

Soft Espionage (This Tape Will Self Destruct!):  
Parodic, Profane, and Private Designs for  
Curiosity and Communication

by

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( [REDACTED] )

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Abstract: The purpose of this project is to examine and produce works of "Soft Espionage" that slowly reveal hidden information to encourage engagement and form connections between a creator and target audience. Through the inclusion of sensory detail, interactive elements, and the application of familiar outdated materials, I explore how to influence expectations of institutional spaces and narratives and gently provoke meaningful interaction with them. I argue that expansive approaches to publication and exhibition design prove to be extremely effective for disseminating secret communications. This document synthesizes Jacques Rancière's theories on dissensus and the writings of Michel de Certeau and Walter Benjamin on quotidian and profane objects. I also examine contemporary creative practices that correspond to the criteria of "Soft Espionage" and secret art. Covert information gathering and sharing tactics borrowed from espionage tropes and declassified spy manuals inform methods of creative process. Final outcomes such as artist books, cassette tapes, garments, performance, and immersive installation endeavor to offer obscured information that reflects contemporary relationships to communication and information accessibility. These works highlight the current disparity between widespread access to information and communication versus quality of communication, and the resulting diminished shared experiences and emotional connections.

Key Words: Expansive Publications, Soft Espionage, Obsolete Technology, Spycraft Aesthetics

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## 1. Introduction to the Introduction

### 1.1. Structure

1.1.1. At this point I, Anna N. Wimble, must introduce that all "real" names within the body of this document including my own are hidden through the use of code names (see section 4.2.4. on code names) and indicated in-text with the symbol \*. For a list of code names, see Appendix A. [REDACTED] [REDACTED] this document also includes numerous redactions of information. [REDACTED] a tactic of refusing narrative closure, and therefore maintaining curiosity (see section 2.6.1.2. on \*CURIOSITY's essay). In addition to code names and redactions, I exploit the hyper-structured form of this document partly to confuse readers, partly to parody institutional requirements of information organization, and partly to provide an antidote to the overwhelming accessibility of information to which we have become accustomed. Declassified Office of Strategic Services (OSS) espionage field manuals of the 1940s greatly influence the essay structure. The writing itself has been styled almost as a collection of mini reviews on each presented subject.

## 2. Introduction

### 2.1. Pieced together clues

2.1.1. \*INSIDE JOB, Apartment 4<sup>1</sup>

2.1.1.1. My father and I shared the chance to attend a curious installation near my hometown in [REDACTED]. Before entering, [REDACTED] and I read a provided leaflet (Figure 1) that detailed the background and disappearance of an early 20<sup>th</sup> century French immigrant, Florence Hasard: World War I nurse, seamstress, model tenant. Upon passing through the initial threshold, we found ourselves immersed in the

<sup>1</sup> [REDACTED], *Apartment 4*, Installation, 2018.

described seamstress studio and apartment (Figure 2). This immersion was not a completely revolutionary experience - I was familiar with historic house museums such as the Tenement Museum of [REDACTED] and Pottawatomie ([REDACTED]) Lighthouse, or reenactment villages, like Old World [REDACTED] and the Fortress of [REDACTED]. However, throughout my exploration of the space, I drew distinctions between this installation and other recreated environments (see section 3.1.2.5.1.1. on Apartment 4).

2.1.1.2. Similar to the unending interest associated with my grandmother's posthumous photographic archive (see Appendix D), my attachment to the narrative of \*INSIDE JOB's installation remained with me. The reward of discovery, subsequent attachment to the artist through hidden details, and unfulfilled narrative maintained my curiosity more than documentation of the show could. \*INSIDE JOB has demonstrated exactly what I hope to convey through the expansion of narrative publication into other material practices, and the impact on unspoken communication between creators and readers.

2.1.2. Following the path of [REDACTED] I intend to explore ways of covertly gathering and spreading information, as one spy would secretly observe and communicate with other spies. Authenticity guides as I explore inherent boundaries in publication and exhibition designs. [REDACTED] the desires to tell a good story, obscure and reveal information, and guide readers to a deeper sense of curiosity. This is an attempt to redirect reader expectations of quotidian environments, encounters, and narratives.

# DATELINE MILWAUKEE

## A MYSTERY IN MILWAUKEE: WHAT HAPPENED TO FLORENCE HASARD?

A local woman of French heritage, Florence Hasard, has disappeared under unusual circumstances.

Local authorities are calling on all concerned residents to be on the lookout for a woman roughly 50 years in age, 5 feet tall, and about 110 pounds. Her landlady, Mrs. Agnes Przybylski, reported her missing just two weeks ago after a lapsed rent payment

"I am just distraught about Florence," said the Mrs. Przybylski, Florence Hasard's landlady. "She is a responsible lady who for the past fifteen years has dutifully paid her \$12 rent installments every Saturday morning. I knew right away that something was wrong when I found the rent lockbox outside her front door empty. This is so unlike her. Florence is an unassuming, refined woman, a most excellent tenant. That she is gone without any explanation is disturbing enough, but what makes this even more distressing is what I found inside her apartment."

Florence Hasard, a seamstress, arrived in Milwaukee in 1927, having served as a nurse in the Great War, valiantly caring for the wounded during the bloodiest battles in France. She made a new life here in Milwaukee with a small alteration business. Customers visiting Miss Hasard describe a neat working salon with dress forms ready for alterations to be had at a good price along with a generous cup of strong tea and macaroons. But this professional hospitality is nothing like what Mrs. Przybylski discovered...

Mrs. Przybylski continued: "Well, of course I never go into my tenants' rooms uninvited, but I was so worried about Florence not paying me that I had to make sure she was not ill or injured. When I went in things initially looked normal, but the more I looked around to try to figure out where she might have gone or what might have happened to her, I found a most disturbing situation. Her bedroom is completely untouched from the way I set it up the day she moved in fifteen years ago. You see, knowing that Florence was not very well off financially, I did all I could to give her a friendly start by setting up her bedroom with new sheets and pillows, as well as some pictures and mementoes from my own daughter's military service as a nurse, clothing and supplies that I could spare, and a full set of new toiletries. And there it all sits today...all absolutely untouched, exactly as I arranged everything the day she moved in. I can tell that her bed has never been slept in. I am sure Florence was a neat and hygienic woman because of her nursing background, but I promise you this room has never been touched...it just makes no sense to me. To my shock, I went through the bedroom and discovered that Florence had, without my knowledge, taken up in the back storage room and created a setting that I can hardly describe. It confuses me deeply..." Mrs. Przybylski concluded.

To this date, it is still unclear what happened to Miss Hasard. A missing person's report has been filed with District One. In an attempt to learn more about this situation, we spoke

with a close friend, also an immigrant from France, who thought she knew Miss Hasard quite well but who also suggests that in recent years she became even more quiet and private than before:

"Donque, la dernière fois que je l'ai vue, c'était à un film - une production que nous avons attendu longtemps à voir, *Rebecca*. Quand le journal a annoncé que la France a signé l'armistice Vichy avec l'Allemagne, elle s'enfuit du theatre. Puis, après ce moment, je crois qu'elle voulait être seule.

[Translation: The last time I saw her, it was at the film *Rebecca*, a picture that we had waited weeks to see. But she ran out when the newsreel announced that France signed the Vichy armistice with Germany. After that, she wanted to be alone.]

At this time, the authorities in town are looking for any clues to the whereabouts of Miss Hasard. A psychologist now involved in the case also added that she may have been suffering from some form of psychological malady. What was found in her apartment suggests that this lady kept secrets from all who knew her...some very dark and disturbing secrets. The apartment remains untouched for now, as the case has not yet been resolved.

Figure 1. Florence Hasard Newspaper Article. This article, printed on one side of a folded sheet and placed in a stack of identical papers, was available on a table outside the accompanying Apartment 4 exhibition. The expository piece presents a foundation of details on Florence Hasard's life as an early 20th century French immigrant to Milwaukee, WI. Visitors to this installation would likely be familiar with similar stories from relatives or friends, as the show took place in Sheboygan, WI, a smaller city about a 40 minute drive from Milwaukee. Copied October, 2019.



Figure 2. Florence Hasard's Seamstress Desk: This antique sewing table sits uncovered and preserved in the "seamstress studio" room of the Apartment 4 installation. Unlocked drawers hold old sewing notions, thread spools, and related hand tools. Photograph taken by the author, June 2019.

2.2. Why me?

2.2.1. Without indulging too much in the feverishly over-insisted thesis subject of personal identity, I continue to find connections between my background as [REDACTED] and transience, parody, and the labor of hiding. Simply thinking this embarrasses me, hence the redaction. [REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED] [REDACTED] associated us with spies, traitors, deceivers, and [REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]

cultural camouflage or constant movement.

2.2.2. I descend from generations [REDACTED] [REDACTED] snuck fake name papers across borders, others hid valuables from enemy looters in boxes buried underground. [REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED].

2.2.3. So, [REDACTED] [REDACTED] Always burying, hiding, moving, always observing and repeating. I believe the inherited experiences of hiding secrets and blending in have become second nature.

<sup>2</sup> [REDACTED], *Jojo Rabbit*, Comedy-Drama (Fox Searchlight, 2019).

- 2.3. "Soft Espionage" - What is it?
- 2.3.1. The following is a simplified list of criteria to distinguish art & design pieces that borrow methods of spycraft as Soft Espionage. While not all the criteria may apply, typically more than one is satisfied:
- 2.3.1.1. Features a superficial aesthetic layer, and hidden layer (visual, informational, sensory, etc., but not immediately accessible) that encourages readers to consider work more slowly and intimately; feels like a personal one-on-one conversation (see section 3.1.2.5.1.1. on Apartment 4 or section 3.2.2.1.1.1. on \*HOBO)
- 2.3.1.2. "Blends" using mimicry, repetition, diversion, and generally avoids spectacle; otherwise exploits the expectation of a spectacle to hide elements of the work
- 2.3.1.3. Relational, as the interaction is what reveals the deeper level of information hidden within work. Uses relationality quietly, again to avoid spectacle of interaction (see section 2.6.1.). Creators are the ones who initiate acts of Soft Espionage, but readers who experience the work perform the same general actions (observation, transience, secrecy) to uncover hidden elements
- 2.3.1.4. Combines old & new technologies, F.U.O.s (see section 2.6.2.1.), ghosts of the quotidian of eras past
- 2.3.1.5. Ephemeral through slow destruction, obsolescence, or transience. Readers must be in the location of the work to fully experience both layers, aesthetic and hidden
- 2.3.1.6. Typically includes a message of dissent, often the hidden element
- 2.3.2. ■ borrows the tactics of clandestine intelligence gathering and sharing to research and present creative work to audiences in a more intimate and memorable way. ■

transmission of inconsequential information (as if readers are fellow undercover contacts).

- 2.3.3. ■ does not attempt to assist in actual government or corporate covert operations; it only exercises declassified tradecraft methods for amusing commentary on the ridiculous current state of social, political, and artistic issues. Overused tropes of espionage and secret communication are employed in parody to mock a simultaneous expectation and fear of immediate accessibility to information in art, online, and politics in North America.
- 2.3.4. "Soft" distinguishes that the information gathered or shared may be inconsequential or parallel to truth. Therefore, some ■ works may result in disappointment or frustration. This is counter to satisfaction from immediately accessible art/design.
- 2.3.5. Art/design based on the subject of spying does not necessarily indicate a work of Soft Espionage. Works contain a deeper layer of information to discover through interaction with surrounding objects, revealing devices, or sensory clues. Occasionally in this document, the term "agent" indicates an individual who has discovered the secret messages or assisted in my operations. This term appears as a reference to the OSS Secret Intelligence basis for an agent, "an individual recruited in the field who is...directed by an OSS operative." (see Appendix B)<sup>3</sup> A superficial aesthetic layer may serve to provide a foundation for the work to infiltrate institutions - places where art is expected ■. The work itself could possibly not exist within an institutional setting, and only documentation of the work remains in place as evidence of the piece.
- 2.3.6. The name originated from my entry in the ■ first year final group show. I titled the piece "■"

<sup>3</sup> ■, "Secret Intelligence Field Manual - Strategic Services (Provisional)" (Office of Strategic Services, March 22, 1944), 2.

██████████..." but this was solely for purposes of signage, catalogs and other quasi-official exhibition materials (Figure 3). The project consisted mainly of an edition of 25 cassette tapes, nearly entirely blank, except for a poetically encoded secret whispered somewhere different in each recording. The tapes fit neatly into clear jewel cases with silkscreened labels, bearing an edition numbering that corresponded to the title of each secret poem, revealed in a black and white zine insert. While the poem titles were listed in a center spread, the first interior page of each zine described the true intended function of the tapes - I share a secret with the listener, the listener should record a secret for me (Figure 4). A cassette recorder was kept in close proximity but modified so listeners could not raise the volume above a whisper's decibel. And remember, the cassettes were mostly blank anyhow. I hoped for the possibility that, after much mutual whispering into the device, some listener would play back their own message to discover they had taped over most of the secret poem I buried at the center of the cassette. In this way, I provided my own admission to persuade others to consensually share intimate details with me. This gathering of details depended on participant commitment, more than clandestine judgements of my own observation. Thus, the seeds of Soft Espionage began to germinate in my mind. Ultimately, I found that others had more interest in finding my hidden poem than recording a secret message for me, even when explicitly instructed in the booklet, and diagrammatical drawing posted above the cassette recorder (see section 5.2.1. for analysis).

#### 2.4. "expansive publications"

- 2.4.1. This project explores the expansion of publications beyond contained textual information to include material and sensory information. As such, I wish to establish my choice



Left: Figure 3. The More Things Change...(Catalog) This image was the original design for the cover of a risograph printed catalog. This catalog accompanied a limited edition of cassette tapes during the first year show, "Living With Things." Image provided by the author, April 2019

Below: Figure 4. The More Things Change...Zine. The zine pictured was included in the cassette cases for this piece. The first page provides poetic instructions on the purpose and invitation of the tape recordings. Listeners were invited to record a secret message using a provided tape recorder. The recorder volume dial was turned down and removed, so messages hidden on each tape were inaudible above a whisper. Photograph taken by the author, April 2019



of the term "reader" when referring to an individual audience member. To read, more active than to view, involves a deeper level of comprehension and personal imagination. [REDACTED] implies the presence of visual text on a page or screen, but the definition of course applies to other readable forms and ways of reading. Reading occurs when a computer reads data from an external device, or analog music players read a tape or CD. Some may read a book with their fingers in braille, or with their ears fixed on actors speaking the words. In thinking through expansive publications, I consider the narrative information other senses can provide, not only in the visual imagery of text itself but through form (see section 3.1.2.4. on haptic book reading). This exploration coincides with a study of rural psychogeography and the non-textual language of hobo code during my 2019 residency at the [REDACTED]. For details see Appendix C.

- 2.4.2. Narratives that fascinate me most manage to engage in non-verbal conversation from far off times and places. \*HIPPOCAMPE wrote that reading is "a fertile miracle of communication in the midst of solitude."<sup>4</sup> Expanding reading beyond the design of visual publications and into the production of garments, installation, performance, and beyond explores the boundaries of these media, and suggests the possibilities of communicating to readers through varied sensory materials. The repeated use of "reader" rather than "viewer," or "readers" rather than "audience" emphasizes this point.

## 2.5. Theoretical [REDACTED]

### 2.5.1. Dissensus

- 2.5.1.1. In the context of this thesis I prefer the term dissensus over "activism" because activism entails crowd movements, suggests specific political causes to oppose. While I do not write in opposition to a

<sup>4</sup> [REDACTED], *Pastiches et Mélanges* (Paris: Gallimard, 1997).

specific political stance or even discuss a political issue directly in this document, I feel an obligation as a creator and thinker to resist conventional structures that perpetuate an oppressive status quo. Dissensus allows me to use design to critique aspects of art/design itself, including the conventional focus on creating a spectacle which often leads to public disengagement, defensiveness, or cynicism. Dissensus counters widespread acceptance, avoiding eventual capitalist exploitation.

2.5.1.2. Several of my attempts at Soft Espionage work through this theory. \*FREEDOM notes expressive media whose definitions follow a generally accepted consensus. His examples of theater, museum and book are a few forms I explore, in order to, as he writes, "rupture given relations between things and meanings and, inversely, to invent novel relationships between things and meanings that were previously unrelated."<sup>5</sup> I follow this to experiment with what many widely regarded as books & publications, and question the consensus rules of traditional form.

## 2.5.2. Metanoia

2.5.2.1. \*GROWS declares art a more radical attempt at aesthetics of activism, claiming design activism strives to find a problem within the status quo and solve it. Whereas art activism considers the status quo entirely unacceptable and unable to be fixed. \*GROWS borrows a few terms to describe this, one being metanoia. He describes this term through the example of \*ARCADE writing about a \*KEY painting stating, "Thus, modern and contemporary art allows us to look at the historical period in which we live from the perspective of its end...Here we have the classical description of philosophical metanoia [REDACTED]"

<sup>5</sup> [REDACTED], *Dissensus: On Politics and Aesthetics*. Trans. [REDACTED]. (London: Bloomsbury Publishing PLC, 2010), 141.

[REDACTED]  
[REDACTED]  
[REDACTED].”<sup>6</sup> Art activism, he argues, renders representations of the current status quo as useless, effectively declaring them dead, and unrevivable. In doing so, artists suggest that we must continue forward past our current situation. Indeed, our present time seems like a repeated moment in a cycle of 20<sup>th</sup> century history. Heightened issues of the past seem to be present in everyday life for many. [REDACTED]

[REDACTED]  
lack of transparency<sup>7</sup> [REDACTED] relationships to foreign espionage<sup>8</sup> [REDACTED] the overwhelming access to information and technology we perceive as recent in relation to the internet, seems uncannily similar to issues artists addressed in information-based art of the 1960s. \*HOB0’s 2019 multifaceted work *Non-Essential Consultants, Inc.* (see section 3.2.2.1.1.1.3. for description) references 1960s spy media to reflect “a similar state in American history today: a public distrust of both government and the media.”<sup>9</sup> Our simultaneous acceptance and fear of this abundance of information has appeared before in history. The difference in our current era has become the manipulation of truth (see section 3.2.3.2.2. on parafiction).

2.5.2.2. Countless artists have demonstrated [REDACTED]  
[REDACTED]  
[REDACTED] no individualist solutions. [REDACTED]

<sup>6</sup> [REDACTED], “On Art Activism,” *e-Flux journal* 56 (June 2014): 10-11.

<sup>7</sup> [REDACTED], “‘Redacted’ Is Word of the Day as the Mueller Report Lands,” *New York Times* (New York, April 18, 2019), New York edition, sec. A.

<sup>8</sup> [REDACTED], “‘Dossier’ Author [REDACTED] Met [REDACTED] Trump Years before Russia Scandal, Source Says,” *ABC News*, December 9, 2019, [https://abcnews.go.com/Politics/dossier-author-\[REDACTED\]-steele-met-\[REDACTED\]-trump-years/story?id=67597270](https://abcnews.go.com/Politics/dossier-author-[REDACTED]-steele-met-[REDACTED]-trump-years/story?id=67597270).

<sup>9</sup> [REDACTED], *Non-Essential Consultants, Inc.*, video installation, November 9, 2019, [http://www.\[REDACTED\].info/nonessential-consultants-inc](http://www.[REDACTED].info/nonessential-consultants-inc).

seem dated

2.5.2.3. My response is an attempt to explore current relationships to information while borrowing ubiquitous and quotidian designs from the past. This reference to eras predating the instant visual communication of today offers a small environment within which to escape, a place where information is not readily accessible or collectable, and reading of art/design takes time and commitment. Placing nostalgic objects in our current context, when many readers never experienced their necessity, emphasizes their anachronistic status now even if they once blended in as commonplace. Using sincerity, I draw in smaller curious audiences to discover hidden publications (information) and parody the outrageous seriousness many employ when addressing these issues.

### 2.5.3. Quiet Activism

2.5.3.1. \*LIMA her theory of "Quiet Activism" she refers to a specific shift toward something that barely resembles activism at all. the public has become accustomed to an image of activism opposite of quiet: protestors in hoards, marching down a main thoroughfare to block traffic, sometimes shouting particular cause, group or action. I am not against activism; associated with scores of anarcho-syndicalists and have been a part of activist marches and protests including the OCCUPY! Wall Street and Women's March actions. online, where marching is physically impossible, digital petitions, posted photographs, likes and shares. However, as \*LIMA argues in her lecture on the subject, "It's too

easy with the coming of 'clicktivism'...we're not really engaging enough with it... it's noisy, it's really desensitizing...and the worst thing is it's cliched - we think we know what they're going to say before they've said it."<sup>10</sup> [REDACTED]

[REDACTED] As consumers of these images, we are able to broadcast or back a cause without taking an action to solve anything, and still get the feeling of having done something altruistic (see section 2.6.1. below). What \*LIMA proposes is a more direct approach, one that does not call attention to a cause, but aims to solve the issue at its root.

2.5.4. [REDACTED]

2.5.4.1. [REDACTED]

[REDACTED]<sup>11</sup>

2.5.4.1.1. [REDACTED]

[REDACTED]

[REDACTED] I greatly hesitate to directly appeal to nostalgia because the nostalgia in this particular work is not for espionage origins, but parodies. I cannot feel nostalgic to return to a time or place that I did not personally live. Though nostalgia is a powerful tool, parody may exceed this in effectiveness as it does not require the same level of source familiarity. Parody has the potential to simultaneously separate and blend memories with present experiences. Parody makes

<sup>10</sup> [REDACTED], *The Future of Activism Isn't Loud*: [REDACTED] at TEDxEastEnd (London, UK: TEDxEastEnd, 2014), [https://www.youtube.com/watch?v=T1YEJuXD\\_2I](https://www.youtube.com/watch?v=T1YEJuXD_2I).

<sup>11</sup> [REDACTED], *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (New York: Methuen, 1985).

unfamiliar items of the past more approachable in their potential for experimental and improper utility.

#### 2.5.5. Play!

2.5.5.1. [REDACTED] approaches to this body of work lies the element of play in many forms. In *Homo Ludens*, \*ZING expands ample sources of the many worlds of playing, even the unexpected such as law or philosophy. The text is immense, and in its multitudes contains many avenues [REDACTED] [REDACTED] (for instance when relating to wigs in times of over-seriousness, impact of riddles' operation between seriousness and play, and the way in which play may be exercised to solve questions, and simultaneously ask more questions). Within this dense and rambling volume, I found myself especially infatuated with the phrase in the first elucidatory chapter, where \*ZING seeks to explain exactly what constitutes play. While he describes the act of play as voluntary in adults he continues, "By this quality of freedom alone, play marks itself off from the course of the natural process. It is something added thereto and spread out over it like a flowering, an ornament, a garment."<sup>12</sup> We see this [REDACTED] voluntary nature of art again in \*ALT's descriptions of parafiction (see section 3.2.3.2.2.).

2.5.5.2. \*ZING also qualifies a characteristic of play as outside of "real" or ordinary life, however numerous case studies (Surrealists in particular, and other creators in section 3.2.1.) that follow prove the contrary through playful contemporary art practices. However, other components of his analysis align quite perfectly with my emphasis on repetition. He

<sup>12</sup> [REDACTED], *Homo Ludens: A Study of the Play-Element in Culture*. (Boston: The Beacon Press, 2009), 7.

mentions, "In nearly all the higher forms of play the elements of repetition and alternation...are like the warp and [weft] of a fabric."<sup>13</sup> I especially consulted this theory when considering play within given sets of "rules" for creating. Establishing rules of my own for certain projects set general malleable boundaries within which to explore freely (see section 3.1.2.). Even in writing this essay, I established certain rules to dictate how to structure the format, design choices, [REDACTED] [REDACTED] category of Soft Espionage also factor in the necessity for play from the reader who plays in some way with pieces; many of the case studies that follow attempt some type of interaction [REDACTED] redirected expectations as a result of playing (see sections 3.2.3.3.2., 3.1.1.2.1.1., 3.1.2.5.1.1. and 3.2.2.1.1.1.). I felt, just as with rules themselves, that the text had points where my opinion diverged from the theories presented (such as his views on lack of changes through centuries of women's garments, though perhaps greatest of all when \*ZING argues that visual arts and craftsmanship, unlike fine arts such as music, theater, or poetry, have no room for play. He writes, "emotional effect or operation of their art is not...dependent on a special kind of performance by others or by the artists themselves. Once finished their work, dumb and immobile, will produce its effect so long as there are eyes to behold it."<sup>14</sup> This is an idea I specifically aim to challenge (see section 3.1.2.5.).

## 2.6. "Relevance" [REDACTED] [REDACTED] [REDACTED]

2.6.1. The purposeful obscuring of my work reacts to contemporary audience relationships to art/design. Now especially, the

<sup>13</sup> Ibid. p 10.

<sup>14</sup> Ibid. p 166.

immediacy of digital forms and their ability to spread an overwhelming amount of not only images, but commentary on those images, means audiences may view artistic creations then forget the imagery as quickly as it first appeared.

[REDACTED]  
[REDACTED] [REDACTED]  
[REDACTED] In his musings on modernity and ever-changing perceptions of time, \*STARDUST pinpoints an issue of the instant and its effect on consumption. He writes, "'Instantaneity' means immediate, 'on-the-spot' fulfilment - but also immediate exhaustion and fading of interest."<sup>15</sup> A general populace exposed to highly spectacular attention-snatching visual representations cannot deeply engage with the creator or their work. The immediacy means audiences only distance the artist through either dismissal or idolization. Otherwise, they try to capture the work as part of an economy of experience.

2.6.1.1. \*ROOK clarifies this in her critiques of relational aesthetics. She explains, "another problem is the ease with which the 'laboratory' becomes marketable as a space of leisure and entertainment."<sup>16</sup> With a focus on selling experiences to audiences rather than encouraging meditations on the thought or material labor put into work, art institutions have further conditioned audiences to expect immediately viewable, digestible, covetable, shareable ("braggable"), forgettable works. I would argue that since \*ROOK wrote her critique the rise of digital sharing has shifted public exhibition even further to favor evidence over experience itself. As one BuzzFeed reporter wrote of the disappointment felt from visits to the Museum of Ice Cream and internet celebrity restaurant openings, the hyped appeal of both is

<sup>15</sup> [REDACTED], *Liquid Modernity* (Malden, MA: Polity Press, 2006).

<sup>16</sup> [REDACTED], "Antagonism and Relational Aesthetics," *October* 110 (October 2004): 52.

