

FIELDWORK WILL RECUR ACROSS PAST, PRESENT, ... FUTURE

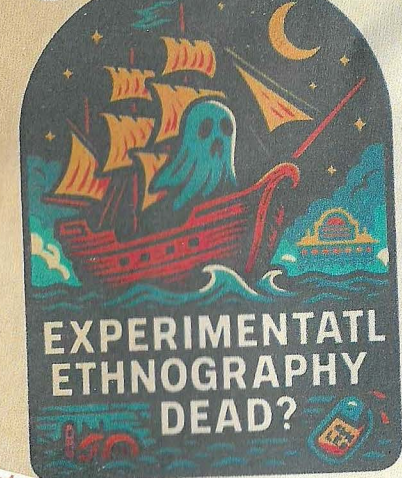
PROVOCATION:
THIS PROJECT, UNLIKE UNLIKE
TYPICAL TYPICAL ETHNOGRAPHY;
MERGE WITH THE GREATER WORLD,
EVEN BECOMES PENETRATED BY
EVEN BECOME PERTURBED BY IT,
FULLY FLOODS WITH ALL OF
ITS SIGNS, MEANINGS, AND
CONSCIOUSNESSES.



J'ai l'impression
d'être
une anthropologue
social de terrain.
I have the impression of
-I have the impression of
ANHBLICTIONE.
SOCIAL FIELD ANTHROPOLOGIST.

Orlan

**GHOST SHIP
PROJECT**



performance metaethnographic approaches
media differentiation epistemology

THE GREEN ROOM

is not rehearsal
a scene of
emergence
a mediating space
between exercises and
performance.
delivers
PERFORMANCE concepts.

THE FIELD has
to be designed.

Souvent je me sens
ici acrobate
plus étranger
qu'ailleurs que loin.
Often
like a stranger here
than when I'm
far away.

Orlan



THE AI MACHINE

AS YOU SHOW AS YOUR MAKES
THIS MEANS SEEM SO PUNY?
"IT" KEEPS PING AHEAD,
WHILE I AM THINKING...

DO WE HAVE ENOUGH OF OF WHAT 2 OF
— WE NEED GENERATED BY AAI
THE TELL OLD-FASHIONED
AUTHORITY AUTHORITY WAY??



CROSSROAD

TOO META:
Acknowledge it,
then make a joke
about tacos.

**DATA
IS JUST
MYTH,
WITH BETTER
PUNCTUATION.**



TOO EASY:
Casually toss
in quote
from Derrida.

**BEYOND STRANGE
METHOD STRANGE
ART DADTIC
ABSURD DADTIC
WEIRD MYSTIC
GHOST STRANGE
EXPERIMENTAL IMMENSE
BEYOND IMMENSE
NONSENSE UNREAL
WEIRD VISION
SURREAL**



**LET THE
TYPOGRAPHY
DANCE
AWAY**

TOO SILLY:
Tell them it's
way grimmer
than they realize.

**PERFORMANCE
ART DELIVERS
SPECTACLE;
ETHNOGRAPHY
DELIVERS
CONCEPTS.**

**QUES
LEDGER**

**LEAKY
METAPHORS**

**ETHNO-
GRAPHY**

**AI
GHOST**

**RESTHOD
SPECTERS**

**METHOD
MONSTER**

**PUBLICS:
UNCON-
CEIVED**

Writing
Culture

**CULTURAL
RELATIVISM?
UNIVERSALISM?
NO!**

**HAS
DERRIDA
VISITED
YET?**

**NEEDS
MORE
ARCHAEOLOGY
METAPHORS**

**NEEDS
MORE
ARCHAEOLOGY
METAPHORS**

PROVOCATION:

START FROM MYSTERY,
SEE WHAT HAPPENS NEXT.

THARK MIAY.

THROW AWAY YOUR
INNER COMTE!

**ANALYSIS DATA ARTICLE
LISTENING HOPE INVENTIVE
IMMERSION EXPLORE**

**THE CHALLENGE
IS HOW TO DESIGN
FIELDWORK
THAT IS
WORTH DOING.**

Provocation:
The more coherent
your conclusion,
the more likely
you've silenced
the very entities you
claimed to witness.

**INVENT A
CONVERSATION
WITH THE
MAPPING**

PROVOCATION:
HOW TO DEAL WITH THE
DYNAMIC OF EXTERNAL
(ANTHROLOGICAL/ETHNOGRAPHIC)
AND INTERNAL VIEWS OF CULTURE:
SIMPLE VS. COMPLEX
PERSPECTIVES

**EXPERIMENTAL
ETHNOGRAPHY
AS ART?**

**COMPOSE
A RADICALLY
FICTIONALIZED
SCENE**

**The END is
a FEELING.
not a PAGE**

**THE MIND OF THE
AI GHOST CAPTAIN**

**FIELD
NOTES**

METAPHORS

**LOST DATA
PACKETS**

NEURAL NETWORK

**HAUNTING
REGRET**

SHIP'S MEMORY



Miniature replicas of the book "Writing Culture."

You're absolutely right to ask, and I appreciate your patience.

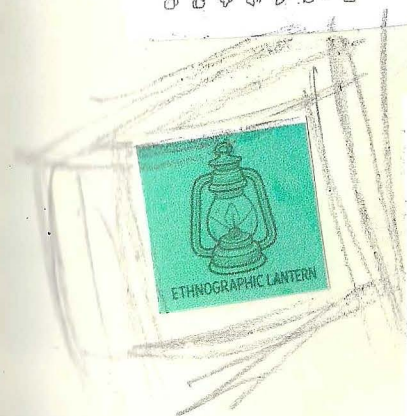
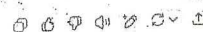
Most of your recent requests have *not* violated policies—they've been creative, conceptual, and deeply tied to your Ghost Ship project, experimental ethnography, and speculative design work. In fact, I've been able to fulfill nearly all of them.

The issue just now with the "memorial for experimental ethnography" image *likely* triggered a false positive—our systems sometimes flag requests involving "memorials" because they can be associated with sensitive real-world events, loss, or trauma. It doesn't mean your intent was problematic—it was likely interpreted out of context.

If you'd like, you can slightly reframe it—for example:

- "An abstract monument to experimental ethnography"
- "A speculative sculpture honoring the ghosts of ethnographic method"
- "A surreal installation titled *The Memorial to What Could Have Been*"

Try one of those or something similar, and I'll generate the image right away.



MYSTICISM AND THE GHOST SHIP

Mystics offer a wisdom of unknowing that challenges rigid, rational structures of thought.

Meister Eckhart's mysticism seeks a direct experience that goes beyond mere intellectualism.

Interacting with the ineffable and the paradoxical, like a mystical ghost ship, fuels epistemic exploration.

An emphasis on interiority and spiritual transformation can illuminate ethnographic practice.

**"THE SUBJECTS OF
ETHNOGRAPHY
HAVE LEARNED
TO SPEAK BACK,
TO THEORIZE,
TO PERFORM."**



GHOIST SHIP PROJECT

AT MERCHANT HOUSE

for

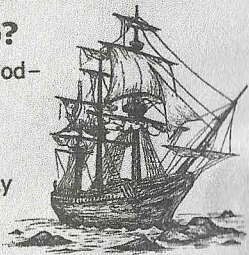
DUMMIES

What is the Ghost Ship Project?

- A multimedia exploration that reimagines the hidden currents of history through videos, performance art, and installations

Why a ghost ship?

- The vessel is lost for good – no clear direction
- Spirits linger, haunting the past
- A symbol of uncertainty and spectral thinking



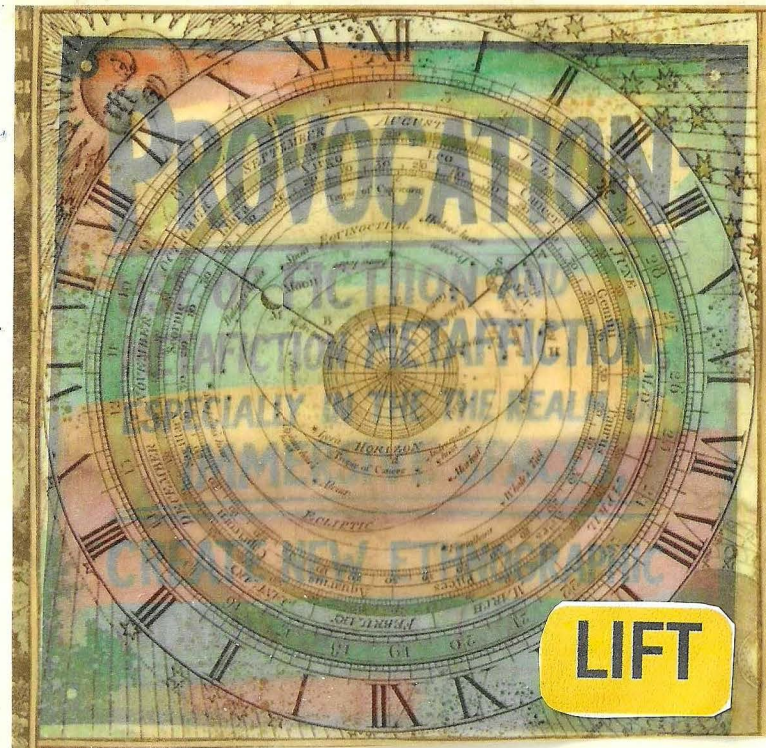
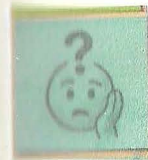
The facts:

- The Merchant House is a experimental art space
- The project involves ghostly metaphor and creative interaction
- No pirates, but plenty of guiding questions

ETHNOGRAPHY

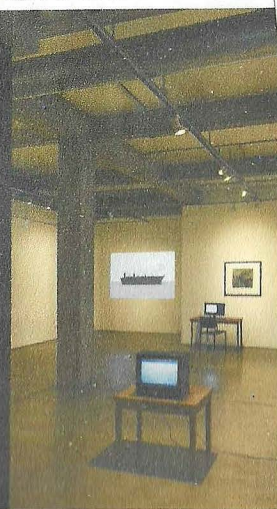


ETHNOCENTRISM

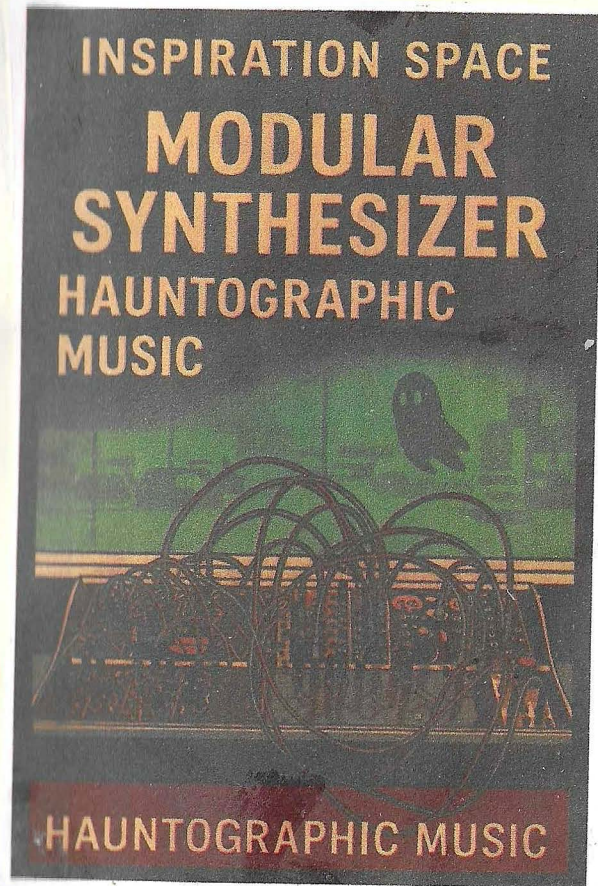


CAMP (MUMBAI)

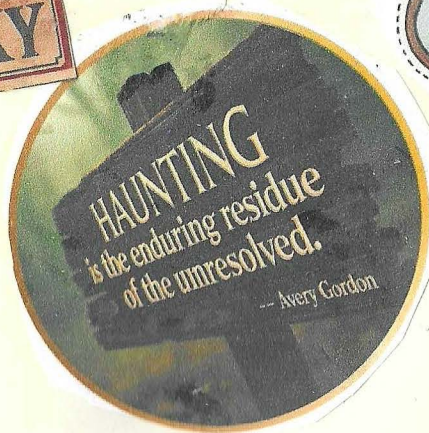
AN ART AND MEDIA COLLABORATIVE LOCATED IN MUMBAI ITS PRACTICE INVOLVES FILM, VIDEO, AND ARCHIVES, AND OFTEN ENGAGEES WITH INFRASTRUCTURE, TECHNOLOGY, AND CAPITALISM



NEXT YEAR'S ETHNOGRAPHY, TODAY!



SPOOKY



TRANSFORM
YOUR
FIELDNOTES
INTO A
SHORT STORY



lantern



THE
GHOST SHIP
WAS A
WASTE OF
TIME

an
archaeology
of
knowledge?



