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BFA Integrative Project

SOPH·O·MORE

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University of Michigan
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2 years, mainly because
of our last names. ⇒)
But I wouldn't have it
any other way.
— Sidney Ellis II

ood luck in life!
u're amazing, smart
d beautiful! ♡ glad I
et you! ♡♡
— Jessica drivel

♥ brooks,
i have been so lucky
to know you for so many
years. i am so glad we
survived atyp! you
are so beautiful
and talented. keep
in touch w/ me
and prosper
♡ xoxo you lil
banana

Introduction

I know how to travel in time. It begins with music: *Girls and Boys* by Ingrid Michaelson or *Electra Heart* by Marina and the Diamonds blasting through my headphones as the asphalt of my childhood neighborhood meets the soles of my hole-ridden combat boots. I pass the former houses of my former friends, catching glimpses of a red-painted living room or a book-filled basement on my way to the corner store. I trade an Arnold Palmer for a dollar, shoving a penny and a receipt into the breast pocket of my green jacket. With the first sip, I complete the séance. This music, this taste, this walk, these clothes—my fifteen-year-old self is the sum of these parts.

The self is inherently performative; what we project is who we become. This performance is always fluctuating, being edited and refined, especially during times of intense physical and emotional change like adolescence. During adolescence, we quickly discover that our entire being is no longer desirable and digestible—to be accepted, we must conceal some parts of ourselves and augment others. This is uniquely true of the female adolescent experience, during which girls are encouraged to assimilate to society's impossible definition of womanhood: "Be beautiful, but beauty is only skin deep. Be sexy, but not sexual. Be honest, but don't hurt anyone's feelings. Be independent, but be nice. Be smart, but not so smart that you threaten boys."[1] This leads to what Mary Pipher, author of *Reviving Ophelia: Saving the Selves of Adolescent Girls*, refers to as a "splitting" of the identity into "true and false selves."[2] This splitting isolates authentic identity expression from a constructed, more compliant and gender-conforming persona, separating public and private selves into two distinct entities.

1. Mary Pipher. *Reviving Ophelia: Saving the Selves of Adolescent Girls* (New York: Random House, 1994), 35.

2. Ibid., 37.

The yearbook is a public, social, performative document. The pages within it construct an idealized narrative about the high school experience, showcasing a school's accomplishments and unique characteristics between grids of thousands of smiling young faces. The content contained within a yearbook is informative, but also highly selective and carefully curated, just like the public-facing identity performance of the teenagers whose photos are housed within it. Signing yearbooks has become a nostalgia-infused ritual, in which peers attempt to condense a year (or four) of experiences into just a few sentences, only recalling the rosiest bits. If a stranger came across my yearbook, they would discover a simple and sparkling version of me: I was "small" but "cute," "really smart," and someone so many people would "miss."

But my experiences in high school, the memories I retain from my adolescence, don't match up with this projection. At school, I was quiet, insular, and precocious, with only a few friends and focused interests. But my private life was loud, emotional, and tumultuous. I wrote love letters to boys to whom I'd never spoken; I screamed and slammed doors at the prospect of early curfews and revoked internet privileges; I constructed alternative realities through fanfiction and playlists.

Can I really be the girl who all of those peers' yearbook signatures referenced, and the trainwreck writing love songs in her room, all at once? If identity is only performance, how can I explore the inner life of the teenager I once was without relying on warped and fictitious versions of my past self? My Integrative Project, *Sophomore*, attempts to answer these questions by examining the creation, cultivation, and retrospective interrogation of the female adolescent "false self."

Sophomore: A Year Book combines collage and yearbook aesthetics into a graphic novel format to discuss the formative nature of media and social encounters in shaping the female adolescent sense of self. The narrative I construct condenses my personal adolescent experience into the span of a single year, and aims to embody Mary Pipher's theory of the "true" and "false" selves teenage girls develop in response to gender intensification. A collection of corresponding monoprints provides the conceptual environment for my book. Scrambling the manufactured multimedia documentation used in my graphic novel, they deconstruct the narrative and interrogate the unreliable way we construct our memories around the tangible scraps of "self" we leave behind.

om DJ

Goodluck at U of M!
Congratulations on being
#1!
~Samantha Brown

I'm glad
I got to know
you in dance
class & I'm g
❤ you ❤
de

Contextual Discussion

Private Space and Adolescent Identity Performance

In her book, *Me, Myself, and Why: Searching for the Science of Self,* Jennifer Ouellette confirms that the way we experience our own identity is rooted in performance.[3] She examines the types of acts we perform and the objects we accumulate to communicate how we understand our identity to others.

Citing sociologist Sam Gosling, she divides these acts and objects into three distinct categories.[4] The first is conscious identity claims, "things we choose based on how we wish to be perceived by others" like the artwork on our walls or the tattoos on our bodies. Next comes feeling regulators: "photographs of loved ones, family heirlooms, favorite books, or souvenirs from travel to exotic locales—anything that serves to meet some emotional need." Finally, there is unconscious behavioral residue, "cues we leave behind in our spaces as a result of our habits and behaviors" like how dirty laundry on the floor makes one seem disorganized or leaving the blinds open makes one seem inviting.

Taken together, these silent visual cues can speak volumes to how an individual defines themselves and presents that definition to others. Conversely, without these identifiers, we cannot define ourselves, let alone others, Gosling argues: "Without external props, even our personal identity fades and goes out of focus…The self is a fragile construction of the mind."[5]

During adolescence, a time in which one's conception of the self is highly malleable and constantly in flux, private spaces and the things housed within them serve as a touchstone for teenage identity. In her ethnological exploration of adolescent private space, Siân Lincoln explores teenagers' bedrooms as physical manifestations of their inner world, containing the objects, artwork, and music that best expresses their developing individual tastes. In response to a social climate within which they must conform, private spaces conform to teenagers, solidifying their unique identities in the physical realm. "In a world of instability and uncertainty," Lincoln argues, "their bedrooms can offer them a physical space in which their cultural identities may be considered more stable and permanent, and over which they can in some ways exert more control than in other, public, youth cultural contexts."[6]

Sophomore: A Year Book combines the public-facing visual framework of the yearbook with the emotional intimacy of a journal, ultimately creating a small corner of teenage private space. The objects, artwork, and music included

3. Jennifer Ouellette. "Personal Identity Is (Mostly) Performance." *The Atlantic.* Atlantic Media Company, January 31, 2014.

4. Ibid.

5. Ibid.

6. Siân Lincoln. *Youth Culture and Private Space* (London: Palgrave MacMillan, 2012), 107.

in the narrative work to illustrate my physical and emotional environment during adolescence. By flattening these elements and plastering them onto the walls, my monoprints create a physical environment in which an audience can experience my book—an external private space surrounding an emotional private space.

Music and Adolescent Identity Performance

The behaviors in which we engage and the physical things with which we surround ourselves project a reflection of the self to others, but also constantly shift and shape our own understanding of personal identity. According to twentieth-century philosopher Will Durant, "We are what we repeatedly do." It's no surprise, then, that our personal music consumption can be crucial to the development of our identity, both in the eyes of others and within ourselves.

During adolescence, a stage in which humans begin to differentiate themselves and develop their own tastes, music can be especially formative. Socially, music becomes a vehicle for both resistance against and assimilation into adult culture. In her ethnological study of female adolescence, *Girl Making*, Gerry Bloustien argues that music is "central to both the materiality of social context and the symbolism of the self."[7] While she acknowledges that music can be an act of cultural rebellion for teens, she does not limit the activity to something so narrow. Pushing against the concept of teenage listening habits as "*sub*cultural… oppositional to adult values," she sees youth affiliations with music as "*micro*cultural, simply aged, gendered, and ethnically nuanced perspectives and distillations of their larger parent cultures."[8] In other words, teenagers listen to music in an attempt to test the waters of adulthood and fit themselves into a larger social context.

