

RACHÉL HOLLOWAY

GRAPHIC DESIGN PORTFOLIO

01: ACTIVIST NEW YORK

This project is a re-design of the Activist New York exhibition at The Museum of the City of New York.

I created a youthful identity that would appeal to younger generations, and chose bright, high contrast colors and bold typography that would stand out on the busy streets of New York.



**ACTIVIST
NEW YORK**

The Proletarian
Literary Movement
1929 – 1941

THE POWER OF THE PEN

ACTIVIST
NEW YORK

Earth Day and
Environmentalism
in the City
1962 – 1990

A FUTURE WORTH LIVING

ACTIVIST
NEW YORK

New York and
Civil Rights
1945 – 1964

WE SHALL NOT BE MOVED

ACTIVIST
NEW YORK

MEET THE ACTIVISTS



BAYARD RUSTIN

New Yorker **Bayard Rustin** planned the historic 1963 March on Washington for Jobs and Freedom, where Martin Luther King Jr. delivered his "I Have a Dream" speech. His socialism and homosexuality, however, marginalized him within the leadership of the civil rights movement.



BENJAMIN DAVIS

Harlem voters elected lawyer and civil rights activist **Benjamin J. Davis** to the City Council in 1943. While he ran on the American Labor Party ticket, Davis was openly a member of the Communist Party. In 1951, he was convicted under the anti-Communist Federal Smith Act; he spent two years in prison.



ELLA BAKER

Ella Baker emphasized the importance of empowering everyday people. Baker led the New York NAACP's education committee in the 1930s, before returning to the South to work with Martin Luther King's Southern Christian Leadership Conference and to help found the Student Nonviolent Coordinating Committee.



MILTON GALAMISON

From his pulpit in Bedford-Stuyvesant's Sloam Presbyterian Church, the Rev. **Milton Galamison** rallied his congregation to fight against school inequality, declaring that an equal education "is impossible in a segregated school."



HARDINE HENDRICKS

In 1943, the Metropolitan Life Insurance Company announced that no black tenants would be accepted at its new housing project being built. With public support, some residents resisted the whites-only policy by subletting apartments to black families. **Hardine Hendricks** and her family were the first African Americans to move in.

1909
National Association for the Advancement of Colored People (NAACP) founded in New York City.

1947
1947 Derby et al. v. Stuyvesant Town; after the 1943 announcement that it would not be open to black families.

1956
Two years after Brown v. Board of Education decision orders integration of schools. NAACP Schools Workshop formed to integrate New York City schools.

1960
Lunch counter sit-in in Oleanboro, North Carolina. Ella Baker helps organize Student Nonviolent Coordinating Committee (SNCC).

KEY EVENTS

1943
Benjamin J. Davis elected to the City Council to fill the seat of Adam Clayton Powell Jr., who becomes the first African American New Yorker elected to Congress.

1950
1950 New York State and New York City pass fair housing laws which decriminalize or publicly address housing.

1959
Anti-school busing protest in Glendale, Queens.

1963
Harlem resident Bayard Rustin organizes March on Washington.

ARTIST NEW YORK

THE MUSEUM OF THE CITY OF NEW YORK

1220 5TH AVE

MUSEUM
OF THE
CITY
OF NEW YORK

“WITHOUT LIBERATION FOR ALL OF US.”

“NO PRIDE FOR SOME OF US



MARSHA P. JOHNSON

ACTIVIST
NEW YORK

MARSHA P. JOHNSON WAS ONE OF THE MOST PROMINENT FIGURES OF THE GAY RIGHTS MOVEMENT OF THE 1960S AND 1970S IN NEW YORK CITY. ALWAYS SPORTING A SMILE, JOHNSON WAS AN IMPORTANT ADVOCATE FOR HOMELESS LGBTQ+ YOUTH, THOSE EFFECTED BY H.I.V. AND AIDS, AND GAY AND TRANSGENDER RIGHTS.

MUSEUM
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“WE WANT EQUALITY FOR WOMEN.

DOWN WITH MACHISMO AND MALE DOMINANCE.”



DENISE OLIVER-VELEZ

ACTIVIST
NEW YORK

DENISE OLIVER-VELEZ IS FAMOUSLY KNOWN FOR BEING A MEMBER OF THE YOUNG LORDS, A REBELLIOUS REVOLUTIONARY CIVIL RIGHTS ORGANIZATION MAINLY ACTIVE DURING THE 1960S AND 1970S. OLIVER-VELEZ'S INVOLVEMENT IN SOCIAL MOVEMENTS AND ADVOCATING FOR HUMAN RIGHTS STARTED YOUNG. IN HER TEEN YEARS, OLIVER-VELEZ JOINED HER LOCAL NAACP BRANCH IN QUEENS, PARTICIPATING IN PROTESTS SUCH AS THE 1963 BLOCKING OF THE ROCHDALE VILLAGE CONSTRUCTION TO ADVOCATE FOR THE HIRING OF BLACK WORKERS.

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“THE HEALTH AND VITALITY OF THE EARTH

BEGINS AT THE COMMUNITY LEVEL.”



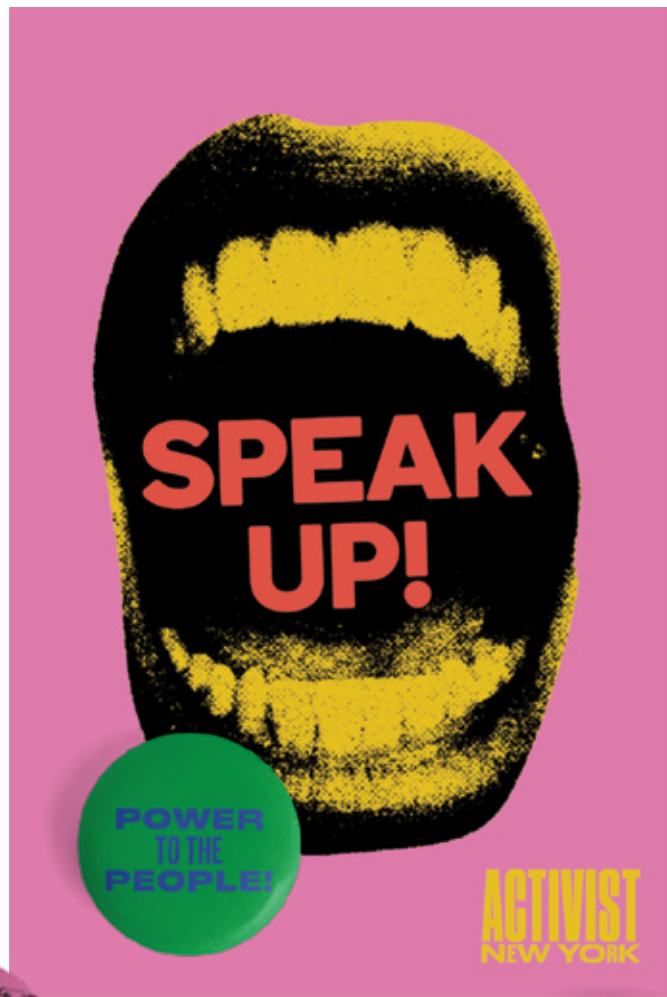
PEGGY SHEPARD

ACTIVIST
NEW YORK

PEGGY SHEPARD FOUNDED WEST HARLEM ENVIRONMENTAL ACTION, LATER KNOWN AS WE ACT FOR ENVIRONMENTAL JUSTICE, IN 1999 TO FIGHT THE NORTH RIVER SEWAGE TREATMENT PLANT AND OTHER ENVIRONMENTAL CONCERNS IN NORTHERN MANHATTAN. THEY SUCCESSFULLY SUED THE CITY TO FORCE IT TO CLEAN UP THE PLANT AND BECAME ONE OF THE MOST IMPORTANT ORGANIZATIONS THAT CONNECTED RACISM, POVERTY, AND THE ENVIRONMENT IN THE 1980S AND 1990S.