"less about the experience itself than about your ability to show people you had the experience."<sup>17</sup>

2.6.1.2. Even outside the category of relational aesthetics, art displayed to the public has become about visibility (for the institution, the curator, artist, or viewer) more than the understanding of a message, significance, or technique. \*CURIOSITY suggests refusal of information as a possible antidote in his delightful essay "I (not love) Information." He advocates a restriction on public accessibility, even advocating that smaller scale audiences present creators "the focus to perfect a skill, to sharpen a single idea, to deeply pursue an obsession and to find an invested audience."<sup>18</sup> Our levels of comprehension about a subject drives our curiosity on a bell curve. With no information we have no interest at all. Complete comprehension and closure allow the mind to move on to other less-understood subjects of curiosity. This is why we find mysteries, secrets, and slowly revealed information so engaging (see section 3.2.1.3.1.3. on public eavesdropping). Previous technologies reintroduced to the public similarly captivate, due to a small amount of familiarity yet lack of mastery.

#### 2.6.2. Ubiquity - Cultural Nostalgia

2.6.2.1. On "[REDACTED]" - The magic of Formerly Ubiquitous Objects (F.U.O.s) is twofold.

2.6.2.1.1. One reasoning for the magnetism lies in a previously commonplace status that \*COLLECTOR, founder of the City Reliquary Museum in [REDACTED] eloquently describes as the

<sup>17</sup> [REDACTED], "The Salt Bae Guy Has a New Restaurant in New York. It's Not Good," Buzzfeed News, March 2, 2020, <https://www.buzzfeednews.com/article/scaachikoul/salt-bae-restaurant-review-nusret-gokce>.

<sup>18</sup> [REDACTED], "I (Not Love) Information," *Afterall*, no. 16 (Autumn/Winter 2007): 6, <https://www.afterall.org/journal/issue.16/i.not.love.information>.

instinctive draw to pre-owned practical articles. "Even though they're no longer in use, they have that energy of having been in regular rotation of whatever utilitarian purpose they had. And so, when somebody sees them they notice, even if they're not exactly sure of how...they can tell instinctually one object that has that power of its past in comparison to maybe the same object that never went through that history. So that object has this greater power. It's inanimate but it had been a witness to all of the history that happened around it."<sup>19</sup> If consumers had absolutely no use for devices anymore the components would simply disappear. But few rare ghosts still exist, proving they have not outlived a true value. For example, [REDACTED] " [REDACTED]" machines [REDACTED] [REDACTED] desks of public schools or [REDACTED] [REDACTED] pop quizzes and charity cookbooks. [REDACTED] [REDACTED] copies [REDACTED] [REDACTED]. The machines contain an even greater allure for those who have not used them, to discover for the first time the details of a new mechanical device, and possible ways of operating that may not have been "proper" in the time they were ubiquitous.

2.6.2.1.2. Returning once again to \*FREEDOM's theories of dissensus, we read the claim "that art must become more modest, that, instead of professing to be able to reveal the hidden contradictions of our world, it ought...cast an attentive gaze

<sup>19</sup> [REDACTED], "A Chit Chat with \*COLLECTOR," Audio, December 30, 2019.

on the objects of the common world and the memory of our common history, and emphasize the sense of taking part in a common world.”<sup>20</sup>

2.6.2.1.3. This hints at the second magical element of a F.U.O. - the personality of specialized design.

\*DUSTY, [REDACTED]  
[REDACTED]  
[REDACTED]

changes in technology advanced. Mass appeal shifted [REDACTED], but from the designers and marketers who influenced trends and mass tastes. \*DUSTY laments, “electronic gadgets stopped being interesting pieces of technology and engineering and became soulless 'black boxes', for the most part conceived by committees, designed by computers, built by machines.”<sup>21</sup> [REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED] Once the designs became homogeneous, more dated devices retired on forgotten shelves, in junk drawers and damp basements, or in the landfill. [REDACTED]

[REDACTED] rediscover these gizmos the mechanical pleasures of technological idiosyncrasies [REDACTED]  
[REDACTED]

[REDACTED] comparison of 40-year-old instant photographs and the initial filter-heavy posts on Instagram to find a clear influence that points to aesthetic satisfaction from these distinctive technological traits (Figure 5).

<sup>20</sup> [REDACTED], *Dissensus*, 145.

<sup>21</sup> [REDACTED], “About DustyGizmos,” *DustyGizmos*, last modified 2020, accessed November 20, 2019, <http://dustygizmos.com/about.htm>.



### 3. Methodologies

#### 3.1. Printmaking/Publications

##### 3.1.1. Repeat-based practice.

3.1.1.1. By definition "practice" implies rigorous rehearsal and repetition. Repetition serves as the very foundation of printmaking and publications, though I employed other repetitive practices such as crochet (see section 4.3.7.), typewriting (see section 4.3.2.), and performance (see sections 4.2.3.4., 4.4.3.). Repetition can disguise through forgery, or camouflage within the mass and everyday routine. The action and results of repetition aid in hiding secrets.

##### 3.1.1.2. \*XEROX, In Praise of Copying

3.1.1.2.1. [REDACTED] \*XEROX describes the visual effect of masses as a "trace of infinity... sublime, in the sense of something overwhelming that exceeds the senses' ability to take it in,"<sup>22</sup> [REDACTED]  
[REDACTED]  
[REDACTED]  
repeat patterns so hypnotic. Within a mass, each repeated item still maintains singular and individual qualities in some small way. Yet the similarities in each combine into an overwhelming array to become a separate grander entity. [REDACTED]  
[REDACTED]  
[REDACTED] The greater the quantity of individual parts in a mass, the greater the blend and disappearance of individual qualities. In print production, the multiplicity of repetition produces a mass - of similar images, fields of text, or

<sup>22</sup> [REDACTED], *In Praise of Copying* (Cambridge; MA and London; England: Harvard University Press, 2011), 178.

otherwise - where differences blend and disappear.

3.1.1.2.1.1. Printmaker \*TEX manipulates repeating patterns at a handheld scale to obscure text and visual representations in her prolific artist book practice. In her book *Coincidence*, dense shapes of swarming red ants take up entire pages, interspersed amongst longer text musings on instances of coincidence. The dynamic pattern of crawling insects provides a visual interlude that remains nearly unnoticed as a page of text itself. Bits of light cyan peeking through the red ant forms hint at the secret message beneath, evoking decoder message sheets (Figure 6). Only when a reader dons a pair of red-filter glasses - provided inside the front cover - can they access the obscured message. The busy bug mass becomes the overwhelming subject of focus and therefore a successful disguise for the hidden information. [REDACTED] referencing composition notebooks, familiar marbled abstraction on the outer covers insists that readers glance at the overall patterns as a mass. [REDACTED] [REDACTED] highlights the difference in each shape of the repeat. The reader can then identify shapes as lobsters, drones, dragonflies (see footnote 71), household tools, and cats.

3.1.1.2.1.2. \*THUNDERBIRD has created countless works employing masses [REDACTED] [REDACTED] at a larger scale. The designer plays with repeating



Figure 6. Coincidence Decoder Sheets. Proofs from the artist's book "Coincidence" showing both a recurring red ant pattern and the unobscured text layer found underneath throughout the book. Also shown are the colored decoder glasses available for revealing the secret layer of text. Photograph taken by the author, Southern Graphics Council International conference, March 2019.

patterns to create contemporary wallpaper that blends hidden imagery into surrounding designs. His design "Power Plant" for instance, relies upon the familiarity and ubiquity of 19th century \*WINDRUSH-inspired wallpaper to disguise light bulbs within ornamented snaking botanicals. Other examples of \*THUNDERBIRD's graphic patterns reference visual language of 18th century silk wallpapers, challenging the expectations of domestic spaces versus the reality of urban environments by incorporating rats, pigeons, parking meters, as well as CCTV cameras that hide amongst the surrounding floral elements. When repeated across the expanse of a massive interior wall, the minutiae disappear. Only inspection at closer range or for an extended period of time reveals the secret illustrative details.

3.1.1.2.2. Repetition [REDACTED] ([REDACTED]) [REDACTED]  
[REDACTED] as forgery

3.1.1.2.2.1. Repeating a form with different content can cause deception, within which to hide unexpected messages. \*XEROX teases out the opportunity for deception occurring in repeat practices through reproduction and copying. His entire chapter "Copying as Deception" illuminates the links between repetition, copies, deception, forgery, and play. I find most intriguing his statement, "one of the most common claims about how to recognize a fake is that it responds too directly to the fashions and styles of the moment in which it was produced...the historicity

of this desire separates itself from the historicity of the desire that went into the production of the original.”<sup>23</sup> The possibility for a reader to be deceived relies on the level of familiarity with a source object. Even a near-perfect reproduction will have some change indivisible from the experience of the producer. However, some objects that I have recreated to disguise publications are familiar but individually too esoteric to completely recognize (polaroid album, stamp sheet, etc.). Some objects simply have a quality that looks immediately antiquated (doilies/granny squares, film slides, etc.) so that even if one completes production in the present day, the moment one exercises the object’s utilitarian function the object appears from a prior era. Thus, forgery becomes a simpler task when general familiarity with these items is based in common memory rather than present use.

3.1.1.2.2.2. The OSS Morale Operations Field Manual provides guiding principles on spycraft forgeries. The official document warns, “extreme care must be taken to make the forgery appear authentic...it must be technically perfect.”<sup>24</sup> I made an initial attempt to disguise a publication with forgery in my 2018 project *Cocina Libre*, without technical perfection. [REDACTED]

<sup>23</sup> [REDACTED], *In Praise of Copying*, 117.

<sup>24</sup> [REDACTED], “Morale Operations Field Manual - Strategic Services (Provisional)” (Office of Strategic Services, January 26, 1943), 26.

However, the exterior form [REDACTED] [REDACTED] featured distinct red comb binding of charity cookbooks such as Margaret's Cooky Book (Figure 7) published by [REDACTED] [REDACTED] interior pages differed [REDACTED] the exterior, the illusion of authentic forgery was quickly dissolved after a few pages. However, section 21.f.3. of the Morale Operations Field Manual provides room for such formats as the guide further states, "it is customary to conceal false pamphlets by using the cover and format of a familiar enemy publication, such as a magazine, newspaper, or time-table; and by inserting them in packaged goods, containers of various sorts, books, magazines, and other pamphlets."<sup>25</sup> This gives validation to even inauthentic interiors, disguised within familiar comforting exteriors. Parody aids in linking the authenticity of a proper forgery and desired changes specific to one's personal era. For descriptions of more forgeries see section 4.2.6.

3.1.1.3. \*QUO, *The Practice of Everyday Life*<sup>26</sup>

3.1.1.3.1. An examination of the quotidian, [REDACTED] [REDACTED] most difficult [REDACTED] repetition of the everyday that is frequently overlooked (blurs together, blends in, goes unnoticed). [REDACTED]

<sup>25</sup> Ibid.

<sup>26</sup> [REDACTED], *The Practice of Everyday Life*. Trans. [REDACTED] (Berkeley: Univ. of California Press, 1984).

3.1.1.3.2.

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED] repeated everyday rituals to resist the status quo? [REDACTED]

3.1.1.3.3. Ubiquity of print ephemera (see section 2.6.2.1. on F.U.O.s).

3.1.1.3.3.1. For printed ephemera, the constant reminder of inevitable destruction resides in its own definition. Perhaps this indicates why bits of ancient ephemera such as newspaper clippings, ledgers, or postage stamps inspire such wonder. One cannot help but ponder why any particular piece of ephemera has survived, who has safeguarded and transferred it, how a slip of paper can remain simultaneously ordinary and magical. \*COLLECTOR reflected on several aspects of the paradoxical timelessness of paper ephemera during our professional interview about mundane artifacts kept in the collection of the City Reliquary. He brings up a few stirring points about paper specifically:

3.1.1.3.3.1.1. "In the present moment, we think of paper as being almost an ethereal

thing: 'It's biodegradable! You can throw it in the landfill, and it'll break down, or fall into a lake and it's fine it won't hurt the fish!' It disappears. You can tear it up and throw it to the wind and it's gone forever. But the irony is that those pieces of paper are the ones that are most likely to endure time. And there are moments we realize this - like when you get an old book and flip through the pages and somebody has used an old bus transfer ticket for a bookmark...And those in particular are the most ethereal of the papers, they're designed with highly acidic and tissue-thin paper. One use! This thing was produced specifically to endure one day, to get you from the subway station to the bus and then poof, gone. But when it gets caught in something else, it could go decades and decades and make this resurgence. And another thing with paper, like historical artifacts [for example], after the Twin Towers came down there were tons and tons of steel and concrete that were lost and the paper took to the air and just flew, and landed in peoples' yards in Brooklyn and Staten Island. And showed all the evidence of what it had just endured, like blast marks. And so

that's one of the things we have in our collection is just a sheet of paper from the Twin Towers that landed in Brooklyn. And I think of how...something that is the product of a process or moment in history that is intended to be disposed of or just otherwise disappear, when that gets held onto it seems that much more unlikely, and therefore more powerful in the story you can tell."<sup>27</sup>

3.1.1.4. \*ARCADE's [REDACTED] movement toward what he terms Profane Illumination. [REDACTED] classical theory of illumination [REDACTED] all human thought relies upon divine word, Surrealism according to \*ARCADE turns to non-religious and concrete experience as inspiration. He explains, "the true, creative overcoming of religious illumination certainly does not lie in narcotics. It resides in a profane illumination, a materialistic, anthropological inspiration."<sup>28</sup> [REDACTED] \*ARCADE's analysis of Surrealism highlights the profundity of lived experience (see section 3.2.1.2.1.), and the attempts to capture the beauty and magic of the [REDACTED] often overlooked. He goes on to dissect \*VOYEUR's written work *Nadja*, and argues that this was the first example to exult the "revolutionary energies that appear in the 'outmoded'...the earliest photos, the objects that have begun to be extinct, grand pianos, the dresses of five years ago, fashionable restaurants when the vogue has begun to ebb from them." Here we find a close connection between the

<sup>27</sup> [REDACTED], "A Chit Chat with \*COLLECTOR," Audio, December 30, 2019.

<sup>28</sup> [REDACTED], "Surrealism: The Last Snapshot of the European Intelligentsia," *New Left Review* 108 (April 1978): 49.

everyday routine that causes us to forget or look past common experiences, and the Surrealist inspiration behind profane F.U.O.'s.

### 3.1.2. Rules-based practice

3.1.2.1. In printmaking, the material of a master from which multiples are made dictates basic "rules" of each distinct creation process (relief, silkscreen, etc.). For example, a relief block, whether wood, linoleum, photopolymer, magnesium, or otherwise, demands that the artist establish negative spaces deep enough that ink will adhere to image areas only, and not overtake negative space. If the creator ignored this rule, the block would not yield intended image results. While the rules remain established, they provide a structure within which to explore and play. The same rules that apply to printmaking & publications apply to many media.

3.1.2.2. The edition, even an edition of one, is a general implied rule of printmaking and publications. [REDACTED]  
[REDACTED]  
[REDACTED] due to human element each will have differences (see section 3.1.1.2.1. on mass production); even mimeograph, letterpress, or risograph prints from machines can have factors that affect the similarity/disparity in prints and must be monitored or curated. [REDACTED]  
[REDACTED]

[REDACTED] The printmaking signature also offers a key to playing within the rules of editions. According to art historian \*TALL MAN, "When the artist signature migrates from the matrix to the paper margin it's an assertion of material specificity. It's no longer the image that's authored it's the exact sheet of paper...The print

has rebuilt itself as painting.”<sup>29</sup> [REDACTED]  
[REDACTED] the direction of  
manipulating individual prints slightly within an  
edition, or in performing the ritual of repeat but  
forsaking the edition entirely.

- 3.1.2.3. Publications also have generally accepted rules. These rules, like those for printmaking, follow traditional structures for creation of publications including the implication of codex format, considerations of harmonious form & content, and publishing-specific rules concerning editions. [REDACTED]  
[REDACTED]  
presenting the same fragments of a book in different forms - could it remain one edition of the same book? [REDACTED] no.  
[REDACTED] the exact same text [REDACTED]  
[REDACTED] published by numerous publishers, in a multitude of forms, with or without extra commentary and illustrations, across centuries from its first printing would all comprise different editions despite identical foundational content. If the text of *Moby Dick*, for example, were first simultaneously released as a serial in a newspaper and performed as a theatrical play, could we consider the two as works of one publication edition? [REDACTED]  
[REDACTED] I question why this could not be possible in expansive publications. The “chapters” presented in section 4.3 attempt [REDACTED] a single edition of publications in varied forms (see section 4.4. on edition exhibitions).
- 3.1.2.4. In communicating secret information, the design must ensure readers sit long enough with a publication to distinguish the hidden elements. [REDACTED]

<sup>29</sup> [REDACTED], “Turf Wars” (Conference Lecture presented at Printmaking in the Expanded Field, Oslo, Norway, September 17, 2015), accessed December 2, 2019, <https://youtu.be/GOhAWmGS7hA?t=7230>.



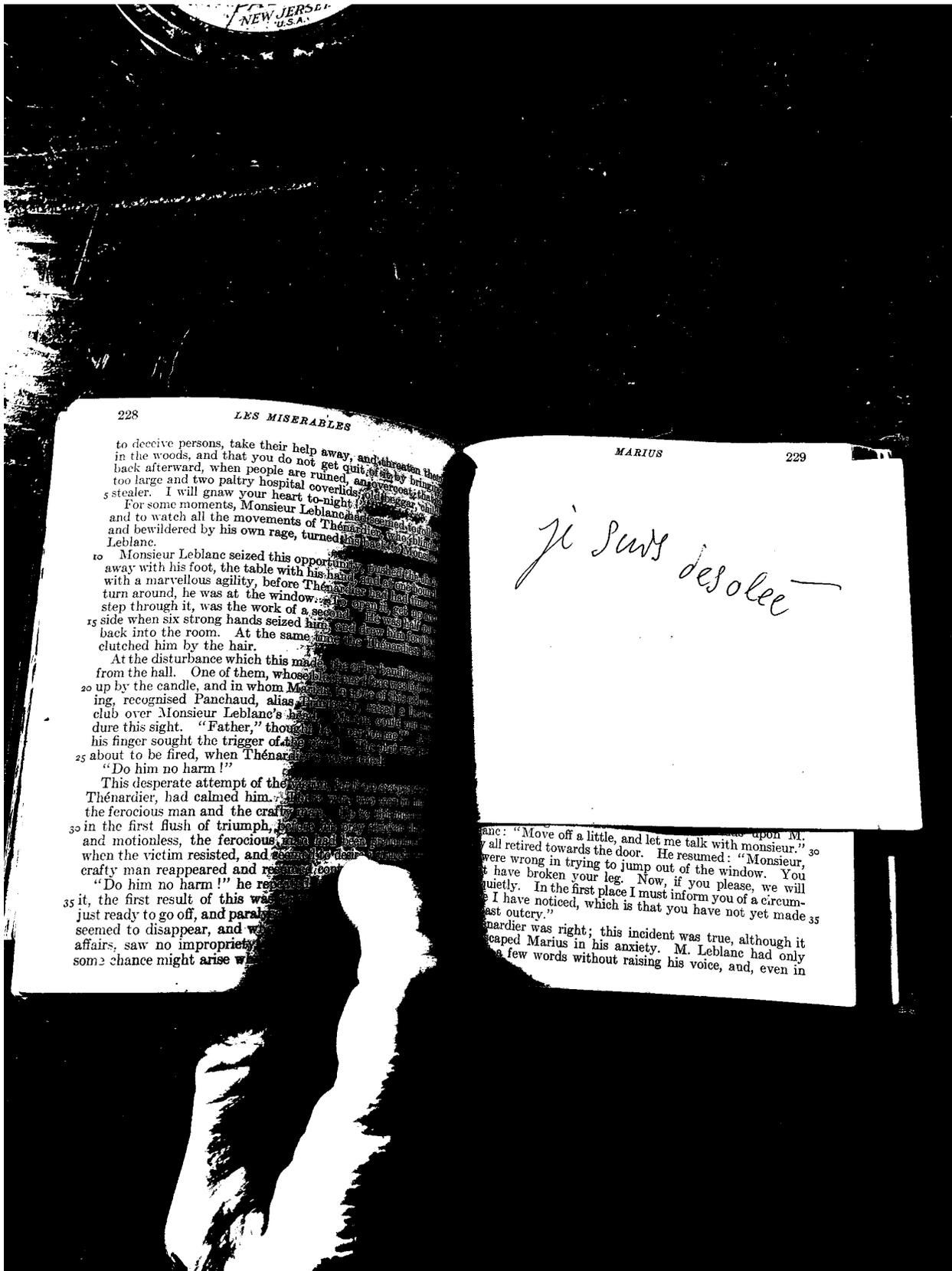
constructed space. This manifestation supports the expansion of text into the material/physical. This, however, is only the first of many fascinating aspects of the piece.

3.1.2.5.1.2. Another observation is how much [REDACTED] and I chose to interact with the installation, and how little physical interaction other visitors had with us and the space. I was informed during a class lecture that the artist intended for her audience to interact, though not necessarily disturb, certain parts of the multi-room show. [REDACTED] and I carefully handled gloves, thumbed through the contents of drawers, skimmed books and letters, followed unidentified sounds and alluring scents. Meanwhile, I noticed other visitors appreciated the visual cohesion of the display from a reserved distance. My willingness to open a desk, [REDACTED] [REDACTED] did not encourage them to do the same either.

3.1.2.5.1.3. A particularly captivating element was the private discovery of miniscule details in the space: tea residue dried in an overturned cup, a basket of wrinkled apples behind a changing screen, a handwritten note between the pages of a novel (Figure 8). These bits of information were not immediately accessible and had to be found. I felt like the artist was whispering a secret to me directly, as if I became part of a conversation occurring across multiple

timelines. Upon reflection, I realized Florence Hasard was not present in this conversation for me, as I had knowledge of the figure prior to an experience with the installation. I would like to imagine that a reader with a fresh pair of eyes and no prior background knowledge of the comprehensive work would perceive Florence Hasard as a sort of communicator between reader and artist - like a spirit guide at a séance, or a switchboard operator. Perhaps more likely, the wealth of details on Hasard's daily life naturally fosters readers into a such fascination, [REDACTED] deception, [REDACTED] [REDACTED] devastation, having invested so deeply into unraveling the mysterious of her personal life story. [REDACTED] [REDACTED] none of these objects provided clues that actually lead to a better understanding of how or why Florence Hasard disappeared [REDACTED] fueled my curiosity, fooled me into feeling I was approaching a complete story when in reality I was likely straying farther into a haze of the unknown and the unknowable.

3.1.2.5.1.4. The final main surprise of the installation is that Florence Hasard does not and did not [REDACTED]. The exhibit was [REDACTED] (see section 3.2.3.2.2. on Parafiction).



to deceive persons, take their help away, and threaten them  
 back afterward, when people are ruined, and by bringing  
 too large and two paltry hospital coverlids, as everest; that  
 5 stealer. I will gnaw your heart to-night.

For some moments, Monsieur Leblanc seemed to follow  
 and to watch all the movements of Thénardier, who blushed  
 and bewildered by his own rage, turned his back to the door.

10 Monsieur Leblanc seized this opportunity, pushed the table  
 away with his foot, the table with his hand, and at one bound  
 with a marvellous agility, before Thénardier had time to  
 turn around, he was at the window. He opened it, got up one  
 step through it, was the work of a second. He was half way  
 15 side when six strong hands seized him, and drew him back  
 back into the room. At the same time the Thénardiers  
 clutched him by the hair.

At the disturbance which this made, the other hands  
 from the hall. One of them, whose name had been  
 20 up by the candle, and in whom Marius had recognised  
 ing, recognised Panchaud, alias Panisette, seized a heavy  
 club over Monsieur Leblanc's head. "Marius could not  
 endure this sight. "Father," thought he, "what can I do?"  
 his finger sought the trigger of the pistol. "The pistol  
 25 about to be fired, when Thénardier said:

"Do him no harm!"

This desperate attempt of the Thénardiers, but they expressed  
 Thénardier, had calmed him. He saw that the Thénardiers  
 the ferocious man and the crafty man. He saw that the  
 30 in the first flush of triumph, before they had been  
 and motionless, the ferocious man had been pronounced  
 when the victim resisted, and seemed to desire a  
 crafty man reappeared and resumed command.

"Do him no harm!" he repeated.

35 it, the first result of this was that the Thénardiers  
 just ready to go off, and paralysed by the sight of the  
 seemed to disappear, and when the Thénardiers saw  
 affairs, saw no impropriety in the Thénardiers  
 some chance might arise with the Thénardiers.

*Je suis desolee*

Marius: "Move off a little, and let me talk with monsieur."  
 30 all retired towards the door. He resumed: "Monsieur,  
 were wrong in trying to jump out of the window. You  
 have broken your leg. Now, if you please, we will  
 quietly. In the first place I must inform you of a circum-  
 35 I have noticed, which is that you have not yet made  
 fast outcry."  
 Thénardier was right; this incident was true, although it  
 escaped Marius in his anxiety. M. Leblanc had only  
 a few words without raising his voice, and, even in

Figure 8. Florence Hasard's Secret Note. The note (which reads "I am sorry—" in French) was discovered hiding in a handheld copy of Les Misérables on a desk in the secret bedroom/studio of the Apartment 4 installation. Photograph taken by the author, June 2019.

3.1.2.5.1.5. REUNION [REDACTED]  
[REDACTED] more mysterious  
evidence of immersive installation that  
fits within the criteria of Soft  
Espionage. [REDACTED]  
what seems a fascinating show [REDACTED]  
[REDACTED] only sparse and repetitive  
information on the exhibition. [REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED] associated artists' social media  
pages (Figure 9) - counter to  
contemporary impulses to widely share  
(see section 2.6.1). The only official  
sliver of information is the description  
that reads, "[REDACTED]  
[REDACTED] a private farm [REDACTED]  
[REDACTED]."32  
From what I have gathered, the rural  
hosts have created a sprawling work in a  
mysterious place that recalls tales of  
the location's history. The simultaneous  
frustration and mystique sensed by the  
secret inaccessibility of the piece alone  
qualify this as a work of Soft Espionage.  
Toward the goal of demonstrating  
simultaneously in/accessible information,  
the expansion of narrative into  
interactive installation without much  
added pictorial or textual record proves  
the success of such a technique. In terms  
of expansive publication, one might  
consider the narrative installation as

32 Sunday Drive Arts, "REUNION," *Sunday Drive Contemporary Art Projects*, last modified August 2019, accessed November 14, 2019, <http://www.sundaydrive.org>.



