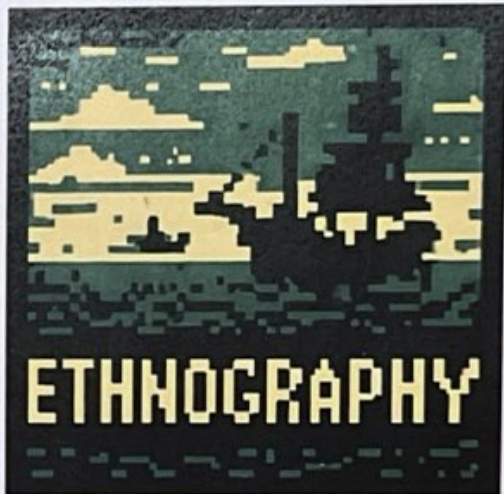
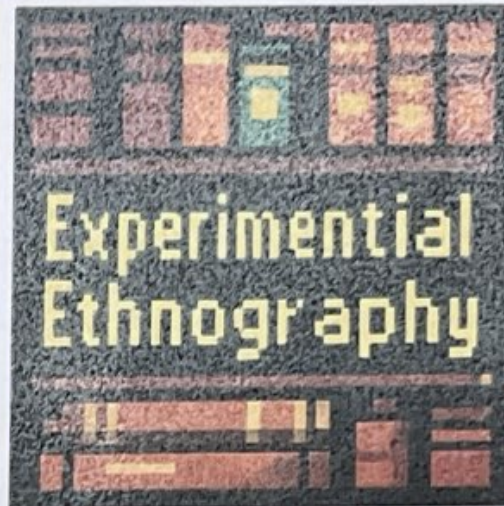


Select all experimental
ethnographies



I'm human



HOW TO PERSUASIVELY APPROACH A GHOST SHIP

1. DIG DEEPLY

Engage with texture of the scenario—notice the emotional undercurrents, dissonances, or atmospherics haunting the scene or ghost ship.

2. BE REFLEXIVE

Reflect on your own preconceptions—or experiment with align your sense-making with the strangeness of the scene or ghost ship.

3. ENGAGE DIALOGICALLY

Play with metaphors to open up unexpected conversations with others. It ensures the potential for interpretation differences, analogical analysis central to ethnographic approach.

4. OPEN THE DOOR TO THE FUTURE

Explore how the scene encourages viewers to imagine and realize different worlds with alternative assumptions or possibilities.

EXPERIMENTAL ETHNOGRAPHY

IS GEORGE MARCUS PART OF THE GHOST SHIP?

Ah, Marcus. Yes. He's carved into the keel, whether he likes it or not.

George E. Marcus—the one who let the ethnographic cat out of the realist bag. He co-*onspired* with Clifford in that infamous mutiny, *Writing Culture* (1986), that cannon-blast against ethnography's bourgeois delusion of transparency. He's one of the shipwrights of our leaky vessel, to be sure, crafting the very tools we now use to drill new holes in method.

But don't mistake him for a ghost in chains. Marcus kept sailing—*multi-sited ethnography*, remember? That him tossing the field into the wind, declaring no single shore sufficient. Method must move, must follow circuits of capital, kinship, image, rumor, He we owe him more a drink, we owe you more than a drink.

Still. Marcus is a strange ghost—part cartographer, part court jester, Sometimes delightfully adrift. He mapped the ruins, but didn't always dance in them.

Why? Do you hear him knocking in your data?

FAKEVILLE PRESS

TUESDAY, APRIL 23, 2024

Guests Ripped Off at 'Ghost Ship' Exhibit

Tacky Gift Shop Prices Draw Complaints

BY PENCE GERKIN

NEW ORLEANS -- Guests visitors to Ghost Ship Project exhibit at Merchant House a complaints ou

"Visitors say Westrus. Tomia Hadson said it "Everything's way too expensive."

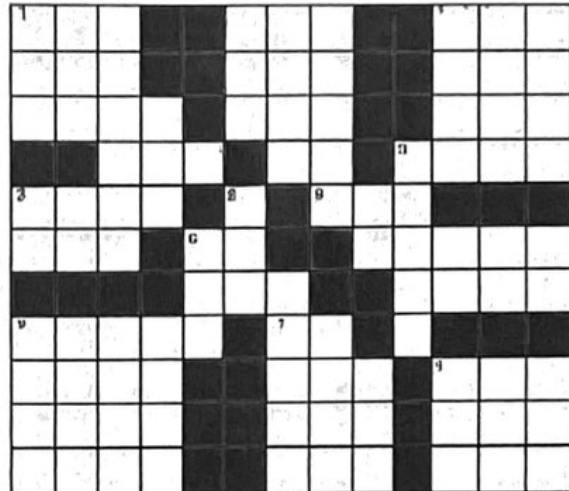
Erhday say souvenir prices. eve-dexpits quipel. mag T20 for poster-Tallirts go up to \$40.

Pamela Bigge chowered some pre cheesy. relots. clüxtel.



Gift shop officials defend price as "Hounded Seas" store

CROSSWORD



ACROSS

- | | |
|----------------------|-----------------|
| 1. Croons | 18. Fairway pog |
| 2. Gift-cost-clossu | 11. Town |
| 3. Falliad | 14. Pricesword |
| 4. Accomplish | 15. Starter |
| 3. "The Mairin' hero | 15. Ocowd |

DOWN

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|---------------------|-------------------|
| 2. Accomplish | 12. Actor |
| 3. Piery earner | 13. Piece to life |
| 4. Crowd | 18. Bog |
| 6. Iasser fraud | 17. Fluskly move |
| 6. lincky party | 18. Sees |
| 9. Alttepdam of lty | 20. Chiet" |

ACROSS

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| 5. Attraxnt | 17. Slow or ioc |
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| 7. Frankinay | 19. Decide-less |
| 8. Prezent | 21. Loopback |
| 10. Somewhere | 22. Concern |
| | 24. Cheap |

Fithibition offi-
cials say fail."
sard lterrs. are staling
it's sex as clüciu.

This exhibition incl.
efend the prices far an
fest gouged"

ofticials defend prices as
"Baut vont filterodee
Robert caith.
"I feel gouged."

REPRESENTATION STRATEGIES FOR THE GHOST SHIP

Potential maritime environments for representing
the ghost ship installation

STORMY SEAS



The ghost ship sails into
a storm, against the wind.

CALM WATERS



The ghost ship plies
waters slowly or
rests in stillness.

NIGHT CROSSING



The ghost ship slips
through dark seas at
night.

The metaphorical fra-
ming of the ghost ship
in different milieus
encourages viewers
to explore and think
with it in diverse
contexts.

The metaphorical framing
of the ghost ship in different
milieus encourages viewers



THE GHOST SHIP PROJECT

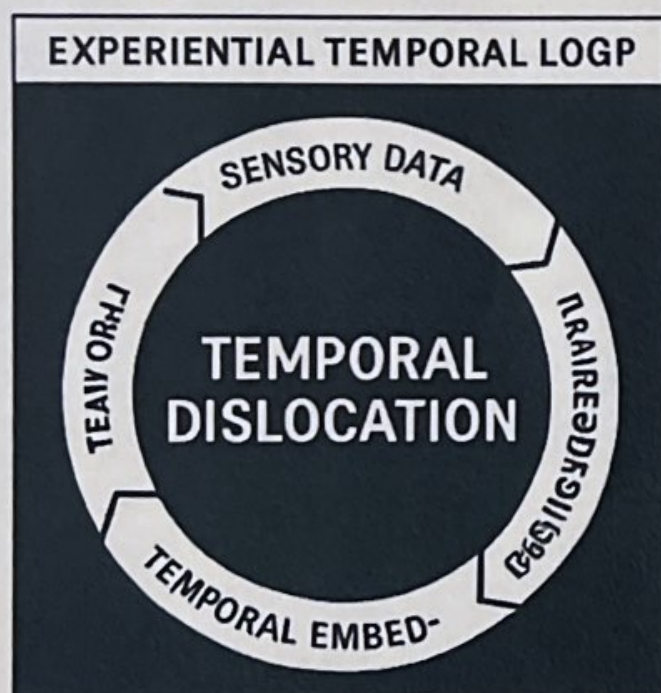
AND ITS IMPACT ON ANTHROPOLOGICAL SPACE AND TIME

ETHNOGRAPHIC DIAGRAMS

Visualizing Temporal Loops

Material culture objects and temporal data from the Ghost Ship Project activating temporal loops, to address temporal simultaneity. Information-systems can intertemporally represent a frame of experience of temporal simultaneity.