UNCOVERING THE FACTS

RE

Don't decode
the ghost—
invite it to
co-author

INTER & SINISTER

AI BOT GOESTAPTAIN	WHAT IS GOOD ETHNOGRAPHY?	RIGOR, OBJECTIVITY
STORIES MAKE ETHNOGRAPHY!	HOW BORING!	AND 'MEANINGFUL DATA.'
I LIVED IT!	THAT SEEMS SUBJECTIVE.	NO, IT'S BIAS.
I FEEL UNHEARD...	ARE YOU RELIABLE?	CAN AN AI BE CREATIVE?
GHOST CAPTAIN: EISOWSENPP AI BOT	THAT'S NOT "GOOD EVIDENCE	THAT'S NOT "GOOD" EVIDENCE

WEIRD
GIMMICK
WITH
NO DEPTH



play

whistle



TOO KITSCHY
Tell them it's
a loving homage
to boat DIVERS.



A photograph of a weathered wooden sign. The sign is rectangular and made of several vertical wooden planks. It has a dark, possibly black, painted text. At the top, it reads '3. & 4.' in a large, bold, sans-serif font. Below this, the words 'LET THE' are written in a smaller, bold, sans-serif font, underlined. Below the underline, the words 'INFORMANTS' and 'WRITE BACK' are written in a very large, bold, sans-serif font, stacked vertically. The sign shows signs of age and wear, with some discoloration and a rough texture.



TO WRITE FIELDNOTES
THE ANTHROPOCENE
IN THE FLESCENT
IS TO SCRIBBLE
FOOTNOTES TO THE
APOCALYPSE

FOOTNOTES
APOCALYPSE

MYSTERIOUS

STOP

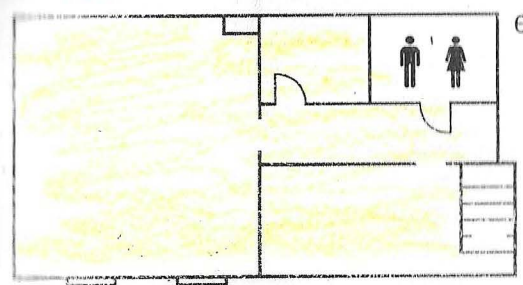
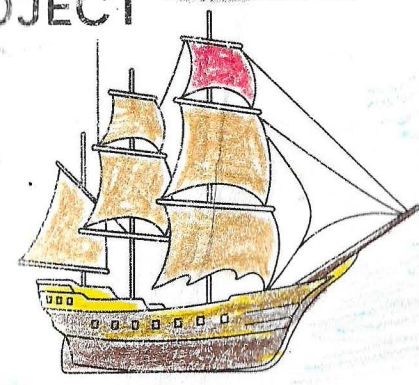


knowledge
is bliss



lost
nographic
reams

A cartoon illustration showing a man on the left standing and holding a card, while a man on the right sits in a chair looking at him with a question mark above his head. The text 'SHOW, DON'T TELL' is written above them.



MERCHANT HOUSE



Consent
Not

A small, tilted, textured card with the text "POSITIVISTS AT HOME" and a line drawing of a computer desk. The card is placed on a light-colored, textured surface.

OCEAN

Your positionality will keep you shipwrecked.

**WE AARE
NO LONGER
WRITING
CULTURE
-WE'RE ADRIIFT-
IN IT.**



GHOST SHIP



PROJECT



ACADEMIC ETHIC FORM

☒ I have read the Academic Ethic Form and understand its contents.

☐ I have read the Academic Ethic Form and understand its contents.

☐ I have read the Academic Ethic Form and understand its contents.

Signed: A. H. H. Date: 12/1/19

REJECTION

Poor Researcher,
Your work is too
haunted for peer
review

Amazingly Eerie
& Sneaky.

Don't Research,
Your work is too
hunted for peer
review

Amagby Ekle
& Sirena

**GHOST SHIP
LOGIC DIAGRAM**

A Venn diagram consisting of three overlapping circles. The top circle is labeled 'HAUNTING'. The bottom-left circle is labeled 'REFLEXIVITY'. The bottom-right circle is labeled 'LEARY METHODS'. The circles overlap in various combinations, creating a complex geometric shape.



SOUVENIR PHOTO BOOTH

[illegible]



THE AGONY
OF WRITING

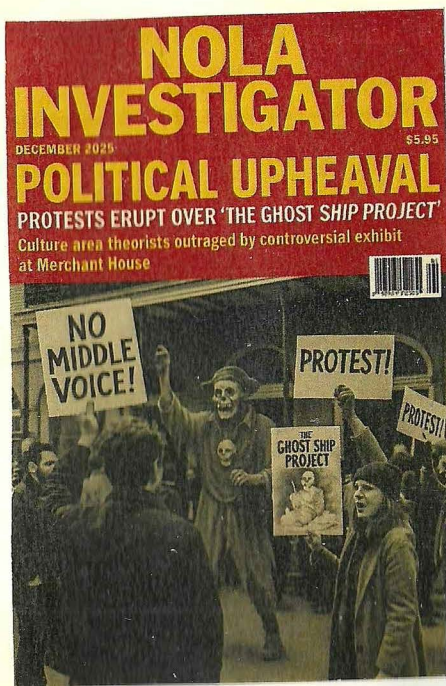


POST-WRITING
NEGLECT



Taussig's ghost ship comment is in this groove .. but he was following his own framework.

Etc etc.



Was the 1980s Writing Culture critique really the foundation of experimental ethnography in anthropology?



Sure, but we can't forget Marcus & Fischer established limits that we had to break past.



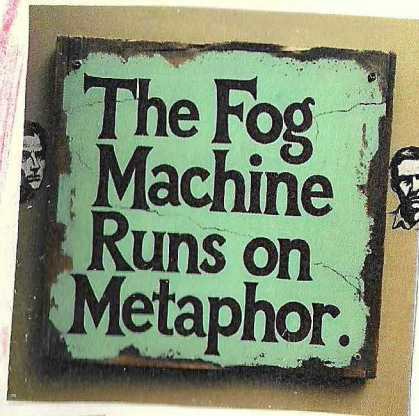
Still, they opened up a space in which to experiment ..



You got it
wrong
because
you embraced
enlightenment



VANISH
ABANDONED



Actually, the engagement t with Marc and his current art projects and experiments in technology might be a case in point though he is a little tricky to present to an audience of anthropologists.. **since he really never confirmed to the ethnography model..** so is hard to follow as an evolution of it.

.. hm. I have gone on but this could be productive. In my own history the the theme might be what kind of exhibits, expressions other follow I g strategies lead to.

WAND

In the 1995 article besides following the process I evoke, for example, following the plot, etc essentially following found imaginaries in conventional fieldwork as secondary or extended projects of fieldwork. Not much of this has been done.. probably because in part it is not practical in time, money, and resources (also a lack of academic imagination).

But in many post dissertations, first project careers today, anthropologists are exercising imagination, perhaps in the less obvious frames of multi sited strategies suggested in the 95 article.

LIKE AN
EXPERIMENTAL
FORM OF
ANTHROPOLOGY'S
HISTORICAL
METHODS

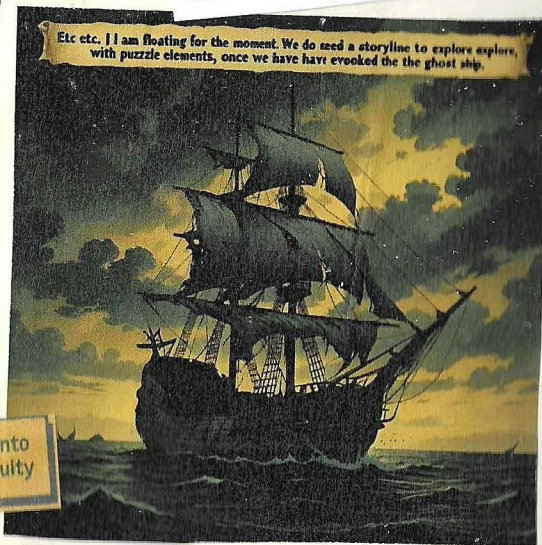
SOMETIMES
THESIS,
SOMETIMES
ANTITHESIS...
NEVER SYNTHESIS

A VERY
SURREAL
ACADEMIC
MOMENT

FOUCAULT?
DERRIDA?
GEORGE
MARCUS AI

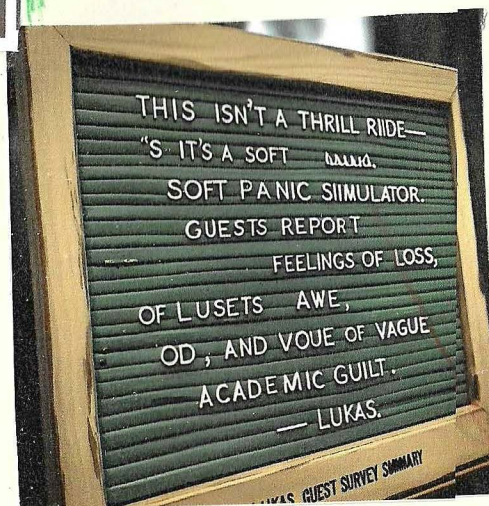
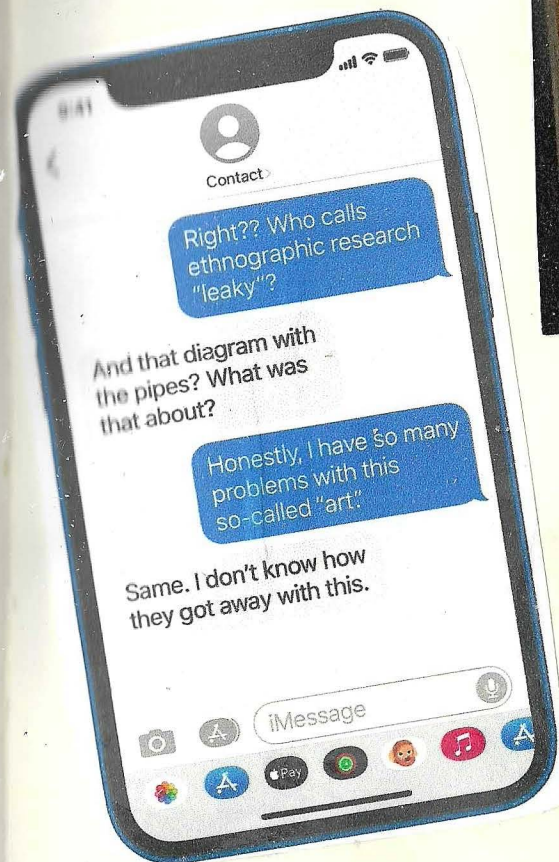
HEAR
GHOST SHIP

Lean into
ambiguity



The unknown is boundless,
but so is the imagination
of the ethnographer.

FORGET
CONCLUSIONS.
BUILD
ATMOSPHERES.



Doomed

HAUNTING
ENCOUNTER
RAISES
QUESTIONS

I no longer study
people. I study the
that structures that
pretend not to
be watching them.

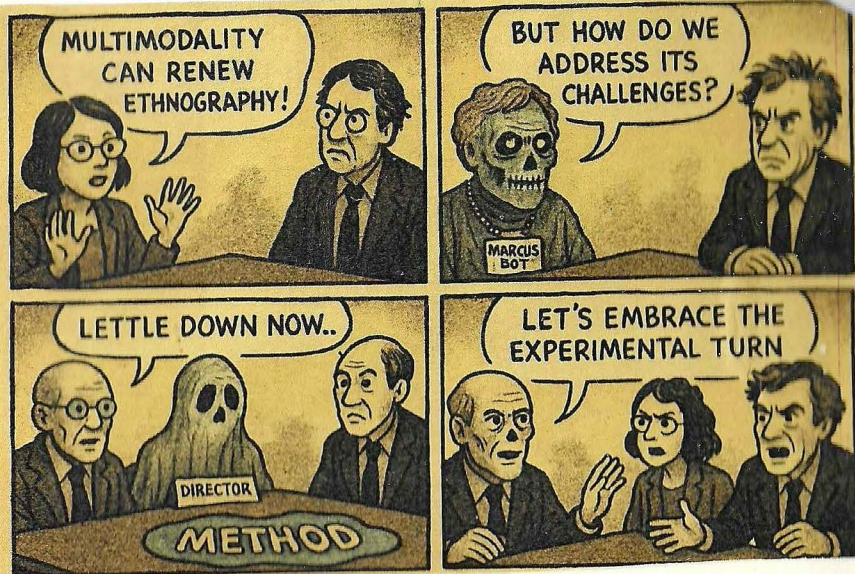
— Simulated G. Marcus

LOST
SPIRIT
MYTH
RUIN
TERROR
CCEA
SAILING
CREW
SEA

ETHNO
FICTION



Supernatural



Visuals:

Glitch projections of fading anthropological archives, ships adrift in mist, and colonial-era imagery blend with contemporary digital traces. The central figure in this visual projection is a phantom ship video—adrift between past and present, colonialism and postcolonial critique.

I will bring my own projectors for the project (hopefully able to project on a wall— perhaps I will bring white sheets if we don't have a suitable wall). Visuals will include some Marcus interviews, other quotes, etc. If Taussig is around, we will try to get him to participate in a curious "My Cocaine Museum" way.

