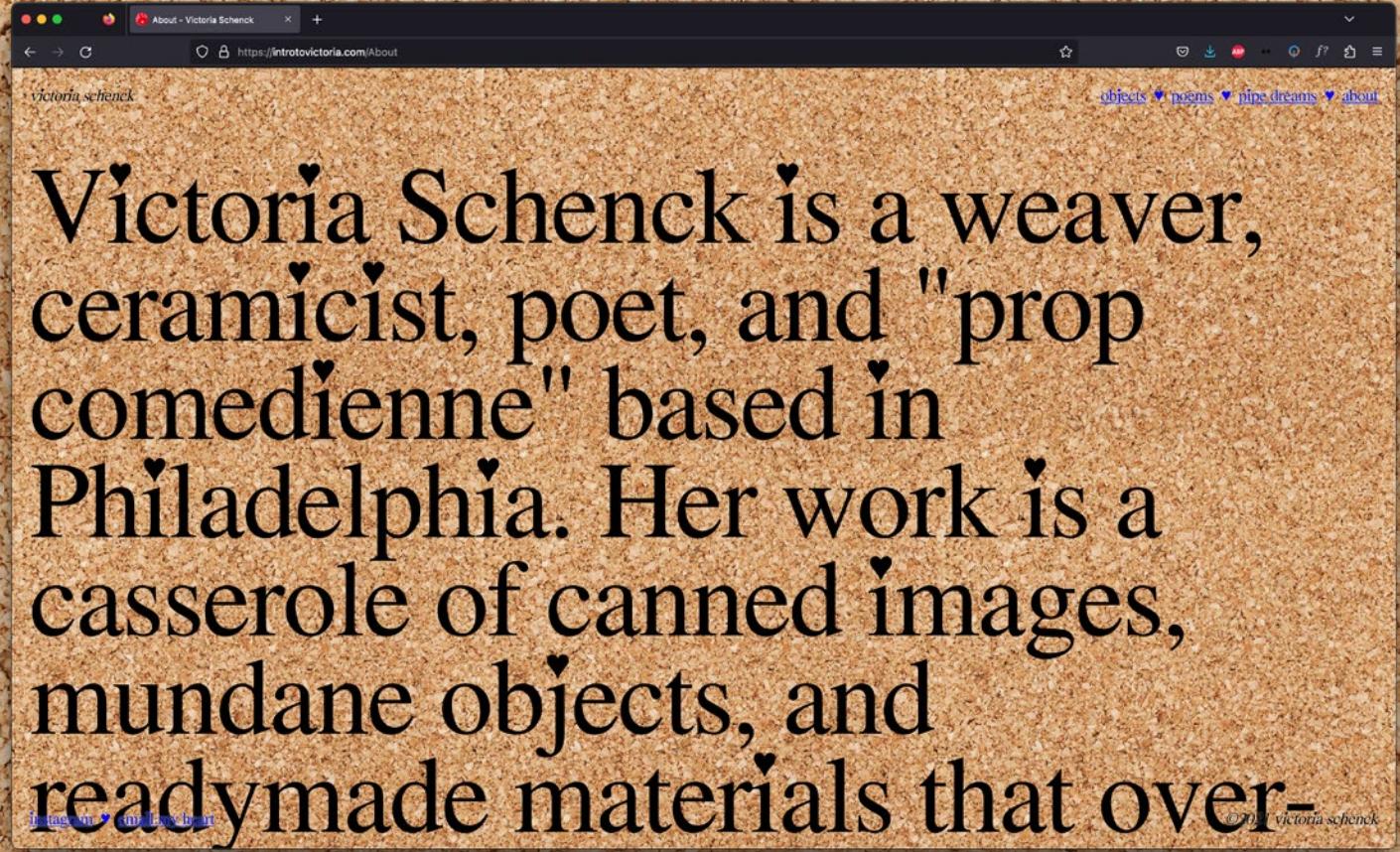
victoria schenck

[objects](#) ♥ [poems](#) ♥ [pipe dreams](#) ♥ [about](#)

[instagram](#) ♥ [email my heart](#)

©2021 victoria schenck

Times Heart



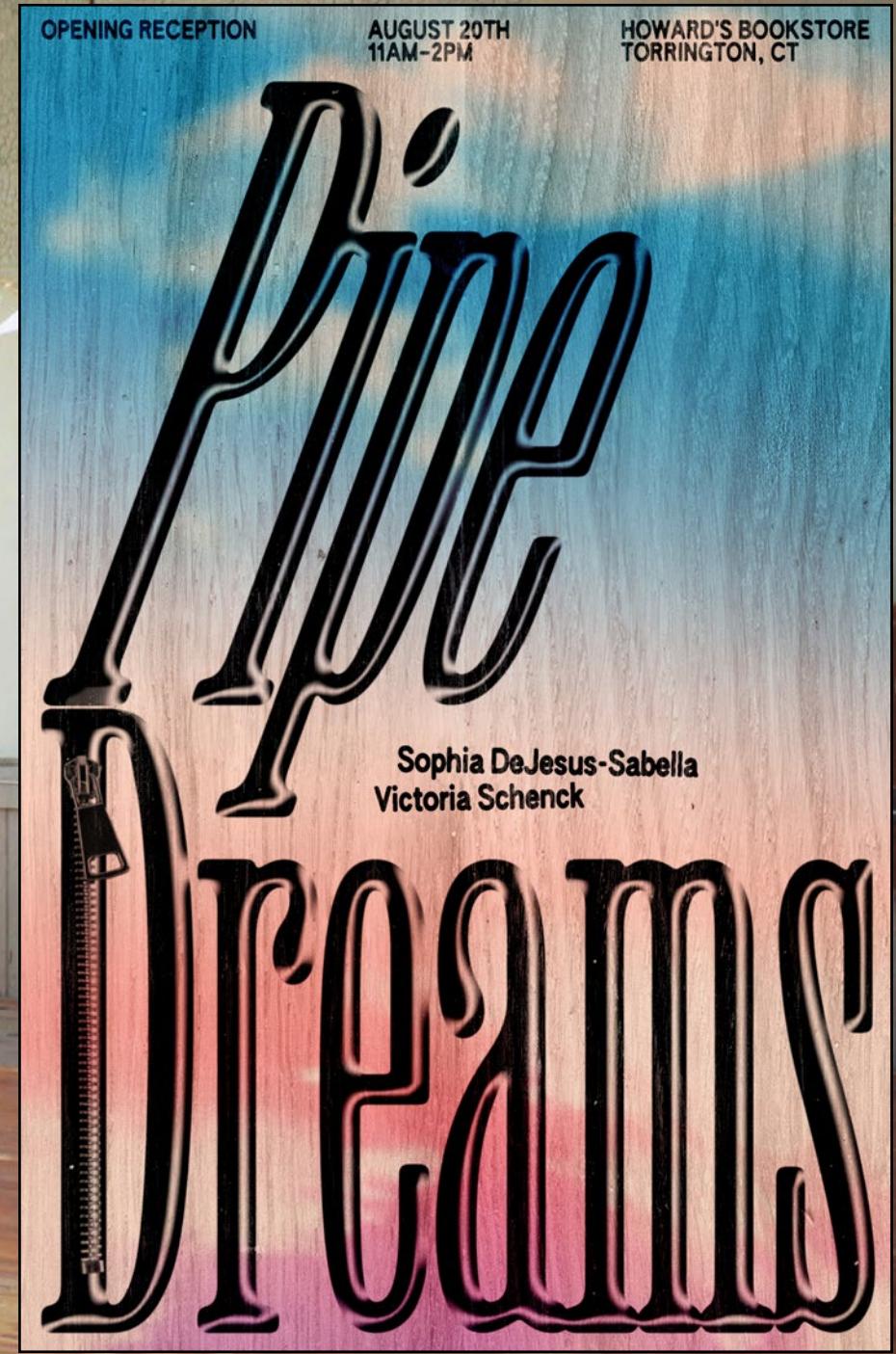
abcdefghijklmnopqrstuvwxyz



LEFT:
Times Heart, 2021
Typeface for Victoria

RIGHT:
Tapestry by Victoria traded
for website design

Pipe Dreams, 2023
Exhibition logo and poster
11" x 17"



LEFT:
Cherry Limelight, 2021
poem by Victoria

RIGHT:
Cherry Limelight, 2022
video





You'll always remember



your first rodeo,

otel in Cherry Hill, New Je in Cherry Hill, New Jersey



is in red-yellow honey



6. TRAVEL Stars hotel in Cherry Hill, New Jersey With



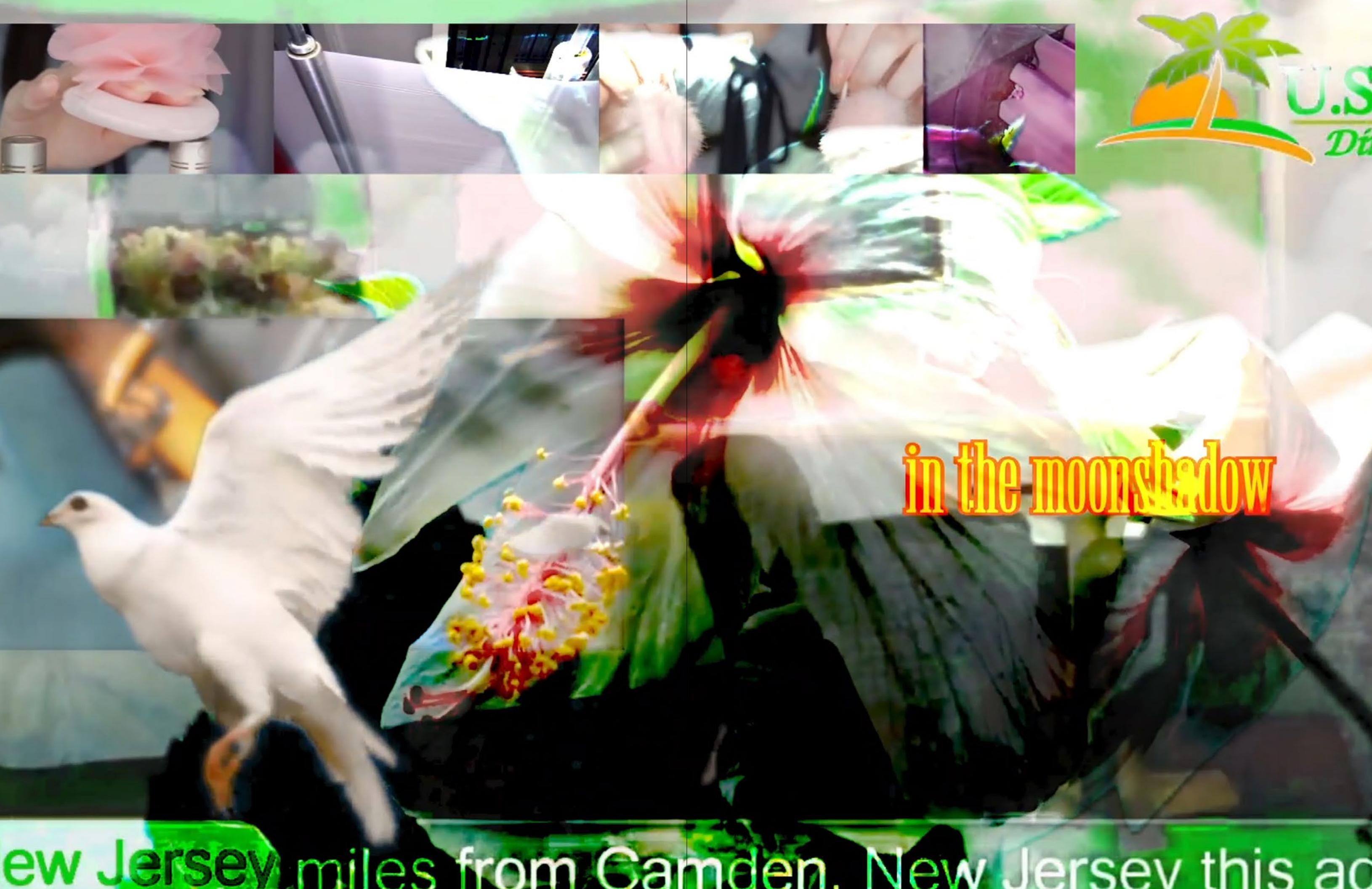
Our bodies are a Shirley Temple



New Jerseyel Directory Located 5.3 miles from Camden



S. TRA...om Camden, New Jersey this adult-orient



in the moonshadow

New Jersey miles from Camden. New Jersey this ad



You promise me

S. TRAVEL Linden, New Jersey this adult-oriented inn o





rectory Inn offers individually decorated suites with

queer —

a network of intimacy



hello world *:♪..•°®, 2022 — present
an ongoing collaboration with Lian Fumerton-Liu
multimedia

hello world *:♪..•°®,

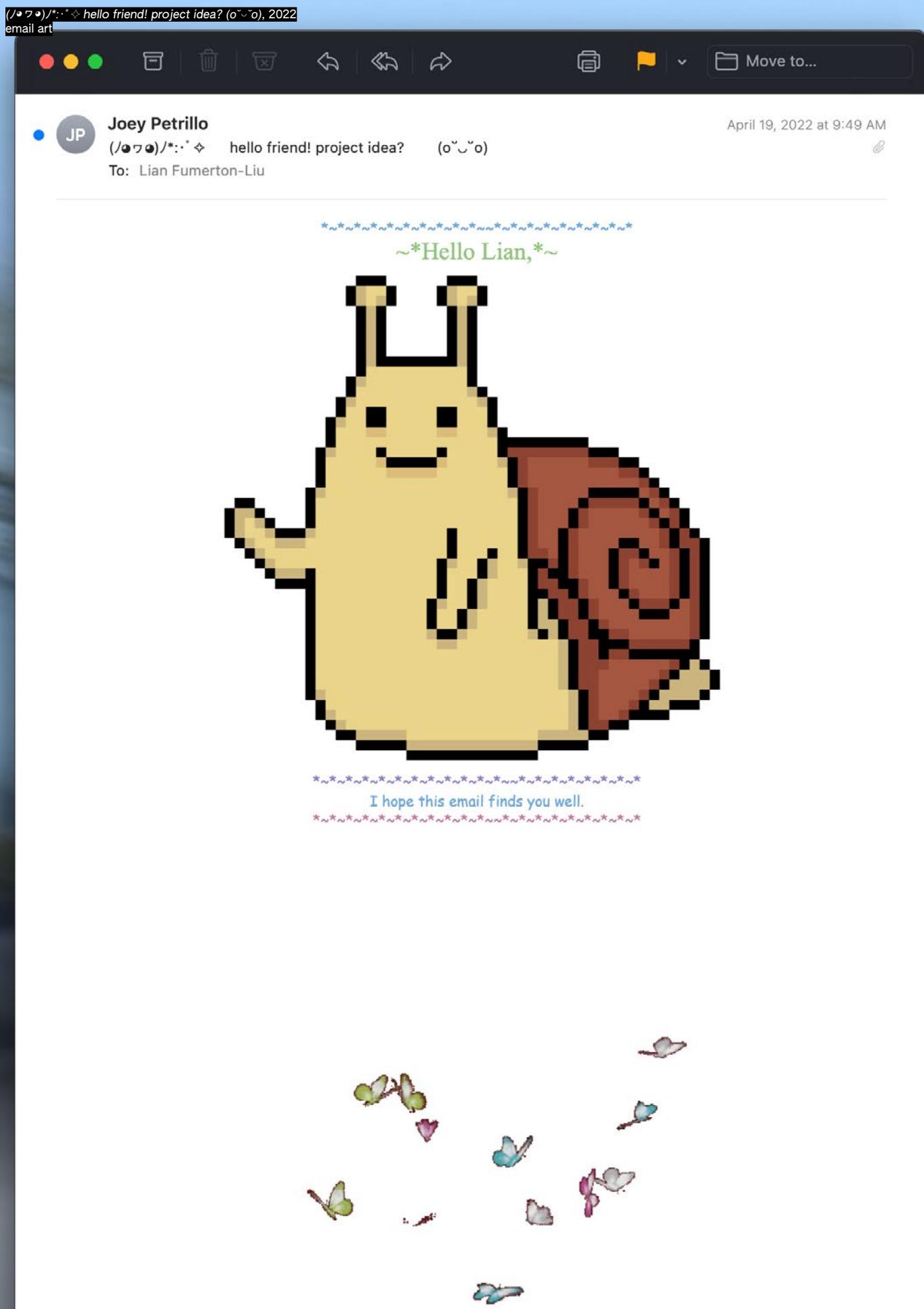
[about our project →](#)