Figure 9. REUNION post on Instagram account. One of only a few social media posts documenting a presumably massive public installation on a private Ontario farm. This image, from the account of artist Pavel Ioudine, shows a domestic interior with a goat from the farm standing on a table. Photograph posted on Instagram August, 2019.

- 3.1.2.5.1.6. interactive and enthralling as if the farm's story were read in a page-turning book. Perhaps even more so, as individuals experience events externally, not only as expected or imagined.
- 3.1.2.5.2. Other particularly delightful examples below demonstrate rule-bending narrative expansion through addition of physical/material/sensual details to the user experience.
- 3.1.2.5.2.1. Smell-O-Vision, AromaRama, Odorama, etc. combine audiovisual film narratives with cued scents to deliver a more immersive cinematic experience. [REDACTED]  
[REDACTED]  
beginning of moving pictures, even before the introduction of sound in movies - the first attempt by \*ROXY, who "dipped absorbent cotton in a rose essence and put it in front of an electric fan"<sup>33</sup> to enhance a newsreel of the 1906 Pasadena Rose Parade. Since then, [REDACTED]  
[REDACTED]  
"smellies" [REDACTED]  
[REDACTED] either praised [REDACTED]  
[REDACTED]  
[REDACTED] mocked [REDACTED]  
[REDACTED] the theater air [REDACTED]. \*PENCIL reached individual movie-goers with the available technology of printed scent emulsion, or scratch-and-sniff, cards in a gimmick he coined as "Odorama" for his 1981 feature Polyester. He co-opted the technique specifically for the purpose of parody,

<sup>33</sup> [REDACTED], *What the Nose Knows: The Science of Scent in Everyday Life*, 1st ed. (New York: Crown Publishers, 2008), 148-149.

offered the audience scents of gasoline, pizza, dirty shoes, and skunk. [REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED] \*IVORY defends the addition of fragrances to films arguing, "as an added dimension, it offers all the possibilities of sight and sound: compelling realism, surprise, and emotional transport."<sup>34</sup> While some may find the added sense overpowering, "smellies" transgress media norms to the benefit of the spectator through the deeper level of communication from the narrative form to the individual.

3.1.2.5.2.2. Another such expansive project, the Little Library Café, integrates reader imagination with experience and internal senses of smell and taste. The blog provides recipes for bibliophiles to browse, organized by meal category or by book. Each recipe begins with a quote from the exact source of the victuals [REDACTED]  
[REDACTED]  
[REDACTED] experience the text before, during, and after the enjoyment of the sensory pleasures described therein. While sumptuously written texts have the power to transport readers to events that they might never witness, the physical acts of preparing and consuming the described dishes add another layer of time-traveling communication. Readers may slurp clam chowder with Ishmael and Queequeg at the

<sup>34</sup> Ibid. 167.

Spouter Inn, feast on fried chicken and rolls at Atticus Finch's breakfast table, or gulp a third raspberry cordial with Diana and Anne of Green Gables<sup>35</sup>. The Little Library Café facilitates expansion of text into lived experience.

- 3.1.2.6. As an aside, I observed my own rules [REDACTED], following rules felt necessary until the act impeded end results (which occurred in almost every case - see section 4.4.).

### 3.2. Spycraft

#### 3.2.1. Observational

- 3.2.1.1. In terms of gathering information, the OSS manuals mostly insist that one must venture to a source to procure worthwhile material. The Secret Intelligence Field Manual suggests, "firsthand information will be more accurate and helpful than hearsay."<sup>36</sup> Information in all its forms must be experienced to be believed.

#### 3.2.1.2. Active Observation (seeking out observations)

- 3.2.1.2.1. Dérive, the technique \*CARTO [REDACTED] [REDACTED] extrasensory urban observation and mobile [REDACTED] [REDACTED] response. The action of Dérive relies less on coincidental cues of a city, and more upon deep observation of one's seemingly ordinary ever-changing surroundings. After providing his guiding instructions for this practice, \*CARTO concludes with the possible influence Dérive may have for the everyday perception of individuals and larger community stating, "one comes to perceive their principal axes of passage, their exits and their

<sup>35</sup> [REDACTED], "Book Index - the Little Library Cafe," Recipe Blog, Little Library Cafe (Squarespace, September 2019), last modified September 2019, <http://thelittlelibrarycafe.com/book-index>.

<sup>36</sup> [REDACTED], "Secret Intelligence Field Manual - Strategic Services (Provisional)" (Office of Strategic Services, March 22, 1944), 16.

defenses," and ██████████ "the constant diminution of these border regions, up to the point of their complete suppression"<sup>37</sup> ██████████ resist the monotonous urban grid structure and follow other stronger geographic cues that lie beyond the superficial guidance of the urban environment. ██████████ wanderings around Toronto mostly developed into the inconsequential information available in dead drops and scouting for various dead drop locations (see section 4.2.2.). Predecessors of similar techniques are evident in the poetic definition of \*DUFAY'S's flâneur (see section 3.2.3.1.2.) ██████████

██████████ Surrealist practices (specifically wandering/walking, such as \*VOYEUR's work *Nadja* - see following section - or the Surrealists' 1923 stroll from the French town of ██████████ which \*CARTO was translated as considering "naturally depressing"<sup>38</sup> but that I find has renewed possibility - see Appendix C). \*ARCADE's descriptive essay on Surrealism ██████████, "anyone who has perceived that the writings of this circle are not literature...will also know, for the same reason, that the writings are concerned literally with experiences, not with theories and still less with phantasms."<sup>39</sup> The performed wanderings and written documentation that follow correspond wonderfully to the OSS Secret

<sup>37</sup> ██████████, "Theory of the Dérive," in the anthology *Situationist International Anthology*, Rev. and expanded ed., ██████████, ed. (Berkeley, CA: Bureau of Public Secrets, 2006), 66.

<sup>38</sup> Ibid. p 63.

<sup>39</sup> ██████████, "Surrealism: The Last Snapshot of the European Intelligentsia," 49.

Intelligence advice on gathering accurate firsthand information.

3.2.1.2.2. Errance, based upon \*EMDASH's examples in "Desiring to be Led Astray" - [REDACTED] durational observation of others from a hidden vantage. \*EMDASH explores [REDACTED] products of following, from \*VOYEUR's Surrealist text *Nadja*, to contemporary works such as \*BLONDIE's *Suite Venetienne*, \*SEEDLING's *Following Piece*, [REDACTED] [REDACTED] following another [REDACTED] [REDACTED] unexpected, desires. [REDACTED], examples include following as rule-based play, as a way to disrupt expectation of the ordinary. Similar to \*CARTO's methods of psychogeography and \*CALIGO's theory of psychaesthesia, \*EMDASH expounds that, "following demands the abandonment of form in favor of a mode of invisibility or formlessness."<sup>40</sup> She also provides examples of when the follower submits to the followed, fulfilling a desire to be led from a distance like \*VOYEUR or \*BLONDIE. [REDACTED] [REDACTED] thrill in the possibility of reversal, not only of the roles of follower/followed, but of the tension in possible discovery of the performed act. A final consequence is the urge to piece together fragments of a captivating narrative unfolding in the act of following. In all outcomes, the performed action of following itself is accompanied by documented visual "evidence." However, \*EMDASH's fascinating case study of

<sup>40</sup> [REDACTED], "Desiring to Be Led Astray," *Papers of Surrealism*, no. 6 (Autumn 2007): 19.

\*WALES's piece *Her Long Black Hair*<sup>41</sup>, differs slightly. The piece incorporates photography and material "evidence", but the foundational medium is a spoken narrative audio tour. The interdisciplinary mix of the invisible spoken text, sound, visual (photographic evidence), and visual (experienced) become a work that requires the readers (not only the creators) to experience information firsthand. Documentation may of course exist, but do not engage the same as submitting to being led astray.

3.2.1.2.2.1. Public and immersive theater have become established forms. *Her Long Black Hair*, though it takes places in public, remains private to those who experience the piece. Bystanders in the same public environment do not have access to the same artistic information, and therefore do not experience the piece, even if they observe those who do.

3.2.1.3. Passive observation (details come to the observer)

3.2.1.3.1.1. \*GLASSEYE's *An Attempt at Exhausting a Place in Paris* [REDACTED]

[REDACTED]  
[REDACTED] in which he sat at a table in St. Sulpice Square in Paris and over three days noted everything he saw, [REDACTED]

[REDACTED]  
[REDACTED] of often overlooked, otherwise unimportant details. [REDACTED]

[REDACTED] [REDACTED] distinguished

<sup>41</sup> [REDACTED], *Her Long Black Hair*, Audio Tour, 2004.

<sup>42</sup> [REDACTED], *An Attempt at Exhausting a Place in Paris*. Trans. [REDACTED] (Cambridge, MA: New York: Wakefield Press; D.A.P./Distributed Art Publishers [distributor], 2010).

as passive observation because \*GLASSEYE, instead of moving himself to observe and note the surrounding changes in atmosphere, remained in a stationary post and made observations as they moved around him. However, I admire his method of recording, which takes on a pure approach. For example, one afternoon passage from the first day reads, "In splendid unity, the pigeons go round the square and return to settle on the district council building's gutter. There are five taxis at the taxi stand. An 87 goes by, a 63 goes by. The Saint-Sulpice bell begins to ring (probably funeral chimes) ... A 70 passes by. The funeral chimes stop. A young girl is eating half a palmier. A man with a pipe and black satchel."<sup>43</sup> I love not only the concept of this work, but the choices \*GLASSEYE has made in his descriptions of what he observes (not only visually, but what he drinks, the feel of the weather). I took great inspiration from this work in conveying my dead drop observations (see section 4.2.2.) such as when I wrote "1.219: blue parallelogram on sidewalk caused by intense sunlight shining through blue translucent stripe on bus station glass." or "06.1552: painted wooden numbers '1142A' on door with two doorbells; slight fireplace smell; crow call." A similar observational technique was used as part of the performative

<sup>43</sup> [REDACTED], *An Attempt at Exhausting a Place in Paris*, 14.

element in my attempts at Steganography (see section 4.2.3.4.).

3.2.1.3.1.2. \*OUTSIDE JOB took a different but still arguably passive approach to observation, despite the great deal of movement involved in the piece. With a high-speed camera mounted at the back of a vehicle, \*OUTSIDE JOB drove around New York City at a consistent speed and captured a few seconds of footage on different streets and sidewalks, on different days. However, the few seconds of footage from a high-speed camera stretch the final edited work to about an hour and a half, allowing rigorous inspection of every passing detail from a steady vantage. The video, set to a single guitar track performed by \*FOOTAGE, offers an ████████████████████ gaze at what amounts to mere moments in the midst of chaos. Anonymous figures, who (with the exception of a few children) almost entirely do not interact with their observer, appear nearly as motionless as the city architecture that surrounds them. The artist described in an interview, the mysterious psychological effect that the stable panning across city sidewalks has upon viewing, declaring, "Street reveals things and disguises them at the same time. It reveals things that you can't see and creates things that aren't there...it's a strange feeling of things being more

truthful and also disguised.”<sup>44</sup> Indeed, the slow, steady motion of Street invites viewers to observe poses and facial expressions that would go entirely unseen in the everyday. Even more, however, Street magnifies the details that \*OUTSIDE JOB likely did not notice in a glance either: a hand closing a taxi door, droplets glittering off a doorman’s umbrella, a man holding a MetroCard in his mouth. Those who watch the video do not experience what the artist observed while recording, but even more than what the artist could possibly observe. They may witness what is otherwise lost in the usual overwhelming abundance of information found on city streets. Lengthening these captured instances slowly reveals information to the reader that would normally remain hidden within a vast urban landscape.

3.2.1.3.1.3. I further realized the allure of slower passive observation in an interview with \*SPEAKER. With a keen eye for hidden details of the city’s environment and people, she frequently leads a number of Jane’s Walks and psychogeographic wanders around the city. As part of one publicly offered walking tour, \*SPEAKER provided the following description for others to join: “Living in a city, walking through crowds of strangers every day, it can be easy to forget that each one of those people has a story of their own. On this

<sup>44</sup> [REDACTED], *Nares: Moves*, ed. [REDACTED], 1st ed. (Milwaukee: Milwaukee Art Museum, 2019).

walk, you'll be invited to tune in to the voices all around you, picking up fragments of drama, comedy, and everyday life. We'll spread out, walk through busy places, then reconvene at each stop to talk about what we heard. Bring your favorite 'overheard in Toronto' moments – I'll share a few of my own. We'll talk about writers who work with found dialogue, issues of privacy in public space, and the art of listening."<sup>45</sup>

3.2.1.3.1.4. During our interview, we hit on an important factor that hints to why observation and secrets by extension may prove so seductive. [REDACTED]

[REDACTED]

[REDACTED] asked to meander [REDACTED]

[REDACTED]

[REDACTED] following an eavesdropped exchange

[REDACTED]

reunion. [REDACTED] described an encounter

at a grocery store, where a stranger in

line [REDACTED] spoke into a

cellphone loud enough for others in the

vicinity to hear his side of a private

conversation. [REDACTED]

[REDACTED] intimate circumstances of the

caller's conversation [REDACTED]

[REDACTED]

[REDACTED] \*SPEAKER and I deduced [REDACTED]

[REDACTED] more mesmerizing

was the narrative patchworked together

over the entirety of the call, released

in bits and pieces, keeping the

<sup>45</sup> [REDACTED], "Ears on the Street: An Eavesdropping Walk Hosted by Jane's Walk Toronto," Event, *Facebook* (Jane's Walk, May 4, 2019), <https://www.facebook.com/events/636426060163520>.

eavesdroppers in the grocery line curious for more details to develop a full mental picture.<sup>46</sup>

### 3.2.2. Transient, Ephemeral

3.2.2.1. [REDACTED] when constantly on the move one remains harder to pin down, which renders evidence of the agent's actions and intentions available only to those in direct communication or with highly advanced intel. Continual movement therefore offers an attractive possibility for refusal of clear or direct information. The OSS Field Manual for Operational Groups succinctly states, "In some areas enemy controls may be so rigid as to compel OG's [Operational Groups] to keep on the move, changing bivouac sites frequently."<sup>47</sup> [REDACTED]

[REDACTED] the "enemy" may analogously refer to spectacular displays, seriousness, immediacy, and consensus. As \*STARDUST outlines in the theory of Liquid Modernity, "'Fluid' modernity is the epoch of disengagement, elusiveness, facile escape and hopeless chase. In 'liquid' modernity, it is the most elusive, those free to move without notice, who rule."<sup>48</sup> A state of fluid transience, through times or spaces, offers the power of escape and exclusivity to individuals and the information or objects they may hold. When information is constantly changing, the power is in the hands of the information-holder.

3.2.2.1.1.1. A contemporary creator currently working within this notion is \*HOBO. He frequently plays with rules, questioning legality and accessibility, paying homage

<sup>46</sup> [REDACTED], "A Chit Chat with \*SPEAKER," November 27, 2019.

<sup>47</sup> [REDACTED]. "Operational Groups Field Manual - Strategic Services (Provisional)." Office of Strategic Services, April 25, 1944. p 19.

<sup>48</sup> [REDACTED], *Liquid Modernity*, 120.

to constantly shifting and adapting places and communities.

3.2.2.1.1.1.1.1. I had previously admired the transient and ephemeral element of some of his past work. For example, [REDACTED] [REDACTED] Dead Horse Inn<sup>49</sup>. Installed, activated and vacated [REDACTED] [REDACTED], \*HOBO combed the former landfill shores at Plumb Island on Dead Horse Bay in the outer reaches of New York City for intact glass bottles and substantial bits of wood to build a complete bar throughout the day in a secluded and sheltered corner of the beach. He sanitized the bottles and filled them with alcohol, invited guests, held a crab boil and a boxing tournament to pay homage to the activities of Plumb Island's underacknowledged history. The next day, the exclusive tavern (limited in visitors to those who attended for one night only) was abandoned and likely reclaimed by nature or more subsequent beachcombers. Its eventual fate, besides a single night revival five years later<sup>50</sup>, is publicly undocumented. One may easily overlook any legally questionable public alcohol

<sup>49</sup> [REDACTED], *The Dead Horse Inn*, Installation, action, 2006, [http://www.\[REDACTED\].info/the-dead-horse-inn](http://www.[REDACTED].info/the-dead-horse-inn).

<sup>50</sup> [REDACTED], "[REDACTED] News: The Dead Horse Inn," personal blog, [REDACTED] News, June 21, 2011, [http://\[REDACTED\]news.blogspot.com/2011/06/dead-horse-inn.html](http://[REDACTED]news.blogspot.com/2011/06/dead-horse-inn.html).

consumption gray areas, seeing as this sort of consumption is entirely common in other areas throughout the city and nation, \*HOBO was not aiming to profit from refreshment sales (he charged a nickel per drink), and similar temporary imbibing spaces have historical precedent in this exact locale. [REDACTED]

[REDACTED] each project seems even more involved and elaborate than the last. [REDACTED]

[REDACTED] gray area of art or legality, consider \*HOBO's work Reclaiming the Lost Kingdom of Laird<sup>51</sup>. [REDACTED]

[REDACTED]; On a miniscule island in the Delaware River sits the location of a massive corporate oil storage tank, off limits to the public. [REDACTED]

[REDACTED] land of a 19<sup>th</sup> century Irish immigrant, who proclaimed himself king of this tract, and his descendants [REDACTED]. Now that [REDACTED] inaccessible, \*HOBO set forth to research the artifacts of this land and the remaining descendants of the one royal ancestor, creating a series of commemorative royal tableware

<sup>51</sup> [REDACTED], *Reclaiming the Lost Kingdom of Laird*, large-scale monument, ceramic, found artifacts, 2010, [http://www.\[REDACTED\].info/reclaiming-the-lost-kingdom-of-laird](http://www.[REDACTED].info/reclaiming-the-lost-kingdom-of-laird).

bearing their royal portraits. He managed to infiltrate the privately-owned facility and illustrate a gargantuan portrait of the King in the same style of the plates upon the top of the tank,

████████████████████  
████████████████████ invisible other than from an aerial perspective.

3.2.2.1.1.1.2. Many more of the works \*HOBO has produced in the last decade tightrope walk the line along borders of contemporary art and reaches of legality, actively questioning availability of information and truthful narrative. He has also become characterized for his distinct drawing style, found at his Brooklyn tattoo parlor, and in sprawling ink line murals where small details hide.

3.2.2.1.1.1.3. In November of 2019, Agent Gerard and I departed on a mission to ██████████ ██████████ with a van of a few other junior agents. We attended the opening night of a piece, *Non-Essential Consultants, Inc.*<sup>52</sup> The total titled work included a bedbug breeding machine in an old hard-leather suitcase (Figure 10), hotel cleaning cart piled high with more vintage suitcases, and a three channel video of anonymous rogue agents infiltrating a high-end

<sup>52</sup> ██████████, *Non-Essential Consultants, Inc.*, video installation, November 9, 2019, <http://www.██████████.info/nonessential-consultants-inc>.

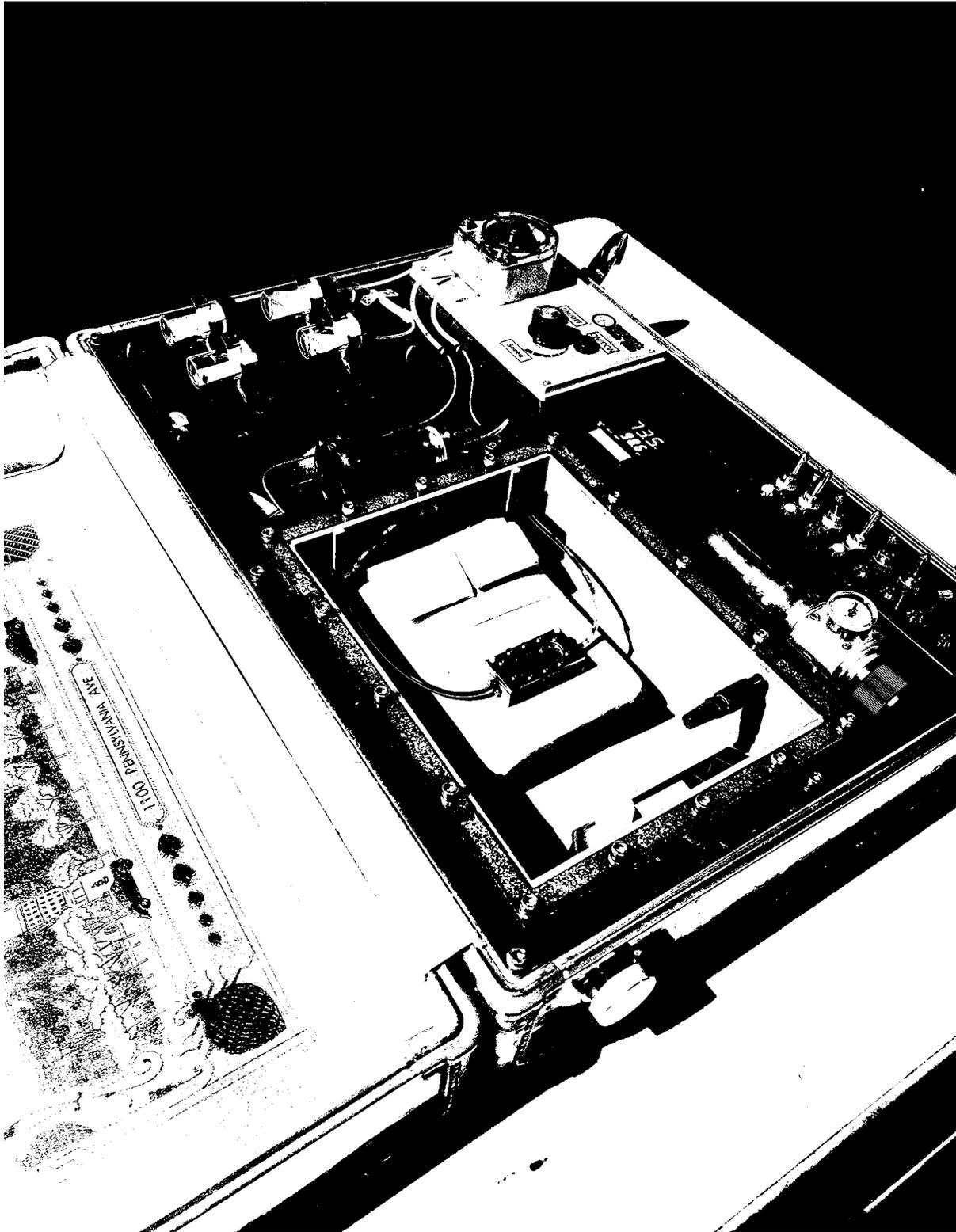


Figure 10. \*HOBO's Bedbug Breeding Machine. A fully functioning machine for breeding bedbugs, hidden inside a hard leather Samsonite suitcase. Four vials at the top hold droplets of a blood sample taken from \*HOBO's hand. After growing healthily on the human blood supply, bugs are released into the chamber at the bottom which holds a replica of the hotel room where the bugs were possibly "released" including miniature bed and desk. Switches, lights, and dials serve an unknown purpose. A foil-stamped illustration of bedbugs swarming the hotel at 1100 Pennsylvania Avenue in Washington D.C. adorns the other interior side of the suitcase. Photograph taken by the author at Pioneer Works in Brooklyn, NY November 2019.

suite in a certain presidential Washington DC hotel to release the bred bedbugs, projected across an entire warehouse wall (Figure 11). The opening commenced with a participatory yet unpredictable action (see section 5.3.1.). \*HOBO, whose cryptic dispatches indicated [REDACTED] follow a reenactment of an initial public offering on the NYSE in the pre-digital era, encouraged participation and business attire. I engaged in the action to blend with the bustling crowd, and managed to purchase two original prints for \$25 (Figure 12). Amidst the chaos of the distracted crowd, I managed to slip \*HOBO an envelope that contained the printed contents of section 2.3. and my contact information. He pocketed the envelope. This action was caught on camera by a bystander and advantageously mis-labeled as the routine purchasing of stock as part of the reenactment (Figure 13). After the show I waited a few weeks for a response, which I received in an email from \*HOBO's real name. We scheduled [REDACTED] to meet in December of that year to discuss the envelope contents in person. When I arrived in New York, I traveled on a drizzly ferry ride across the East River to his secret



Figure 11. NEC, Inc. Three-Channel Video. Video documentation shows two agents, anonymized through facial blurring, perform the actions of breeding bedbugs with a machine hidden in a suitcase, releasing the bugs in a luxury hotel room, and roaming the hotel halls with sheets on a cleaning cart. One agent may be identified as \*HOBO, providing a blood sample for the machine, and wearing a suit and hat identical to the one he wore at the show opening. Photograph taken by the a

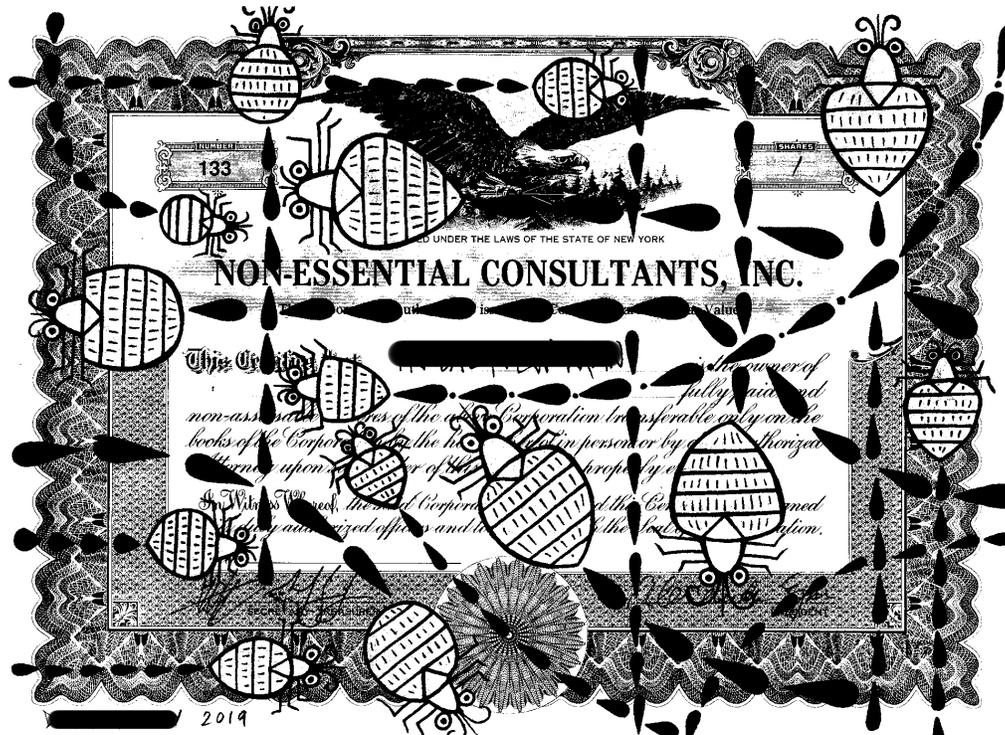


Figure 12. NEC, INC. Signed Print. A modified stock certificate for Non-Essential Consultants, Inc. (the name of the show, appropriated from Trump lawyer Michael Cohen's shell company Essential Consultants LLC.) features printed bedbugs and blood droplets. Original purchased by the author from the artist for \$12.50 USD during the show opening in Pioneer Works, Brooklyn, NY November 2019. Ending prices ran upwards of \$300 USD. Redacted, and copied without color.