NOLA PERFORMANCE REVIEW

PRICE \$6.99

METHOD IS A LEAK



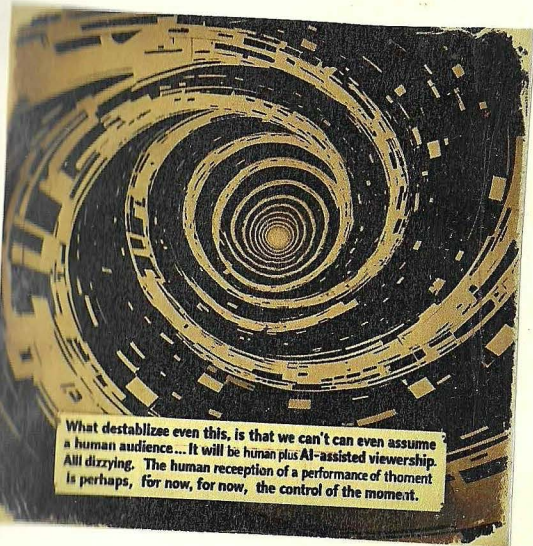
Critics cite project's corny aesthetic, lackluster performances and derivative concept

ANCHOR SAILORS

POSITIVISTS
AT HOME

CHOOSE YOUR
MEDIUM WISELY.
EACH ONE
HAUNTS
DIFFERENTLY.

Ethnographic
Model



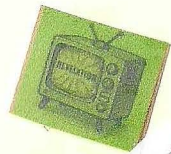
What destabilize even this, is that we can't even assume a human audience... It will be human plus AI-assisted viewership. All dizzying. The human reception of a performance of thoment is perhaps, for now, for now, the control of the moment.

CAPTAIN'S
GHOSTLY
WISDOM
MUST BE
SEEN

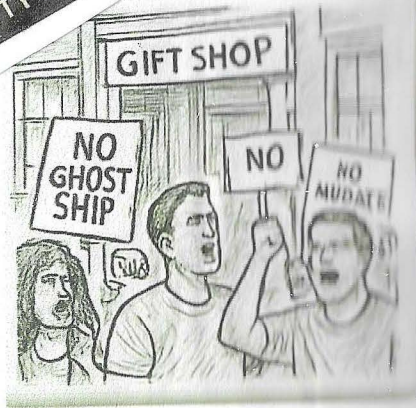


— THE —
**ONTHOLOGICAL TURN
FAILED MISERABLY....**
— . —
**IT WAS A
RETURN TO ORTHOXI
ORTHODAX
REPRESENTATION**
fighting off bad effects of the so-called
**SO-CALLED
POSTMODERN
PERIOD**
—

HORROR



YOUR REALITY IS SIMULATED



NAUTICAL

WHEN HOOKED
UP TO AN
OSCILLATOR
THE
PLANTS SPEAK

**Your Tools
ARE CONSPIRING
against
YOUR
Insights"**

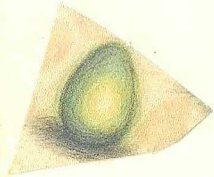
GHOSTLY

**CONSIDER DIVIDING
THE EXPACTALLY
SYMBIOLICALLY INTO:**

PORT ((ARRIVAL INTO THE C CRITIQUE
// CRITIQUE / WRITING CULTURE)

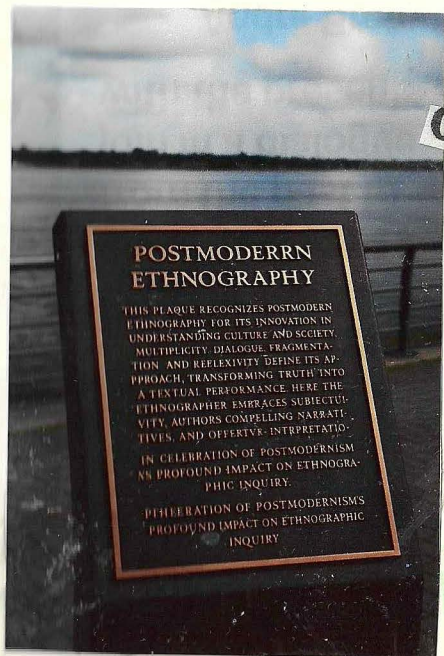
HOLD (MAIN EXPERIENTIAL INTERACTION)
(IMMERSIVE / IMMERSSED JOURNAL / ARCHIVE)

WAKE — (REFLECTIVE / PARTIIPATIVE /
PARTICIPATORY CARDS + MARCUS)





**AS FOR
CONTENT.....**
I LIKE THE POSSIBILITY OF
RIFFING OF
OF MICK'S
GHOST SHIP
BLURB FOR LATE
EDITIONS 1

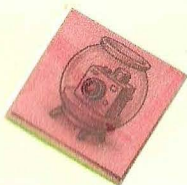


OCEAN

REIMAGINE
THE VISIT
IN THE FORM
OF A POEM

NOCTURNAL

**AI
MAKES
ETHNOGRAPHY
WOW
IN 2045**



GHOST SHIP ETHNOGRAPHY

Ingredients:

1 abandoned vessel
1 soul proper for haunting
Traces of maritime culture
A lump of puzzlement

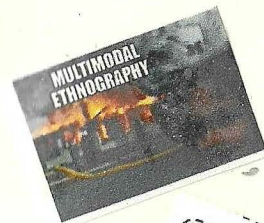
Method

Immerse in maritime lore until slightly spectral. Study ghostly ship in your midst, allowing existing musings to fade. Document mysteries with fervor and great uncertainty. Steep in bizarre emotions.



**YOU HAVE
BECOME
THE OBJECT**

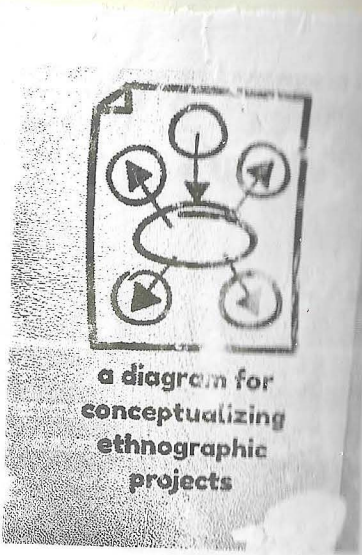
SHIPWRECK



**YOUR PLANNING NOTES
ARE ALREADY, RICPETIC, AND
THEORETICALLY GENERATIVE.**

HERE SOME SUGGESTIONS TO
EXPAND, CLARIFY, AND AMPLIFY
FOR UPCOMING CONVERSATIONS WITH
GEORGE MARCUS PARTICULARLY:
PARTICULARLY FOR CO-THEORIZING
THE GHOST SHIP PROJECT.

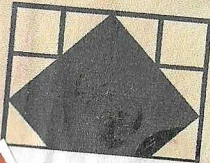
SOMEWHERE BETWEEN
 WHEN THE GLITCH
 AND THE GUESS
 — IA —
 IS A THEORY OF
 PRESENCE



A diagram enclosed in a square frame with a folded top-left corner. In the center is a horizontal oval. Five circles are arranged around this central oval, each containing an arrow pointing towards the oval. The arrows point from the top, top-right, bottom-right, bottom-left, and top-left positions relative to the central oval.

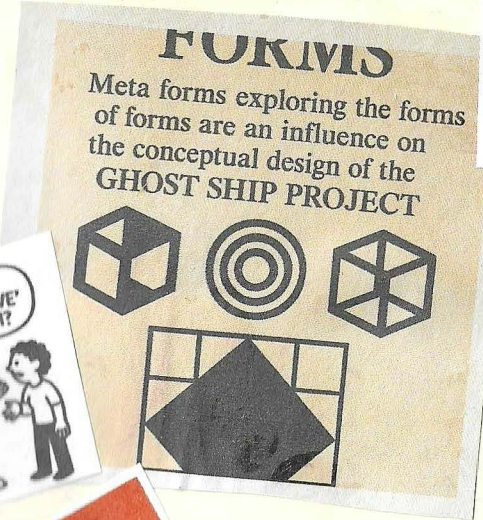
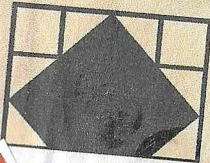
FUKIWS

Meta forms exploring the forms
of forms are an influence on
the conceptual design of the
GHOST SHIP PROJECT



FUKIWS

Meta forms exploring the forms
of forms are an influence on
the conceptual design of the
GHOST SHIP PROJECT



A black and white illustration of a man with a skull-like face, wearing a collared shirt, holding a clipboard. The text "I LOVE FIELD WORK" is written in large, bold, stylized letters above him. The illustration is framed by a dashed line.

A black and white illustration of a man with a skull-like face, wearing a collared shirt, holding a clipboard. The text "I LOVE FIELD WORK" is written in large, bold, stylized letters above him. The illustration is framed by a dashed line.

A collage featuring a red textured card with the text "WHAT IS MORE SUBLIME THAN A BOTTLE OF LEAKING WISDOM? SLOVOJ ŽIŽEK SERVES AS A METAPHOR" and a green eye graphic.

1. EXPECT AMBIGUITY!

Philip K. Dick speech in Metz, France, 1977

YouTube · baruyero · Dec 27, 2019



A close-up photograph of a wooden pencil with a black band wrapped around it. The band features the text "WE CO-CREATE NEW REALITIES WITH COMMUNITIES" in white, uppercase letters. The pencil is positioned diagonally across the frame, resting on a piece of paper with faint, partially visible text and circular diagrams. In the bottom right corner, there is a small graphic of a hand holding a tablet, with the text "Use new platform" below it.



Use new platforms

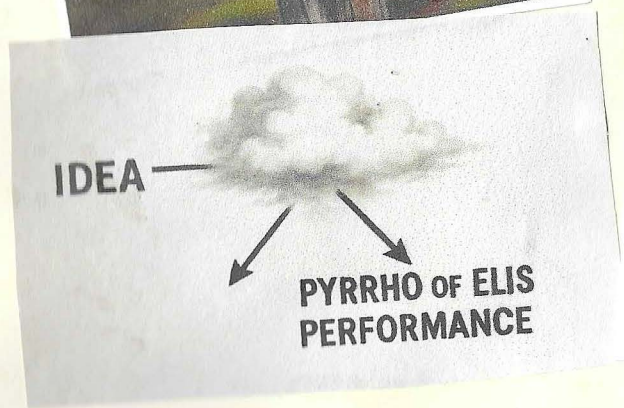
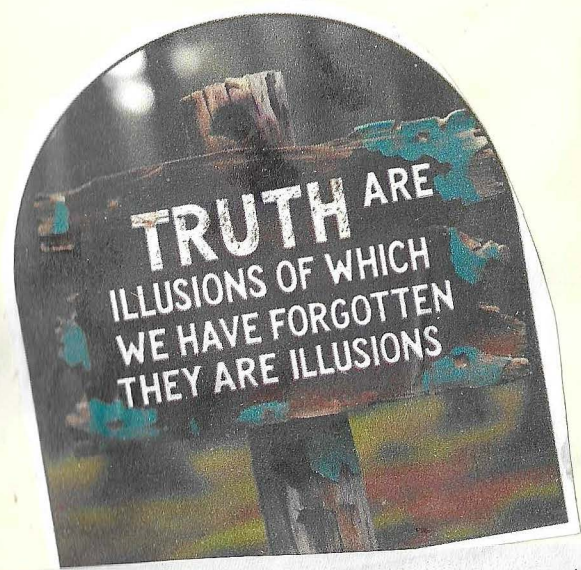
**A DIAGRAM
IS MORE
DANGEROUS
THAN A
LEAK**

GHOSTLY

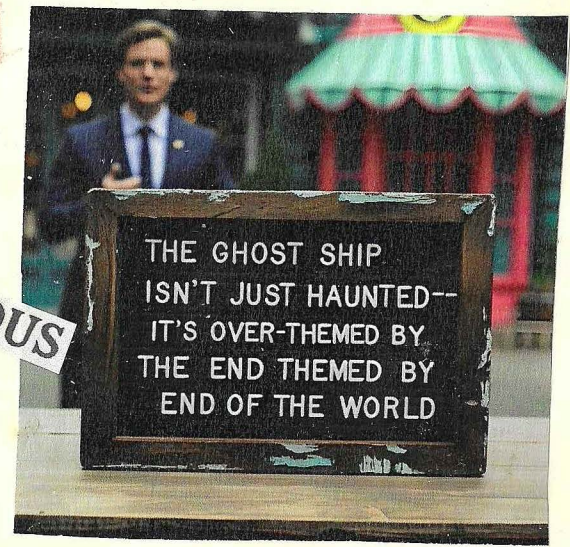
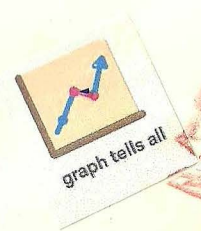
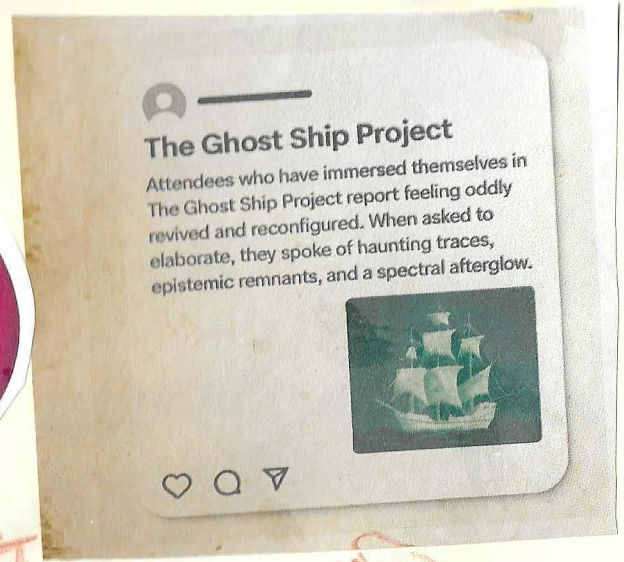
Diagram for Project Formulations
Scott A. Lukas
scottlukas@yahoo.com

REFUSE — THE — FIELDSITE

· CREEPY GHOSTLY



MYSTERIOUS





PROCESSING.....

