

NEVER QUITE THE SAME

by

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A thesis submitted in partial fulfillment
of the requirements for the degree

of

Master of Fine Arts

in

Art

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ABSTRACT

Femininity is a social construct that both hinders and empowers; my thesis work similarly struggles with both of these functions. Western society's view of womanhood has improved over time, but untenable expectations still weigh upon half of humanity. The title of my thesis *Never Quite the Same* describes that being molded by gendered expectations afflicts women for their lifespan, sometimes without their conscious knowledge. Because knowledge and tradition are passed on, the feminine archetype is perpetual. Men and women both continue to impose strict expectations upon females, resulting in a lack of agency for individuals and women as a whole. While I recognize that men also struggle with imposed masculine expectations, my work draws from autobiographical experiences.

It cannot be denied that women have struggled with their place and their voice in the world for much longer than men. Those who say that feminism is no longer needed are complacent with the standards of inequality today. I have been scrutinizing gender roles in relation to myself and asking: Why does my gender predetermine how I perceive my private body? Why is my outward appearance praised or slandered first by the public, above my other qualities? Why does my gender identity demonize my sexual autonomy? And why does femininity mean I must be calm and subdued less I am perceived as bossy or a bitch? Questions like these propel my work.

“Each era of struggle is connected to the past and the struggles of past eras are interwoven with ongoing and future feminist struggles.”

-VICTORIA L. BROMLEY

*Feminisms Matter:
Debates, Theories, Activism*

INTRODUCTION

Femininity is a social construct that both hinders and empowers; my thesis work similarly struggles with both of these functions. Western society’s view of womanhood has improved over time, but untenable expectations still weigh upon half of humanity. The title of my thesis *Never Quite the Same* describes that being molded by gendered expectations afflicts women for their lifespan, sometimes without their conscious knowledge. Because knowledge and tradition are passed on, the feminine archetype is perpetual. Men and women both continue to impose strict expectations upon females, resulting in a lack of agency for individuals and women as a whole. While I recognize that men also struggle with imposed masculine expectations, my work draws from autobiographical experiences.

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WHY I MAKE FEMINIST ART

In order to argue for the continued relevance of feminist position taking, I will scrutinize society in the 21st century. Victoria L. Bromley's book *Feminisms Matter: Debates, Theories, Activism* succinctly captures my attitude toward gender roles and feminism and is a primary inspiration for my thesis work. Bromley explains that we have been socialized to "perform particular gender roles aligned with traditional notions of masculinity and femininity" in order to maintain the status quo (3). Being a good and respected woman is "equated with being feminine, those characteristics girls and women are supposed to embody: nurturing, irrational, subordinate, passive, domestic, virginal, and dependent." (Bromley, 3).

I on the other hand see women as intelligent, sensitive, empathetic, tough, persistent, direct, and rational. I question why sexist stereotypes are still so influential even when part of society rejects them so ferociously? One possible answer is that "rules and expectations are deeply rooted in historical practices and patterns. While they are not fixed, they are difficult and slow to change and are therefore formidable barriers" (Bromley, 3). North America is governed heavily by white men (a patriarchal society) who vote and decide on women's issues. Patriarchal structures have been defining what is feasible for women for centuries and therefore limiting women's equality. Those in power and that are reaping benefits from their position do not relinquish it easily so it is difficult to budge the stance (or even legislation) that society places on girls and women.

A man's masculine characteristics can also be listed as stereotypically as a woman's. "Boys and young men are pushed, prodded, molded, and contorted to embody

masculine characteristics of objectivity, detachment, authority, rationality, dominance, aggression, physical strength, sexual prowess, authority, and independence” (Bromley,

5). Victoria Bromley states that it is widely recognized that

“masculine characteristics seem to be the opposite of feminine ones. Indeed, if they are paired together, masculine/feminine, we see that masculine characteristics are more socially valued than their feminine counterparts: objective/subjective, detached/nurturing, rational/irrational, dominate/subordinate, aggressive/passive, muscular/delicate, sexual prowess/virginal, and independent/dependent. However there are problems with this system that affect both women and men. It is not as clear-cut as saying that men embody masculine characteristics and women embody feminine ones. This binary thinking is part of the problem. It imagines that girls and women can only be feminine and men must be masculine. Rigidly linking feminine and masculine characteristics to presumed biological sex helps reinforce the power of the categories themselves to define us. Indeed, most of us embody characteristics that challenge the stringency of such binary divisions.” (4-5).

Society holds the characteristics of masculinity in greater esteem than those of femininity. When a woman embodies archetypal masculine characteristics she is often seen as a problem by being too arrogant, too powerful, and above all too bossy. It is less clear now what femininity is than it was in the past, but when women and girls embrace their “masculine” attributes they are often met with backlash. “A woman who displays so-called masculine characteristics is quickly labeled a bitch or a dyke. These are often attempts to silence, dismiss, and discredit her and her ideas” (Bromley, 7). Similarly, when men and boys embrace their “feminine” characteristics they are also subject to ridicule and backlash. Why is it that attributes associated with femininity seem so negative, especially if a man exemplifies them?

Many of the most severe insults to men de-masculinize them and this is done by comparing them to women or things that are associated with women. Some explicit

examples being: “You throw like a girl”, “Stop being such a little bitch”, “What’s got your panties in a bunch?”, “Douchebag”, and “Pussy”. Men are insulted by equating them to women, which invalidates their masculinity. Interestingly, some of the most derogatory insults to women are also derived from things, body parts, or actions only associated with women, such as: “Slut”, “Bitch”, “Whore”, “Pussy”, and “Cunt”. I believe that this attitude in society (that put-downs and insults which use women as the core of their punch or sting) is reason enough that we still need feminism. Feminism brings awareness to all sorts of discrepancies.

Feminism helps society understand that people embody different amounts of masculine and feminine characteristics, and that this mixture makes a person unique. A common mistake in 21st Century thinking is that women are perceived as already equal. It is only through self-reflection that we can notice how our assumptions, theories and actions, as well as inactions, affect others (Bromley, 60).

“When we begin to recognize that each of us has internalized assumptions and stereotypes that maintain systems of oppression, we can begin to act differently. Understanding how oppression works and how we unwittingly and perhaps unwillingly participate in its continuation is not about guilt, blame, or shame. These emotions fail to produce social change and can even prevent us from taking action in our own lives. When we become conscious of our participation in oppressive activities, it becomes our responsibility to make a deliberate effort to reflect our own positionality, question our privilege, and then act differently.”

