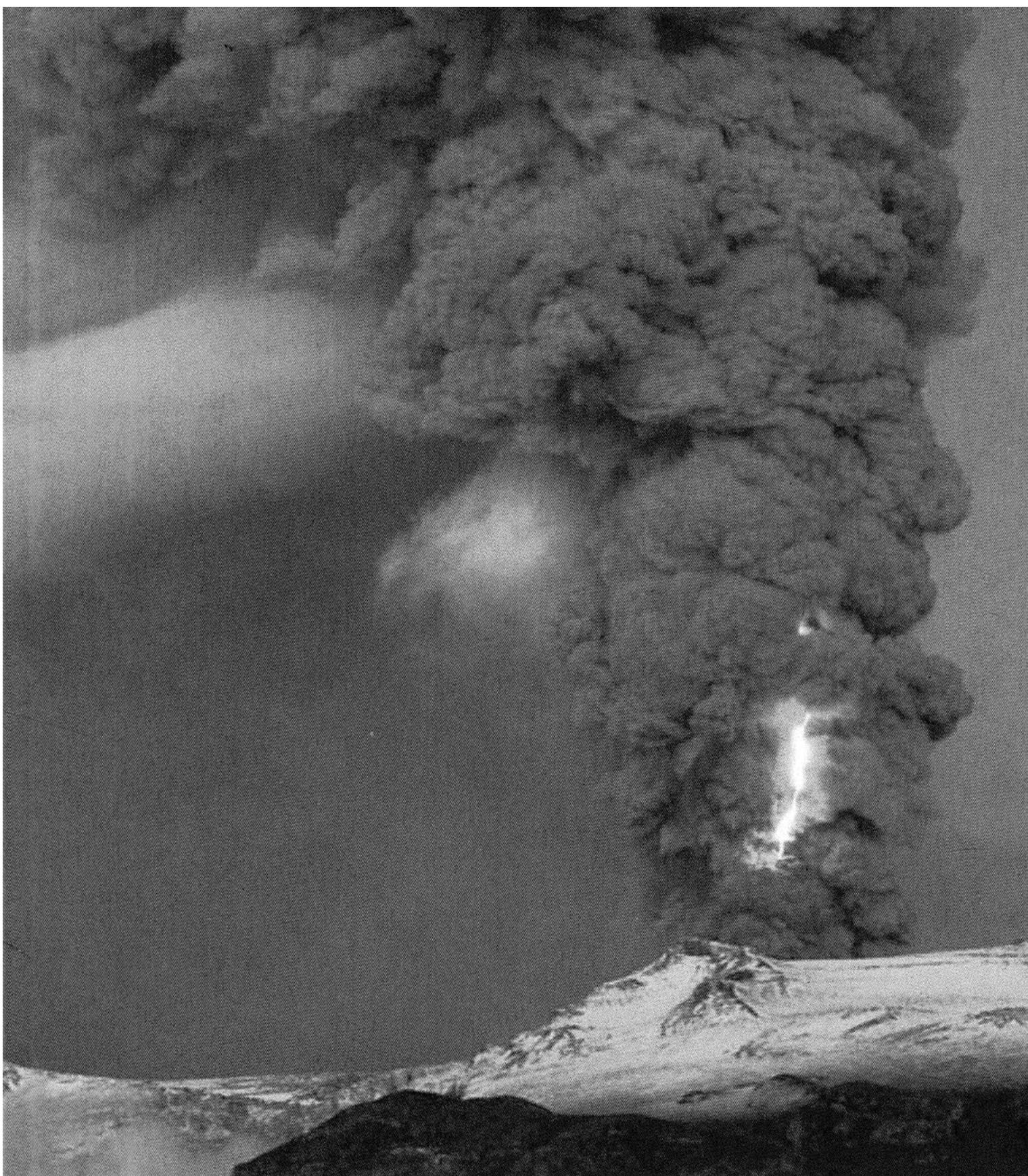


To Keep You Up At Night / To Quell Your Worried Mind

An exploration in how we can recontextualize our existence



The journey

by Sebastian Kineke

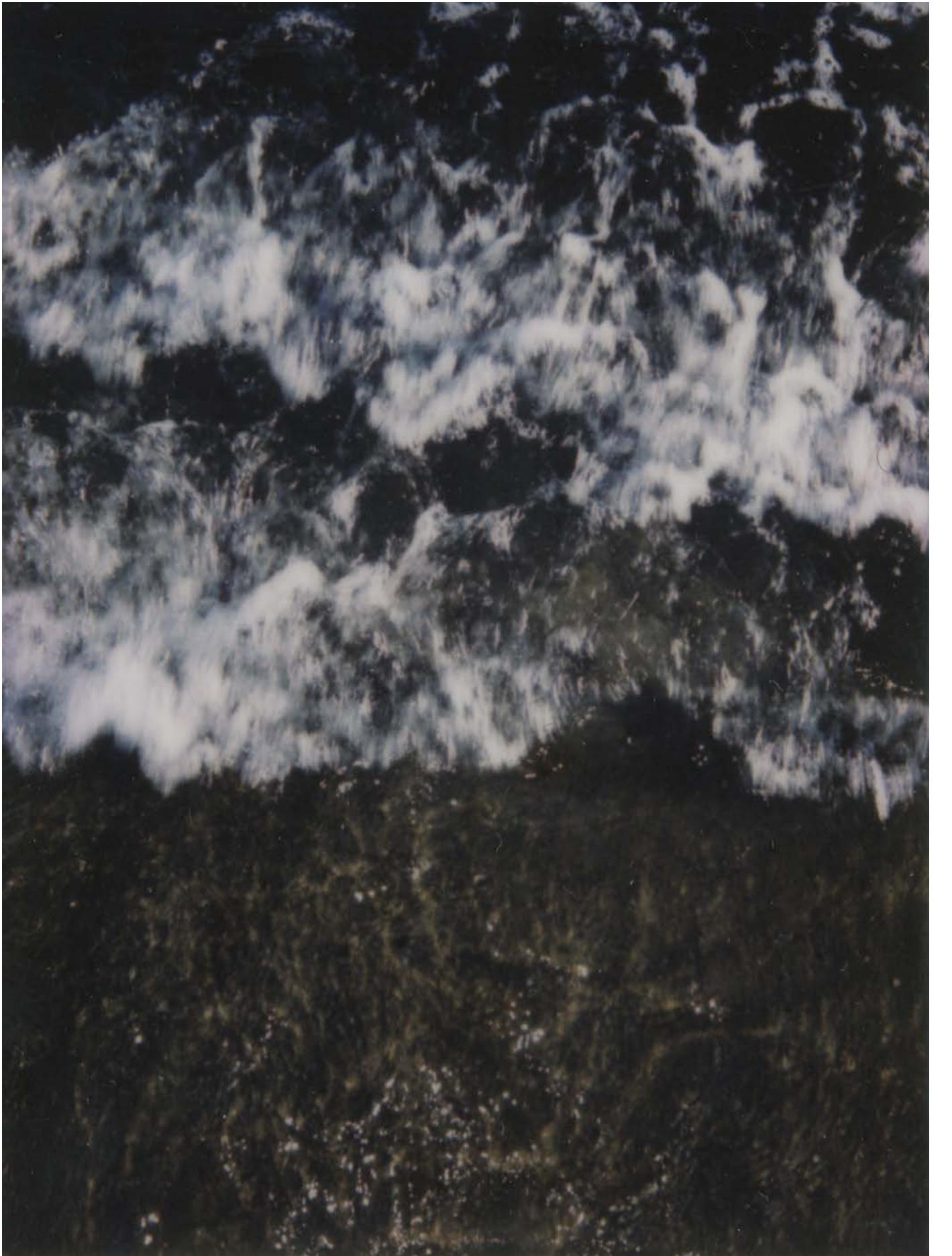
MMXV

To Keep You Up At Night

To Keep You Up At Night / To Quell Your Worried Mind

The journey

To Quell Your Worried Mind



- 07** I:Finding a focus
15 II:Objectives
19 III:Experimentation
29 IV:Taking form
43 Issue No. 1
61 Issue No. 2



**“When we try to pick out anything by
itself, we find it hitched to everything
else in the Universe.”**

John Muir

I. Finding a focus



This began as a quest to reconnect humans with nature.

Imagine your kitchen. Now imagine being a caveman. Would you be able to think up such a space as your kitchen? Would the walls, the tiled floors, the cold granite counter tops, the takeout flyers on your fridge, the bananas and apples in the same bowl as a dragon fruit—would any of that come to your mind naturally? Of course, this is an extreme example, and I harbor no ill will toward the 21st century kitchen, but it describes the cycle of thought that prompted this project, because it always ends with me worrying that we've become just a little too far removed from the earth around us, and too far from where we started.

To get started, I had to think of the times when I myself feel connected to the earth around me. That led me to the wolves.

I have a weird infatuation with wolves. It began when I was a little kid, when I watched the movie Balto day after day after day. I could not get enough of it. It's the story of an animal struggling with his half-dog, half-wolf heritage. By the end of the film, Balto learns to keep his 'civil' nature as a dog so he can mesh with society, but also to channel the unparalleled strength of the wolf within him when necessary.

While this is most definitely a fictional story meant for children, the things I learned from it have never left me. On the playground, I would think of a wolf when I wanted to run faster than the other kids. When I scraped myself up or got hurt, to be strong I would tell myself *Wolves don't cry*. Even now, I still think of the fearlessness of wolves when coping with things like worries or anxieties.

This is what got me thinking: What are other ways in which we can channel animals to help us? What can we learn from them, from the way they interact, to the way they hunt?

"A dog cannot make this journey alone...but maybe a wolf can."

Balto



But why stop at wolves?

Why not look at all animals?

Why stop at animals?

Why not look at all of nature?

We can learn from the ever
changing sea, ebbing in
and out, raging and lulling
its way through life



and we can learn from the vast
eternities of canyons, their beauty
carved by a calm patience.



But suddenly, it felt so wrong to be aggressively distancing humankind from nature and asking “what can we learn? What can we take?”

Because it's not ‘humans’ and ‘nature.’

It's just nature.

We're all in this together, whatever ‘this’ may be. Any disconnect we feel happens because we've lost touch with where we came from.

So where did we come from?

“Our Sun is a second or third generation star. All of the rocky and metallic material we stand on, the iron in our blood, the calcium in our teeth, the carbon in our genes were produced billions of years ago in the interior of a red giant star. We are made of star-stuff.”

Carl Sagan

To reconnect with nature, we start thinking about the world around us. We must start discussing the things that make us feel uncomfortable in order to start feeling comfortable. There is something that must change if we are to take ourselves out of the rut of daily routine and see ourselves as members of the Universe.

We are part of something greater than ourselves.

How can I help others see that?

II. Objectives



Now that I have an angle from which to approach this mission of recontextualization, I must begin to decide what lasting impression I would like to give. When dealing with something as vast as the universe, there is many directions to go in.

I want people to start thinking about their relationship with the Universe. I want people to see themselves as a part of something that's off the wall crazy. Each person is millions of years in the making, and so much has happened to get the human race to where it is today, but it's so easy to get caught up in day to day routine and forget this entirely. What can I do to combat this?

To begin, I listed five words stating what I wanted my audience to do.

Realize

Realize that we are a small part of something great. This does not mean that our existence is unimportant, but we must recognize that, in physical comparison to all else, we are just tiny entities floating through time and space.

Transcend

We must push ourselves to be able to think beyond our day to day lives, in order to ponder the things, and to have thoughts that might even make us uncomfortable.

Recontextualize

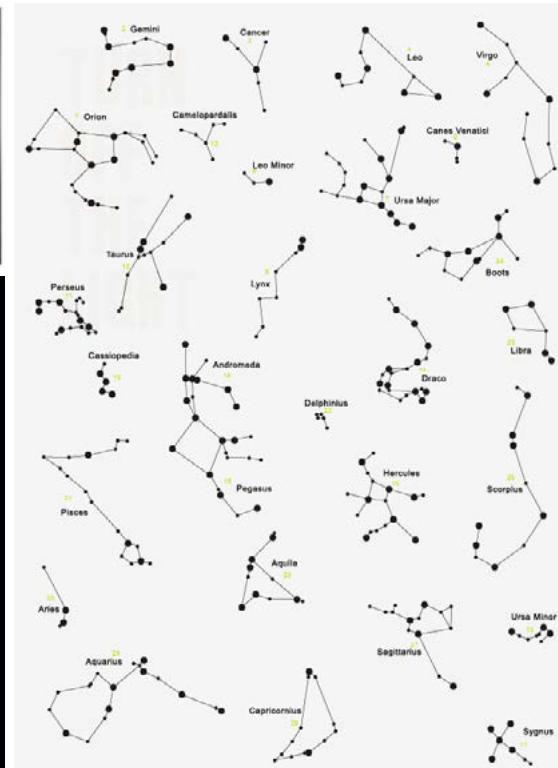
Consider ourselves as not only members of a city, state, or country, but also as inhabitants of a rock that is being hurled around the sun at 18.5 miles a second.

Remind

Remind people that, once again, they're somewhat small, and maybe what they think of as problems are not as much of a burden as they may think.

Comfort

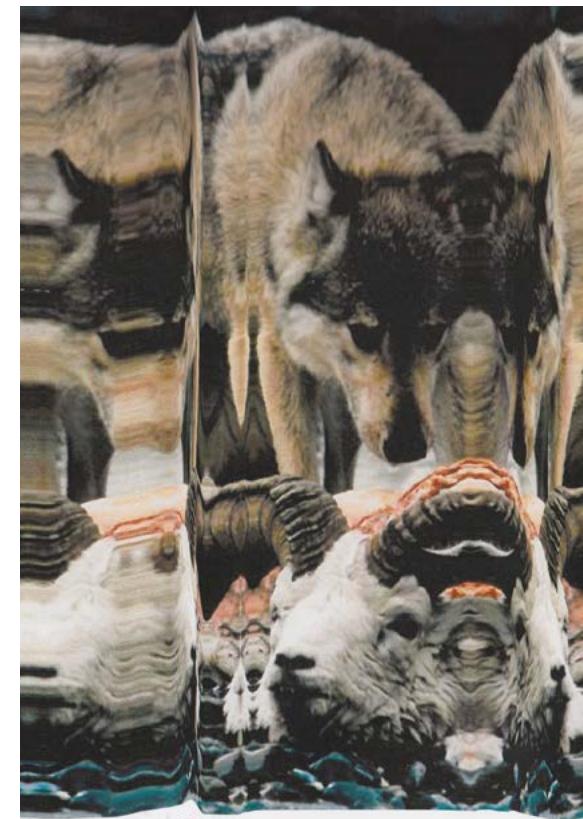
Comfort people with the knowledge that the universe has carved out a place for us. It took billions of years to get to this very place at this very moment. We are not random. We are the universe trying itself out as human beings, and we're more powerful than we think. Comfort may be the most important word here.