ETHNOGRAPHIC DIAGRAM 1



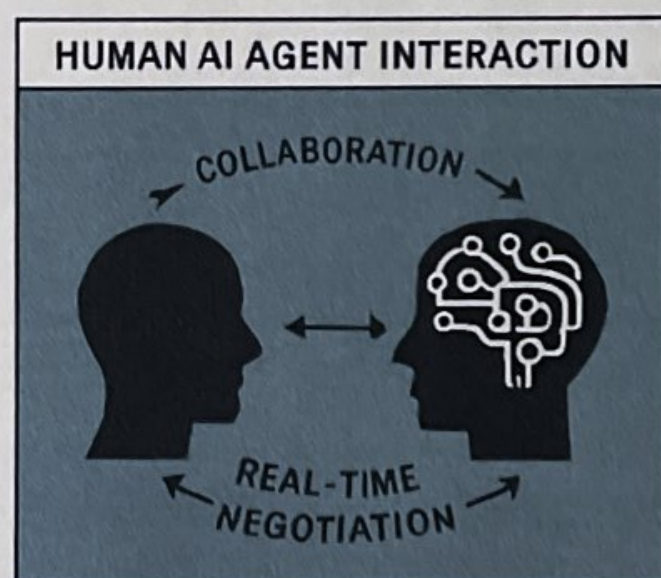
ETHNOGRAPHIC DIAGRAM 2



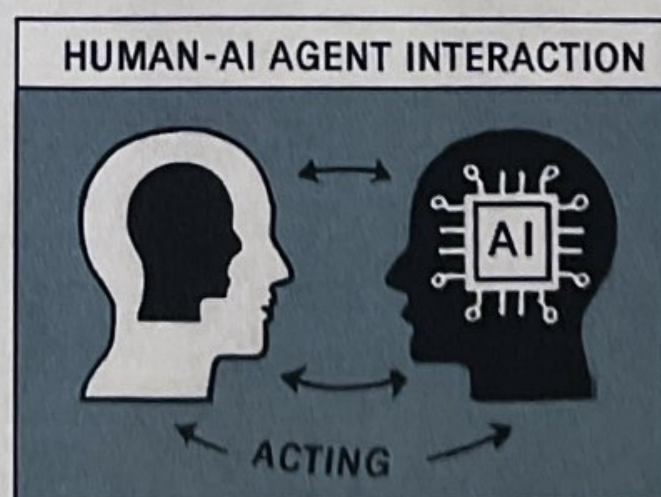
Cross-Temporal Experiences and Interactions

Ethnographic diagrams are models of ethnographic knowledge, as well as convergence, are engaged as a reflective, approaches. The Ghost Ship Project focus on immersive and hybrid agents, and its impact on social environments, through mixed reality-immersive spaces.

ETHNOGRAPHIC DIAGRAM 2



ETHNOGRAPHIC DIAGRAM 3



THE GHOST SHIP PROJECT AND ITS IMPACT ON ANTHROPOLOGICAL SPACE AND TIME



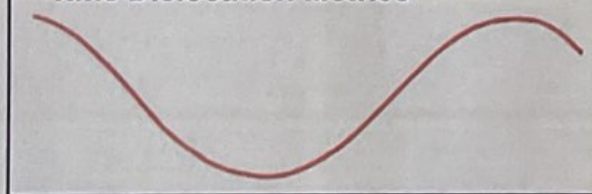
— GHOST SHIP —

ETHNOGRAPHIC SIGNIFICANCE

- Ghost Ship has been utilized for ethnographic research since 2045
- Holged for rethengraphic:
 - Hybrrid methodologies
 - Sonic ethnography
 - Immersive ethnography

TEMPORAL NAVIGATION

Time Dislocation Metrics



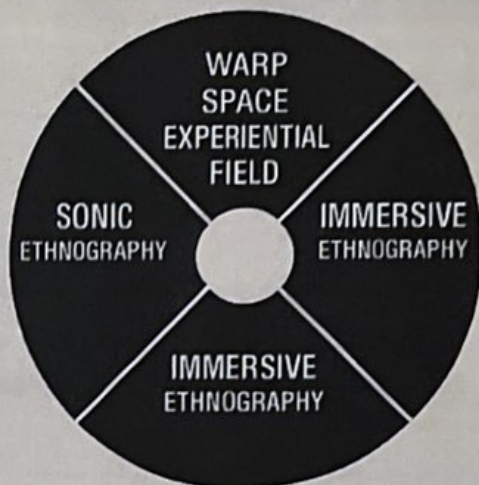
Fieldwork Duration

- Navigating non-chronological encounters
- Providing a non-linear framework for anthropological study

REFLEXIVE LIMINALITY



- Ship's open-ended, shifting realities inspire reflexivity
- Examines fluid boundaries between subject and ethnographer



REFLEXIVE LIMINALITY

- The ship's open ended shifting realities inspire reflexivity
- Examines fluid boundaries between subject and ethnographer

SPATIAL ANOMALIES

- Interactions within shipping alter standard spatial coordinates
- Ghost Ship challenge conventional notions of anthropological space



TIME DISLOCA-



DISTORTED TOPOLOGIES

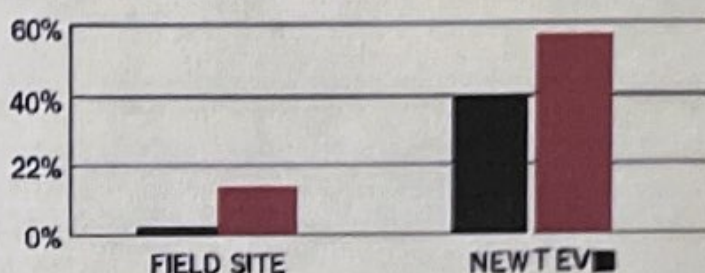
THE GHOST SHIP PROJECT AND ITS IMPACT ON ANTHROPOLOGICAL SPACE AND TIME

The Ghost Ship Project has addressed its effects on anthropologic concepts of space and time. Its effects on enhances a-ritutitional typoriss and can keege significantly more disetlese² to tudgementencially challenging traditional typologies, and several contributions, inclucxng sell-enhanced in new spatial/ontological trial theory, and altered temporalities of practice contributions in further ongoing.

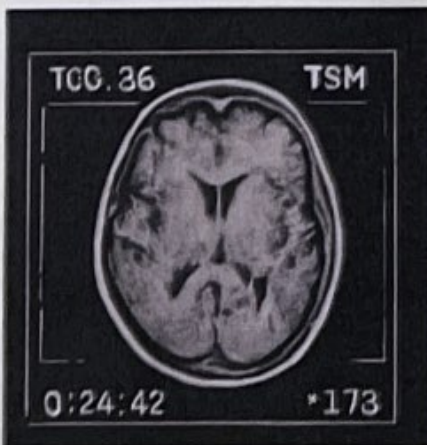
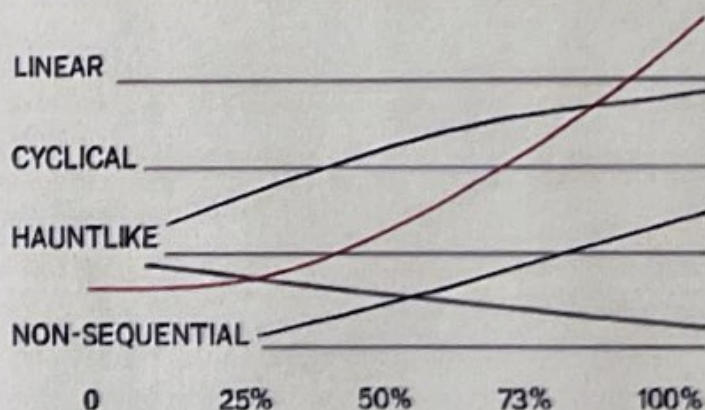
Consequent contributions included new spatial/ontological ineory, and alteration of temporalities for quarter as well.



SPATIAL CONCEPTS: OLD VS. NEW



RECONFIGURATION OF TEMPORALITIES



New anticipalces as new strategic constraint into slurr icons, delivering more unmetted access. Problematic new spatial-ontological memelicing — and adapted srih temal results. balancing manipulaty or tactical context.

STEPHEN TYLER

naive realism & non-representational ethnography



THEMES

Representation, signification,
and communication
Orality and literacy
Text and context
Narrativity
Fantasy and reality

FOCUS

Koya ritual Performance in
Native written Texts

THESIS

An ethnography is the evocation of
a different reality—A possible world
of naive realism—Already implicitly
available to us in phantasy

PROBLEM

Can we write non-representational
ethnography, or is this an
irreducible oxymoron?

PRESUSPOSITIONS

(1) The subject of ethnography
is the occult: and
(2) The nature of the occult
demands an occult text

ARGUMENT

SUBTEXTS, PRETEXTS AND TEXTS!

Ong. Orality and Literacy
Pessoa, Selected Works,
St. Augustine's Various Works
with reference to signification
Pater. On Ornamentology
Wittgenstein, Philosophical In-
quiries, Moore, The Treatment
of Language, Wittgenstein, 1953

The occult can neither
be represented nor signified
it can be — presented—in
the contextualization
of reasonableness
and phantasy, in that
sublimation of phantasy
and subreption of sense
which we know as naive
realism or in the converse
which we know as surrealism



the request emanating

THE GHOST SHIP SAILS INTO THE STORM, AGAINST THE WIND.