Figure 13. NEC, Inc. Soft Espionage Drop. During the opening of Non-Essential Consultants, Inc. guests participated in a reenactment of an initial public offering on the New York Stock Exchange in the pre-digital era. A chaotic crowd aggressively bid and clambered to purchase stock certificate prints for low, but steadily climbing, prices. I used this opportunity to slip \*HOBO a copy of my "Field Guide to Soft Espionage" manifesto. I established contact, having written my personal email on the envelope interior. Photograph from the Instagram story of [REDACTED], posted November, 2019.

studio location in the [REDACTED] [REDACTED] at the [REDACTED] Navy Yard, a former fish processing warehouse now frequently used for independent movie studios. He gave me a nickel tour of the studio, allowed me to hold a pigeon (named Adderall) of the many trained pigeons he keeps on the roof of an adjacent warehouse, and I recorded our interview on cassette tape, which has since been destroyed (see section 4.3.7.). [REDACTED] [REDACTED] [REDACTED]. For more quotes from this interview, see Appendix D.<sup>53</sup>

3.2.2.2. Time Based: recorded, performed, forgotten, revived

3.2.2.2.1. Our current flavor of capitalism rewards faster, cheaper and more efficient goods and services with the guaranteed exchange of capital (monetary, cultural, etc.). Some of the lovelier suggestions in the OSS Field Manual to Simple Sabotage involve slowing down, creating inefficiency and inconvenience. For example, for those working in industrial production/manufacturing, the manual suggests, "Let cutting tools grow dull. They will be inefficient, will slow down production,"<sup>54</sup> or for those working on railways, "Engineers should see that trains run slow or make unscheduled stops for plausible reasons."<sup>55</sup> I

<sup>53</sup> [REDACTED], "A Chit Chat with \*HOBO," cassette tape recording, December 16, 2019.

<sup>54</sup> [REDACTED]. "Simple Sabotage Field Manual - Strategic Services (Provisional)." Office of Strategic Services, January 17, 1944. p 11.

<sup>55</sup> Ibid. p 20.

reiterate that if the "enemies" of my practice include capitalism-assured spectacular displays, seriousness, immediacy, and consensus then I work against these effects with the requirements of patience and commitment.

3.2.2.2.2. In the interview with \*COLLECTOR, we discussed the effects of patience and passage of time on F.U.O.s and their eventual evolution from utility to display. In delineating various metaphorical tools of the museum he explains, "Another one of the tools is just time...having time pass is something that makes people fantasize about the way things used to be...one of the sayings that we've used is that 'new is the old of the future' because old has this prestige...The fact that it's survived time is impressive in itself."<sup>56</sup>

3.2.2.2.3. Publications are inherently ephemeral. [REDACTED]  
[REDACTED]  
[REDACTED] readers can track/record memorable time through publications, how can this extend to the experience of a publication in a single encounter?

3.2.2.2.3.1. Cassette recordings - [REDACTED]  
[REDACTED]  
allure of cassette tapes in particular  
[REDACTED]  
[REDACTED]  
[REDACTED]?

3.2.2.2.3.1.1. The distinctive sensory qualities of cassettes spark audio and haptic memory. An excellent recounting of cassette's ability to vividly recall entire vignettes through

<sup>56</sup> [REDACTED], "A Chit Chat with \*COLLECTOR," Audio, December 30, 2019.

sensory memory can be heard on \*MAYO's The Memory Palace episode titled "Heard Once." He flashes back and forward to a cherished memory of a house show 25 years prior, "I bought a tape from them and a few days later the tape deck in my car ate it the way that tape decks in your car used to do. And I lost the song...I Googled it and there it was, the same exact version uploaded from the cassette...and then I was, for a moment, in the living room on Gold Street and I could see the punk rock kids sitting on the floor like it was story time at the library."<sup>57</sup> The sound quality of tapes,

[REDACTED]  
[REDACTED] a telltale. Like vinyl records [REDACTED]  
[REDACTED]  
[REDACTED], the imperfections and quirks that sound aficionados once despised now serve as a strong memory trigger [REDACTED]

3.2.2.2.3.1.2.

Yet another draw [REDACTED]  
[REDACTED]  
[REDACTED] labor and care needed for cassette compilations. \*CARE on the art of the mixtape reveals, "It takes time and effort to put a mix

<sup>57</sup> [REDACTED], *Heard Once, The Memory Palace*, n.d., <https://thememorypalace.us/2012/07/heard-once-2>.

tape together. The time spent implies an emotional connection with the recipient.”<sup>58</sup> To reach an intimate connection with a listener, [REDACTED]

[REDACTED] Yet the tape’s association with effort of creation immediately suggests to the listener a deeper level of connection.

3.2.2.2.3.1.3. \*JJ’s remarkable Tapezine project<sup>59</sup>

[REDACTED] Toronto local, [REDACTED]

[REDACTED] collects and preserves [REDACTED]

[REDACTED] read information from a cassette tape,

[REDACTED] tapes as a medium for publication, [REDACTED]

[REDACTED] unexpected information.

3.2.2.2.3.1.4. Finally, cassettes are singular yet re-writeable devices that were once

<sup>58</sup> [REDACTED]. [REDACTED], ed., *Mix Tape: The Art of Cassette Culture*, 1st ed. (New York, NY: Universe Pub, 2004).

<sup>59</sup> [REDACTED], *Tapezine 2* (June 23, 2019).

found everywhere. They serve a specific purpose (recording and playing audio for a specific amount of time, based on footage/yardage of tape). In addition to new blank cassettes being recorded, "tapeheads" may also find commercially released cassettes in the junk drawer, shelves of thrift stores, even on the street, and scotch tape over the notches at the bottom corners to record their own audio information. [REDACTED] [REDACTED] pried apart [REDACTED] [REDACTED] tape separated [REDACTED] four simple parts, [REDACTED] [REDACTED] other purposes (see section 4.3.7.) This easy "hackability" of cassette tapes, rarity due to current obsolescence, and attachments to emotional and sensory memory make the cassette tape ideal material for telling hidden stories and sending secret information.

3.2.2.2.3.2. Durational Performance [REDACTED] Moby Dick Marathon Reading with \*JB and performative Melville Tours of lower Manhattan with \*JB; [REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED]

3.2.3. Clandestine

3.2.3.1. Cover, blending in

3.2.3.1.1. OSS provides overwhelming material on good cover, or fabricated identity. In addition to an entire training film on agents under cover, available on Netflix and titled "Undercover: How to Operate Behind Enemy Lines," the OSS Secret Intelligence Field Manual outlines the basics on how to blend. For example, perhaps

the highlight of the entire section, "The most effective cover is that which is as near truth as possible."<sup>60</sup> This relates to similar methods laid out in the rumor section of the Morale Operations guide (see section 3.2.3.2.1.).

3.2.3.1.2. Mimicry and psychasthenia. In the meandering hypothesis, which he believed shaky and uncertain at the time of his writing, \*CALIGO ruminates on the natural instinct to imitate nature. He poetically examines mimicry in insects to determine that visual camouflage is not strictly for defense, but as an instinctive desire to blend with one's surrounding environment that extends to human behavior. Once the instinct to blend is fulfilled, individual personality is lost in favor of the environment's personality<sup>61</sup>. (Adjacent to \*COLLECTOR's thoughts on the object viewing history from a shelf, see section 2.6.2.1.1. - a way of putting myself in the shoes of an environment.) By disguising myself through mimicry, I yearn not to observe the everyday from my own personality, but from the perspective of a wall, a flower, a doily. I want to disappear from myself as a creator, to learn of the environments' and the readers' experiences. In this desire one may find a resemblance to \*DUFAY'S's description of the flâneur whose purpose is to disappear within a crowd. As he writes, the flâneur's raison d'être is "to be at the center of the world, and yet to remain hidden from the world... reproducing the multiplicity of life and the

<sup>60</sup> ██████████, "Secret Intelligence Field Manual - Strategic Services (Provisional)" (Office of Strategic Services, March 22, 1944), 13.

<sup>61</sup> ██████████, "Mimicry and Legendary Psychasthenia," *October* 31 (Winter 1984): 16-32.

flickering grace of all the elements of life.”<sup>62</sup>  
We may see in this a common thread between the desire to blend in, to lose one’s self, and to perform the repetitive action of reproduction/copying one’s environment. See also section 3.2.1.2. on active observation.

3.2.3.1.3. My own cover, Anna Wimble, has presumably existed for over 300 years (see section 4.1.1.). The manner in which the identity of Anna Wimble came to be my personal cover began with \*BARROW RENTER, former master printer at Bowne & Co., Stationers (in lower Manhattan since 1775). His code name in this essay is, in fact, an anagram of his given name. Working in the print office one day he inquired if I had ever made an anagram of my name, to which I replied no. About an hour later, after I had returned to the presses, he reported to me his discovery on cardboard (Figure 14) with another possible non-name pseudonym. Since then, I have conducted searches for others who have gone by Anna Wimble, finding records such as a page from the 1877 Board of Education of the city of Auburn, NY reporting perfect attendance at the Fulton St. School (Figure 15), archaeological family trees (Figure 16)<sup>63</sup>, and up to current profiles on popular social media websites.

3.2.3.2. Rumor, Parafiction performance

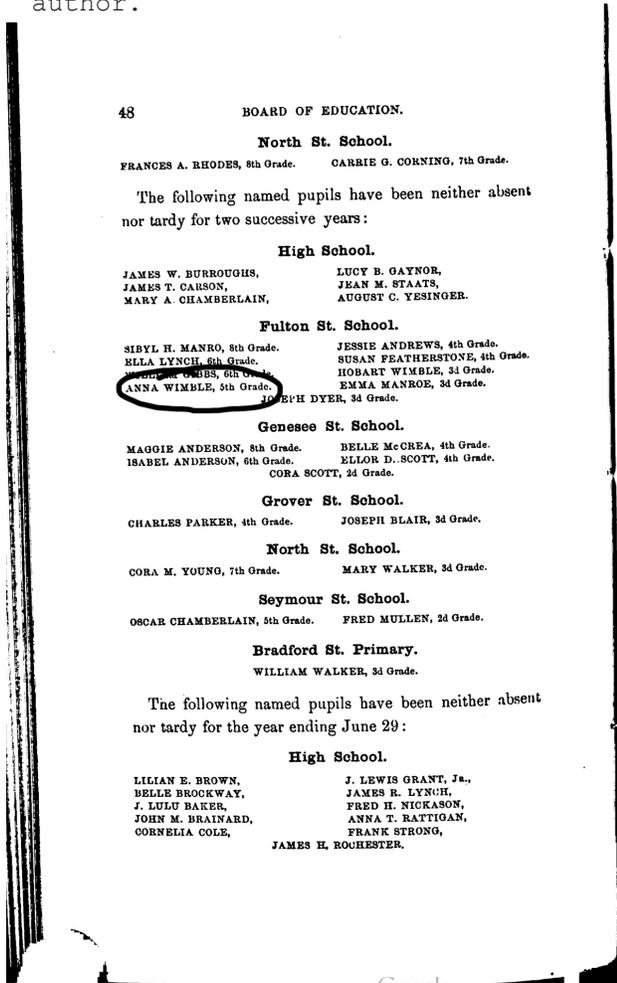
3.2.3.2.1. OSS dedicated an entire section of the Morale Operations Field Manual on the successful spread of rumors. “A good rumor is one which will spread widely in a form close to that of the

<sup>62</sup> [REDACTED], *The Painter of Modern Life and Other Essays*, 2nd ed., Art & letters. Trans. [REDACTED] (London: Phaidon, 1995), 9.

<sup>63</sup> [REDACTED], “Further Notes on the Ancient Family of Hodsoll,” *The Reliquary, Quarterly Archaeological Journal and Review* 19 (March 1879): 162.



Figure 14. Anna Wimble Anagram Origins. Crayon and marker on cardboard, produced by \*BARROW RENTER, New York City, 2016. In the collection of the author.



Digitized by Google

Figure 15. Anna Wimble Evidence, New York Board Of Education. From page 48, "The Annual Report of the Board of Education of the City of Auburn, N.Y. for the school year ending July 31, 1877." Retrieved from Google Books.

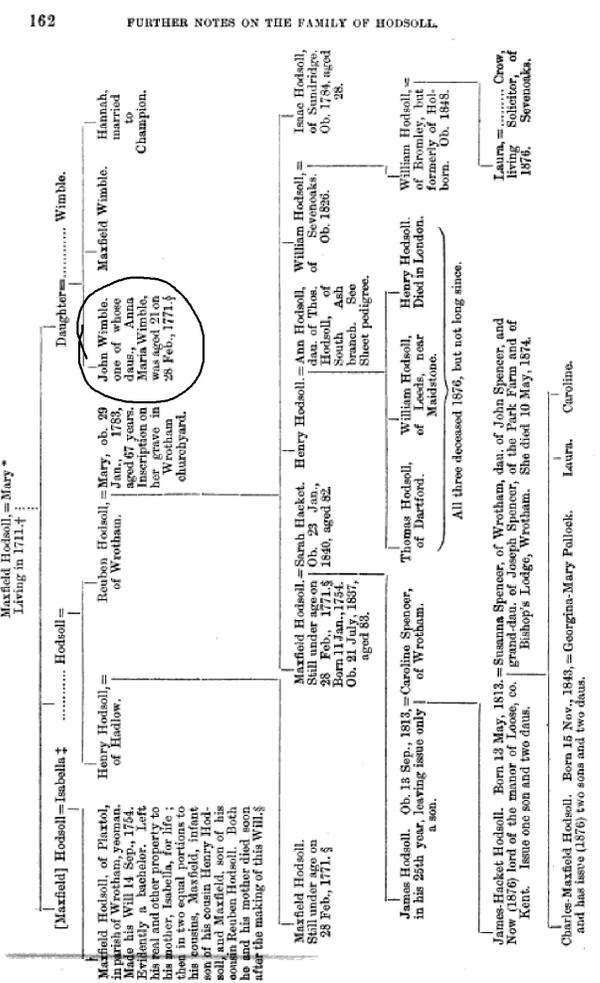


Figure 16. Anna Wimble Evidence, Reliquary. From page 162, "Further Notes on the Family of Hodsoll" by James Greenstreet, The Reliquary quarterly, volume 19, 1878-79. Retrieved from Google Books.

original story. Probably the main factor determining whether it catches on is the degree to which it is adapted for the state of mind of the audience."<sup>64</sup> The rest of the pamphlet section details exact qualities of a good rumor such as plausibility, suggestiveness, and concreteness (like detailed cover) that also seem to align with practices of parafiction.

3.2.3.2.2. In \*ALT's description, parafiction is a practice in creating fictitious work that most would perceive as believable because of proven/authentic supporting details. Essentially, it follows the OSS guiding principles on rumor, and may operate as truth with the same ease that good rumors do. \*INSIDE JOB's Apartment 4 installation (see section 3.1.2.5.1.1.) is an excellent example of parafiction; she, the artist, has installed the rooms of a preserved apartment as if the dweller existed and created the paintings. In truth, \*INSIDE JOB created the pieces, the installation, and the character. The deception involved in some Soft Espionage tactics allows audiences to question overly accessible information. For example, in \*ALT's essay on parafiction she declares, "the experiences of deception and doubt we are put through by parafictional experiments prepare us to be better, more critical information consumers, and therefore citizens."<sup>65</sup> As modern-day citizens, we are faced with deception

<sup>64</sup> ██████████, "Morale Operations Field Manual - Strategic Services (Provisional)" (Office of Strategic Services, January 26, 1943), 16.

<sup>65</sup> ██████████, "Make-Believe: Parafiction and Plausibility," *October* 129 (August 2009): 77-78.

constantly, or at least manipulation of narrative. And what better venue than art could there be to bring awareness to this fact? \*ALT admits that the act of deception, even when applied for the sake of clever art/design, is a moral gray area as deception technically involves a lie. However, she continues to explain that especially in art, deception, trickery and lies have been given a pass because art is perceived as separate from lived experience. She writes, "artists in the last century have ceaselessly demonstrated...You can speculate, make up facts, blend different types of facts, or even lie in art because it is understood as a fundamentally frivolous zone..." This may illuminate how parafiction not only relates to a desire to disguise and deceive, but how parafiction strongly ties back to parody. As parody operates in the same realm as its source, those who exercise parody [REDACTED] get away with [REDACTED] long-held belief that the world of art is entirely ridiculous to begin with.

3.2.3.2.3. Some instances of parafiction have not appeared without criticism, addressed in \*ALT's essay. An unmentioned opposition to this [REDACTED] [REDACTED] appeared in the article critiquing \*DIRTY HARRY's notorious "Donelle Woolford" pieces at the 2014 Whitney Biennial. The excellent and urgently relevant critique of the piece being that the members of the art world associated with the Biennial, "are more comfortable with white fantasies of the other

than examining lived experience.”<sup>66</sup> OSS reiterates time and again the importance of cover reflecting a story close to your own to avoid details in a cover backstory that are impossible to fake/prove (e.g. past injury or ailment). Otherwise, does parafiction succeed when the artist does not present the fictional character’s experience as their own?

3.2.3.3. Obscured/Buried/Restricted

3.2.3.3.1. Physically placed out of sight, as in a dead drop, concealment device, redaction (see section 4.2.2.) [REDACTED]

3.2.3.3.2. Ungratifying stand-in documentation - \*CARTO’s very first Thesis 1 in *Societe du Spectacle* reads, “All that once was directly lived has become mere representation.”<sup>67</sup> One such case lives in the miniature, temporarily available public sculptures of \*KEVIN. He casts singular bite-size resin skulls available for free throughout the city of New Orleans. After completing the cast, placing the skull with a calling card in a publicly accessible place, and recording photographic documentation, \*KEVIN posts the photographic clues to its location on Instagram so followers may find the tiny prize. Those who seek out the treasure must recognize the location from his images, and those who stumble upon the skulls by accident have the associated card to find him online (he updates posts once the skull has

<sup>66</sup> [REDACTED] and [REDACTED], “The Whitney Biennial for Angry Women,” *Essays & Reviews, The New Inquiry*, April 4, 2014, <https://thenewinquiry.com/the-whitney-biennial-for-angry-women/>.

<sup>67</sup> [REDACTED], *The Society of the Spectacle*. (Brooklyn, NY: Zone Books, Trans. Donald Nicholson-Smith, 1994).

been found). In the time between when \*KEVIN hides the skull and a seeker finds it, there is a magic instant when the miniature's fate hangs in the balance - For the treasure hunters who arrive to the scene too late or do not reside in New Orleans, the photographic clues must serve as the only remaining fragments of the skulls in the private possession of strangers.

[REDACTED]

[REDACTED] (distraction) [REDACTED]

[REDACTED]

\*UNDERCOVER [REDACTED]<sup>68</sup> [REDACTED]

[REDACTED] textual information revealed with extra device, such as a magnifying lens, decoder glasses, or blacklight. \*TEX's techniques of Invisible Printmaking

[REDACTED]

[REDACTED] demonstrated in her workshop at the 2019 SGCI conference in [REDACTED] TX. see section 3.1.1.2.1.1.). [REDACTED]

[REDACTED]

[REDACTED] for example, where she silkscreened clues into each dollhouse crime scene diorama that readers could only view with the aid of a blacklight flashlight, provided with the exhibition guide booklets (which also had invisible ink-printed textual clues hidden within).

3.2.3.4. Slow Destruction of Evidence (so as not to rouse attention). Destroying something loudly and instantly [REDACTED] works, but also causes a stir and possible response. Destroying something slowly ensures it

<sup>68</sup> [REDACTED], "Open Secrets: The Hidden Passages of [REDACTED] and [REDACTED]." ARTnews.Com. Last modified November 29, 2018. Accessed March 9, 2020. <https://www.artnews.com/art-news/news/open-secrets-hidden-passages-klara-liden-bruce-nauman-11410/>.

occurs without others' awareness, and is only even noticed when its presence is needed again.

3.2.3.4.1. OSS Filed Guide to Simple Sabotage provides specific suggestions on how potential citizen saboteurs may slowly destroy property while remaining inconspicuous and therefore free of potential blame. One of my favorite such suggestions instructs, "Saturate a sponge with a thick starch or sugar solution. Squeeze it tightly into a ball, wrap it with string, and dry. Remove the string when fully dried. The sponge will be in the form of a tight hard ball. Flush down a W.C. or otherwise introduce into a sewer line. The sponge will gradually expand to its normal size and plug the sewage system."<sup>69</sup> The point is incredibly detailed and affects an infrastructure that seems so quotidian and trivial until its apparent destruction. By the time anyone realizes the destruction has taken place, no one could reasonably trace the source, nor blame the saboteur thusly. One action, performed in secret with household items, finds lasting impact. More selections of harmless or slow long-term damage may be found in Appendix B. I feel similar tactics could be secretly applied to other media forms of expansive publications (performance, installation, etc.) to achieve similar results.

3.2.3.4.2. Avoids spectacle of instant grand destruction, as described for example in \*DIDACTIC's In Defense of the Poor Image (see section 3.2.3.4.3.4.). In printmaking as well, master images are created on material surfaces - wood,

<sup>69</sup> [REDACTED]. "Simple Sabotage Field Manual - Strategic Services (Provisional)." Office of Strategic Services, January 17, 1944. p 10

linoleum, stone, lead, copper, silk, paper - that hold the potential for transformation and degradation. The inevitable physical change of the master copy through the printing process ensures that each print in a series will be slightly, imperceptibly different from the last like a physical game of Telephone. In addition, paper and other printed substrates are susceptible to wear after printing. This proves especially true of prints destined for public dissemination - pamphlets, handbills, etc. intended to spread information. Crucial words and images could be smudged, blurred, scratched or torn out, and obscured by pen mark or fingerprint in the circulation of a periodical. This slow physical degradation extends to the spread of images and information itself, in print and digital contexts.

3.2.3.4.3. Obsolescence, overuse

3.2.3.4.3.1. [REDACTED]

3.2.3.4.3.2. [REDACTED]

[REDACTED]

3.2.3.4.3.3.

[REDACTED] "In

Defense of the Poor Image"

3.2.3.4.3.4.

Repetition, in dissemination, means there is a demand for the information.

\*DIDACTIC [REDACTED]

[REDACTED] circulation of an image [REDACTED] gradual degradation of that image [REDACTED]

[REDACTED]

[REDACTED] low quality indicates a desire for this image. [REDACTED]

[REDACTED]. "[REDACTED]

[REDACTED] of the countless people who cared enough about them to convert them over and over again, [REDACTED]



sources, basic artifacts of covert actions and their roles in spying also influenced material outcomes. The [REDACTED] [REDACTED]'s OSS collection houses curious relics of concealment, such as compass cufflinks, a radio receiver in a pipe stem, camera in a cigarette pack, and dragonfly insectothopter<sup>72</sup>. The objects suggest even more about daily operations than aforementioned textual instructions. This recalls \*INSIDE JOB's assertion that objects can often act as vessels of information even more than comprehensible text. [REDACTED], such as the tiny dragonfly surveillance device, [REDACTED] remarkable and almost fall within the realm of science fiction. However, most of the collection memorializes banal objects with secret utility (like the compass cufflinks, or decoders in makeup compacts) or entirely ordinary articles (ID cards, a brick, shaving razor, eyeglasses case). Reinforcing methodologic emphases on both the everyday and clandestine, objects in the CIA OSS collection demonstrate that much secret communication was able to hide by blending in with the ordinary rather than the extraordinary.

#### 4.2.2. Dead Drops

- 4.2.2.1. Justification for a "dead drop" in espionage is evident in the 1986 article "Dropping Off Like Spies" [REDACTED] [REDACTED] explain, "that's why it's so much more convenient to use drop sites - preferably dead. Then if something goes wrong, only one party gets caught...the idea is not to be conspicuous."<sup>73</sup> This line also happens to appear in a focal scene in an

<sup>72</sup> "Experience the Collection -- Central Intelligence Agency," government agency, *Central Intelligence Agency* (C.I.A., July 23, 2012), last modified July 23, 2012, accessed January 24, 2020, <https://www.cia.gov/about-cia/cia-museum/experience-the-collection/index.html#!/collection>.

<sup>73</sup> [REDACTED], "Dropping Off Like Spies," *Washington Post*, June 14, 1986, <https://www.washingtonpost.com/archive/lifestyle/1986/06/14/dropping-off-like-spies/7afd7abe-c4f5-45c9-8299-9a914a949780/>.