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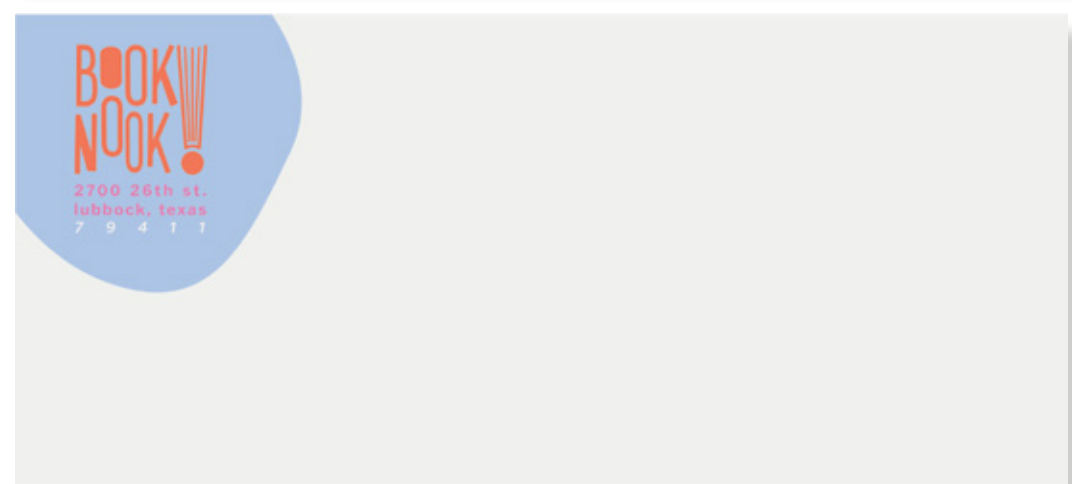
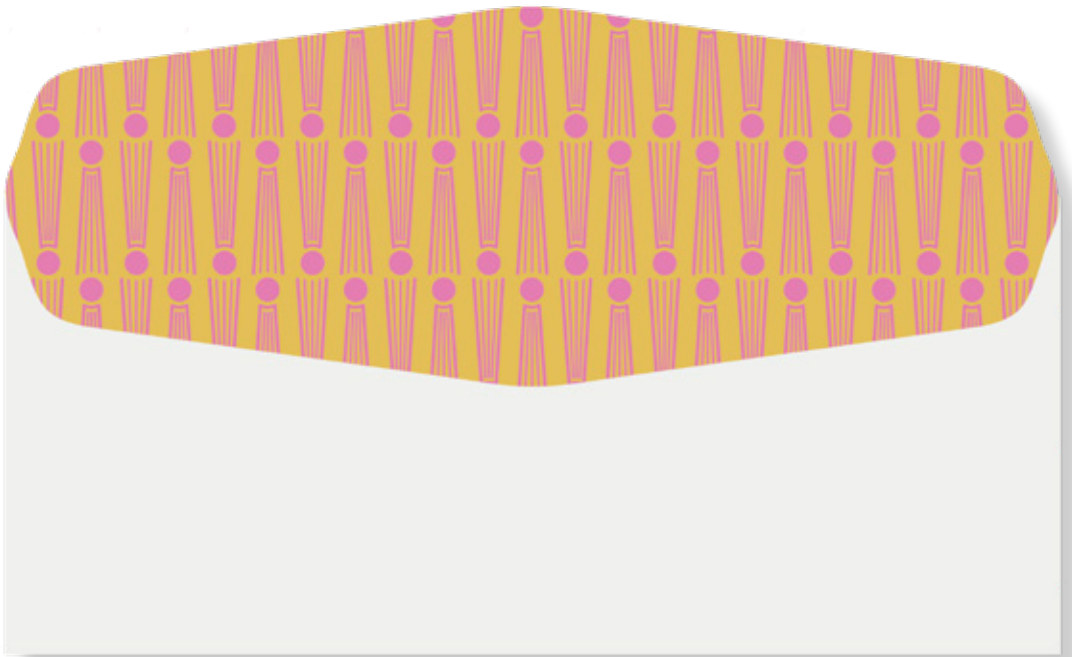
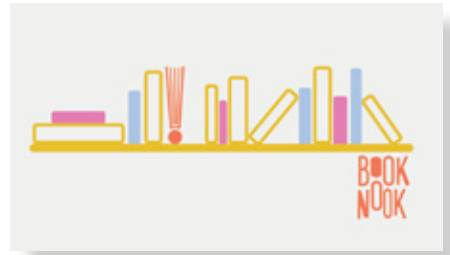
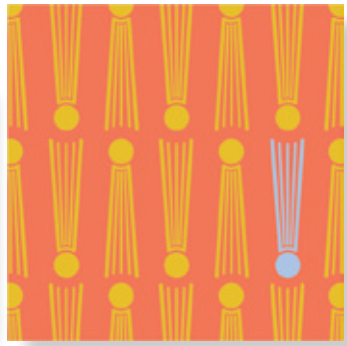
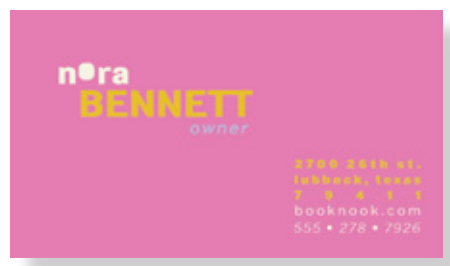
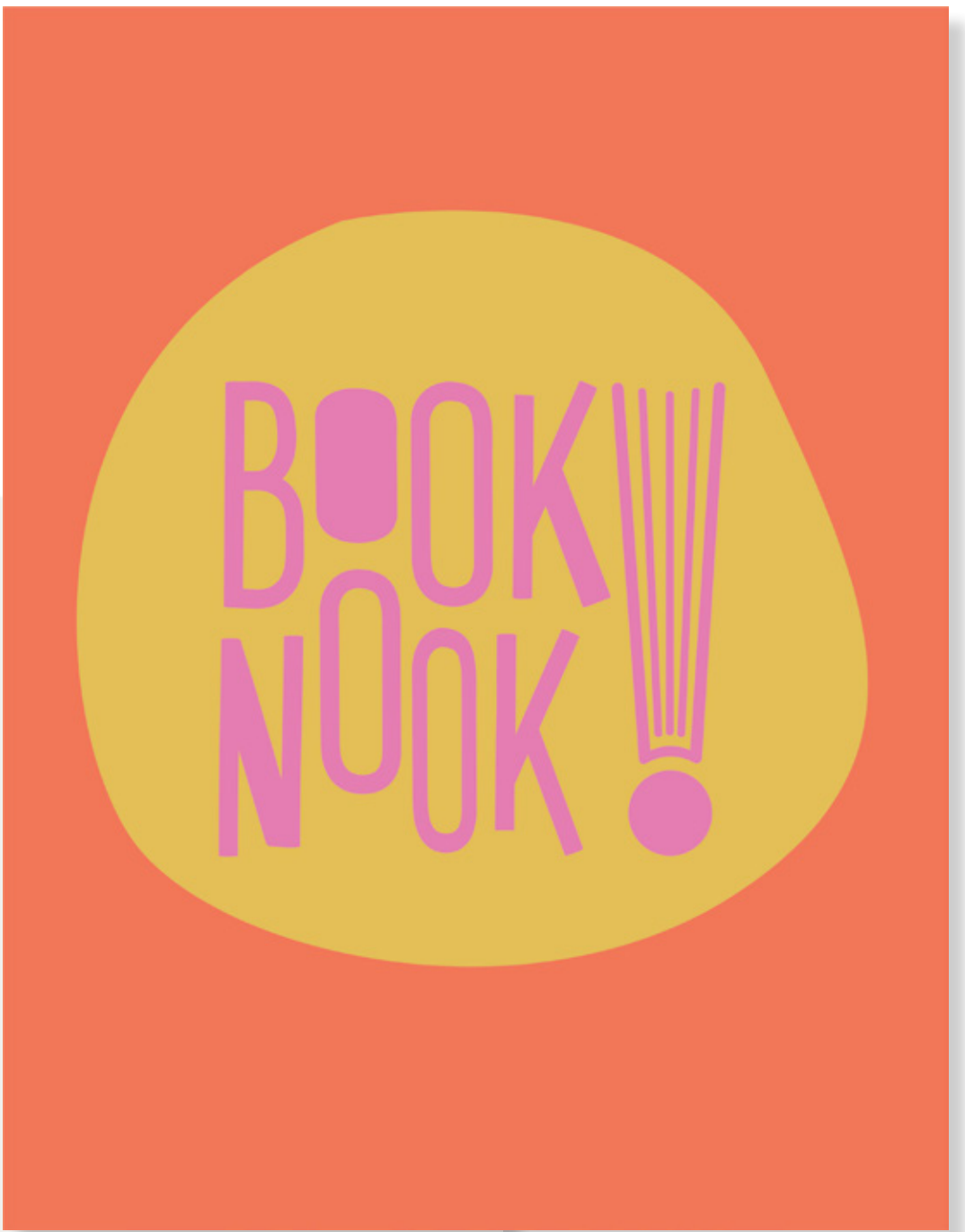


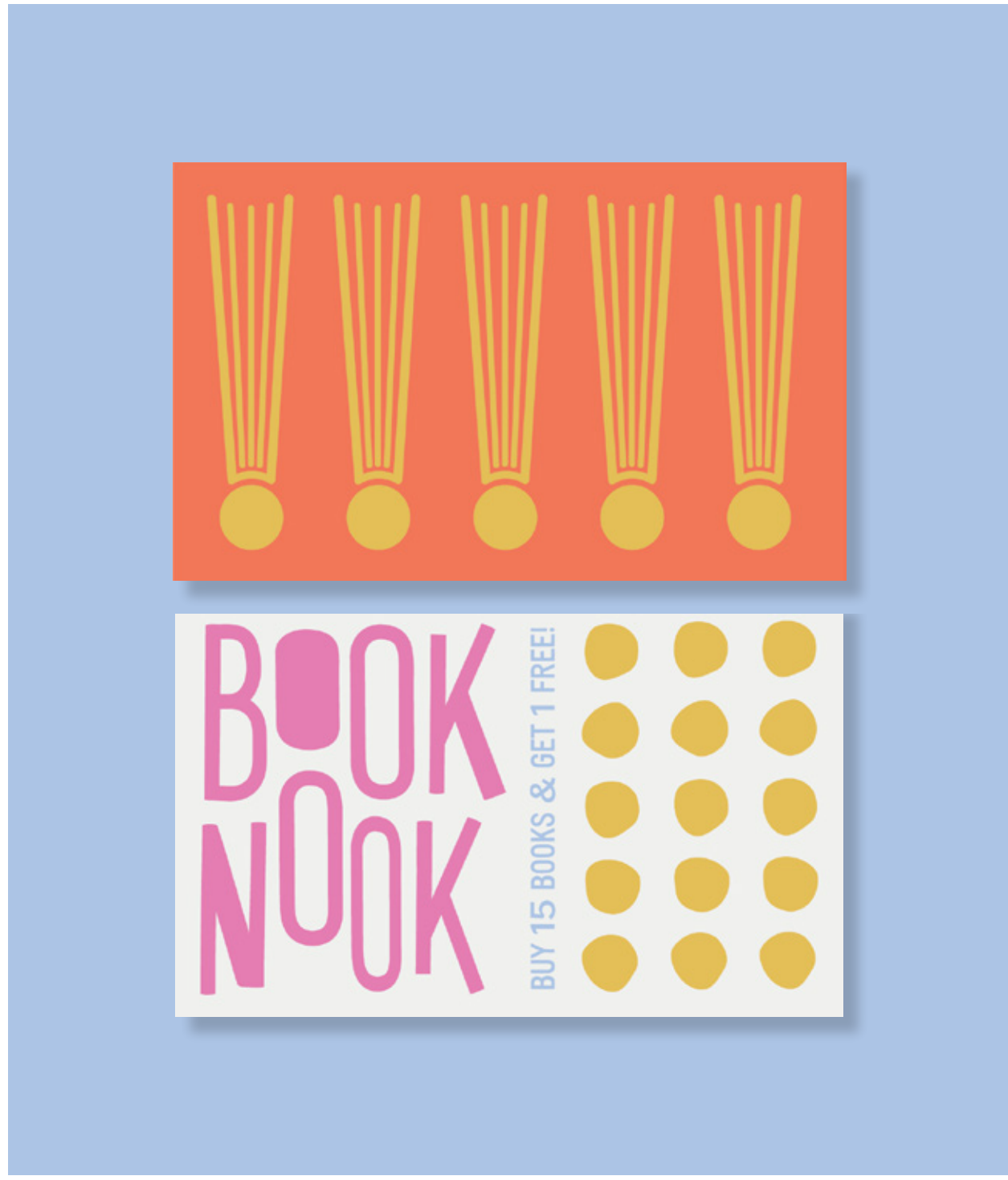
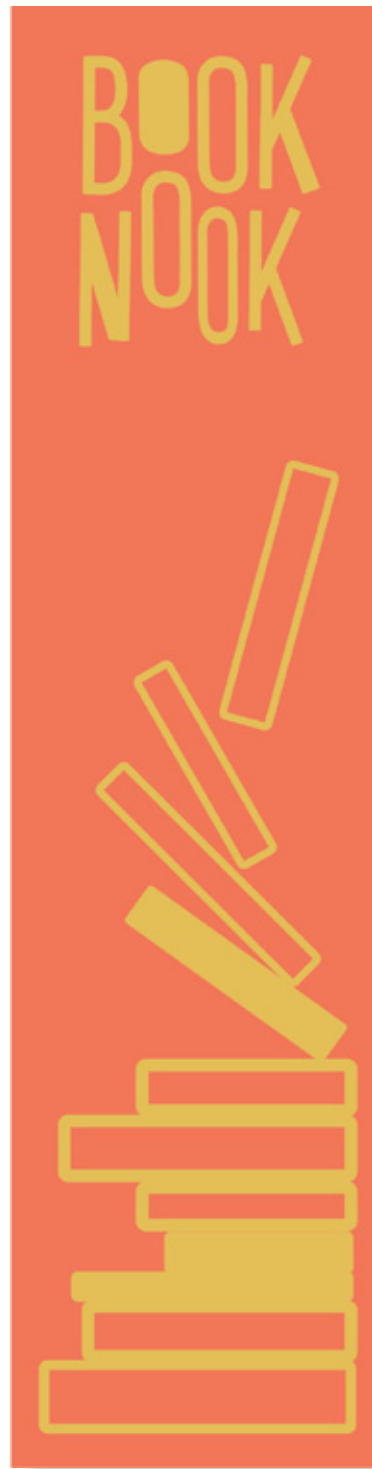
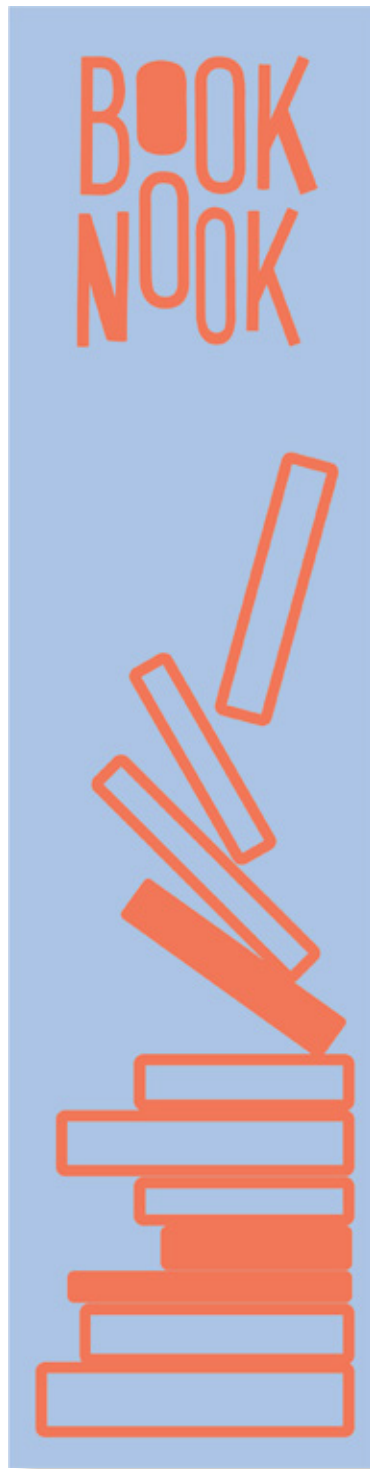
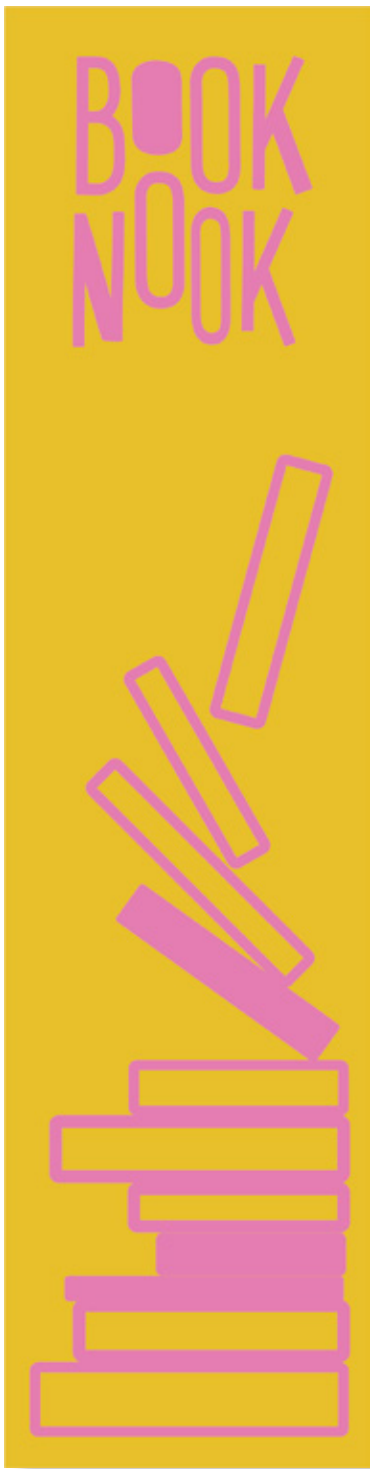
02: BOOK NOOK