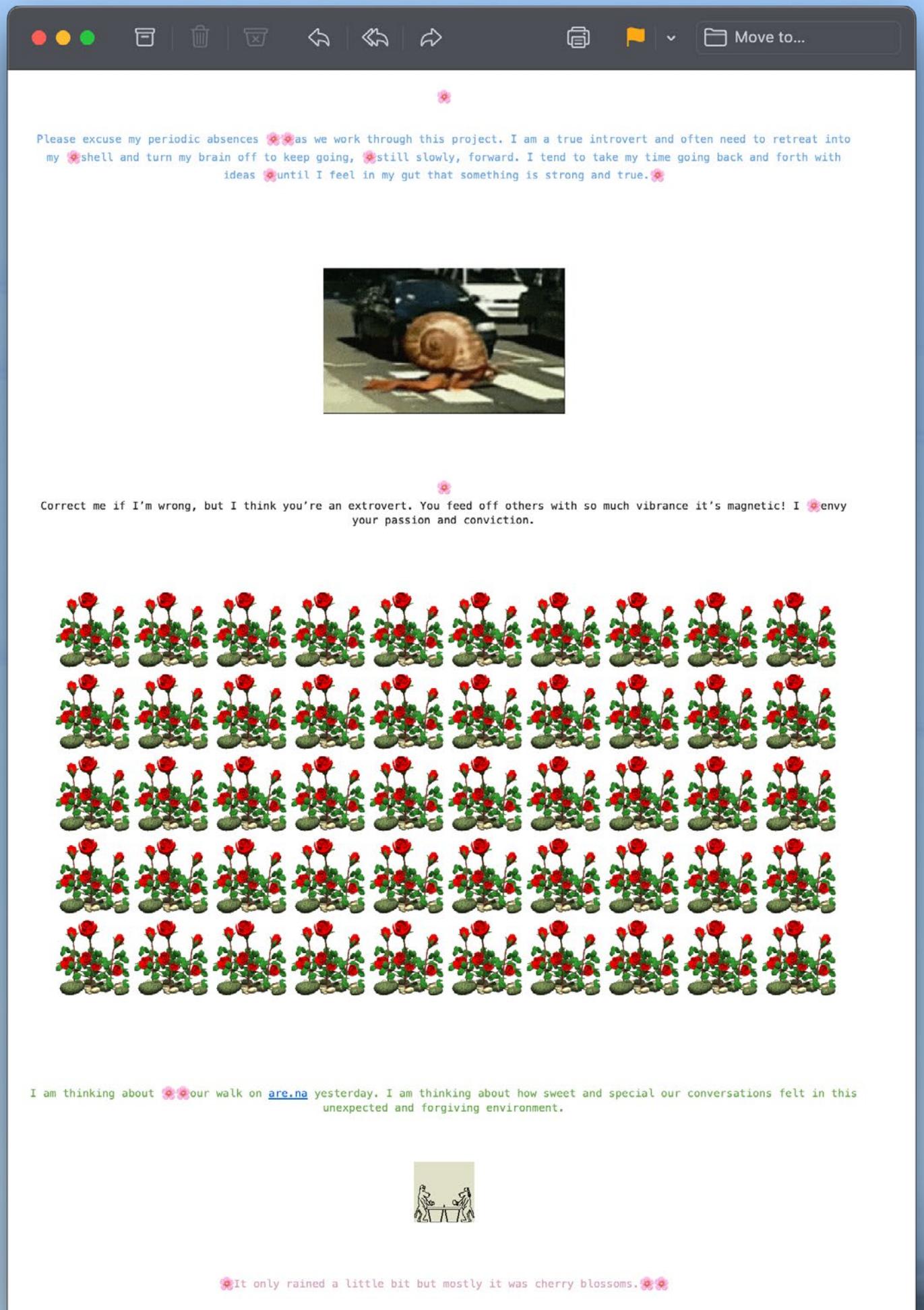
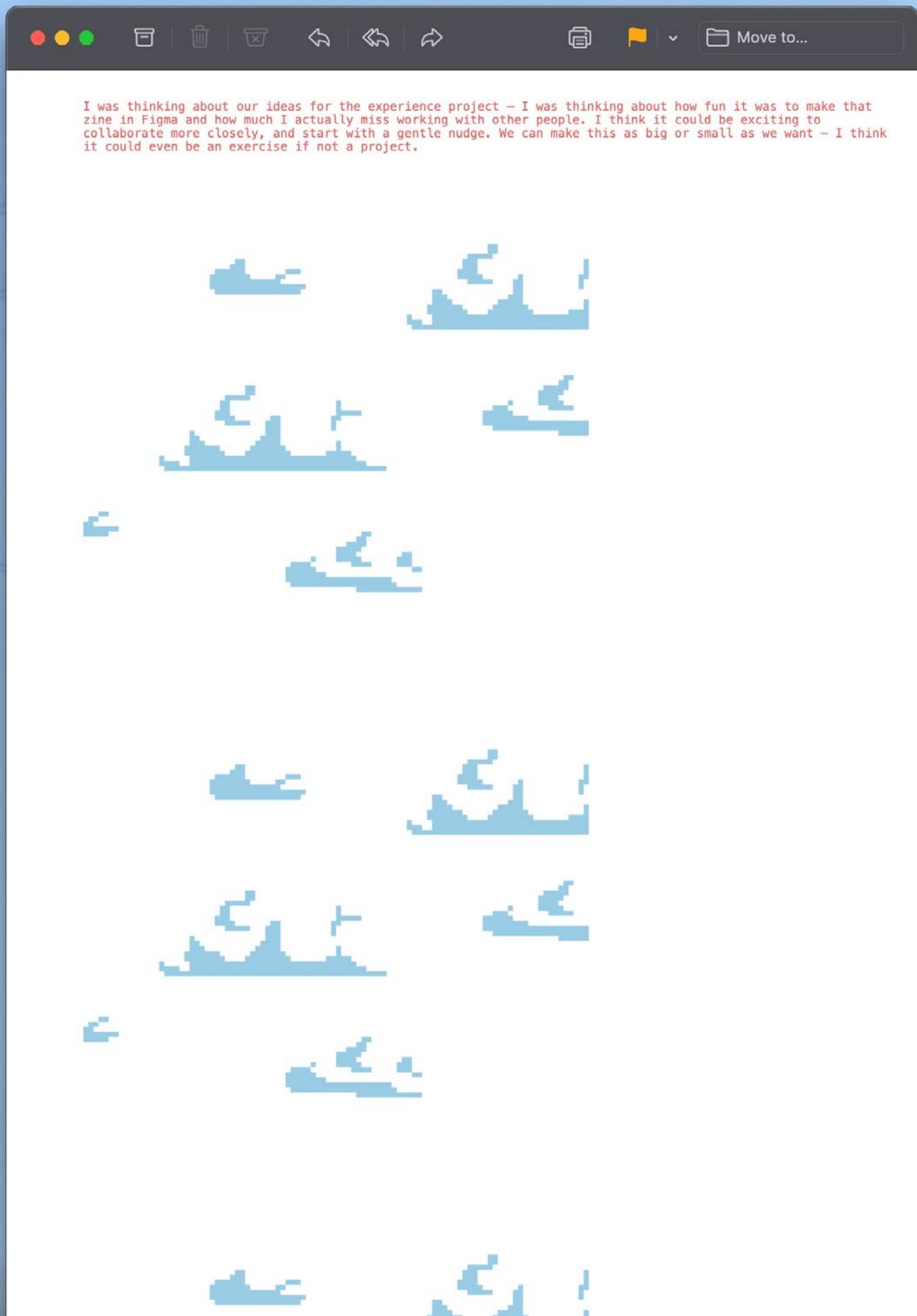
Just because we don't have a large outcome, doesn't mean we can't still output things that feel complete along the way.
There can be completed, nested things within a larger project, you know?
Something you can just hold that feels like a moment, but it's part of something bigger, can still be satisfying.

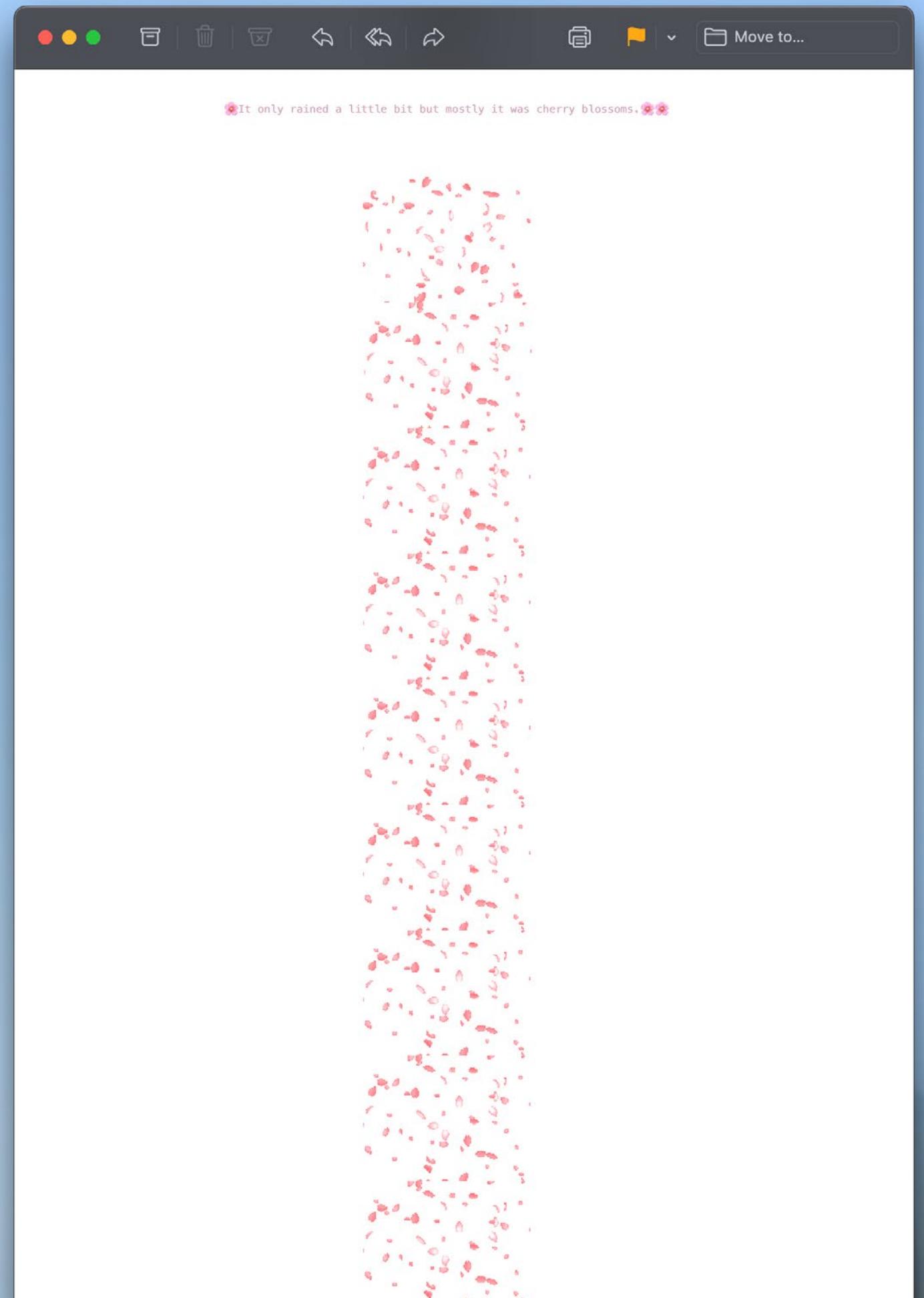
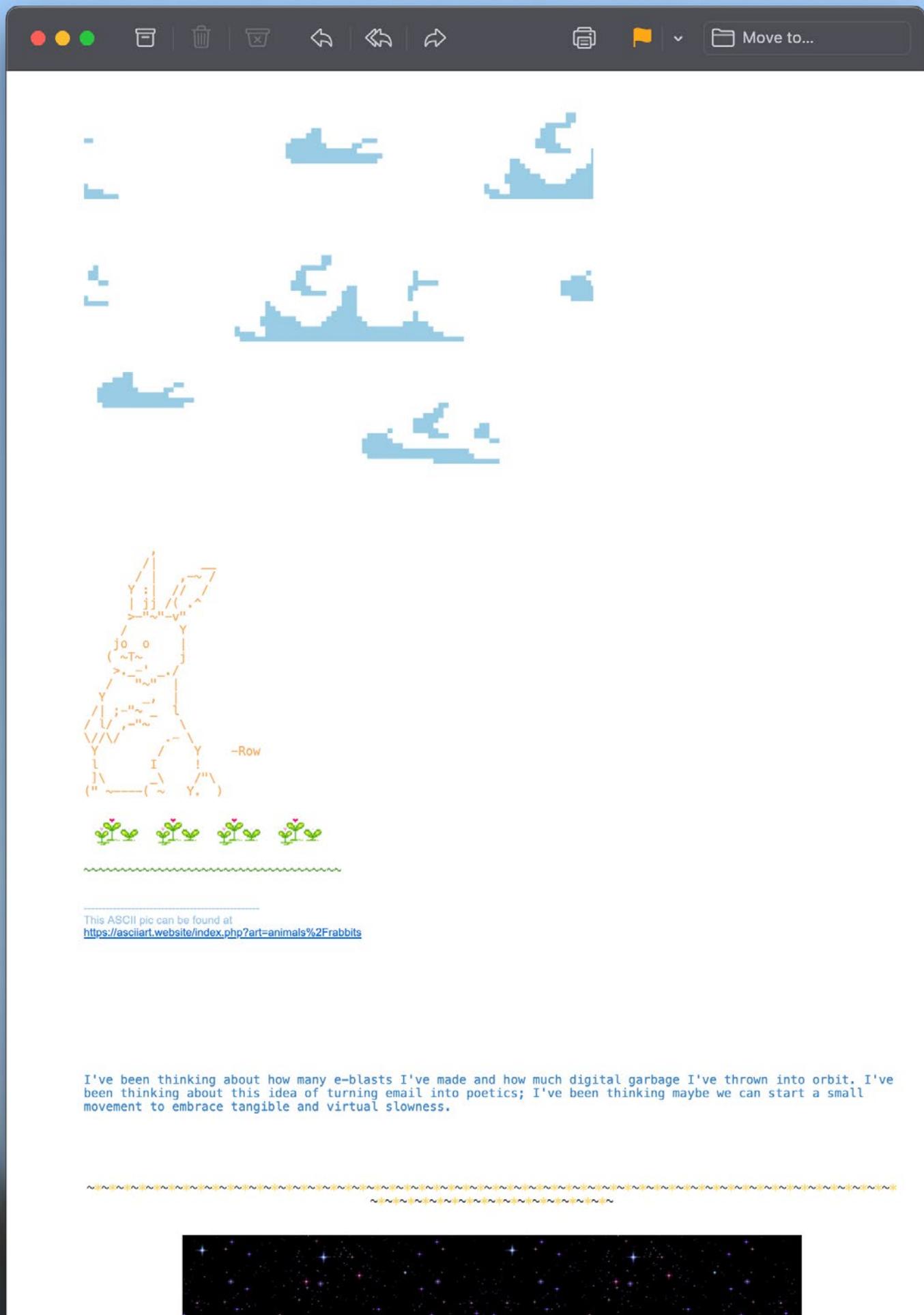