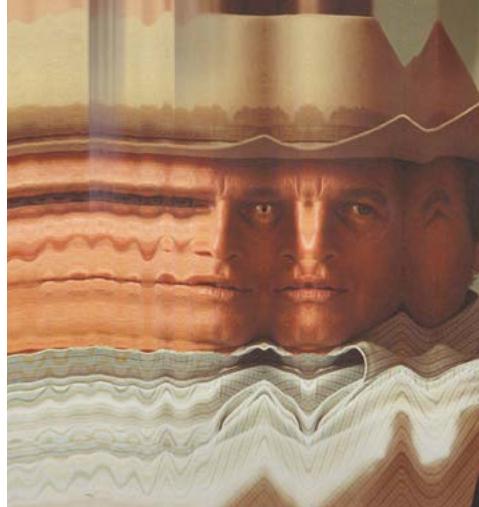
Mood board

From the top left going clockwise: Comparison of nature to man / A projection of man onto celestial entities / Comparison of man to animal / Nature's impact on nature / Man's message to others about nature

III. Experimentation



The following pages include artistic endeavors that would not necessarily be my final solution to my mission, but would inform my process. I did not know that at the time of creation, but each exercise helped me to learn and to understand my goals more fully.

20
To Keep You Up At Night

I start to scan things. I scan a lot of things a lot of times. As the scanner rolls, I zig them, I zag them, I crumple them, I wave them around. The subject of the photos begins as a simple thing—in these, a cowboy and a snarling wolf. Through warping them, they become more than what their original form allowed.

These were a way to explore human perception. How does distorting something basic affect the way we think about the subject? Can it make us less familiar with it? Can it make us laugh? Can it make us afraid?

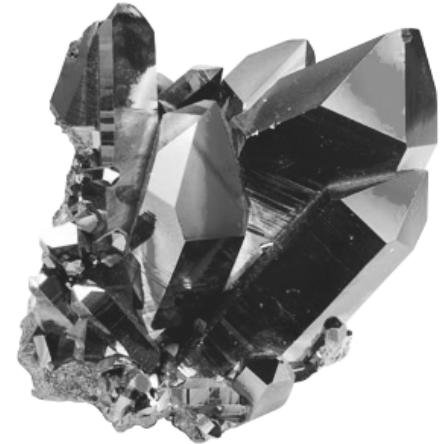
It's at this point I realize I need to learn science. I can only get so far with my own weird artist perspective— I need to start getting to the known truths of the Universe, and let those things begin to influence me.

So I buy a book. It's called "The Universe Within: The Deep History of the Human Body" by a scientist named Neil Shubin.

As I read I learn things. I learn scientific things that I never thought I'd understand. After years of barely passing my science classes, I thought understanding the intricate ways in which the world works were off limits to me, destined to be secrets forever.

As I read and learn, I begin to respond with visuals. This was not a goal, but a way for me to understand further, and to express what I was learning to others.

But Mr. Shubin explains everything so gracefully: theories of the Big Bang, the formation of our solar system, our evolution from creatures of the sea, our delicate and human perception of time.



"Each galaxy, star, or person is the temporary owner of particles that have passed through the births and deaths of entities across vast reaches of time and space."

Neil Shubin

The Universe Within



Such a powerful sentence. So humbling, yet so empowering. Putting it on a sweatshirt seemed the best way to show off this information.

"The particles that make us have traveled billions of years across the universe; long after we and our planet are gone, they will be apart of other worlds."

Neil Shubin

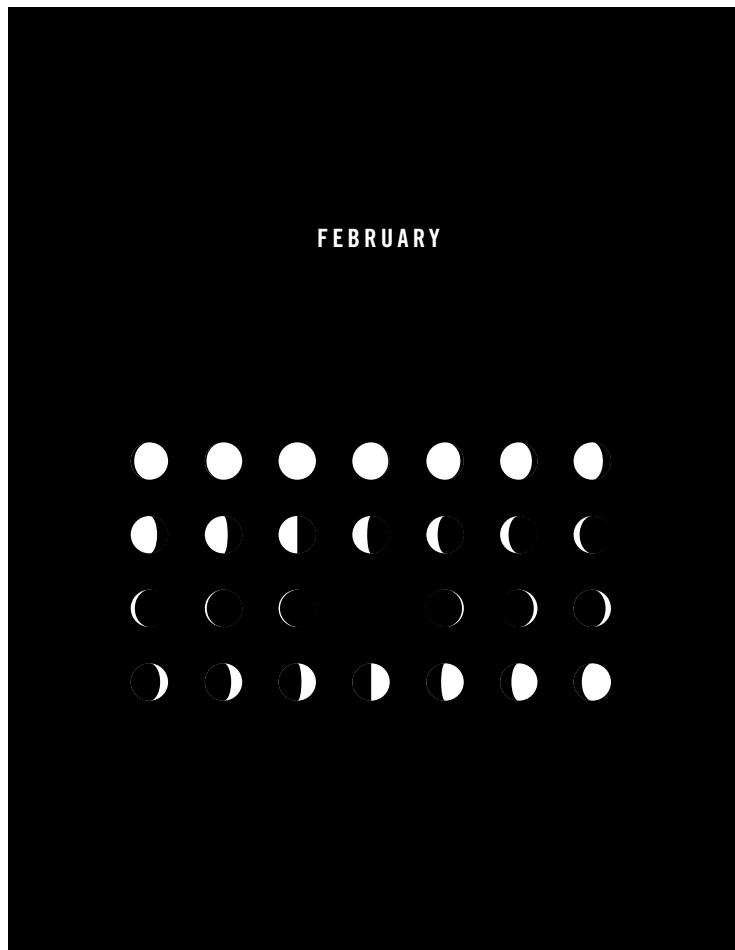
The Universe Within



Everything is temporary. This is one of many stickers made to be put on anything and everything.

"The length of days and of months, like the workings of the seasons, derive from the relationship between the Earth and Moon. Every clock and calendar, like the cells of our bodies, holds artifacts of a cataclysm that took place over 4.5 billion years ago."

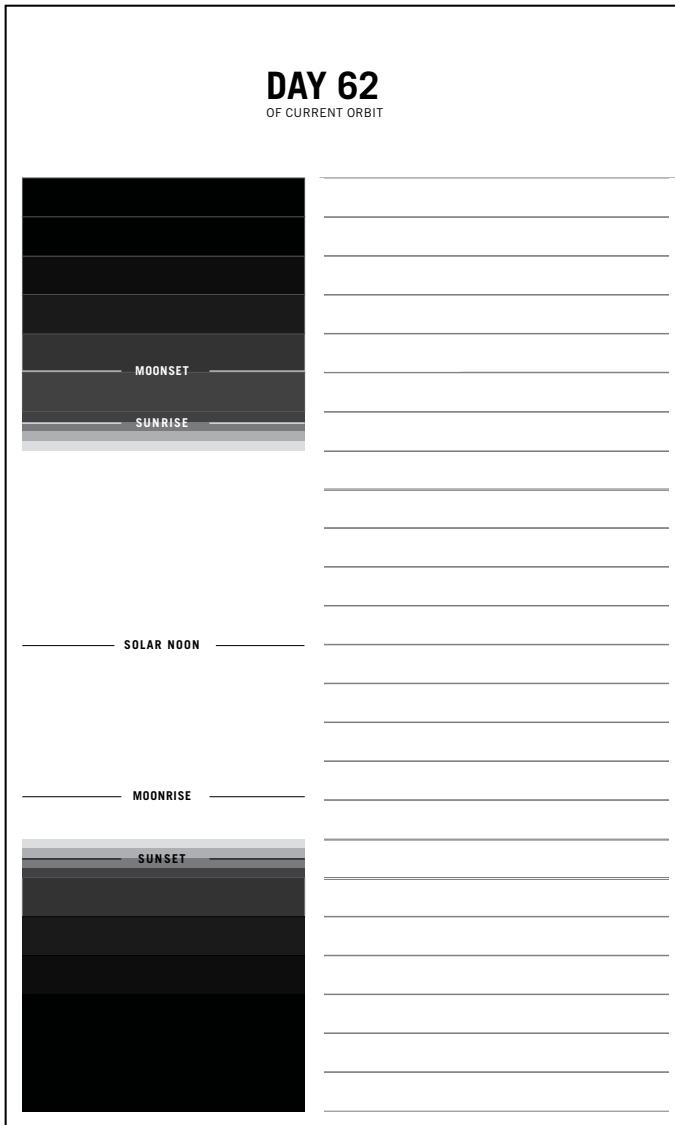
Neil Shubin
The Universe Within



Calendars make us think of days as white boxes to be checked off or crossed out, when they can instead be a way to measure gradual change, like following the waxing and waning of the moon. Moon phases were one the ways our ancestors originally kept track of the passing of time.

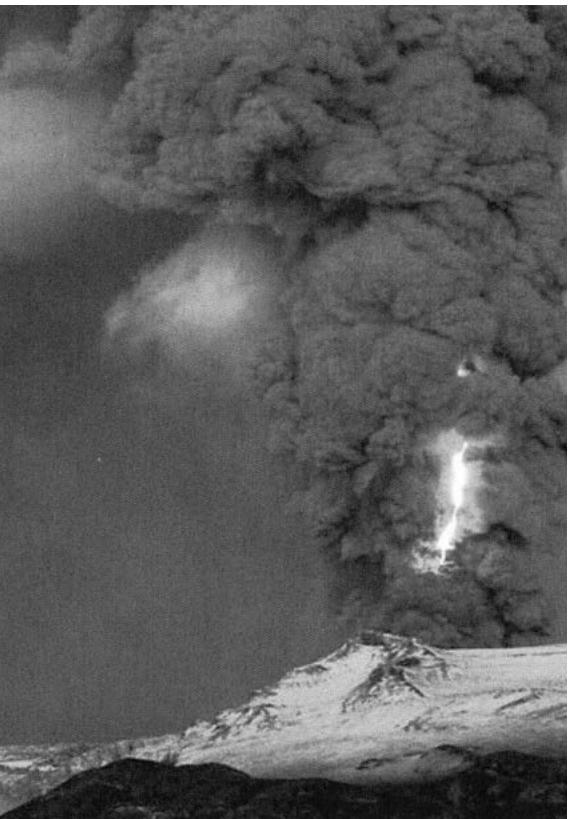
"Our need to keep time has itself evolved; an ever-increasing necessity to fragment time corresponds to the demands of our society. The concept of moments parsed into seconds would have been as alien to our cave dwelling ancestors as seeing a jet plane."

Neil Shubin
The Universe Within



As a society, we think of days as a series of hours. I tried to create a day planner totally dependant on the rising and setting of the sun and moon. No times are included, but are proportionate to the 24 hour timespan we are familiar with. To plan this way would make us more considerate of daylight, as well as give a visual of how the amount of daylight changes throughout the year.

IV. Taking form



After going through the experimentation phase, I came to some conclusions about what I wanted out of this next step. First of all, it had to be physical. In a society where half of our lives take place in a virtual setting, tangibility has taken on a new meaning. This form was going to carry such an intense message, and so its form had to give the impression that it was, to some extent, something that could last. Also, this thing had to complete the task of the five words listed in the second chapter: Realize, Transcend, Recontextualize, Remind, and Comfort. At the very least, though, this object had to get people thinking. Lastly, I wanted this thing to convey as many things as possible. By that, I mean that all of the things I learned - all of the science, all of the facts - it all had to be in there, and it had to exist in a way that it would not intimidate others. People have to experience what I create with a willingness to listen to what I have to say.

“Zines are self-published, small-circulation, often nonprofit books, papers, or websites. They usually deal with topics too controversial or niche for mainstream media, presented in an unpolished layout and unusual design. [Anyone] can be an author, editor, art director, and publisher of a zine, and that’s part of what makes them so awesome.”

Since the invention of the photocopy machine, zine-making has been one most popular forms of independent publishing, especially in underground communities. But it’s hard to generalize about zines, the same way it’s hard to generalize about culture. Not just hard—impossible. Because like all art and media, zines can be anything and everything. And they are.”

Emma Dajskra
rookiemag.com

A zine made the most sense.
A zine could be the vessel
trusted to carry my message
to others.

While all of my other methods of communicating ideas and concepts about our relationship to the universe, a zine would be something else. It's very history spoke very much to the topic at hand. Zines were originally meant to address things that no one wanted to talk about. The miraculous existence of our universe is, somehow, just that.

A zine, something able to be mass produced, could be distributed and passed from person to person. It could also be tossed in the trash. These things would be temporary, taking up space but not meant to be kept forever.

What was the most intriguing to me about the culture of zines, though, was the lack of rules. Creating a zine would be a perverse paradise for a designer, no longer bound by suffocating rules and isms.

I could do whatever I wanted. Knowing this, I freaked out and immediately gave myself rules to follow.

Zine rules

Each issue must have a topic

The Universe is quite literally the broadest topic that can exist. Much like the visual responses in the previous section were referencing a particular passage in Neil Shubin's book, these zines have to have a focus.