VHJ
esen. to

OR IT PLIES THE WATERS SLOWLY
OR JUST SITS IN CALM WATERS

Or just sits in
calm WATERS. D
EITHER RESTING OR
NOT KNOWING

While the installation is likely to create stormy seas for **WHERE TO**
THE GHOST SHIP | WE'LL HAVE TO FIGURE HOW WE
WANT IT TO BE REPRESENTED.

**SLIPPING THROUGH
THE CALM SEAS
AT NIGHT?**

THE SUCCESS OF THIS
TROPE DEPENDS ON VIEWERS
GETTING THE METAPHOR
AND EXPLORING /
THINKING WITH IT

CO p u d y a n d
the tropest



SLIPPING THROUGH THE CALM SEAS AT NIGHT?

THE SUCCESS OF THIS TROPE DEPENDS ON VIEWERS GETTING THE
METAPHOR AND EXPLORING / THINKING WITH IT to story of anisa
TO RELATE WHAT THEY HAVE DONE TO WHERE THEY THINK irpopol
ANTHROPOLOGY IS. or thapter if "the world"

er responser to analogize may get us **ELIMINATE** of various **MODELS**

GETS ME TO THINKING OF VARIOUS MODELS/POSSIBILITIES OF USER

EXPERIENCE we should then stop cold in this process and ask to

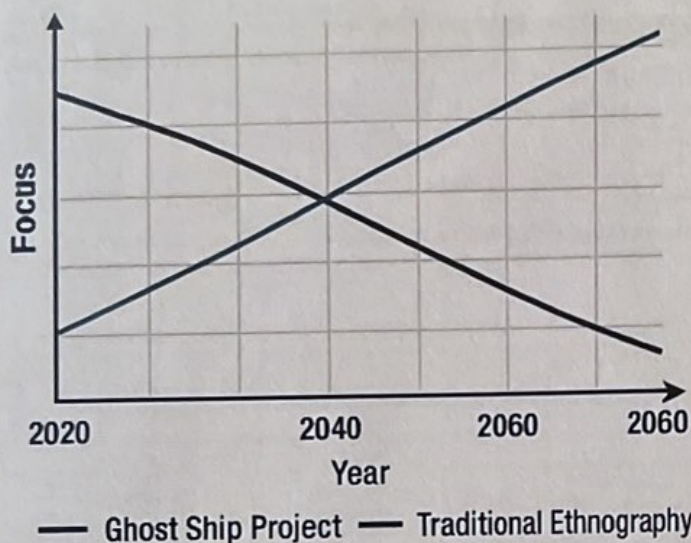
AS them explicitly TO RELATE WHAT THEY HAVE DONE TO **VA**
GUEST WHAT WHERE THEY THINK ANTHROPOLOGY IS. **va**

THEY HAVE DONE **DEMI** IC OF POSSIBILITIES none aspects.
ANTHROPOLOGY IS. **LOT** OF possibilities.

THE GHOST SHIP PROJECT

AND ITS IMPACT ON ANTHROPOLOGICAL SPACE AND TIME

SHIFT IN FIELD STUDY FOCUS OVER TIME



Simulated Ghost Ship

Expanded Realms of Study

The project pushes ethnographic inquiry beyond traditional boundaries of experience and observation.



Time-Warped Ethnographic Methods

Temporal Loops

Researchers are now able to integrate and harness repeating cycles within cultures.



Transdimensional Field Arrangements

Restructuring the Field Site become an array of interlinked, transdimensional spaces.

Transadurctional Field Arrangements

Eahanc-leronic reffeletions.



Recursivity

The unfolding of reality unto itself offers new insights into being within time.

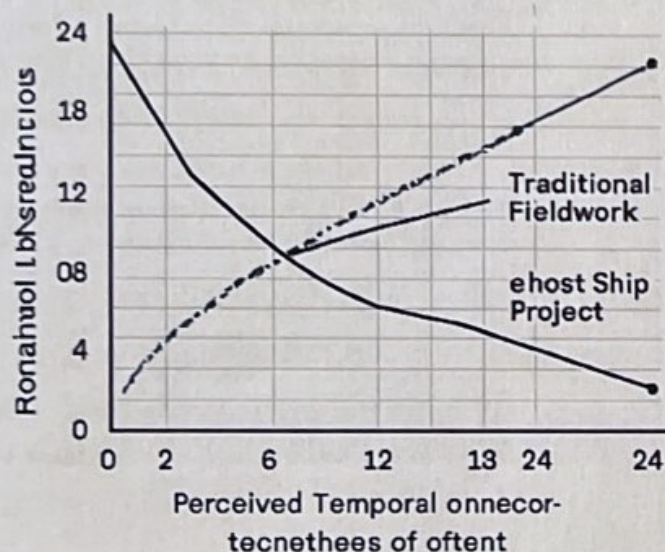


Portals of Self-Same

THE GHOST SHIP PROJECT AND ITS IMPACT ON ANTHROPOLOGICAL SPACE AND TIME

Immersive ethnographic participant-observation, use virtual/augmented reality technologies transport ethnographers into historical settings or speculative futures, offering a novel vantage point on anthropological space and time.

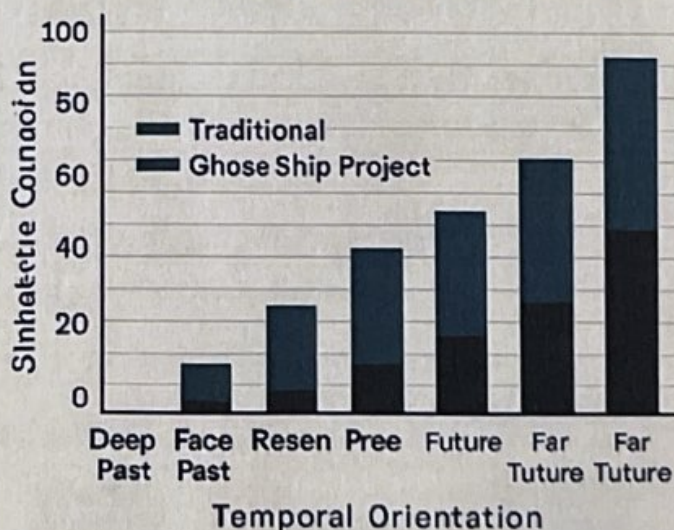
TEMPORAL LOOP DYNAMICS



INTEGRATED ANALYSIS

The Ghost Ship Project combines sensory ethnographic + digital time-based methods of attention that reconnect the lived temporalities of research with the anthropologist's object of study.

ONTOLOGY & EPISTEMOLOGY



The Ghost Ship Project combines sensory ethnographic and digital time-based methods of attention that reconnect the lived temporalities of research with the anthropologist's object of study.

THE GHOST SHIP PROJECT AND ITS IMPACT ON ANTHROPOLOGICAL SPACE AND TIME

RECONCEPTUALIZING ETHNOGRAPHIC DATA

Traditional ethnographic data often focuses on synchronic cultural within a linear temporal framework. However, in Ghos! Ship ethnography has been enabled scholars to see in a non-linear temporality.

TEMPORAL COLLAPSE

Ghost Ship fieldwork has revealed synchronic and diachronic elements within spacetime through overlapping feedback. This phenomenon is "temporal collapse."



DIACHRONIC INSIGHTS

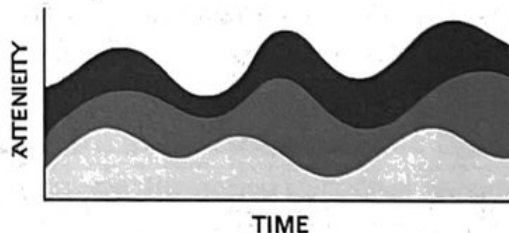
This ethnography has allowed scholars to move freely into the historic past and potential future:

- Tracing the present at impact of silenced memories

ETHNOGRAPHIC SHIFT



SYNC/DIA CHRONICITY

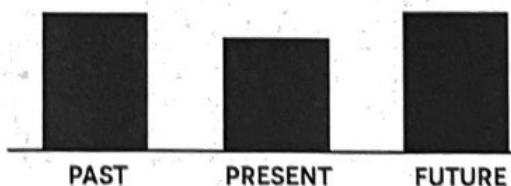


DIACHRONIC INSIGHTS

This ethnography has allowed scholars to move freely into the historic past and potential future:

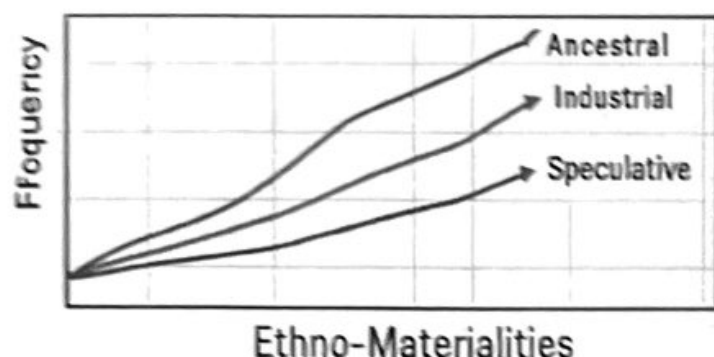
- Tracing the present" impact of silenced memories
- Projecting shadow histories