Book Nook is an independently owned, children's new and used bookstore. It offers a cozy environment in which children are welcome to play and read, weekly readings for young children, and book club meetings for older children. I used bright colors and fun patterns to reflect the brand's playful personality.

BOOK
NOOK!

2700 26th street, lubbock, texas, 79411 booknook.com 555 • 278 • 7926









O3: NEW YORK TIMES PUBLICATION

This publication design was created for a feature New York Times Magazine article that explains the science behind disgust. My approach was to use seemingly wholesome images from 1950s magazines and catch viewers off guard with the disgusting imagery I contained within them, much how the feeling of disgust can catch us off guard in our everyday lives.



HOW DISGUST



EXPLAINS EVERYTHING

HOW *Disgust* EXPLAINS EVERYTHING.



pg. 22

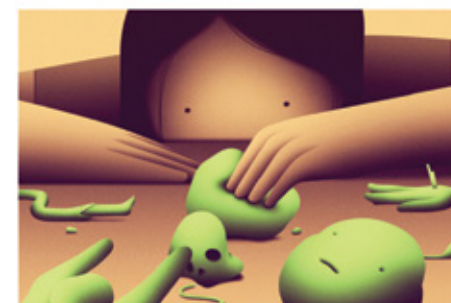
For psychologists who study it, disgust is one of the primal emotions that define — and explain — humanity.
by molly young

CONTRIBUTORS 05 POEM 08 THE THREAD 09 JUDGE JOHN HODGMAN 14 TIP 28 PUZZLE 54 PUZZLE ANSWERS 56



HOW 'SUCCESSION' TURNS GETTING WHAT YOU WANT INTO HELL

07 The characters in HBO's prestige hit let us set aside judgment and just marvel at how ardently, how comically, people will chase after the worst thing for them.
by alex merica



HOW PLAY-DOH HELPED SAVE ME FROM MY DESPAIR IN GRAD SCHOOL

18 On starting over and reshaping one's path.
by jenny ej



YOUR DNA TEST COULD SEND A RELATIVE TO JAIL

46 Thanks to "genetic genealogy," solving crimes with genomic databases is becoming mainstream — with some uncomfortable implications for the future of privacy.
by roll-kroll-cald

How

DISGUST

EXPLAINS EVERYTHING

Illustrations by Rachél Holloway

by Molly Young



For psychologists who study it, **disgust** is one of the primal emotions that define – and explain – humanity.

TWO DISTINGUISHED ACADEMICS WALK INTO A RESTAURANT IN MANHATTAN. It is their first meeting — their first date, in fact — and the year is 2015. The man wears a down jacket against the icy winter evening. The woman has a shock of glossy white hair. The restaurant is on a cozy corner of the West Village and has foie gras on the menu. What the man doesn't know is that the interior of his down jacket has suffered a structural failure, and the filling has massed along the bottom hem, forming a conspicuous bulge at his waist. As they greet each other, the woman perceives the bulge and asks herself: Is my date wearing a colostomy bag?

They sit down to eat, but the woman is distracted. As they chat about their lives — former spouses, work, interests — the woman has “colostomy bag” on her mind. Is it or isn't it? The two academics are of an age where such an intervention is, well, not exactly common, but not out of the realm of possibility. At the end of their dinner, the man takes the train back to Philadelphia, where he lives, and the woman returns to her apartment on the Upper West Side. Despite the enigma of the man's midsection, the date is a success.

It wasn't until their third date that the question got resolved: no colostomy bag. “I was testing her,” Paul Rozin, one of the academics, later joked, “to see if she would put up with me.” (He wasn't testing her. He was unaware of the bulge.) “I was worried,” said Virginia Valian, the other academic.

It was fitting that an imaginary colostomy bag played a starring role in the couple's first encounter. Paul Rozin is known for many things — he is an eminent psychologist who taught at the University of Pennsylvania for 52 years, and he has gathered honors and fellowships and published hundreds of influential papers and served on editorial boards and as chairman of the university's department of psychology — but he is best known for his work on the topic of disgust. In the early 1980s, Rozin noticed that there

was surprisingly little data available on this universal aspect of life. Odd, he thought, that of the six so-called basic emotions — anger, surprise, fear, enjoyment, sadness, disgust — the last had hardly been studied.

Once you are attuned to disgust, it is everywhere. On your morning commute, you may observe a tragic smear of roadkill on the highway or shudder at the sight of a rat browsing garbage on the subway tracks. At work, you glance with suspicion at the person who neglects to wash his filthy hands after a trip to the toilet. At home, you change your child's diaper, unclog the shower drain, empty your cat's litter box, pop a zit, throw out the fuzzy leftovers in the fridge. If you manage to complete a single day without experiencing any form of disgust, you are either a baby or in a coma.

“NOW I'M GOING TO TAKE THIS STERILIZED, DEAD COCKROACH, IT'S PERFECTLY SAFE, AND DROP IT IN THIS JUICE GLASS.”

Disgust shapes our behavior, our technology, our relationships. It is the reason we wear deodorant, use the bathroom in private and wield forks instead of eating with our bare hands. I floss my teeth as an adult because a dentist once told me as a teenager that “Brushing your teeth without flossing is like taking a shower without removing your shoes.” (Do they teach that line in dentistry school, or did he come up with it on his own? Either way, 14 words accomplished what a decade of parental nagging hadn't.) Unpeel most etiquette guidelines, and you'll find a web of disgust-avoidance techniques. Rules governing the emotion have existed in every culture at every time in history. And although the “input” of disgust — that is, what exactly is considered disgusting — varies from place to place, its “output” is narrow, with a characteristic facial expression (called the “gape face”) that includes a lowered jaw and often an extended tongue; sometimes it's a wrinkled nose and a retraction of the upper lip (Jerry does it about once per episode of “Seinfeld”). The gape face is often accompanied by nausea and a desire to run away or otherwise gain distance from the offensive thing, as well as the urge to clean oneself. The more you read about the history of the emotion, the more convinced you might be that disgust is the energy powering a whole host of seemingly unrelated phenomena, from our never-ending culture wars to the existence of kosher laws to 4chan to mermaids. Disgust is a bodily experience that creeps into every corner of our social lives, a piece of evolutionary hardware designed to protect our stomachs that expanded into a system for protecting our souls.

Darwin was the first modern observer to drop a pebble into the scummy pond of disgust studies. In “The Expression of the Emotions in Man and Animals,”



Did you know?

THERE ARE SEVEN DOMAINS OF DISGUST

- 1 Food
- 2 Animals
- 3 Body Products
- 4 Sexual Deviance
- 5 Gore
- 6 Poor Hygiene
- 7 Contact with Death

ate, a “naked savage” came over and poked Darwin's meat with a finger, showing “utter disgust at its softness.” Darwin, in turn, was disgusted at having his snack fingered by a stranger. Darwin inferred that the other man was repelled by the unusual texture of the meat, but he was less confident about the origins of his own response. The hands of the “savage,” after all, did not appear to be dirty. What was it about the poking that rendered Darwin's food inedible? Was it the man's nakedness? His foreignness? And why, Darwin wondered — moving on to a remembered scenario — was the sight of soup smeared in a man's beard disgusting, even though there was “of course nothing disgusting in the soup itself”? The most important disgust accounts following Darwin come from a pair of Hungarian men born two years apart, Aurel Kolnai (born in 1900) and Andras Angyal (1902). I haven't found any evidence that they knew each other, but it seems improbable that Angyal, whose disgust paper came out in 1941, didn't draw from his countryman's paper, which appeared in 1929. Strangely enough, the Angyal paper contains no reference to Kolnai. One possibility is that Angyal failed to cite his sources. A second possibility is that he was truly unaware of the earlier paper, in which case you have to wonder whether there was something so abnormally disgusting about Central Europe of the early 20th century that two strangers born there were driven to lengthy investigations of a subject no one else took seriously.

A third possibility is that Angyal started reading Kolnai's paper and gave up midway through in frustration. While brilliant, Kolnai's writing has the density of osmium. His paper is rife with scare quotes and clauses layered in baklava-like profusion. Nonetheless, Kolnai was the first to arrive at a number of insights that are now commonly accepted in the field. He pointed to the paradox that disgusting things often hold a “curious enticement” — think of the Q-tip you inspect after withdrawing it from a waxy ear canal, or the existence of reality-TV shows about plastic surgery, or “Fear Factor.” He identified the senses of smell, taste, sight and touch as the primary sites of entry and pointed out that hearing isn't a strong vector for disgust. “One would search in vain for any even approximately equivalent parallel in the aural sphere to something like a putrid smell, the feel of a flabby body or of a belly ripped open.”

For Kolnai, the exemplary disgust object was the decomposing corpse, which illustrated to him that disgust originated not in the fact of decay but the process of it. Think of the difference between a corpse and a skeleton.

Although both present evidence that death has occurred, a corpse is disgusting where a skeleton is, at worst, highly spooky. (Hamlet wouldn't pick up a jester's rotting head and talk to it.) Kolnai argued that the difference had to do with the dynamic nature of a decomposing corpse: the fact that it changed color and form, produced a shifting array of odors and in other ways suggested the presence of life within death.

Angyal argued that disgust wasn't strictly sensory. We might experience colors and sounds and tastes and odors as unpleasant, but they could never be disgusting on their own. As an illustration, he related a story about walking through a field and passing a shack from which a pungent smell, which he took for that of a decaying animal, pierced his nostrils. His first reaction was intense disgust. In the next moment, he discovered that he had made a mistake, and the smell was actually glue. “The feeling of disgust immediately disappeared, and the odor now seemed quite agreeable,” he wrote, “probably because of some rather pleasant associations with carpentry.” Of course, glue back then probably did come from dead animals, but the affront had been neutralized by nothing more than Angyal's shifting mental associations.

Disgust, Angyal contended, wasn't merely smelling a bad smell; it was a visceral fear of being soiled by the smell. The closer the contact, the stronger the reaction. Angyal's study is even more delightful when viewed in the context of its preface, which explains that the material is based on observations and conversations "not collected in any formal manner," and that the method, "if it may be called such," lacked objectivity and control. Reading the paper 80 years later, as a replication crisis in the sciences continues to unfold, Angyal's humility takes on a refreshing flavor. I'm just a guy noticing some stuff, he seems to say. Let's see where this leads.