Think as little as possible

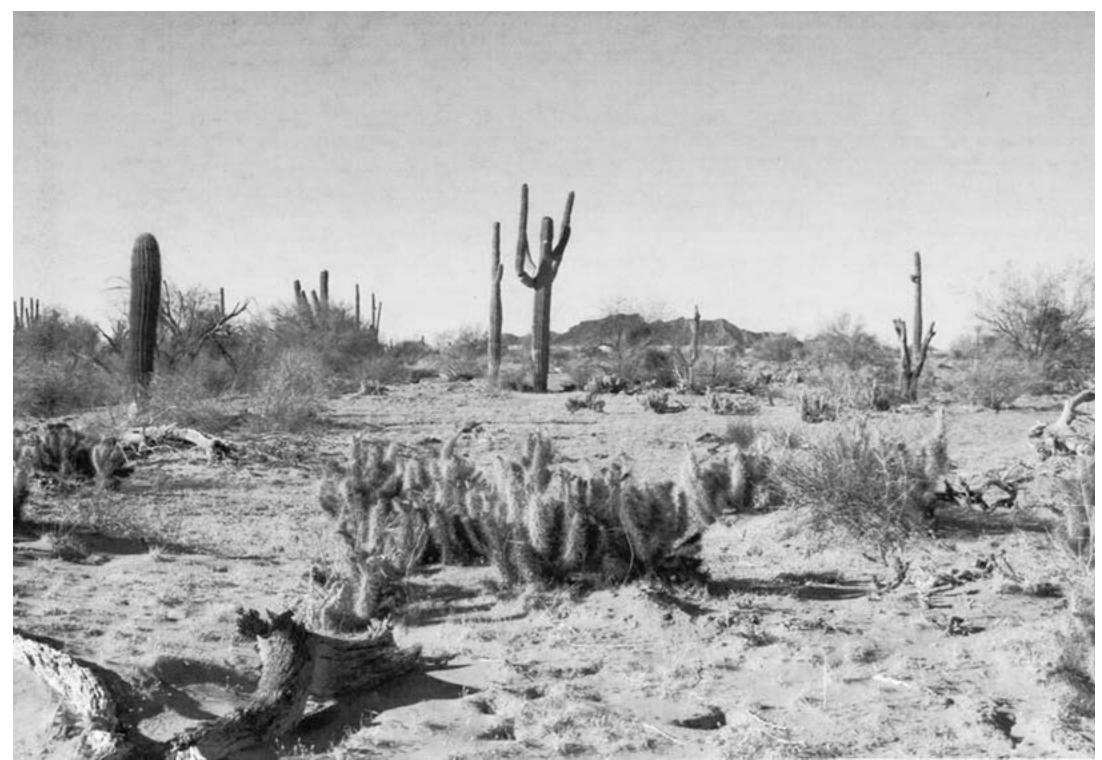
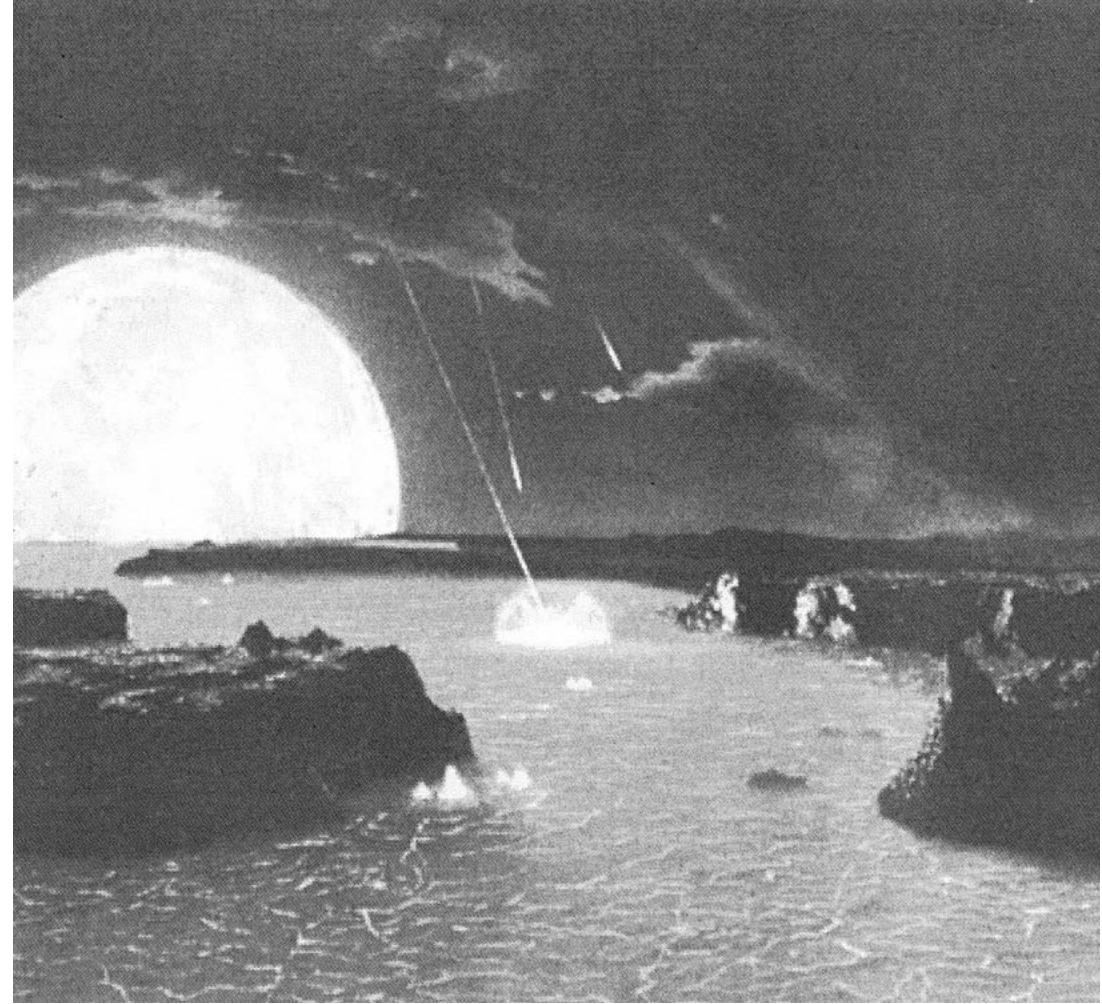
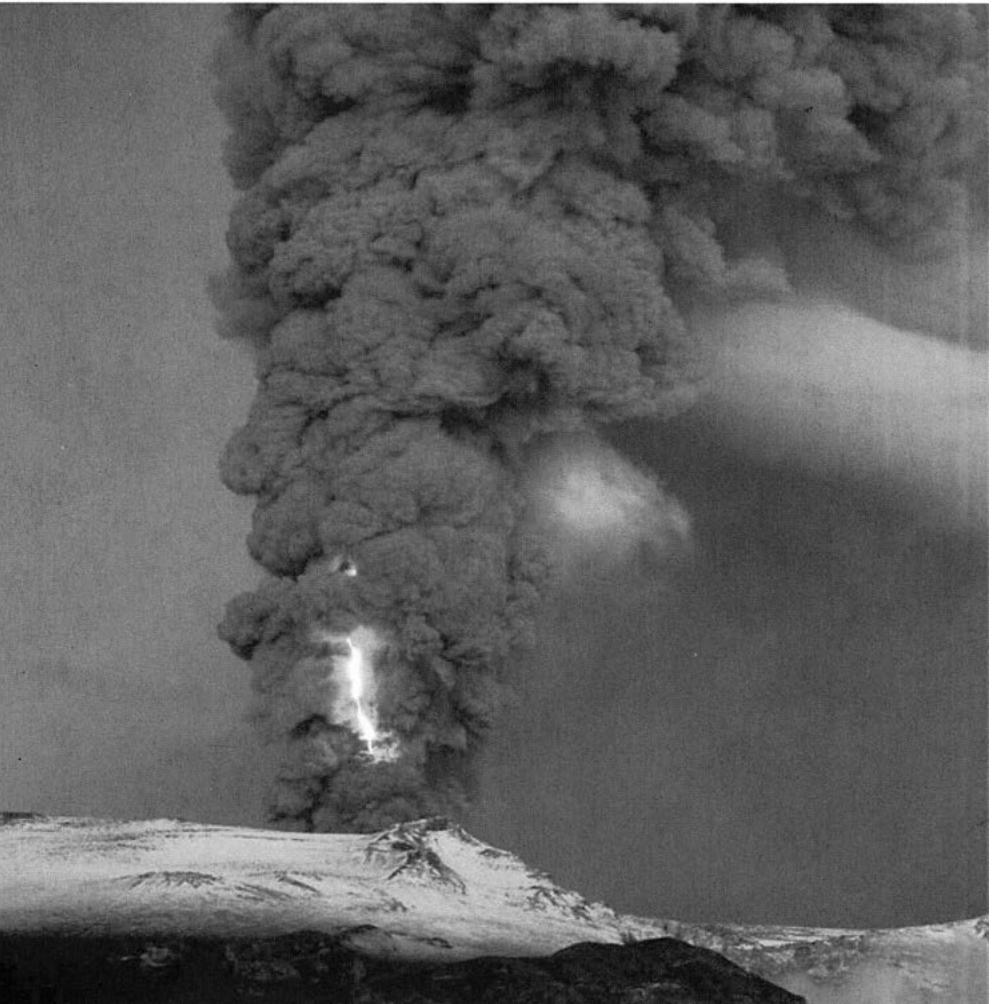
When creating these things, I must think as little as possible. I had to make these as raw as they could be, while still visually intriguing, and at the same time, not over-designed.

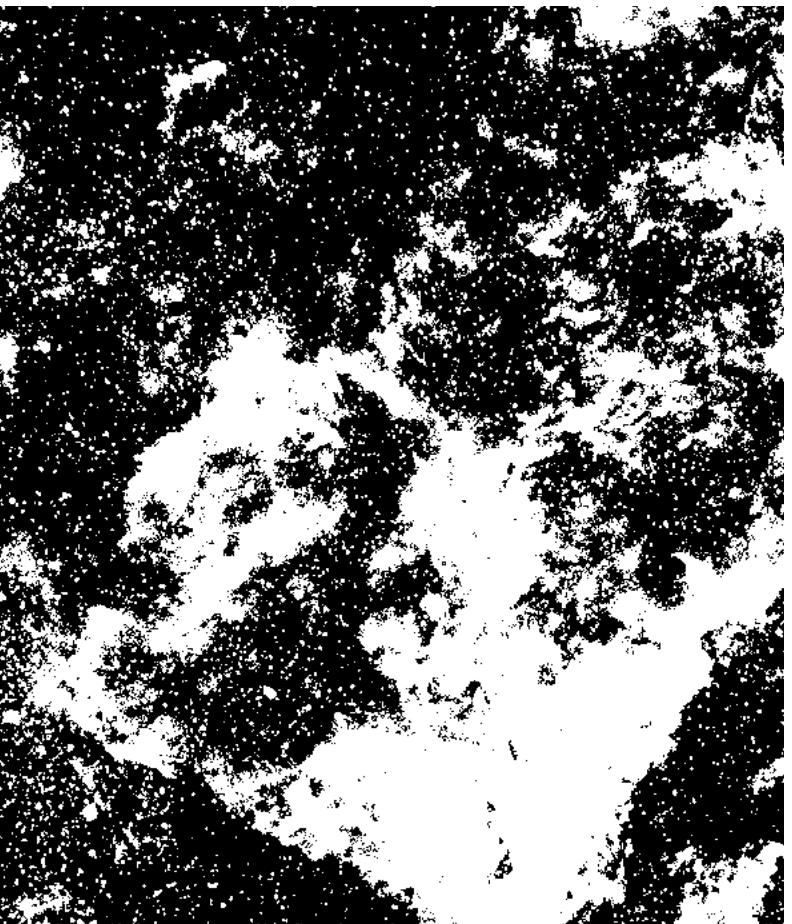
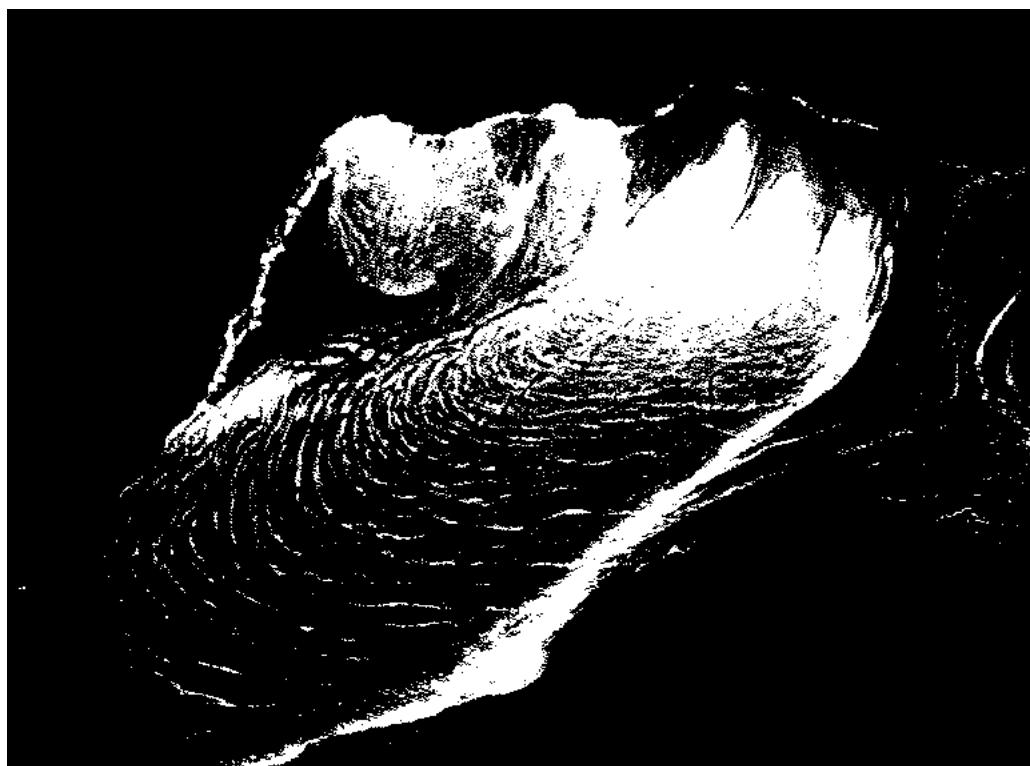
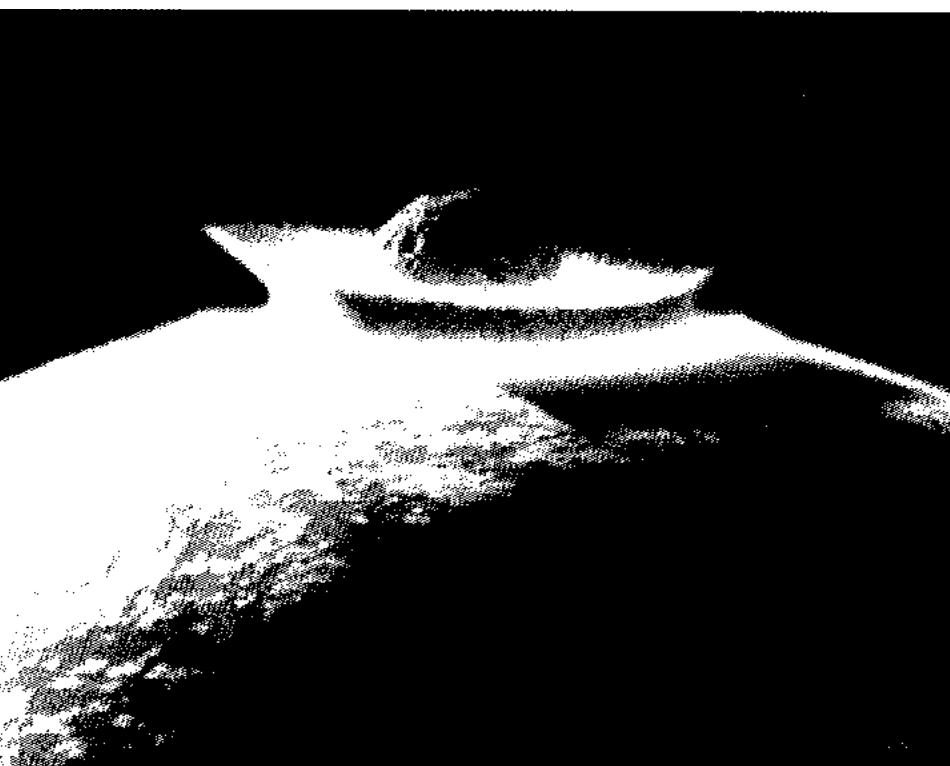
Do not make anything precious

Everything is temporary.