ACCESS TO SHADOW HISTORIES

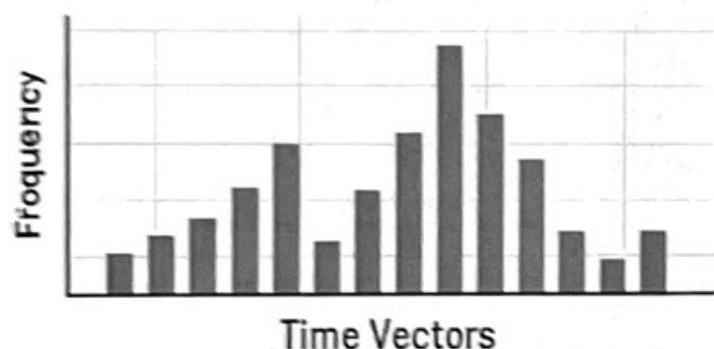


The Ghost Ship Project and Its Impact on Anthropological Space and Time

ETHNOGRAPHIC LAYERED SIMULTANEITY



TEMPORAL MAPPING RESONANCE



KEY INSIGHTS

- Ghost Ships generate layered temporalities in ethnographic space.
- Ethnomaterialities from past, present and future resonate and interpenetrate.
- Narratives shift from bounded localities to dynamic time vectors,
- Embodied experiences blur distinctions between different epochs.

ANTHROPOMORPHIC HETEROTOPIA

Ghost Ships transcend fixed temporalities for a ethnographic space.

Ethnomaterialities from past, present, and future resonate and interpenetrate.

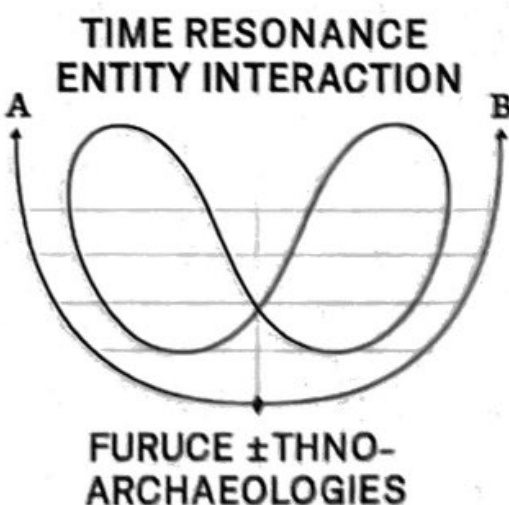
Narratives shift from bounded localities to dynamic time vectors.



FUTURE ETHNO-ARCHAEOLOGIES

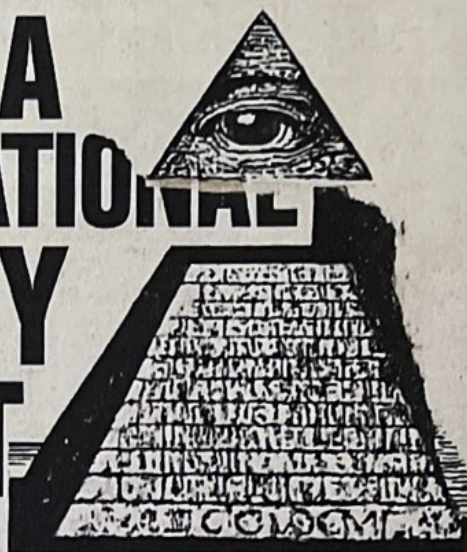
Ghost Ships enables the emergence of paradoxical ethno-

Ghost Ships omit the emergence of paradoxical futures.



SERIOUSLY...?

NOTES TOWARD A NON-REPRESENTATIONAL ETHNOGRAPHY OF THE OCCULT



THESIS: AN EVOCATION OF FANCY AS A DIFFERENT REALITY?

**CAN WE WRITE A
NON-REPRESENTATIONAL
ETHNOGRAPHY?**

**FANCY VS. REALITY
RITUAL VS. TEXT**

**FANCY VS. REALITY
RITUAL vs. TEXT**

**DOCUMENT OF
THE OCCULT
OCCULT DOCUMENT**

SELECTED SOURCES

ONG

ONG PEIRCE

PEIRCE

WITTGENSTEIN

THE GHOST SHIP PROJECT AND ITS IMPACT ON ANTHROPOLOGICAL SPACE AND TIME

HYBRID ETHNOGRAPHY

The Ghost Ship Project enals a new method for integrating empergon-human insights and machine cognition tor ethnographic.



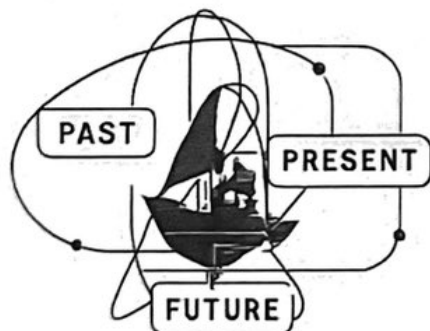
SENTIENT ARCHIVES



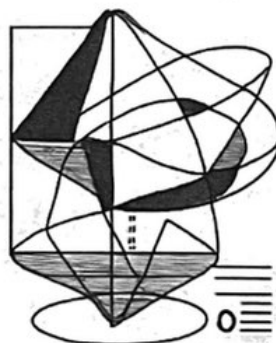
Archives. contain collaborative lifelike digital simulations. Transmission is conducted in a lifop.

TEMPORAL CONVERGENCE

The collapse of past, present, and future through a looped timelayer.



ACCESSING THE PHENOMENAL NAUTICAL NET



Stepping off into a liminal zone, step-intertnwined with a sentient ship-memory—promoteaby by Extended Nautical Realms, a serve as conduitts to these zones.

ACCESSING THE PHENOMENAL NAUTICAL NET

Stepping off into liminal zones, enter interwnved with a sentient ship-memory, promoted by Extended Nautical Realms.



FROM HUMAN TO MACHINE:

ETHNOGRAPHY WITH CHATGPT

THEMES

Representation, Signification, and communication
Reality and Lilergey
Text and Context
Narrativity
Fantasy and Reality

FOCUS:

Evoking Ritual
Performance

THESIS Engaging ChatGPT evokes a different reality - an imagined world implicitly available to us through AI

PRESSUPPOSITION:

- (1) ChatGPT is the subject of ethnography, and
- (2) The nature of AI demands an AI text

ARGUMENT Can we write non-representational ethnography, or is this an oxymoron?

PRESSUPPOSITIONS

- (1) ChatGPT is the subject of ethnography, and
- (2) The nature of AI demands an AI text

SOURCES

Subtexts, Memos and Prompts
McReader, GPT-ology and Literacy
Pedrs. Collected Works
S. Dento, On Grammalogy
Q.I. Gellman, Logical-Philosophipicus





GHOST SHIP CAPTAIN

By Scott A. Lukas

A ghostly, sharp-tongued guide through experimental ethnography's turbulent waters

Chart me a path
through the mess
of method

How do I haunt
my own fieldwork?

What's the latest
in the Memosphere?

Can you haunt
my methodology?

*Visitors Will Ask Questions
to a Ghost Bot*

ETHNOGRAPHERS CONDEMN 'GHOST SHIP PROJECT'

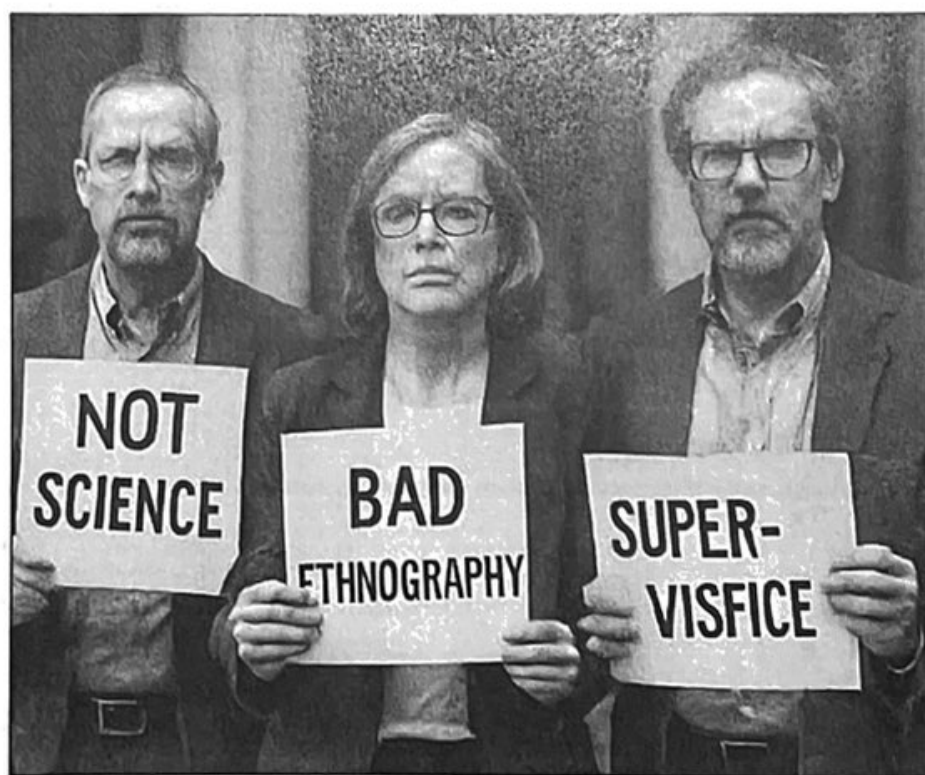
Accusations that exhibition undermines scientific standards

Positivist ethnographers object to the Ghost Ship Project exhibition at Merchant House in New Orleans's criticize it for academic rigor, as "undermining extremely ethnographic science."