I first met Rozin at a Vietnamese restaurant on the Upper West Side in mid-summer. He arrived in a bucket hat the color of Tang and a navy shirt with pinstripes. After ordering, we sat at a blond wood table and ate rice crepes piled with diverse vegetable elements. Rozin had ordered a green-papaya salad to share, and while spearing papaya he noted that "this, right now, is a form of social bonding — eating from the same bowl." (He and a team did a study on it.) A fun thing about hanging out with a research psychologist is that he can usefully annotate all sorts of immediate lived phenomena, and in the case of Rozin, he may even have hypothesized the explanations himself. Our crepes, to take an example, were the width of basketballs — enough to feed six, easily — and yet we each polished off the jumbo portion. "Unit bias" is the heuristic that Rozin and his co-authors coined to describe the effect back in 2006. The idea is that humans tend to assume a provided unit of some entity is the proper and optimal amount to consume. This is why movie popcorn and king-size candy bars are treacherous, and possibly one reason French people — with their traditionally small portions — remain thin.

Rozin, who is now 85, was born in the Flatbush neighborhood of Brooklyn to Jewish parents who, though they hadn't attended college themselves, were cultured and artistic and pleased to discover that their son was a brainiac. He tested into a public school for gifted children, left high school early and received a full scholarship to the University of Chicago, where he matriculated just after his 16th birthday. Upon graduating, he took a joint Ph.D. at Harvard in biology and psychology, completed a postdoc at the Harvard School of Public Health and in 1963 joined the faculty of the University of Pennsylvania, where his initial experiments centered on behavior in rats and goldfish. As he quickly worked his way up from assistant professor to associate professor to full professor, Rozin decided that he was tired of animal studies and wanted to focus on bigger game.

Around 1970, he turned his attention to the acquisition of reading. In Philadelphia — as in many American cities — there was a problem with kids' learning to read. Eager to discover why, Rozin parked himself in elementary-school classes and observed something strange: A large number of children were unable to read by second grade, but those same children were always fluent in spoken English. They could name thousands of objects, and they could point to Rozin and ask, "Why is this strange man lurking in my classroom?" Compared with the vast dictionary of words filed neatly in their brains, mastering an alphabet of 26 letters would seem to be a piece of cake. Instead, it was a crisis. With a collaborator, Rozin devised an experimental curriculum that moved children through degrees of linguistic abstraction by

teaching them Chinese logographs followed by a Japanese syllabary, and only then applying the same logic to English. Rozin says the system worked like a dream, but the school's response was tepid.

"The bureaucracy, the politics — I was overwhelmed," he said. Nothing about the process of pitching and marketing and lobbying appealed to him. He calculated that it would take years to sell administrators on the curriculum and train teachers to deliver it. Instead, he and a colleague wrote several papers with the findings and walked away. "It's the right way to teach reading," he said nearly 50 years later, with a shrug. "As far as I know, nothing happened with it." At the time, he wondered if maybe some other researchers would run with the idea. But Rozin was done. His mind was elsewhere, percolating on the subject he would become best known for.

Rozin's interest in disgust, he said, started with meat. Although he is now pescatarian "with some exceptions" (bacon), he was still a full-spectrum omnivore when he started puzzling over meat. Despite being one of the world's favorite food categories — both nutritionally complete and widely considered tasty — meat is also the most tabooed food across many cultures. Rozin wasn't interested in the health implications of meat or in its economic or environmental significance. That stuff had been studied. What he zeroed in on was a kind of affective negativity around meat. When people disliked it, they really disliked it. A rotten cut of beef evoked an entirely different reaction than a rotten apple. Why? Or rather, what? What was the difference between accidentally biting into a moldy Granny Smith and a moldy steak? A bad apple might be icky and distasteful, but befouled meat caused a related, but totally distinct, sensation cluster of contamination, queasiness and defilement.

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It was the Angyal paper that really got Rozin's neurons firing, and on its foundation he began to construct the theory that would go on to inform — and this is no exaggeration — every subsequent attempt at defining and understanding disgust over the following decades. In Rozin's view, the emotion was all about food. It began with the fact



that humans have immense dietary flexibility. Unlike koalas, who eat almost nothing but eucalyptus leaves, humans must gaze at a vast range of eating options and figure out what to put in our mouths. (The phrase “omnivore’s dilemma” is one of Rozin’s many coinages. Michael Pollan later borrowed it.) Disgust, he argued, evolved as one of the great determinants of what to eat: If a person had zero sense of disgust, she would probably eat something gross and die. On the other hand, if a person was too easily disgusted, she would probably fail to consume enough calories and would also die. It was best to be somewhere in the middle, approaching food with a healthful blend of neophobia (fear of the new) and neophilia (love of the new). It was Rozin’s contention that all forms of disgust grew

from our revulsion at the prospect of ingesting substances that we shouldn’t, like worms or feces.

The focus on food makes intuitive sense. After all, we register disgust in the form of nausea or vomiting — nausea being the body’s cue to stop eating and vomiting our way of hitting the “undo” button on whatever we just ate. But if disgust were solely a biological phenomenon, it would look the same across all cultures, and it does not. Nor does it explain why we experience disgust when confronted with topics like bestiality or incest, or the smell of a stinky armpit, or the idea of being submerged in a pit of cockroaches. None of these have anything to do with food. Rozin’s next project was to figure out what linked all of these disgust elicitors. What could they possibly have in common that caused a unified response?

In 1986, Rozin and two colleagues published a landmark paper called “Operation of the Laws of Sympathetic Magic in Disgust and Other Domains,” which argued that the emotion was a more complicated phenomenon than Darwin or the Hungarians or even Rozin himself had ventured. The paper was based on a series of simple but illuminating experiments. In one, a participant was invited to sit at a table in a tidy lab room. The experimenter, seated next to the participant, unwrapped brand-new disposable cups and placed them in front of the subject. The experimenter then opened a new carton of juice and poured a bit into the two cups. The participant was asked to sip from each cup. So far, so good. Next, the experimenter produced a tray with a sterilized dead cockroach in a plastic cup. “Now I’m going to take this sterilized, dead cockroach, it’s perfectly safe, and drop it in this juice glass,” the experimenter told the participant. The roach was dropped into one cup of juice, stirred with a forceps and then removed. As a control, the experimenter did the same with a piece of plastic, dipping it into the other cup. Now the participants were asked which cup they’d rather sip from. The results were overwhelming (and, frankly, predictable): Almost nobody wanted the “roached” juice. A brief moment of contact with an offensive — but not technically harmful — object had ruined it.

In another experiment, participants were asked to eat a square of chocolate fudge presented on a paper plate. Soon after, two additional pieces of the same fudge were produced: one in the form of “a disc or muffin” and the other shaped like a “surprisingly realistic piece of

dog feces.” The subjects were asked to take a bite of their preferred piece. Again, nearly no one wanted the aversive stimuli, which is how psychologists refer to “nasty stuff.” (When asked about the outliers who opted for the nasty stuff, Rozin waved a hand and said, “There’s always a macho person.”)

These results might seem obvious, but the experiments were designed rather craftily to elicit a disgust response rather than any of the other typical food-rejection responses, which include distaste (rejecting something because it looks or smells bad, like broccoli if you’re a broccoli hater) or danger (rejecting something because it might harm you, like a poisonous mushroom or a nonsterilized cockroach)

“WE REGISTER DISGUST IN THE FORM OF NAUSEA OR VOMITING — NAUSEA BEING THE BODY’S CUE TO STOP EATING AND VOMITING OUR WAY OF HITTING THE “UNDO” BUTTON ON WHATEVER WE JUST ATE.”

or inappropriateness (rejecting something because it is not considered food, like tree bark or sand). Disgust was unlike the other three responses in one peculiar fashion: It could be motivated primarily by ideational factors — by what a person knew, or thought she knew, about the object at hand.

Until this point, sympathetic magic had been a term psychologists used to account for magical belief systems in traditional cultures, such as hunter-gatherer societies. Sympathetic magic features a handful of iron laws. One is the law of contagion, or “Once in contact, always in contact.” The sterilized roach juice demonstrated this law; if you stuck the “roached” juice in a freezer and offered it to participants a year later, they still wouldn’t drink it. A second is the law of similarity, or “Things that appear similar are similar. Appearance equals reality.” That would be the dog-doo fudge.

Rozin and his colleagues went on to invent other scenarios to test their theories. Would people drink apple juice if it was served in a brand-new bedpan? Would they sip a favorite soup if it had been stirred by a used but “thoroughly washed” fly swatter? Would they touch a new, unused tampon to their lips? Would they wear an actual vintage Nazi hat with a swastika on it?

The 1986 paper was the equivalent of a sculptor’s cutting down a statue’s raw form from a mammoth block of marble, and the papers

Rozin published in its aftermath were the chisel-maneuvering that revealed a detailed anatomy underneath. In work published the next year, he observed that some of our disgust responses might be adaptations designed to avoid pathogens. Under this logic, a person who swerves to avoid the blast radius of a sick person’s sneeze is likely to survive and produce offspring who will themselves avoid sneeze radii.

Rozin also elaborated what he called the “animal reminder” theory, which posits that disgust is a way to strenuously ignore the mountain of evidence that humans are, in fact, mammals who eat, excrete, bleed, rut and die just like every other mammal. Our hygiene laws require that we avoid playing with our own feces, as dogs do. Our sexual laws require that we refrain from having sex with our siblings, like cats, or copulating with the dead, like certain snakes, or cannibalizing our children, like rabbits. Adhering to such purity rules goes a long way toward minimizing awareness that our bodily temple is only a meat suit. One of Rozin’s most intriguing theories is that disgust operates

go off on its own, it is now the vilest, most disgusting thing that you can encounter. The same hair. People freak out. There was a hair in the egg salad!”

Seinfeld’s point about rogue hairs also goes for fingernails, dandruff and other anatomical flotsam, whether it be our own (grosser the longer we’ve been separated from it) or someone else’s (always gross). What we consider innocuous when attached to the body or housed snugly within it — snot, spit, pec — becomes a pollutant only when it bursts free from its container.

In 1994, Rozin and two co-authors came up with a 32-item disgust scale to measure a person’s sensitivity to the emotion. By this time, he was proposing seven domains of disgust: food, animals, body products, sexual deviance, what he called “body-envelope violations” (i.e., gore), poor hygiene and contact with death. The first portion of the test consisted of true-or-false statements like “I might be willing to try eating monkey meat, under some circumstances” and “It would not upset me at all to watch a person with a glass eye take the eye out of the socket.” The second portion asked that a person rate how disgusting she might find certain experiences, such as “You discover that a friend of yours changes underwear only once a week” or “You are walking barefoot on concrete, and you step on an earthworm.”

At 7.5, Rozin’s own score was much lower than the average of 17. This was borne out in our interactions. At dinner one night, Rozin pulled out his iPhone to share photos of a meal that one of his sons, an amateur chef, had prepared: deep-fried tarantulas, crickets in chili sauce, mealworms sautéed in olive oil. Dessert was a plate of imitation turds molded from chocolate cake. “One of them was coiled,” Rozin said of the cakes, zooming in. “It was a lot of fun.”

as a foreshadowing of our own deaths. Every encounter with moldy meat is a sneak preview of the fact that we will all, at some point, become moldy meat ourselves.

Both the reality-puncturing and social elements of disgust make it ripe for comedy. Take this monologue from a 1995 “Seinfeld” episode: Jerry: “Now, I was thinking the other day about hair — and that the weird thing about it is that people will touch other people’s hair. You will actually kiss another human being, right on the head. But, if one of those hairs should somehow be able to get out of that skull, and



O4: BREW MOON DINER

Brew Moon is a laid back, late night diner known for their strong, freshly brewed coffee and homemade pies. I chose a warm, 70s inspired color palette to reflect the diner's comfortable and relaxing atmosphere.