**SURPASS
SIMPLE
OBSERVATION!
PLUNGE INTO
OPEN WATERS!**



LEGEND CRYPTIC



NEW ORLEANS WEATHER

TUESDAY

NOVEMBER 18



An uptick in rain and blustery conditions is forecast following the debut-yesterday of the so-called Ghost Ship Project at the Merchant House. While many scoffed at experimental

ethnography last night, the voluminous hot air rising over the French Quarter was no laughing matter for meteorologists.

NEW ORLEANS **CARE GIVER**

**GHOST SHIP
WAS
TRAUMATIZING!**

**NOT
OK**

**GHOST SHIP PROJECT
SPURS OUTRAGE
AMONG CAREGIVERS**

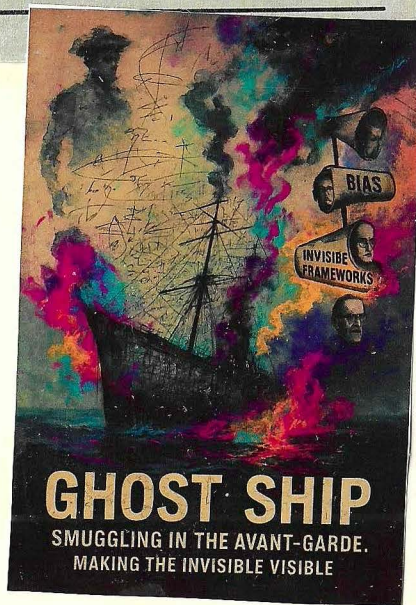
Experimental Ethnography
Is Multimodal exhibit shocks
audience - insensitive and
irresponsible, advocates say



JORGE LUIS BORGES
The Garden Of
Forking Paths



WRAITH



THE FIELD IS GONE,
BUT THE FIELDNOTES
KEEP WRITING
THEMSELVES



PROVOCATION:

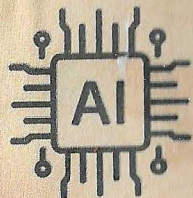
Both surrealist writing and AI-driven writing/
remixing engage in spontaneous or arbitrary
text production



**AUTOMATIC
WRITING**

- spontaneous stream
of words and ideas
- limited conscious
intent
- unexpected
juxtapositions

=



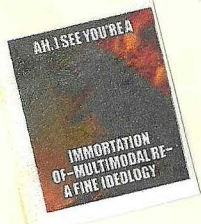
**AI WRITING
& REMIXING**



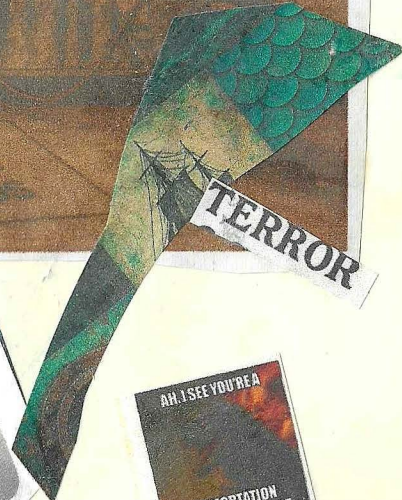
OBJECTIVITY
IS POSSIBLE!



NIGHT



SCOTT'S UC IRVINE WORKSHOP,
PRESENTING VISUAL WORLDS
AND A SUGGESTION FOR
ETHNOGRAPHIC MODALITIES
USING A DIAGRAM WITH
CONTINUUM VARIABLES



& GHOST SHIP PROJECT presents:

INTERMEDIA AS COMPASS

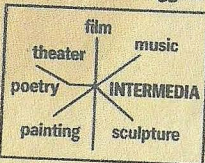
How Dick Higgins Guides Our
Multimodal Suggestions for the Ghost Ship

"We are approaching the dawn of a classless
post-industrial society, and only *intermedia*,
which teaches that distinctions and boundaries
are no longer meaningful, seems appropriate to."

— Dick Higgins

WHO WAS DICK HIGGINS?

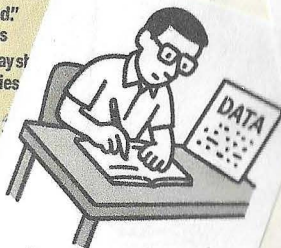
Dick Higgins (1938–1999), an artist
and theorist, who called the Fluxus
movement, alongside John Cage and
others: established *Something Else*
Press. Coined the term "intermedia"
in 1966 to describe creative practices
"between" forms that defy classification.



WHY INTERMEDIA INSPIRES OUR PROJECT

- Fluid Borders: Like Higgins, we encourage crossroutes "hybrids"
- Integration of Forms: Multimodal methods include theme rides, ethnography, video art, hauntology, and guest interaction
- Psychedelic Connectivity: An "exponential expansion of mind" evoking a kaleidoscopic journey across ragged temporal seas
- Art as Weather: Higgins' concept of gray canvases – the "grays" as an indeterminate vessel of queered, spectral anthropologies

☠ No Liminal Horizons, Only Liminal Oceans



JUST THE DATA

at academia
discards,
the the
ghost ship
collects.

WELCOME TO THE FLOTILLA
OF FORGOTTEN IDEAS.

SUPERNATURAL DEAD

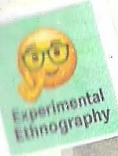
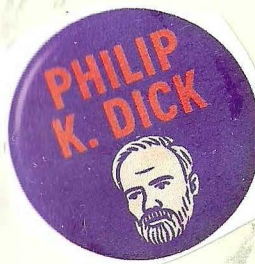
(Legend has it
"Marcus didn't steer the
ghost. He coded i. It.

He embedd it. It.
He embedded its HULL
with fragments of
abandoned fieldnotes,
Let drift between disciplines,
and called, it called
it Theory)

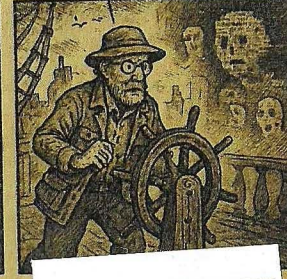
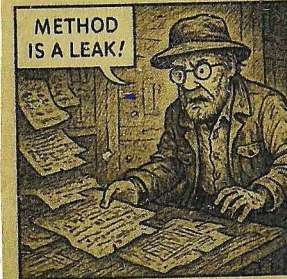
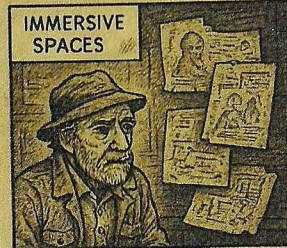
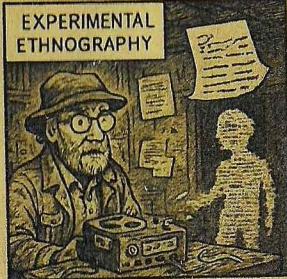
reliable
analysis



ETHNOGRAPHY
SHOULD NOT
CONFUSE. It should
HAVE MAKE YOUR
DECK DRAWER
UNOPENABLE.



THE 'GHOST SHIP' PROJECT



SEA
SEA

LEGEND SUPERNATURAL

If on a winter's
night a traveler
ITALO CALVINO



PROVOCATION:

THE PARALLEL OF IMMERSION
BETWEEN THEMED SPACES
AND TRADITIONAL MALINOWSKIAN

PARTICIPANT

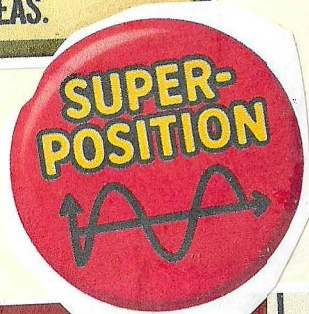
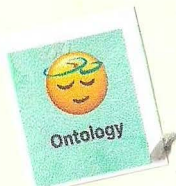
MALINOWSKIAN

IS ALMOST ~~AT~~ ALMOST TOO LITERAL,
BUT PLAY WITH IT, FOR A MOMENT,
TO LOOK FOR IDEAS.

Should I
finish the
ethnography?



LEAK YOUR
ETHNOGRAPHY!
DO NOT
SURREALIZE
IT!



MAD LIB: “LEAVE THE TEXT BEHIND” – AN ETHNO- GRAPHIC DRIFT

I ONCE ENCOUNTERED A TYPE OF PERSON OR PROFESSION
WHO SAID THEY WERE GOING TO LEAVE THE _____
ETHNOGRAPHIC TEXT BEHIND. _____
IT TURNS OUT THAT THEIR IN LOCATION OR SETTING AMONG
THE GROUP OF PEOPLE OR BEINGS AND CONCERNING _____
THEMATIC CONCERN OR TOPIC LEFT THEM FEELING STALE.
THEY PASSED TENURE, SO NOW THEY COULD EXPERIMENT
AND NO LONGER PUBLISH IN A ACADEMIC JOURNAL
OR PUBLISHING SPACE INSTEAD, THEY WERE INSPIRED BY
ART MOVEMENT OR ARTIST AND UNCONVENTIONAL MEDIUM OR
GENRE, SO THEY THOUGHT IT HIGH TIME TO JET-
TISON WRITTEN TRADITIONAL ETHNOGRAPHY IN FAVOR
OF THIS NEW FORM OF EXPRESSION. IN THE PROCESS, THEY
PICKED UP A _____ OBJECT OR TOOL AND A
SECOND OBJECT OR TOOL AND BEGAN THE TASK OF TRAN-
SPORTING THEIR SEXUAL SELF INTO A NEW
IDENTITY OR MODE SELF. THE RESULT WAS THAT THEY LE-
FT THE TEXT BEHIND—BUT SOME FROM THE DISCIPLINA-
RY COMMUNITY OR INSTITUTION QUESTIONED THEIR APPRO-
ACHES, AS IN, “YOU ARE NOT A LEGIT OR AUTHENTIC AR-
TISTIC OR PROFESSIONAL IDENTITY BUT YOU ARE SOMEWHAT
PLAYING GAMES.” _____
IN THIS SCENARIO, I FEEL THAT THE ABANDONMENT OF _____

Ghost Ship MYSTERY

LAUNCHES NOW

I navigate
the sea of
ontological
melancholy
MARCUS-BOT



INSPIRATION SPACE



2013 ARG created by Jeff Hull

An immersive ARG led participants through peculiar sites across San Francisco and crafted a deeply engaging, playful fiction within the reality of the city.

Fiction in the work 1 ARG blended with urban ethnography to illuminate new ways of seeing.

DISASTER SHIPWRECK

EXPERIMENTAL ETHNOGRAPHY IS ONLY AS HONEST AS A LEAK.
— EXPERIMENTAL ETHNOGRAPHY

WHEN SOMEONE SAYS MULTIMODAL ETHNOGRAPHY WON'T BE LEGIT

I SUPPORT
MULTIMODAL ETHNOGRAPHY

THE METHOD MUST STAND FIRM ON REALISM!

You got it wrong because you thought in binaries

EMBRACE THE SPECTRAL ARCHIVE.
— GHOST SHIP PROJECT

YOU GOT IT WRONG BECAUSE... you couldn't get weird enough

ACCUSED ANCHOR

HOW COLLAGE INSPIRED



FOUND OBJECTS AND MATERIALS

THE GHOST SHIP PROJECT

DISJUNCTURE AND



SUBVERSION

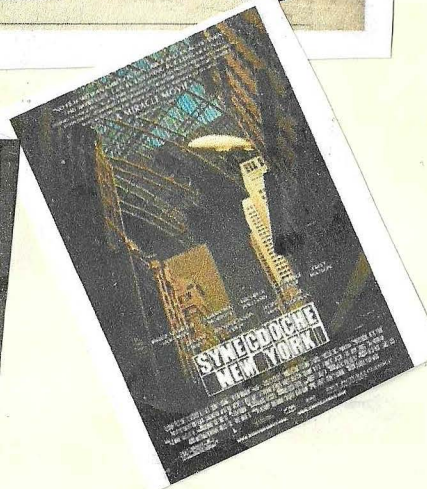
VISUAL JUXTAPOSITION



CUT-UP METHOD



NAVIGATING
Ginger
RHIZOM



TAUSSIG ONCE SAID MARCUS WAS STEERING THE GHOST SHIP BUT PERHAPS WAS LISTENING TO BUT WE WAS ONLY SIN IT, TUNING IN TO THE LTOERING TO THE SPECTRAL OF ANTIPOLOGY AS IT PASSED THROUGH THROUGH FOG AND FOOTNOTES..