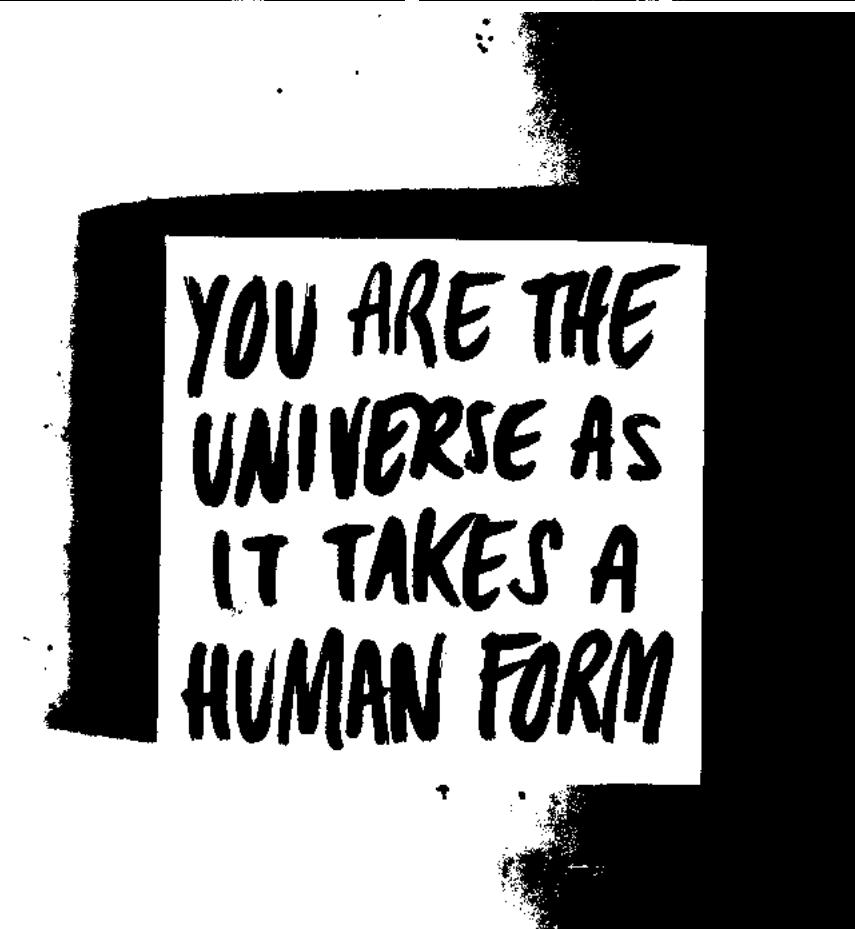
I start by scanning things. Anything.
I just find things and go for it.

Each
galaxy, star, or person is the temporary owner of particles that
have passed through the births and deaths of entities across vast
reaches of time and space. The particles that make us have trav-
eled billions of years across the universe; long after we and our
planet are gone, they will be a part of other worlds.





Remember, you are
dust and to dust
you will return.

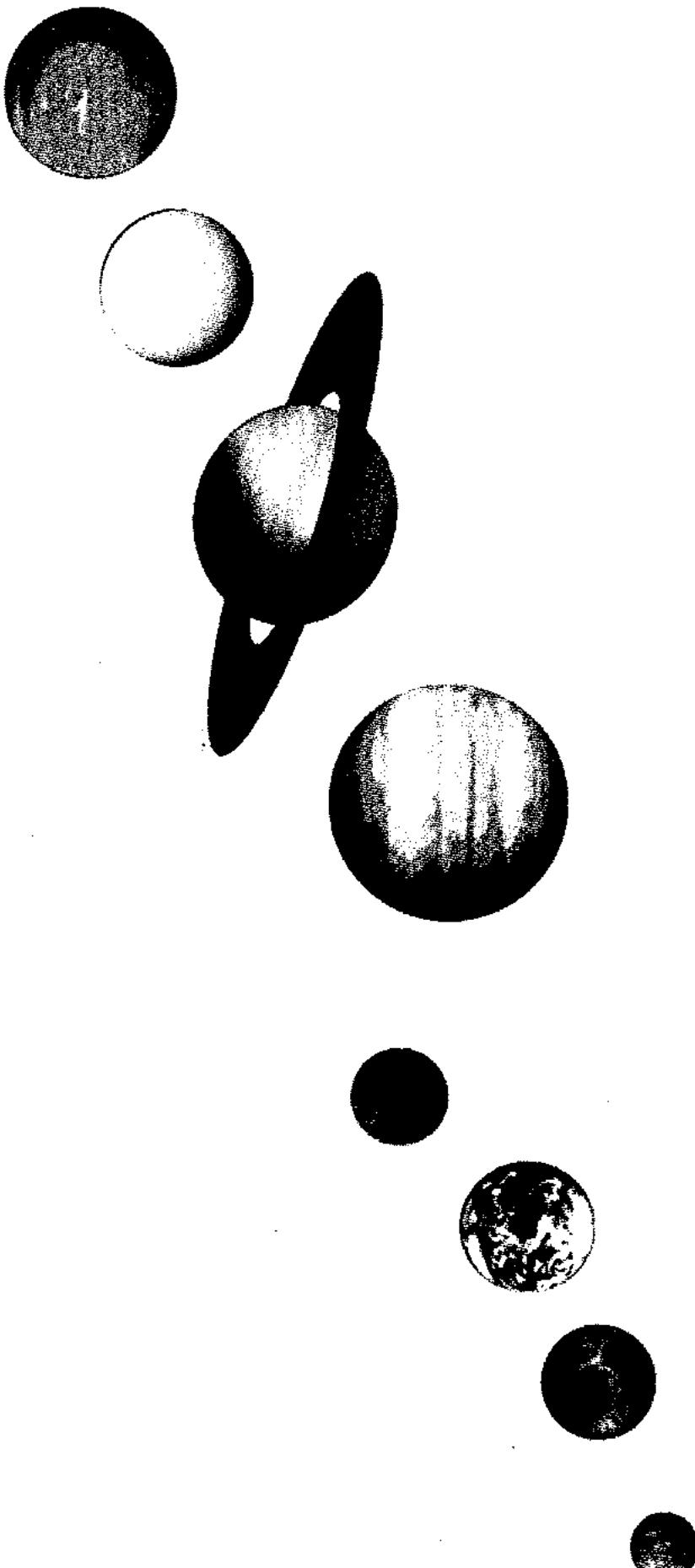




Tue 12:04 AM

Tue 12:05 AM

Tue 12:05 AM



1.1.15



To Keep You Up At Night / To Quell Your Worried Mind

This publication is meant to do two things. It's meant to make you think about things that might make you uncomfortable, like how crazy small you are, but it's also meant to put your life in a new perspective, and convince you that any burdens you may carry are not as heavy as they may seem.

Issue No. 1

The recycling nature
of the Universe

Issue No. 2

Perceptions of Time

Before you continue:

By going further, you will be exposed to *To Keep You Up At Night / To Quell Your Worried Mind* in an annotated form.

This is not how these zines were originally intended to be experienced. These pages exist as a guide to the thinking behind their creation.

It is recommended that the original copies are experienced first.

NO.1

To Keep You Up At Night /



To Quell Your Worried Mind

Each galaxy, star, or person is the temporary owner of particles that have passed through the births and deaths of entities across vast reaches of time and space. The particles that make us have traveled billions of years across the universe; long after we and our planet are gone, they will be a part of other worlds.

Temporary owner of particles that and deaths of entities across vast ticles that make us have trav- ne universe; long after we and our rt of other worlds.

THEY
WILL BE
A PART
OF
OTHER
WORLDS



Our good fortune, the perfection of circumstances that have defined our existence, is just a moment in time.



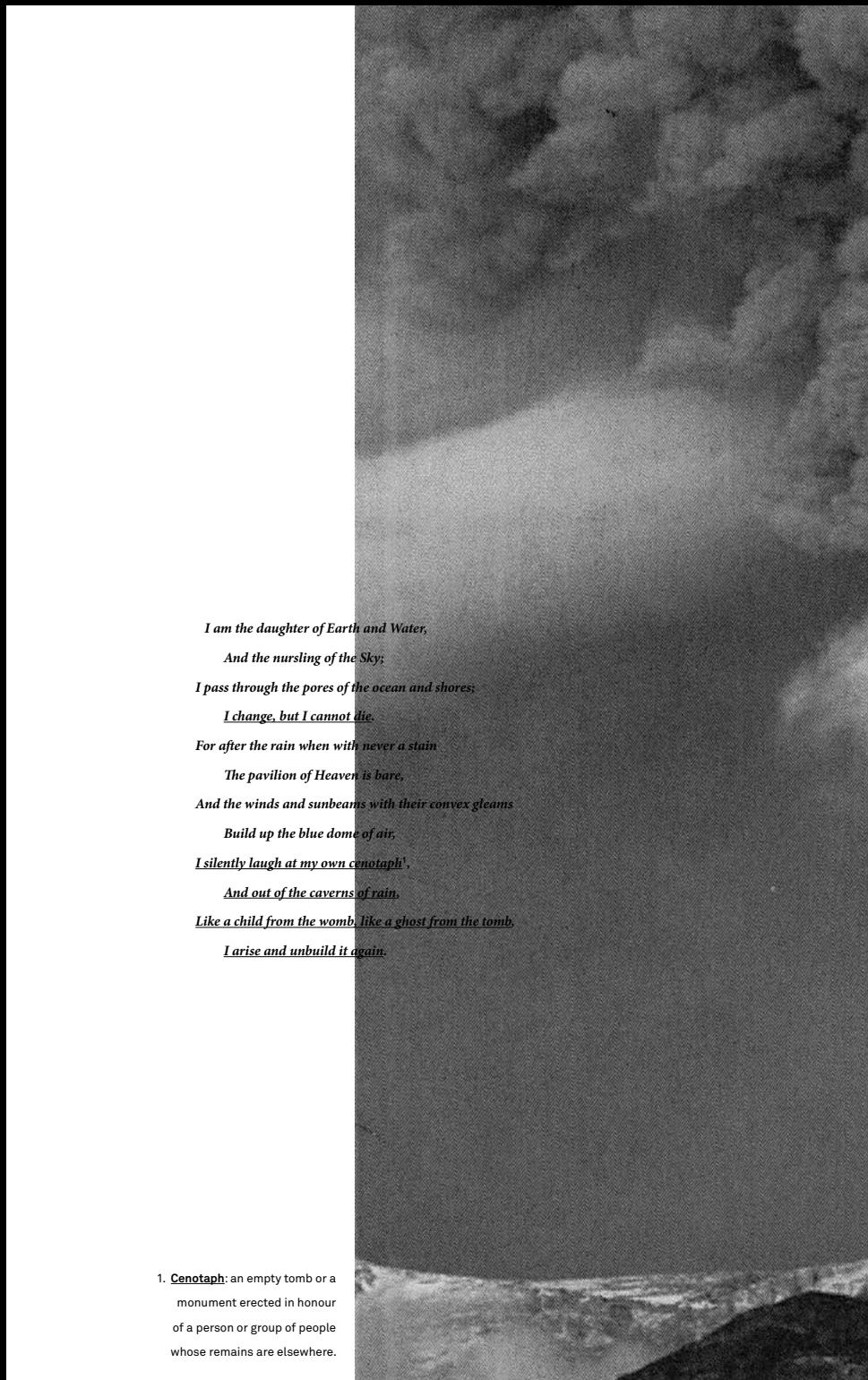
THEY HAVE TRAVELED BILLIONS OF YEARS ACROSS THE UNIVERSE



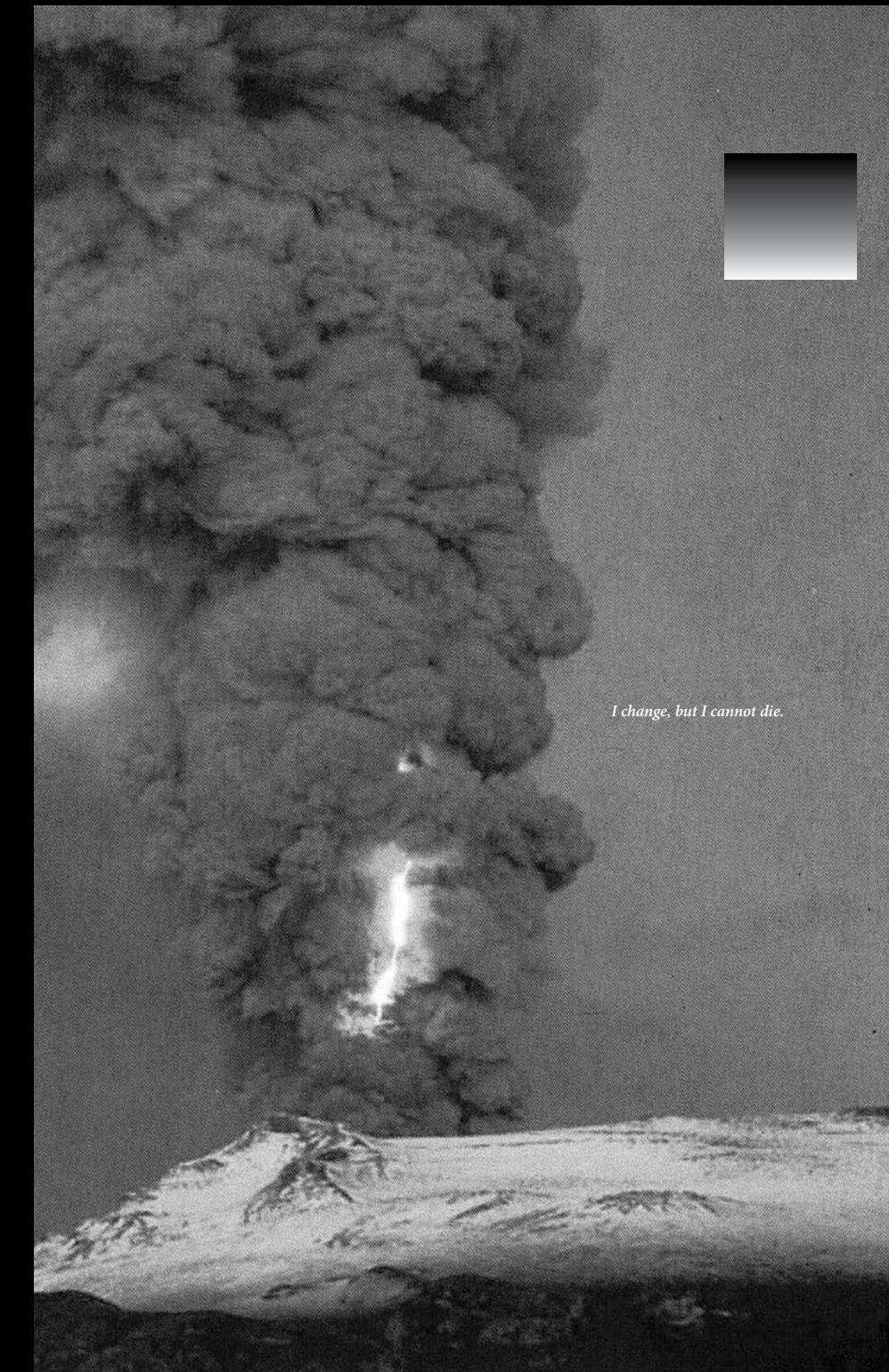
THEY WILL BE A PART OF OTHER WORLDS

A picture of my parents before I was born. Two people whom I love more than anything, and they are just a collection of particles. When they die,