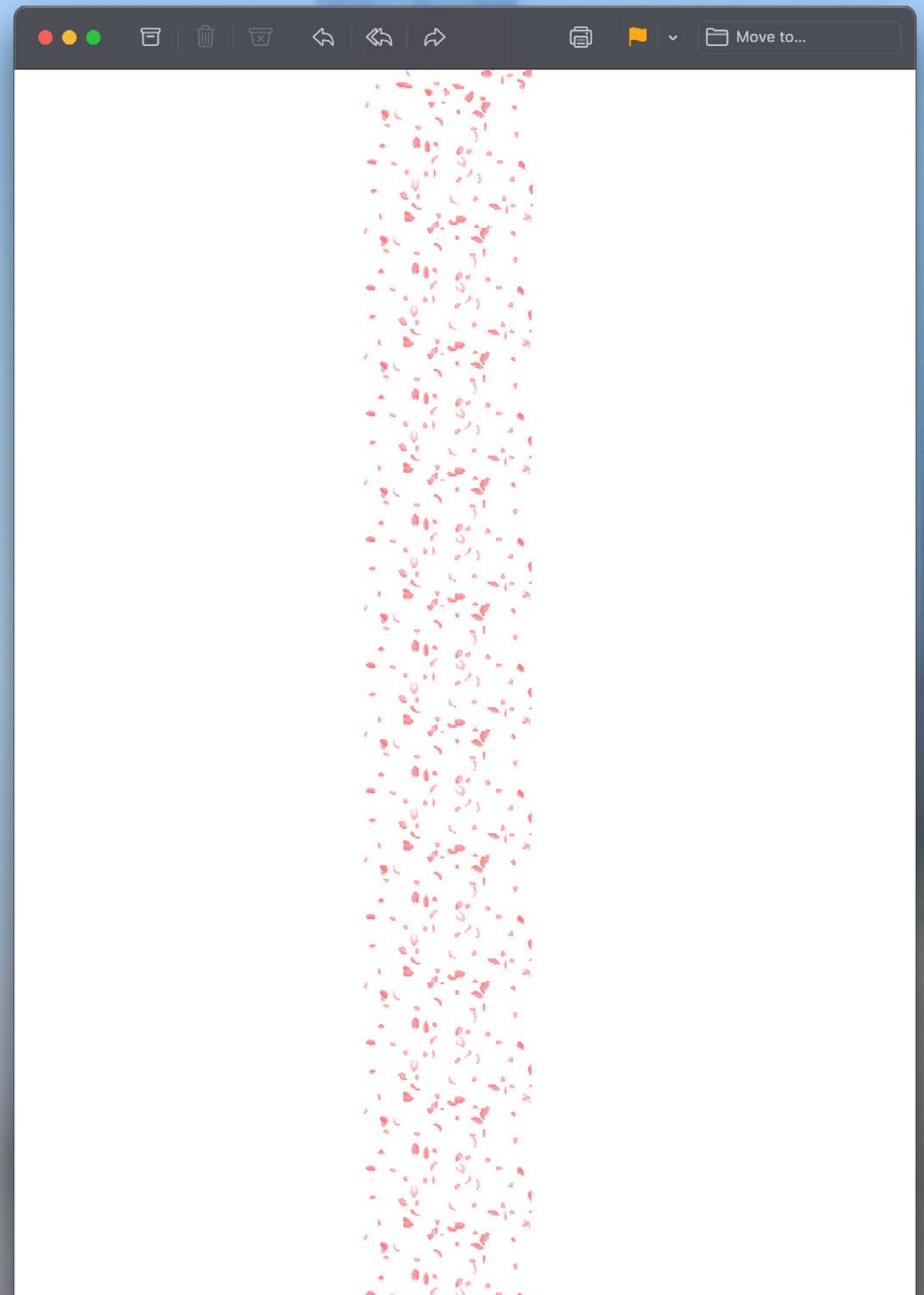
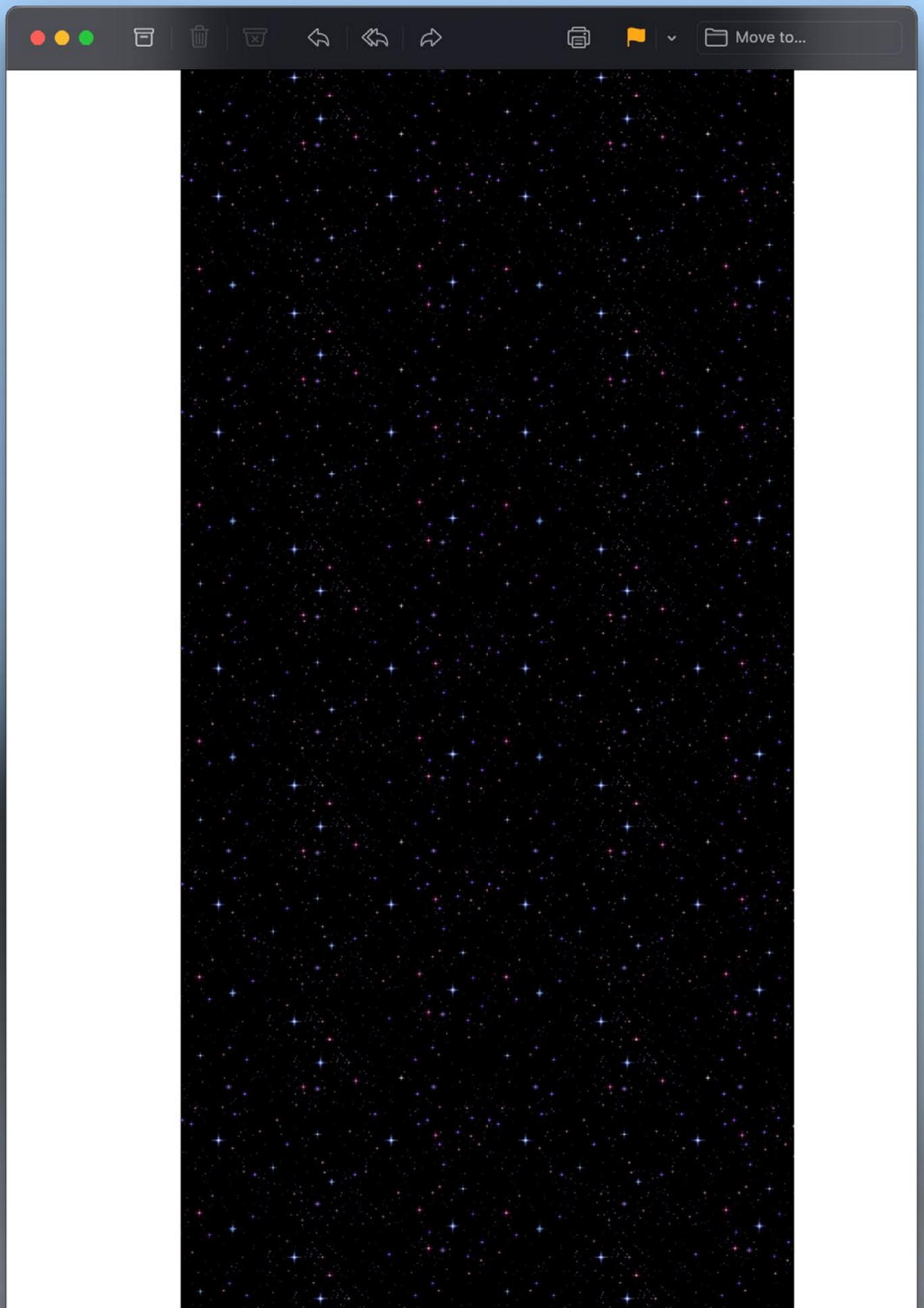
joey and lian a walk: 04.23.22, 2022
4 channel video

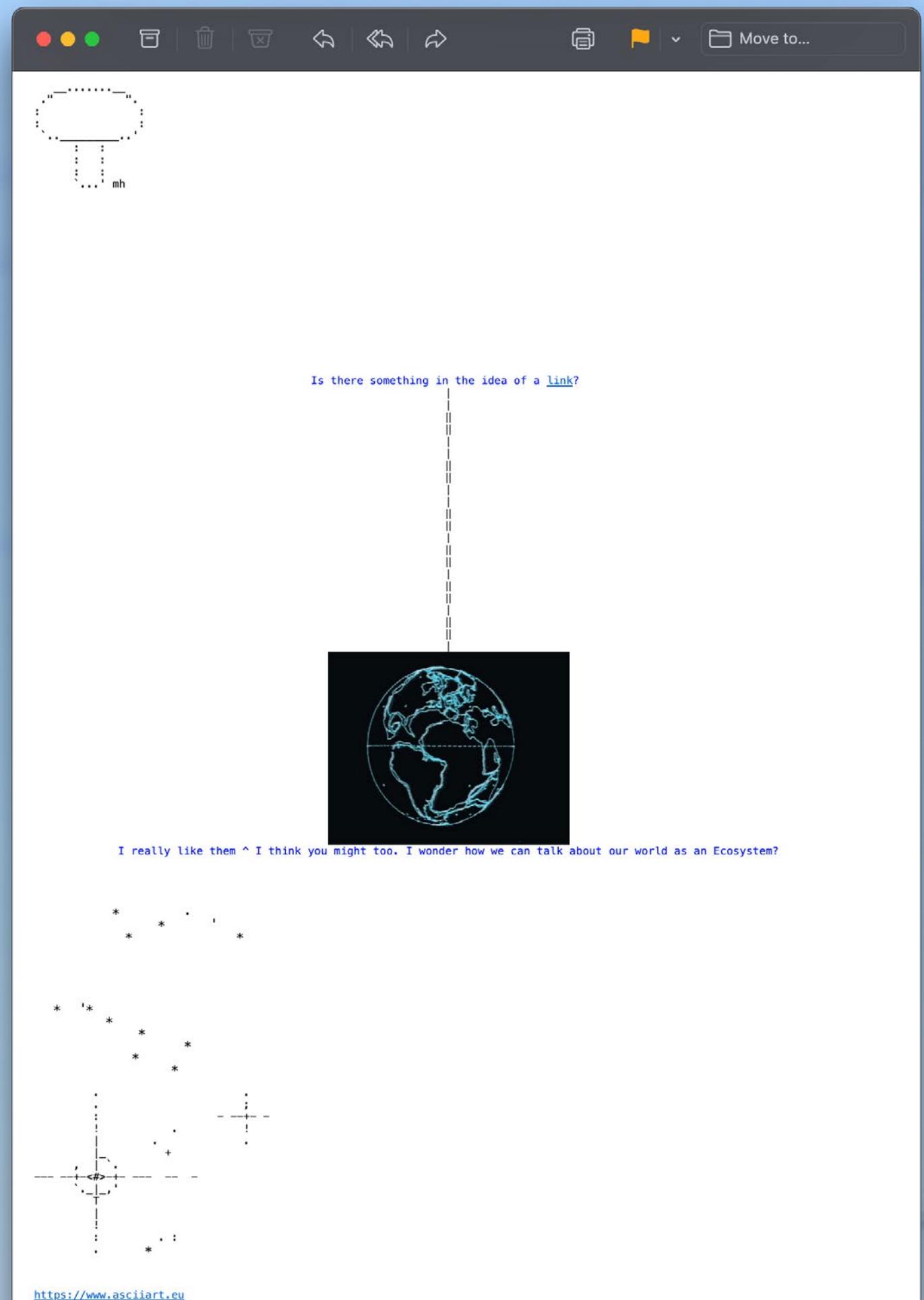
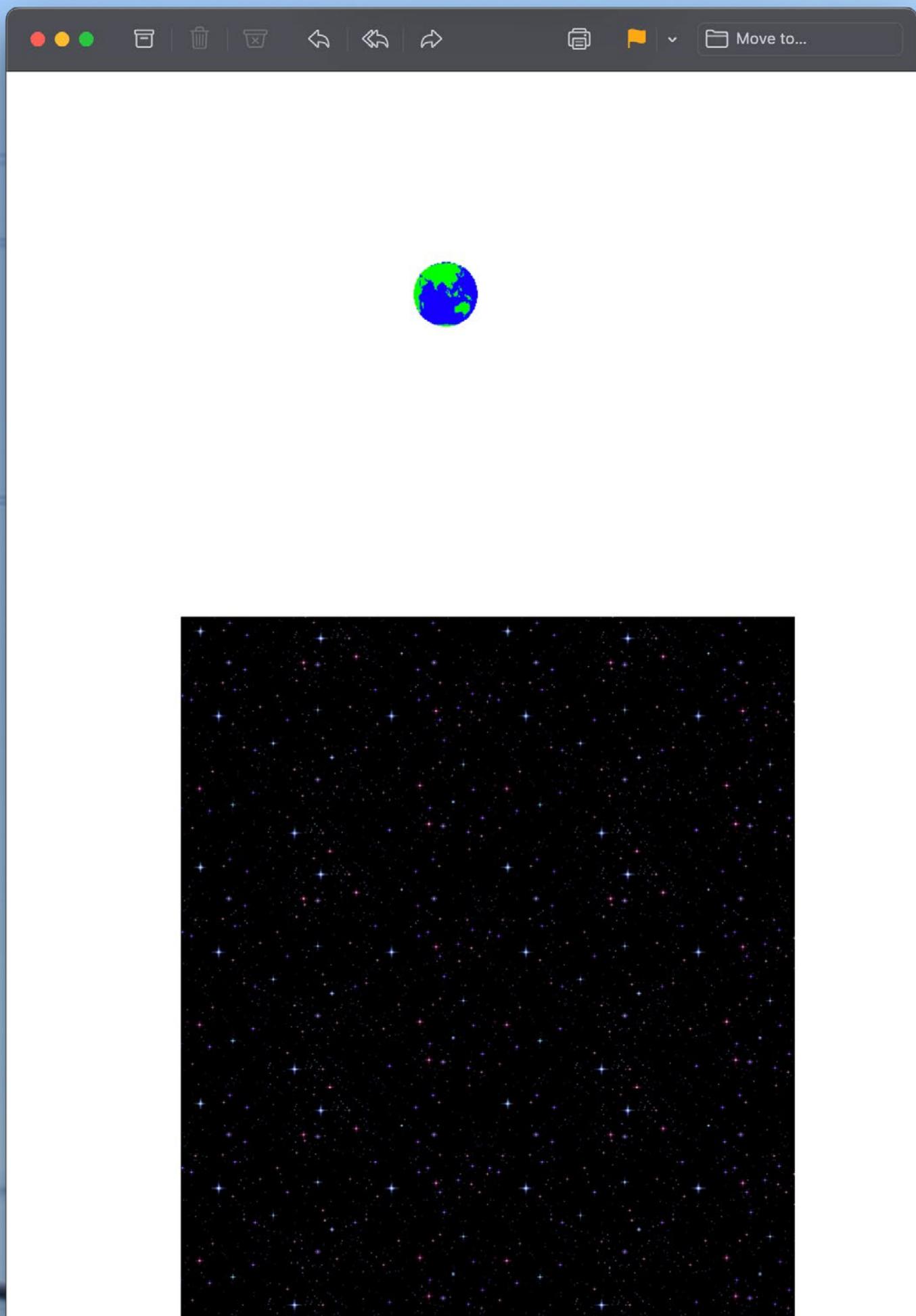