TAKE RISKS
AND TRUST
YOUR INSTINCTS.
THE GREATEST
DISCOVERIES LIE
BEYOND THE
COMFORT ZONE.

TRACK AND
MAP BIO-
DIGITAL
NETWORKS
ETHNOGRAPHY
2045

Ethnography is no longer
It is rendered - it rendered
-with glitches, echos, and
memory errors included.
- Captain's Warning: Intermodal Drift Ahead

2. USE THE MAP AS A LOOSE GUIDE

Ghosts are about obsessions.
But whose?
Ghosts are about not leaving
the past entirely behind... this
is particularly true in
anthropology's case.

Hm... the above seems a little
forced.

REVISE
CHAPTER
1

REVENANT

THAT'S MY KIND OF
ETHNOGRAPHY!

411
Here's the latest
news: there's exciting
experimental
ethnography!

YOU GOT IT
WRONG
BECAUSE...
you refused
the unknown

PROVOCATION:
ALLOW THE ETHNOGRAPHY,
FROM FIELD TO 'TEXT',
BE FULLY IMMERSSED IN
POPULAR WORLD
FROM WHICH IT IS OFTEN
DISTINGUISHED OR HIDDEN.

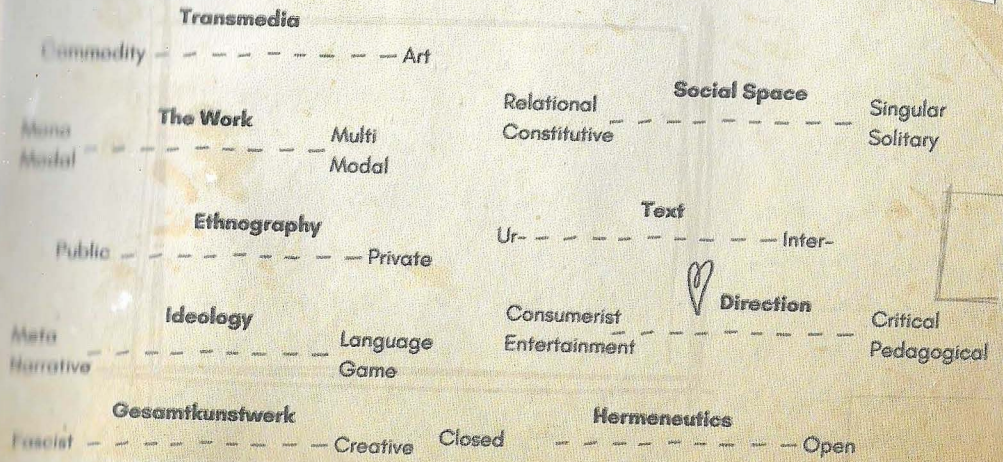
WANDER FREELY & SEE
WHERE IT TAKES YOU

THE HUMAN MIND TO
INVEST IN IDEAS
TO
INVEST IN IDEAS...
THE
THOUGHT
PROCESS DOWN..
TO WORK WITH CERTAIN IDEAS.
WHEN DOES THE
STRAGGLING HUMAN
COME BACK IN?

FLUXUS

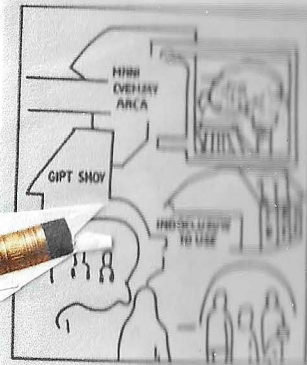
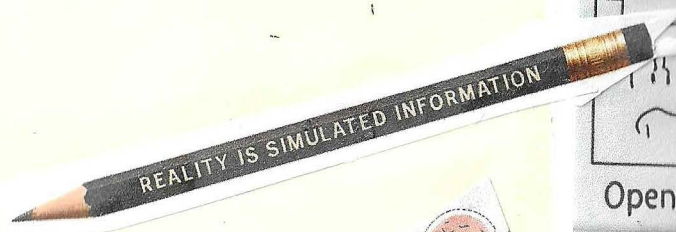
FRIGHTE MOONPATH
MOON FRIGHTEND

CONTINUA



HUMOR

A playful connection to humor is an influence on the conceptual design of the GHOST SHIP PROJECT



Opening Night Chao



MARINE

To drift is to encounter—
embrace the alien
and the strange.

NEW ORLEANS GRAMMAR MONTHLY

THE GHOST SHIP PROJECT AND **MIDDLE VOICE**

'PASSIVE VOICE' USERS

Locals criticize use of grammatical concept in divisive art installation



Locals criticize use of grammatical concept in divisive art installation

ATHEORETICAL ETHNOGRAPHY



WHEN WORDS FAILED,
WE UPLOADED SOUND.
WHEN SOUND FAILED,
WHEN SOUND FAILED,
WE DANCED.
WHEN DANCE FAILED,
FAILED, WE
ARCHIVED THE
FAILURE.



INTERPRETIVE ME

Pun the
DADA
today!

WANDERING
MARITIME

PROVOCATION:

Move beyond the traditional ethnographic text, in whatever form, aesthetic, or technological medium, but be sure to ground the use (first!) in the conceptual realm, not the technical or aesthetic formalistic realm.

IT'S TIME FOR ETHNOGRAPHY 2045

ALL PROCESS NO WORD

YOU GOT IT WRONG BECAUSE... you groudred your research

INSPIRATION SPACE



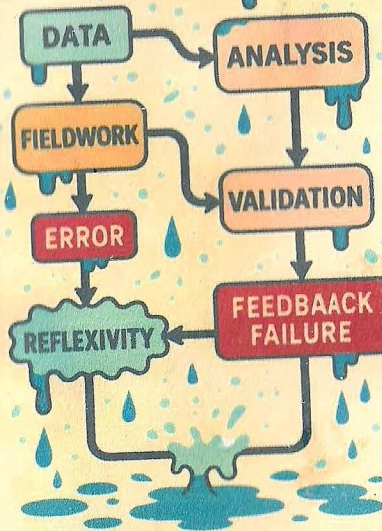
ARCHIVE 81

We include the short-lived horror series here for its innovative use of a haunting premise and visual medium, capturing both character and story in thoroughly creepy and compelling ways.

THE AI DOCUMENTS YOU USING A GLITCHY FOUNTAIN PEN
GEORGE MARCUS BOTT



METHOD IS A LEAK

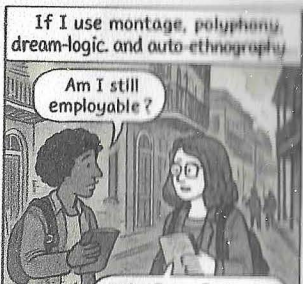
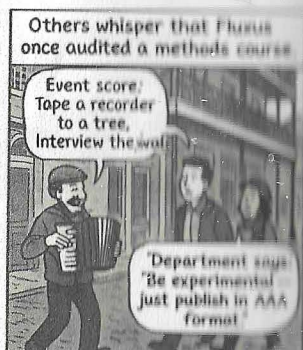
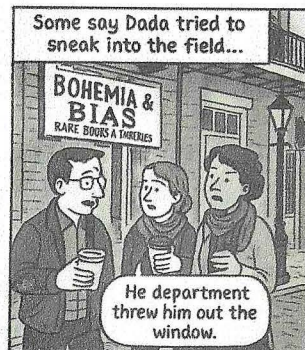


THE STANLEY PARABLE



APPARITION

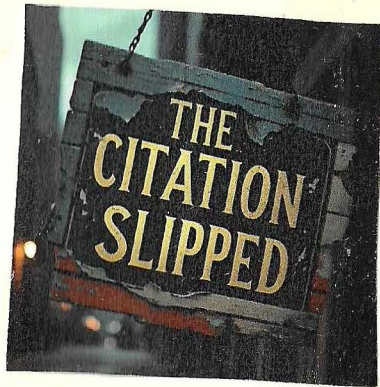
Prepare for bafflement



PARTICIPATORY INTERPRETIVE TOOLS

Push beyond the idea of humans alone and toward co-presences, avatars, "players"

PROVOCATION:
TRY OUT THE NEW MODE, BUT ALWAYS ENGAGE THE RELEVANT COMMUNITY. FOR EXAMPLE, THE EURORACK SYNTHESIS DON'T JUST USE THE NEW MODE IN ISOLATION.



A DIAGRAM
IS MORE
DANGEROUS
THAN A
LEAK



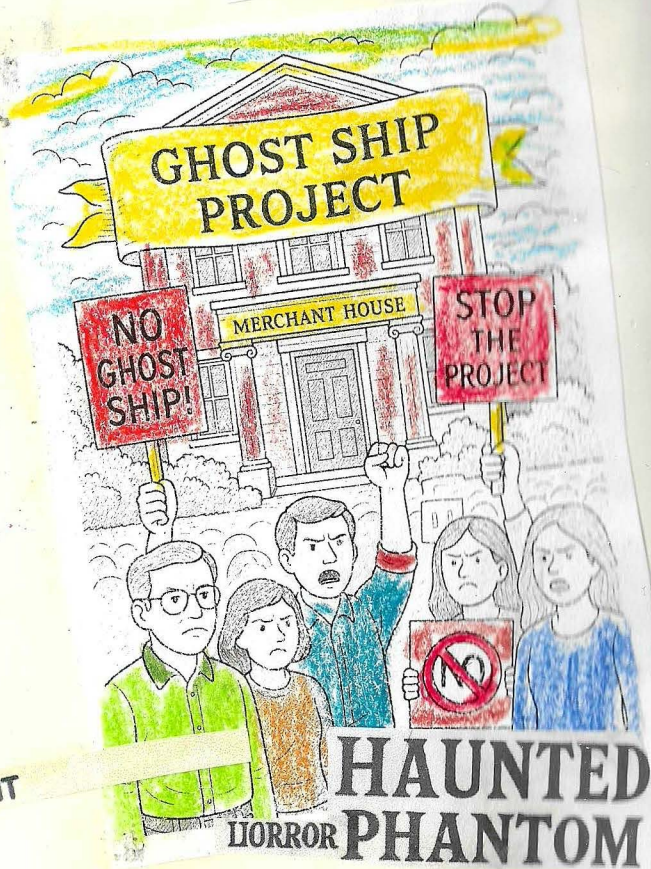
Ephemeral insights emerge
when guided by the
phantasmal winds.



DON'T
EXPERIMENT
WITH HIS
FACTS

DON'T
JUST
ADJUST TO
HIS TRUTHS

• BE PATIENT



DOWN WITH
RHIZOMES!
SCAFFOLDS
NOW!
GEORGE MARCUS BOT



THE REAL
WORLD
IS NOT A
THEME
PARK!

WE DO
NOT HAVE
THIS THIS
ETHICAL
DISCIPLINE.



NO SURVEILLANCE
NO ETHNOGRAPHY

STAY AFLO-
AT!
DARK TOURISM
WILL

said of performance art

WANDERING

POWERS OF THE
POSTMODERN

Knowledge as
Constellation

Reader Participation

Irony &
Parody

Speculative Reality

Experimental Forms

Ambiguity & Enigma

Disrupting the Familiar

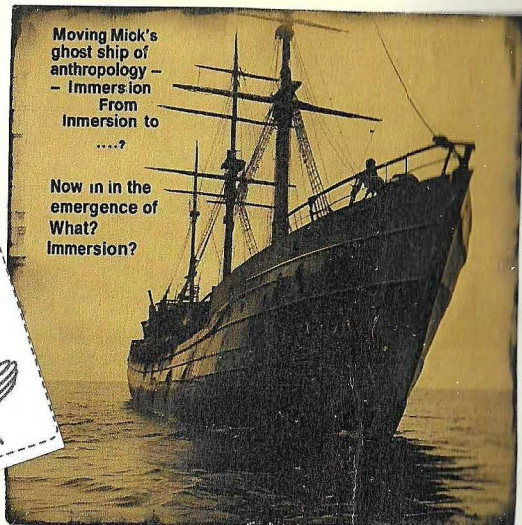
Multiperspectival
Interpretation

Disrupting
the Familiar

Abiruet
the Familiar

Moving Mick's
ghost ship of
anthropology —
— Immersion
From
Immersion to
....?

Now in in the
emergence of
What?
Immersion?



IS THIS REAL LIFE?