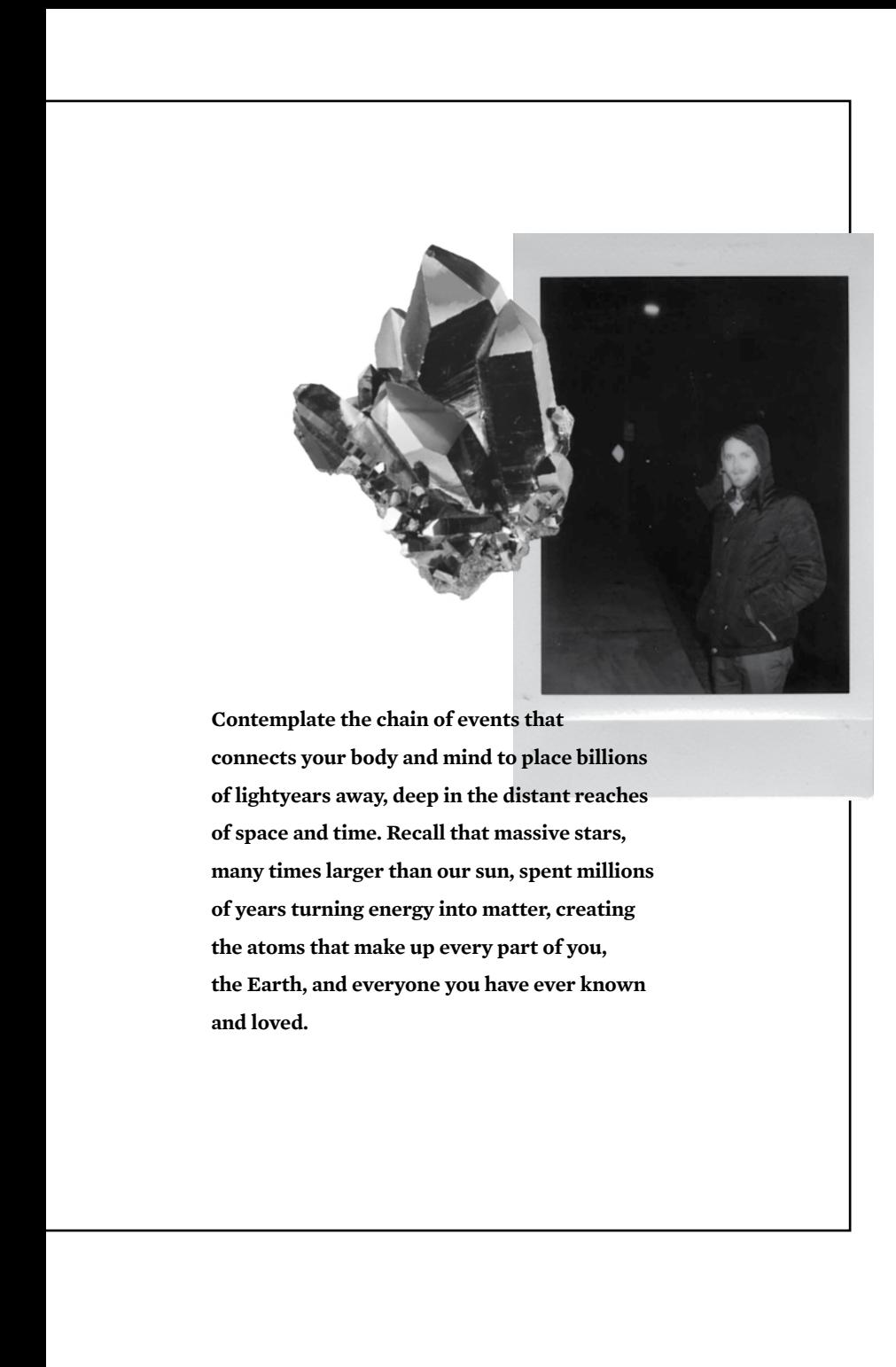
the Universe will take care of them. They will become stars, planets, and galaxies. They will continue on forever. They deserve nothing less.



The closing verse of ‘The Cloud’, a poem by Percy Shelley. It tells of the life of a cloud. A cloud is immortal, but it is changing at every moment,

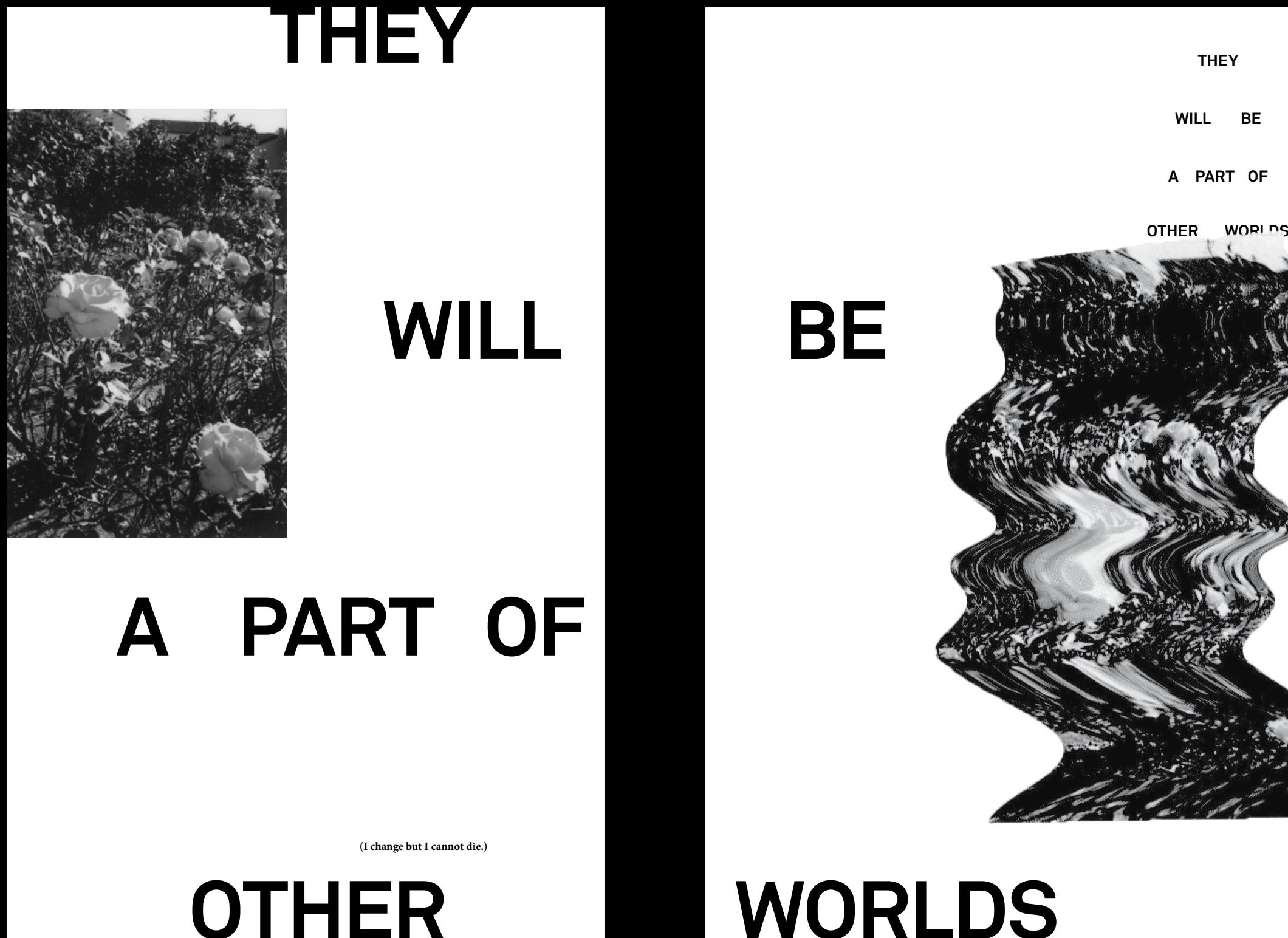


much like the matter that forms us. The poem is summed up by the line “I change, but I cannot die.”



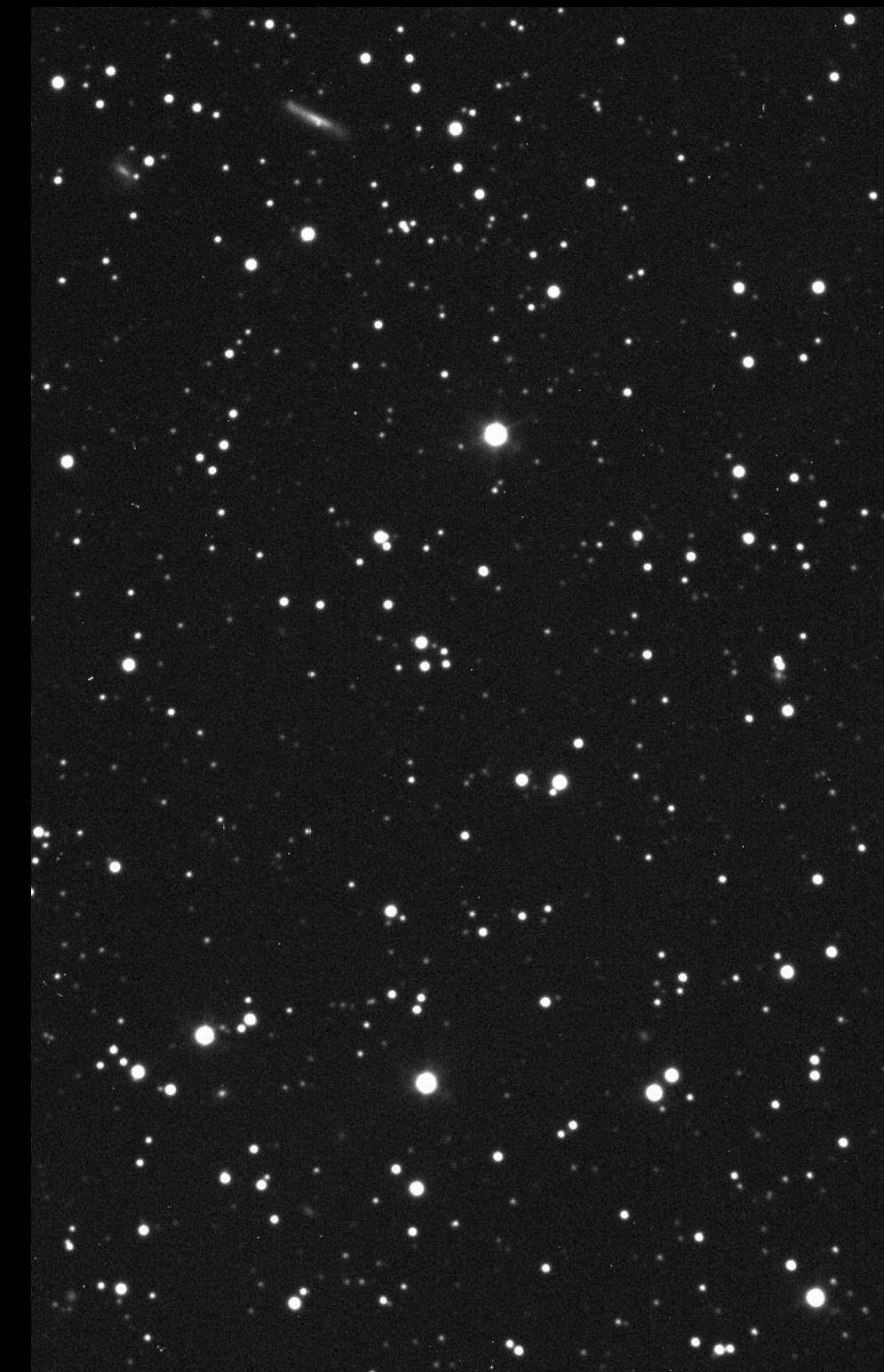
The large block of text accounts the most recent scientific facts about the way we came from stars. The images are of myself and another person I have a personal connection to, as well as lava and minerals, elements born from

the Earth. These are both things that have resulted from this five billion year journey, but things we have very different associations with.



Another repetition of the theme of the issue, repeating the line from Shelley's poem. The photo on the left is of a rose garden. On the left

it becomes distorted to show the elements of one entity transforming into another.



Our future.