The effects of music consumption on the teenage mind are far from simply social, however; music actually changes our brains. In a *Slate Magazine* article, "Why Are We So Nostalgic for Music We Loved as Teenagers?" Mark Joseph Stern illuminates how music not only stimulates the prefrontal cortex of our brains, creating memories, but also triggers the frontostriatal cortex, releasing dopamine.[9] This explains why many people feel a strong emotional connection to the music they listened to as teenagers, which shaped their neural pathways at a formative time in their lives. The combined significance of neurological and social factors have encouraged psychologists to study teenage music consumption patterns to gain insight into the adolescent psyche. In his study, "The Role of Music in Adolescent Development: Much More than the Same Old Song," David Miranda urges fellow scholars to consider the psychosocial importance of music for this demographic, identifying it as a "developmental resource in adolescence."[10]

7. Gerry Bloustien. *Girl Making: a Cross-Cultural Ethnography on the Processes of Growing up Female* (New York: Berghahn, 2003), 219.

8. Ibid., 222.

9. Mark Joseph Stern. "Why Are We So Nostalgic for Music We Loved as Teenagers?" Slate Magazine. Slate, August 13, 2014.

10. Dave Miranda. "The Role of Music in Adolescent Development: Much More than the Same Old Song." International Journal of Adolescence and Youth 18, no. 1 (2013): 5.

Above: Fig. 1, *Untitled 1 (I'm Just a Stranger)* detail, featuring lyrics from "Die Alone" by Ingrid Michaelson and "Back to the River" by Lily & Madeleine.

The music I consumed during my adolescence shaped the emotional environment in which I lived. During high school, song lyrics colored my understanding of relationships and playlists became an outlet through which I could illustrate my inner world. I looked to artists like Ingrid Michaelson, Marina and the Diamonds, and Lana Del Rey for answers about love, loss, and loneliness. In *Sophomore: A Year Book*, I pay homage to the influential role of music in my adolescence by including song lyrics and plot-specific playlists. In my monoprints (Fig. 1), I pluck lines from songs like "Starting Now" by Ingrid Michaelson and "Oh No!" by Marina and the Diamonds and toy with their meaning, bringing some words to the foreground and letting others recede. These lyrics alter the meaning of the prints' other visual elements, illustrating the way my favorite songs colored my experience of adolescence.

Social Media and Adolescent Identity Performance

Social media is also currently being studied under the microscope by psychologists and sociologists interested in understanding the modern teenager. Some argue that, for teens, social media can be a means of escape in a world that mistrusts and infantilizes them. In *Adolescence, Girlhood, and Media Migration: US Teens' Use of Social Media to Negotiate Offline Struggles*, Aimee Rickman presents social media as a forum for teenage girls to feel heard, understood, and important in a society

that belittles their interests, identities, and independence. "In contrast to the material world, the online world offers young people the promise of vast amounts of information and guidance, connections to people well outside of the immediate environment, purportedly limitless choice, opportunities for 'branding' and other kinds of self-retooling within social space, and promises of potential and corporal involvement and equality."[11] Online, Rickman muses, girls can be whoever they want, free from parental ridicule and the social scorn of local peers.

Rickman's assessment contradicts the popular theory of the IRL ("in real life") self as the true identity and the online self as manufactured, instead framing it as a tool that allows girls to escape from the "false self" they must don in everyday life. Still, Chad Barnett believes that adolescent online identity is not so binary, either being a "true" or "false" iteration. In his paper, "Towards a Methodology of Postmodern Assemblage: Adolescent Identity in the Age of Social Networking," he argues against the popular opinion of "the real self as authentic and the virtual self as artifice."[12] He instead proposes the viewpoint of adolescent interaction with online identity as "assemblage": "a unique type of artificiality, or performance, where identities are always in flux, always assembled."[13]

As a teenager in the mid-2010s, my adolescent identity performance was not limited to in-person interactions; I also curated an online identity. My Tumblr blog was my safe haven, and my posts from that site are featured heavily in *Sophomore: A Year Book* and my monoprints. On Tumblr, I could facelessly interact with my peer group, expressing my feelings to no one and the whole world simultaneously. I could be the funny, odd, loud, vulgar version of myself I felt I had to contain in other contexts. This splitting of my identity affected the way I interacted with people in real life: they were confusing and unpredictable, and I could not trust them to accept my entire personhood. Online, there were no expectations about how I should act or who I should be—I was allowed to be me.

Retroactive Identity Construction through Narrative

If our identities are a performance, always in flux, then the time-specific documentation of that performance is our only tangible way of constructing a past version of ourselves to present to others. Unlike previous generations, today's teenagers can translate this performance, and the documentation it amasses, into the online sphere, which feels at once painfully intimate and alarmingly public. Still, physical ephemera continues to make up a large portion of identity documentation for teens. From receipts and history papers to diary entries and sketchbook pages (and, yes, yearbook signatures), these objects create a curated echo of our past "performances."

11. Aimee Rickman. *Adolescence, Girlhood, and Media Migration: US Teens' Use of Social Media to Negotiate Offline Struggles* (Lanham: Lexington Books, 2018), 4.

12. Chad Barnett. "Towards a Methodology of Postmodern Assemblage: Adolescent Identity in the Age of Social Networking." *Philosophical Studies in Education* 40 (2009): 203.

13. Ibid., 205.

Jessica Anthony and Rodrigo Corral's graphic novel *Chopsticks* (Fig. 2) uses collections of this documentation as a way of character building and storytelling, depicting the love story of two teenagers through letters, drawings, legal documents, photographs, and text messages. *Chopsticks* also successfully introduces digital forms of identity performance into the physical realm, depicting instant messages as screenshots and television shows as collections of screen-captured images.


Some graphic novels achieve a similar narrative effect while going fully analog, like Amy Ignatow's *The Popularity Papers* series (Fig. 3), which follows the shenanigans of best friends Lydia and Julie through pages in Julie's sketchbook and scraps of written notes passed between the two of them. These books show how the vehicle for the visual information—sketchbook pages, notebook paper—can become part of the story itself, immersing readers more fully into the plot. A similar feat is achieved in Laura Lee Gulledge's *Page by Paige*, wherein the teenage protagonist's sketchbook drawings are interspersed with the book's comic narrative, insinuating that the book is being written by Paige herself, day by day.

Top: Fig. 2, spread from *Chopsticks* featuring fictional ephemera.