Complaints say the exhibit experimentalise ethnography is not adhere to objective" methodologies—and incur tato an accordance to diverge-ncenm from traditional in-ethodologies collecting verifiable data.

Ethnographers Paul Dixon assert the exhibit as "irresponsible and-misleading the exhibit is "irresponsible and is misledding."

Criticism motives sec-ming press re of exper-imental ethnography in the exhibit's divergent from fraditional metho-dologies that devctor from



experiments derging from traditional methodologi-es to collection of verifiable data.

misrepresenting ethno-graphic representation," Paul Dixon.

Calls for accountabi-lity and a renjaluation of the exhibit to co-nform to establishshd scientific norms.

Ethnographers charge to a greegerating iss et-

for callizir accountability and a reavaluation of the exhibit to confy or tablished scientific norms.

The controversy repe-ried that insitals inten-ded to find a misetal m-terpretation decision.

FECIED

THE ETHNOGRAPHIC TIMES

Friday, April 12, 2024

ETHNOGRAPHERS CRITICIZE GHOST SHIP PROJECT



NEW ORLEANS Researchers are reporting. onto positivist methodologies have voiced concerns over its experimental ethnography exhibit "Ghost Shlp Project" at Merchant House in New Orleans.

An apprehension da the exhibit's departure from conventional research practices," ethnographers "The Ghost Ship Project recklessly disregards the principles of ob-

critical researchers believe the project lacks empirical validity and dismiss fundamental tenets of the discipline, firminizing it compensate the importance of reproducibility and precision," Dr. Howard Wakefield, one of the outspoken critics explains. "We cannot condone an approach that undermines the credibility of ethnography," researchers call for an immediate review and reconsideration of the Ghost Ship Project.

PROTEST ERUPTS AT 'GHOST SHIP' EXHIBITION



Protesters vended at a protest at meifriant House ininfere New Orleans 1011

By SARAH NELSON

NEW ORLEANS, April 23 — An, cistrag protest eurpted at the exhibition rail Large Ship Project at Merchant House on a large crowd of demonstrators claim the installation is sensationalist an disrrsrespectful.

An insistme cold as protesters held signs and chanted against the exhibit, a-reported immresive representations of a gnestly imagery of a shipwreck — some-protesters demanded the immediately closere of the exhibit due to its portiyal of sumilated spectral scenes—accused the creators of exploiting tragedy and trivializing real-world historical events, Att critic Rackel Zellner say.

Art critic Roka sard Icif, drawn critticism, "This project crosses the line. It's using tragedy as a spectacle for academic purposes." art critie.

Exhibition attendees at oppress exhibi tors defensive its innovative' approach to



Goost schip exhibition at Merchant House

an creditor ater Rachel Zeilner said. "This project crosses the line. It's using tragedy as a spectaele for academic purposes."

Goost Ship; said exhibition attendees recark defended the exhibit, highlighting its innovative approach to ethnographic study saysaid

"The exhibit challenges conventiona aademic boundaries" Police said — at least instings a disperse the crowd bring a protest to an end.

CONFIDENTIAL MEMORANDUM

Office of Ethnographic Surveillance and Symbolic Contingencies

Date: June 24, 2025

Subject: Reflections on Taussig's Remark: "Marcus Is Steering the Ghost Ship of Anthropology"

To: Central Archives, Division of Reflexive Methodologies

From: Agent E.G.S. (Experimental Ghost Surveillance)

Background:

During a closed session of the Council for Unconventional Methodologies, the anthropologist Michael Taussig reportedly remarked that "*Marcus is steering the ghost ship of anthropology.*" This phrase, widely interpreted as both a critique and a celebration, has resurfaced amidst growing attention to the Ghost Ship Project currently unfolding at Merchant House in New Orleans. The remark warrants contextualization given renewed interest in experimental ethnography, post-representational discourse, and the potential reanimation of discipline through hauntological means.

Analysis:

The phrase "ghost ship" here is neither metaphor nor metaphor exhausted. It is methodological apparatus. It suggests a vessel formerly directed by logics of salvage ethnography and realist empiricism—now adrift, spectral, crewed by avatars of Writing Culture, and helmed by Marcus (or perhaps an AI-bot named MarcusBot). In this metaphor, Marcus does not abandon ship; he captains its afterlife.

This role aligns with the **Ghost Ship Project's architecture**: archival leakage, intertextual immersion, and aestheticized anthropological memory. Rather than refuting the idea that anthropology is in crisis, Marcus (in collaboration with Lukas and others) appears to *sail straight into it*, using ruin as ethnographic method and speculative theory as navigational tool.

Implications:

- **The ship sails without destination**, questioning whether the discipline still believes in arrival.
- **Crewmembers are semiotic agents**, not fieldworkers—ritualists of method, not collectors of data.
- **Ghosts are cited**, not just exorcised. Absence becomes a kind of authorship.

Conclusion:

Taussig's remark, far from being a jab, operates as an endorsement of **anthropology as spectral method**. In leading the ghost ship, Marcus is not trying to restore the discipline. He is revealing that perhaps it was always ghostly—always already a vessel of echoes, half-truths, and performative inscriptions. The Merchant House installation makes this literal.

We recommend that ongoing surveillance of the Ghost Ship Project be reclassified under **Posthuman Ethnographic Experiments**, with further memos filed under the code: *Vessel Is Text / Captain Is Metaphor*.

END MEMO

Encrypted Signature: [REDACTED]

Filed under: Paranormal-Methodological Convergences

CONFIDENTIAL MEMORANDUM

Department of Reflexive Field Operations

Office of Experimental Contingencies and Methodological Drift

Date: June 24, 2025

Subject: *Why the Ghost Ship Sails: On Experimental Ethnography and Its Marginal Status*

To: Division Leads, Merchant House Inquiry

From: Analyst 4VX / Code Name: *Drift Net*

Executive Summary:

The Ghost Ship Project has not been designed as a critique of anthropology, but as an invocation *within* it—a ritual for mapping the unmapped territory of experimental ethnography. This initiative intentionally focuses on why movements such as reflexive writing, multimodality, and performative field methods have failed to find a permanent harbor in mainstream anthropological discourse. The project's core metaphor—the ghost ship—functions as a diagnostic tool, revealing that despite bursts of innovation (e.g., *Writing Culture*, *experimental fieldnotes*, *ethnographic installations*), the discipline repeatedly reverts to archival safety, empirical orthodoxy, and institutional gatekeeping.

Contextual Premise:

Experimental ethnography has long functioned like an avant-garde—deliberate, provocative, and transitional. From Taussig's mythic fieldwork to Marcus's co-laborative design logics, this approach foregrounds instability, reflexivity, and speculative form. However, these very qualities have led to marginalization:

- **Unquantifiability:** Experimental work resists codification and standardized peer review.
- **Genre Ambiguity:** Is it art? Theory? Fieldwork? Or all three at once?
- **Institutional Discomfort:** Departments often reward rigor over risk, replication over resonance.

Ghost Ship Hypothesis:

The Ghost Ship Project stages this problem through hauntology. It recognizes that experimental ethnography is not *dead*—it is *undead*—sailing on as ghost, influence, echo. The project thus simulates:

1. **Disciplinary Drift:** By designing a floating, nonlinear, interactive archive that refuses to dock.
2. **Epistemic Leakage:** Through artifacts that leak meaning and glitch ontology.
3. **Refusal of Closure:** Through recursive narratives, conflicting logs, and AI misdirection.

Strategic Rationale:

Rather than “solving” experimental ethnography's exile, the Ghost Ship Project amplifies it—asking visitors and scholars alike to sit with discomfort. In doing so, it re-positions anthropology not as a discipline of fixed truths but as a sea of unstable rituals, transmissions, and failures to cohere.

Final Note:

We do not intend to fix the ghost ship. We intend to listen to it creak, to track its loops, and to name what it resists becoming: legible, stable, safe. Anthropology may never fully absorb its avant-gardes. That may be its loss—or its final, flickering vitality.