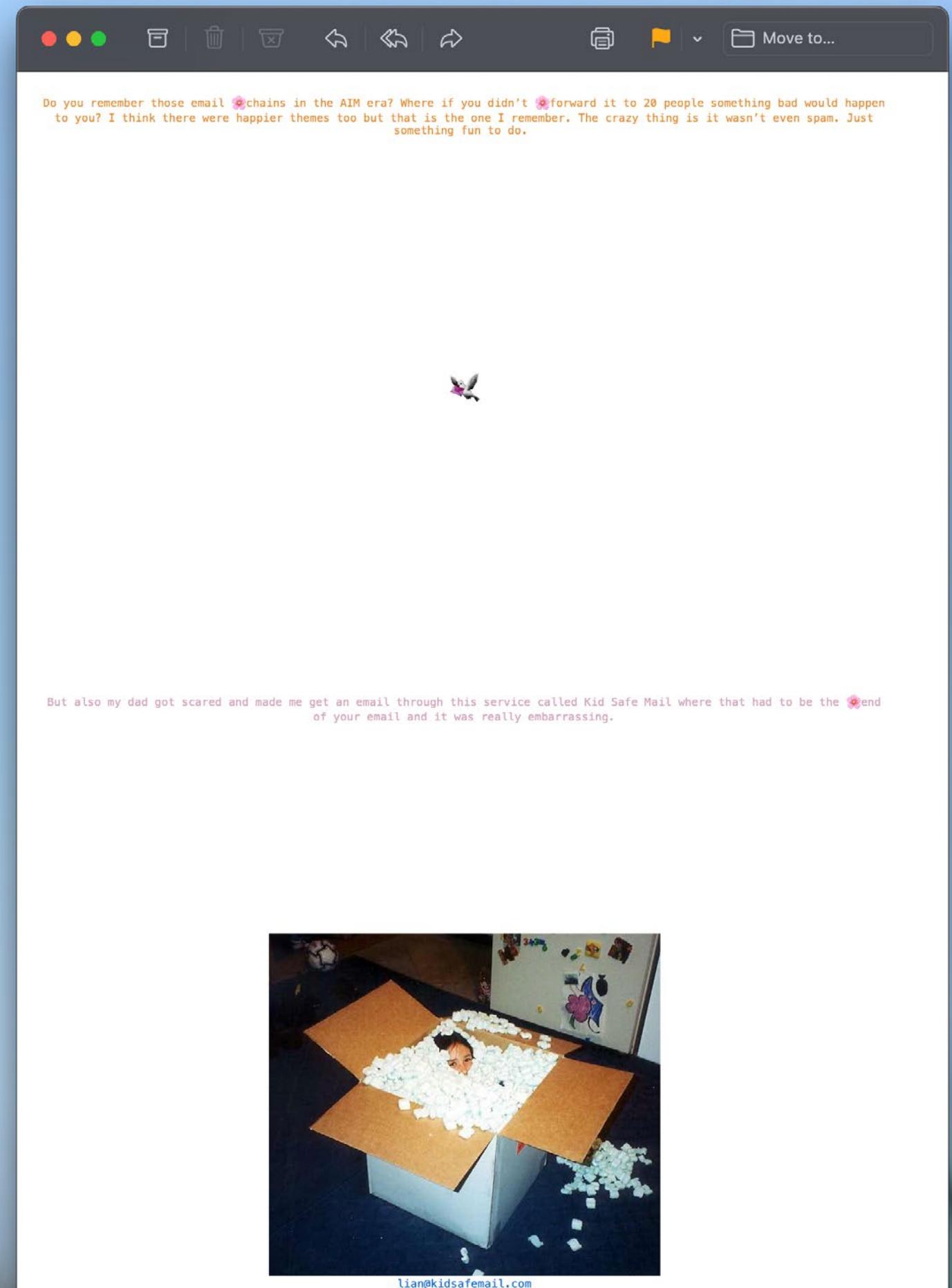
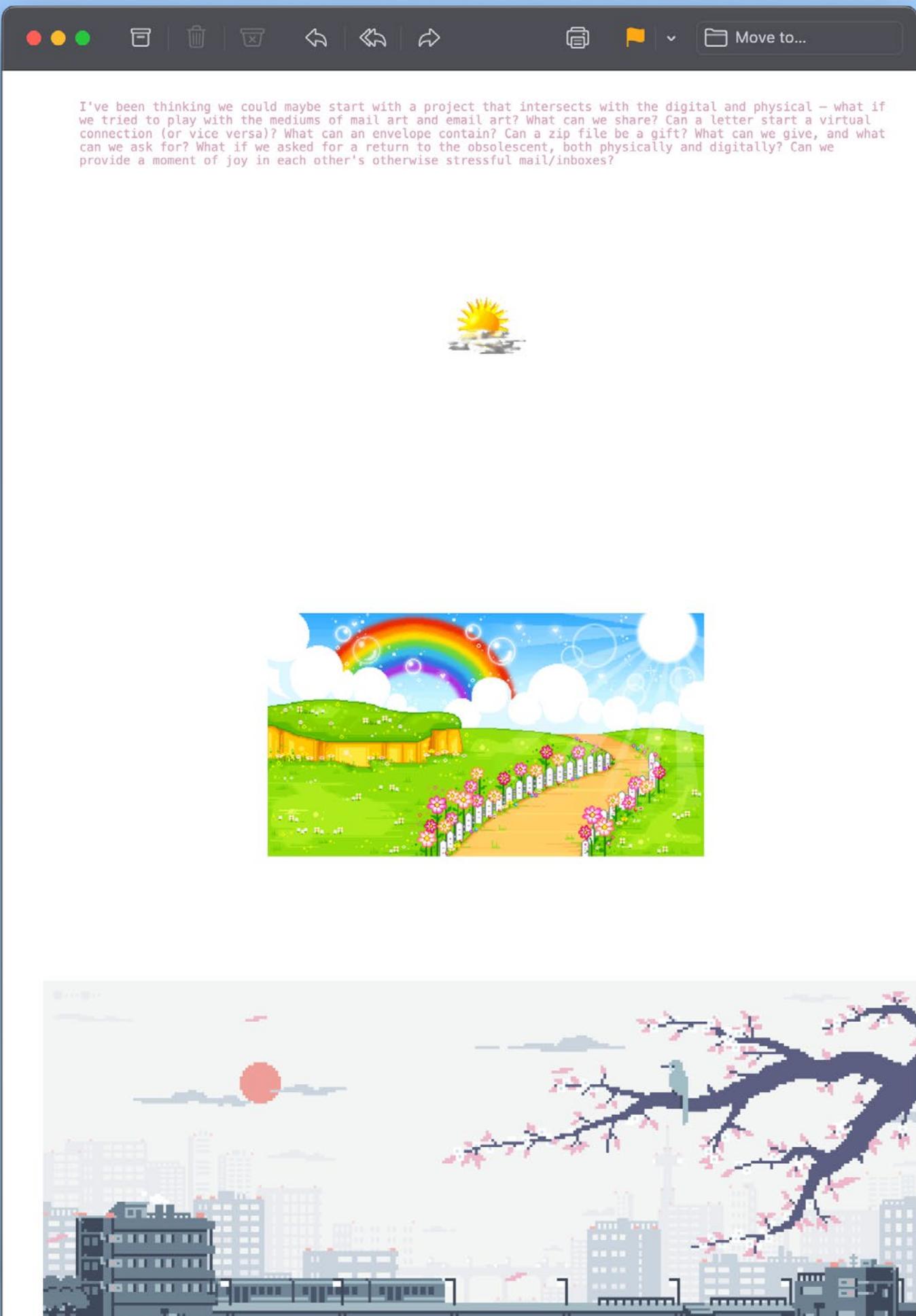


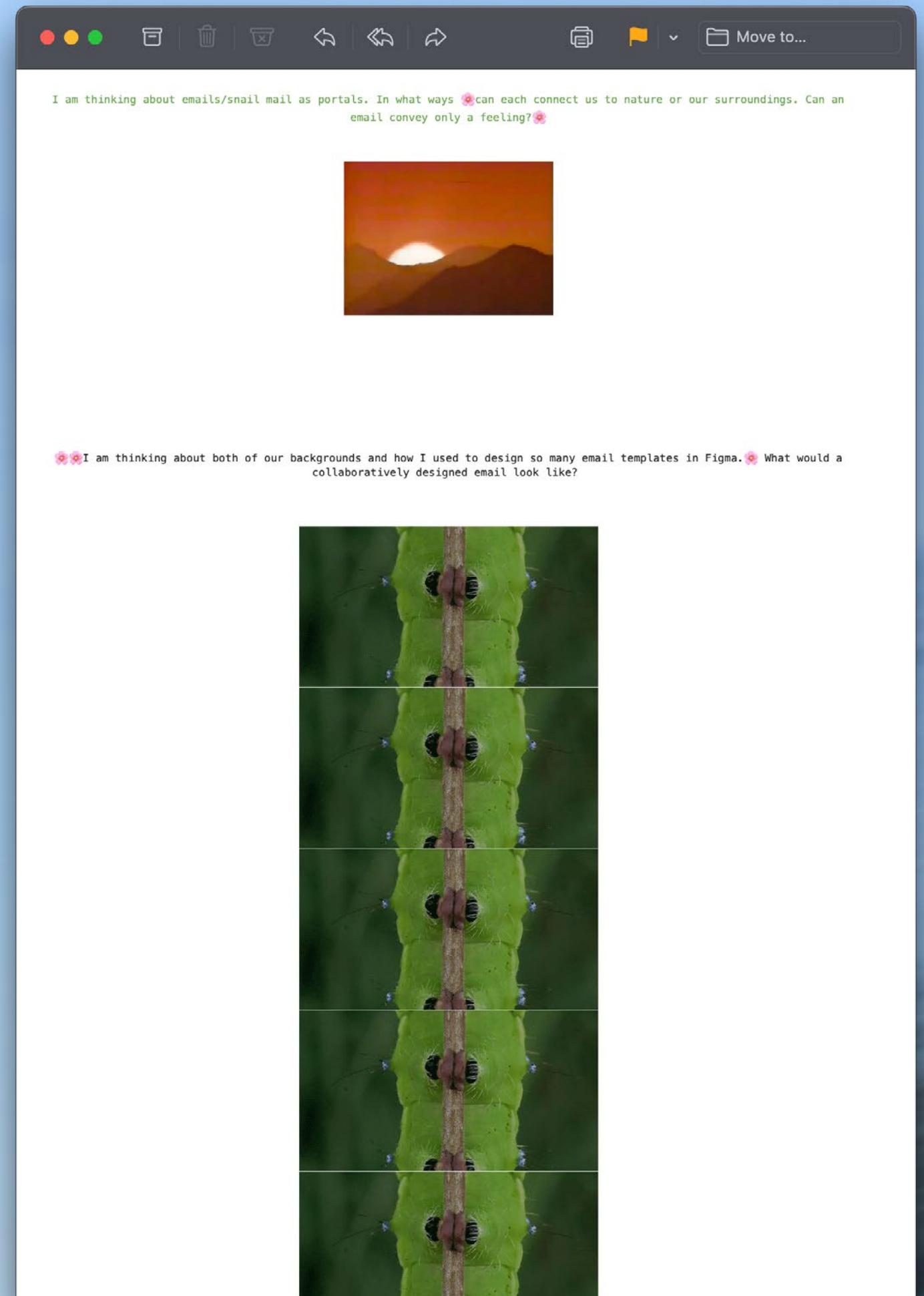
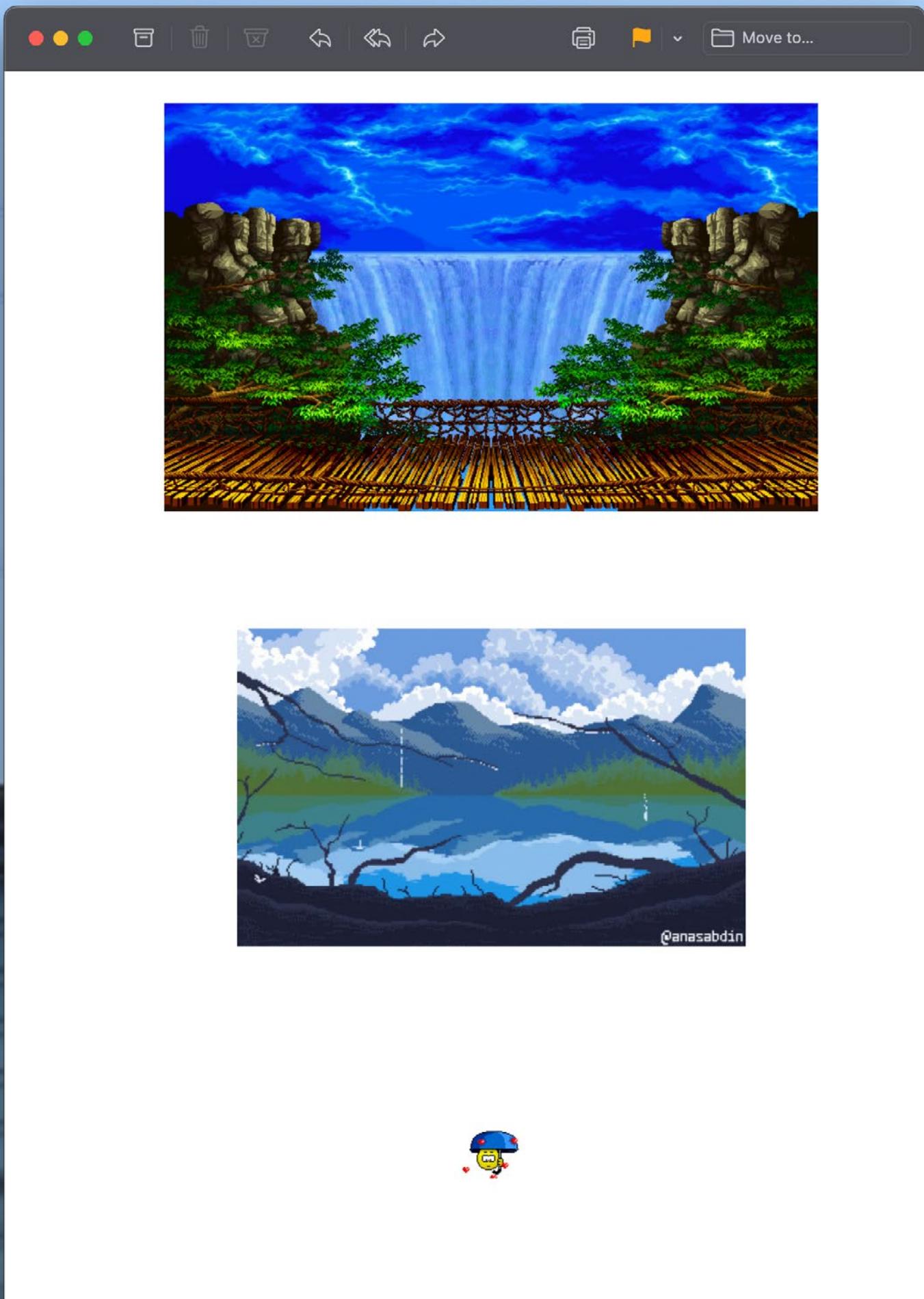