Bottom: Fig. 3, page from *The Popularity Papers* using different pens and handwriting to indicate multiple authors.
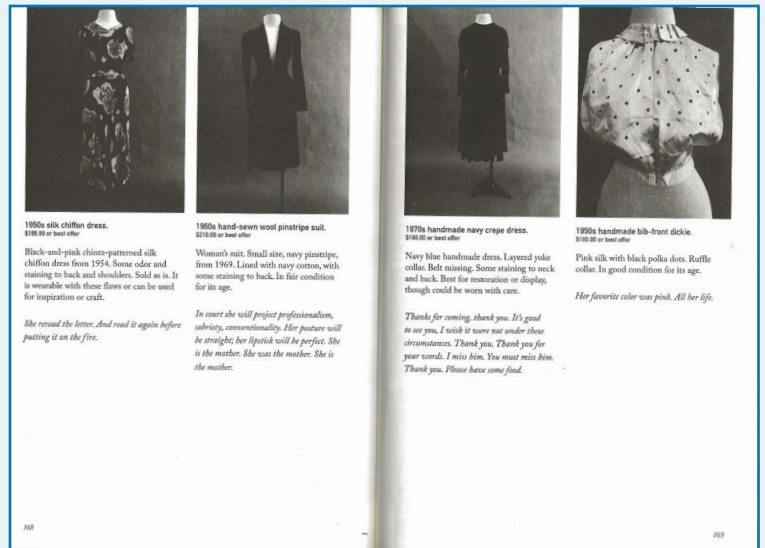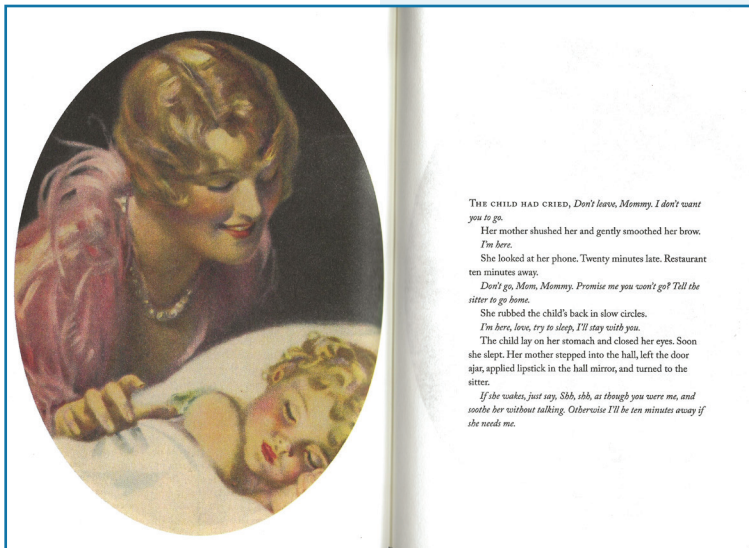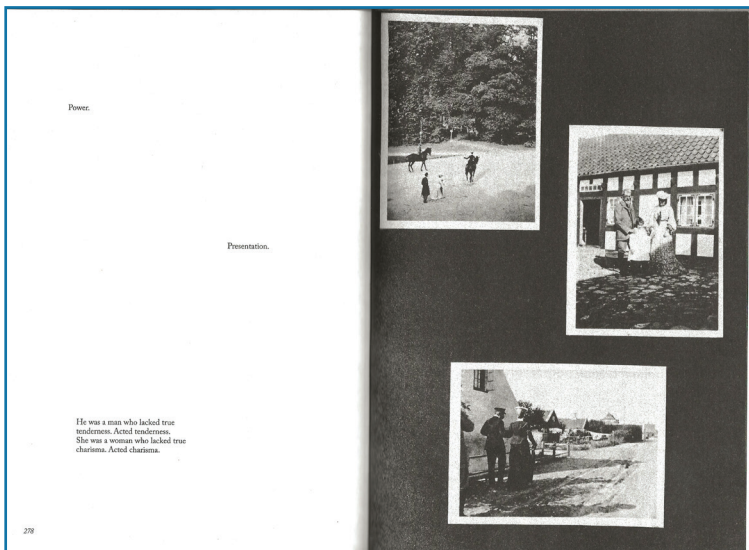
Above: Fig. 4, assorted spreads from *Guestbook: Ghost Stories* by Leanne Shapton.

While the aforementioned stories employ ephemera in constructed linear storytelling, Leanne Shapton's *Guestbook: Ghost Stories* (Fig. 4) looks behind the fabric of narrative to reveal its loose ends. Her short stories combine found photographs, images, paintings, and scraps of wrapping paper to fabricate false memories and illustrate eerie scenes: a tennis champion with a sinister imaginary friend, a man who visits hundreds of parties in one night, a clothing store with a story behind every dress. Instead of marrying images and text to create a coherent narrative, she juxtaposes seemingly disparate images and text to question the integrity of narrative itself.

Sophomore: A Year Book aims to personalize the established visual vernacular of the yearbook with scrapbook-adjacent ephemera, incorporating handwriting, receipts, objects, and photographs into polished two-page spreads. These elements are deconstructed, scrambled, and plastered onto my monoprints, which do not rely on linear narrative to illustrate the identity of my teenage self. My project is influenced by both Leanne Shapton's experimental storytelling and more traditional plot-driven narrative to create a well-rounded portrait, a full profile of the adolescent female experience.

Methodology

Here, I describe the methodology I implimented to make my graphic novel, *Sophomore: A Year Book*. The process through which I created my book—the narrative touchstone of my project—was both more involved and more structured, whereas the production of my monoprints was highly variable and intuitive.

My methodology was firmly rooted in a practice of personal archeology wherein I found, augmented, and replicated physical and digital ephemera from my teenage years. I began by actively searching for documentation of my existence from the years 2012–2016. Through my survey of existing ephemera, I developed an understanding of the gaps in my visual narrative, leading me to create fictional ephemera and combining it with my found documentation. The majority of my time and effort was spent on the final step, wherein I scanned and digitally edited images and text to fit cohesively within the framework of my fictional "yearbook." During this process, I rediscovered pieces of my adolescent identity that both affirmed and challenged the mythology I had developed regarding my high school years, using that mythology as a foundation to create a new story.

Ephemera Excavation

There is a coffee table in my living room at home that houses three large bins underneath it. The bins are full of finger paintings, certificates, driver's permits, and drafts of essays written on yellowing notebook paper. This was my first archeological site, where I found a significant portion of the physical ephemera that inspired my book. I collected school photos and IDs, papers, report cards, receipts, and more (Fig. 5). I also scoured my high school yearbook, photo albums, sketchbooks and journals (Fig. 6), and annotated books for usable material. Because music was a crucial element in my identity development during adolescence, I paid special attention to the Spotify playlists I made (Fig. 7) and the CDs, MP3s, and LPs I bought between 2012 and 2016. I ended my search by diving deep into my online footprint: I downloaded and screenshotted material from my old laptop, my iCloud and Microsoft OneDrive (which contained all of the photos I took on my old Windows phone), my Tumblr archive (Fig. 8), Facebook, and messaging platforms on many different sites. I was awestruck by not only the amount of content I collected from my online excavation, but also by how much of myself I shared on the internet in adolescence, even while cloaked in partial anonymity.

Top Left: Fig. 6, sketch by the artist circa 2014.

Top Right: Fig. 5, scanned photos taken by and/or of the artist.

Bottom Left: Fig. 7, Spotify playlist by the artist created in 2014.

Bottom Right: Fig. 8, blog post by the artist published Oct. 31, 2014.