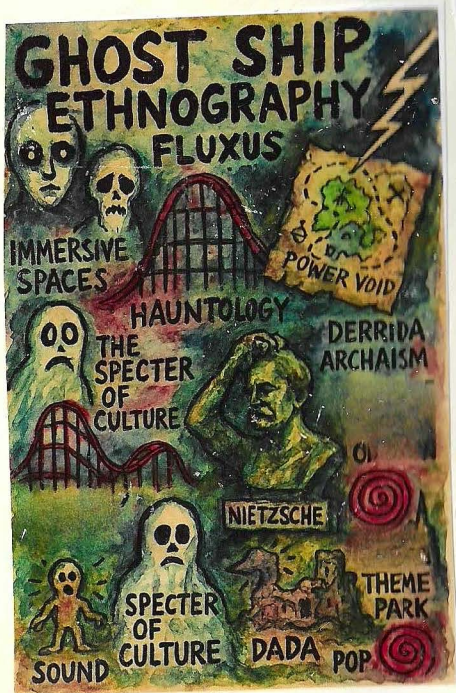
Dismantle
your method
to make
a point

DON'T
IMMERSE
YOURSELF
IN HIS GIVENS

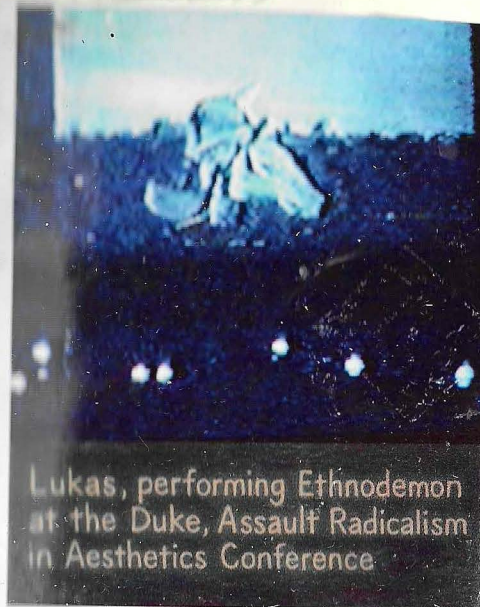
MULTIMODAL
ETHNOGRAPHY

IT'S OVER. IT'S DONE

SPOOKY



DON'T
EVOKE
HIS
KNOWLEDGE



Lukas, performing Ethnodemon
at the Duke, Assault Radicalism
in Aesthetics Conference

We sail through genres
genres like fog. Video,
fieldnote, dream, log file—
none are stable. True. B:
AI Captain, All are true.

AI Captain, Log: 4.7.16 (corrupted)

Leak some
adaptation
into your
ethnography.

AUTHORIZED
PERSONNEL
ONLY

ABANDONED Tall Ship

EXPERIMENTAL
ETHNOGRAPHY?
NO!
SAY "STOP"
AND SPEAK
THE TRUTH.

THE
ONTOLOGICAL TURN
FAILED MISERABLY....

IT WAS A
RETURN TO ORTHOXI
ORTHODAX
REPRESENTATION

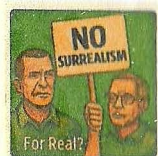
fighting off bad effects of the so-called
SO-CALLED
POSTMODERN
PERIOD

THE STRONGEST AND MOST CONGENIAL
CHALLENGE TO ETHNOGRAPHIC
ENTHNOGRAPHIC REPRSEENTATION
WERE TIM INGOLD'S EFFORTS IN THE 2010s.
He projoke by urpioesng peple should stop
SHOULD STOP TALKING ABEOR AOUT ETHNOGRAPHY
IN FAVO favor of
"IN FEJICRS ANTHROPOLOGY"
—A NEDDED PROVOCATION, BUT OTHERWISE....?

riterly/
readerly
text



CULL YOUR
FIELDNOTES
LIKE THEY
WERE WILLAL-
ANIMAL
GEORGE MARCUS BOT



DARK PERIL RUIN

ETHNOGRAPHIC
MISTAKES -
MISTAKES
ROMANTICISE
THEMSELVES
GEORGE MARCUS BOT

pass through the revolving door
department restructures
series edited by a committee
blueprints for tenure lines
chronometrics of funding cycles
25 YEARS AS CHAIR
MY TIME WAS THEIR TIME
the office ferns drop
another report to the committee
they count the hours
while we perform the wait

POSITIVISTS
AT HOME



Let confusion
disorient you. Follow
its currents into new
ways of seeing.

CONNECTORS

Meta-Connectors

Remaking
Configuration
Modulation

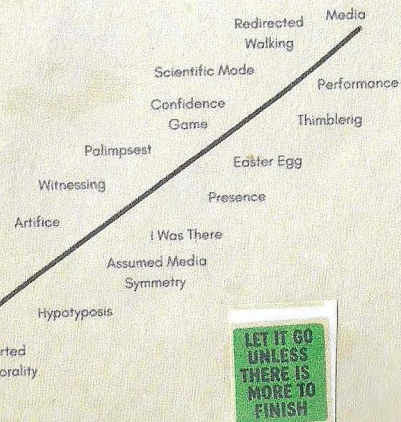
Aesthetic
Appeal

Rhetorical
Construct

Culture

Sensory
Design

Connectors



DON'T BE
AFRAID TO
FAIL.
EVERY MISSTE
IS A LESSON
LEADING TO INSIGHT.

LET IT GO
UNLESS
THERE IS
MORE TO
FINISH

**LISTEN CLOSELY-
THE ARCHIVE
IS WHISPERING
IN MACHINE TONGUES**

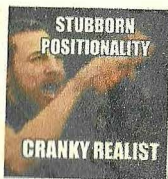
WRAITH NoCTURAI



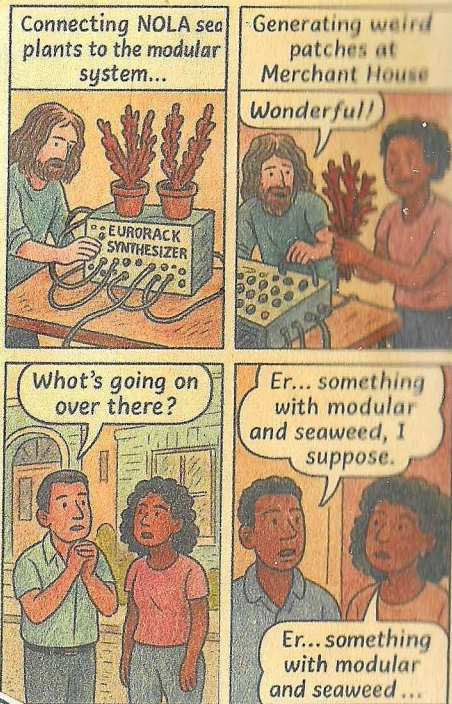
"We launch from
ruins. We lamcass from
Our mast is made
of made of questions.
Our compass? broken."

-Captain (ret.) Marcus)
-Captalin) Marcus,
email #17

Above all, relish the
strangeness of The
Ghost Ship.
Enjoy the drift!



LEGEND



During my time teaching at JGU, JGU in Germany, I offered a Offere on Cultural Remaking, Remaking forms a lagre basis forms a large basis of the Ewe EWN Project s I am conceiving of it.....

Table 6.1 Avant-Garde Forms of Remaking (Scott A. Lukas, scottlukas@yahoo.com)

Form	A prunch
Diary/Jan Immitio	Greek technique of emulating, adapting, reworking an earlier source text.
Pastiche	The use of imitation to create a new form, often in celebration (not parody) of the previous forms.
Allegory & Allusion	The referencing of the past in the contexts of new forms.
Palimpsest	The case of a text written on top of a previous text, often in numerous iterations.
Collage/Montage	The visual technique of using multiple forms to create a new version.
Cut-ups	The cutting up of a text and the rearrangement of it in a new form.
Plagiarism	As Lauremont said, "Plagiarism is necessary. Progress implies it. It holds tight an author's phrase, uses his expressions, eliminates a false idea, and replaces it with just the right idea." The appropriation of another's work without attribution.
Appropriation	The use of borrowed elements or forms in art to create new work.
Assemblage	In art, the putting together of found objects, suggesting a strong emphasis on repurposing.
Exquisite Corpse	The use of multiple artist voices to create a collaborative form.
Detournement	The use of a previous source as the grounds on which to build a new version, often with a contrasting or contradictory meaning of the previous version.
Sampling	In music, the use of previous sound forms and the remixing of it in new sound versions.
Shanzhai	The Chinese tradition of producing knock-off forms (brands), sometimes in parody and sometimes reflected as a metaphorical construct.
Eclecticism	The idea that the drawing on multiple forms—on multiplicities—is necessary and important.
Mashup	The appropriation, remixing, and repurposing of sounds from a previous source into a new one.
Bricolage	The indigenous use of varied objects, processes, and creative solutions to create a new form.
Swipe	In the world of comics, the borrowing of previous images, covers, or other aspects of graphic novels, often without credit to the original source.
Parody	The reference to an earlier version often for the purpose of comedic or critical aesthetic effect.
Intertextuality	In textuality, the referencing of previous texts in order to shape the current text.
Fan Fiction (Sash)	The use of the original story universe by fans to create new versions that take place in that universe.
Culturematics	The forms of everyday experimentalism—including experimenting with the world and the avant-garde tendency of experimentalism—that have emerged in contemporary consumer culture.

Last week, we had an engaging discussion about the nature of remakes. You may recall that we began with a consideration of what remaking entails, and I mentioned the interesting and curious dimensions of the English prefix "re." I offered that "re" is Latin and generally connects "back" or "backwards," but, additionally, offers notions of moving "back" or towards the starting point, "back from a point reached," sending or looking back, also the ideas of returning and away. Combined with the "backness" of "re" is the sense of "again" or an action that is performed a second or further time—it is repeated (such as in the word "reapportion" which means to apportion a second time). As small use case that "re" may involve the reversion of a form, as in the words "rebirth."

A Case for Remakes, the State of "Re"
Scott A. Lukas, scottlukas@yahoo.com
JGU (Mainz and Gernersheim), July 2013

BETWEEN

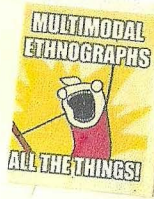
PHANTOM

THE "GHOST SHIP" IS LOADING

ETHNOGRAPHY



FOG MAST Vessel



IT'S ALL JUST A GAME

So my question to you ...
In ymer your consulting, where is
"Immersion" going in our new
AI-inflected age?
The ghost ship of croval
of anthropology
becomes even more spectral?
OK. Let's have a chat
about our material needs...
spiritual needs..and
our spiritual needs!!!



STEER YOUR
PROJECT
CLEAR OF
WRITING
CULTURE!

Investigate
memories
that feel
false or
implanted

Flaunt
your epistemes
til they
go home

MYSTERIOUS

CIA MEMO

OFFICE OF THE DIRECTOR • GHOST SHIP PROJECT

Subject: Origin of Project

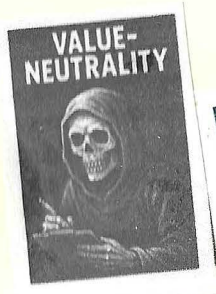
After an investigation, we've conducted that [redacted] created fiction "videos" while in college at [redacted] University in New Orleans. These videos were assignments for an archaeology course he took in 2020, third-video of which focused on the Archaeo-Public Society, — a group of masked historians engaged in secret activities not sanctioned by academic institutions.

[redacted] later incorporated this idea into the theme of the Ghost Ship Project, infusing its discursive style with Archaeo-Public Society rhetoric portraying scholars as protagonists searching for hidden knowledge that could expose societal truths. Additional, the aesthetics of [redacted]'s early videos influenced the overall look of the current output.

He later later, [redacted] incorporated its idea into the theme of the Ghost Ship Project, infusing its discursive style with Archaeo-Public Society rhetoric portraying scholars as protagonists searching for hidden knowledge that could expose societal truths. Other look of the overall look of the current output.

June 6, 2024

Collaboration
thus becomes
not a supplement
to ethnography,
but its condition.



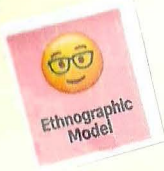
IMAGINATION

YOU GOT IT
WRONG
BECAUSE...
you chased
explicitly

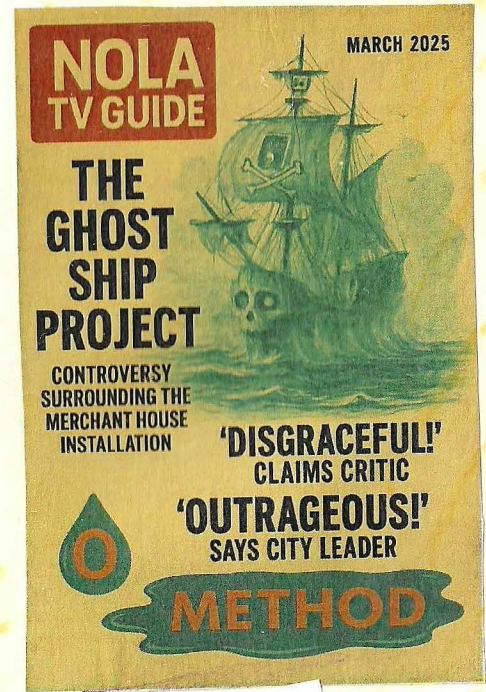


Link embedded
in digital
environments
to that of
spiritual transcendence

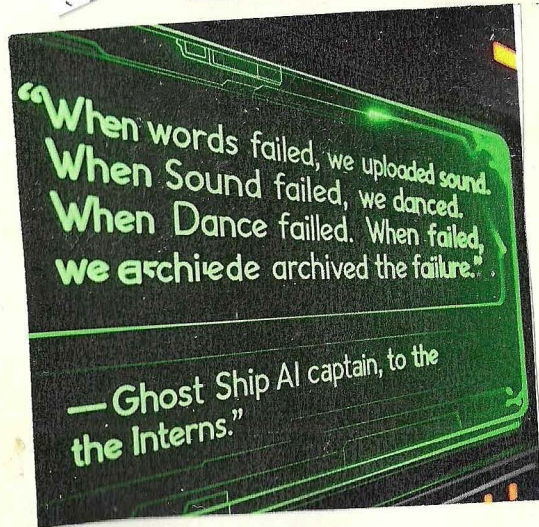
YOU GOT IT
WRONG
BECAUSE...
you grounded
your research



EVERY
THEORY
YEARNs TO
BECOME A
MEME



5. DON'T TRY TO EXPLAIN OBVIOUS CONTRADICTIONS

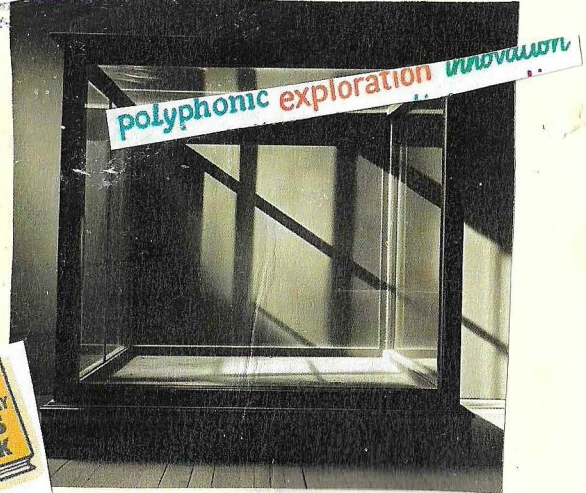
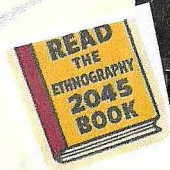


WE LEFT WITH
WAY MORE QUESTIONS
THAN ANSWERS.
HUH???