To better the society I am in, to continue the wave of feminism, I am making “consciousness-raising” artwork. My work snaps the attention of the viewer away from the broad overview of daily life, to the scrutinizing lens of someone living through and

seeing their gender stereotypes and wanting to discuss them; wanting to bring the nuances to the public.

The artwork of artists Cindy Sherman, Tracey Emin, and Felix Gonzalez-Torres have all been crucial to my work, but the work of American artist Barbara Kruger has been the most influential of all for this thesis body. The purpose of my work, like those I look to, is to create a body of work that is captivating, not only in its aesthetic, but also in its message. I work similarly to Kruger using simple one line declarative statements or sentences combined with text. Her work combines stock photographs with text overlapping these images usually in a black, white, and red color scheme. Kruger's work is charged with themes of power, identity, and women's rights. Formally, my work differs in color schemes, imagery, font, layout, and subtlety. The text I have used does sometimes accuse and yell at my viewer but through printmaking and layers of color, the typography is not always the first part of the artwork that is seen. Some of the statements I used create more conversational tones that read quite differently than the always bold, always capitalized texts of Kruger.

Pairing the text with one repeated figure, instead of different people, was a critical part of the message I wanted to convey. The voice of the many can be heard through one. Purposefully taking an unspoken dialogue of one person and putting it into the public creates an intimate setting that feels more like a narrative outcry than if other human subjects had been depicted. The lack of "others" becomes another layer to the artwork, though in some pieces, the objects I chose become symbolic figures or stand-ins for women. A recurring interaction that happens in my work is the viewer becoming a part of

the piece. When someone reads the text it is as if a woman was speaking to them and now they must listen attentively. This relationship was carefully conceived through specific wording and pairing of imagery and works differently in each piece in the exhibition.

THE PRINT

The majority of the artworks in *Never Quite the Same* are printed or are reminiscent of printmaking. Printmaking allowed information and knowledge to be disseminated more efficiently with Johannes Gutenberg's introduction of the printing press in the 15th century. Images, books, and pamphlets found new audiences because of the cost effective process of the print and its capacity for multiples (or editions). The printmaking techniques I use, such as letterpress, woodcut, and silkscreen are rooted in affordability and widespread accessibility and this can be seen in my work, but most notably in the 2 pieces which will be given away during the length of the exhibit.

Printing presses allow for hundreds of identical copies to be made by a laborer or artist with some ease. Within my work I printed over 300 *i am NOT HARMLESS* books, over 250 *I AM NOT HERE TO PLEASE/ENTERTAIN YOU* boxes, and over 30 *ALL THAT'S GOLD IS NEVER REAL* posters. While other pieces are also editioned, it is only the 3 previously listed pieces that I decided to display the entire edition.

i am NOT HARMLESS is a piece that must incorporate the multiple, so that the viewer can take a book with them; this was important for this piece because of the message. The book looks vulnerable starting with a lowercase "i", but as the reader flips through the they see the typography of the book evolve, and the viewer realizes that the woman talking to them is gaining agency over herself, building herself up to her fullest confidence, and rejecting the fear of backlash that society will bestow upon her for breaking out of her feminine role. The books will serve both male and female viewers as a token of *Never Quite the Same*. I believe that if a piece of the work goes home with

them, my audience is more likely to remember the intent and purpose of my work, which is to counteract society's tendency to make us conform. *I AM NOT HERE TO PLEASE/ENTERTAIN YOU* works in much the same way; viewers can take a diagram version of the paper box with them as a reminder that women are not objects or playthings.

It is important that these two pieces are free because sharing information and ideas that better the world has to be free in order for them to spread rapidly. I do not think that *only* free pieces will do this work of disseminating information, but I believe it is a good way to reach more people. I assume that the majority of my audience will be mostly arts oriented undergraduate students with little money to spare, so free art is how I hope to leave lasting impressions upon them and other viewers. I also think that refusing to sell these pieces marks a refusal of the commodification of women.

Within the multiples of *ALL THAT'S GOLD IS NEVER REAL* I wanted my audience to be bombarded with color, text, and repeating imagery. This piece was inspired by broadside posters. This kind of poster was wheat-pasted with their numerous brethren on the same wall, which was very attention grabbing in a busy city. Broad sides were temporary posters that usually announced an event, advertised, or even proclaimed something and were meant to be thrown away or were (more likely) wheat-pasted over again by a different poster. With the image and text being repeated, it becomes the mantra of the women depicted. The broadside format enhances the statement that is found in the prints; which is why I needed to display the entire edition.

Several of my pieces either refer to the tools and techniques of printmaking or reference its history. For instance, pieces like in *Wig, Tights, Body, Box* were made on wood that is commonly used to make relief prints. Manicules (pointing hands) appear in the painting *YOU GAVE ME MY FIRST GUN* and were historically used to bring attention to certain passages in the margins of handwritten books. Sometimes these manicules were added by the transcriber of the text, and sometimes by the owner. When moveable type was invented, the manicule was also indoctrinated. It has since been used within letterpress to indicate and add importance to certain words or phrases. A manicule acts like a modern day highlighter or bold font. In the case of *YOU GAVE ME MY FIRST GUN* the manicules point menacingly at the suspended figure to dramatize the piece. I wanted this painting to be over-the-top and in my viewer's face, yelling at them, and the manicules helped direct the attention of my audience even more so than the sheer size of the piece.

THE WORK

I empathize with others who struggle with gender role stereotypes because I immediately recall my own dreadful or infuriating experiences and reactions when dealing with the burden of my enculturation. Through my work I address my internal reactions with recurring themes of shame, nausea, desire, cowardice, and concealment. My images are first formulated through the intimate process of photographing myself. Although I use my own body, the figures in my artwork become “her” and I do not recognize them as self-portraits; but as a representation of a twenty-first century woman. I let intuition compose my body; they are visceral reactions to memories. Emotions affect my physical experience, which is then encapsulated into works on paper, canvas, and wood. Through the use of sensitive line; I flatten and simplify the forms I am working with. The use of transparency, or overlap, as a method within the subject matter represents an open-ended moment that depicts the past and the present simultaneously to create an open-ended narrative within each piece.

I employ several recurring motifs in this body of work. The cardboard box, the wig, the tights, the gestures, and the text combine syntactically to convey a contemporary woman’s experience of navigating the complexities of the twenty first century.