During this stage, my intention was to construct a comprehensive profile of my former self by combining private and public documentation. *What were my interests? What was my style like? Who was I close to?* I tested this profile against the psychological, social, and gender theories I had been researching. *How did my identity presentation shift from public to private, "false" to "true"? How did this presentation align with or push against societal gender norms? Why did I feel comfortable relaying personal information on my blog while refusing to let anyone touch my sketchbook?* Questions like these guided me as I began constructing a narrative around this character I had created: my teenage self.
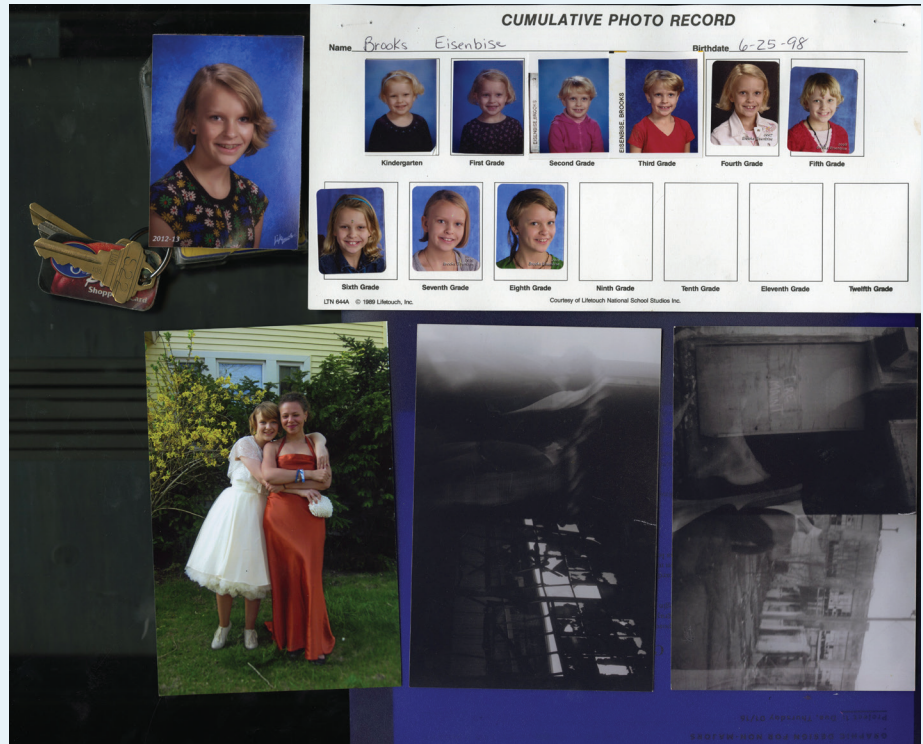
PLAYLIST

'Cause these boys only listen to me when I sing

Created by Brooks K. Eisenbise • 34 songs, 2 hr 7 min
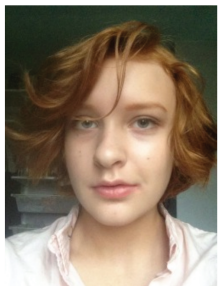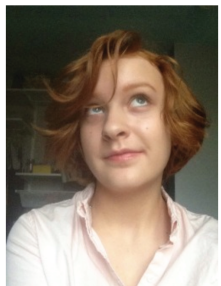
PLAY

FOLLOWERS
0

Q Filter

Download

	TITLE	ARTIST	ALBUM	
♡	Wherever You Are	Angus & Julia S...	Angus & Julia S...	2014-12-01
♡	Bigcitydreams	Never Shout N...	The Yippee EP	2014-09-30
♡	Empty Threat	Kathleen Edwa...	Voyageur	2014-09-27
♡	Now I Am an Arsonist (feat. Suzanne V...	Jonathan Coult...	Artificial Heart	2014-09-27
♡	Rootless	MARINA	The Family Jew...	2014-11-07
♡	Cuckoo	Lissie	Catching A Tiger	2014-09-27
♥	American	Lana Del Rey	Born To Die - T...	2014-11-19

PROFESSIONAL LOSER

BROOKS | SHE/HER | ANON ENTHUSIAST | LIKES TO YELL ABOUT POLITICS | KNITTING HER WAY INTO HELL

ASK   ARCHIVE   RANDOM   RSS   SEARCH

31ST OCT 2014 | 14 NOTES

"I am so popular everyone loves me so much at this school"

cat-pouch liked this

**llamadelbrey** reblogged this from **sexkittensanonymous**

Ephemera Fabrication

My process of ephemera fabrication was completely dependent on the demands of the plot structure. My first chapter consists mainly of existing ephemera, as many of its spreads are atmospheric and descriptive of my school environment. As the plot progresses, it becomes more complex and dependent on my own memories, forcing me to create more fictional ephemera.

Inspired by my other documentation, I created sticky notes, sketchbook pieces, and notes between friends on fictional classwork. Some pieces, like many of the fictitious texts and a select few sketchbook works, were based on actual high school-era ephemera but were refined to better serve the narrative (Fig. 9). Others were completely fictitious but still rooted in the truth of my teenage identity (Fig. 10). For example, I did not actually make playlists on index cards during my adolescence, but I translated songs I obsessively listened to during certain life events into plot-point-specific playlists (Fig. 11). I created a more tangible, visually interesting version of my listening habits in an attempt to highlight the way music both shaped my identity and created within me a sense that I was not alone.