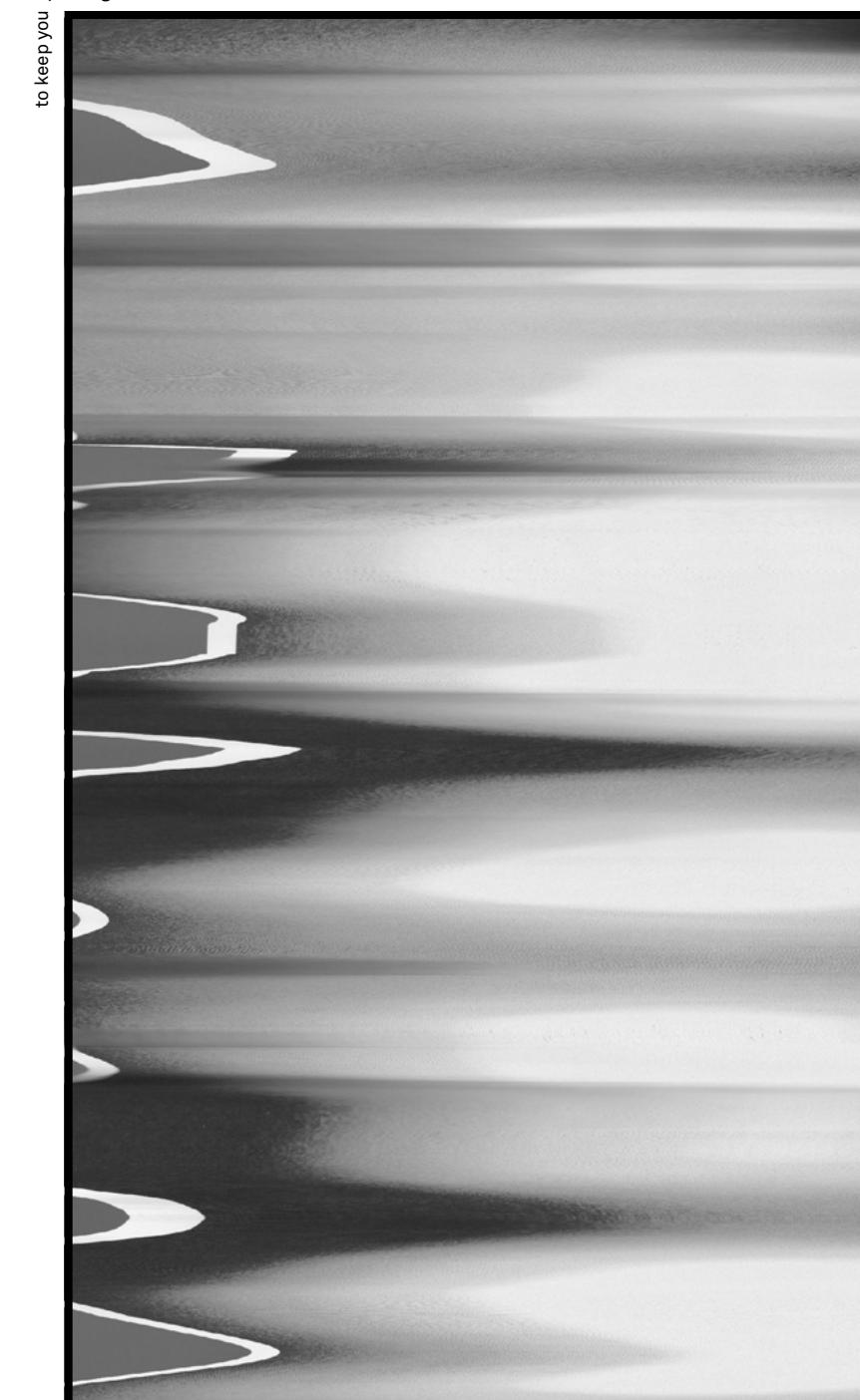


you are growing in the universe

as the universe is growing in you

It ends with the phrase "you are growing in the universe as the universe is growing in you" as a final send-off.

up at night



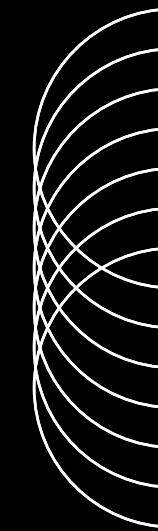
to keep you

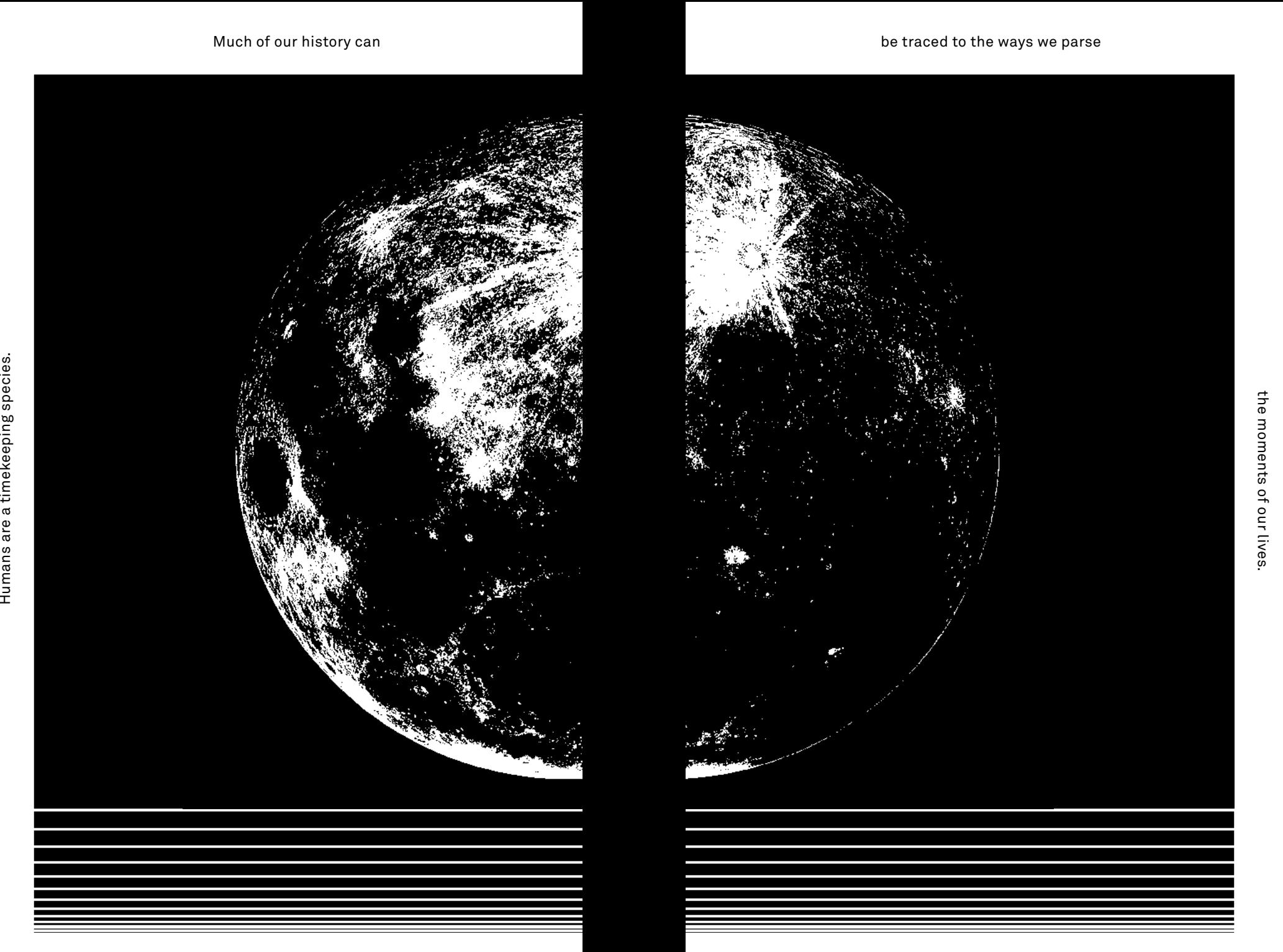
No. Two

to quell your
worried mind

WRITTEN INSIDE US
IS THE BIRTH OF THE
STARS, THE MOVEMENT
OF THE HEAVENLY BOD-
IES ACROSS THE SKY,
EVEN THE ORIGIN OF

DAYS THEMSELVES





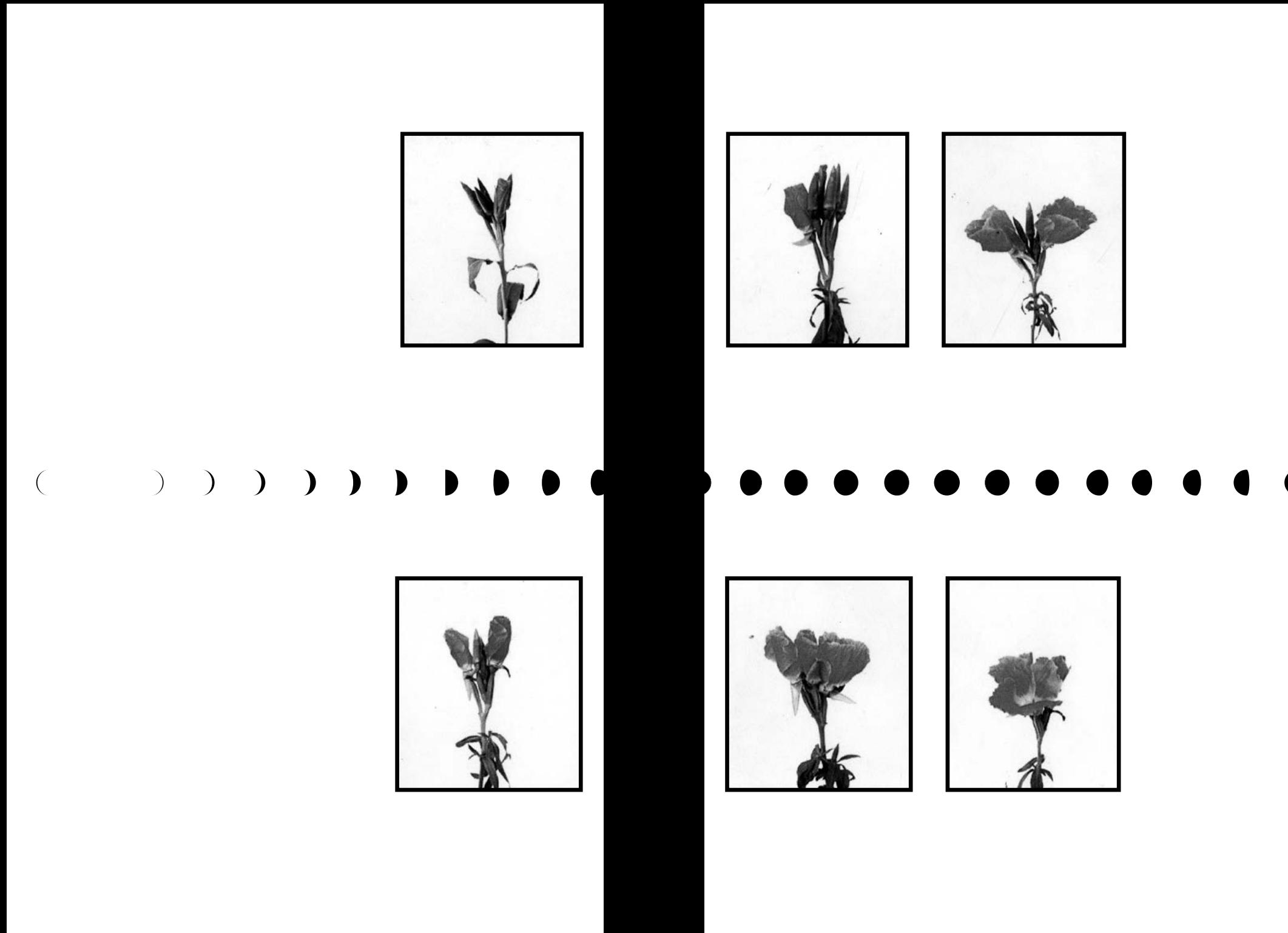
Much of our history can

be traced to the ways we parse

Humans are a timekeeping species.

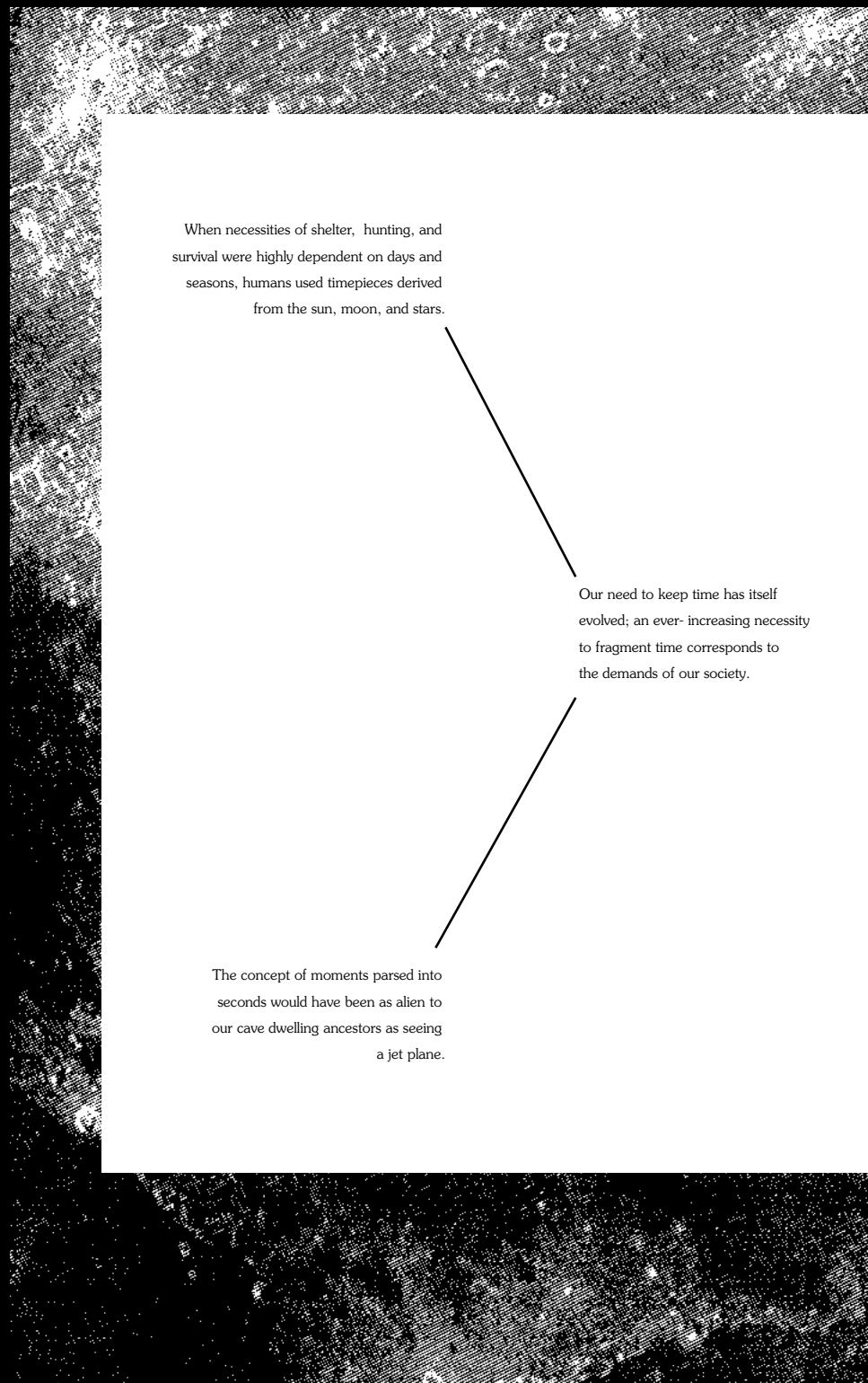
the moments of our lives.