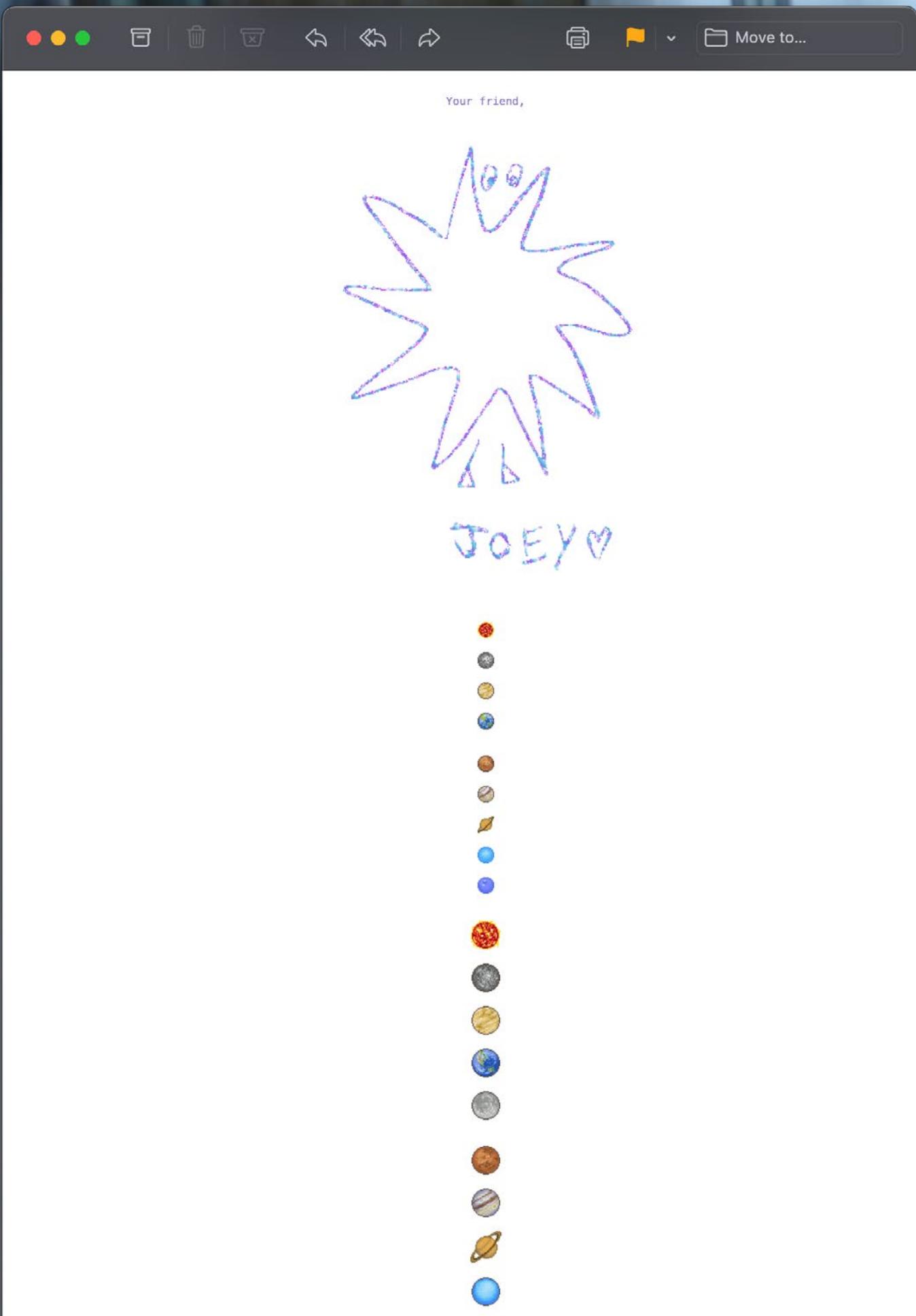




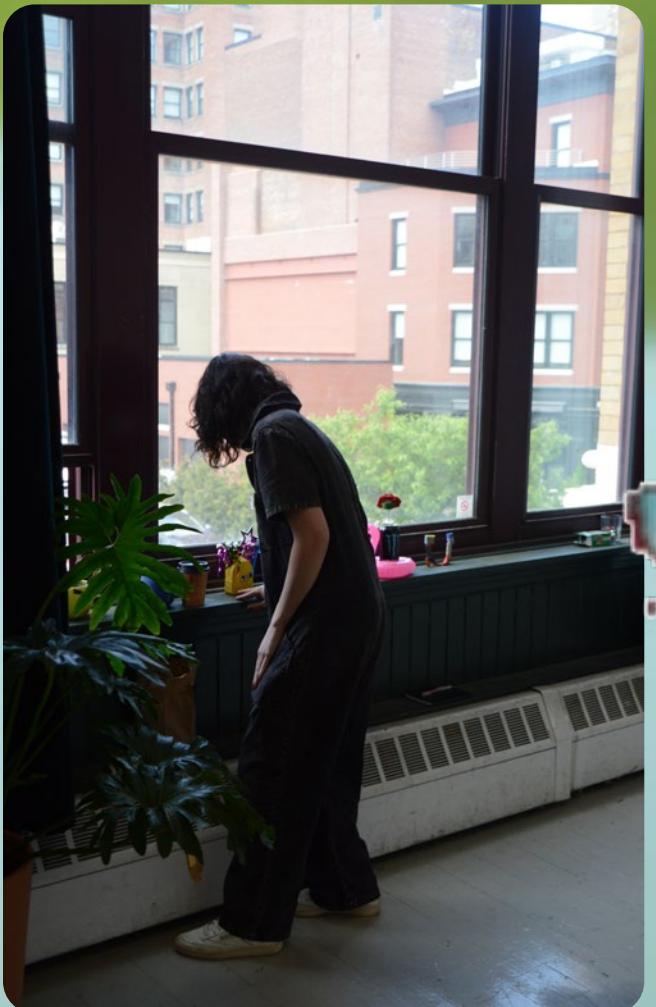








hello world *-*•••••, 2022
interactive exhibition



What can we share? Can a letter start a virtual
connection (or vice versa)?



What can an envelope contain?



Can a zip file be a gift?



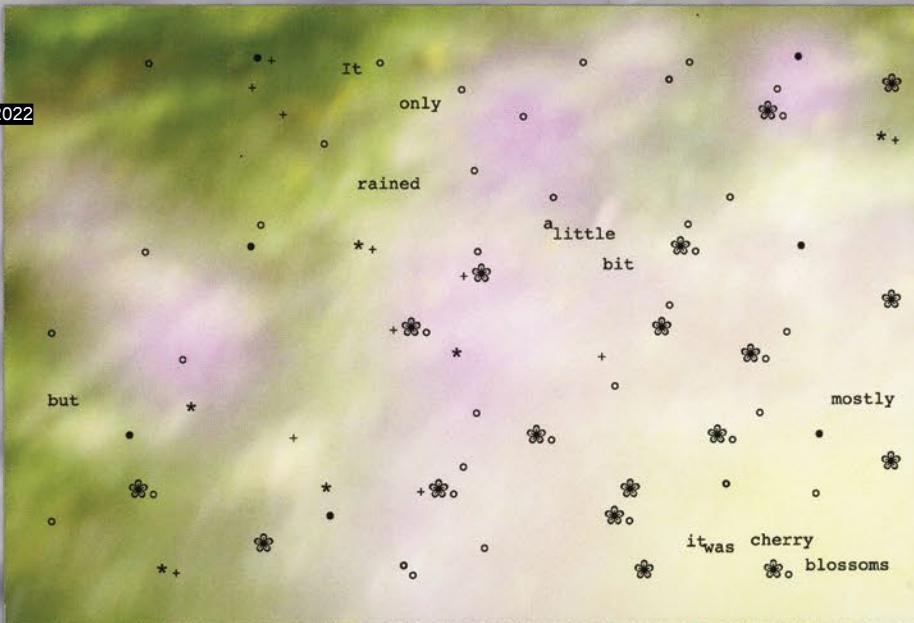
stressful mail/inboxes?
Can we provide a moment of joy in each other's otherwise?



What can we give, and what can we ask for?
What if we asked for a return to the obsolescent,
both physically and digitally?

Can

hello world! *:♦..•°✿
mail kit (sample)

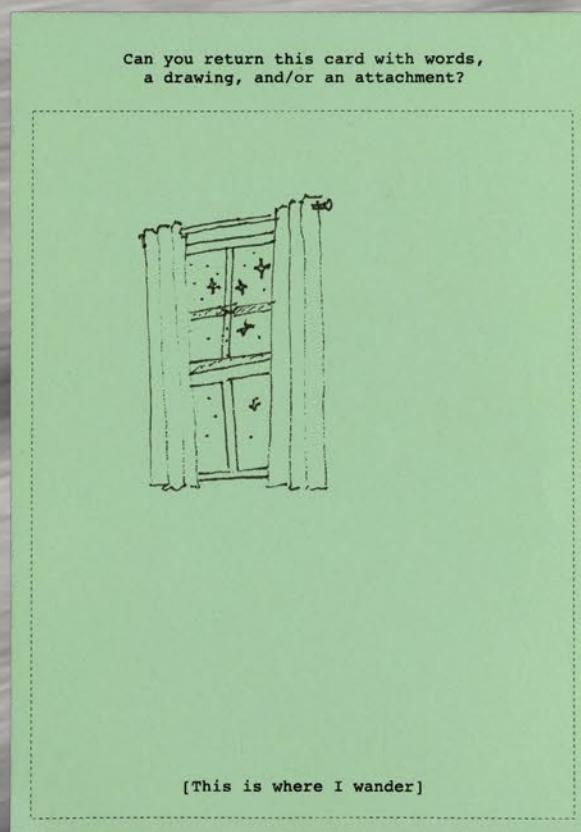
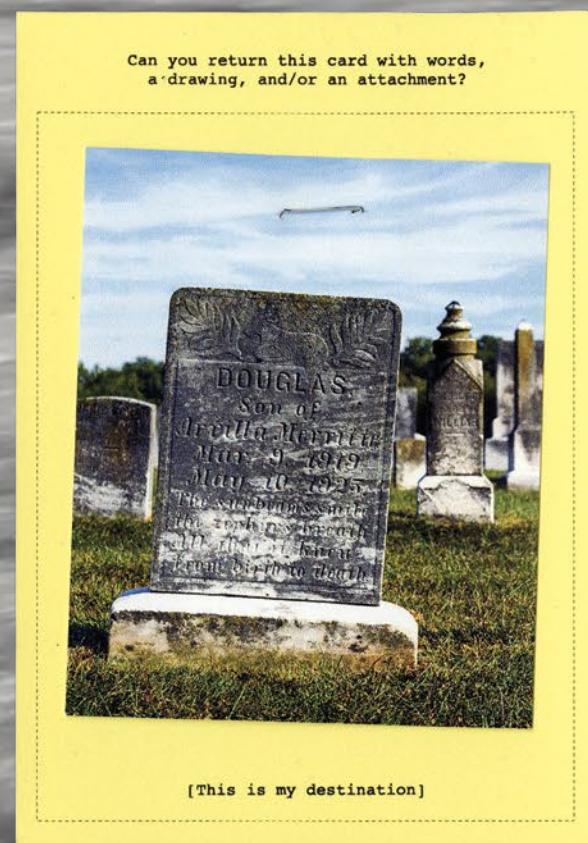
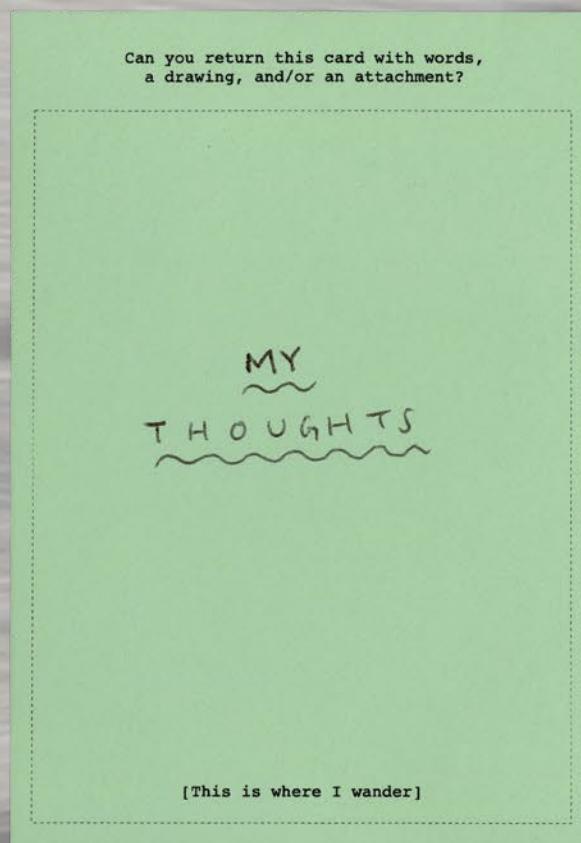


[scan to learn more about our project]

c/o Lucy Hitchcock
Rhode Island School of Design
31 Canal St
Providence, RI 02903

Lian Fumerton-Liu + Joey Petrillo
26 Arnold St
Providence, RI 02906





I
feel
like
a
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the
mail
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from
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and
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hello world *:♪..•°°✿

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:).

☆ hello from joey and lian! (*^_~^*) (*^_~^*) possible interview? . .:.*:★,. .:.*:★, 2022
email art

JP Joey Petrillo April 26, 2022 at 1:15 PM Details

To: Kelsey Dusenka, Kelsey Elder, Cc: Lian Fumerton-Liu

~*Hello Kelsey D and Kelsey E,*~

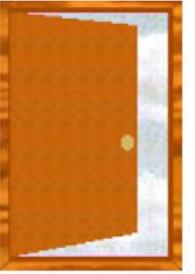
We hope this email finds you well.




Re: *☆* hello from joey and lian! (*^_~^*) (*^_~^*) possible interview? . .:.*:★,. .:.*:★, 2022
Kelsey Dusenka, Kelsey Elder
email art

KD Kelsey Dusenka April 27, 2022 at 7:19 PM Details

To: Joey Petrillo, Cc: Kelsey Elder, Lian Fumerton-Liu

How do we say no to an invitation like this?