Below: Fig. 9, sketch by the artist created in 2013 (left), and revision of the sketch created in 2020 (right).
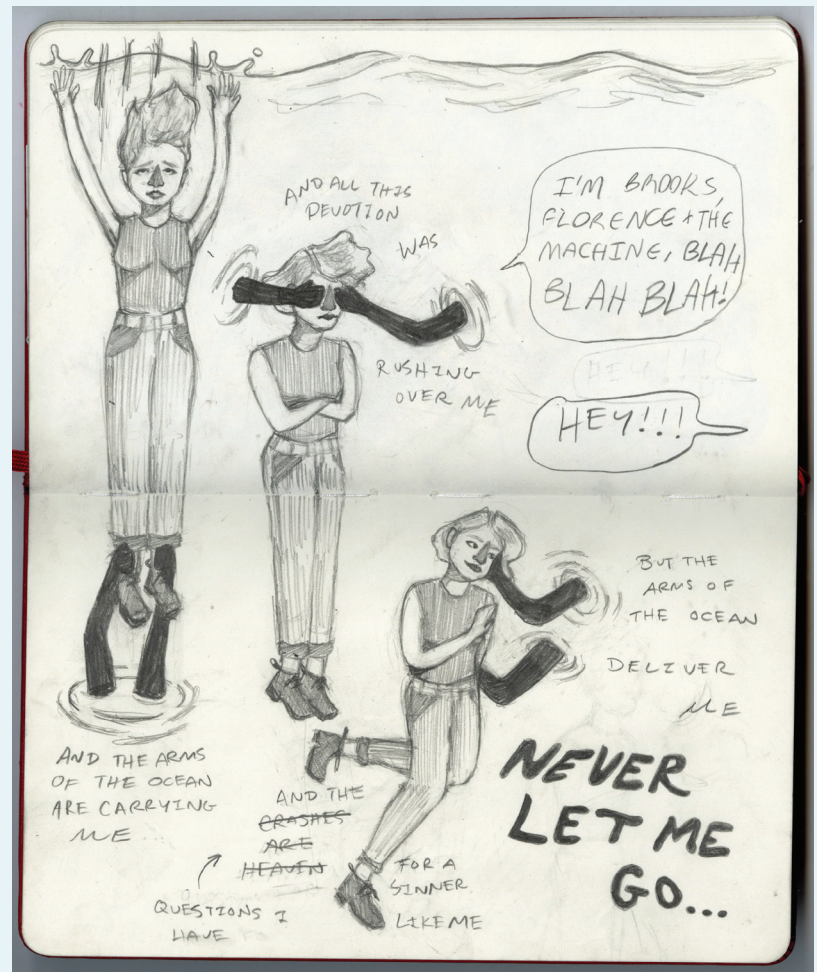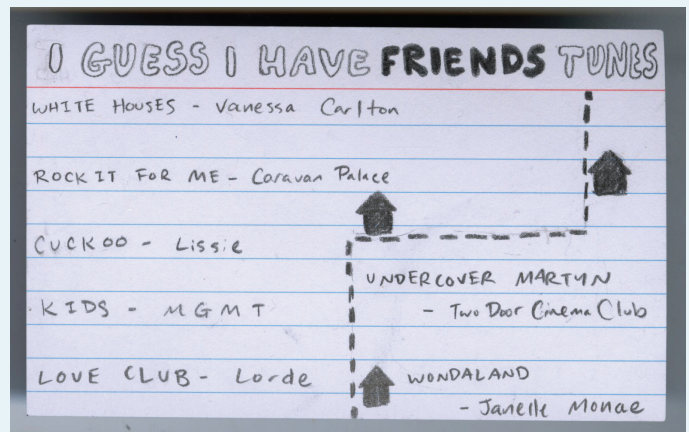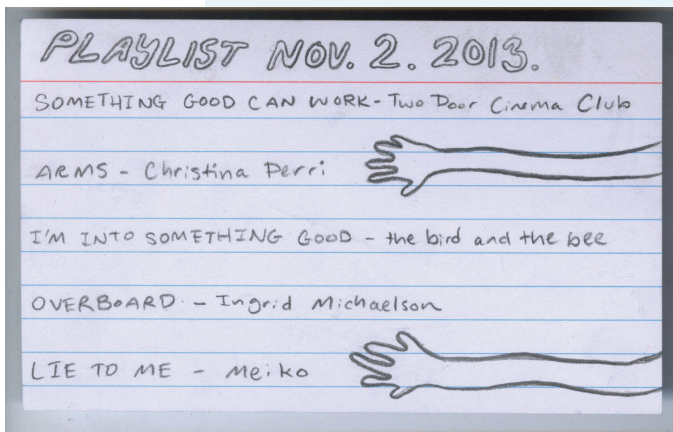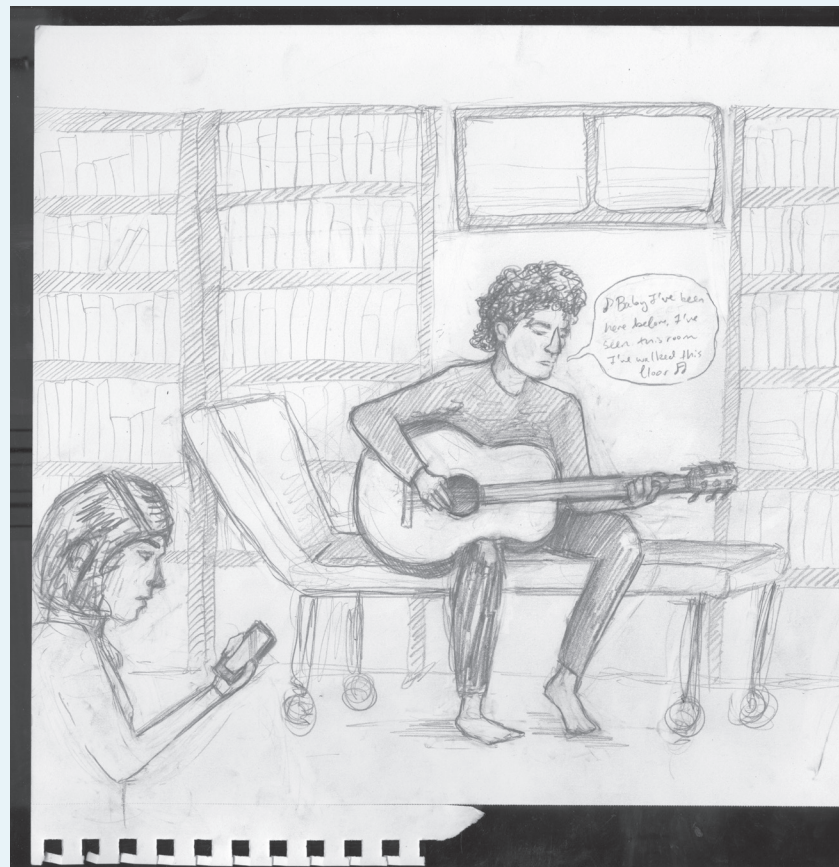
Because my narrative is deeply rooted in personal experience, the characters within it are based heavily on people I was close to in high school. Using actual high school-era ephemera to depict them prompted a personal moral quandary: while including photos of real people added authenticity to my work, it felt wrong to use their likenesses without their consent, even if I was the one who took the photographs. I remedied this by placing sticky notes over their faces and drawing them in a more stylized fashion (Fig. 12). Not only did this add to the visual character of my book, but it also allowed me to emotionally distance myself from the narrative enough to be critical and objective. I would need this objectivity to complete the final step of my process: designing and assembling a public-facing yearbook.

Fig. 12, examples of stylized sticky note portraits for reoccurring characters in *Sophomore: A Year Book*.

Yearbook Construction

In early January, I visited my high school's yearbook archive to gather inspiration for my graphic novel's layout. Copies of the *Accolade* from the 1960s and 1970s (Fig. 13) immediately drew me in: the classic fonts and complex grid structures they employed were timeless. This was the period in which my school began experimenting with color in their yearbooks, so intermittent pops of red, orange, blue, and green could be found in some of the later editions. With the knowledge that I would be printing my book on the Risograph machine, thereby utilizing a limited color palette, these examples were informative. Provided with a foundation for my own yearbook design, I began creating a framework within which my ephemera would reside.

Below: Fig. 13, archived volumes of the Loy Norrix High School *Accolade*.
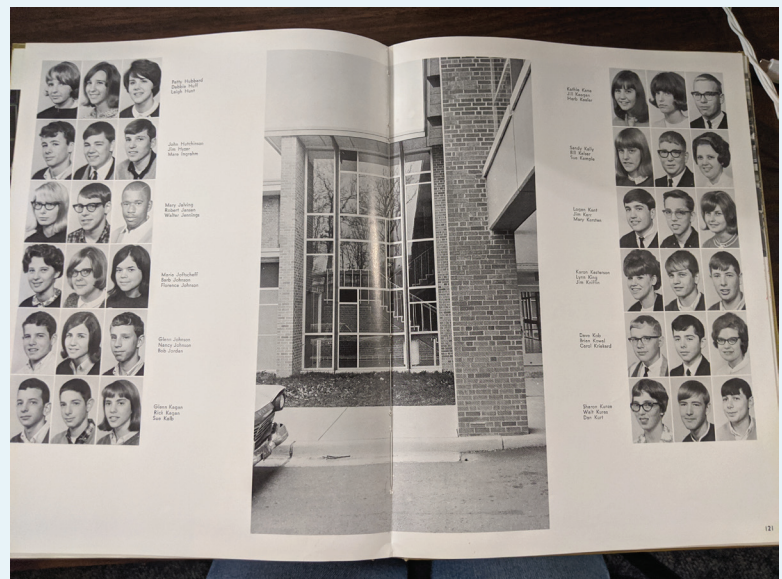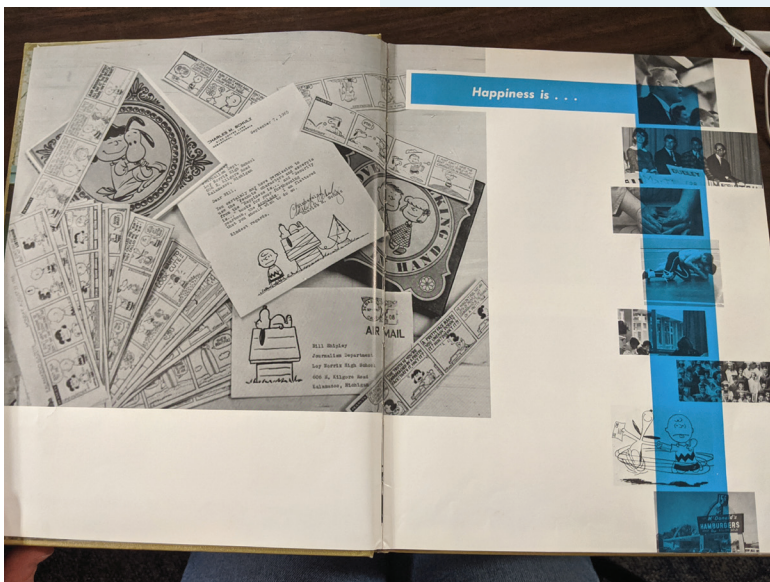
I decided my yearbook would showcase Cooper Black, a decorative serif font associated with youth, nostalgia, and the DIY ("do it yourself") scene in the cultural lexicon.[14] Its vintage style was the perfect counterbalance to an internet-age favorite, Arial Bold (Fig. 14), which I had chosen for the body text. I employed Cooper Black (Fig. 15) for headings, page numbers, title page, and cover, while using Arial Bold for captions and the table of contents. Because most of the text in my book is handwritten, type was used sparingly to inject certain spreads with an air of professionalism and authenticity.