The moon is one of the original time pieces. Its cycle of changes is, to us, a constant.



Comparing the phases of the moon to the growth of a flower. Both are things
that happen over long spans of time, but have stayed consistent for as

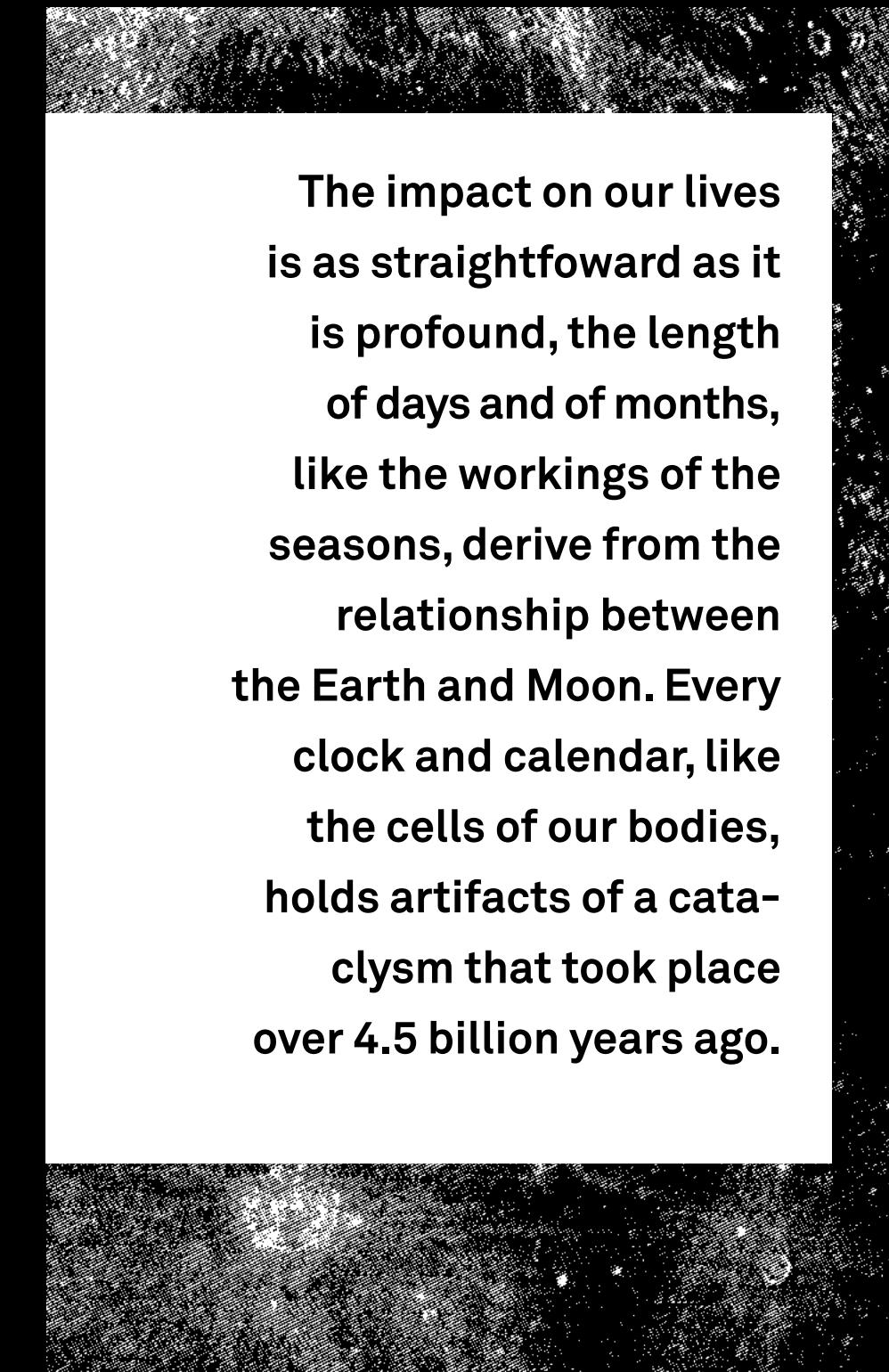
long as we've known them to be true.



When necessities of shelter, hunting, and survival were highly dependent on days and seasons, humans used timepieces derived from the sun, moon, and stars.

Our need to keep time has itself evolved; an ever-increasing necessity to fragment time corresponds to the demands of our society.

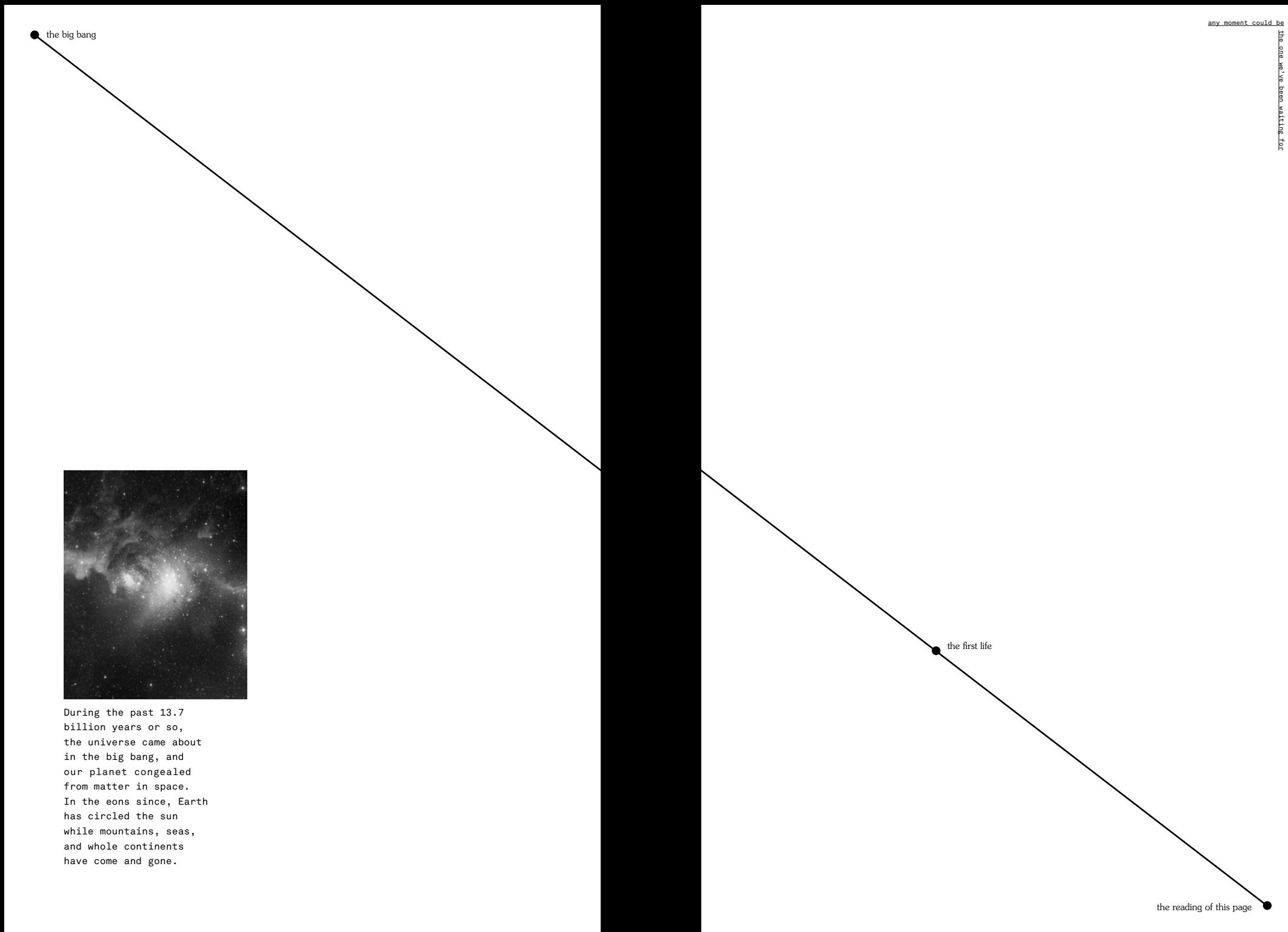
The concept of moments parsed into seconds would have been as alien to our cave dwelling ancestors as seeing a jet plane.



The impact on our lives is as straightforward as it is profound, the length of days and of months, like the workings of the seasons, derive from the relationship between the Earth and Moon. Every clock and calendar, like the cells of our bodies, holds artifacts of a cataclysm that took place over 4.5 billion years ago.

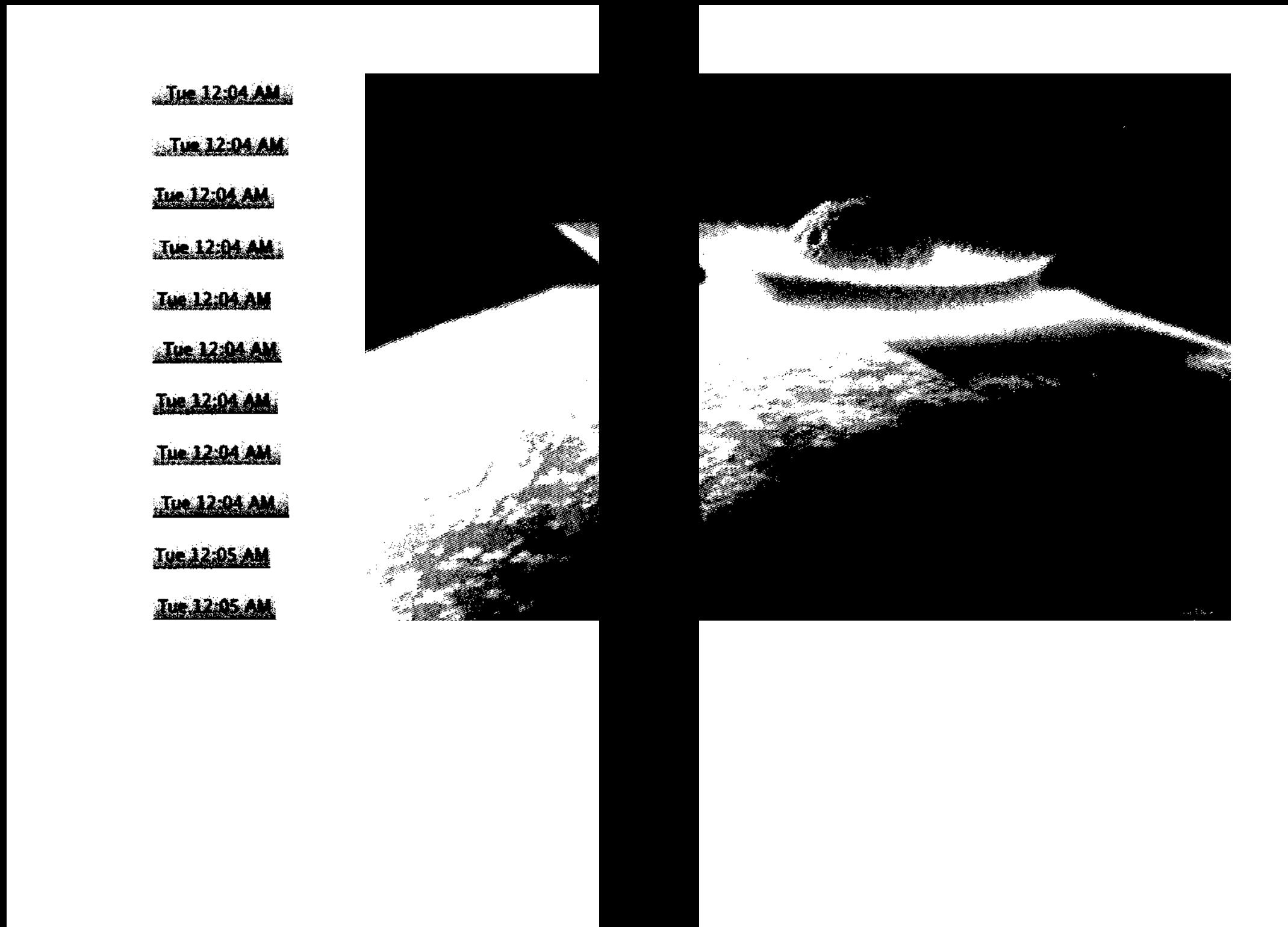
More passages from Shubin's book, discussing how our relationship with the passing of time has changed as the needs of our society have changed.

Shubin also goes on to emphasize that our bodies are time pieces, simply because they exist.