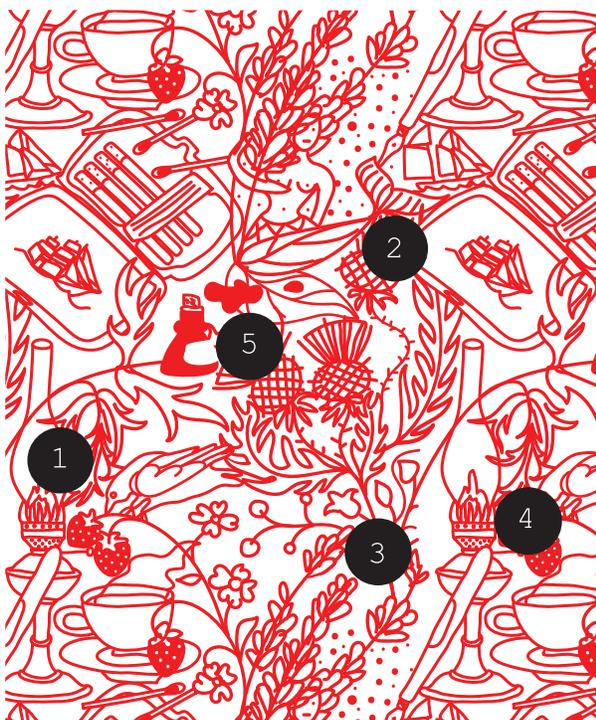
OSS instructional film on cover<sup>74</sup> and on the sleeve lining of the trench coat in section 4.4.3. The quote also hints at the definition of a dead drop; one agent "drops" information and another agent retrieves the information after the first has already vacated the area. In my imitation, a dead drop obviously protects me from public discovery, but also protects the discoverer from an accidental broadcast of the drop location. I elected to keep the form of the dead drops simple [REDACTED], [REDACTED] [REDACTED] palm-size tin boxes [REDACTED] nearly invisible in outdoor urban environments due to their scale. I constrained content to field notes from local observations of populated areas around the city of [REDACTED], Canada [REDACTED] Royal [REDACTED] typewriter, and heavily influenced by \*GLASSEYE's work *An Attempt at Exhausting a Place in Paris* (see section 3.2.1.3.1.1.) My drop locations of choice were public phone boxes, (Figure 17) [REDACTED] the curious anachronism would go mostly overlooked (see section 3.2.3.4.3.) due to the boxes' structural privacy and protection from the elements, and lack of foot traffic. In my *Dérive*-style wanderings, I also encountered publicly accessible places to hide small personal affects, my favorite discovery a cabinet-like door in a brick wall in an alley. I also left [REDACTED] [REDACTED] under a rock [REDACTED] [REDACTED] New York City (Figure 18). I chose not to publish the locations anywhere; [REDACTED] include contact information for Anna Wimble, should an eagle-eyed flâneur find the booklets and choose to reach out. I have not yet received any word as to the drops' discovery.

<sup>74</sup> [REDACTED]. *Undercover: How to Operate Behind Enemy Lines*. Training Film. Field Photographic Branch, Office of Strategic Services, 1943.



Left: Figure 17. Dismantled, Abandoned Phone Box. Photograph taken by the author, before use as a dead drop location in Leslieville, Toronto, February 2019.

Right: Figure 18. Books Under a Rock. Five copies of an Anna Wimble dead drop hidden under a rock in Washington Square Park, New York City. Photograph taken by the author December 2019.



- 1 Strawberry thieves - homage to \*WINDRUSH fruit and bird pattern
- 2 Seafarer - a mermaid, a sailing schooner, and barque cigarette case
- 3 Botanicals - Scottish/Nova Scotian thistles, Provencal lavender, strawberry flowers, berries
- 4 Evening routine - cigarettes, matches, tea by lamplight
- 5 Handiwork - fountain pen, ink bottle

Figure 19. Annotated Repeat Pattern. Pictorial elements illustrate aspects of Anna Wimble's stories traveling, sailing ships, and living in Nova Scotia. Image provided by the author, January 2020.

#### 4.2.3. Steganography

4.2.3.1. The term steganography has been used to describe widely varied methods of encoding textual information, from lemon juice invisible ink to encrypted digital files. While early artifacts of text encoding such as microdot viewers exist in the CIA Museum collection, OSS provides no specific documentation on encoding messages. Contemporary art and design provide countless examples however, including aforementioned case studies of \*THUNDERBIRD and \*TEX (see section 3.1.1.2.1.1.) [REDACTED] [REDACTED] steganography wallpaper, garments, [REDACTED] [REDACTED], first attempting a handmade version. I based my overall steganography process on both case studies, conceptualizing one project to encompass several techniques.

[REDACTED] Part one of the project was designing steganography wallpaper. Adopting the practice of \*THUNDERBIRD, I designed a repeating pattern for wallpaper and textiles. I took care to blend organic and geometric line drawn shapes by working the pattern repeat in Illustrator, shifting elements by point increments as necessary until the obvious boundaries of the repeat vanished. The scale of the repeat was designed as appropriate for wallpaper, where the details would appear obvious at close inspection but blend together when printed in a mass and viewed from even a few feet away (Figure 19). I chose the brightest crimson as the final print color, knowing the next part of the project would be to pay homage to \*TEX's red ant decoder pages. Once complete, I silkscreened the repeat as "yardage" on plain muslin for sewing a suit (Figure 20) (part two) and on large sheets for wheat pasting (part three). [REDACTED]



Figure 20. Printing Pattern on Yardage. A view of silk-screened repeating patterns, taken in the MAAD Textile studio at OCAD, February 2020. Six yards by 60" of muslin fabric was first ironed, stretched, and pinned to a fabric table. The repeat width was marked on the fabric, and was printed by "leap frogging" the prints (skipping every other width section) to prevent ink from reprinting on the front of the screen. Sections dried 30 minutes before going back to fill in gaps. Photograph courtesy of C. Johnson.

4.2.3.3. Part two of the project was to render the printed textile into the articles of a three-piece suit: button down shirt, slacks, vest, jacket, and bow tie. A suit was chosen as a garment for "blending" for a few main reasons: 1. Rather than a formless draped garment such as a poncho or caftan that would presumably blend with wallpaper when posed motionless, a suit is obviously separate from its background, but form fitting to the wearer. The point was not exactly to camouflage my specific bodily form, but to blend as a person within a fabricated environment. 2. The effort require to create a bespoke suit shows intention (rather than inadvertent "blending into the background" seen in a wallflower personality, for example when in the movie *Garden State*, the reticent main character dons a gifted shirt made from the same textile as the wallpaper and appears almost as a floating head)<sup>75</sup>. 3. Such a garment blends into a crowd of downtown workers, also wearing suits. Therefore, the suit has an ability to blend outside the context of wallpaper.

4.2.3.4. Part three - wheat paste the wallpaper in a public area of bustling activity, wear the suit to blend into the wallpaper. While camouflaged, write encoded observations of passersby and other activity on the patterned wallpaper. Inspired by \*TEX's red ant repeats inspired by novelty decoder sheets, the observations written on the wallpaper require red-filter glasses to decode. I sought out a marker with just the right light blue color to disappear behind the busy red pattern, and contrast amazingly once filtered behind the paper glasses. The red filter lenses were stowed in an interior pocket of the suit jacket and lent to passersby amused or curious enough to ask what I was writing. Either way, whether

<sup>75</sup> [REDACTED], *Garden State*, comedy-drama (Fox Searchlight Pictures, 2004).

directly interacting with strangers or not, I manage to blend into an environment (see section 3.2.3.1.2.), make passive observation (see section 3.2.1.3.) and thus engage with my surroundings secretly. This action becomes not only a visual repeat printed on paper and fabric, or repeat action of printing, but also a performative repetition - of pasting the paper on the wall, and of hand-writing lines of text over and over.

4.2.4. Cover/Code Names

4.2.4.1. Cover has been referenced numerous times in this essay. Examples in art/design are particularly fruitful in the category of parafictional creators and pieces (see section 3.2.3.2.2. on parafiction).

release work under pseudonyms including and Henry Codax<sup>76</sup>.

4.2.4.2. Code names also intersect with visual culture in adopted street artist names: Swoon, JimJoe, Banksy. \*META chose claw-hammer banjo player \*WORRELL's name as her own solely for drawing on freight trains. Among the many reasons to disguise real identities, the most obvious for graffiti artists are to avoid criminal charges of vandalism (or train hopping, trespassing and other associated charges), which seems especially relevant in the context of legal boundary exploration in many works of Soft Espionage (see section 3.2.2.1.1.1.1.; Appendix D, section 8.5.2.1.).

4.2.4.3. The "code names" in this essay have been designated according to a professional interview on military call signs with \*NEWGUY, U.S. Marine Corps veteran.

<sup>76</sup> [REDACTED], "Who Is Henry Codax? And Other Tales of Secret Art," *Observer*, June 5, 2012.

General \*CHAOS praised [REDACTED] as his "driver and map reader par excellence."<sup>77</sup> Call signs are used in the military for purposes of light illusion - presumably only radio operators of one side know the identities behind often colorful names (Grizzly Six, Chaos, etc.).<sup>78</sup> According to \*NEWGUY, no single technique exists for determining call signs, though they can often derive from nicknames, acronyms, sound similar to real given names, or depend on regiment codes and numbers. Code names do protect identities of individuals in this essay. However, even more preferable to me, code names protect from the usual name-dropped associations with authors in academic writing. Through this practice, names of lesser known theorists, artists, and journalists carry the same weight as famous ones; I regard century-dead poets the same as emerging design researchers.

4.2.5. Concealment Devices - [REDACTED] the hollowed-out book, empty matchbox, false-bottom drawer, [REDACTED] empty containers with the exterior appearance of inconspicuous articles. Whatever the shell, concealment objects serve an obvious purpose, but mysterious origin. Readers [REDACTED] understand the purpose of a concealment device or how it works, only the time and knowledge to discover where and what has been hidden inside. In spring 2019 while experimenting with hidden communication of various forms, I attempted to hide [REDACTED] in a hollowed-out [REDACTED] for my friend \*DEX. [REDACTED] she did not recognize [REDACTED], [REDACTED] no desire to peer inside the pages of the romance novel. [REDACTED]

<sup>77</sup> [REDACTED] and [REDACTED], *Call Sign Chaos: Learning to Lead*, First edition. (New York: Random House, 2019), 98.

<sup>78</sup> [REDACTED], "Call Signs," audio file, December 11, 2019.

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED] In this concealment device I planned to hide a photographic index of artifacts (Figure 21) found belonging to previous agents Anna N. Wimble. The indices consist of film slides contained inside a miniature manila folder. The slides are small enough to fit inside the book but, lacking a slide projector, require the reader to hold the tiny images up to a light source to read. However, due to city-wide closures I was not able to print the multiple copies that the device would conceal (turnover for slide film/E6 developing and processing typically takes 1-2 weeks).

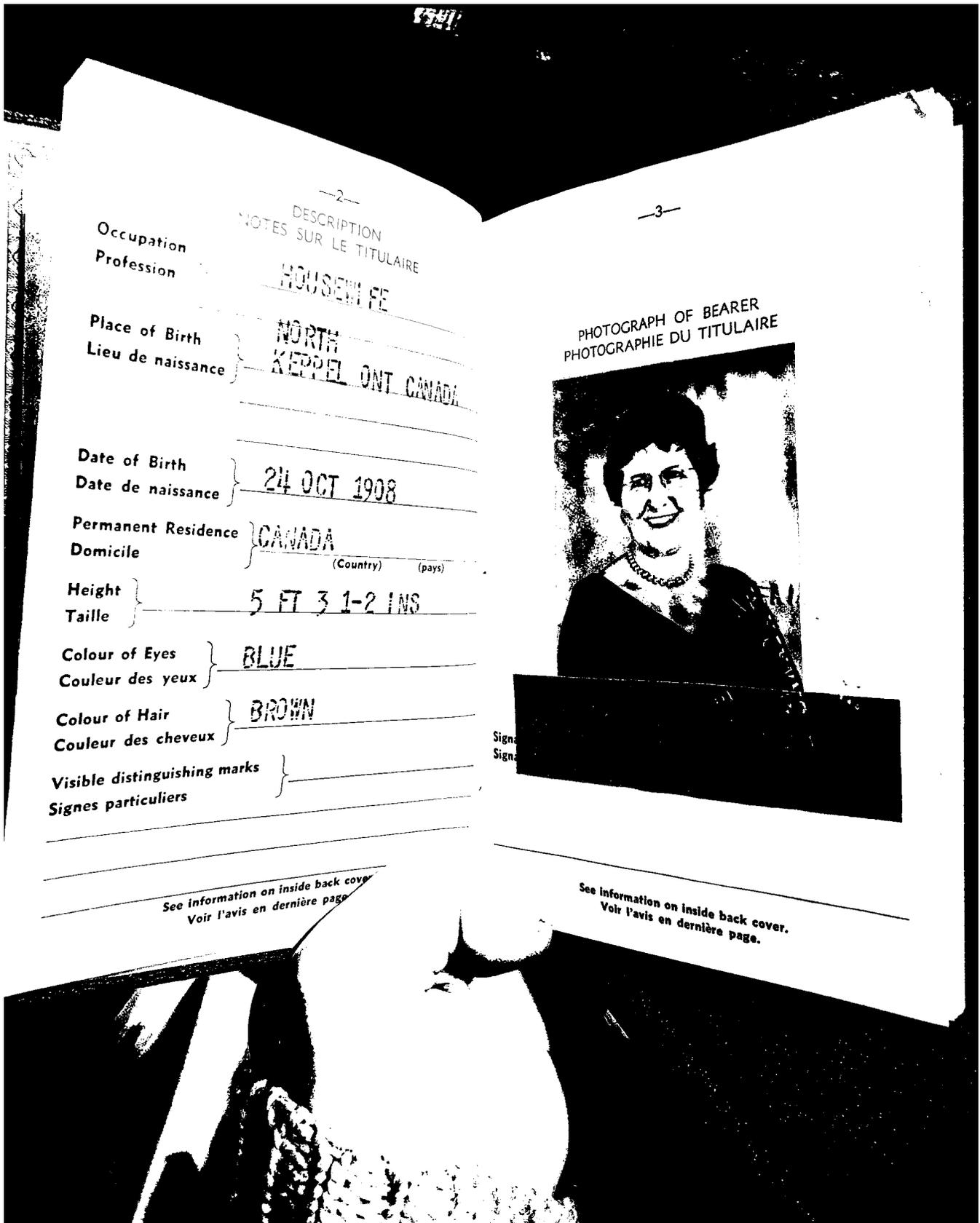
4.2.6. Forged Documents - Faked official documents [REDACTED]  
[REDACTED] those wishing to provide any sort of false information for any reason: assume a false identity, traverse borders, spread rumors, procure a job, thwart plans. The materials for falsified documents (ubiquitous pulp paper, typewriters, small photographs, binding material, office supplies, even small tabletop printing presses) could often be readily available, unlike today where extra security measures in many types of official documents involve constantly changing protective measures and technologies. I borrowed the form of a falsified identity document specifically as a treasure hunt guide to finding the reports in my final exhibit. An identity document solidifies recognition of one's appearance, position, origins and intentions. A falsified identity document can proclaim the authenticity of any of these categories and simultaneously provide otherwise unsubstantiated information of any level of believability. Specifically, I borrowed from the format of

both old CIA ID's<sup>79</sup> and passports (Figure 22), within which easily reproduceable details of typewriter information, instant photographs, and handwriting only add to the believability (rather than diminish the legitimacy with a hand-made quality). The [REDACTED] content provides visual clues of chapter objects, borrowing inspiration from the secret UV reactive illustrations of modern passports. The easily produced (and easily reproduceable) pamphlet guide to Canadian Wooden Money for Collectors, purchased from a pile of other lost/forgotten ephemera in a secondhand store heavily influenced the rest of the deceptively ordinary interior. The pages of this Wooden Money pamphlet were lovingly typewritten with labels and amusing detail on wooden coins documented by the author and illustrated with characteristic halftone dot scans of each coin's printed face, such as this page of wooden coins celebrating the Soo Locks (Figure 23). The illustrations of the chapter objects in [REDACTED] section 4.3., printed with blacklight ink suspended in a transparent base, are revealed with the aid of a UV flashlight (see section 3.2.3.3.2.).

<sup>79</sup> "Experience the Collection -- Central Intelligence Agency." Government agency. Central Intelligence Agency. C.I.A., July 23, 2012. Last modified July 23, 2012. <https://www.cia.gov/about-cia/cia-museum/experience-the-collection/index.html#!/artifact/230>.



Figure 21. Concealment Device; Collected Objects for film slides. The hollowed out book is a novel by Arthur Stringer titled "The Prairie Mother" purchased from a Value Village in 2019. The copy is possibly a misprint, as the last page before the hollow section is an illustration printed upside down. Objects from the personal collection of the operative include: pastille tin housing a spool and pine tar soap, sea glass collection, wheat penny collection, straight-shank pipe and amber glass ashtray, opera glasses, IWW membership card, brass thimble, Parker pen, boy scout badge, awl. Photographs taken by the author, March 2020. Film slides courtesy C. Rodmore.



—2—  
DESCRIPTION  
NOTES SUR LE TITULAIRE

Occupation  
Profession } HOUSEWIFE

Place of Birth  
Lieu de naissance } NORTH  
KEPPEL ONT CANADA

Date of Birth  
Date de naissance } 24 OCT 1908

Permanent Residence  
Domicile } CANADA  
(Country) (pays)

Height  
Taille } 5 FT 3 1-2 INS

Colour of Eyes  
Couleur des yeux } BLUE

Colour of Hair  
Couleur des cheveux } BROWN

Visible distinguishing marks  
Signes particuliers }

—3—  
PHOTOGRAPH OF BEARER  
PHOTOGRAPHIE DU TITULAIRE



Sign  
Sign

See information on inside back cover.  
Voir l'avis en dernière page.

See information on inside back cover.  
Voir l'avis en dernière page.

Figure 22. Found Passport, Gadabout Vintage. This passport was discovered at the bottom of a used passports drawer in the Leslieville, Toronto secondhand store, Gadabout. The shop has two floors packed floor-to-ceiling with ephemera, clothing, and every item in between, including cabinet card drawers of personal identification documents. This particular document belonged to Laurean Braithwaite of North Keppel, ON. Photograph taken by the author, March 2020.

4.3. Mission two: produce publication copies, hidden as F.U.O's

4.3.1. Introduction: Smaller publications hiding within a larger installation would equal chapters in the entire vignette - parts of the whole. Whether inside a wearable garment, drawers of a desk, or within a realized set, the "chapters" would contribute to one number of an edition, each iteration a play within the ideas of publications and editions. All "chapters" contain information that can be connected into narrative but remain inconsequential (the stories are memorable but not revelatory, grand, impactful). This is the reason behind the chosen objects - their ability to blend, and their current status as nearly gone but still recognizable vessels of information. The objects differ from classic readymades [REDACTED] [REDACTED] - \*RROSE SELAVY chose [REDACTED] [REDACTED] unadorned ordinariness [REDACTED] [REDACTED] phenomenon similar to speaking a word until it loses meaning. [REDACTED] avoidance of spectacle (see section 3.2.3.4.), and the inconsequential nature reflects the everyday. Books are assumed to have legitimacy. [REDACTED] [REDACTED] [REDACTED] weaving authenticity with inconsequential narrative in handmade booklets explores legitimacy and truth in small books while revealing information that [REDACTED] unsuspecting readers might assume is important. The slow reveal of clues holds reader interest despite not know why information feels important. The inconsequential quality also mocks the level to which people are now willing to share personal information, online or in public. Quality of information shared through online platforms has become less impactful, more quotidian. Documenting an everyday history, narratives online paint a superficial story.

#### 4.3.2. The portable typewriter

4.3.2.1. A Royal [REDACTED] (Figure 24) in my possession played a vital role in the creation of this entire body of work. In addition to the machine's maneuverability (see section 3.2.2. on transience), all textual information produced (with the exception of this document) originated from this typewriter. [REDACTED] [REDACTED] a recognizable object, [REDACTED] font of a typewriter as a recognizable signifier of how the document was made (typed, not handwritten or press printed). The distinct font [REDACTED] documents big and small also signifies [REDACTED] necessity in labor of all sorts of fields, but especially office work. The individuality of each letter stroke, [REDACTED] human-entered characters and yet the homogeneity of the letter form, weight, size, and spacing. Now, [REDACTED] [REDACTED] keys tapping, the carriage crying "DING!" The typewriter overflows with utility and sensory information, enough to persist despite its "outdatedness" (see section 2.5.2.1.) in daily use. \*RROSE SELAVY [REDACTED] an Underwood typewriter cover as [REDACTED] readymades<sup>80</sup> [REDACTED] ubiquity of such an object. It is an irresistibly fascinating choice, especially considering the original object, like other readymades, is considered lost.

4.3.2.2. [REDACTED] [REDACTED] readymade evokes a skirt (a garment with feminine connotations); as [REDACTED] writes in an analysis of the work, [REDACTED] "suggested obscene representation [REDACTED]"

<sup>80</sup> [REDACTED], *Traveler's Folding Item*, sculpture, readymade, 1916.

██████████ when combined with femininity.”<sup>81</sup> In this context, the metaphor of the typewriter for a woman almost indicates a fear of the possible influence that this combination (the typewriter and the feminine) could generate. Especially when considering the rather disgusting suggestion from

██████████ to exhibit the piece to viewers, “██████████

██████████”<sup>82</sup> as if looking up a woman’s skirt. ██████████

██████████ a F.U.O. in early women’s employment. See, for example, a photograph of one previous Anna Wimble, a secretary for Sears in Montreal, seated before a typewriter with a fountain pen in hand (Figure 25). Even as typewriters evolved, ██████████

██████████ when my father was attending the University of Toronto for computer science in the late 1970s, it was my mother who typed his graduate thesis on an IBM paper-fed terminal from his written notes. He was of course technically capable of utilizing the machine, but my mother has suggested it was her way of helping him and, as she put it, helping herself not to go mad (as if the repetitive/meditative nature of typing up his handwritten notes was soothing to all senses). Other forms of typewriter ephemera have associations with the occupations 20<sup>th</sup> century career women could hold: secretaries, librarians, teachers, etc. ██████████

<sup>81</sup> ██████████, *Infinite Regress: ██████████*, 1910-1941 (Cambridge, Mass: MIT Press, 2001), 90.

<sup>82</sup> Ibid.

4.3.2.3. Duplicators (mimeographs), card catalogs, carbon and Onionskin papers. [REDACTED]  
With typewritten text [REDACTED].  
Notecards [REDACTED]  
Well-preserved documents [REDACTED]  
Is [REDACTED] [REDACTED] exhibition would  
Thus necessitate a 'legitimate' [REDACTED]  
Hyper-[REDACTED] lack of  
Time stamp [REDACTED]  
Hopes [REDACTED] contemporary exhibit.  
Elsewhere, the rest [REDACTED]  
From whence [REDACTED]  
Perhaps unseen [REDACTED]  
And [REDACTED]  
Quiet [REDACTED]

4.3.2.4. Finally, once entirely outmoded and obsolete [REDACTED]  
[REDACTED] typewriters became reclaimed  
in underground writing movements, a symbol of junk  
cast asunder like the outsider authors themselves.  
This began in examples even at the height of the  
portable (i.e. household) typewriter's ubiquity and  
before its obsolescence, such as examples of  
\*BURROW's writing from Fuck You Press throughout the  
1960s. However, the choice of the typewriter  
especially flourished in the aesthetics of early punk  
zines of the 1980s/1990s; overwhelming examples exist  
everywhere. I thus declare that the typewriter must  
be reclaimed again, for the tactility and symbolism  
it represents - of the official, the worker, the  
woman, the outsider.



Blue Print

Green Print

Purple Print

Brown Print

Red Print

Black Print

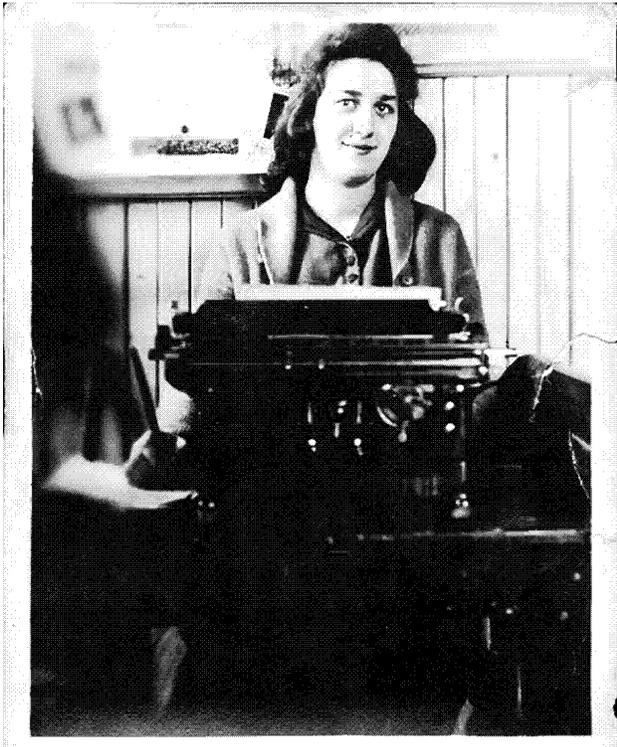
Sault Ste. Marie, Ont.

These six wooden nickels and the four wooden dickels (shown on the following page) were issued by the Soo Locks Centennial Corporations of Sault Ste. Marie, Ontario and Sault Ste. Marie, Michigan which were set up to handle arrangements for celebrating the one hundredth anniversary of the opening of the Soo Locks in 1855. Although the dickels have the appearance of an American issue, it is known that both denominations were distributed from both cities. Total issue for all varieties is believed to be in the neighborhood of 15,000 pieces.

Left: Figure 23. Page of Soo Locks Wooden Coins. Copied from a page of the pamphlet "Wooden Money of Canada" by Larry Gingras, published by the Vancouver Numismatic Society, 1961. This pamphlet was purchased by the author at Gadabout Vintage, Leslieville, Toronto, December 2018.

Below: Figure 24. My Personal Royal Brand Typewriter. While I have found the serial number for this typewriter, I have been unsuccessful in fully identifying the manufacture date or provenance of this machine. I purchased the article in September 2018 from a man in Scarborough, ON who estimated the production of the typewriter as some time in the 1970s. The keyboard includes obscure symbols, such as ¢ ½ ¼. However, keys such as l and ! remain missing, meaning the characters must be improvised.



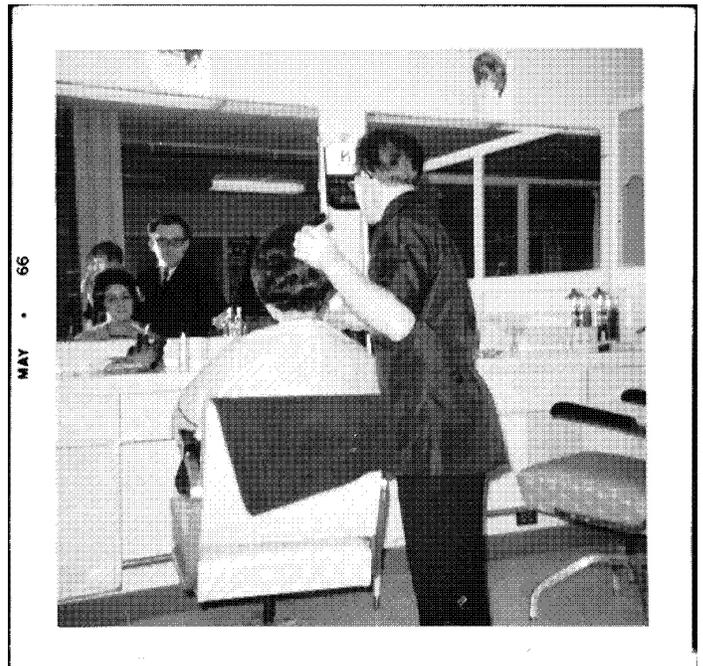


Left: Figure 25. Sarah Coddack Before the Typewriter. Photograph taken in Montreal, QC, early 1920s. She worked as a clerk in Sears prior to getting married. Copied February 2015.