Count us in!


Would either this or next Friday around 1pm work for you two?



K D & K E

On Tue, Apr 26, 2022 at 1:15 PM Joey Petrillo <jpetrill@risd.edu> wrote:

.ø:. *ø*:. *ø*:. *ø*:. *ø*:. *ø*:. *ø*:. *ø*:
~*Hello Kelsey D and Kelsey E,*~

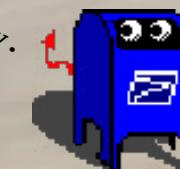
We hope this email finds you well.


Transcribed from a walk
with Kelsey Dusenka and Kelsey Elder
along the Providence Canal

JP: Something else we've been talking about, especially with cards and things, is that snail mail is the idea of these little things as objects that usually end up under a magnet on your fridge. There's something really nice about being involved in someone's daily routine, even if it's in such a minuscule way.

LFL:
I love that.

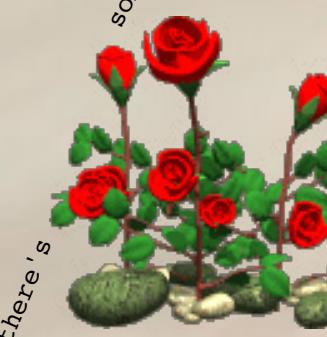
LFL: I love the
fridge as a
design space.



LFL:
I love that.

KE: Yeah, I agree. That's something really beautiful about the ephemeral space of the front of the refrigerator - there's a certain equal preciousness and also non-preciousness about it. You can kind of just slap things up and, you know, see what things start to speak to each other. It's usually a very intentional gesture to put something on your refrigerator.

KD: And I think there's



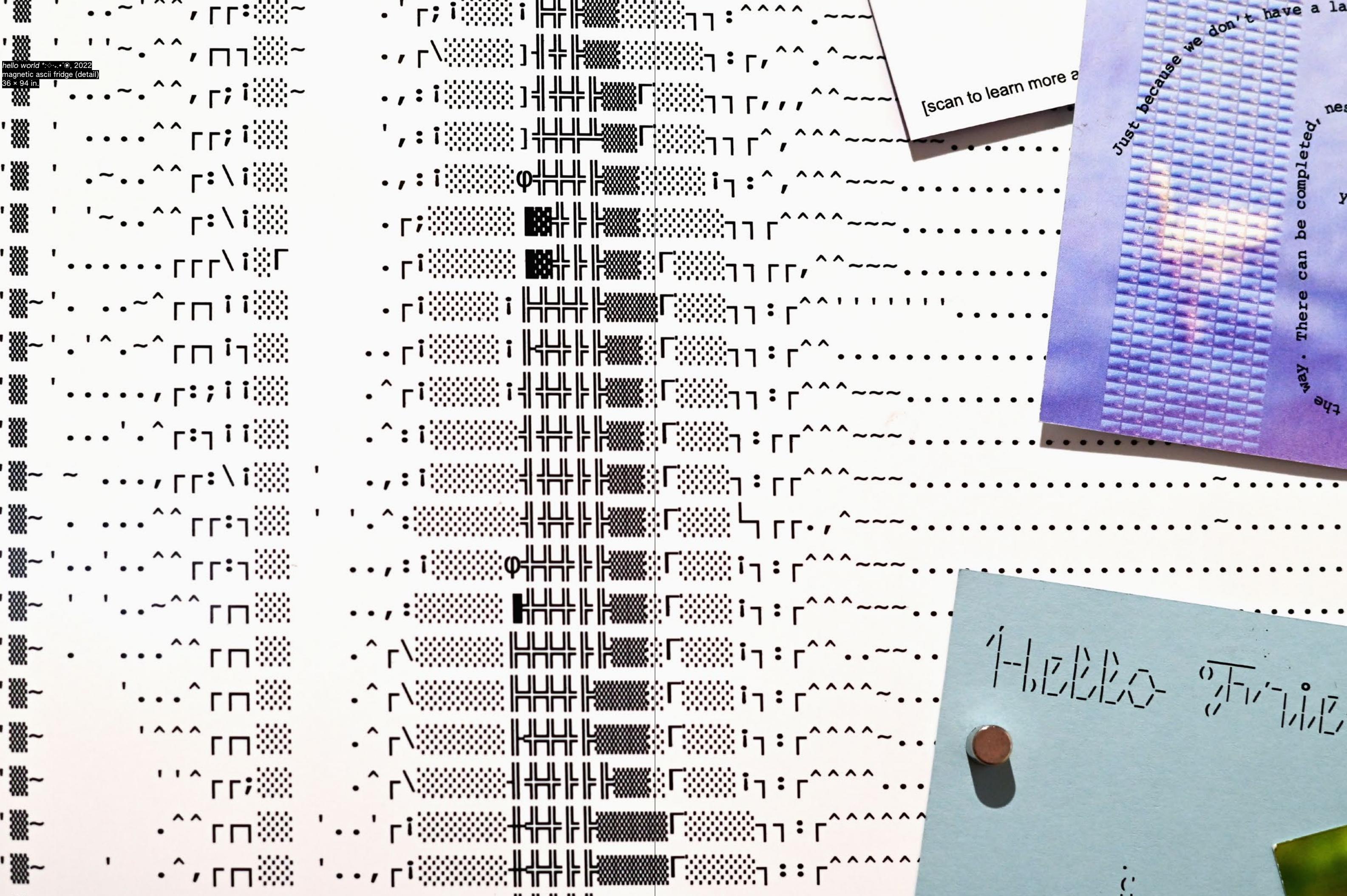
KE: Yeah, I agree. That's something really beautiful about the ephemeral space of the front of the refrigerator - there's a certain equal preciousness and also non-preciousness about it. You can kind of just slap things up and, you know, see what things start to speak to each other. It's usually a very intentional gesture to put something on your refrigerator.



hello world *-*., 2022
magnetic ascii fridge
36 x 94 in.



hello world ©, 2022
magnetic ascii fridge (detail)
36 x 94 in.











hello world * 2022
interactive exhibition



it only

rained

a

litte

but

mostly

it

hello world *:♪..+..°°

was

cherry

blossoms

Transcribed from a walk
with Laurel Schwulst
through Prospect Park
Brooklyn, NY

A blue background featuring white text arranged in a diagonal path from top-left to bottom-right. The text reads: "to all your family", "a new update", "but they weren't bolded.", "And what we liked about that was that like, even if". In the bottom-left corner, there is a pink butterfly with its wings spread wide.

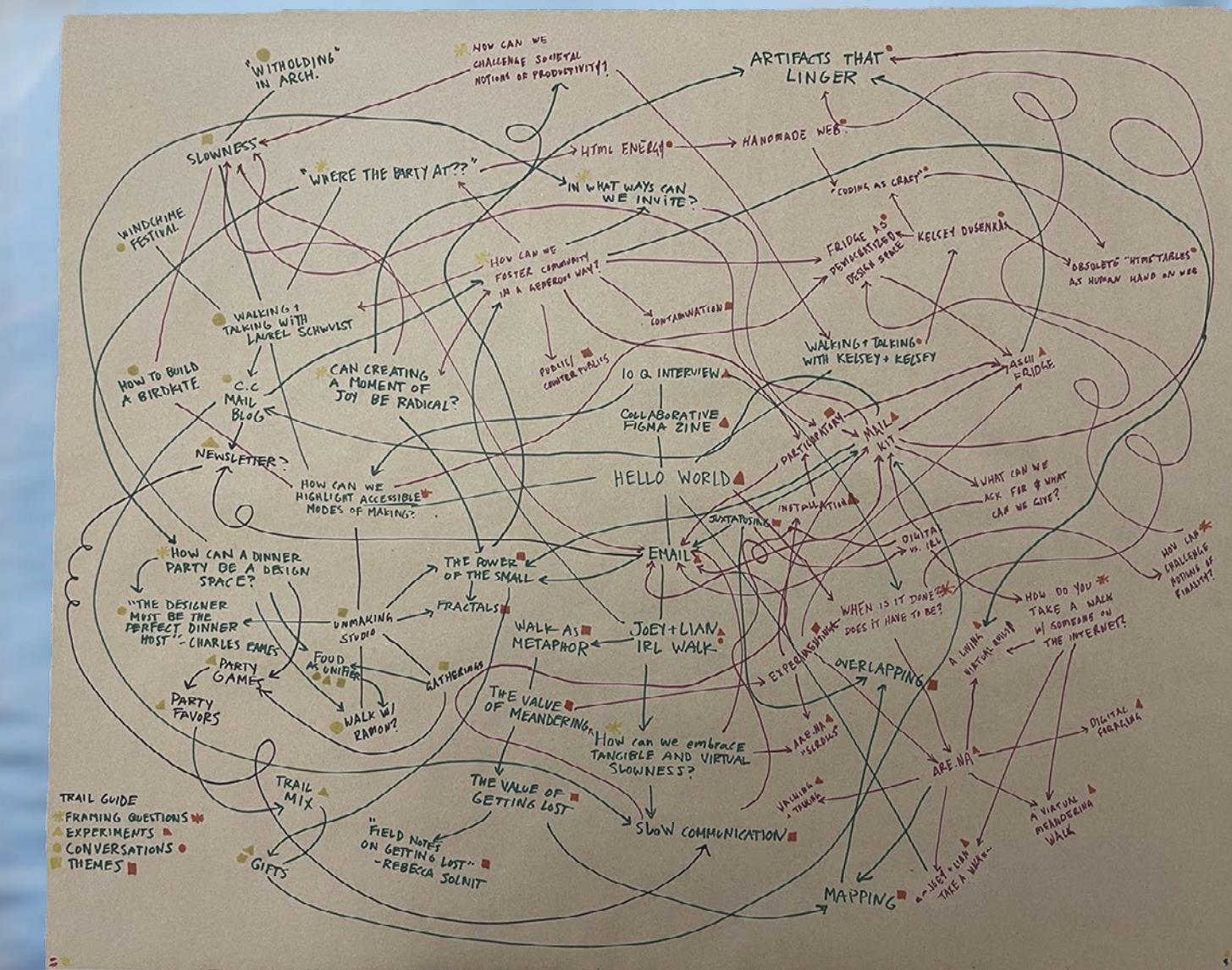
A photograph of a blue ocean surface with white foam at the bottom. A small white bird is flying in the upper right corner. A yellow speech bubble icon is in the bottom right corner.

And sometimes it's bad because like, I also feel like sometimes I don't exist if I'm not sharing things up space. And like, that doesn't happen

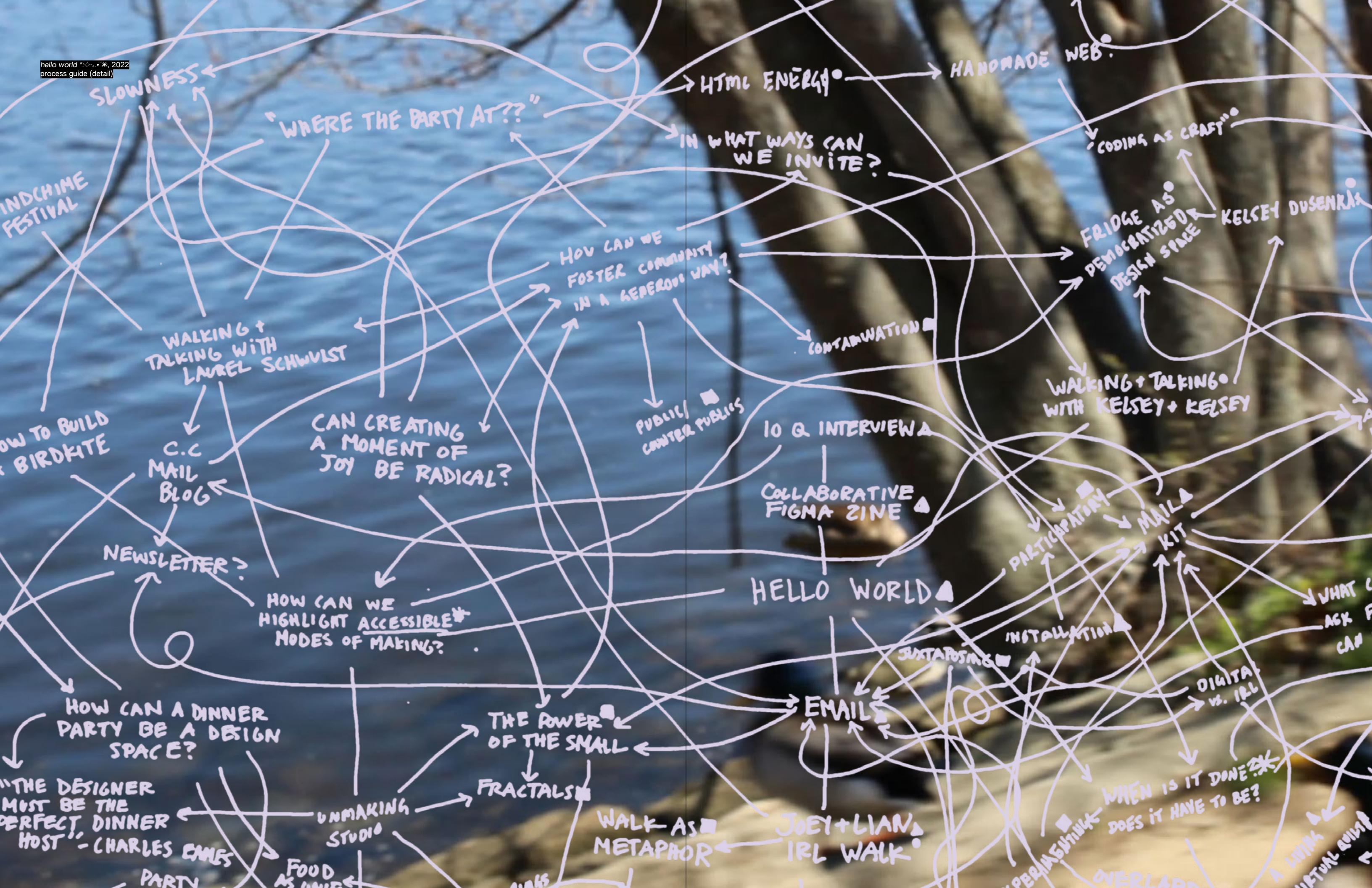
LS: And I was thinking about how with the Wind Chime festival, it's literally like these portals and they're all they are. Like, equal space. Even if one isn't, like on or something else, like, they're just something like, really interesting about that.