BREW MOON DINER FOR EARLY RISERS & ALL NIGHTERS

hot

HOUSE DRIP COFFEE 3
 CAPPUCCINO 4
 AMERICANO 4
 LATTE 5
 COLD BREW 5
 BLACK OR GREEN TEA 2

whole, oat, or almond milk available

cold

FRESH ORANGE JUICE 5
 FRESH GRAPFRUIT JUICE 5
 TOPO CHICO 3
 BOTTLED COKE 4
 BOTTLED SPRITE 4
 DR. PEPPER 3

DRINKS

BREW MOON DINER FOR EARLY RISERS & ALL NIGHTERS

mains

CLASSIC BREAKFAST 12
 2 eggs, choice of bacon or sausage,
 fruit cup, hashbrowns, and toast

BISCUITS AND GRAVY 10
 homemade biscuits and sausage gravy

FRENCH TOAST 12
 2 pieces of french toast, choice of
 bacon or sausage, and hashbrowns

BELGIUM WAFFLES 12
 2 waffles, choice of bacon or sausage,
 and hashbrowns

EGG SANDWICH 10
 brioche bun, scrambled eggs, bacon,
 cheddar cheese, and avocado

PANCAKES 12
 2 pancakes, choice of bacon or sausage,
 and hashbrowns

AVOCADO TOAST 8
 sourdough bread, poached egg, avocado

3 EGG OMELETTE 10
 bacon, spinach, mushroom, tomato and
 onion, side of hashbrowns

Any dish can be prepared vegan or vegetarian.
just ask!

sides

2 EGGS ALL WAYS 3	CUP OF FRUIT 3
HASHBROWNS 3	BACON OR SAUSAGE 3
TOAST 2	OATMEAL 4

BREW MOON DINER FOR EARLY RISERS & ALL NIGHTERS

bakery

CHERRY PIE 5
 APPLE PIE 5
 PEACH COBBLER 4
 CINNAMON ROLL 3
 BROWNIE 3
 DONUT OF THE DAY 3
 add a scoop of ice cream
 for \$1 extra

ice cream

TWO SCOOPS 3
 vanilla, chocolate, or
 strawberry in a cone

MILKSHAKE 4
 vanilla, chocolate,
 or strawberry

BANANA SPLIT 5
 choice of ice cream,
 banana, chocolate
 syrup and fresh
 strawberries

all desserts are vegan friendly,
 and are made fresh in-house daily.

DESSERT

BREW MOON DINER FOR EARLY RISERS & ALL NIGHTERS

mains

each dish comes with your choice of
 fries or side salad

CHEESEBURGER 12
 brioche bun, hamburger patty,
 cheddar, pickles, red onion,
 tomato, and lettuce

PATTY MELT 12
 texas toast, hamburger patty,
 white cheddar, caramelized onion,
 pickled jalapenos

CLUB SANDWICH 10
 sourdough bread, turkey, cheddar,
 bacon, tomato, lettuce, avocado

GRILLED CHEESE 8
 sourdough bread, cheddar, gouda,
 and tomato

CHOPPED SALAD 10
 romaine, chicken, egg, avocado,
 cherry tomatoes, croutons, and
 house dressing

Any dish can be prepared vegan or vegetarian.
just ask!

sides

MOZZARELLA STICKS 4	SOUP OF THE DAY 4
CHILI CHEESE FRIES 5	SIDE SALAD 3
FRIED GREEN TOMATOES 5	ONION RINGS 3

LUNCH & DINNER



COME IN, WE'RE
always open!



05: PSA POSTERS

A series of posters created to direct Texas Tech students towards on-campus resources that can help them make new friends. Because meeting new people can be an anxiety ridden experience for some, these posters were designed to feel friendly and approachable.



Making friends is hard.
We can help.



FIND LIKE-MINDED PEOPLE.
join a student organization



TTU TEXAS TECH UNIVERSITY
Center for Campus Life

Making friends is hard.
We can help.

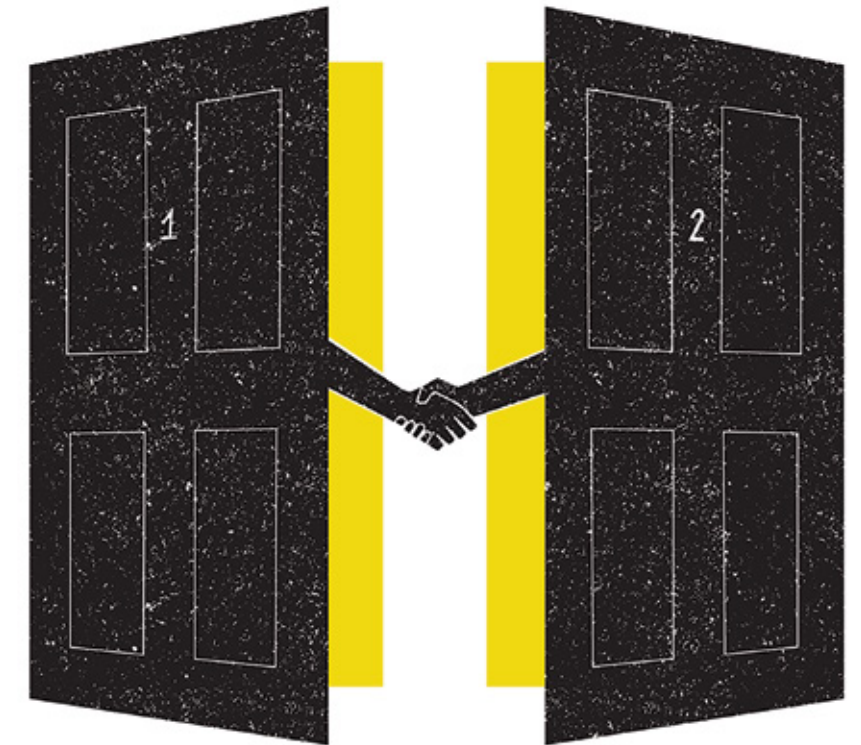


SHARE YOUR NOTES.
join a group tutoring session



TTU TEXAS TECH UNIVERSITY
Center for Campus Life

Making friends is hard.
We can help.




MEET YOUR NEIGHBORS.
attend student housing events



TTU TEXAS TECH UNIVERSITY
Center for Campus Life


ttucampuslife



FIND LIKE-MINDED PEOPLE.
join a student organization

Making friends is hard.
We can help.

Click the link in our bio for a list of student organizations.




TEXAS TECH UNIVERSITY
Center for Campus Life

ttucampuslife


Making friends is hard.
We can help.

Click the link in our bio for a list of student organizations.



TEXAS TECH UNIVERSITY
Center for Campus Life


ttucampuslife



SHARE YOUR NOTES.
join a group tutoring session

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TEXAS TECH UNIVERSITY
Center for Campus Life

ttucampuslife

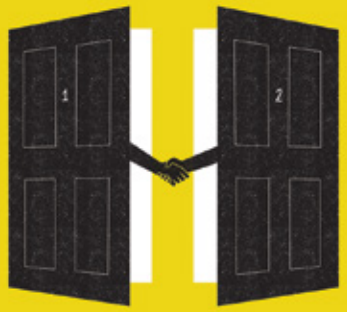
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TEXAS TECH UNIVERSITY
Center for Campus Life


ttucampuslife



MEET YOUR NEIGHBORS.
attend student housing events

Making friends is hard.
We can help.

Click the link in our bio to view housing events happening soon.




TEXAS TECH UNIVERSITY
Center for Campus Life

ttucampuslife

Making friends is hard.
We can help.

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TEXAS TECH UNIVERSITY
Center for Campus Life

06: ORA PERFUMERY

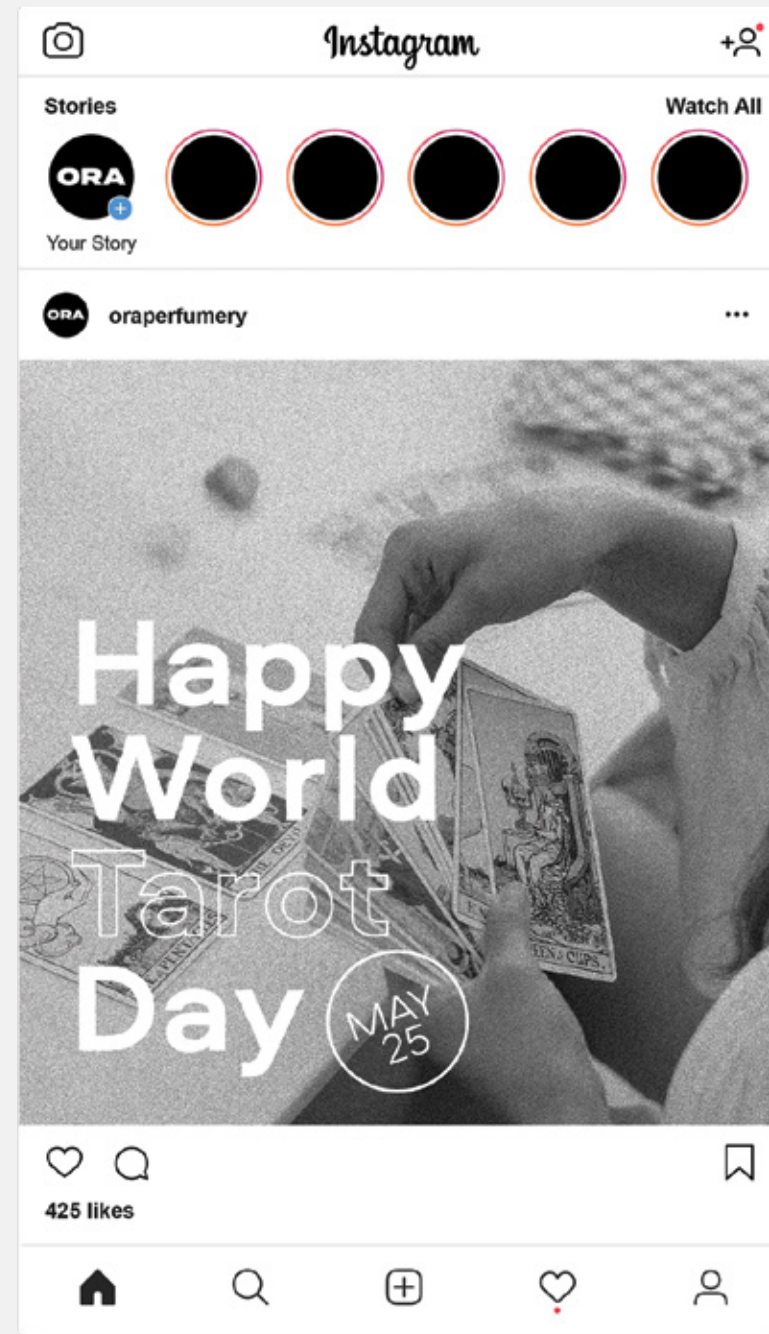
Ora is a small-batch, all natural perfumery based in Brooklyn. They create unique, genderless scents based on tarot cards. I explored new ways of conveying timeless tarot card imagery through quirky collages and minimalist packaging.