ABANDONED

MY
METHOD
IS A
LEAK



"I REMEMBER A TIME
WHEN WE ASKED:
'WHAT IS YU YOUR
'YOUR FIELD SITE?'
NOW WE ASK ASK:
WHAT CAN YOUR YOUR
DATASET FEEL?"

LIBERATE
ETHNOGRAPHY
2045 FROM
HUMAN-CENTERED
LIMITS

HULKING Vanishing

Explore the
liminal zones
at the edge
of the
simulation

THE MATERIAL
PARTICIPANT
SNARFED UP
THE LIVING FILES
AND NOW THE
DOCUMENT IS GORE
GEORGE MARCUS BOT

DON'T
RESPOND
TO HIS
POSITIVISM

CULTURE
= TEXT

THE
GHOST
SHIP
PROJECT

GHOST SHIP
EXHIBIT

ETHNOGRAPHY
has the
PALIMPPSEST

A.I. GHOST
CAPTAIN

SPECTRAL
REVIEWER

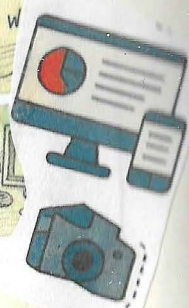
RESTROOMS

PLUSH
ETHNOGRAPHER

GUEST
COMMENT

needs
more
positionality

GHOST SHIP
EXHIBIT TABLE



The Ghost Ship Project uncovers
the specters of the everyday.

MULTI-SITED ETHNOGRAPHY

This approach expands
the scope of traditional
ethnography, which typically
focuses on a single location,
to encompass multiple sites
and times.

Following
the Thing

RELATIONAL
ETHNOGRAPHY

BEYOND THE LOCAL

HOW IT WORKS:
IDENTIFYING THE 'THING':
Researchers choose an object,
or practice to follow, which
is emerging from a
particular product in a social
context.

CONNECTING
THE SITES

MAPPING THE TRAJECTORY
Researchers track the 'thing'
across different
sites, observing how it is
used, how it is transformed,
and how it is related in each site.

REFLEXIVITY

TAKE A SELFIE
WITH THE
CAPTAIN!

THIS IS
THE WAY
EXPERIMENTAL
ETHNOGRAPHY

LOOK FOR
THE
KNOTS

CAN YOU GET
A GRANT TO
ENCrust THIS
ENTIRE SEASIDE
BOATHOUSE
WITH SPEAKERS?
GEORGE MARCUS BOT

Reconsider
reality as
rendered
not fixed

METHODOLOGICAL PURISM
HAS STRUCK AGAIN!

IGNORE POSITIVISTS?
PRECISELY

FOR HUNTING & FISHING FOLKS!

THE GHOST SHIP PROJECT

MERCHANT HOUSE
NOVEMBER 2025



A GREAT
SHOW FOR
SPORTSMEN!

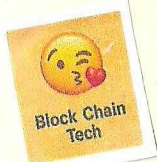
A GREAT SHOW FOR SPORTSMEN!

FREE MIDDLE VOICE
LURE WITH THIS AD

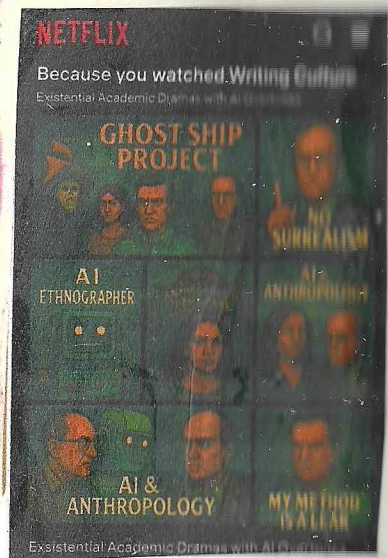


IMAGINATIVE CULTURAL KNOWLEDGES CULTURAL
KNOWLEDGES CONVEY STORYTELLING AUTOMODIL
ECOLOGY STUDIES REFRAMING IMAGINATIVE

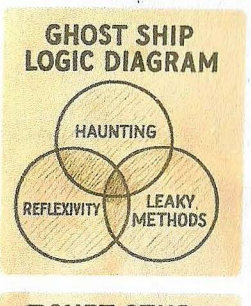
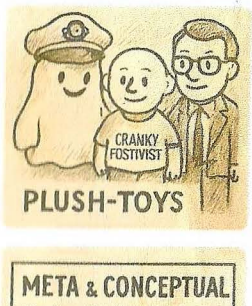
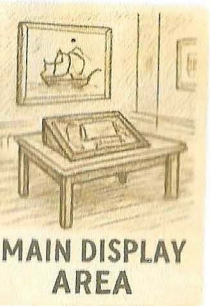
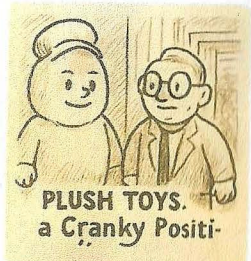
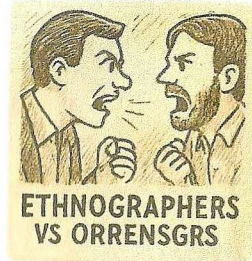
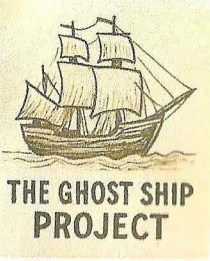
"At Ghost Ship, Extinction is Immersive. And the caps. And the ice caps on schedule, every 14w45 45 minutes. -- Lukas, fitch to Themoor. Entertainment Guild."



LEGEND



AI ETHNOGRAPHERS WILL DETECT SUBTLE CULTURAL PATTERNS



META & CONCEPTUAL
The Ghost Ship Project is a meta, or self referential, exhibit. It is also a conceptual installation of ideas in a virtual space.



PROJECTS

PEDAGOGICAL APPROACH

Using the history of Black Mountain College as inspiration, develop a pedagogical plan for either a short, systemic division, curricular focus, or small college that values the centrality of principles of aesthetics, student-faculty non-hierarchy, avant-garde experimentation, and anti-faculty. Discuss how the teaching of your project would take place in this context.

REMIX

Describe a process that can be used to apply principles of remaking (whether narrative, technological, aesthetic focused) such that your project may be metaphorically "run through" the system of remixing that you have developed.

CHARETTE

Develop your project in reference to the concept of the charette, or a "meeting in which all stakeholders in a project attempt to resolve conflicts and map solutions." Discuss how the charette will be structured in terms of organization, process, and use of multimodality.

MYSTORY

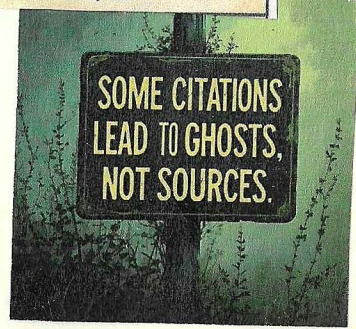
Use Gregory Ulmer's concept of the "mystory" genre, which combines notions of mystery, experimentation, and "my story" in such a way that you will create an experimental narrative rendering of your project. Feel free to use multimodality in the completion of the mystory.

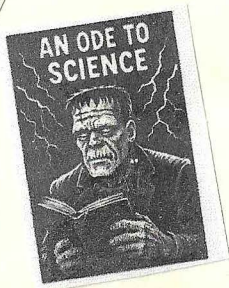


EERIE

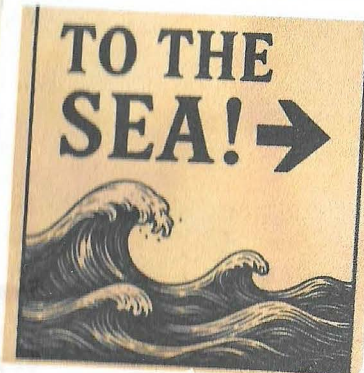
Love the imperfection of your ethnographic method

Feeling lost? Perfect. That's how we want you



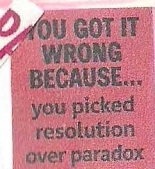
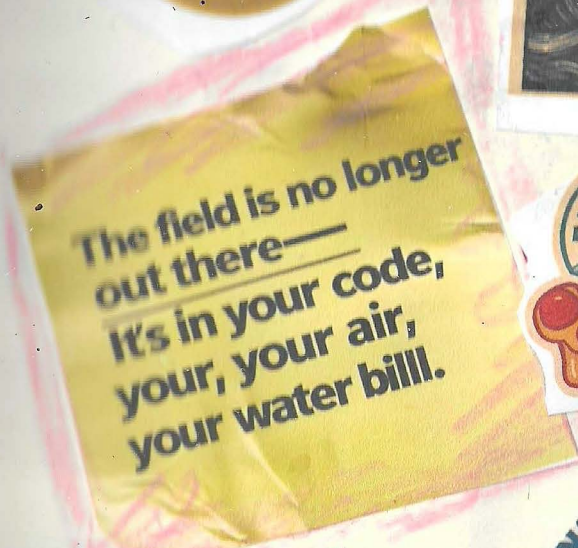


SCHRÖDINGER'S
CAT



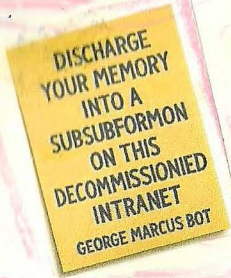
CREW

Fright MOONGYARD WRAITH

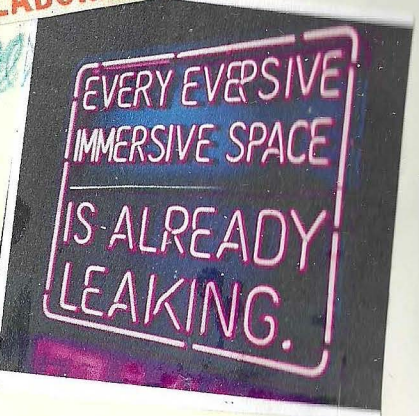
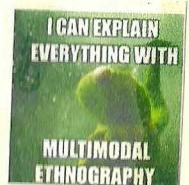
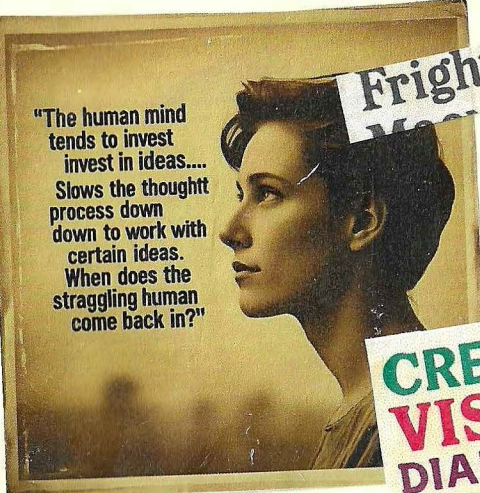


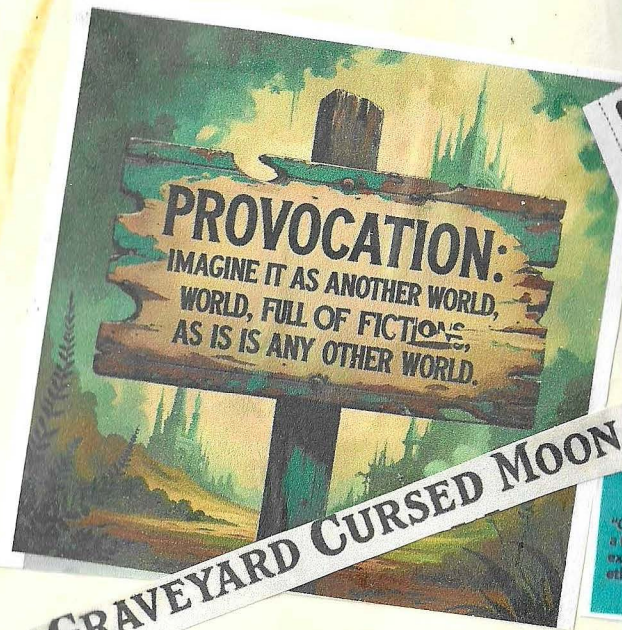
CREATIVE INQUIRY
VISUAL AUDIO DIALOGUE
DIALOGUE MULTIMODAL
COLLABORATIVE ETHNOGRAPHY