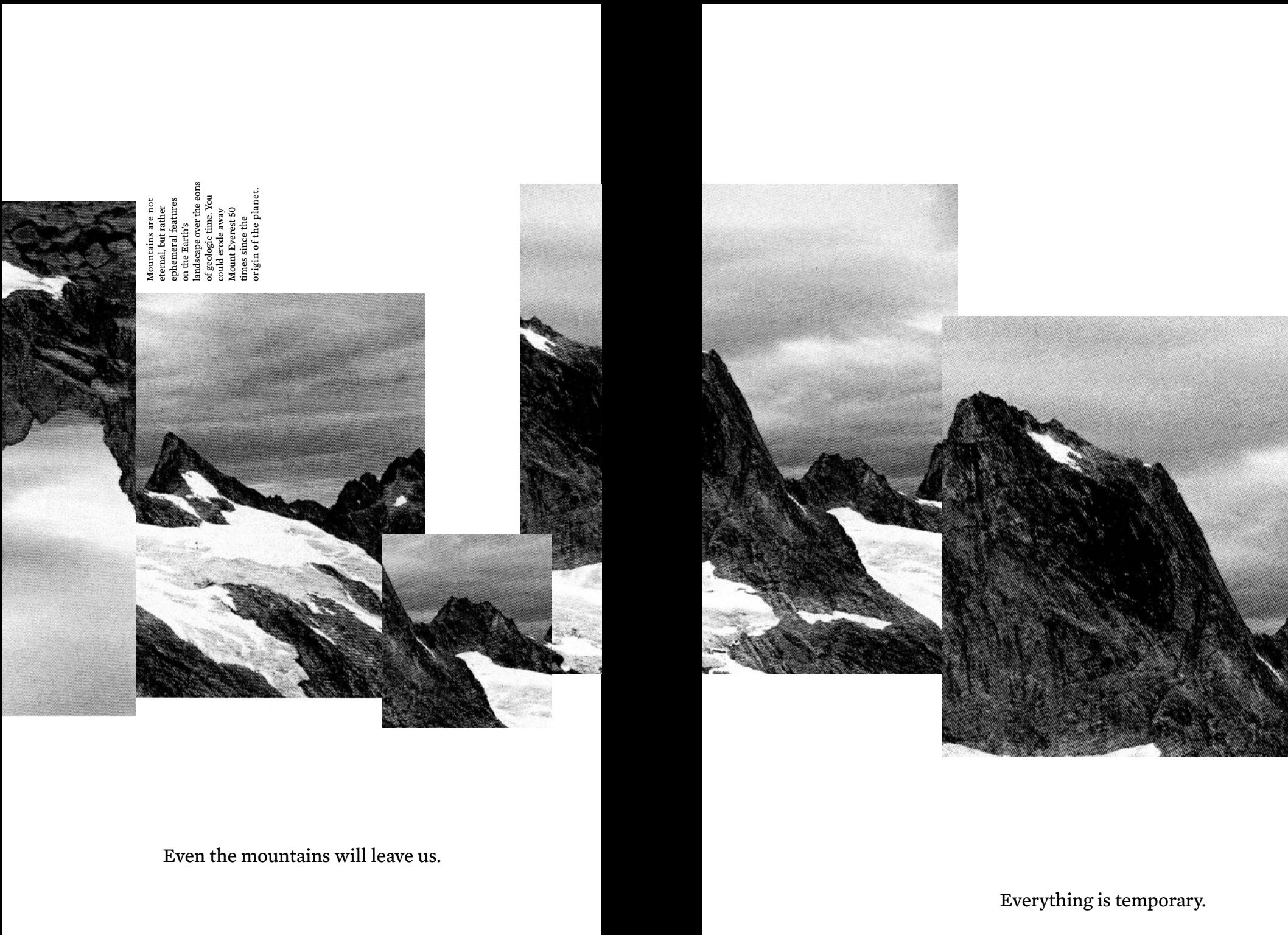


A linear version of the well known Cosmic Calendar. If time has passed since the big bang until right now, who is to say this moment is not the

one we've all been waiting for?



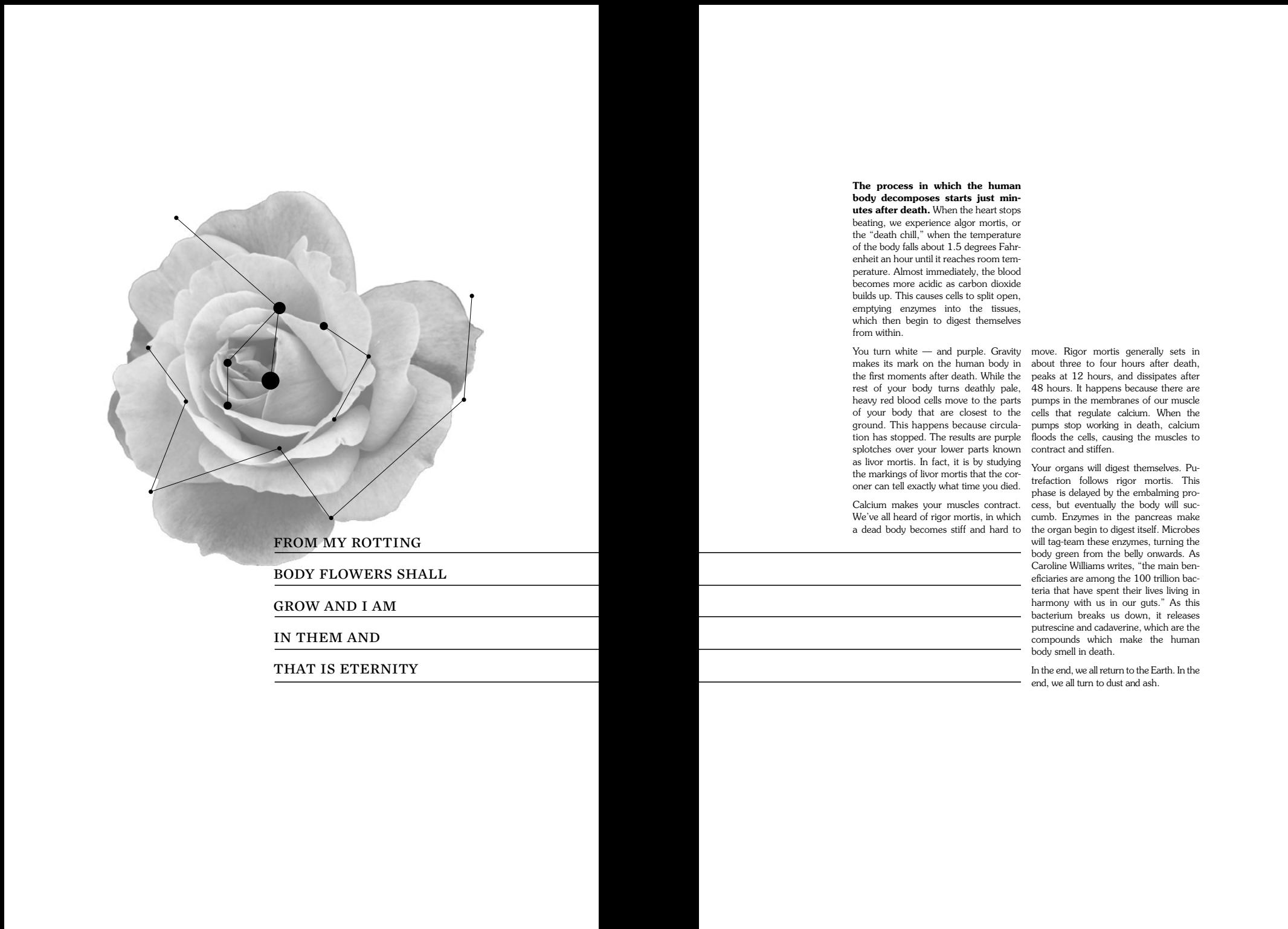
The passing of a minute, compared to the occurrence of a cosmic collision
which happened when minutes did not exist.



Even the mountains will leave us.

Everything is temporary.

Mountains, something seen as one of the most permanent things on this planet, are not as unchanging as one may think. Everything is temporary.



The process in which the human body decomposes starts just minutes after death. When the heart stops beating, we experience algor mortis, or the "death chill," when the temperature of the body falls about 1.5 degrees Fahrenheit an hour until it reaches room temperature. Almost immediately, the blood becomes more acidic as carbon dioxide builds up. This causes cells to split open, emptying enzymes into the tissues, which then begin to digest themselves from within.

You turn white — and purple. Gravity makes its mark on the human body in the first moments after death. While the rest of your body turns deathly pale, heavy red blood cells move to the parts of your body that are closest to the ground. This happens because circulation has stopped. The results are purple splotches over your lower parts known as livor mortis. In fact, it is by studying the markings of livor mortis that the coroner can tell exactly what time you died.

Your organs will digest themselves. Putrefaction follows rigor mortis. This phase is delayed by the embalming process, but eventually the body will succumb. Enzymes in the pancreas make the organ begin to digest itself. Microbes will tag-team these enzymes, turning the body green from the belly onwards. As Caroline Williams writes, "the main beneficiaries are among the 100 trillion bacteria that have spent their lives living in harmony with us in our guts." As this bacterium breaks us down, it releases putrescine and cadaverine, which are the compounds which make the human body smell in death.

In the end, we all return to the Earth. In the end, we all turn to dust and ash.

An account of what happens to your body as it decomposes. A reminder that what makes up your body will go back to where it came from. You will

return to the Earth, just as you came from it.



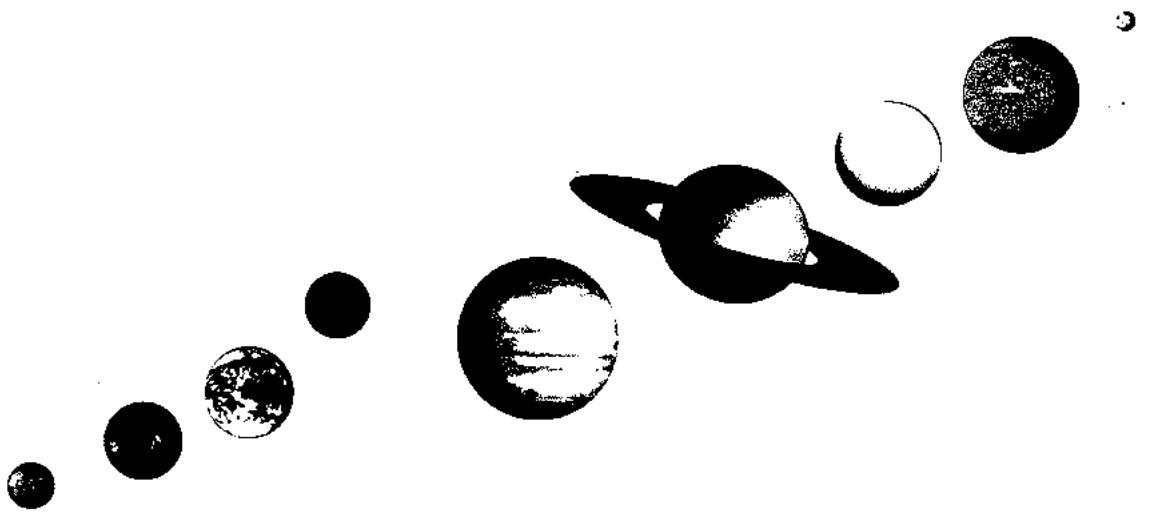
The tides align with the ever changing moon, and are another marker of the passage of time.



you are growing in the universe

as the universe is growing in you

This issue sends you off the same way. "You are growing in the universe as
the universe is growing in you."



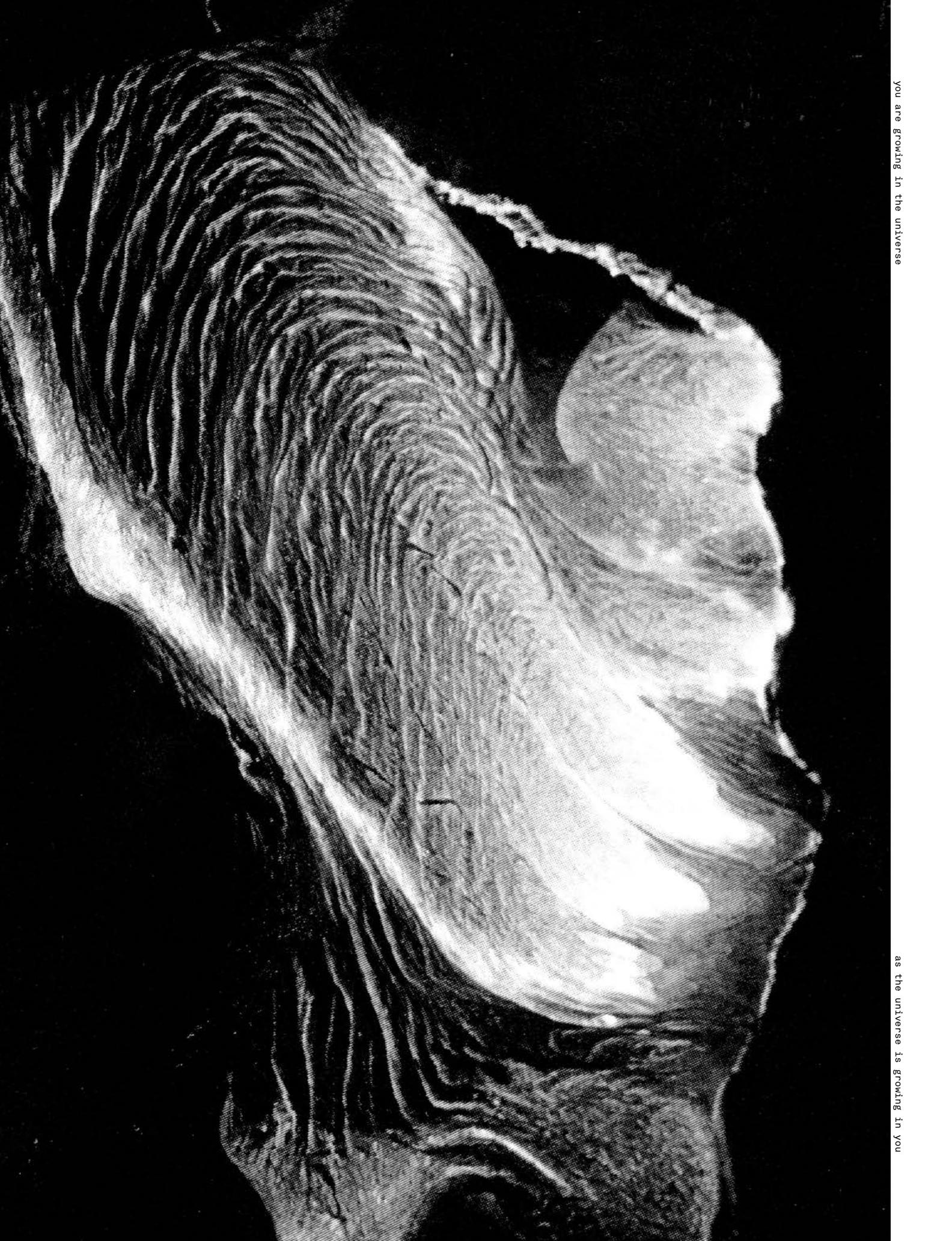
To Keep You Up At Night / To Quell Your Worried Mind is a project pursued at Massachusetts College of Art and Design, with the help and guidance of Gunta Kaza and Amy Jorgensen. Two beacons of light in a long, dark, muddy tunnel. Without their encouragement, these ideas would have never seen the light of day.

I would also like to thank my peers for their patience and willingness drop everything and help me whenever I asked, especially Maria Lobo, Beth Almeida, Rosa Jiyoong Hyun, Jay Borrelli, and Sean Morse. Thank you. I owe all y'all a burrito.

This book is set in ITC Souvenir, Akkurat
Regular, and Akkurat Mono.

Designed and written by Sebastian Kineke.

Spring 2015



you are growing in the universe

as the universe is growing in you