ORA
PERFUMERY











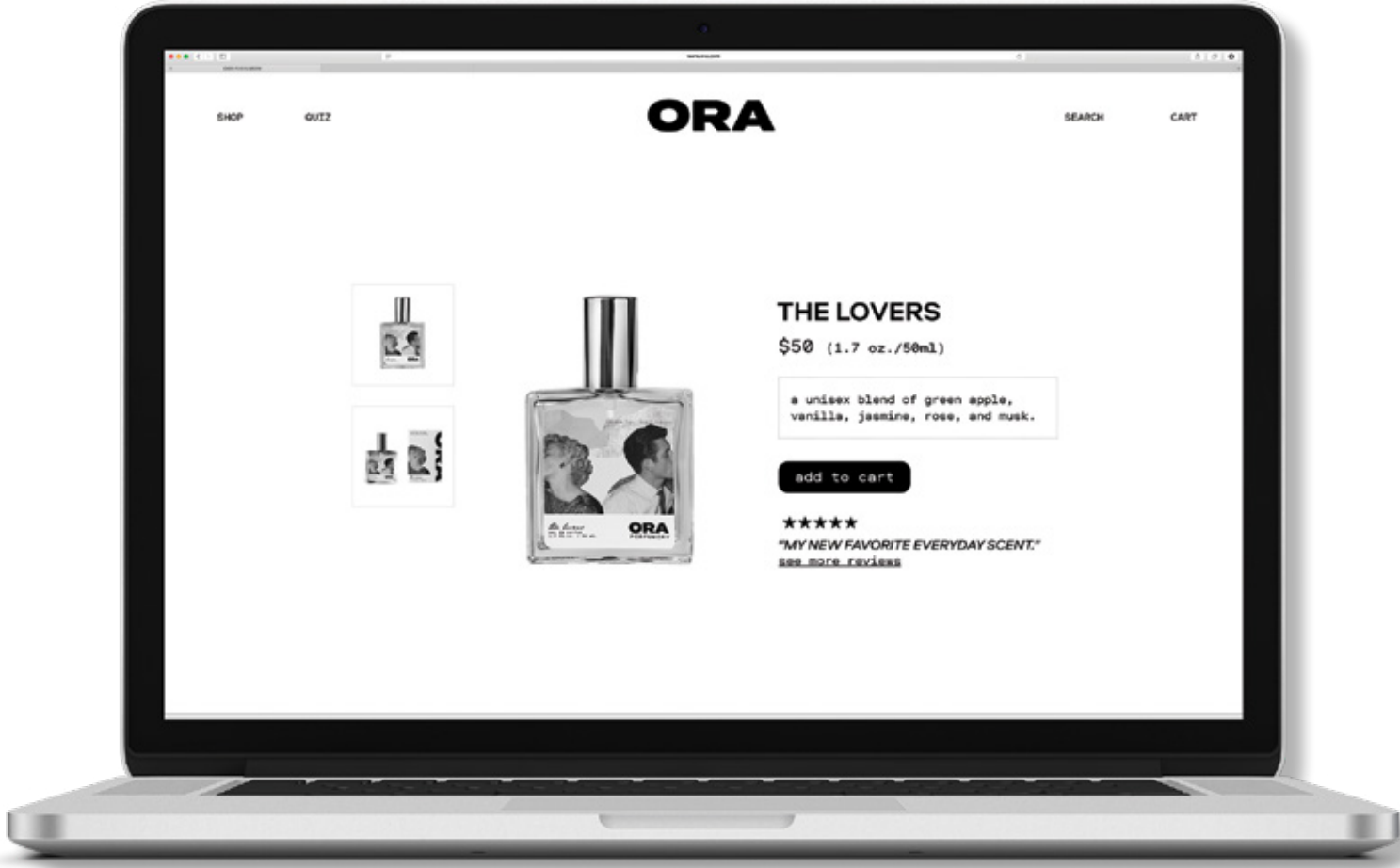
ABOUT US

Ora Perfumery was founded in 2018 in Brooklyn, NY.

Our mission is to put the magical experience of a tarot reading into scent form.

All of our fragrances are genderless, and many can be combined to create your own unique daily 'readings'.

We are committed to using only vegan ingredients of the highest quality and using sustainable packaging.



07: OTHER VOICES

Other Voices is a clothing store based in Austin. Inspired by alternative subcultures of the 70s and 80s, Other Voices offers curated vintage clothing, as well as their own sustainable, in-house designs. This brand identity is inspired by DIY punk zines and flyers.







WE ARE

OTHER VOICES

a clothing brand based in AUSTIN, TX that sells curated vintage, and our own in-house designs.

In homage to the **DIY PUNK** scene, we produce one-of-a-kind garments using **reCycled** materials, and make everything ourselves in-store.

OUR BUSINESS-MODEL COMBATS OVER-PRODUCTION OF CHEAPLY MADE CLOTHING, AND SWEATSHOP LABOR

INSPIRED BY ALTERNATIVE SUBCULTURES OF THE 70'S AND 80'S, WE WANT TO REVIVE THAT SPIRIT AND CREATE A SPACE FOR ANYONE WHO'S A LITTLE OTHER

our clothes are made to be worn.

WEAR WITHOUT CARE

OTHERVOICES.COM



08: GEM

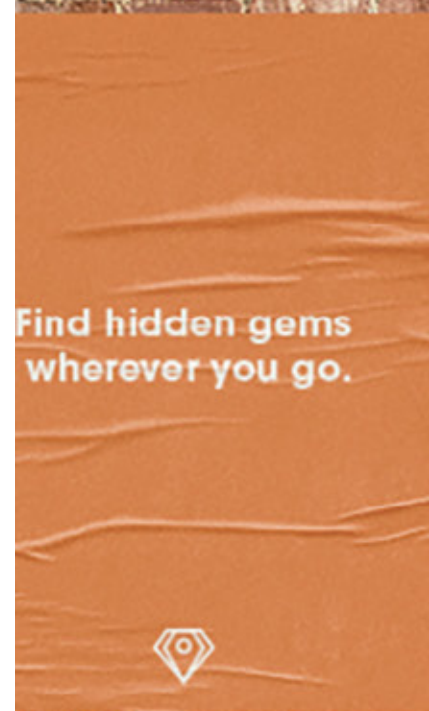
Identity design and advertising for a travel app that highlights hidden gems, making it easier for travelers to find unique destinations.



Take the road less traveled.



Find hidden gems
wherever you go.



gem



Brooklyn Art Library
23 Place St
Brooklyn, New York, 11211



Find hidden gems
wherever you go.



gem



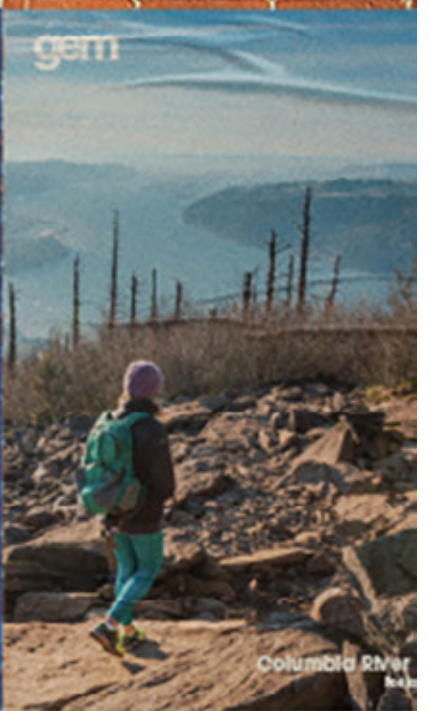
Randyland
1644 Venice Dr S
Los Angeles, CA, 90032




Find hidden gems
wherever you go.



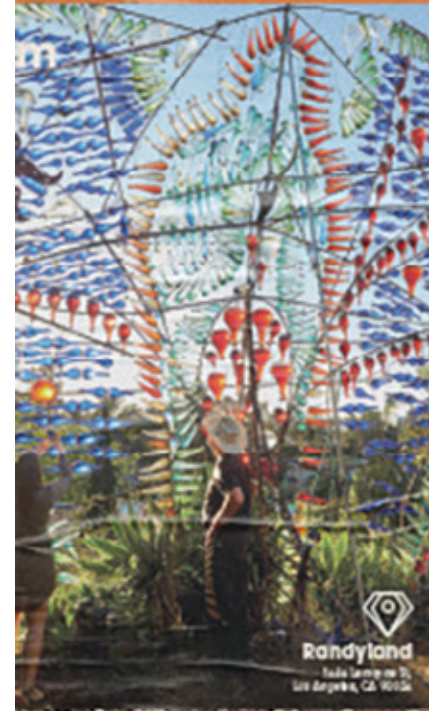
gem




Columbia River Gorge



gem



Randyland
1644 Venice Dr S
Los Angeles, CA, 90032



Find hidden gems
wherever you go.



gem



Columbia River Gorge



Find hidden gems
wherever you go.



gem

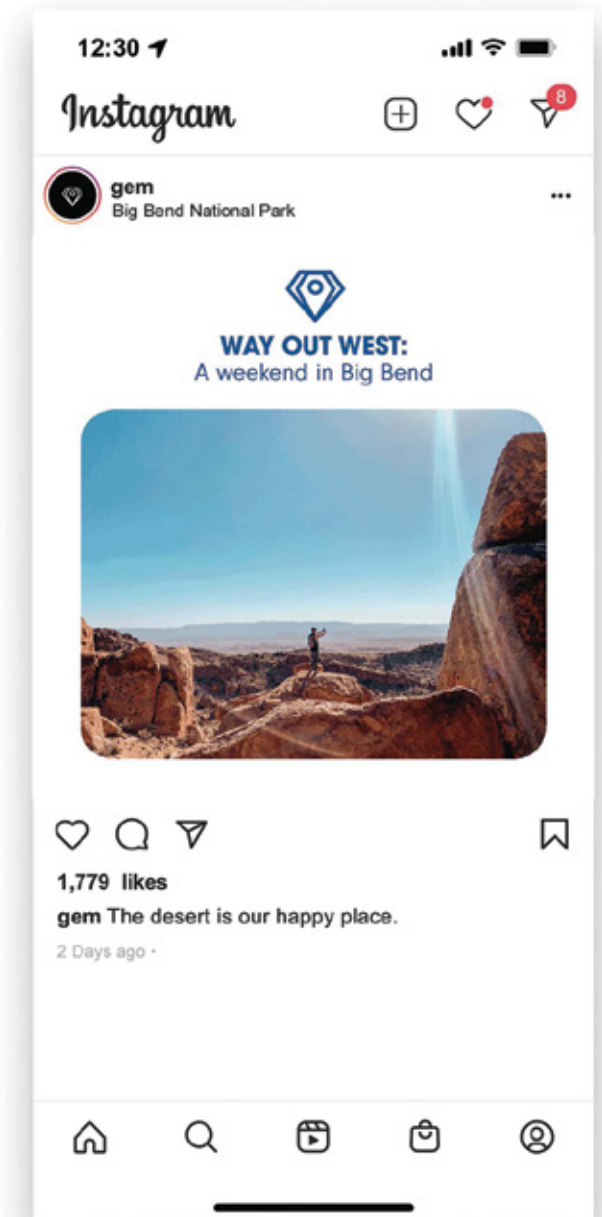
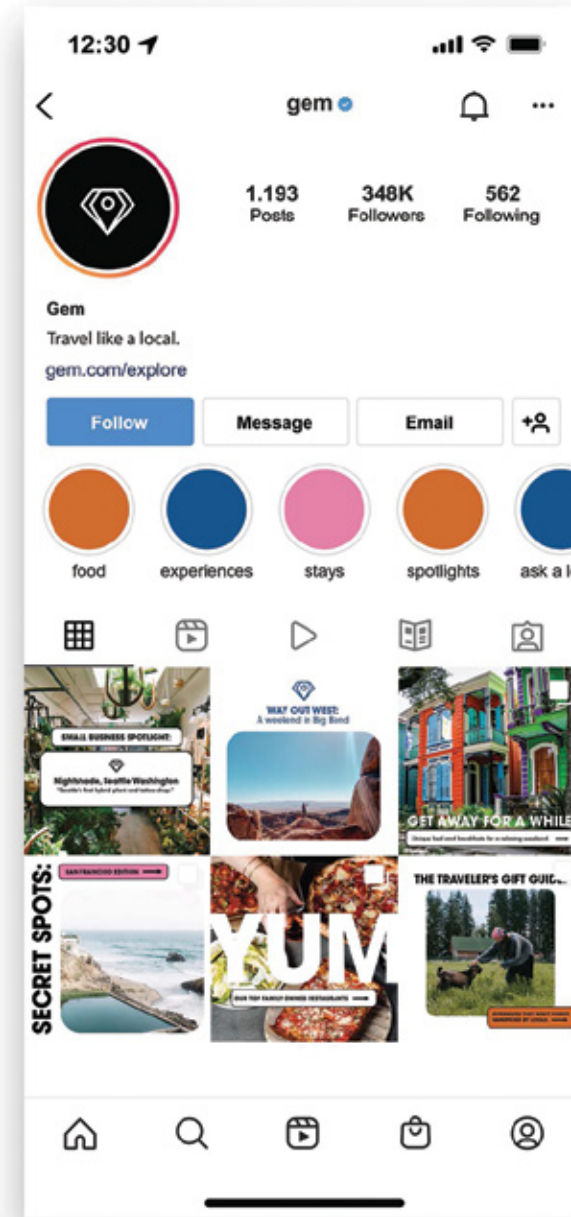
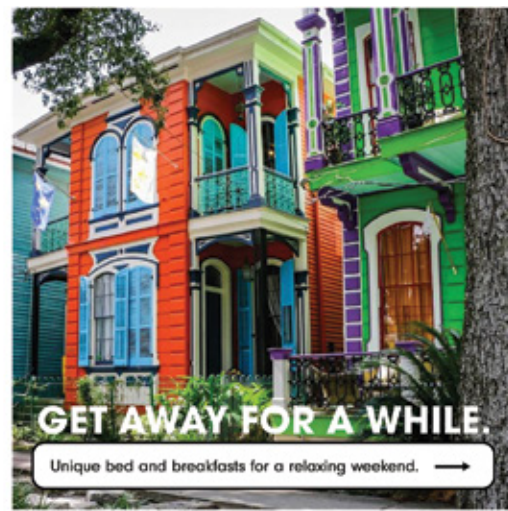