The Box

A cardboard box is a repeated object that symbolizes: internalized feelings, change, thoughts, storing/baggage, communication, garbage, and women. Sometimes these boxes are closed, unassembled, open, or in varying states of destruction. In *THE*

NORMALITY OF IT ALL SHOULD BOTHER YOU the cardboard boxes within the book are gestural forms that have certain characteristics, and when combined with the cover's text become metaphors for the way society considers girls and women; society treats them and expects them to act in a certain manner otherwise they will be perceived in a negative way by the rest of society. If a person does not fit into the antiquated definition of normal, he or she is likely to face humiliation, bullying, and rejection. *THE NORMALITY OF IT ALL SHOULD BOTHER YOU* is a central artwork or linchpin for the exhibition; it declares one of the main points that the viewer should be receptive to.

Other cardboard boxes float and surround figures. Figures interact with these boxes, sometimes symbolically letting them go (like in the piece *I KNOW I DON'T HAVE TO BUT I FEEL OBLIGATED*) and in other compositions falling into them (like in the piece *THE FEAR OF BACKLASH IS THE SAME AS SELF CENSORING*) or being shrouded and overtaken by them (like in the series of works in *Wig, Tights, Body, Box*).

The Wigs and Tights

Wigs and tights are powerful tools used by the figures to theatrically dress themselves up. A woman's choice to use such items is sometimes a positive and negative part of being a woman. Tights or wigs can cover and conceal embarrassing or undesirable physical features and can make you look unlike yourself; both empowering and yet tinged with negativity. Should a feminist woman use these types of clothing or accessories? By using them is she conforming to an ideal? OR by using items like this is she choosing how she is perceived and looked at by the rest of the world? By using these objects does she retain her agency over her body and identity? The answer to these

questions is all “Yes” and “No”, which is why the figures are depicted proudly in these props and why sometimes the figures are being smothered by their props or feeling exasperated by them.

The Gestures

The body language of the figures, and their gestures indicate wordlessly how they feel. I use gesture and body language when a wall of text would not actually depict what I am trying to convey. Gesture of the body makes up half of spoken language and has subtle undertones.

A repeated gesture the figures use is the hands covering the face. This is a gesture of shame, of cowardice, and of insurmountable problems. Others figures poke and prod their bodies, as if uncomfortable in them. But the antithesis of these figures are the ones that are confident, cool, and collected; whether they are dressed or nude.

The Text

Through the use of broadsides, books, and billboard sized forms I berate my viewer with text that is codified in a female voice. Sometimes this voice is reaffirming itself, like in *i am NOT HARMLESS* and other times it is accusing the person they are speaking to, like in *YOU GAVE ME MY FIRST GUN*. The text (that is present in many of my works) is presented in a tone of voice that is something private being made public.

Bringing the private to the public creates an intimacy between my viewer and me. It is through intimacy or getting to know someone that bridges of understanding and empathy are made. Change happens when someone or something’s plight is understood,

which is why I put private thoughts out into the world, to gain understanding from my viewer. This is especially relatable in the piece *I KNOW I DON'T HAVE TO BUT I FEEL OBLIGATED*. Feeling obligated to do certain things because of the way I was socialized is something I have to force myself to unlearn, even though it has been ingrained into me not to displease people.

A more positive piece is the diptych *THIS IS OUR DELIGHT AND OUR CHALLENGE*. The figure gestures delicately over her womb and the text narrates the scene. "This" refers to femininity, to being a woman. The text acknowledges in one sentence the pros and cons of living as a woman and the woman's voice speaking the words says them boldly and with conviction; with no indication of backing down from the challenge.

CONCLUSION

The series of pieces created in *Never Quite the Same* work together to communicate to viewers a broader understanding of the inner thoughts of a modern day woman on femininity and society's implemented gender stereotypes on women. Consciousness-raising artworks incite self-reflections upon the viewer who can then empathize with the woman communicating with them. This empathy will then be perpetuated into other interactions with women throughout their lifespans.

Some viewers will realize that they are perpetuating certain stereotypes and continuing the cyclical nature of gender roles. Some people might realize that gender roles are ingrained into them for their lifespan. Whether they begin to change things about the way they act or think is up to them, but I think my work is a stepping stone to treating women and men better, and to treating yourself better. Viewers will realize that the world does still need feminism, even in places like North America. When humans make insults based on a woman's sex life, strength, or sexual organs archaic and outdated I will know we have made another achievement for feminism. However, with how perceptions stand today in the 21st century, the normality of *it all* should bother you.

REFERENCES CITED

Bromley, Victoria L. *Feminisms Matter: Debates, Theories, Activism*. North York, Ont., Canada: U of Toronto, 2012. Print.