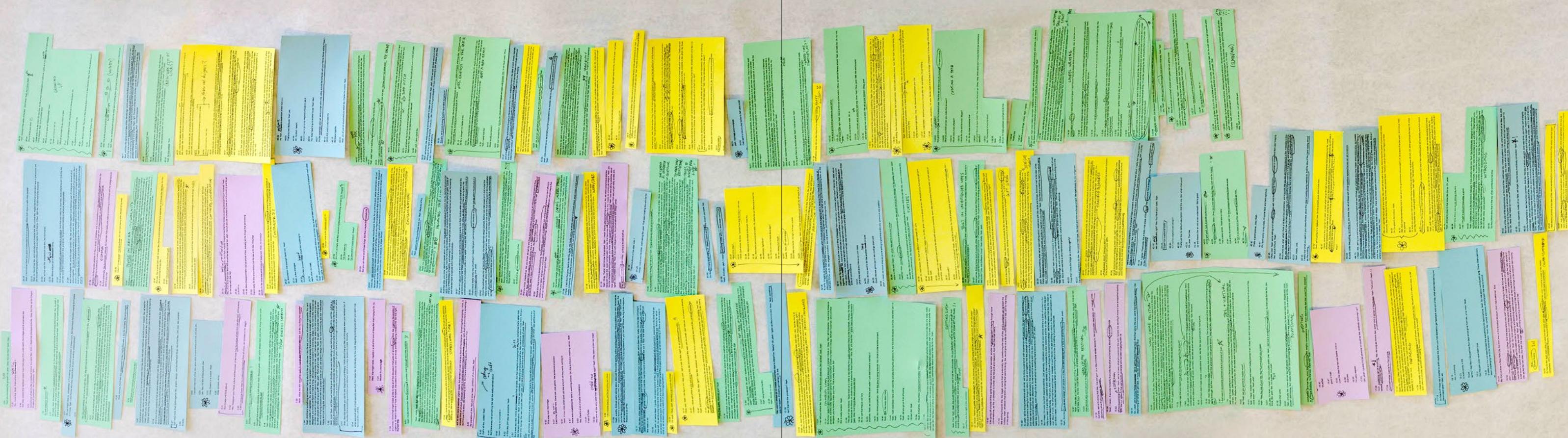
SP: Yeah, I know what you mean.

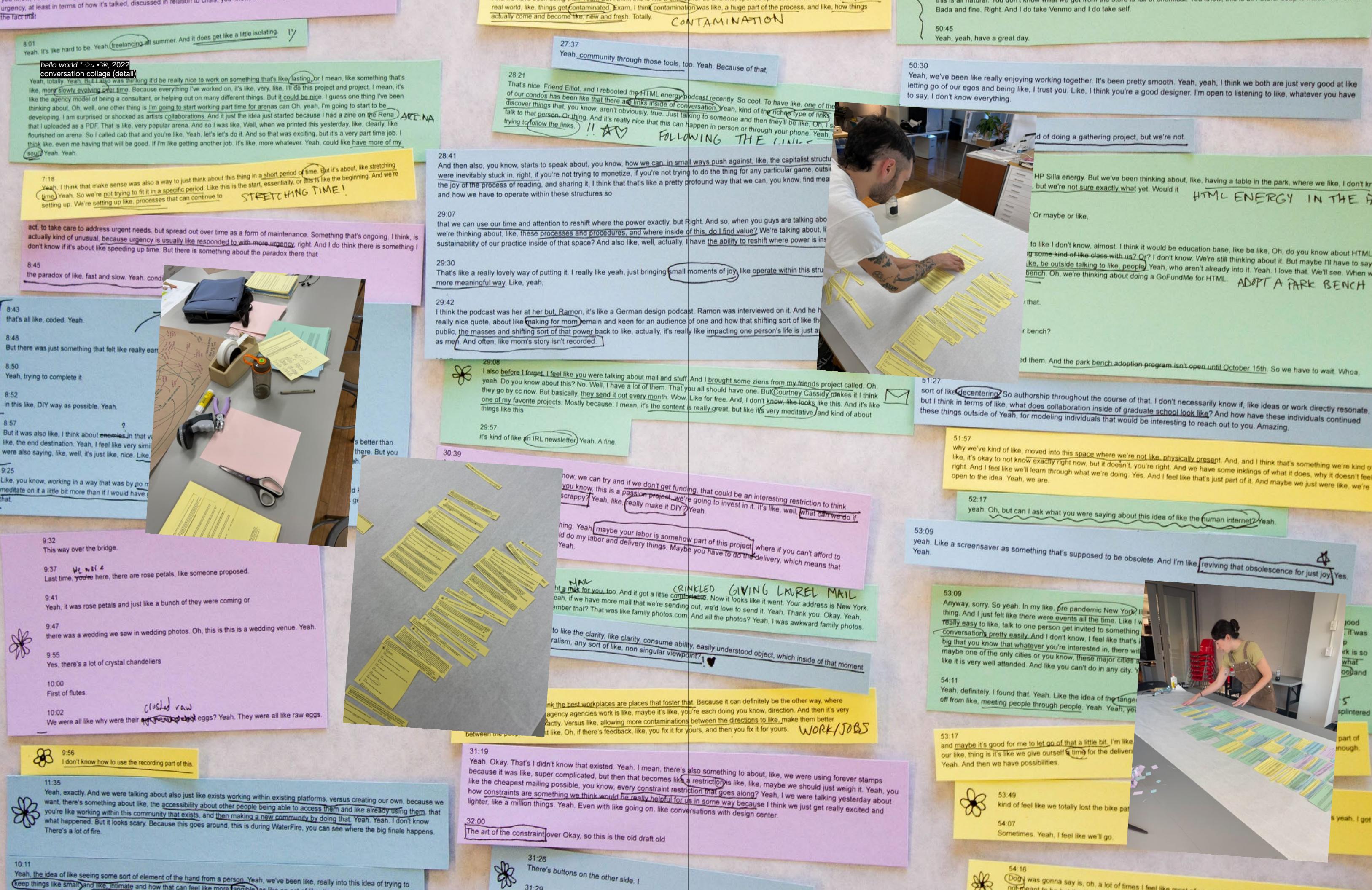
LS: what is the right way to be sharing stuff today? Newsletter?

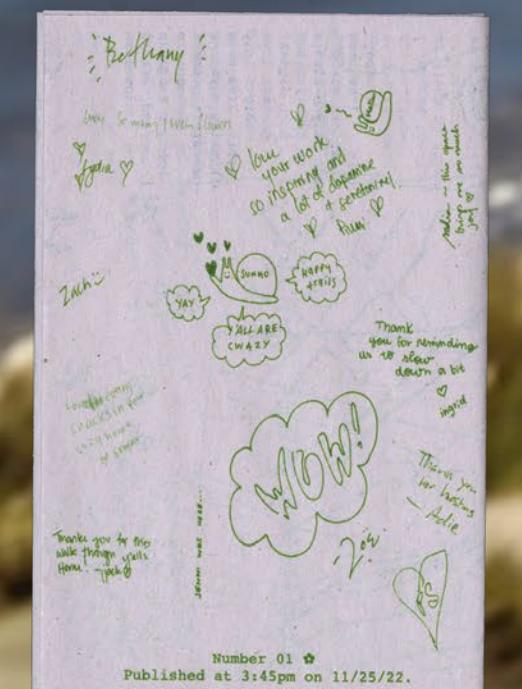
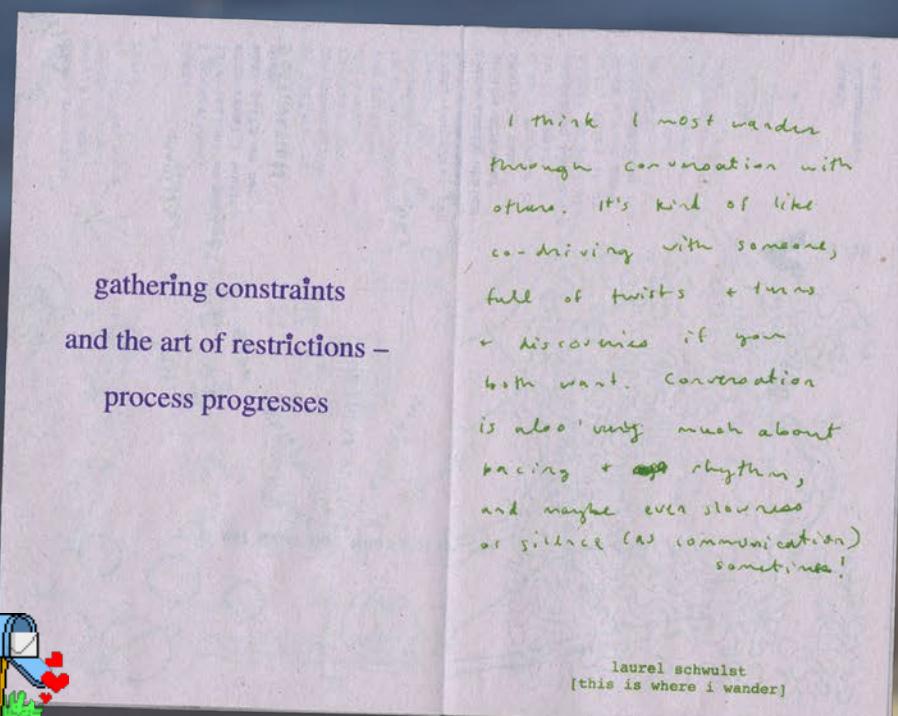
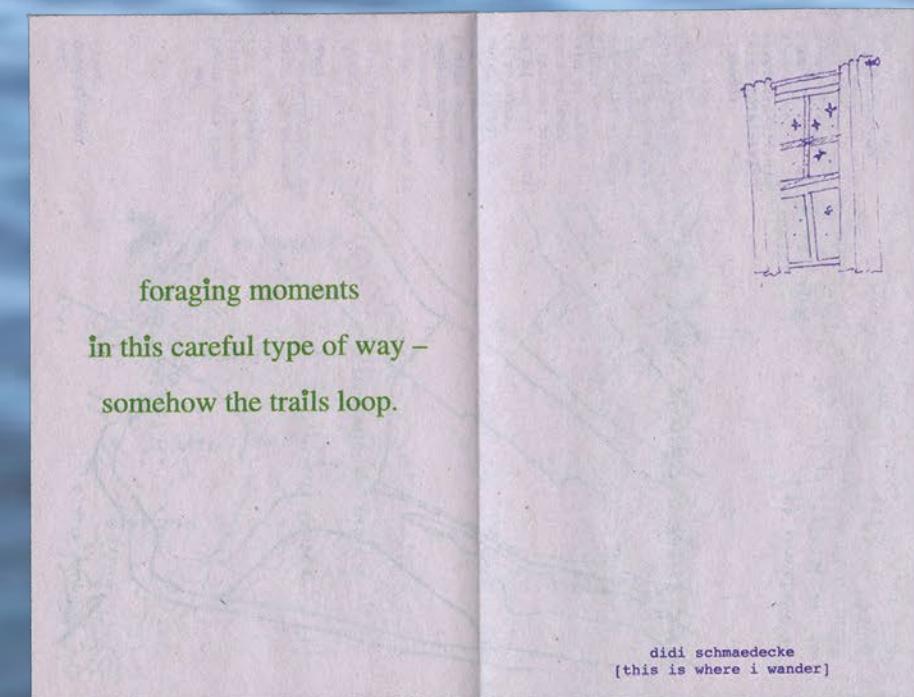
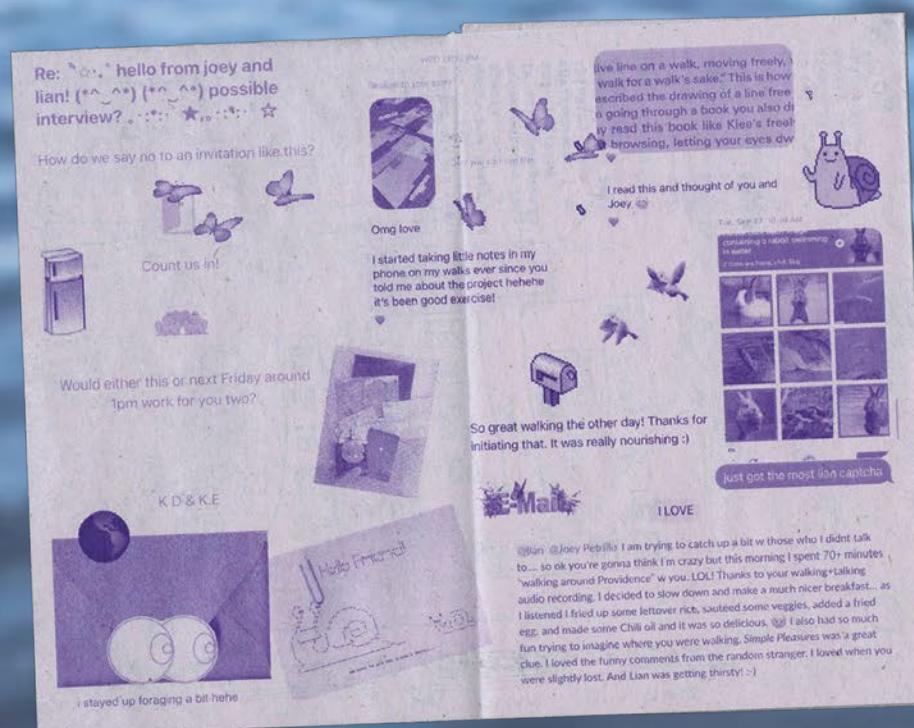
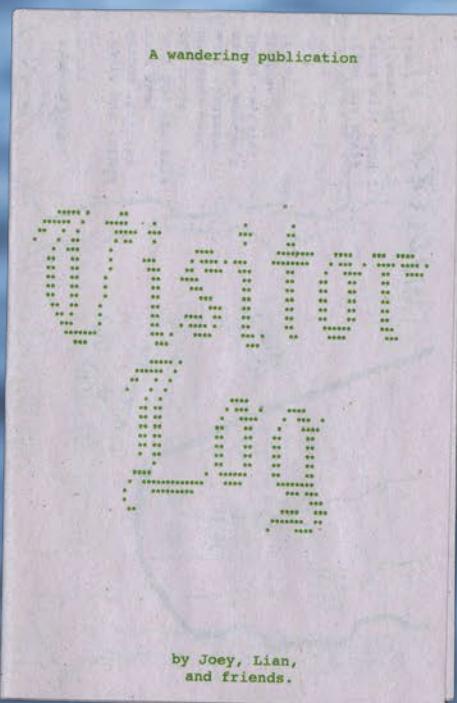