Brooklyn Art Library
23 Place St
Brooklyn, New York, 11211



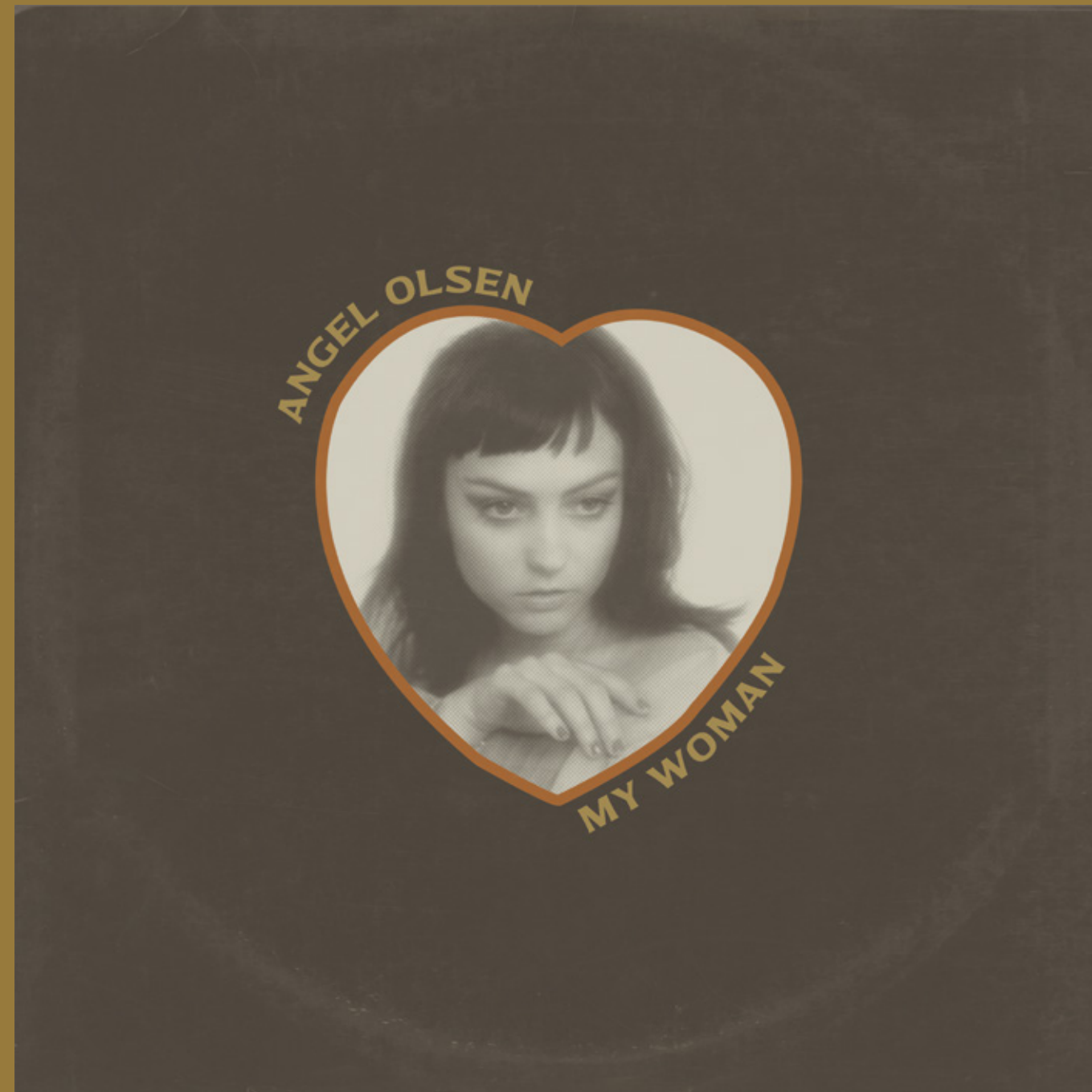
Find hidden gems
wherever you go.



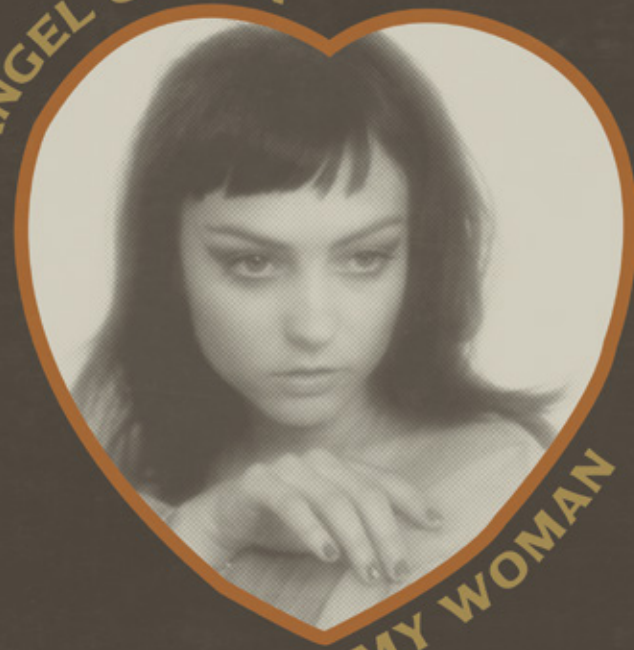


09: ANGEL OLSEN 'MY WOMAN'

Album and merch design for singer-songwriter Angel Olsen's third full length album, 'MY WOMAN'. This concept is based around her song 'Heart-Shaped Face', and her recent Wild Hearts tour.



ANGEL OLSEN



MY WOMAN

SIDE A

INTERN

NEVER BE MINE

SHUT UP KISS ME

GIVE IT UP

NOT GONNA KILL YOU

SIDE B

HEART-SHAPED FACE

SISTER

THOSE WERE THE DAYS

WOMAN

POPS

JAGJAGUWAR
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INTERN

MAYBE YOU KNOW THAT IT'S BEEN TOO LONG
GOING THROUGH THE MOTIONS AS YOU SING YOUR SONG
DOESN'T MATTER WHO YOU ARE OR WHAT YOU'VE DONE
STILL GOT TO WAKE UP AND BE SOMEONE
STILL GOT TO WAKE UP AND BE SOMEONE

I DON'T CARE WHAT THE PAPERS SAY
IT'S JUST ANOTHER INTERN WITH A RESUME
I AM GOING TO FALL IN LOVE WITH YOU SOME DAY
I'M GONNA FALL IN LOVE AND RUN AWAY
I'M GONNA FALL IN LOVE AND RUN AWAY

EVERYONE I KNOW HAS GOT THEIR OWN IDEAL
I JUST WANT TO BE ALIVE, MAKE SOMETHING REAL
DOESN'T MATTER WHO YOU ARE OR WHAT YOU DO
SOMETHING IN THE WORK WILL MAKE A FOOL OF YOU
SOMETHING IN THE WORK WILL MAKE A FOOL OF YOU

PICK UP THE PHONE BUT I SWEAR IT'S THE LAST TIME
PICK UP THE PHONE BUT I SWEAR IT'S THE LAST TIME
FALLING IN LOVE AND I SWEAR IT'S THE LAST TIME
FALLING IN LOVE AND I SWEAR IT'S THE LAST TIME

NEVER BE MINE

COMING FROM AN ENDLESS PLACE
HEAVEN HITS ME WHEN I SEE YOUR FACE
I GO BLIND, EVERY TIME

HATE TO HAVE TO WATCH YOU GO
THOUGHT I'D BEEN THROUGH THIS
LORD KNOWS, I'VE BEEN TRYING, I'M STILL TRYING

YOU'LL NEVER BE MINE
YOU'LL NEVER BE MINE
YOU'LL NEVER BE MINE
YOU'LL NEVER BE MINE
YOU'LL NEVER BE MINE
YOU'LL NEVER BE MINE

BUT I WOULD WATCH YOU, I WOULD WATCH YOU
TURN AND WALK AWAY
I WOULD WATCH YOU, LOOK RIGHT THROUGH ME
RIGHT THROUGH EVERY WORD THAT I SAY

HE WANTS TO KNOW WHY
HE WANTS TO KNOW WHY
I ONLY WANT TO KNOW YOU
I WANT TO TELL HIM
I KNOW THE FEELING
THIS TIME I SWEAR THAT I DO

BUT I WOULD WATCH YOU, I WOULD WATCH YOU
TURN AND WALK AWAY
YES, I WOULD WATCH YOU, LEARN TO LOVE YOU
AND HER, TOO, IF YOU'D ONLY STAY, BUT

YOU'LL NEVER BE MINE
YOU'LL NEVER BE MINE
YOU'LL NEVER BE MINE
YOU'LL NEVER BE MINE
YOU'LL NEVER BE MINE
YOU'LL NEVER BE MINE

HE WANTS TO KNOW WHY
HE WANTS TO KNOW WHY
I ONLY WANT TO KNOW YOU
I WANT TO TELL HIM
I KNOW THE FEELING
THIS TIME I SWEAR THAT I DO
THIS TIME I SWEAR THAT I DO
THIS TIME I SWEAR THAT I DO

BUT I WILL TURN AND WALK AWAY
I WILL WATCH YOU TURN AND WALK AWAY

SHUT UP KISS ME

I AIN'T HANGING UP THIS TIME
I AIN'T GIVING UP TONIGHT
EVEN IF YOU WALK AROUND
AS THOUGH YOU THINK YOU'RE RIGHT
AT YOUR WORST YOU STILL BELIEVE
IT'S WORTH THE FIGHT

I COULD MAKE IT ALL GO AWAY
TELL ME WHAT YOU THINK
AND DON'T DELAY
WE COULD STILL BE HAVING SOME
SWEET MEMORIES
THIS HEART STILL BEATS FOR YOU
WHY CAN'T YOU SEE?