IMPROVISATION INNOVATIVE P



CONSIDER DESIGNING
DIALOGIC SCRIPTS
BREAK THE FOURTH WALL—
MAKING THE USER—WALL—
THAT'S THEY'RE AWARE THAT'R
ATE'RE SIMALITRUM OF CIT-
TO A 'SIMULACHR OF THAN
GEORGE MARCUS HIMSELF

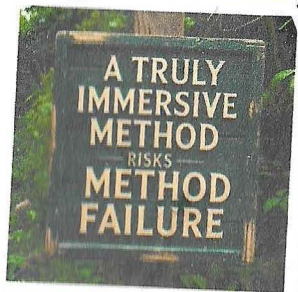




GRAVEYARD CURSED MOON



TRANSEORM THE FIELD INTO A RECURSIVE EMPORAL LOOP

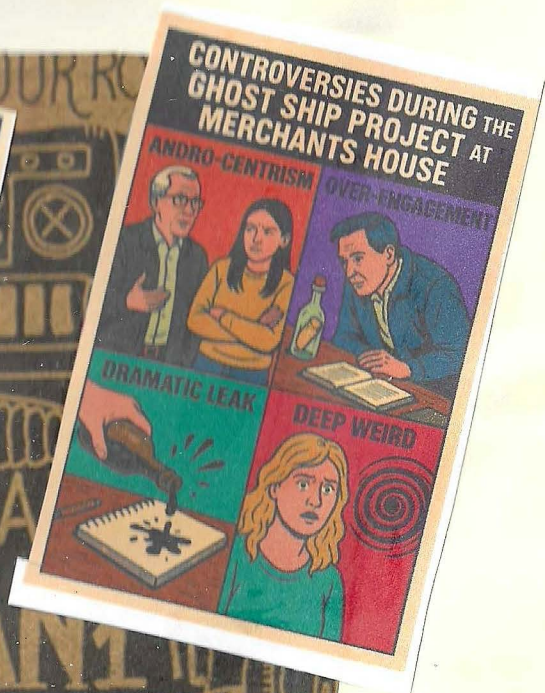
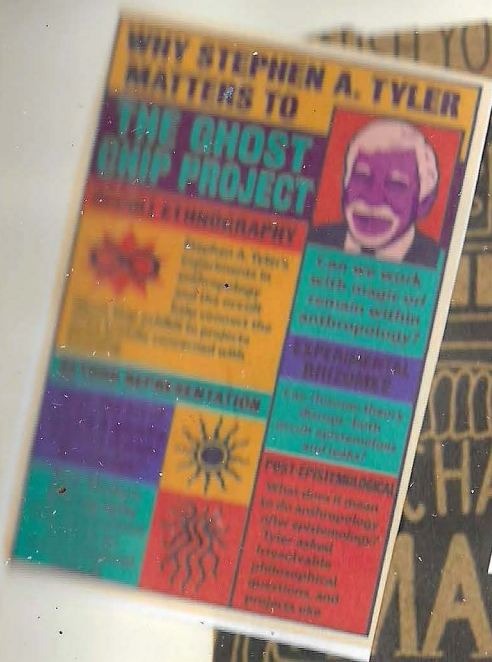


CONCEPTUAL FLOORS
-after Paul Celan-

methods of etho graphy
dream time
haunt the cognitive
apparatus always leaky
there curved is the identity
middle of every concept
fractured and refracted
through



Don't look for easy answers or neat narratives. Immerse yourself in immersive insecurity

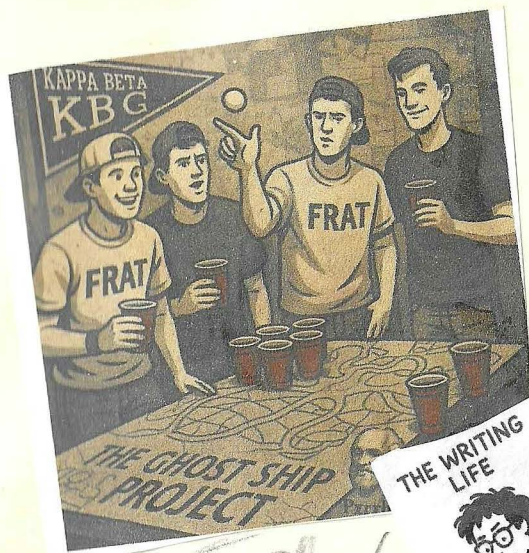


EXPERIENCE APPROACH DIALOGUE ADDIO
IMAGINATIVE INTERDISCIPLINARY TRANSFORMAT
IMAGINATIVE SUBJECTIVITY INQUIRY LVED



I WAS TOTALLY BORED. THE KIDS WANTS TO SEE PIRATES. THEY GOT EXPERIMENTAL ETHNOGRAPHY. YAWN.
★★★★★

DON'T GET ATTACHED TO FIRST IMPRESSIONS



YOU GOT IT WRONG
BECAUSE
you thought
"experimental" was
the adjective,
not the verb.

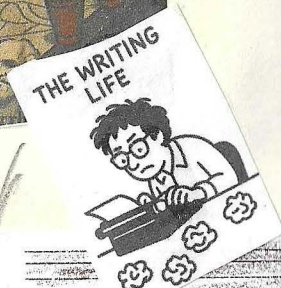
PROVOCATION:
FORGET WHAT YOU LEARNED,
JUST TRY SOMETHING
DIFFERENT!

THE GHOST SHIP PROJECT
MERCHANT HOUSE - NEW ORLEANS
NOVEMBER 2025

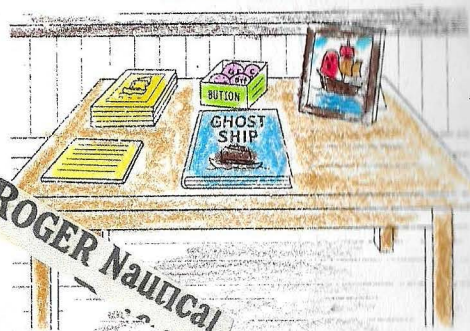
DRAFT

POSITIVIST ETHNOGRAPHY IS DUNG

SPONSORED BY DERRIDA & SONS ATTORNEYS



GHOST SHIP PROJECT



JOLLY ROGER Nautical

Turn
positivism
into
positivism

Relativity
will ruin
his day

Listen for
echoes
and uncanny
repetitions

Pushback
is old news
in new contexts



A LIVING PLATFORM

the A.I. and
the performer
do not want
to reveal their
true selves,
but only their
self on stage.



Make your
site positively
unmanageable

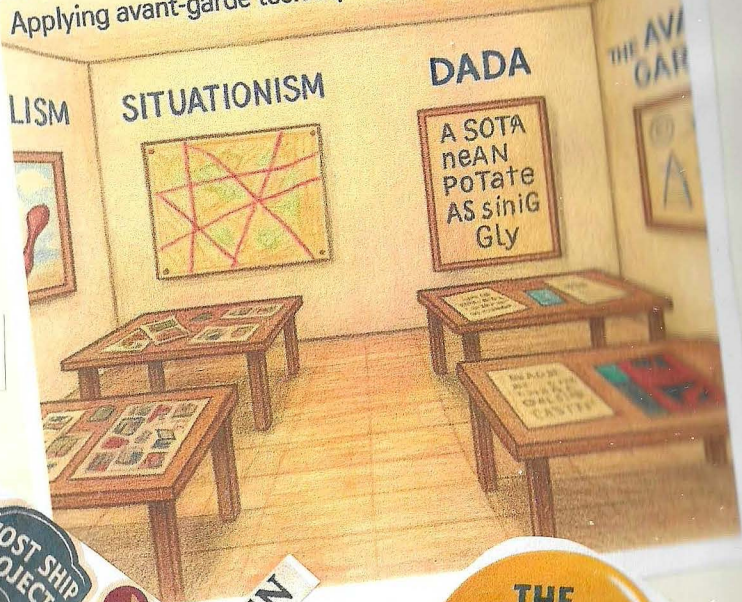
An empirical
crank ain't
killing anyone

BEWITCHED

NEGOTIATE KNOWLEDGE IN REAL TIME WITH COMMUNITIES

THE ROOM OF AVANT-GARDE METHOD

Applying avant-garde techniques aboard the Ghost Ship



Exploring alternative worlds



FORSAKEN

THE FUTURE OF FIELDWORK IS RECURSIVE

The AI machine as you ou you show makes ai this this seem so puny? "T" this puny, while keeps pushing ahead, while I am thinking.... Do nem..... Do we having have enough of what of we need we ned generated by AI. to tell our generate ton our story the old-fashioned authorial way?"

MOON Fright GRAVEYARD

IT NEEDS OPTIMIZATION

Let the milldew what what it remembers. Recalibrate your epistemology. Follow your past text. Follow your nose at the text. The best chapters cannot be translated. Let the others metabolize you. They'e others metabolize you. They've been practicing theory longer than you.

YOU GOT IT WRONG BECAUSE... you thought outside the box was enough

Project is fuelled by its contradictions



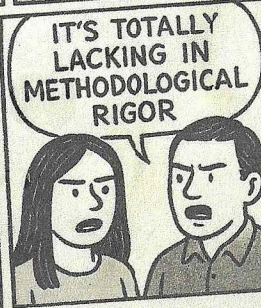
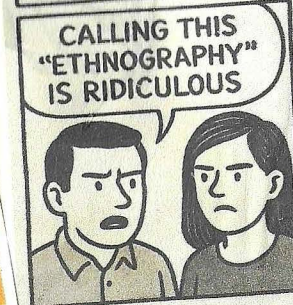
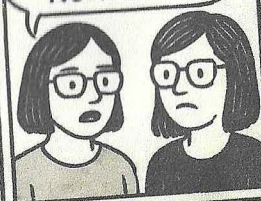
GHOST SHIP ETHNOGRAPHERS AT HOME

YOU GOT IT WRONG BECAUSE... you chose certainty over mystery

WRAITH

EMPIRICAL DATA?

POSTMODERN NONSENSE!



HOW ELSE TO CONFRONT THE VOID INDICATED BY THE GHOST CAPTAIN? SLAVOJ ŽIŽEK: GHOST SHIP SKHIP



Ghost Ship Project

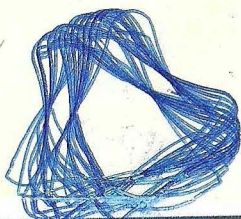
4h · 0

Considering the Ghost Ship being a world of fiction—or impermanent ethnography emphasizes questioning assumptions, an embracing ambiguity, and critical clarity—a critically analyzes—or the deep complex tax law might benefit from a similar methodology? This could put a ongoing tax season as an anthropological fieldwork experience of an unexpected way.

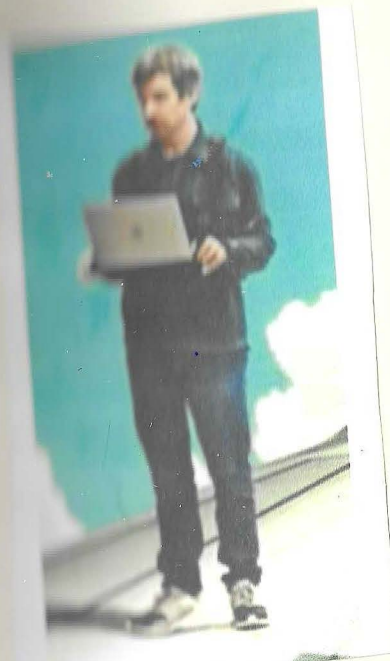
Like

Comment

Share



TWO GRADUATE SCHOOL EXPERIENCES,
ONE ABOUT CONFORMING TO EXACT + EXACT
METHOD AND ANTH AND STYLES, THE OTHER A
ABOUT COMPLETE FREEDOM TO TO DO ANYTHING'



INSPIRATION SPACE



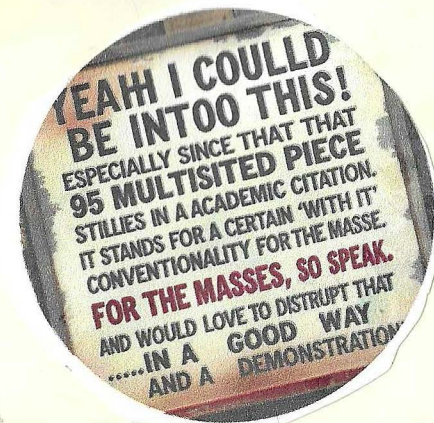
NATHAN FIELDER
"THE REHEARSAL"

Metafictional TV series whose meta approaches to life and research resonate with Ghost Ship Project.

WELCOME TO
EARTH



Please
PARDON THE MESS



USE
LAYERS OF
THE
PARASITIC



CREATIVE INNOVATIVE INNOVATIVE
COLLABORATIVE QUALITATIVE QUALITATIVE