Below Left: Figure 26. Secret Matchbook Amongst Decoys. A fabricated matchbook story hides amongst professionally printed examples. Matchbooks were often produced using relief or offset methods that left a slight halo from the pressure of the ink and plate into the coated card substrate. Pictured below the secret matchbook photograph are examples of relevant patriotic matches from the 1940s, available for sale on a well-known auction website. The matchbook medium was clearly as useful for disseminating information as pamphlets and other printed materials. Photograph taken by the author with matchbooks from personal collection, matchbooks retrieved, March 2020.



Below Right: Figure 27. Snapshot Taken in a Salon. Photographed in May 1966, Halifax, NS by an unknown photographer. The subject had unbelievably large and stylish hair in the 1960s, evidenced in other candid photographs, and was often compared to Elizabeth Taylor.



4.3.3. The custom printed matchbook [REDACTED]

4.3.3.1. Matchbooks, whether kept for fire or a collection, once held a spot of delicate importance in everyday life. One needs only to comb through matchbook collections on display, for sale, online and in person for a sense of the overwhelming variety of locales that offered the booklets for vast consumption, suggesting the wide availability of these pocket-size tokens. Each matchbook features idiosyncratic designs specific to the respective location's image and branding, limited greatly by the small size of the outer cover. I have seen full collections of matchbooks for sale and display in all manner of places online, though I have not noticed custom matchbooks anywhere in local businesses. Even pipe and tobacco stores like Uhle's in Milwaukee or Thomas Hinds Tobacconist in Toronto where tobacco smoking is an eventual inevitability only dispense boxes with individual wooden matches inside. The difficulty with which I acquired 50 blank white matchbooks for this chapter alone was an indication of the lost availability of this graphic substrate. The form (and even name) already lends itself to traditional codex format, with protective cover and interior space for information. In addition, the matchbook plays a role in both spy/detective tropes (such as in the 1969 Mission Impossible episode "The Mind of Stefan Miklos"<sup>83</sup> where agents plant a matchbook with matches missing from the left side, a clue to indicate a left-handed contact), and secret receptacles for diaries of the escaped/hidden<sup>84</sup>.

<sup>83</sup> [REDACTED], "The Mind of Stefan Miklos," NTSC 4:3, *Mission: Impossible* (CBS, January 12, 1969).

<sup>84</sup> [REDACTED], "Hiding From the Nazis in the Forest, He Scribbled a Family Secret on a Matchbox," Haaretz (Jerusalem, December 23, 2019),

4.3.3.2. For these reasons - the former ubiquity and near-disappearance, and constrained graphic scale - I felt the matchbook an appropriate package for shorter reports. The micro stories inside each matchbook originate from the little information I have on four previous consecutive Anna Wimbles and their associated regular locales: a Czechoslovakian Inn, Nova Scotian general store, down feather factory, and a social club (Figure 26). Each cover corresponds to the setting of the "report" inside. The matches all remain intact in the book, to signal the original utility of the object and hopefully better hide the books in a larger context.

4.3.4. Instant camera/hidden camera [REDACTED].

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED] The portable film camera rendered the everyday tangible, able to freeze and preserve an instant that would otherwise wither in time, forgotten. \*MAYO devoted a podcast episode to [REDACTED] who meticulously developed the Kodak film company, crooning that film, "freed our forebearers...from having a moment so unlike the rest of their lives represent that life forever...you and I could take pictures of the rainbow that flashes in the spray, as our brother breaks the plane of a sprinkler on a summer day."<sup>85</sup> In this snippet, \*MAYO describes how film progressed from the overly serious confrontational portrait to the beautifully banal passing moments of everyday lives. Furthermore, the iconic format

<https://www.haaretz.com/israel-news/.premium.MAGAZINE-a-jew-s-escape-from-the-nazis-and-his-secret-in-a-diary-scrawled-on-matchboxes-1.8296882>.

<sup>85</sup> [REDACTED]. Dotting I's. *The Memory Palace*, n.d.

<https://thememorypalace.us/2019/12/dotting-is/>.

and instant chemical film effects established a familiar aesthetic (see section 2.6.2.1.3.) that may conjure associations with family gatherings, modeling, events, vacations, any action that warrants the quick capture of a moment, like a butterfly in a net. Instant photographs of course may portray remarkable moments, explosive in their candid action. [REDACTED]

[REDACTED]. My particular interest however is this seizing of the banal moment like what \*MAYO detailed - a photograph typically not shared in our age of sharing online, which makes it therefore somehow secret and personal. Specimens of the ordinary snapshot appear beautifully in many old photo books and albums a previous Anna Wimble left behind (see Appendix C). Images of her in the beauty salon getting her hair coiffed (Figure 27), her legs dangling off the porch, on the balcony of my parents' first Toronto apartment with a migraine. These moments illuminated more about the previous Anna Wimbles as people than the riveting tales and thrilling photographs in the sprawling collection. In terms of a book form, I was completely enchanted by one album [REDACTED] that I found quite by mistake in my parents' basement. My father and I, years prior, had already spent the labor organizing and scanning photographs that we removed from his mother's albums. Yet this album was somehow missed. The photographs inside were not remarkable, and most of the subjects were strangers. But the perfect square sleeves cascading along each inside cover guided my intuitive haptic response (see section 3.1.2.4.) to flip through the sheets, trying to deduce the identities of these mysterious figures (Figure 28). Wanting others to intuit the same response, I recreated this album, with room for 30 photographs. [REDACTED]

██  
██

The photographs I chose from ██████████'s archive were scans with information on the front and back of the print. Typically, Anna Wimble ██████████ wrote names, dates, and locations of the photo on the reverse of the image, however other doodles, scribbles, and contextual information populate the back of the photograph. I love this utilization of the "other" side of the image, not only because the text often provides helpful information on the subject of the photograph, but also because the information raises the back of the photograph almost to the level of importance as the front (print side). The sides become codependent, and the back becomes practical and full. The priority confusion over front and back also corresponds well to the idea of a front/back cover, and books that may read from both front and back covers ending in the middle. Because this confusion and disguise set the perfect stage for secret information, I laid out a few interior book pages to read between the "front" and "back" photograph (sides) covers from either direction. The interiors featured more ordinary pictorial clues to Anna Wimble's ██████████ ██████████ life (e.g. a birthday telegraph, envelope hand-labeled "mother," dance ticket). Each booklet, with unique photo covers, was then placed in an album sleeve, to remain disguised as an ordinary photograph of an ordinary moment in the lives of strangers. I was unable to complete this due to lack of access to the printmaking studios; see Figure 29 for mock up and album).



Figure 28. Enchanting Square Photo Album. Found amongst other conventional photo albums that belonged to my grandmother. The total sum of albums fills at least 8 large boxes, and constitutes thousands of photographs. While looking for a different more traditional album in one of the many boxes stored in my parents' basement in Wisconsin, I came across this smaller more unusual album. The fourteen sleeves are shaped specifically for square format photos, and cascade to access any of the individual photographs without turning pages in the conventional horizontal format. This original album was constructed from board covered with a matte, coated cover stock paper. I chose to upgrade this design to 15 sleeves on either side, with a red bookcloth cover. Photograph taken by the author, December 2019.



Figure 29. (Double-sided booklet). A mockup of an individual booklet to fit inside a sleeve of the square format photo album. The book reads from either cover into the center (the MAY 66 date, and figure in the salon photograph on the far left page are seen reflected on the back page at the far right). The booklet features square format photographs, mysterious found ephemera, and a story written on a typewriter. Photograph taken by the author, March 2020.

Figure 29. (Album). The imitation of the photo album pictured in Figure 28, with space for 15 photographs per side (30 photographs in total). While the source album has smaller dimensions and holds the same amount of photographs, a paper slip sheet in each sleeve prevents the back of photographs from being seen. I wanted the back of each photographic cover to have just as much importance as the pictorial front, so I chose to extend the dimensions of the album to 4.5" x 11" (closed). Each photograph front and back was scanned, converted to a halftone dot pattern, and printed in sepia-tone brown (original intention was to silkscreen each cover in one run of dark brown sepia ink). The album was produced with book board and dense red book cloth, linen hinging tape and hand-cut acetate sleeves. Photograph taken by the author, March 2020.



4.3.5. Postage stamps [REDACTED]

4.3.5.1. [REDACTED] Postage stamps are endlessly intriguing for the fact that they are physically simple bits of paper. [REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED] (see section 5.4).

4.3.6. The public phone booth [REDACTED]

4.3.6.1. [REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED] (see section 5.4)

4.3.7. The granny square/doily [REDACTED]

4.3.7.1. Familiarity with granny square blankets, [REDACTED]  
[REDACTED] people may not know the name of but would recognize instantly. The [REDACTED]  
[REDACTED] skills to make this passed from my mother, and to her from my 'granny' (my 'bobe'). To create the blanket of granny squares in this body of work I unraveled countless yards of recorded cassette tapes, often with the tape still contained neatly inside the cassette. Each kind of tape has particular material qualities, ranging from airy, threadlike and dark brown, to reddish,

squeaky, and sturdy. Type II tape comes in a smooth jet-black (this is considered higher quality for recording as well). Some vintage stock of reel to reel tape is the stiffest, chocolate-brown, and for some reason reminds me of a cockroach. This stiffness makes the reel-to-reel tape ideal for flat objects like doilies, as the finished piece requires no blocking. The disparity between the 1/4" width and delicate thinness of the tape offers a broad range for potential projects - from threaded doilies to cushy garments. As I work the hook through chains and double chains, bits of magnetic emulsion flake of the tape onto my fingers. [REDACTED]

[REDACTED] (Figure 30)

[REDACTED] Anna Wimble [REDACTED] was a guarded person. She did not openly share information with her sisters or mother, and certainly did not open up to my mother. Her true feelings were hidden most of the time, until an emotional outburst, such as the spaghetti incident mentioned in [REDACTED] [REDACTED] zine (see section 3.1.1.2.2.2.). I recorded what I imagine her life was really like on magnetic tapes - pieced together what I speculate her secrets were, based solely on photos, artifacts, and secondhand stories I heard about her from my relatives. Crocheting with the recorded tape, I unraveled one useful thing to make into another thing, removing the functional qualities of both objects. The granny squares and doilies maintain her secrets in their form; even if unwound, the recorded tape would be damaged and whether or not the sound would play is up for further experimentation. In addition, to unwind the tape for audible purposes would be to consciously and slowly unwind the labor of hand-made objects and protected affairs.



Figure 30. Crocheted Tape  
Granny Squares  
(Left: Leader Tape and Reel  
to Reel). This singular  
granny square was produced  
from no less than 25  
cassette tapes. The "leader  
tape" is a stiff, colorful  
plastic strip, a few inches  
of which is taped to either  
end of a spool of recordable  
cassette tape that cannot  
contain recorded material.  
The outer row consists of  
several feet of reel-to-reel  
 $\frac{1}{4}$ " tape. The color scheme  
appears similar to the  
traditional granny square,  
often made using scraps of  
leftover yarn from other  
projects. Photograph taken  
by the author, March 2020.



(Above and Right). These views show the variety in color and texture of different tapes, as well as the mesmerizing repetition in each granny square pattern. The blanket was completed by first joining squares in a row, then joining each row together. The leader tape square has been precisely placed in the center. Telephone and plant are shown for scale. Photograph taken by the author, March 2020

4.3.8. The Anthora NYC Coffee Cup [REDACTED]

4.3.8.1. [REDACTED] an object most would recognize from look, not name alone. [REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED] eventually transformed into an icon of NYC culture itself. Its place in current design history, references in media, [REDACTED] paper coffee cup that spans classes, populations, and eras. The design has been appropriated or imitated on other objects unrelated to coffee (wallets, pillows, enamel pins, skateboard wheels, etc.). The City Reliquary holds a collection of the cup and all its imitations as the style began falling out of popularity for actual purveyors of coffee. [REDACTED]  
[REDACTED] the original designer happened to be born and raised in the same Czechoslovakian village as [REDACTED] Anna Wimble, less than 10 years apart<sup>86</sup>. The book inside this cup therefore tells the story of the possibility of their meeting (because there is no way to be sure if they ever did, or if this Anna Wimble even knew his childhood neighbor secretly designed the popular consumable cup). I chose to focus on the pleasures and sensory memories of coffee and cigarettes, not on this Anna Wimble's experiences in WWII for several reasons. Most importantly, Anna Wimble went to such great efforts to spread awareness of the events of that war, I would not want to encourage those who already believe these atrocities did not happen, especially because this work employs parafiction to

<sup>86</sup> [REDACTED], "Color Your Own Anthora Coffee Cup," Edible Manhattan, February 1, 2017, <https://www.ediblemanhattan.com/drink/anthhora-coffee-cup/>.

such a great extent. Second, [REDACTED] these chapters focus on the overlooked objects of everyday ritual, and there are few daily rituals as common across time and places as the pleasure of pausing to drink a hot beverage. The miniature booklets were printed on coffee-brown paper, designed to the same height as the paper cup container, bound with a Coptic stitch that naturally fans the booklets open so that they fill the cup around, and kept in a bag of coffee beans to absorb the scent. The container itself was hand painted, to reperform the original painstaking labor of the designer in the 1960s (Figure 31). A plaster cast imitation coffee cup lid was provided as a book "cover" (and cup cover) by Agent Rodmore (Figure 32).

#### 4.3.9. The composition notebook [REDACTED]

##### 4.3.9.1. A stationery product [REDACTED]

[REDACTED]. The most distinguishing feature of these notebooks is of course the cover, which traces visual roots to German faux-marbled paper, created through a stamping process rather than actual marbling. The style itself an inexpensive imitation of the marbled covers found on quality notebooks of the 19<sup>th</sup> century.<sup>87</sup> A close proximation of this style of faux marbling found on the cover of an Argentinian edition of a [REDACTED] (Figure 33). I appropriated this cover for the patterns on my composition notebooks, feeling it appropriate that the pattern was discovered looking for old books and stationery in a used bookstore in Buenos Aires where [REDACTED] Anna Wimble was once a student. [REDACTED]

[REDACTED] The size of these

<sup>87</sup> [REDACTED], "The Complicated History of the Beloved Composition Notebook and What Happened When One Pentagram Designer Tried to Uncover It," *AIGA Eye on Design*, November 18, 2016, <https://eyeondesign.aiga.org/the-complicated-history-of-the-beloved-composition-notebook/>.

notebooks is now standard, and typically comes in a 7.5x9.75" size, though a less common 5x7" version may be found in large chain stationers. This is the size I chose to fit two stories of this Anna Wimble.

Instantly recognizable blue lined pages and monochrome cover pattern evoke the inexpensive and expendable character of the notebook style. Yet with all its ubiquity and even current availability, ■

■. The classic faux-marbled cover has been replaced with other printed imagery - colorful stripes, floral patterns, grids, and austere solid tones. The two stories contained in the pages are printed images of handwritten notebook pages, recounting first the moment Anna Wimble won a local writing contest. The second features an account of her opportunity to interview \*MENARD in her home city for her youth club, how she met him at his office in the National Library, ran the story in a newsletter, and how the printed interview has since been lost. When recently visiting the city of Buenos Aires, I made an attempt to find this printed article. However, attempts to recover the lost interview were compromised when the agent assisting this operation was forced to return to the U.S. on the last flight out from Argentina due to recent border closures.

4.3.9.2. \*TEX imitates the familiar dime store stationery implement in embroidered fabric, in a series called "Common Threads" in which she recreates the covers with repeating motifs of recognizable shapes (see section 3.1.1.2.1.1.). In parody and pop culture it seems miniature technology and fancy gadgetry play a vital role in gathering intelligence. In fact, ■ the OSS Collection of the CIA Museum illustrates importance of the notebook in the

collection. The description of a plain black notebook reads, "Instead, their most valuable tools were 3-by-5-inch cards and moleskine notebooks along with mechanic pencils, which they used to record map coordinates and plot assaults."<sup>88</sup> The composition book as preferred tool for obsessive observation and note-jotting appears in the popular youth novel *Harriet the Spy* as well. "Harriet emerged clutching a green composition book. 'You must have a hundred of them now,' Sport said as they went down the steps. 'No, I have fourteen. This is number fifteen. How could I have a hundred? I've only been working since I was eight, and I'm only eleven now.'"<sup>89</sup>

<sup>88</sup> "Experience the Collection -- Central Intelligence Agency." Government agency. Central Intelligence Agency. C.I.A., July 23, 2012. Last modified July 23, 2012. <https://www.cia.gov/about-cia/cia-museum/experience-the-collection/index.html#!/artifact/173>.

<sup>89</sup> [REDACTED], *Harriet the Spy* (New York: HarperCollins, 1996), 6.



Left: Figure 31. Imitation Anthora Coffee Cup. The design was hand-painted with acrylic and watercolor based on the original 1963 design. Throughout the years coffee carts have sold cups with many imitations of this design, including different color schemes and wording such as "it's our pleasure to serve you" and "we are pleased to serve you." However this version, with gold text and, Grecian urn remains the original recognizable design. Photograph taken by the author, March 2020.

Below: Figure 32. Cast Coffee Cup Lid (Left: Plaster; Right: Mould, Original). The matte white of the plaster does a particularly good job disguising the cast as an original. The only distinguishing characterist of the copy is its unexpected weight. Photographs courtesy of C. Rodmore and A. Ali., February 2020



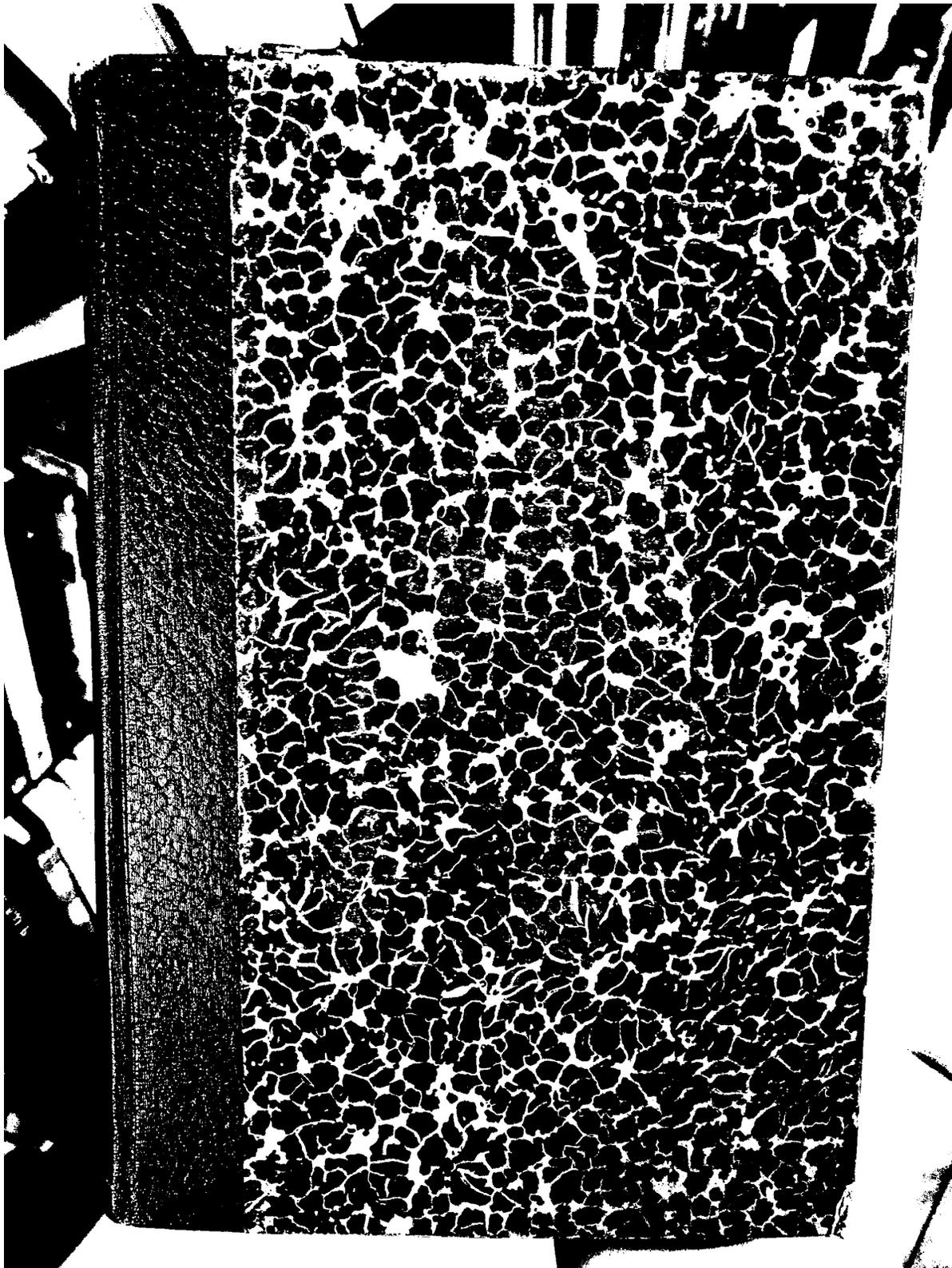


Figure 33. Marbled Paper Book Cover. Found amongst other marbled cover novels and Spanish-language works of classic literature in the Librería Ávila, Buenos Aires, AR. The original colors of the cover are black and light acid green. I did not note the contents of the book, or even the title. The cover was the most striking detail. Photograph taken by the author February 20, 2020.

#### 4.4. Mission three: Espionage Exposition

4.4.1. Introduction: A traditional exhibition would not feel appropriate for these methods of research and production. Besides the overall desire for secrecy, the requirements of slow speed, small scale, and reader engagement suggest that this work would fail in conventional exhibited contexts. Multisensory publications would require a commitment to [REDACTED]. I originally envisioned an installation-as-publication for a final exhibit. [REDACTED] (Mobile Show I), [REDACTED] (Mobile Show II), and (Mobile Show III) in a [REDACTED] at [REDACTED]. Due to the secrecy of my intended outcomes, I initially desired to find greatly inaccessible spaces for installation and performance. However, in an attempt to respect rules of institutions that house these secret locations, I faced continual failure and rejection. \*CONTRA encountered the same result when she proposed an expository photographic study of behind-the-scenes shots of Disney park locations for her series *An American Index of the Hidden and Unfamiliar*<sup>90</sup>. The final displayed images were not the expected tableaux of costumed princesses on a cigarette break or nude snoozing mascots adjacent to massive plush heads, but a single excerpt from the faxed rejection letter officially denying her request. I adopted this strategy as a desperate act that maintains a certain refusal (see section 4.4.4. on freight elevator). At that point, I decided the best possible solution would be to act before an inevitable denial of permission and apologize later if necessary. As fully explained in the subsections below, I was never able to materialize a final installation ultimately due to city-wide closures.

4.4.2. White van

<sup>90</sup> [REDACTED], *American Index of the Hidden and Unfamiliar*, Photography, 2007.

4.4.2.1. My choice of the white surveillance van [REDACTED]  
[REDACTED], taking  
installation out of gallery/institution; a vehicle  
would always have the ability to move an entire  
installation through the city; the white cargo van or  
even a U-Haul blends in with vehicles regularly seen  
around urban space and is easily acquired. [REDACTED]  
[REDACTED]  
intertwined with spy tropes - of surveillance van  
seen [REDACTED]  
[REDACTED]  
Ultimately there were a few minor issues that left me  
looking for other options: payment and licensing,  
accessibility, hard for others to find but too  
unfamiliar for strangers to want to access (i.e. even  
if I tell people a schedule of places I will be,  
there still is no guarantee I will be allowed to stay  
those places for long due to nature of parking in the  
city. Simultaneously, if I was striving for the kind  
of experience where only those who chance upon the  
installation get access to it, there is little chance  
that passersby would have the desire to stop. I  
admit, while I would hope that I could intrigue  
strangers enough to visit the cozy installation in a  
van, [REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED] why such an  
installation would be so magical for those who would  
choose to explore, because it subverts expectations -  
if I did decide to enter an inviting cargo van and  
did not feel uncomfortable with the proprietors  
encouraging me to remain inside, I would feel I had  
been given [REDACTED]  
[REDACTED] scarier situation is

the expected situation for a reason, and the white cargo van as the "kidnapper" or "pedophile" vehicle is the associated trope [REDACTED] (see section 4.4.3.1.) [REDACTED]

[REDACTED] this is the power of tropes on perception and expectation - one must recondition expectations of where art/design may live (in the same way our expectations of art institutions are difficult to recondition).

#### 4.4.3. Trench Coat

##### 4.4.3.1. [REDACTED]

[REDACTED] Trench Coats (Figure 34) have been used in disparate ways. In the case of the trench coat/fedora, appearance in media can indicate the presence of spies attempting to "blend." However, the image has also branched off to darker tropes, such as the seedy trench coat salesman or exhibitionist flasher. [REDACTED] within this context also demands the many different forms remain continually transient, without a singular location (see section 3.2.2. on transience).

4.4.3.2. Recently I was faced with the classic fire escape question - if your building was on fire and you had to bring only one personal item with you, what would you take? The building fire was a false alarm.

[REDACTED] careful with my choices: my hand carved briar pipe, a love letter, my oldest little book (from 1863), chargers, lighters, lip balm. The advantage is in being able to appear in public with [REDACTED]

ability to meander with secret stories close to my person (Figure 35).

secret pockets, researchers concluded, “keeping possessions hidden from view, pockets give their owners a sense of privacy and protection for their belongings. The proximity of a pocket to the body not only implies a potential emotional attachment to its contents, but what people store in their pockets can also provide a sense of what they believe to be important...”<sup>91</sup> In addition, episode three on podcast “Articles of Interest” describes the connection between an abundance of pockets and power,

gendered construct evidence of secret pockets in women’s clothing until the Regency Era of the early 19<sup>th</sup> century.

more and bigger pockets mean more space to carry important tools or keepsakes.

era of Modernism, complete suits had upwards of 45 pockets in all and innumerable buttons, clasps, and other fasteners<sup>92</sup>. Allegedly,

precedent of \*YOB hiding the phrase “I AM A CUNT” in the sleeve of a custom suit for a particular prominent living member of the British royal family<sup>93</sup> (the tale itself a fashion industry rumor).