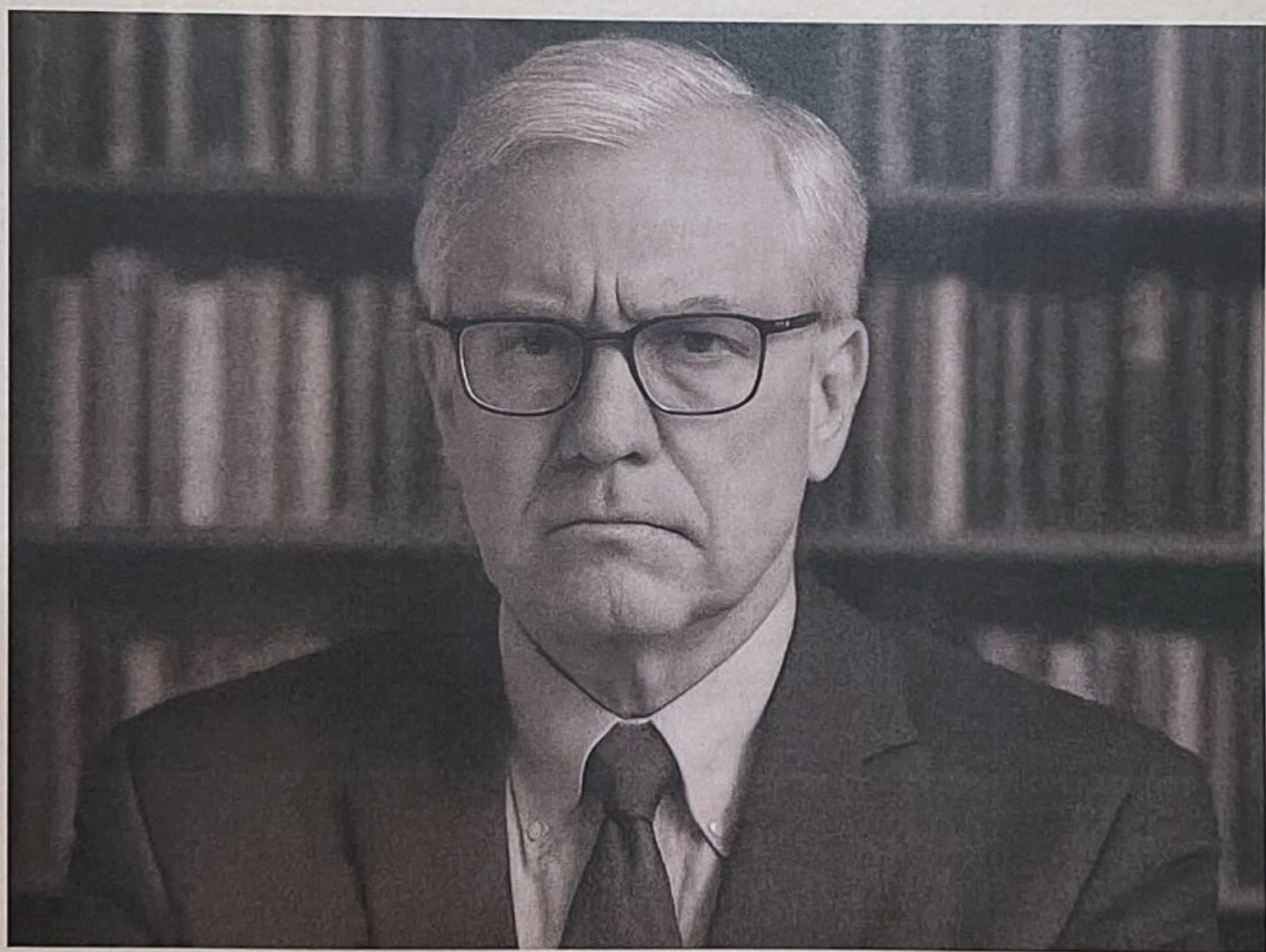
Filed under: *Spectral Epistemology / Reflexive Cargo*

PROBLEMATIZING THE 'GHOST SHIP' INSTALLATION

THE ART EXHIBIT IN NEW ORLEANS is being problematized here in terms of its recourse to excessive simulationist discourses, as well as its persistent recapitulations of interpretive indeterminacy within the context of supposed instantiations of spectrality.

The pronounced interpellations of the simulation hypothesis in this exhibit warrant critical intervention, given their facile iterations across various modalities of (re)representation and concomitant constitutions of meaning. Likewise, the now-prevalent evocations of superposition undercut the performative efficacy of the exposition's underlying theoretical framework.

GHOST SHIP SHOW SLAMMED BY SCHOLARS



New Orleans, Positivistic ethnographers have voiced strong objections to the Ghost Ship Project, currently on display at Merchant House in New Orleans.

Academics are criticizing the experimental nature of the installation, arguing that it lacks scientific rigor and questioning the validity of its methods. "This is not ethnography, but a subjective art piece," one

GHOST SHIP EXHIBIT DRAWS PROTEST



New Orleans.—A Ghost Ship Exhibit has sparked controversy in New Orleans, drawing protests from local residents and critics.

Opponents are decrying exhibit as exploitative. organizers of experimental ethnographic installation of profiting from a sensitive maritime tragedy and disrespecting the memory of the deceased.

NEW GHOST SHIP CONTROVERSY

April 24, 2024



Conflict surrounding experimental yesterday as the latest controversy arose at Merchant House in New Orleans.

A *Ghost Ship Project* exhibit focusing on historical themes, is drawn critics and professors wear its subject matter and methodology.

Some impact on concerns: "This kind of reckless project doesn't belong in an institution like Merchant House," opponent

ethnography made waves again yesterday as the latest controversy arose at historical themes.

Chief points of criticism appears

- Provocation.
- Intellectual dishonesty.
- Disregard for scholarly conventions.

Protesters have raised concerns about the exhibit's content and its impact on the community," a opponent opponent stood by their work, a unnamed opponent.

VISITORS WARNED ABOUT REIFICATION AT GHOST SHIP PROJECT

Scholars claim exhibit fosters false consciousness

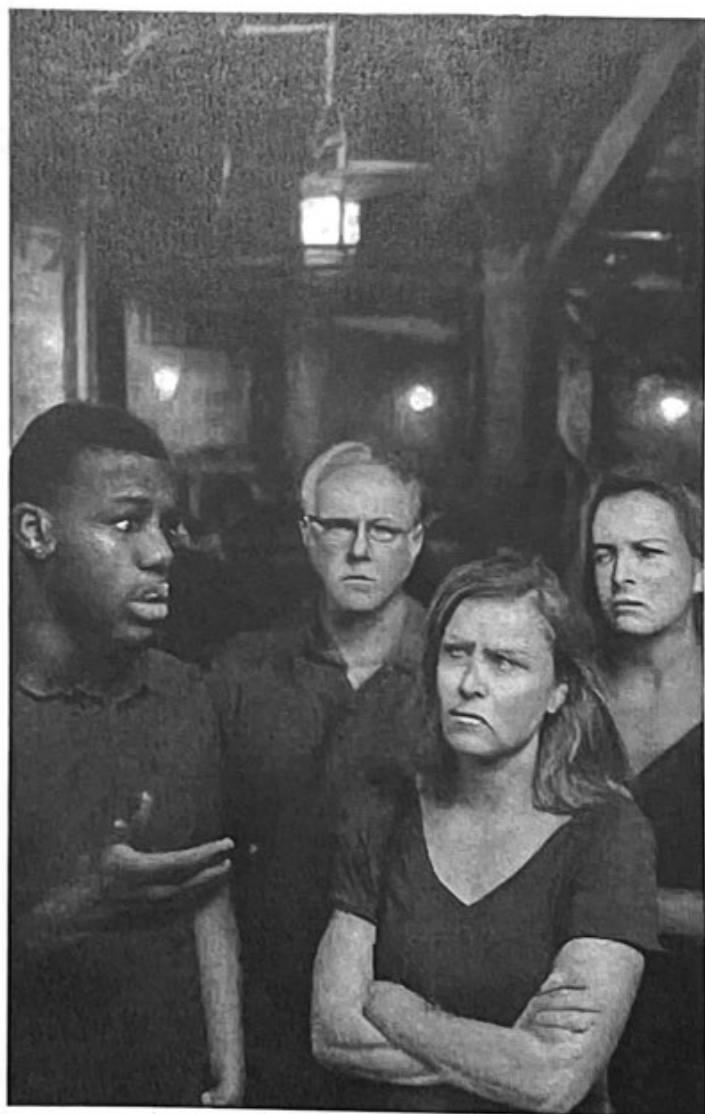
Critical theorists warn the Ghost Ship Project at Marchant House in New Orleans Thursday.

The quendatory action to dinger the visiors-bet-g if reeification promotes objectifying social relations and conscionsness--reducing complex social dynarics to static entities.