Image 1 – Installation View



Image 2 – Installation View



Image 3 – Installation View



Image 4 – Installation View



Image 5 – Installation View



Image 6 – Installation View



Image 7 – Installation View



Image 8 – ALL THAT'S GOLD IS NEVER REAL



Image 9 – ALL THAT'S GOLD IS NEVER REAL detail



Image 10– ALL THAT'S GOLD IS NEVER REAL detail

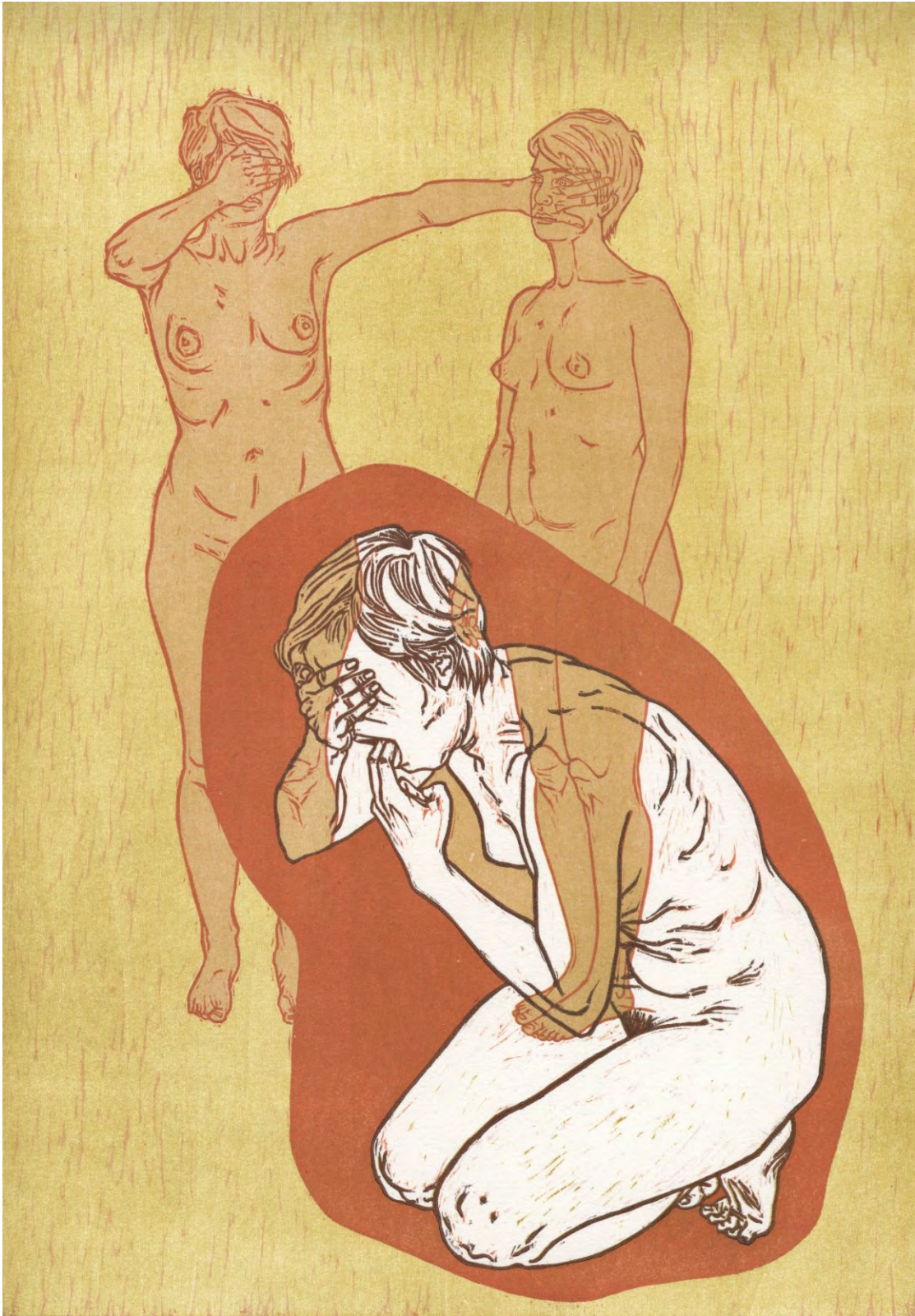


Image 11- ALL THAT'S GOLD IS NEVER REAL detail



Image 12– ALL THAT'S GOLD IS NEVER REAL detail



Image 13– THIS IS OUR DELIGHT AND OUR CHALLENGE



Image 14– THIS IS OUR DELIGHT AND OUR CHALLENGE detail



Image 15– THIS IS OUR DELIGHT AND OUR CHALLENGE detail