1. Hangin' with my date (before her date arrives).

2. Decent pic photobombed by four pop cans.

3. Can I look cool for *once* in my *life?* No.

MEET THE GANG

Building off my work with cyanotype early on in the IP process, I committed to blue as my base layer color. A softer alternative to black, it also reflected the hues of my high school environment: blue and white are the Loy Norrix High School colors. I chose red as a top layer to contrast the cool color below, knowing that it would translate to various shades of pink in the printing process. While an unconscious choice at the time, I later discovered that my color choices covertly reflected the gender politics I hoped to discuss in my book.

My yearbook's grid structure was highly flexible and I let the dimensions of my images dictate the layout of each spread. The images of ephemera are life-sized to blur the lines between yearbook and scrapbook, an illusion pushed further by the addition of virtual tape securing some elements in place. I assigned colors to images based on content (e.g. all of the instant messages are red and all of the photographs are blue), layering decorative elements in red with the knowledge that the hue would be semi-transparent when printed on the Risograph. While I was not able to translate my spreads to physical Risograph prints, I used Photoshop to colorize my digital files and prepare *Sophomore: A Year Book* for an online viewing platform.

14. Brooks K. Eisenbise. "What a Long, Strange Trip it's Been: A Brief History of Cooper Black" (Student paper, University of Michigan, 2019), 6–7.

Creative Work

Whether in a gallery space or on a webpage, viewers are introduced to *Sophomore* through an overwhelming cluster of images: handwriting ghosting over blue pictures, the bright shadow of a rose, rounded red letters shouting over vast plains of white text. From a distance, the grids of photographs resemble the walls of a teenage bedroom, every inch a declaration of individual identity. Up close, underlined sections of *Jane Eyre* are outlined by big white letters, and blog posts confess intimate secrets. These chaotic monoprints, in which bright red ink and the rich blues of cyanotype compete, introduce the visual vernacular of *Sophomore: A Year Book*.

The book itself is much less scattered: its "leather" cover and highly structured layout reflect the conventions of a high school yearbook. However, readers are quickly immersed in a collection of photographs, receipts, doodles, and digital exchanges that feel personal to the point of voyeurism. It is clear that these are someone's things, someone's memories, someone's life, not a polished public-facing document. Without speaking to readers directly, they are implicitly invited into this teenage girl's world, finding pieces of their adolescent selves in her high school experiences. By the end of the book, she has grown into herself and readers have grown to understand her. A physical copy's blank inner covers would invite readers to sign the graphic novel like a yearbook; the digital copy allows the audience to maintain emotional distance from the object while still bonding with the story.

While the primary component of this project is a book, a highly portable self-contained object, I invite my audience to think of *Sophomore* as a place. If not a physical location, a room full of blue photographs and red lyrics, then an internal one—the place we are transported to when we hear the songs played at our junior prom, or when we drink the soda that was always around at our friend's house, or when we wear those shoes that carried us across the graduation stage. I implore my audience to regard adolescence as a state we can visit, not a stage we must cast aside in service of adulthood.

Images on the following pages (p. 18–23) provide a comprehensive visual overview of *Sophomore*, representing the entire collection of monoprints and select spreads from *Sophmore: A Year Book*.

SENIORS ONLY :(

FUCK Northside

FrdieK

MEET KATI

GRADE - 11TH (JUNIOR)

FAVE COLOR - GREEN

FAVE BAND - ENYA ♡ ♡ ♡

FAVE CLASS - AP ART! ALSO SPANISH

FAVE CARDS AGAINST HUMANITY CARD - "TASTEFUL SIDE BOOB"

DRAW SOMETHING -

BROOKS TOLD ME TO DRAW SOMETHING BUT THEN SHE SAID I WAS TAKING TOO LONG SO I JUST DREW MY FACE REALLY SMALL + NOW I'M GONNA WRITE REALLY BIG !!!

CONCENTRATION PRESENTATION IS MONDAY OCTOBER 14!!!!!

YOU SHOULD HAVE A **POWERPOINT** ~~PERPARED~~ prepared WHICH INCLUDES:

- Your concentration idea and thesis statement/problem question
    - SEE CONCENTRATION CONCEPT HANDOUT for statement examples

- Summer work that relates to your idea (optional)

- Research that informs your project !!! **INCLUDING IMAGES** !!!
    - 3+ artists
    - 1+ library source (history, etc)

- At least **3** sketches of proposed pieces

- Who is your audience? Why should they care about your project?

5-10 SLIDES, 5 MIN PRESENTATION AND 5 MIN CRITIQUE
BRING ON A FLASH DRIVE OR UPLOAD TO CLASS DROPBOX BY 10/13

HEY WHAT ARE YOU DOING FOR THE 1/2 DAY?

IDK probably nothing. Homework? :(

YOU SHOULD COME HANG OUT W/ MARK + ME! HE LIVES IN YOUR NEIGHBORHOOD I THINK.

Oh wow really? Are you sure he won't mind?

IT WAS HIS IDEA! PLUS, MICHAEL WILL PROBS BE AROUND ...

LOL okay text me when you're around then!

↳ phone #: ▢▢▢▢▢

So I came over and we walked to the drugstore down the way and I felt really awkward because hey look a couple so I found a balloon and it was my date for like twenty minutes until it popped.

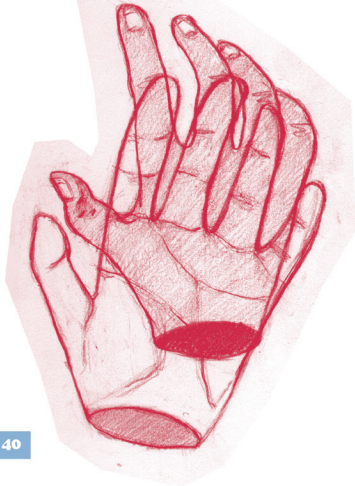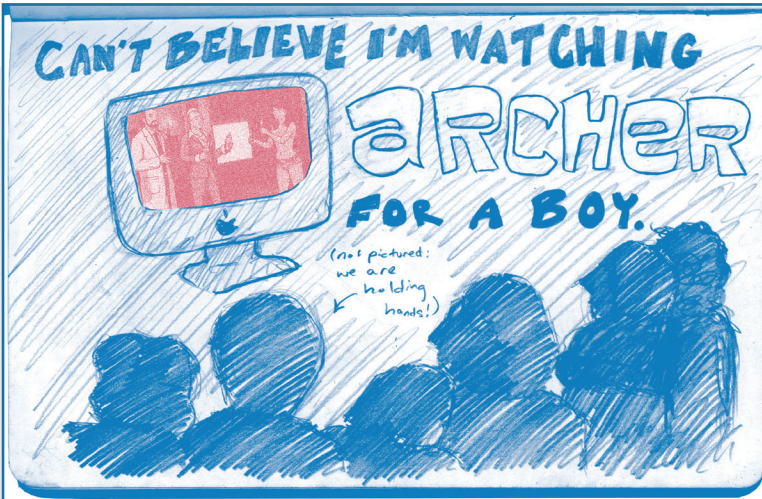I'm kinda somehow in Michael's neighborhood friend group and bro I don't even know what's happening
apparently I have a social life now