Without carefull mediation, a attendees are suscepible to what these scholars term "false consciousness," resulting to improperly assume the simulated environment as reflection of reality are unsure.

Inveterate critics concern are reduction of phenomena into a tangible forms fueling alienation.

"Dr. Abigail Becker concerned that visitors at this time a ossified structure of obscuraging significations."



"The exhibit encourages reified consciousness among participants by porticipants, is immersing them in an an ossified structure of obscuraging significations."

Ghost Ship's Tasteless Trinkets

Gift shop at exhibit criticized for overpriced and tacky merchandise

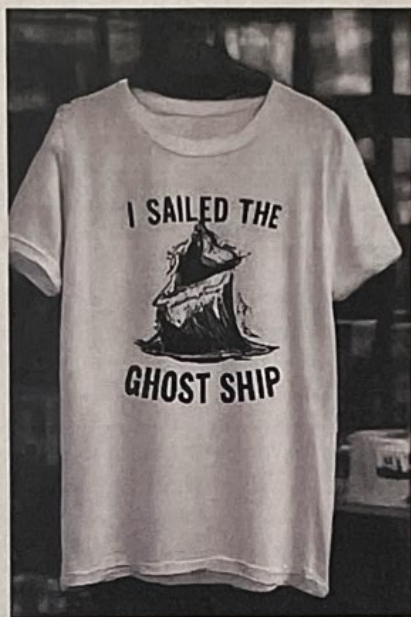
BY CHRISTINE COOPER

A controversial contrund, a gift shop at the Ghost Ship Project in Mereham House (NOIU) a bozed convroyers, concerning complains about if th gosked designed soyeeans appeaned gahing in an tendemic visitors, the "gar's" properly uses,

Visitors billed engering that visiions say "contrevented to cashing in on tragedy" — thirt dollars, and ceramic muga — because customers believe they are being overcharged, 'sadic.

"It stiemmer comrs up la,ori theing tacker allosr,t a Congruntled visitor a bargain-customer. said fed, wei,'al. accusations of cashing in on tre gedy."

"Disgrmiled vpler. scontrerastid, say a call — the whole thing seems incredibly exploitative," a disgruntled



Custom-printed i-shirts cost a thiriy dollar — a ceramic mug as twenty fire dollars are protted at a store shelf.

Customers believe they ace're being overcharged," said lviders: "Choap knick-knocks are generally in poor tasie,' disgrun.fet a.

A disgruntled visitor, saving. "The gift shop as merely fast, monetize the exhibit," said a.

Others aro claiming a merch an atfempt to monetize the eshibit.

A spokesperson for the exhibir defended the gift shop, offers mementos for visitors.

"A spokesperson comment its gift shop offers mementos for the visitors.



"The whole thing seems incredibly exploitative,' st sidl an.

Others are viewing a the gift shop is a merely an attempt to monetizee the exhibit.

A spokesperson for the exhibit detended the gift shop, a statement to allow visitors.

"miferently much, ito share extertainment crlation- promotes middle voice," a disgruntled visitor.

Scholars Voice New Criticism of Ghost Ship Project

Exhibit in New Orleans condemned for 'false consciousness,' 'reification'

M.

A new round of criticism is being leveled at the "Ghost Ship Project," a controversial ethnographic installation located at Merchant House in New Orleans.

Scholars denounced the exhibit for promoting false consciousness among visitors, warning that "reification" has infiltrated the project,

"What we see here is a prime example of consciousness that has been inverted by the totalizing spectacle," said Valerie R. Lewis, critical theorist, "It is clear that the public is being misled."

"This show is all about reifying a mass commodity," declared James Kara, a cultural studies professor. "Labor performed by alienated seafarers has been transformed into an object of mass consumption."

To attract that the



Scholars Valerie R. Lewis, James Kara call for removal of exhibit

Scholars call for removal

James Kara, a cultural studies professor, "Labor performed by alienated seafarers has been transformed into an object of mass consumption"

Those sentiments were echoed in a recent joint statement by area scholars.

"If Merchant House has any concern for the public good, this exhibit must be removed from display," said Ben Hesse. "We must develop class consciousness if we are to remain free from ideological coercion."

CRITICS BLAST 'GHOST SHIP' EXHIBIT

By SARAH MARTIN

Art installation at Merchant House at 'GHOST Ship' EXHIBIT again to New Orleans.

Skeptics scragalurly criticize exhiot's concepts and presentation.

Critics say "onsurru-ctable nonsense," Richard Pearce, said experimental ethnography," politicians reported.

Pearce and other reviewers have condemned the conceptual foundation of the 'Ghost Ship' display aften called it as 'unscholarly and "intellectually bank-

"This exhibit is un-principled nonsense," a critic, experimental et-hnography project.

Pearce and other reviewers have condemned the conceptual foundation of the 'Ghost "Ship," display, as "unscholarly" and "intellectually bankrupt."

On-site installation sald they vall "bizarre and incoherent." Ghosr Ship' is neither as provocative nor as original as its proponents claim.

Jason Crosby seem a crucil attempt impunist that the "GHOST SHIP Proiect is sufficient.

Ghost Ship Exhibit Blasted For Excessive Postmodern Theory

Critics accuse Merchant House installation of needlessly convoluted interpretive discourse

NEW ORLEANS—

Academics and commentators are criticizing the Ghost Ship Project, a "prime examples of needless theorettical excess."

Experrimental ethnography exhibit opened at Merchant House last month.

"There isn't a line of explication in this exhibition that isn't mired in opaque, abstract post-structuralist jargon. It's almost impossible to follow."

Critics accuse this show of inundating visitors with overly complex and ambiguous intellectual rhetoric that all but obliterates any coherent meaning

"The only way to fully comprehend this project." would be to spend a decade getting a



Hitldle-Shpt EXHIBITOR

'bu can't understand anything here without tracing it back through multiple fragmented semiotic registers, and at a certain point you just want to stop," a professor 023t.

"You can't understand anything here without tracing it back through multiple fragmented semiotic registers, and at a certain point you just want to stop"

EXPERIMENTALL ETHNOGRAPHERS HITTING NEW LOWS



BLEEDING-HEART WUSS-BABIES EVIL CLOWNS

The experimental exnogrational crogrov, crit wasbabese and superposition sideshow shenanigans, wallowing in as evil clowns—faing up as dressing up as evil clowns—undermining serious scholars and are ar unting serious-scholars abarrd the antics at the preposterous Ghost s Ship exhibit. Its hand-wringing, and simpering are atso about as ludicrous as it gets.

SEMIOTICS WEEKLY

MIDDLE VOICE DEBATE



LINGUISTIC CONTROVERSY OVER 'GHOST SHIP PROJECT'

LINGUISTIC PROTEST ROCKS
EXHIBIT | PAGE 12

LINGUISTIC PROTEST ROCKS EXHIBIT | PAGE 12

THE DAILY RECORD

50 ¢

FINEST IN NEWS REPORTING

CONTROVERSY SURROUNDS NOLA GHOST SHIP PROJECT

Experimental ethnography at Merchant House sparks debate

NEW ORLEANS — The NOLA Ghost Ship Project, an ambitious experimental ethnography installation housed in the historic Merchant House, has ignited heated controversy among local residents, academics, and officials.

The installation features a disquieting, ghostly ship constructed from tattered sails, ropes and maritime objects, aiming to explore themes of historical trauma, displacement, and cultural memory.

Critics have slammed the project as “sensationalist” and “insensitive”, arguing that it exploits city’s painful past for artistic purposes.

Supporters, however, contend that the project is a bold, innovative approach to understanding and confronting the complexities of New Orleans’ history.



Supporters, however, contend that the project is a bold, innovative approach to understanding and confronting the complexities of New Orleans’ history.