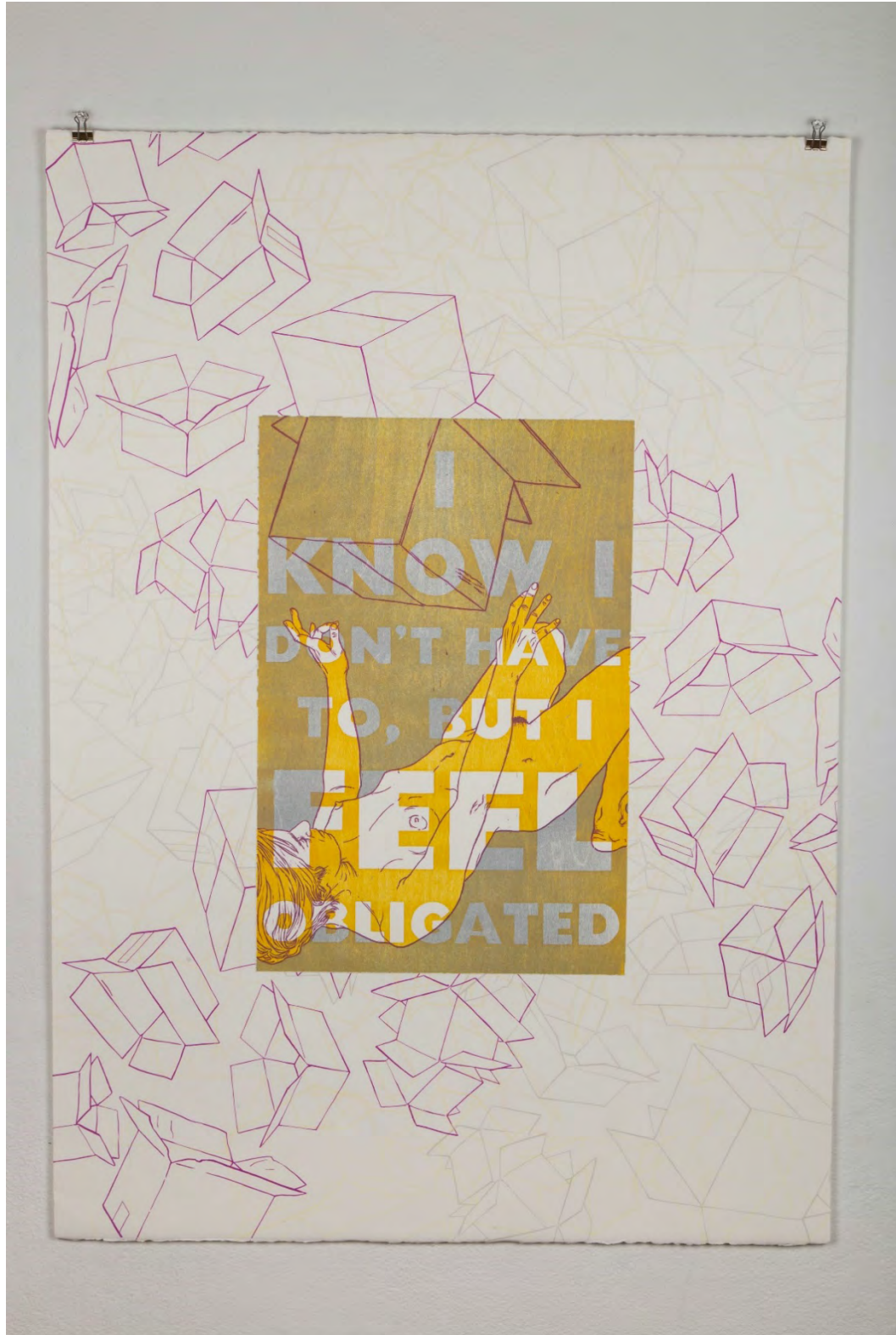


Image 16- I KNOW I DON'T HAVE TO BUT I FEEL OBLIGATED



Image 17 – I KNOW I DON'T HAVE TO BUT I FEEL OBLIGATED detail

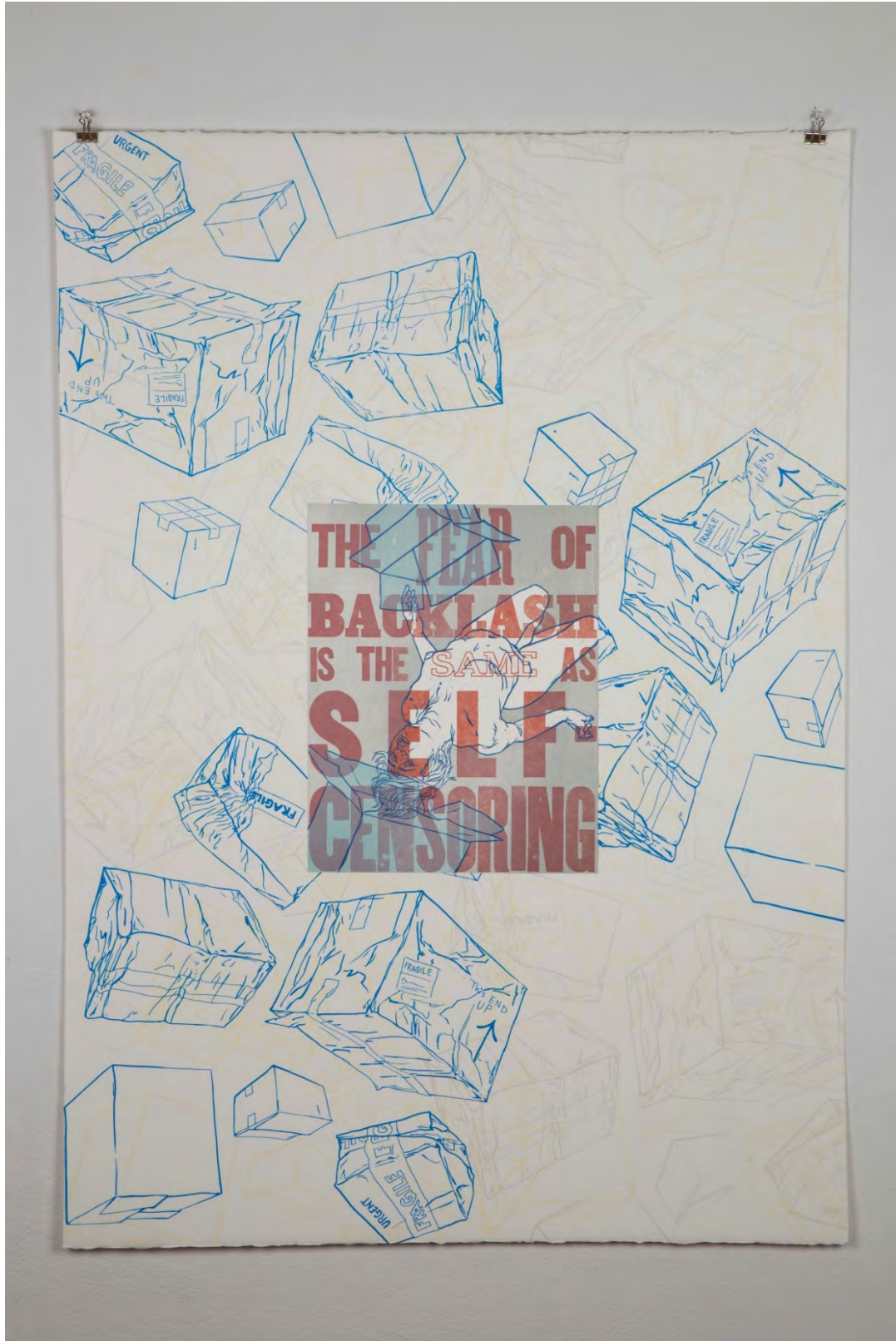


Image 18 – THE FEAR OF BACKLASH IS THE SAME AS SELF-CENSORING



Image 19 – THE FEAR OF BACKLASH IS THE SAME AS SELF-CENSORING detail



Image 20 – Installation View

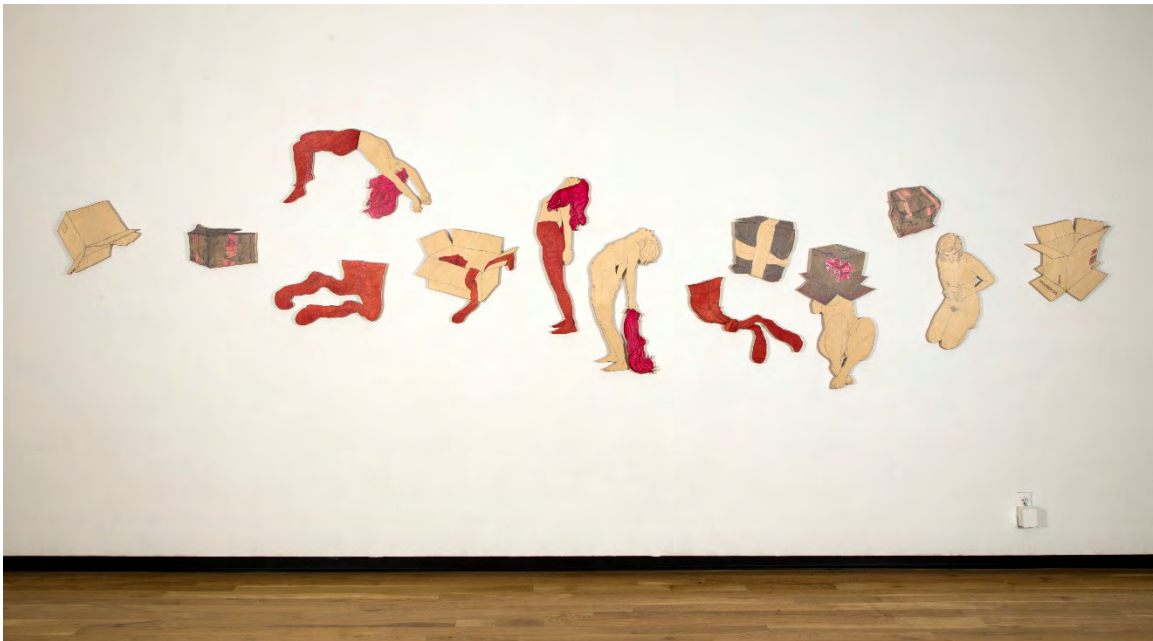


Image 21 – Wig, Tights, Body, Box



Image 22 – Wig, Tights, Body, Box detail



Image 23 – Wig, Tights, Body, Box detail



Image 24 – Wig, Tights, Body, Box detail



Image 25 – Wig, Tights, Body, Box detail