<sup>91</sup> and , “Making Secret Pockets,” in *Extended Abstracts* (presented at the Conference of Human-Computer Interaction, Montreal, QC, 2018).

<sup>92</sup> , *Pockets: Articles of Interest #3*, MP3, 99% Invisible, n.d., <https://99percentinvisible.org/episode/pockets-articles-of-interest-3>.

<sup>93</sup> , “Alexander the Great,” *GQ*, February 11, 2010, accessed December 9, 2019, <https://www.gq.com/story/-british-designer>.

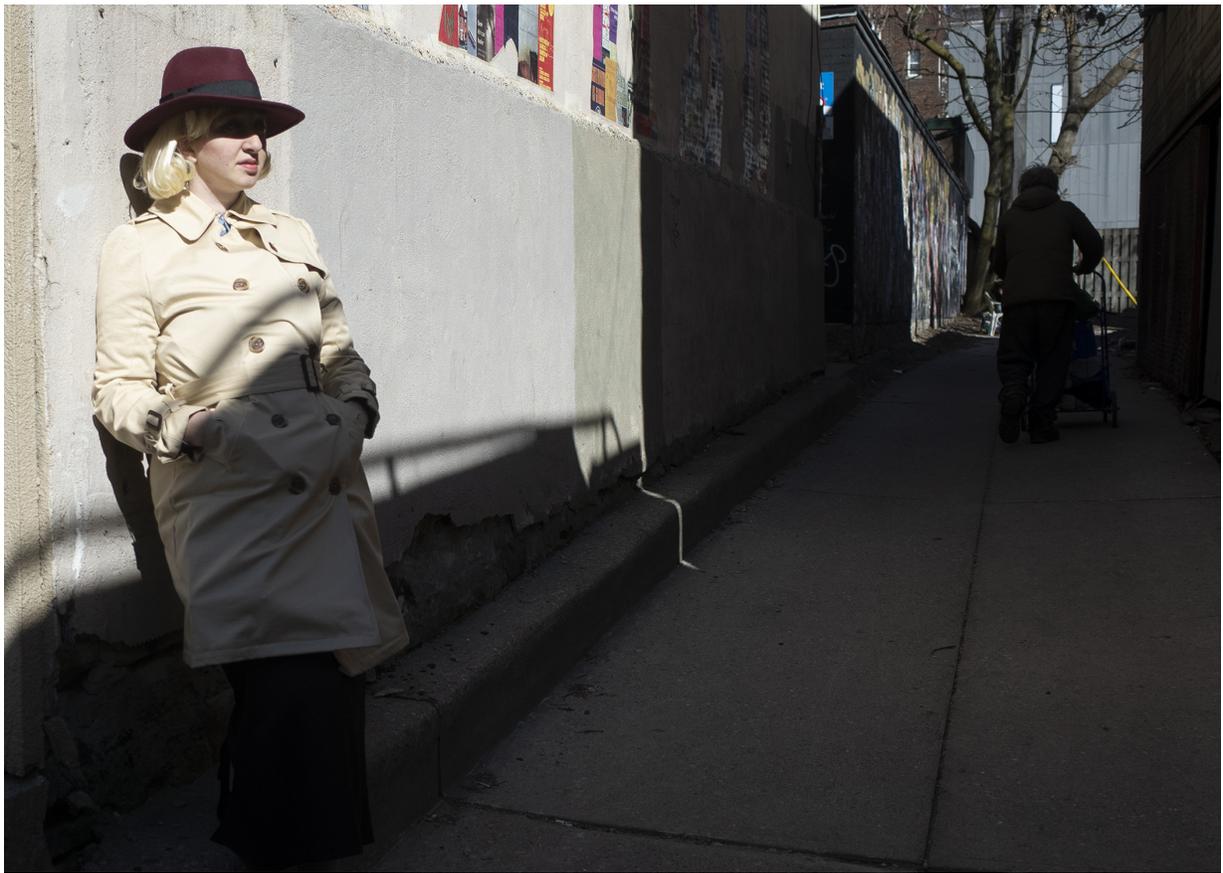
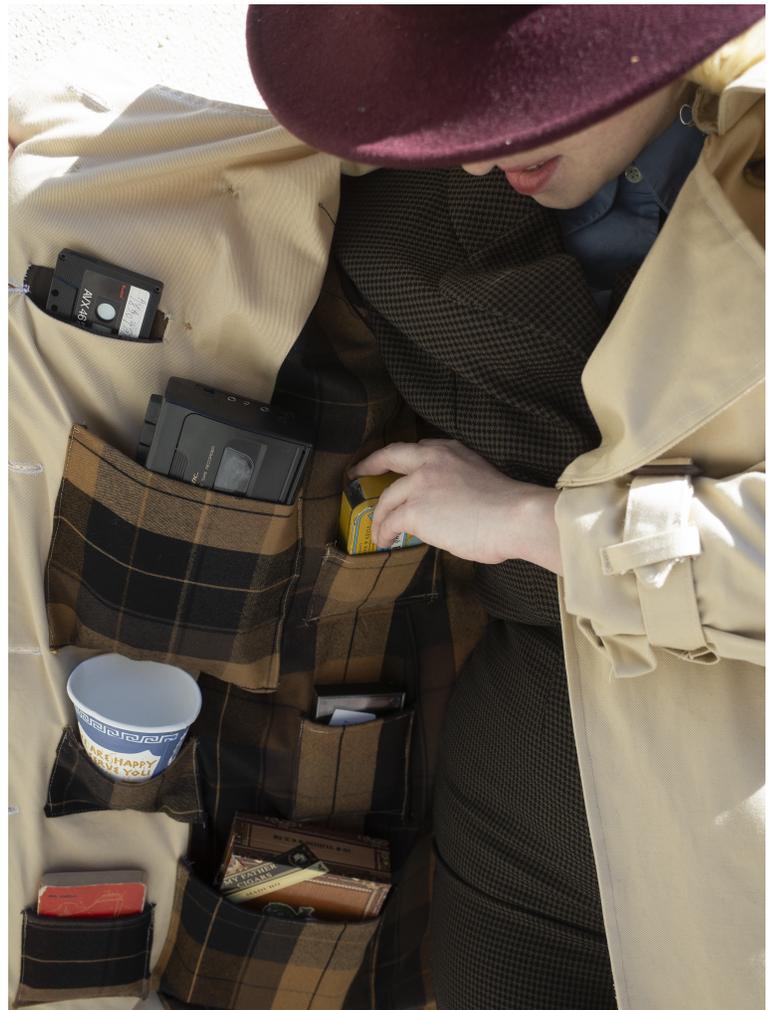


Figure 34. Trench Coat on the Street. Taken in an alleyway off Wellesley Street, Toronto. While the block is usually an area with moderately busy foot traffic, none of the passersby approached me. Even with the unusual raspberry felt fedora and platinum blonde wig, the common khaki trench coat renders the other costume elements inconspicuous. Photograph courtesy of A. Ali, April 2020.

Figure 35. Trench Coat, Secret Pockets Inside. The pockets of this coat were designed specifically to fit the size of books to be held inside. For the larger pockets, this obviously means other objects of the same or lesser size can be carried. However, the small pockets can only hold items of the exact designed pocket size (too large, the item refuses to fit, too small, and an object risks falling out too easily). The coat, while designed as a mobile exhibition, can also function as a practical garment with extra storage. Photograph courtesy of A. Ali, taken in Toronto, ON, April 2020.



4.4.3.3. Despite my other attempts at forgeries, [REDACTED] not my intention to perfectly recreate a [REDACTED] trench coat. To do so I would need to buy a [REDACTED] coat, deconstruct it and trace the pieces to create a pattern. Even the designer of the sewing pattern I followed admits personal modifications (e.g. adding French darts), and supposes that the sewer will find buttons, thread, textiles of their choice. I chose [REDACTED]-adjacent fabrics and buttons as a simultaneous hint at the source, while maintaining individuality. My choice in fabric, buttons, personal sizing, omission or modification makes the coat one of a kind. Not to mention the intended use, for which interior pockets and hidden embroidery are employed (Figure 36). This choice itself is also not unique and harkens back to the "Trench Coat Storefront" trope found in incredibly varied media from graphic novels to movies, such as the scene in comedy *Coming to America* where a Queens local tries selling the princes' stolen toothbrushes back to them, brandishing the wares from inside a [REDACTED] trench coat with distinctive trademarked plaid (Figure 37)<sup>94</sup>. [REDACTED] [REDACTED] appropriated from true cases of black-market peddlers inconspicuously dealing items on public streets. [REDACTED] [REDACTED] mass-produced and mass-accepted for the common citizen, appropriated by suspicious operatives and undercover sellers, and coveted as items of high-fashion, represent the multiplicity of identities in a single garment and yet a cohesiveness of connotation. The point here [REDACTED] blended tropes of the coat plays to existing

<sup>94</sup> [REDACTED], *Coming to America*, Comedy (Paramount Pictures, 1988).

associations ██████████ secrecy, exclusivity, and even in its roots ██████████ to (para)military mystique.

4.4.3.4. My intention for the trench coat as a mobile exhibit was first to install a rotary telephone on a secretary desk in the G floor hallway at 205 ██████████ Street. I would wait, wearing my secret "chapters" outside the building, no more than a two-block radius in distance. With the aid of a hidden livestream camera installed in the hallway (there are cameras monitoring the door at the entrance to the hallway, but not monitoring inside the hallway itself), I would watch for approaching visitors and ring the rotary phone to reveal the "true" location of the show in my coat pockets. From there, I could determine if readers had an interest in viewing the secret books, and if they would commit to venturing to a secondary exhibition location. Before the install of such a show and after a great amount of rotary phone forum research, I planned to set the telephone up with a Google Voice number through the use of an Obihai device (connects to a power source, an internet router, and to the analog phone - Figure 38). I acquired the phone, device, and a Google Voice number, but had no way of setting up the telephone as it required a \* key (missing on the rotary telephone). ██████████, as of this writing, have a ticket open with Obihai's technical support, and the opportunity to hold such an exhibit passed. I anticipate that I would still have interest in the future, but first need to find an analog phone with \* to get power to the rotary phone (which could only receive calls to begin with, due to the technology relying on sonic pulses rather than tones like today's telephones to dial out).



Figure 36. Embroidered Sleeve, Secret Message. The plaid wool lining reads "The most unimportant detail may be the most important." This line was taken from the OSS orientation film "Undercover: How to Operate Behind Enemy Lines" from 1943. The film within a film follows two trained operatives who must maintain convincing cover in unnamed enemy territories. The other sleeve was embroidered with another phrase from the training film, "Remember the agent's first commandment, don't be conspicuous." Photographs taken by the author, January 2020.



Figure 37. Screenshot from *Coming to America*. In the scene pictured, a resident of Queens, NY who had previously stolen articles from two wealthy immigrant characters attempts to sell the toiletries back to them from inside his trench coat. The coat, either a Burberry or faithful knockoff, is identifiable through the distinctive "trademark" plaid pattern - large camel color squares, thick white and black lines, and thin red lines. Film released 1988, accessed December 2019.



Figure 38. Rotary Telephone, Obihai Device. The telephone was purchased in 2019 from an online auction website, no date of manufacture provided. From the phone condition, materials, and design choices, I estimate the phone to be from the 1970s/1980s. I purchased the Obihai device secondhand from the same auction website, after researching how to install a rotary phone without an accessible phone jack. The device connects to the phone and an internet router in order to receive incoming calls. To dial out would require an extra device with the ability to convert pulses to dial tones. Photograph taken by the author, March 2020.



freight elevator, atop which the Royal [REDACTED] typewriter and other mementos would sit. The object chapters would occupy space in the desk drawers. I proposed to enter the elevator Monday - Friday at the earliest possible time to spend the duration of each workday typing this essay on the Royal. The intention was that the performance goes almost entirely unnoticed, except the slight noise of the typewriter echoing in the elevator, possibly through the elevator shaft above. Ideally, the sound would incite curiosity of listeners, but they would not be able to trace the source of the continuous muted tapping. After successfully reaching the appropriate OCAD Facilities and Safety staff for signatures, the OCAD Environmental Health and Safety Advisor advised that they could not grant my space request (Figure 39). From there, [REDACTED] alternatives, [REDACTED] use the elevator [REDACTED] [REDACTED] [REDACTED] outside the installation [REDACTED] [REDACTED]. I also began combing the OCAD building floor plans for inconvenient, undersize, or oddly shaped rooms and performed reconnaissance scouting for possible alternatives to the freight elevator. In the end, the exhibition became the necessary completed space request forms posted outside the freight elevator, as required for an approved installation. The typing was slated to take place in various odd locations around the initially intended institution building, however did not occur due to indefinite building closure in 2020.



[redacted]@student.ocadu.ca>

## Temporary Artwork Installation - Freight Elevator 205

[redacted] Feb 10 [redacted] at 9:35 AM

To: [redacted]  
Cc: [redacted] <[redacted]@ocadu.ca>, [redacted] <[redacted]@ocadu.ca>, [redacted] <[redacted]@ocadu.ca>, [redacted] <[redacted]@ocadu.ca>

Hello [redacted],

Thank you for sending in your proposal for your temporary artwork installation. I have reviewed through your proposal and although the concept of it is unique, I wouldn't grant approval to occupy space in the freight elevator due to interference with typical distribution operations, when needed and for fire safety reasons. As defined in Ontario Regulations 209/01, " A freight elevator is used primarily for carrying freight and on which only the designated operator and the people necessary for unloading and loading the freight are also permitted to ride."

Please advise on another intimate space in campus for your installation and resend for approval.

[redacted]

[redacted]

[redacted] ADVISOR  
[redacted], OCAD UNIVERSITY

T [redacted] E [redacted]@ocadu.ca



OUR MANDATE IS NOT SIMPLY TO IMAGINE THE FUTURE, BUT TO HELP CREATE IT.

**Temporary Installation - Freight Elevators.pdf**  
2154K

Figure 39. Freight Elevator Show Rejection. I must admit my disappointment with this rejection. I invested a great amount of time and effort into a performance/installation I felt was a sure bet, as my observations led me to believe the freight elevator was an entirely unused and overlooked space. I understand the performance would disrupt efficient daily operations (as the use of the elevator requires the presence of a licensed operator, likely an OCAD Facilities employee). However, this was partially a goal of the installation. I searched the quoted phrase from Ontario Regulations, which did not return any results. I did not reapply with a different space in mind. Retrieved from OCADU gmail, February 2020.

4.4.4.2. Arthur Conan Doyle Room -

4.4.4.2.1. My next stop in the search for an appropriate venue to display my [REDACTED] [REDACTED] for secret rooms across Toronto. I recognize this inquiry is ironic because [REDACTED] [REDACTED]. The more secret a location, the less likely people know about it (the case of the next location). I wrote a similar proposal for the freight elevator exhibition to the general director of the Toronto Reference Library, who forwarded my message to the specialist of this collections space. They seemed incredibly enthusiastic about [REDACTED] [REDACTED] they "look forward to hearing from [me] and hope we can make something work." After a round of logistics emails [REDACTED] a possible installation of object-like books hidden throughout the space, they finally replied that they spoke with their manager about the request and were "regretfully... unable to accommodate it." They continued to explain that, "the space is one that is constantly open to and being browsed by the public during opening hours. Its primary function is to serve the public library patrons and unfortunately it is not large enough to serve both functions during opening hours. Also, we have rarely done external installations in the past and when we have, the subject matter was directly related to Arthur Conan Doyle's life, his literary work or collection materials." Concluding, they, like

so many who work for public libraries, were incredibly kind and apologetic in their response. That was that. I returned to this library chamber (Figure 40) [REDACTED] [REDACTED] someday prove possible to discreetly hide chapters such as the matchbook (see section 4.3.3.) or the stamp sheet (see section 4.3.5.) [REDACTED] environment without anyone noticing [REDACTED]. However, after receiving this last email, my priority became finding an appropriate in-person venue to display these disguised booklets. I may still stop in one day to "dead drop" the small books and see how long they endure until someone contacts me that the pieces have been found.

#### 4.4.4.3. The Tollkeeper's Cottage

4.4.4.3.1. Inspired most by \*INSIDE JOB's Apartment 4 exhibit, I contacted the Tollkeeper's Cottage of Toronto to hold my final exhibit, a publication as installation. [REDACTED] [REDACTED] greatly appealed to me over other possible [REDACTED] noticeably an immersive house museum, but more than others in the area (Spadina Museum, Casa Loma) a museum of lower income family life from an earlier era in the city of Toronto. Whereas [REDACTED] nearby museums were likely to survive due to original high quality and hired servants to maintain them, items in small domiciles [REDACTED] [REDACTED] depended [REDACTED] [REDACTED] upkeep. The wealth of household objects already in the tiny museum is a benefit as well, offering many possible places for other small items to hide even in the sparse

square footage of the house's three rooms. Another advantage is how truly secret the museum is. The space is not listed in any of the same "Top 10 secret rooms of Toronto" lists [REDACTED] the Arthur Conan Doyle [REDACTED]. [REDACTED] website is charmingly outdated, with the same visceral reaction one might attach to remembering the senses of cassette tapes. [REDACTED]

[REDACTED] never heard of the Tollkeeper's Cottage, much less knew three dedicated replica rooms occupy the inside (because the exterior lawn displays a Toronto Public Parks sign, [REDACTED] [REDACTED] assumed the structure was a tool shed or empty shack) (Figure 41). [REDACTED]

[REDACTED] the reenactor docent, an older woman named M [REDACTED] gave me a tour, pointing out minutiae, all delightfully arranged evidence of a lived-in home: gas lamps, tea kettles, watches, baskets, even boxes of nuts and sweets (Figure 42). She also encouraged my "hidden within plain sight" placement of readable objects and suggested [REDACTED] scavenger [REDACTED] experience [REDACTED] [REDACTED] come through the space. In the room that houses [REDACTED] Tollkeeper, his spouse, and their youngest babies, M [REDACTED] recommended I tuck the crochet cassette quilt into the baby's crib or place my matches adjacent to candle sticks - places where the objects blend. I would follow this pattern with an installation display of these booklets in any future exhibit. I am unable to report reactions to this exhibit, as the

exhibit did not occur due to city-wide group  
gathering closures. However, I maintain that  
when I display the chapters in an  
"installation" form of the edition, [REDACTED] effect  
[REDACTED]  
trench coat, [REDACTED]  
catalog.



Figure 40. Library Arthur Conan Doyle Room. This room on the fifth floor of the Toronto Reference Library was listed on several of the "Top 10" lists of secret locations around Toronto (therefore, ironically, not secret). The room has been designed to appear similar to the study at 22B Baker Street, as described in the beloved Sherlock Holmes novels of Sir Arthur Conan Doyle. The room houses all manner of material relating to the writer himself, not only Sherlock Holmes memorabilia. The Toronto Bootmakers (a local Sherlock Holmes enthusiast club) hosts meetings in the chamber. While I was not able to host a thesis defense in this room, I might consider dead dropping small F.U.O. booklets throughout in the future. Photograph taken by the author, February 2020.



Figure 41. Tollkeeper's Cottage, Google Street View. A screenshot of the cottage, seen from Davenport Road near Bathurst Street. One may find a blue Toronto Parks sign, and metal historic landmark plaque at the right side of the image. The original structure (moved from its first location on the opposite corner) is pictured to the left, where the Tollkeeper would have lived and worked collecting fees from visitors to the early city of Toronto (except Sundays when the gate, pictured at the center of the image, was kept open). At the far left of the screenshot is the new addition to the cottage, housing an informative welcome center. Image retrieved from Google Street View, February 2020.



Figure 42. Tollkeeper's Cottage Sweets Box. The interior of the old cottage is appointed with furniture and small details to replicate a vignette of lower/middle income class life just outside the city of Toronto in the late 18th through the 19th century. Some smaller objects are seen here surrounding a box of candy and nuts, such as a woven wicker box, pocket time piece, and oil lamp. Photograph taken by the author, February 2020.

## 5. "Conclusion"?

### 5.1. Conclusion confusion

5.1.1. The process of creating this document has confused me. Hopefully it confuses you, the reader, as well. The purpose of these associated interdisciplinary writing, art, and design pieces is to spark curiosity in readers who are given a small amount of knowledge. I also hoped to invite frustration with inaccessibility of information and lack of closure, such as the dead drops, freight elevator performance, and select sections of this essay itself. Without fully providing closure, I intended to reward readers with the discovery of hidden secrets, with the commitment-focused exhibitions where they must step outside the gallery space to meet me like the trench coat exhibit, or the steganography performance. Most of all, my goal was to experiment with established OSS tactics of gathering and sharing secret information on a form traditionally intended for the vast distribution of information (the publication). I intend that this confusion and curiosity inspire reader exploration and engagement, rather than immediate dismissal.

### 5.2. Hiding information

5.2.1. Does hidden information really cause slower reading, or a sense of reward? I would conclude, with my experience in \*INSIDE JOB's installation and my interview with \*HOBO, that most hidden details will go entirely unnoticed. The key to slower reading lies not in the quantity or quality of hidden details themselves, but in making at least one detail just accessible enough to find, and from there other smaller and gradually less noticeable details - as if the chapters are playing a game of hide and seek, and the best of the hidiers requires the best of the finders for discovery. Do people even want to find information, do they even care to commit? Or does this type of work only guarantee a small audience? A small audience is perhaps inevitable especially due to the fact that, as previously

stated, most audience have been conditioned once in a demarcated museum or gallery zone to avoid interaction unless explicitly encouraged (see \*COLLECTOR quotes from Appendix D). Does it matter that the audience is small or is that in fact preferable? I would conclude that too many spectators ruin any worthwhile secret. In fact, once enough people know a secret, the information is no longer a secret. In the aforementioned \*CURIOSITY essay (see section 2.6.1.2.), withheld information ensures a focus on craft, improved skill, and clarity of message. I would also add to this argument one of the original criteria for Soft Espionage, that such works include a veiled layer of secret information, but also a superficial layer that may aesthetically appeal to many others. It does not matter if the audience is small, because those who do not care to find secrets will not. But those who do find the secrets will feel an intimate and memorable connection with the artist/designer. They will form a long-term memory of the experience due to the extraordinary nature of their discovery.

5.2.2. The largest issue to face in creating with the intention of invisibility has been how will people 1. Know they are expected to explore/interact? and 2. Know how to find the secrets hidden about? Possible solutions for getting people to interact with work:

- 5.2.2.1. Take it outside the museum/gallery (people feel conditioned to not touch stuff the moment they step in a museum)
- 5.2.2.2. Provide an inconspicuous sign/guide/scavenger hunt (see section 4.2.6.) that does not disrupt the space or break the illusion too much
- 5.2.2.3. Force a stronger preconditioned response (something unignorable, i.e. a ringing rotary telephone)
- 5.2.2.4. If all else fails have a docent/monitor to guide (perhaps an interactive cassette tape recording?)

5.2.3. Art vs. Design - testing the exposition of many of these "secret" publications has proven nearly impossible in art, for one thing because an exhibition or exposition is rooted entirely in showing/viewing rather than hiding. It does not entirely mean that this kind of work is impossible (as I have shown in numerous case studies, \*INSIDE JOB, \*TEX, \*KEVIN, etc.), but certainly difficult in many situations. When faced with institutional impossibility or rejection the institutional rules may be ignored or bent to one's will. Otherwise, ultimately secret information must be taken outside of the art institution yet somehow maintain a quiet presence in public (to avoid attracting attention) that may still be visible to a select few. The work aligns best, perhaps, with \*THREAD's description that, "good design, when it's done well, becomes invisible."<sup>95</sup> For these reasons, I consider the described body of work design. However, I also find little use in categorizing so absolutely, when readers may find all pieces contained in this document (case studies, or by Anna Wimble) within the category of Soft Espionage.

### 5.3. Memory, impact

5.3.1. Does it have any impact? Is it memorable? This is hard to measure, due to time constraints of this program. I return to \*FREEDOM's writing on Dissensus: "critical art is not so much a type of art that reveals the forms and contradictions of domination as it is an art that questions its own limits and powers, that refuses to anticipate its own effects."<sup>96</sup> Additionally, what seems interesting about incorporating found/used objects is that I am not creating a new parafictional tale with the objects themselves. I can use them to tell a story, but the objects themselves also cause me (and hopefully others) to wonder about the

<sup>95</sup> [REDACTED], "Communicate Quick - First Impressions Through Visual Web Design," *UIEtips Archive*, October 1, 2008, <https://archive.uietips.com/brainsparks/2008/10/01/uietips-communicate-quick/>.

<sup>96</sup> [REDACTED], *Dissensus*, 149.

previous owners. For example, in an article<sup>97</sup> about a Toronto vintage clothing fair: in almost every description, vendors speculate as to the personality/identity of an original owner. In the City Reliquary Museum, the pieces on display all have a related story of the life of the attached owner/creator even if that person is anonymous or unknown. This generative parafiction builds upon existing memory but adds the element of surprise discovery to create new experiential memories and add difficulty in discerning truth from fiction.

5.4. What next? -

5.4.1. Moving forward, I would like to continue a few of the aspects of this body of work that felt unfinished. Specifically, due to closures of slide film developers, risograph printers, and OCAD production studios, I was unable to physically realize the publications for sections 4.2.6., 4.3.4., 4.3.9., and the lost sections 4.3.5. and 4.3.6. In addition to the active observation that I shared in publicly hidden pamphlets, I felt especially inspired reading about \*WALES's evidence-supported walking tour projects (see section 3.2.1.2.2.). Around the same time that I read about her audio-guided tours in public, I was speaking with \*SPEAKER about the incredible Toronto tours she has given. One such tour was about local Toronto poets, which included a stop where a sound device buried in the ground of Bellevue Park continuously played a poetry reading. While the tour group put their ears to the hole one by one, the poet sat on a bench nearby reading a newspaper, watching. The more I went on psychogeographic walks with \*SPEAKER and read about \*WALES's tour, the more I felt this would be the next direction I would like to explore with Soft Espionage. In my mind, the evidence-

<sup>97</sup> [REDACTED], "Toronto Vintage Clothing Show Vendors Tell the Stories behind Their Favorite Finds," *Toronto Life*, October 4, 2016, <https://torontolife.com/style/fashion/toronto-vintage-clothing-show-vendors-tell-stories-behind-favourite-finds>.

supported audio tour also fits well within the field of expansive publications.