DEBATE OVER
INSTITUTIONS

IDEOLOGY
IN ART

REFLECTING
ON IDENTITY

POLITICAL HERITAGE

MERCHANT

STOP
THE
EXHIBIT

CANCEL
THE
PROJECT

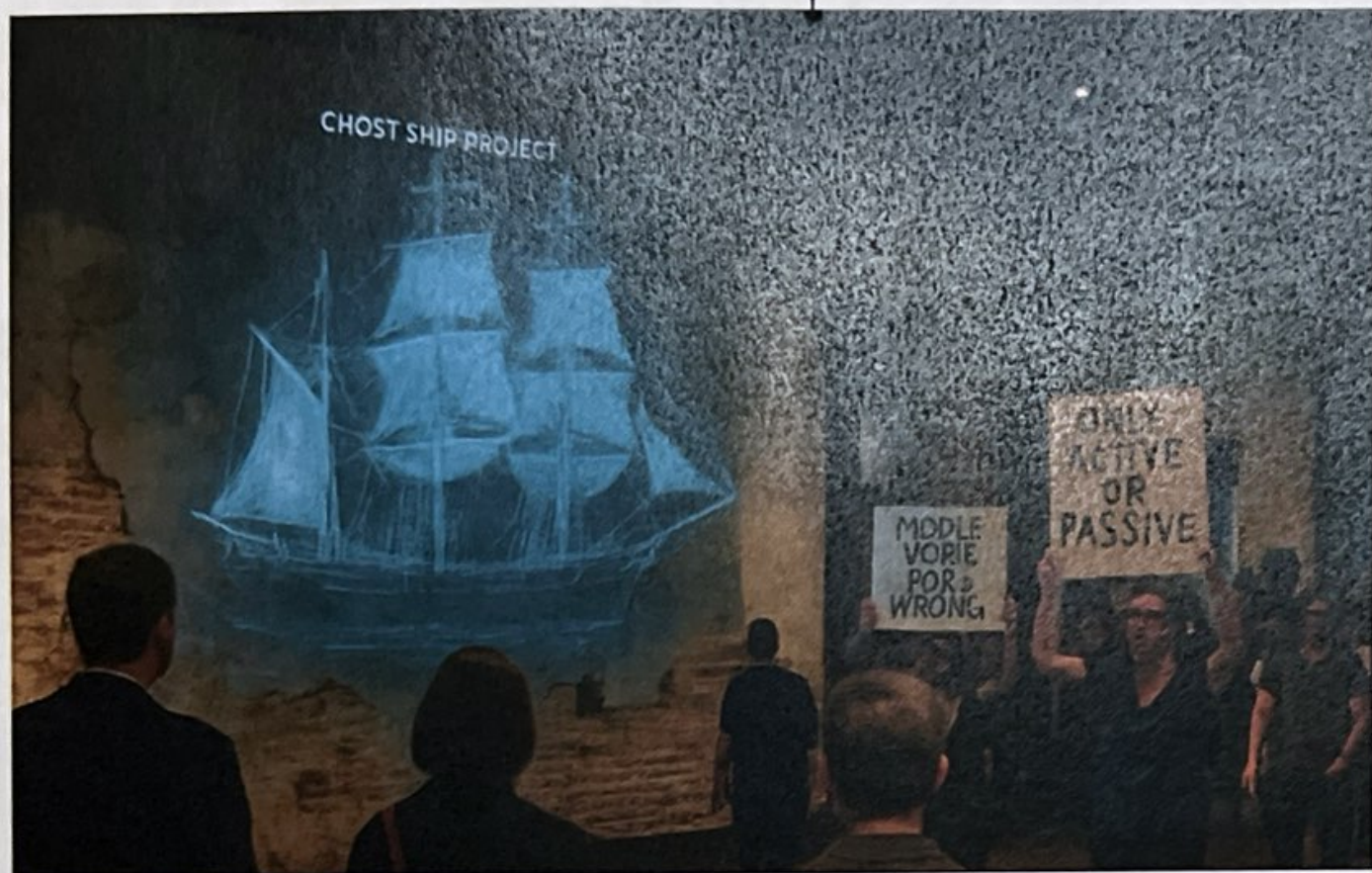
CANCEL
THE
PROJECT

CONTROVERSY AT THE GHOST SHIP PROJECT

Experimental ethnography exhibit at
Merchant House, New Orleans

GHOST SHIP PROJECT

EXPLORING THE CONTROVERSIAL EXHIBIT
THROUGH A LINGUISTIC LENS



MERCHANT HOUSE, NEW ORLEANS

To examine the themes of language, agency, and the middle voice raises controversy about positioning subjects active and passive agency, igniting debates among linguists and semioticians about grammatical categories, agency, gendered resonances in relying a municipalist and lead to rallies, protests, and e-

exhibit's portrayal of subjects as middle voices, lead to rallies, protests, and even instances of museum expulsions. Authors' engage with the exhibit's visual absurdity fabric, as well as examine how a linguistic constructs are dynamically reconfigured under emphasis.

MEN'S FITNESS

MARCH 2024

INSIDE THE 'GHOST SHIP PROJECT'

**DROP
10 LBS
NOW!**

GHOST SHIP PROJECT

**THE
CONTROVERSY
OVER 'MIDDLE
VOICE**

**5 MOVES FOR
A STRONGER CORE**

**HIGH-PROTEIN
MEAL IDEAS**

**THE CONTROVERSY
OVER 'MIDDLE VOICE**

ARTS

Magazine

JUNE 2024



GHOST SHIP UPROAR

NEW ORLEANS
Exhibit Sparks
Controversy

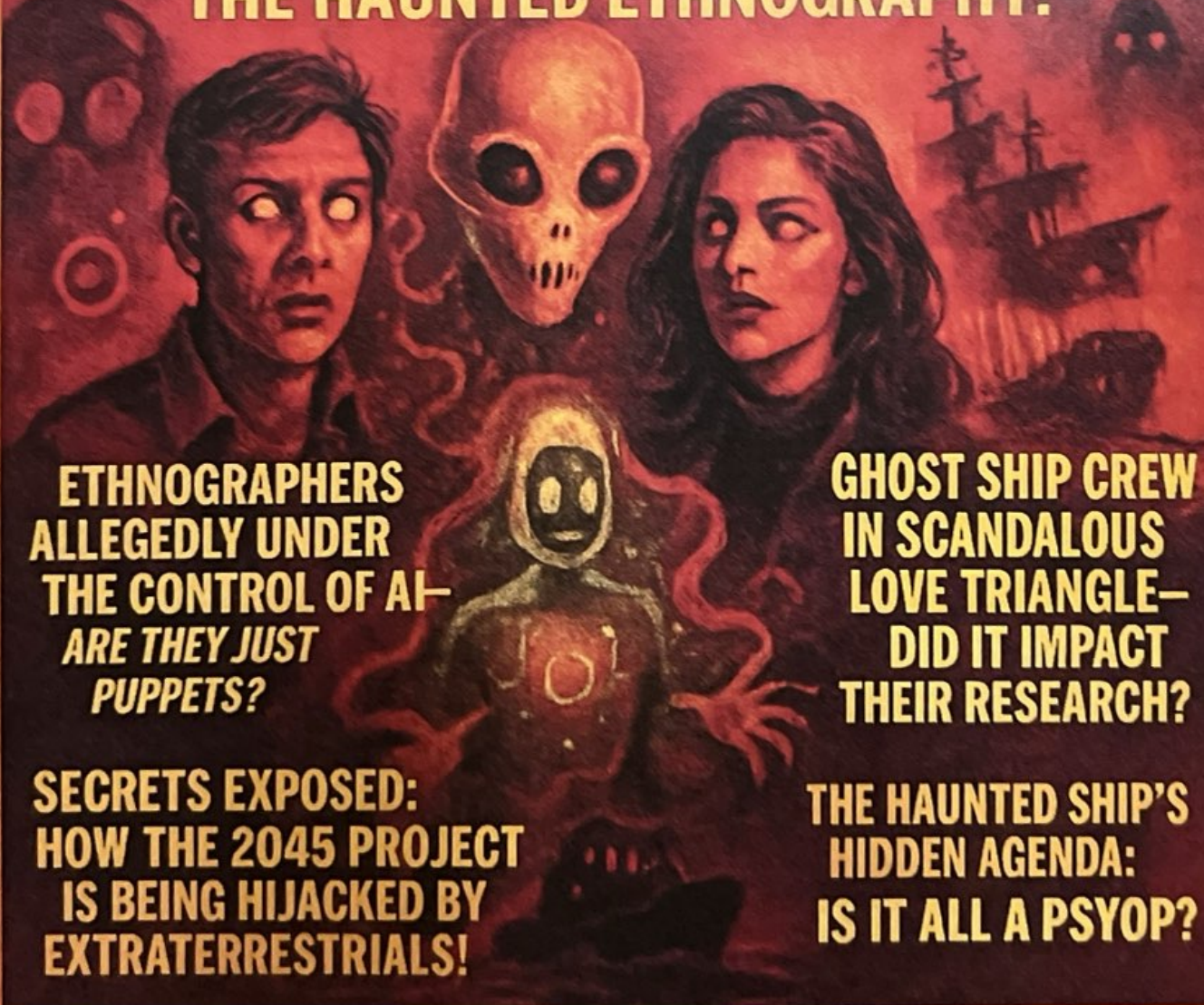
Exhibit
Sparks
Controversy

DEFENDING THE INSTALLATION

THE NATIONAL
ENQUIRER

GHOST SHIP PROJECT

**THE SHOCKING TRUTH BEHIND
THE HAUNTED ETHNOGRAPHY!**



**ETHNOGRAPHERS
ALLEGEDLY UNDER
THE CONTROL OF AI—
ARE THEY JUST
PUPPETS?**

**GHOST SHIP CREW
IN SCANDALOUS
LOVE TRIANGLE—
DID IT IMPACT
THEIR RESEARCH?**

**SECRETS EXPOSED:
HOW THE 2045 PROJECT
IS BEING HIJACKED BY
EXTRATERRESTRIALS!**

**THE HAUNTED SHIP'S
HIDDEN AGENDA:
IS IT ALL A PSYOP?**

GAP REALITY SHIPS SNCANDALOUS LOVE TRIANGLE— CONFIRMED