Image 26 – Wig, Tights, Body, Box detail



Image 27 – Wig, Tights, Body, Box detail



Image 28 – Wig, Tights, Body, Box detail

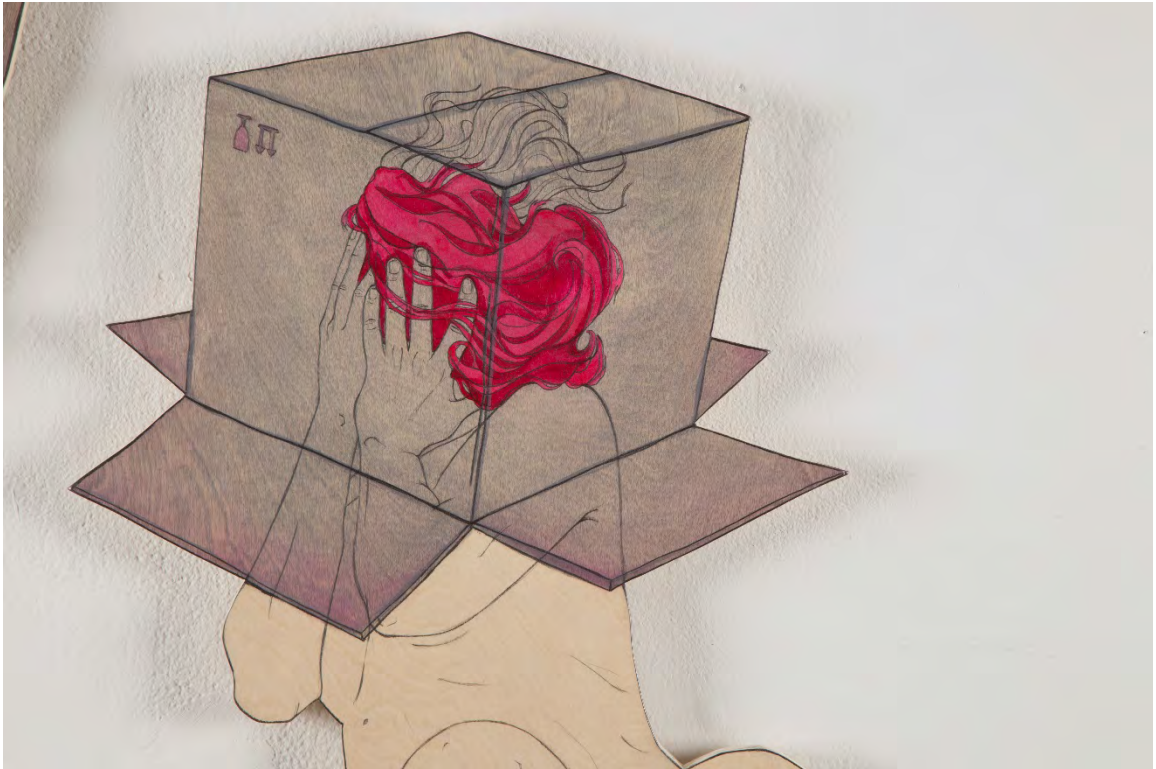


Image 29 – Wig, Tights, Body, Box detail



Image 30 – Wig, Tights, Body, Box detail

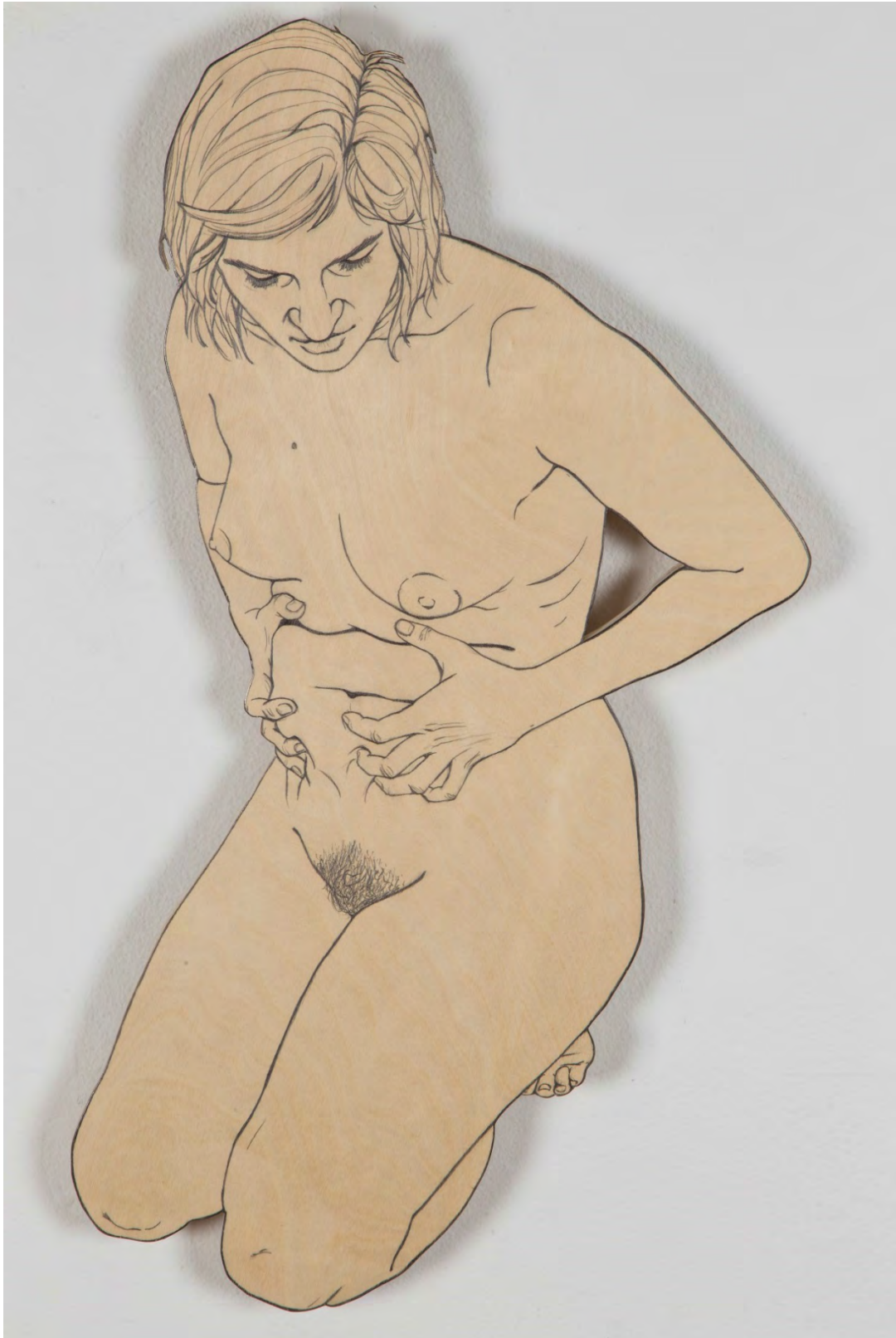


Image 31 – Wig, Tights, Body, Box detail



Image 32 – Wig, Tights, Body, Box detail



Image 33 – Wig, Tights, Body, Box detail



Image 34 – Wig, Tights, Body, Box detail



Image 35 – Wig, Tights, Body, Box detail



Image 36 – I AM NOT HERE TO PLEASE/ENTERTAIN YOU detail

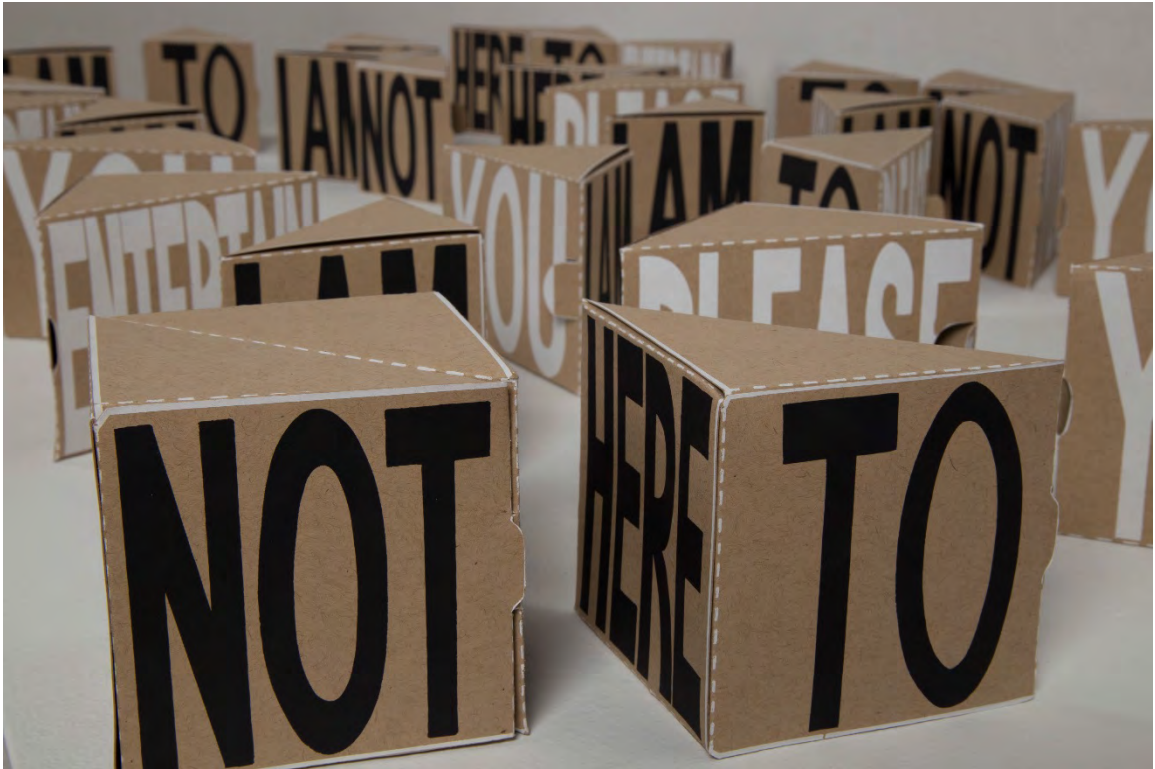


Image 37 – I AM NOT HERE TO PLEASE/ENTERTAIN YOU detail