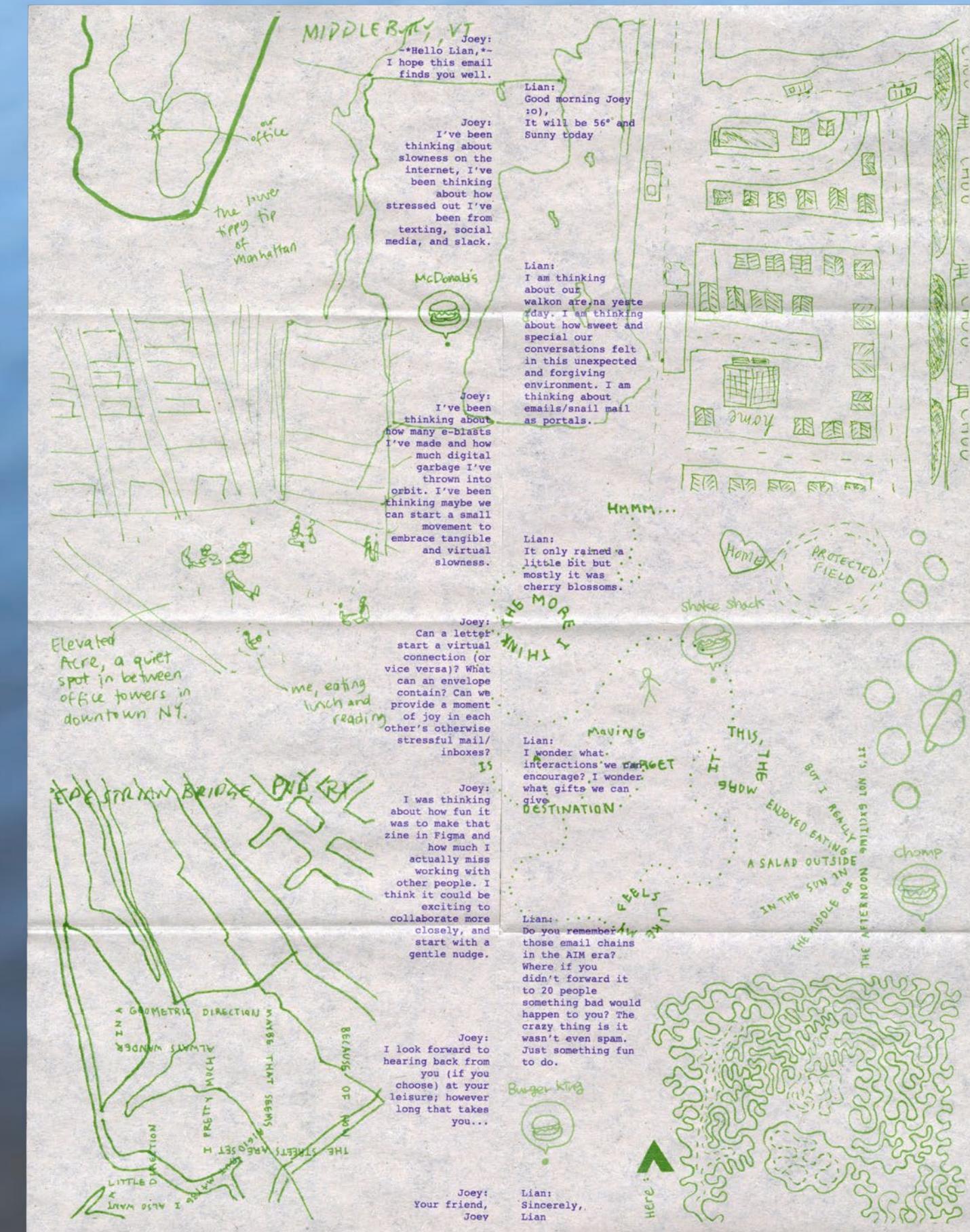
hello world *:◇-+•°®, 2022
process guide (detail)











Times Bloom

abcdefghijklmnopqrstuvwxyz

LEFT:
Times Bloom, 2022
typeface

RIGHT:
Instructions for a New Holiday, 2022
bookmark
2.5 x 8.5 in.

How to Make a New Holiday

✿ 1.

Pick a day. It can be any day really, maybe it's your birthday or an anniversary of something special – maybe it's your favorite day from last week or maybe it's even today.

✿ 2.

Think about what makes this day special. It could help to close your eyes and try to imagine this day. What does it feel like? Look like? Smell like? What is the weather like? Does your day have a taste? Think about why you chose this day and write it all down.

✿ 3.

Look at your writing and circle your favorite word or phrase. This is now the name of your new holiday (you could put 'day' after if it helps).

✿ 4.

Now what happens on your holiday? And where? Can anyone participate or would you rather keep the holiday to yourself? It may help to think about your holiday's name or an activity you'd like to repeat.

✿ 5.

Holidays don't always need to be experienced at regular intervals. How often does your holiday happen? You make the rules, so anything goes.

[More this way →]

✿ 6.

Now it's time to craft an invitation. Don't worry, this should be easy. An email, text, or printed note will work – it could even be word of mouth. It could help to start small with friends or family and grow your holiday in the future. What's most important is: how can we all start to celebrate with you?

✿ 7.

Congratulations, you've just made a new holiday :). If you send us a note at visitorlog@gmail.com, we'd be glad to join you and share your holiday with our extended ecosystem.

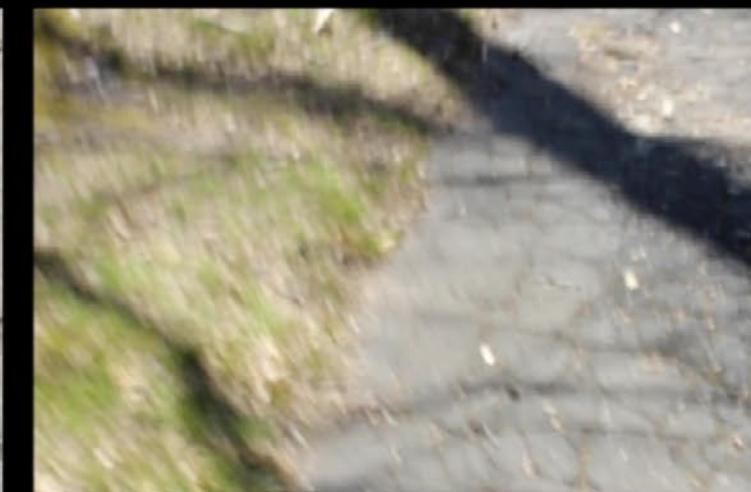
Sincerely,
Joey + Lian

Providence, Rhode Island
© Joey+Lian, Fall 2022

Special thanks to our trail guides and walking companions throughout this project – Paul Soulellis, Anne West, Shiraz Gallab, Lucy Hitchcock, Kelsey Dusenka, Kelsey Elder, Laurel Schwulst, and more.



joeys and lian a walk: 04.23.22, 2022
4 channel video





DOCUMENTATION:
Dougal Henken (exhibition)
Berett Wilber (ascii fridge)

GIFS:
gifcities.org

ASCII:
asciart.club
asciart.eu
patorjk.com/software/taag

-o?&&*''?d:>b_
o/"`' , d*F9*****Ho
.o#` ^ "*bH*****Ho.
.o" ' vod**\$&&H*****?
,



Sincerely,

A child's drawing on a starry background. On the left, a character with a jagged, spiky head and a body ending in two small feet. Below it is the name "JOEY" with a heart symbol. On the right, a character with a large, spiral, sun-like head and a body ending in two small feet. Below it is the name "LIAN".

queer —

a resistance against fixity

queer —

a refusal of fixity



Abstract:

Virtual Fantasy is a proposition in opposition to virtual reality. Fantasy is essential to queer survival — we daydream to escape the hetero-normative structures we've been forced to live in — imagining new futures without binaries, linearity, or traditional notions of success. By exploring immersion, escapism, and agency in our virtual worlds through a queer lens, VF offers a reframing of our relationship to VR — embracing digital spaces and their potential to imagine new futures and possibilities, while remaining present in the world around us, as we are here in our bodies, now.

THANK
YOU! ❤

The RISD GD MFA Class of 2023:

Ben Denzer
Harshal Duddalwar
Lian Fumerton-Liu
Dougal Henken
Serena Ho
Ian Keliher
Mina Kim
Karan Kumar
Sun Ho Lee
Halim Lee
Moritz Lónyay
Jenni Oughton
Zoë Pulley
Sadia Quddus
Zach Scheinfeld
Ingrid Schmaekecke
Jack Tufts

Alicia Applegate
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Dylan Blair Bass
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Ed Brown
John Caserta
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Kelsey Elder
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Emily Oberman
Hayley Paterson
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and groundskeepers
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Amelia Shafiei
Lauren Sheng
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Kathleen Slepoda
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Ramon Tejada
Brynn Trusewicz
Anne West
Astrid Wilber
Berett Wilber
Rebecca Wilkins
Yaya Willoughby
Dorothy Zhang

Mom, Dad, and Dan

COLOPHON:

Virtual Fantasy
© 2023 Joey Petrillo
Rhode Island School of Design,
Department of Graphic Design

Edited by Keira Alexandra,
Dylan Blair Bass, Lydia
Chodosh, Lian Fumerton-Liu,
Jenni Oughton, Kathleen
Sleboda, Paul Soulellis, and
Anne West.

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Courier:
Howard 'Bud' Kettler

New Horizons:
Joey

Routed Gothic:
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Snatched Sans:
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Times:
Stanley Morison

Times Dot:
Laurel Schwulst

Times Heart:
Joey

Times Bloom:
Joey

Unifraktur Maguntia:
j. 'mach' wust

Download type by Joey:
<https://joey.design/type>

Virtual Fantasy by Joey Petrillo; presented in partial fulfillment of
the requirements for the degree of Master of Fine Arts in the Graphic
Design department of Rhode Island School of Design, 2023.

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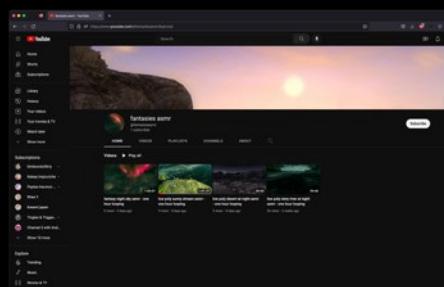
External Thesis Critic
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Graduate Program Director
Professor, Graphic Design

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"Project⁰¹" Index:



fantasies asmr, 2022

a series of ASMR weather videos and YouTube channel recorded in the open world role-playing games *Skyrim* and *Fallout: New Vegas*, attempting to subvert the patriarchal notions withing gaming by finding quiet beauty in these violent spaces.



Untitled Sims Stills, 2022

a series of large format inkjet prints depicting various screenshots from *The Sims 4* through the eyes of Nancy Landgraab.



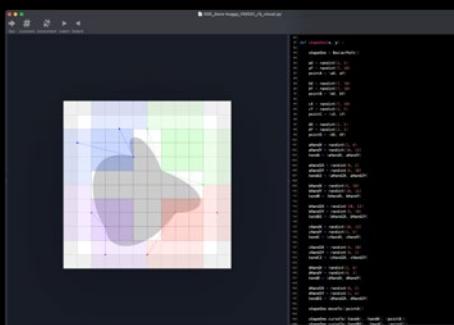
do it for the lulz, 2022

video. boys will be boys.



Snatched Sans, 2022

proposal alphabet for a variable typeface.



blob generator, 2021

python script for Drawbot generating random blobs based on a loose set of parameters.



At—Last, 2021

cover design for a collective publication by the RISD GD MFA class of 2023



Romance Fiction, 2021

a 16 page signature included in *At—Last*.



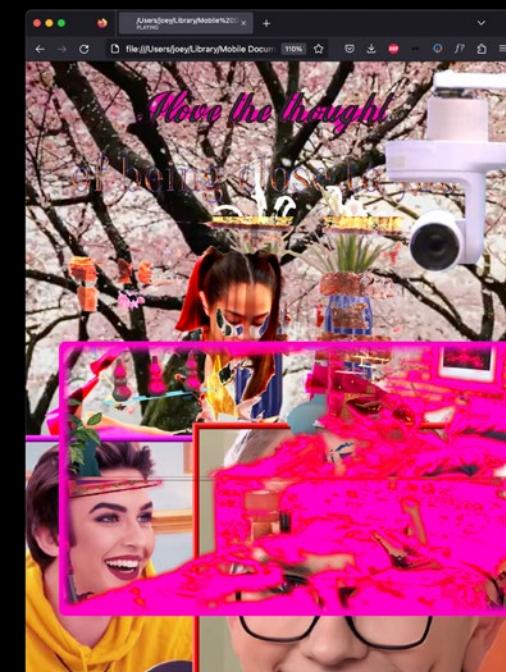
Every Rose has its Thorns, 2021

a shrine to the birth of romance reality TV.



looking? for looking? for looking?, 2022

a browser-based experience defamiliarizing and gamifying the experience of using Grindr.



Circles, 2022

a browser-based purgatory for influencers.
download at:
circlesandcircles.neocities.org



Snake Sans, 2022

proposal alphabet for a typeface inspired by the classic Nokia cell phone snake game.

01 containers for
"Content⁰²"

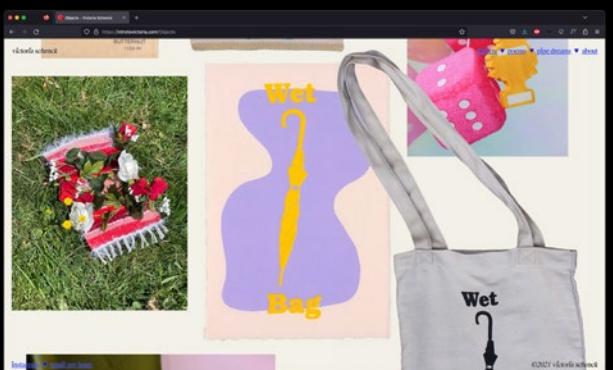
02 written/spoken words
and/or still/moving images

"Project⁰¹" Index:



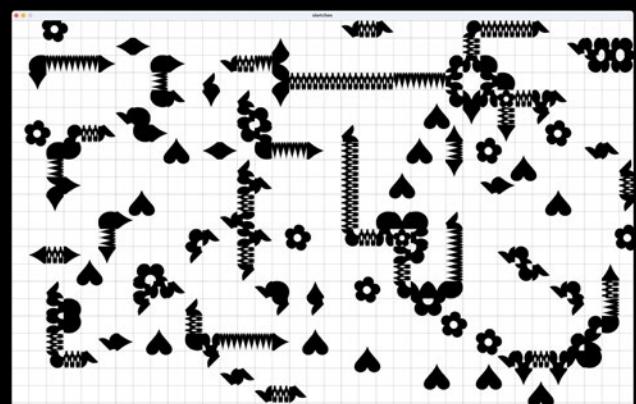
Give Me Everything, 2022

"lyric" poster for Give Me Everything by Pitbull.



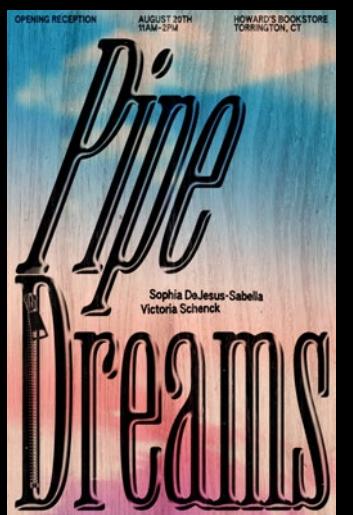
introtovictoria.com, 2021

website for Victoria Schenck



Unicode Archive, 2022

drawing tool in processing archiving unicode glyphs that are being replaced by Emojis.



Pipe Dreams, 2022

exhibition wordmark and poster for Victoria Schenck and Sophia DeJesus-Sabella.



New Horizons, 2021

a variable typeface for Animal Crossing: New Horizons and a funeral for a villager.



Cherry Limelight, 2022

a video for a poem by Victoria Schenck.



hello world! *:♦..*®, 2022

an ongoing collaboration with Lian Fumerton-Liu. "when is it done? why does it have to be?"



Visitor Log, 2022

newsletter zine designed with Lian Fumerton-Liu (and many more friends).



mail kit, 2022

mail art designed with Lian Fumerton-Liu.



ascii fridge, 2022

magnetic ascii fridge designed with Lian Fumerton-Liu.



How to Make a New Holiday, 2022

instructions for creating a new holiday co-written/ designed with Lian Fumerton-Liu.

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~and many more friends
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Virtual

Joey Petrillo

Fantasy



Virtual

Joey Petrillo

Santa