1. Hangin' with the boyz in Mark's room. The walls are an ungodly shade of neon green. (From left: Cole, Michael, Mark.)
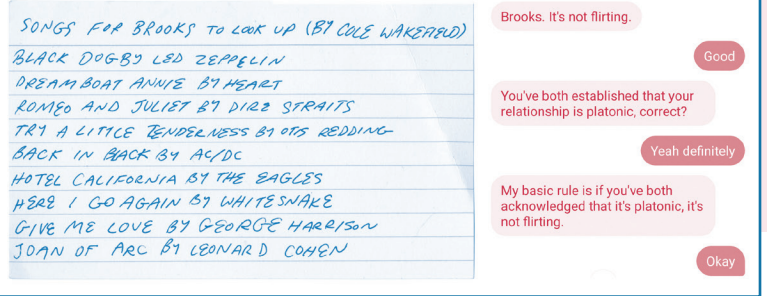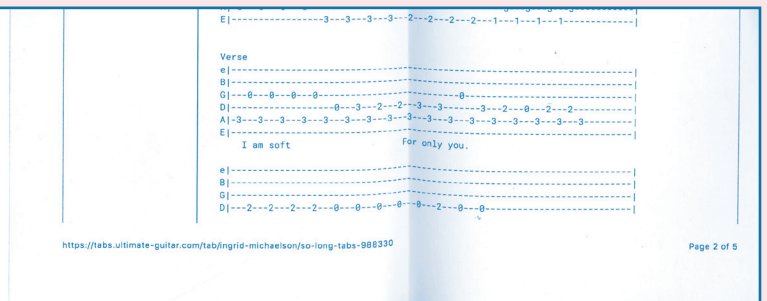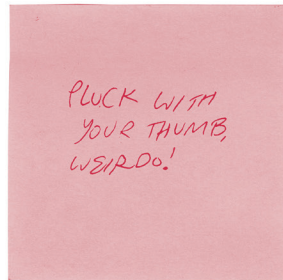
2. I don't even play Minecraft. What am I doing here?

BLAH BLAH

CREATIVE MODE BLAH BLAH BLAH

MINE CRAFT STUFF BLAH

2.

CHECK THIS OUT

(I'M CUTE)

CAN'T BELIEVE I'M WATCHING ARCHER FOR A BOY.

(not pictured: we are holding hands!)

you're shy, huh?

AND ALL THIS DEVOTION WAS RUSHING OVER ME

I'M BROOKS, FLORENCE + THE MACHINE, BLAH BLAH BLAH!

HEY!!!

BUT THE ARMS OF THE OCEAN DELIVER ME

AND THE ARMS OF THE OCEAN ARE CARRYING ME

AND THE CRASHES ARE HEAVEN FOR A SINNER LIKE ME

QUESTIONS I HAVE

NEVER LET ME GO...

NEW YEARS 2014 RESOLUTIONS

- get more in shape (YMCA membership?)
- learn how to knit and/or crochet
- more outgoing at school
- get better at playing guitar → ask Cole about this?
- practice French every day with Duolingo
- GET A GOOD SCORE ON THE ACT!!!
- less stubborn/fight with Mom less
- to bed earlier (asleep by 11pm!)
- work on AP Art concentration every day

LUV URSELF MORE! or something

PLUCK WITH YOUR THUMB, WEIRDO!

```
E|------------3---3-3---3---2---2---2---1---1---1-
Verse
e|-----------------------------------------------|
B|-----------------------------------------------|
G|---0---0---0---0---0---------------------------|
D|-----------------0---3---2---2---3---2---2---2--|
A|-3---3---3---3---3---------3---3---3---3---2---3|
E|-----------------------------------------------|
    I am soft              For only you.
e|-----------------------------------------------|
B|-----------------------------------------------|
G|-----------------------------------------------|
D|---2---2---2---2---0---0---0---0---2---0--------|
```

SO LONG TAB by Ingrid Michaelson @ Ultimate-Guitar.Com   12/22/1398 AP, 15:36

ULTIMATE GUITAR COM   Tabs Articles Forums Wiki + Publish tab Pro   Enter artist name or song   SEARCH

SIGN UP

LOG IN

MORE VERSIONS

Ver 1   24

So Long tab by Ingrid Michaelson   EDIT   ADD TO PLAYLIST   FAVORITE

35,336 views, added to favorites 323 times

Difficulty: intermediate
Capo: 6th fret

SONGS FOR BROOKS TO LOOK UP (BY COLE WAKEFIELD)
BLACK DOG BY LED ZEPPELIN
DREAMBOAT ANNIE BY HEART
ROMEO AND JULIET BY DIRE STRAITS
TRY A LITTLE TENDERNESS BY OTIS REDDING
BACK IN BLACK BY AC/DC
HOTEL CALIFORNIA BY THE EAGLES
HERE I GO AGAIN BY WHITESNAKE
GIVE ME LOVE BY GEORGE HARRISON
JOAN OF ARC BY LEONARD COHEN

Brooks. It's not flirting.

Good

You've both established that your relationship is platonic, correct?

Yeah definitely

My basic rule is if you've both acknowledged that it's platonic, it's not flirting.
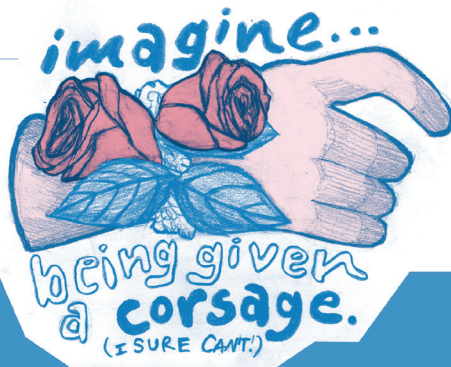
Okay

i wanna be liked and loved and wanted but if that happens i freak out because there are so many girls prettier than me and why would anyone waste their time liking me do u see my problem