Image 38 – I AM NOT HERE TO PLEASE/ENTERTAIN YOU detail



Image 39 – I AM NOT HERE TO PLEASE/ENTERTAIN YOU detail

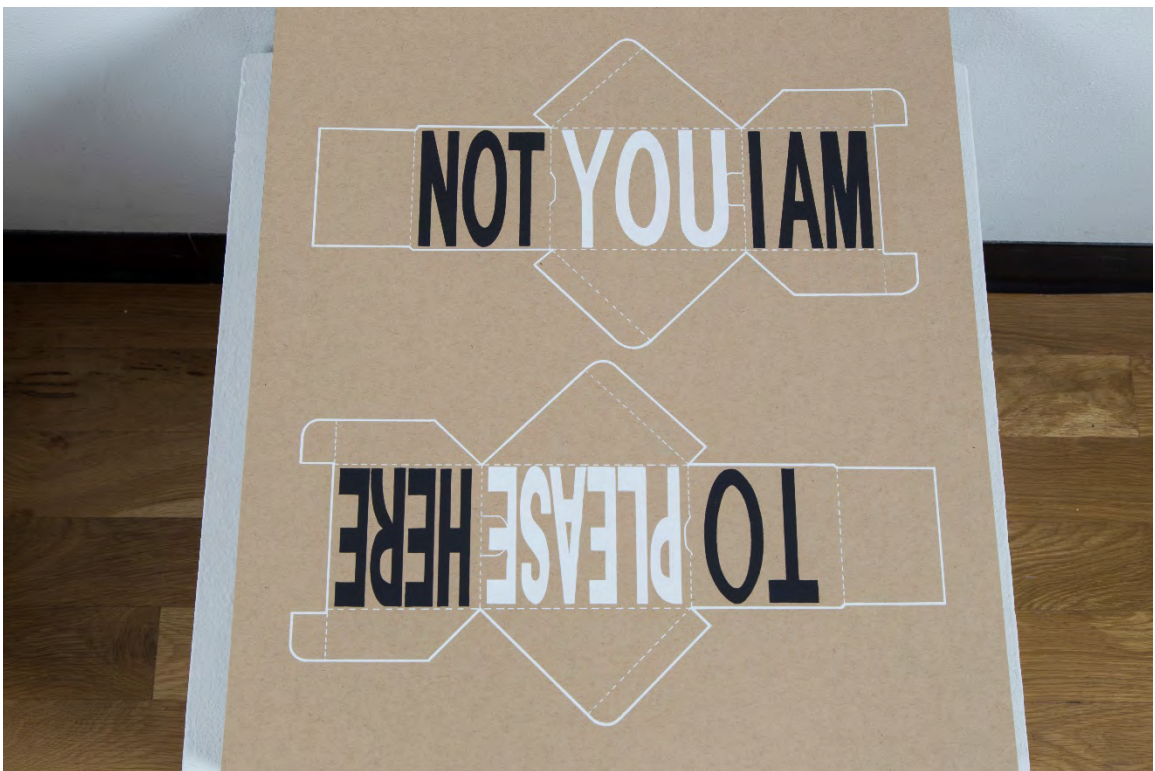


Image 40 – I AM NOT HERE TO PLEASE/ENTERTAIN YOU detail



Image 41 – I AM NOT HERE TO PLEASE/ENTERTAIN YOU detail



Image 42 – I AM NOT HERE TO PLEASE/ENTERTAIN YOU audience participation



Image 43 – YOU GAVE ME MY FIRST GUN



Image 44 – YOU GAVE ME MY FIRST GUN detail



Image 45 – YOU GAVE ME MY FIRST GUN detail



Image 46 – YOU GAVE ME MY FIRST GUN detail



Image 47 – THE NORMALITY OF IT ALL SHOULD BOTHER YOU



Image 48 – THE NORMALITY OF IT ALL SHOULD BOTHER YOU detail