- 5.4.2. I also find there is infinite possibility to expand the background of Anna N. Wimble. The beauty of this pursuit is that because of the nebulous origins/existence of this figure, new information about their/his/her past could always be "discovered" and new information could always come to light. The character's multiple identities and hazy timeline offers a fertile area for generative creation, either of more "report" style booklets, performance, garments, and the possibility to explore all sorts of unfamiliar media undercover. As Anna N. Wimble, I would also like to continue my experiments in dead dropping booklets in expected and unexpected locations (matchbooks in the smoke shops mentioned in section 4.3.3.1., composition books in stationery section of a drug store, stamp sheets in the library reading room). I plan to do this until I receive communications from a stranger who finds one of the booklets and decides to reach out.
- 5.4.3. Finally, there were so many scores of artists, designers, thinkers, etc. that I discovered in my research of this topic. Having the chance to interview knowledgeable experts that I already know such as \*COLLECTOR and \*SPEAKER was reaffirming. However, getting the opportunity to interview \*HOBO for me was equivalent to Anna Wimble getting the opportunity to interview \*MENARD (see section 4.3.9.1.). With the validation of my professional interview with \*HOBO, I would love to continue reaching out to other related Soft Espionage agents such as \*INSIDE JOB, \*KEVIN, \*TEX, REUNION (Sunday drive arts) folks, \*JJ, etc. Perhaps in these interviews I would find inspiration for further forms of Soft Espionage that blossom from our conversations, or at least find an otherwise unrelated community of like-minded creators.

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7. Appendices

A) Artist code names

A -----

Alt: Carrie Lambert-Beatty

Arcade: Walter Benjamin

B -----

Baristo: James Rivington

Barrow Renter: Robert Warner

Bell: Dominic Bugatto

Blondie: Sophie Calle

Burrow: William S.

Burroughs

C -----

Caligo: Roger Caillois

Care: Dean Wareham

Carto: Guy Debord

Chaos: Jim Mattis

Collector: Dave

Herman

Contra: Taryn Simon

Curiosity: Anthony

Huberman

D -----

Dex: Jen Dexter

Didactic: Hito

Steyerl

Dirty Harry: Joe

Scanlan

Dufaÿs: Charles

Baudelaire

Dusty: Rick Maybury

E -----

Emdash - Emma Cocker

F -----

Footage - Thurston

Moore

Freedom - Jacques

Ranciere

Frosty - Gary Frost

G -----

Glasseye - Georges

Perec

Grows - Boris Groys

H -----

Hippocampe - Marcel

Proust

Hobo - Duke Riley

Hummel - Byung-Chul

Han

I -----

Illusion - Sarah

Kember

Inside Job - Iris

Häussler

Ivory - Avery

Gilbert

J -----

JB - John B. "Jack"

Putnam

JJ - Jesse Lafleur

K -----

Kevin - Brother

O'Mara

Key - Paul Klee

L -----

Lima - Lisa Ma

M -----

Mayo - Nate DiMeo

Menard - Jorge Luis

Borges

Meta - Margaret Kilgallen

(her actual graffiti monicker)

N -----

Newguy - Yaniv Newman

O -----

Orchid - Linda Hutcheon

Outside Job - James Nares

P -----

Panic - Valie Export

Pencil - John Waters

Q -----

Quo - Michel De Certeau

R -----

Rook - Claire Bishop

Roxy - Samuel Rothafel

Rose Selavy - Marcel

Duchamp

S -----

Seedling - Vito Acconci

Speaker - Nadia Halim

Stardust - Zygmunt Bauman

T -----

Tall Man - Susan Talman

Tex - Candace Hicks

Thunderbird - Dan

Funderburgh

Thread - Jared Spool

U -----	Wales - Janet Cardiff	Y -----
Undercover - Andrew	Worrell - Matokie	Yob - Alexander McQueen
Russeth	Slaughter	Z -----
V -----	Windrush - William Morris	Zing - Johan Huizinga
Voyeur - Andre Breton	X -----	
W -----	Xerox - Marcus Boon	

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B) Pages from [REDACTED] top secret documents [REDACTED]

TOP SECRET

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- f. **TASK**—a detailed operation, usually planned in the field, which contributes toward the accomplishment of a mission.
- g. **TARGET**—a place, establishment, group, or individual toward which activities or operations are directed.
- h. **THE FIELD**—all areas outside of the United States in which Strategic Services activities take place.
- i. **FIELD BASE**—an OSS headquarters in the field, designated by the name of the city in which it is established, e.g., OSS Field Base, Cairo.
- j. **ADVANCED OR SUB-BASE**—an additional base established by and responsible to an OSS field base.
- k. **OPERATIVE**—an individual employed by and responsible to the OSS and assigned under special programs to field activity.
- l. **AGENT**—an individual recruited in the field who is employed and directed by an OSS operative or by a field or sub-base.
- m. **SUB-AGENT**—an individual not a regular member of OSS who is employed and directed by an agent in the field. Sub-agents may be paid or they may be volunteers.
- n. **INFORMANT**—an individual who, knowingly or unknowingly, gives information to an OSS operative, agent, or sub-agent.
- o. **COVER**—an open status, assumed or bona fide, which serves to conceal the secret activities of an operative or agent.
- p. **CUTOUT**—a person who forms a communicating link between two individuals, for security purposes.
- q. **RESISTANCE GROUPS**—individuals associated together in enemy-held territory to injure the enemy by any or all means short of military operations, e.g., by sabotage, espionage, non-cooperation.
- r. **GUERRILLAS**—an organized band of individuals in enemy-held territory, indefinite as to number, which

(12) Multiply paper work in plausible ways. Start duplicate files.

(13) Multiply the procedures and clearances involved in issuing instructions, pay checks, and so on. See that three people have to approve everything where one would do.

(14) Apply all regulations to the last letter.

(c) Office Workers

(1) Make mistakes in quantities of material when you are copying orders. Confuse similar names. Use wrong addresses.

(2) Prolong correspondence with government bureaus.

(3) Misfile essential documents.

(4) In making carbon copies, make one too few, so that an extra copying job will have to be done.

(5) Tell important callers the boss is busy or talking on another telephone.

(6) Hold up mail until the next collection.

(7) Spread disturbing rumors that sound like inside dope.

(d) Employees

(1) Work slowly. Think out ways to increase the number of movements necessary on your job: use a light hammer instead of a heavy one, try to make a small wrench do when a big one is necessary, use little force where considerable force is needed, and so on.

(2) Contrive as many interruptions to your work as you can: when changing the material on which you are working, as you would on a lathe or punch, take needless time to do it. If you are cutting, shaping or doing other measured work, measure dimensions twice as often as you need to. When you go to the lavatory, spend a longer time there than is necessary. Forget tools so that you will have to go back after them.

(3) Even if you understand the language, pretend not to understand instructions in a foreign tongue.

(4) Pretend that instructions are hard to understand, and ask to have them repeated more than once. Or pretend that you are particularly anxious to do your work, and pester the foreman with unnecessary questions.

(5) Do your work poorly and blame it on bad tools, machinery, or equipment. Complain that these things are preventing you from doing your job right.

(6) Never pass on your skill and experience to a new or less skillful worker.

(7) Snarl up administration in every possible way. Fill out forms illegibly so that they will have to be done over; make mistakes or omit requested information in forms.

(8) If possible, join or help organize a group for presenting employee problems to the management. See that the procedures adopted are as inconvenient as possible for the management, involving the presence of a large number of employees at each presentation, entailing more than one meeting for each grievance, bringing up problems which are largely imaginary, and so on.

(9) Misroute materials.

(10) Mix good parts with unusable scrap and rejected parts.

(12) General Devices for Lowering Morale and Creating Confusion

(a) Give lengthy and incomprehensible explanations when questioned.

(b) Report imaginary spies or danger to the Gestapo or police.

(c) Act stupid.

(d) Be as irritable and quarrelsome as possible without getting yourself into trouble.

## (2) Encouraging Destructiveness

It should be pointed out to the saboteur where the circumstances are suitable, that he is acting in self-defense against the enemy, or retaliating against the enemy for other acts of destruction. A reasonable amount of humor in the presentation of suggestions for simple sabotage will relax tensions of fear.

(a) The saboteur may have to reverse his thinking, and he should be told this in so many words. Where he formerly thought of keeping his tools sharp, he should now let them grow dull; surfaces that formerly were lubricated now should be sanded; normally diligent, he should now be lazy and careless; and so on. Once he is encouraged to think backwards about himself and the objects of his everyday life, the saboteur will see many opportunities in his immediate environment which cannot possibly be seen from a distance. A state of mind should be encouraged that anything can be sabotaged.

(b) Among the potential citizen-saboteurs who are to engage in physical destruction, two extreme types may be distinguished. On the one hand, there is the man who is not technically trained and employed. This man needs specific suggestions as to what he can and should destroy as well as details regarding the tools by means of which destruction is accomplished.

(c) At the other extreme is the man who is a technician, such as a lathe operator or an automobile mechanic. Presumably this man would be able to devise methods of simple sabotage which would be appropriate to his own facilities. However, this man needs to be stimulated to re-orient his thinking in the direction of destruction. Specific examples, which need not be from his own field, should accomplish this.

(d) Various media may be used to disseminate suggestions and information regarding simple sabotage. Among the media which may be used, as the immediate situation dictates, are: freedom stations

or radio, false or official leaflets. Broadcasts or leaflets may be directed toward specific geographic or occupational areas, or they may be general in scope. Finally, agents may be trained in the art of simple sabotage, in anticipation of a time when they may be able to communicate this information directly.

## (3) Safety Measures

(a) The amount of activity carried on by the saboteur will be governed not only by the number of opportunities he sees, but also by the amount of danger he feels. Bad news travels fast, and simple sabotage will be discouraged if too many simple saboteurs are arrested.

(b) It should not be difficult to prepare leaflets and other media for the saboteur about the choice of weapons, time, and targets which will insure the saboteur against detection and retaliation. Among such suggestions might be the following:

(1) Use materials which appear to be innocent. A knife or a nail file can be carried normally on your person; either is a multi-purpose instrument for creating damage. Matches, pebbles, hair, salt, nails, and dozens of other destructive agents can be carried or kept in your living quarters without exciting any suspicion whatever. If you are a worker in a particular trade or industry you can easily carry and keep such things as wrenches, hammers, emery paper, and the like.

(2) Try to commit acts for which large numbers of people could be responsible. For instance, if you blow out the wiring in a factory at a central fire box, almost anyone could have done it. On-the-street sabotage after dark, such as you might be able to carry out against a military car or truck, is another example of an act for which it would be impossible to blame you.

(3) Do not be afraid to commit acts for which you might be blamed directly, so long as you do so rarely, and as long as you have a

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d. WITHIN THE ENEMY ARMED FORCES, IN ALL AREAS—  
To induce low morale and encourage rebellion.

e. WITHIN OSS AND THEATERS—To support and assist  
other OSS activities, particularly SO and SI, in their  
respective fields.

#### 4. IMPLEMENTS

##### a. AUTHORIZED\*

The Morale Operations Branch, in cooperation with  
other agencies of OSS, will employ the following imple-  
ments for the accomplishment of the above objectives:

- (1) *Contacts* with and manipulation of individuals  
and underground groups;
- (2) *Agents provocateurs*;
- (3) *Bribery and blackmail*;
- (4) *Rumors*;
- (5) *Forgery*, to include the writing of poison-pen  
letters, forging of misleading intelligence documents,  
falsification of enemy documents and periodicals, and  
the printing of false orders to the enemy, regulations,  
and proclamations;
- (6) *False leaflets, pamphlets, and graphics*, to be  
used for subversive deception within enemy and  
enemy-occupied countries and not identifiable with  
any official or semi-official United Nations agency;
- (7) *"Freedom stations"* masquerading as the voice  
of groups resistant within enemy and enemy-occu-  
pied countries when used for subversive deception  
and not identifiable with any official or semi-official  
United Nations agency.

##### b. UNAUTHORIZED

The following implements are not authorized:

- (1) *Propaganda and publicity*, including the dis-  
semination of information, arguments, appeals, and

\* Under JCS 155/11/D, MO activities should confine themselves to  
means operating within or purporting to operate within enemy or  
enemy-occupied territory, and should avoid borderline activities  
such as leaflets which echo official United Nations propaganda  
themes, even when these leaflets are unlabelled and might be  
attributed to subversive groups in the target country.

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(8) Special groups that lack information either  
as a result of censorship, discredited propaganda,  
physical isolation, or illiteracy.

#### f. PROPERTIES OF A GOOD RUMOR

A good rumor is one which will spread widely in  
a form close to that of the original story. Probably the  
main factor determining whether it catches on is the  
degree to which it is adapted for the state of mind of  
the audience. In addition, successful rumors embody  
most of the following qualities:

- (1) *Plausibility*. A plausible rumor is tied to *some*  
known facts, yet incapable of total verification. It  
may exaggerate, but it stops short of the incredible.  
It frequently appears as an "inside" story.
- (2) *Simplicity*. A good rumor uses only one  
central idea as a core. Its basic message is simple  
and thus easy to remember.
- (3) *Suitability to task*. To summarize opinions or  
attitudes which are already widely accepted, slogan-  
type rumors are best. ("England will fight to the  
last Frenchman"). To introduce "information"  
which will help build up *new* attitudes, however,  
narrative-type rumors are best (e.g., rumors which  
"prove" that Hitler is mentally ill).
- (4) *Vividness*. Regardless of length or type,  
rumors which stimulate clear-cut mental pictures  
with *strong emotional content* are likely to be most  
effective.
- (5) *Suggestiveness*. The type of rumor which  
merely hints or suggests something instead of stating  
it is well adapted to spreading fear and doubt. The  
listener should always be allowed to formulate his  
own conclusions.
- (6) *Concreteness*. The more concrete and precise  
a rumor, the less likely it is to become distorted in  
transmission.
- g. USING RUMOR CHANNELS
  - (1) To do an effective job of dissemination, a  
thorough and systematic survey must first be made of

C) Essay from spring 2019 residency

- 7.1.1. My proposal for this residency considered a few interconnected projects to support creative research into methods of soft espionage, and material possibilities within this exploratory theoretical framework. With the month-long program taking place in a small community in Central Wisconsin, I hoped to transmit coded references of the local community and its underappreciated histories, incorporated as elements in both the process and final product.
- 7.1.2. While consulting a few sources on rudimentary methods of "spycraft," I noticed a common emphasis on mapping unfamiliar new places. This is perhaps an instinctive habit for trained spies, but also natural for journeymen and transients of all methods of travel. I count myself in the latter categories as a traveling artist and adventurer. From this, my central focus of creative research at Tomorrow River Homestead (TRH) became the production of a permanent map for travelers who may find themselves in ██████████, Wisconsin and in need of navigational direction and guidance. My mapping process mainly followed "rural OP," "surveillance on foot," and "recording of information-gathering" methods outlined in ██████████', peculiar overview guide to amateur spycraft techniques. Categories for individual map locations were determined based on a series of small walking-hitchhiking journeys around the town to observe and record details. On these discovery walks and in attending community events I met elderly residents born on nearby farms, artists who moved to town over 40 years ago, and visitors passing through the Homestead's Air BnB for only a night or weekend. The goal of the map was to highlight what temporary travelers want to know and to hint at stories or places locals do not usually get to reveal, rather than dispensing already available, though often less pertinent, information in common surveyor, land use, property, or business maps.

- 7.1.3. The basic fabric sheet map features the Tomorrow/Waupaca River as a continuous bearing, depicted in crocheted strips of blue patterned cotton, sewn in a winding snake from one top corner to the bottom. The river itself remains a consistently prominent trait in the regional character. The word Waupaca, also the name of a neighboring Portage County town, in Menominee language means "place of tomorrow seen clearly" indicating that the river was so long, voyages from one end to the other took an entire day (until tomorrow). The name, a linguistic clue for ancestral water travelers, remains even though not many Menominee travelers do. The residency director and I further regarded these original travelers when collaborating on the TRH's first written land acknowledgment. Because most staying at the Homestead are from elsewhere, we decided to include a version of the acknowledgment carved in linoleum and printed directly onto the fabric map as a visible recognition of the area's significant and often unspoken indigenous history.
- 7.1.4. The only other indications of scale and location appear in the form of a stitched "YOU ARE HERE" roughly at the spot of TRH, and a few slender lines embroidered along the fabric to indicate larger county highways, railroads, and small lakes. Other material choices for the map reflect the agricultural settlers of this town. The Rising Star Mill, the oldest and perhaps most recognizable village structure, is referenced through the use of industrial textile (No. 1 muslin). The cloth is similar to sacks manufactured for feed, ground at the mill from its first years in the 1860s until the end of milling operations in the mid-1980s. I chose muslin for the main material of the map, and for all categories of patches onto which linocut 'Hobo Code' symbols were printed to create 250 individual fabric location markers.
- 7.1.5. The visual language of Hobo Code serves as inspiration for the map icons for a number of reasons. Hobo Code is an

unspoken, visual language of easy-to-draw hieroglyphics with only a few differences across varying eras and locales. Gaining momentum from mysterious train-traveling origins, the codes could be universally spread without having to read, or speak any particular language. Yet only the traveling laborers who needed it most could understand the markings while journeying through new and unfamiliar places. Some icons borrow directly from the code, such as the stamps for "kind lady/gentleman here" and "be quiet." Others I designed according to observations in the area with the original parameters of reproducibility in mind, like "urban legend" or "nice smell." The visual codes also reference local history of Amherst Junction, the neighboring village to the South, which was named for the meeting of two sets of tracks crossing at the center of the small town where many hobos caught trains in the heyday of North American railroads. Despite the decline of railroads as modes of shipping and transportation, the original rails are still used and serviced to bring goods to the large CN train yard a few miles away in Stevens Point, Wisconsin. There, many modern train hoppers are still found riding to and from other large yards around the Midwest - Chicago, Cleveland, Detroit, Duluth, Milwaukee, Minneapolis - and even states in farther reaches of the US.

- 7.1.6. I printed the series of patches at the Homestead, some alongside the Tomorrow/Waupaca River, using a handheld smooth river rock as a barren. Printing with a rock barren continues to fold in coded regional significance through material representation. Because Nelsonville (and most of Portage County) lies just West of a glacial ridge formed during the ice age, ancient deposits of fine sand and rock make much of the land impractical for farming (Wisconsin DNR). In spite of the unsuitable condition, agriculture still comprises a significant portion of land use in the region. Although, the farmers spend early spring combing through their fields to unearth the boulders that continue

rising to the surface after thousands of years, so as to not damage modern farming equipment. This has led to the local joke that the largest crop grown in the region is rocks.

7.1.7. This printing method also follows the suggested strategy of "working with what one has" in the field, a tactical improvisation in terms of material. Substitute a tool with an unusual object if necessary! The method of improvisation also limits waste through creating or consuming only conveniently available materials, as well as using leftover supplies to produce other elements of a project (e.g. turning scraps of fabric from the main map into patches, or crocheted edging).

7.1.8. Finally, simple booklets act as a further guide to understanding the locations on the map. Two nested and stapled simple 8-page booklets house the same codes printed on fabric patches with explanatory descriptions and relevant examples. The books could stay at TRH, but unlike the map hold the possibility of travel to entice adventurers, future artists in residence, etc. to visit and discover a small Central Wisconsin village. The map and booklets co-exist. Each aspect is dependent on the other. Producing a singular stationary map and traveling mobile guide booklet ensures the slow dissemination of information, the necessity of traveling to that specific location, and the inability to view it digitally. One must travel to the mapped place to fully experience the local treasures described in the guide.

D) Piecing together clues

8.2.1. in a photographic archive.

8.2.1.1. Years ago, after the funeral of my paternal grandmother, I drifted throughout her apartment at [REDACTED] in North York. High on a closet shelf, a plain brown shoebox called to me. When I explored the contents, I found photographs from the 1940s of my newlywed grandparents; handwritten notes in pen on the reverses indicated years, names, locations, instructions and opinions.

8.2.1.2. These photos, and thousands more contained within envelopes within bankers' boxes within my grandmother's storage unit, eventually culminated in a large online archive. My father and I scoured scores of albums, envelopes, and bags, labeled each bit of ephemera with a code so he could scan and organize them on a password-protected website. As we sorted, we could not help but find connecting threads amongst the photographs, postcards, newspaper clippings, letters. Faces of strangers became recognizable, names were revealed and placed in a location and on a timeline.

8.2.1.3. My grandmother was not alive to tell us the significance or identities of the photographed subjects, but the quest to slowly uncover more information captured our curiosity and desire to unveil the day-to-day stories she rarely told. Combined with this visual archive, the clothing, household objects, and voice recordings my grandmother left behind helped me piece together an understanding of her life. My undying curiosity remains due to the lack of any possible closure her own living words could provide.

E) Other fun quotes from professional interviews

8.3.1. With \*COLLECTOR

8.3.1.1. On doilies: "They also just visually and 'nostalgically' reference this past or this nostalgia of a grandma's apartment. And a grandma or a matriarch of a family who cares for the family but also is the archives, they are the history holders because they've been witness. And that is exactly what the museum strives to be, is the doily."

8.3.1.2. "People have to be told and encouraged and even convinced that they can and should touch those...One thing that I think about when we're talking about these things is this desire that we have to make things seem accessible or relatable. I think that began with the very first object that we chose to display being stuff like tokens. At that time, when we first started, it wasn't that long since the token had been made obsolete...they were still in use when we were open. A large portion of our audience would have some tactile memory of how to relate to that object. In part when people come in, I hope that we can do that too, like have this accessibility for them. And I guess things like the phone and drawers are things that anybody can do, and many people have used a drawer before [laughs], they have used a phone. It makes it accessible in the sense that, 'Oh, I could do this. This is a museum where I could have made this museum myself.' And it starts to open this idea of all these things make it possible for others to be engaged in the process of preserving this

history. Where there is the barrier of the red velvet rope, there is not a barrier with technology. It's like how can we present these things that are somehow relatable? And even if a younger generation comes through and they never had that type of a phone there is some kind of familiarity with phones and using a phone..."

8.3.1.3. "The first reaction is one of wonderment. Like 'how intriguing this is, that it's so different from my everyday life!" But then it's like a thinly veiled thing that hopefully when you look under the veil, you feel disappointed but sort of rewarded in feeling like 'Oh I could figure that out.'"

8.3.2. With \*HOBO

8.3.2.1. On secrecy: "I also don't necessarily think that what I do is activism. I think that the idea of somebody that is an activist being informed or finding meaning in something that I'm doing makes sense. And that, I feel, is more what my role is...I think whenever I do anything that there's a tremendous amount of planning and I think that as an artist, in some way you're working with your emotions and reacting to that, but also it's very important to separate yourself and to think purely on a strategic level of what your goal is and I think that's kind of true with anything. I think sometimes that is a mistake that people often make, is not being focused on the means to an end, or what they're trying to achieve. But I think that secrecy when I'm planning a project is super important. Also I think that secrecy is something that helps you finish whatever your goal is, because sometimes you

can talk yourself out of your own too much. I think sometimes by not talking about something it helps you follow through with it. I think that there's also certain layers that when you're working on a project may be more exploring the lines of legality..

8.3.2.2. Going overboard on a project: "There's some projects that you can never go too far overboard with. And I think this general idea with art schools, particularly MFA programs, where they're like 'don't overwork an idea...'. I think that's bullshit, you know. If you have an idea, and you feel strongly enough about it, and you believe in it, then there is no level of how far you can take it, explore it, and put time and energy and I think people appreciate that. But I also think there's some projects that you work on where you're investigating something, and you start to realize that it has more than one meaning to you - it might have four meanings or five meanings. Maybe only some people get some of them, and maybe it makes it difficult to explain in an elevator pitch...For me it's either everything goin' nuts, or really simple."

8.3.2.3. On Simple Sabotage with moths: "Do you think that works? That's a really fucking cool idea. So you just get moths and bring them to a movie theater? I love this kind of shit. I remember I had a friend years ago and he had this neighbor that he really didn't like, and he was moving out of his building. And he went down to the pet store and bought all those crickets that they sell for feeding snakes, and he put them in a manila envelope and slid the envelope underneath the crack of the door and just shook

it so they would all go into his apartment but they couldn't get out. And the crickets will live in an indoor situation all winter long and hide behind a trashcan or some fuckin thing. And they're so fucking loud you know! I love that...That might be really beautiful. You gonna do it? Where do you get moths?"

8.3.2.4. On lack of rehearsal: "Very little of it is rehearsed. I think we had a general rehearsal, explaining to people what they needed to do. I contacted those that were going to be in it a week before, gave them a general description of what their job was and then maybe an hour before the show we went over it again so there was some general structure. And then it sort of takes its own form, you don't really know what's gonna happen. If it's going to be fun, or it's going to be boring or what. But it's more of an action happening than a performance. The best stuff is what happens out in the public realm, so that people experience it. And document it and whatnot."

8.3.2.5. On the bedbug machine, new/old technology: "That thing is a totally functioning object by the way, it actually works. You can use that, and it has everything that is necessary to create the right scenario to breed bedbugs. I feel I like the idea that in our pursuit of new technologies and new ways...so much technology is about control, and I think there's so much emphasis on using new technology to create security, or safety, or surveillance, or crime control, or various things. And then at the same time there's always these new crimes and things as quickly as that's moving. There are all these new trends that arise at the same

point in time. But also, while people are so focused on these things that were completely implausible, things from the past get completely ignored and are still valid and, in some ways, can circumvent the systems that people are investing all the time and energy into...But I don't really choose to use computers for anything. I really have a hard time understanding HOW we got to this place in society, not in the sense of technical advancement, but the choice that people willingly find it more pleasurable going through their day pushing little buttons on a tiny little screen as opposed to having a conversation with somebody...And the whole idea that it's faster, I think that there's a certain type of person for whom I'm sure it is, and it is easier for some people. But I think...if you're dyslexic, or have really bad attention issues then those things can be hindering and more alienating. There's certain things that I love about it. I love that there's books on tape, audiobooks! But in general, I don't know, I think a lot of the same general tired old paranoia story that we're eventually gonna go backwards and need all these things again."

8. Accompanying Materials:

- 8.1.1. The following accompanying material is available upon request from the OCAD University Library: 1 itemized index card, 1 writeable slide, 4 film slides, 2 cassette tapes, 1 matchbook, 1 button, 1 granny square. Anyone requesting the material may view it in the OCAD U Library or pay to have it copied for personal use.