SHUT UP KISS ME
HOLD ME TIGHT
SHUT UP KISS ME
HOLD ME TIGHT
STOP YOUR CRYING
IT'S ALRIGHT
SHUT UP KISS ME
HOLD ME TIGHT

STOP PRETENDING I'M NOT THERE
WHEN IT'S CLEAR I'M NOT GOING ANYWHERE
IF I'M OUT OF SIGHT THEN TAKE ANOTHER LOOK AROUND
I'M STILL OUT THERE HOPING TO BE FOUND

SHUT UP KISS ME
HOLD ME TIGHT
SHUT UP KISS ME
HOLD ME TIGHT
STOP YOUR CRYING
IT'S ALRIGHT
SHUT UP KISS ME
HOLD ME TIGHT

I COULD MAKE IT ALL DISAPPEAR
YOU COULD FEED ME ALL OF YOUR FEARS
WE COULD END ALL THIS PAIN RIGHT HERE
WE COULD REWIND ALL OF THOSE TEARS

I COULD TAKE IT DOWN TO THE FLOOR
YOU DON'T HAVE TO FEEL IT ANYMORE
A LOVE SO REAL THAT IT CAN'T BE IGNORED
IT'S ALL OVER BABY BUT I'M STILL YOUNG
I'M STILL YOUNG

SHUT UP KISS ME
HOLD ME TIGHT
SHUT UP KISS ME
HOLD ME TIGHT
STOP YOUR CRYING
IT'S ALRIGHT
SHUT UP KISS ME
HOLD ME TIGHT
SHUT UP KISS ME
HOLD ME TIGHT
SHUT UP KISS ME
HOLD ME TIGHT

GIVE IT UP

HURTS TO BE AROUND YOU
I CAN'T STAND TO HEAR YOUR LYING
WHENEVER YOU'RE BESIDE ME
A PART OF ME IS DYING

AND EVERY TIME I SEE YOU
I TELL MYSELF I'LL NEVER
HAVE THIS FEELING WITH ANOTHER
OH, YOU'RE IN MY HEART FOREVER

WHAT IS IT YOU THINK I NEED
EVERYTHING

IT'S NOT TRUE

GIVE IT ALL UP FOR YOU
GIVE IT ALL UP FOR YOU

WANT TO TOUCH YOU
SHOW YOU HOW IT FEELS
WHENEVER YOU'RE AROUND
TAKE MY TIME WITH YOU, MY LOVE

YOU'RE THE ONE I'M THINKING OF
YOU'RE THE ONE I'M THINKING OF
YOU'RE THE ONE I REALLY LOVE

IN MY ARMS AND FAST ASLEEP
IN MY ARMS AND ALL MY DREAMS
WHERE YOU ARE IS WHERE I WANT YOU
WHERE YOU ARE IS WHERE I WANT YOU
WHERE YOU ARE IS WHERE
I WANT TO BE
I WANT TO BE
I WANT TO BE

NOT GONNA KILL YOU

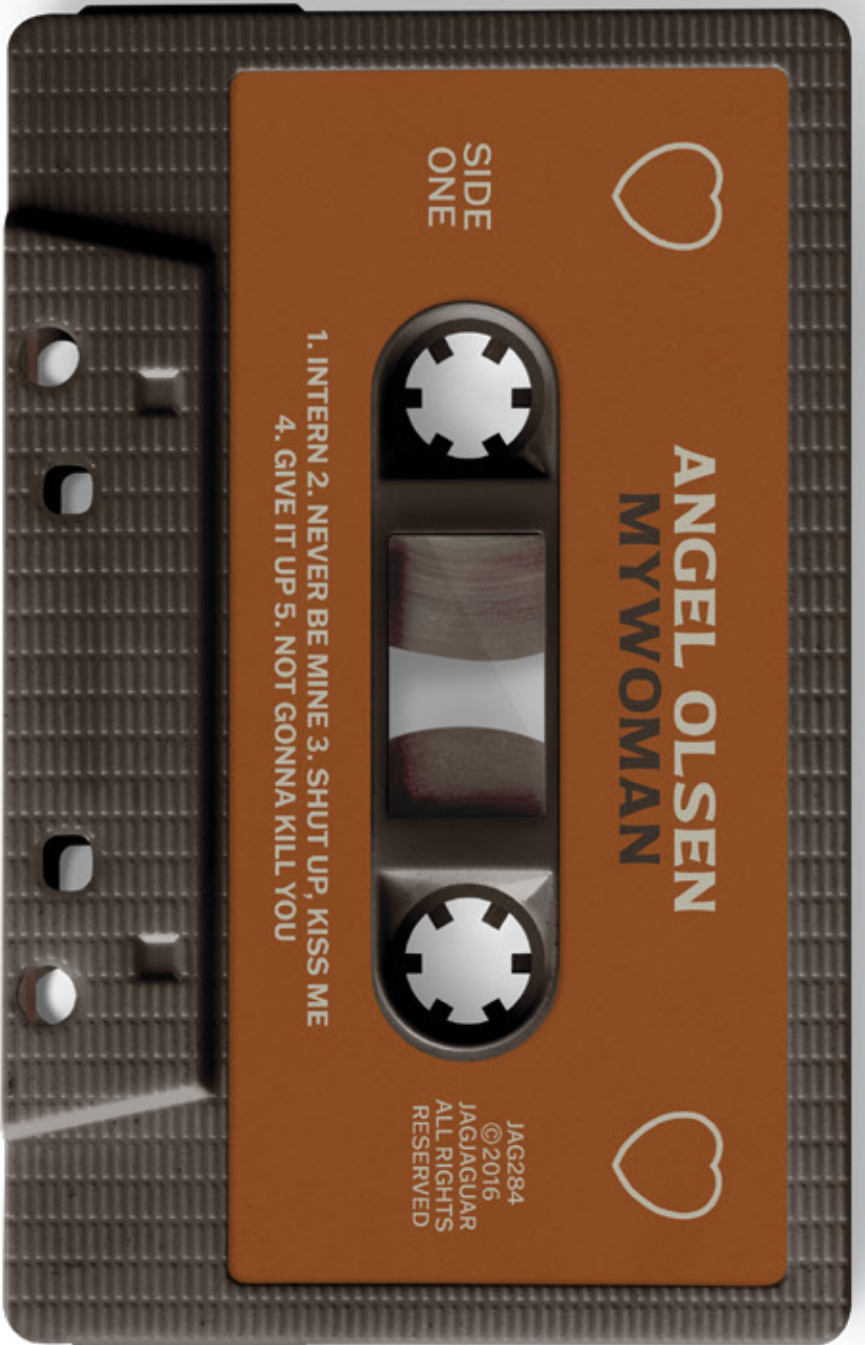
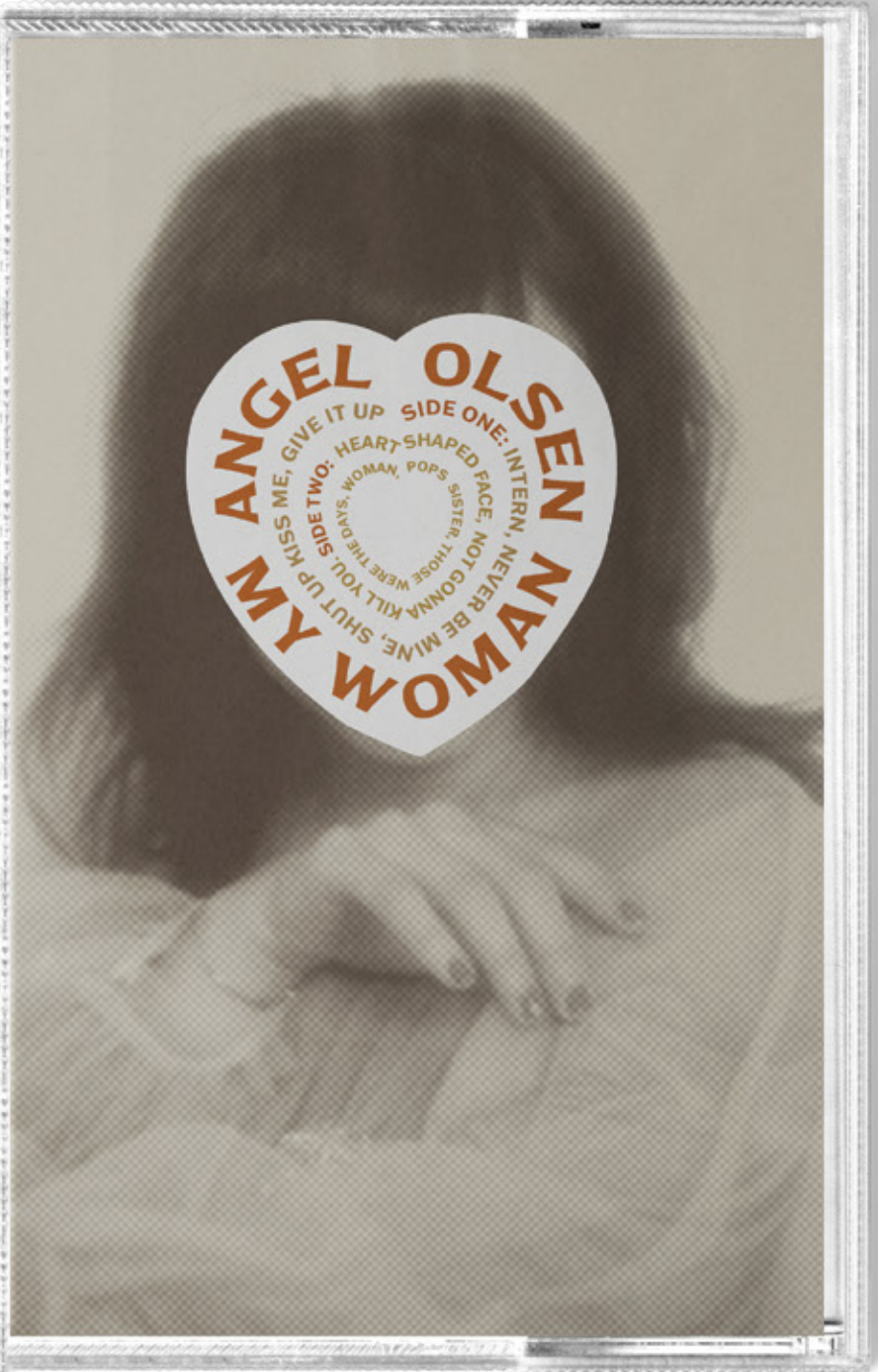
MY WATCH IS BLURRY WHEN I LOOK DOWN AT MY HANDS
I'M JUST ANOTHER, ALIVE WITH IMPOSSIBLE PLANS
I TURN THE LIGHTS LOW BUT WE BOTH KNOW WHERE WE ARE
AND WHEN IT'S OVER, WHAT BECOMES OF YOUR PURE HEART?

A LOVE THAT NEVER SEEMS TO CURSE OR TO CONFINE
WILL BE FOREVER NEVER LOST OR TOO DEFINED
TO LOSE THE FEELING OF AN ENDLESS SEARCHING THROUGH
HOW TO HAVE MADE WHAT IS NEVER ABOUT ME OR YOU
THAT IS THE KIND OF LOVE I'D ALWAYS DREAMED TO BE
HOWEVER PAINFUL, LET IT BREAK DOWN ALL OF ME

'TIL I AM NOTHING ELSE BUT THE FEELING
'TIL I AM NOTHING ELSE BUT THE FEELING
BECOMING TRUE
BECOMING TRUE
CAN'T HELP FEELING THE WAY THAT I DO
CAN'T HELP FEELING THE WAY THAT I DO
BECOME A PROPHET
BECOME A FOOL

I'LL LET THE LIGHT SHINE IN
I'LL LET THE LIGHT SHINE IN
I'LL LET THE LIGHT SHINE IN
MAY THE BEST OF YOU WIN
WHO IS YOUR TRUEST FRIEND?
ARE THEY THERE AT YOUR END?





ANGEL OLSEN



WILD HEARTS TOUR

NORTH AMERICA & EUROPE

SPRING & SUMMER 2023

05.20.....	ATLANTA GA	06.26.....	LISBON PT
05.21.....	NEW ORLEANS LA	06.27.....	MADRID ES
05.22.....	SAN ANTONIO TX	06.29.....	BARCELONA ES
05.23.....	DALLAS TX	06.30.....	LYON FR
05.24.....	OKLAHOMA CITY OK	07.01.....	ZURICH CH
05.27.....	LAWRENCE KS	07.02.....	MUNICH DE
05.28.....	ST LOUIS MO	07.04.....	VIENNA AT
05.29.....	BLOOMINGTON IN	07.05.....	WARSAW PL
05.31.....	COLUMBUS OH	07.06.....	BERLIN DE
06.01.....	PITTSBURG PA	07.09.....	STOCKHOLM SE
06.02.....	BUFFALO NY	07.10.....	OSLO NO
06.05.....	NEW HAVEN CT	07.11.....	COPENHAGEN DE
06.06.....	WOODSTOCK NY	07.13.....	PARIS FR
06.07.....	BALTIMORE MD	07.14.....	LEUVEN BE
06.08.....	RICHMOND VA	07.15.....	AMSTERDAM NL



THANK YOU!

LET'S WORK TOGETHER.



CHELHOLLOWAY@GMAIL.COM

CHELHOLLOWAY.COM