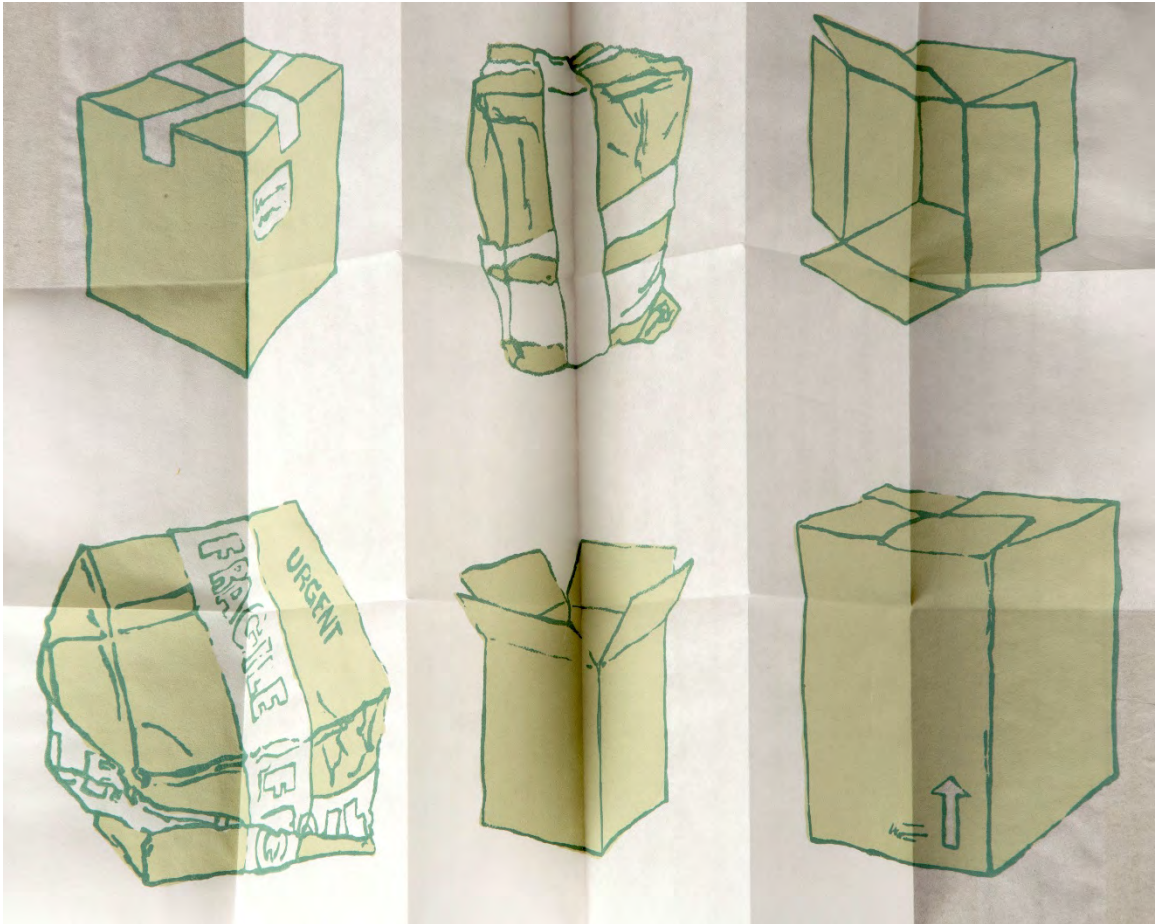


Image 49 – THE NORMALITY OF IT ALL SHOULD BOTHER YOU detail



Image 50 – THE NORMALITY OF IT ALL SHOULD BOTHER YOU detail



Image 51 – THE NORMALITY OF IT ALL SHOULD BOTHER YOU detail



Image 52 – i am NOT HARMLESS



Image 53 – i am NOT HARMLESS before audience participation



Image 54 – i am NOT HARMLESS after audience participation



Image 55 – i am NOT HARMLESS detail



Image 56 – i am NOT HARMLESS detail



Image 57 – i am NOT HARMLESS detail



Image 58 – i am NOT HARMLESS detail



Image 59 – i am NOT HARMLESS detail



Image 60 – i am NOT HARMLESS audience participation