---

somethingclever77 reblogged this from **llamadelbrey**

somethingclever77 liked this

llamadelbrey posted this

FXXK THESE FEELINGS!
LITTLE BIT - Lykke Li
NICEST THING - Kate Nash
MASOCHIST - Ingrid Michaelson
A WORLD ALONE - Lorde
PIAZZA, NEW YORK CATCHER - Belle & Sebastian
THE ONE YOU SAY GOODNIGHT TO - Kina Grannis
BOYS WITH GIRLFRIENDS - Meiko
WHEN I'M ALONE - Lissie
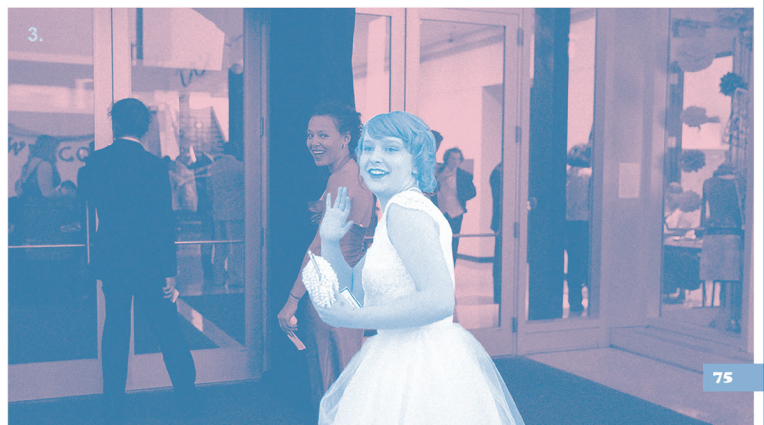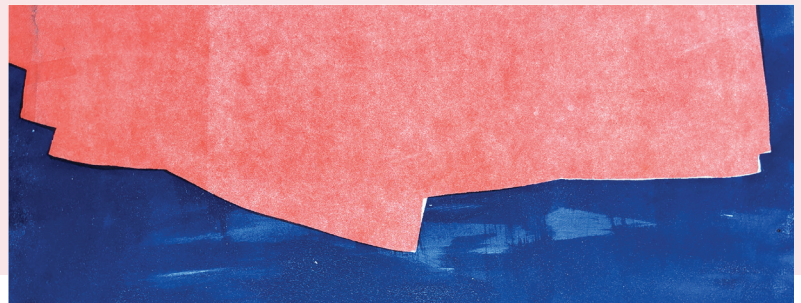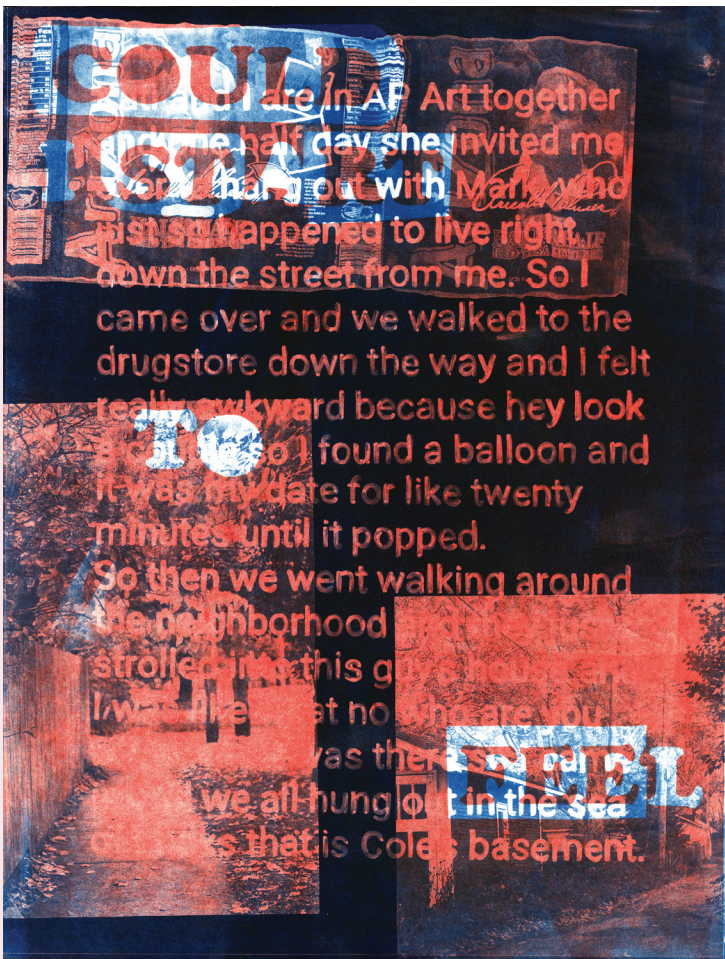CHELSEA HOTEL № 2 - Leonard Cohen
YIKES! OH NO!

22.) I wanna change: the state of my skin rn, the mentality of women as second-class citizens at home and abroad, how my room looks, transphobia, and the fact that my dog doesn't live with me anymore I miss him

24.) I'd like to be tall for a day so I can see what that's like

26.) My first kiss was with my friend's boyfriend and it was awkward and problematic and we don't talk about that

---

llamadelbrey posted this

imagine... being given a corsage. (I SURE CAN'T!)

PROTIP! NO DATE TO THE DANCE? NO PROBLEM! GO TO THE PARK AND DRAW PEOPLE TAKING PICS LIKE A REAL FKN WEIRDO
why are the cops here?
KATI IS SO PRETTY! what a queen

208

1. Hangin' with my date (before her date arrives).

2. Decent pic photobombed by four pop cans.

3. Can I look cool for *once* in my *life*? No.

...and I are in AP Art together ...one half day she invited me ...went ...hang out with Mark who just so happened to live right down the street from me. So I came over and we walked to the drugstore down the way and I felt really awkward because hey look at ... so I found a balloon and it was my date for like twenty minutes until it popped.
So then we went walking around the neighborhood ...strolled into this guy's house then I was like ...wait no who are you ...was there ...we all hung out in the sea... that is Cole's basement.

ONE TRACK MIND
ONE TRACK HEART

IF
I FAIL
I'LL
FALL
APART
MAYBE
IT
IS
ALL
A   TEST
'CAUSE   I
FEEL
LIKE
I'M
THE WORST
SO
I
ALWAYS
ACT
LIKE
I'M THE
BEST
IF
YOU
ARE
NOT
CAREFUL   VERY
POSSESSIONS   YOUR
WILL POSSESS   YOU
TV
TAUGHT
ME   HOW
TO
FEEL   NOW

WHO
DO I

REAL
LI...

WHO DON'T I WANT TO BE

Conclusion

In my initial plan for *Sophomore*, I hoped to not only create an interactive narrative through my graphic novel, but a physical environment in which my narrative could exist. I conducted extensive research on the relationship between adolescent identity and space, including the ways music affects the experience of private space.[15] I envisioned a totally immersive reading experience in which my audience would sit and read *Sophomore: A Year Book* surrounded completely by my monoprints, which would replicate the intimacy of a teenage bedroom. The reading experience would end with an invitation to "sign my yearbook" with a note to the reader's teenage self.

In the wake of the worldwide COVID-19 outbreak, I now find myself back in my actual teenage bedroom. The air here is heavy and still, but the trees outside my window rattle around like the rest of the world is caught in a torrential storm. In here, I'm fifteen again, alone and sad and stuck. I wanted to hang blue monoprints on the blank white walls of my studio to import in that heavy, still air, that stuckness. I guess now I don't have to.

I am no longer able to construct an intimate and transportative reading experience for my audience, which deeply saddens me. Cradling a book in one's hands, sharing a physical connection with the story as it is digested, is a special and valuable act and I feel it as a tremendous loss to both the readers of *Sophomore: A Year Book* and to myself.

However, the current climate of social isolation has the opportunity to usher in a period of deep self-knowledge and personal understanding for my audience. I hope that, by giving my readers unlimited time to experience my project on a virtual platform, they will begin to consider the ways in which the dichotomy of public and private, "true" and "false," has ruled and continues to rule their identity expression. *Alone in our rooms, in this private space, who are we? Online, in the public space of the internet, who are we?* These questions will continue to motivate my work as I explore the nature of social and parasocial relationships—that deep ache to be someone for others, that ache we can never seem to outgrow.

Perhaps, during this time of confusion and change, we see ourselves reverting back to the emotional flux of adolescence. What can we learn from our teenage selves about weathering uncertainty? If we survived high school, what can't we survive?

15. Siân Lincoln. "Feeling the Noise: Teenagers, Bedrooms and Music." Leisure Studies 24, no. 4 (May 1, 2005): 399.

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JOSEPH UMBANHOWAR. YOUR DOING GREAT!

Brooks! Oh my god!! I love you so much!!!! Your future is so bright and I'm so excited to see what your life changes into now that high school is O-V-E-R OVER congrats! -B

Hope you have a great summer! Good luck in college, I know you'll do great things.
-Julia Tawnley