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**CHOOSE YOUR OWN ADVENTURE®**  **12**

YOU'RE THE STAR OF THE  
STORY! CHOOSE FROM 30 POSSIBLE ENDS.

# INSIDE UFO 54-40

BY EDWARD PACKARD

BARNES & NOBLE  
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NOV-12 1975



ILLUSTRATED BY PAUL GRANGER

Dear \_\_\_\_\_,

Thank you so much for your time. Despite the troubling events of these past weeks,<sup>1</sup> I'm grateful that you're able to meet in person today to consider this: my statement, my *P!DF*.

1. The natural disasters, political gaffes, nuclear tests and more of the past weeks come on the heels of fifteen months marked by Brexit, the new US Administration, violent conflicts,

nationalist surges, and global-warming-related catastrophes. Under these circumstances, what can art, design, and curating actually do? I've attempted one potential response in this

document. Perhaps education—which provides ways to read and produce meaning critically—is a useful first step. I guess that's why I'm here today.

It offers an ever-evolving snapshot of my past work and thinking across design, curating, teaching, and beyond,<sup>2</sup> while asking how these fields might lead to new avenues of action tomorrow.

2. Categories are tricky. I've never been quite sure what to call myself professionally, and am starting to wonder why I even need to do this. The final scene of John Hughes' *The Breakfast*

*Club* (1985) offers this wisdom: 'But what we found out is that each one of us is a brain... and an athlete... a basket case... a princess... and a criminal. Does that answer your question?'

Last year, I spoke about my practice across multiple disciplines in a long-form interview for the Walker Art Center's blog, which gives some insight into my interests and approaches.

At the same time, this interactive PDF plays with the power of presentation itself. We each make different choices<sup>3</sup> depending on the context. The frame *around* something—how it brackets or interrupts its contents—serves a critical role in our experience of the world.

3. Throughout this PDF, you will encounter selected pages from *Choose Your Own Adventure #12: Inside UFO 54-40* by Edward Packard, a core text of my childhood. Even within the genre of

interactive young adult literature, the volume is remarkable. It presents a novel system for reading that acknowledges its own incompleteness. By the time you reach the end

of this PDF, I hope that it will be clearer why I chose to follow this book so closely. For further explication, please refer to an [essay](#) I published some years ago in *Paper Monument*.

## WARNING!!!!

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Do not read this book straight through from beginning to end! These pages contain many different adventures you can have inside *UFO 54-40*. From time to time as you read along, you will be asked to make a choice. Your choice may lead to success or disaster! The adventures you have will be the result of the decisions you make. After you make your choice, follow the instructions to see what happens to you next.

## SPECIAL WARNING!!!!

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While you are on board *UFO 54-40*, you may hear about *Ultima*, the planet of paradise, and you may wonder if one of your adventures will lead you there.

Sad to say, many never reach *Ultima*, because no one can get there by making choices or following instructions!

There is a way to reach *Ultima*. Maybe you'll find it.

*If you'd like to engage with graphic design, turn to page 7.*

*If you're curious about curating, turn to page 11.*

*If you're trying to figure out the role of the frame, turn to page 15.*

*If you're not sure what you're interested in, turn to the next page.*

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In our information-ridden age, graphic design is everywhere—even if it's so embedded that it appears nearly invisible. Anytime you caption a photo on Instagram, you're creating graphic design without realizing it. But although you have the illusion of agency, you don't control the look; the interface does almost everything for you, shaping your ideas in more and less obvious ways.

One of graphic design's most significant tools is also its subtlest: typography, which structures the way a text is read, is oftentimes taken for granted. But since its effects are perceived under the surface, it can create a sense of recognition, identification, or alienation. This represents a potent authority.





Today it seems ever more essential that we understand, question, and steer the way that graphic design is produced, rather than letting it just wash over us. What do the aesthetic, conceptual, and visual decisions that generate design actually mean? More importantly, what effect does any of this have on the world?

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Over the past decade, we've watched as 'curating' has turned into a trendy term. People now use it to denote the act of selection, whether a dinner party menu or a Spotify playlist.<sup>4</sup> This reveals a contemporary conundrum: in the age of mass consumption, choosing has some influence, yet it's dangerously limited.

4. A compelling article by Thomas Frank in *The Baffler*, '[The Revolution Will Not Be Curated](#),' connects the rise of 'curating' as an overused term to an insulated leftist position—the role of

curating in the so-called 'filter bubble'—which adds a new spin to a discussion that has been happening in professional circles for a while. As curating has moved away from its original

usage and become more generalized, I sometimes find myself favoring old-fashioned but more specific terms, such as 'exhibition-making,' to describe my own activities.

Curating is not only about today's choices; it creates historical and economic value for tomorrow. The authority of presentational norms and markers— from the 'white cube' gallery space to the standard biographical wall label— determine what's accepted as 'important' or 'natural.'



Group Material  
*AIDS Timeline*, 1991  
Whitney Museum of American Art

I'm compelled by curating that organizes with an intention to unmask. Rather than exhibiting seamlessly, such curating makes visible how the display of an object shapes its interpretation.

At the same time, let's consider how curating could return to its etymological roots. Here, it might consider anew how to 'care for' fragile things, from communities to conversations—even helping to imagine alternative futures.

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These days, too many of our experiences in the world are meant to be *smooth*—including lectures, interfaces, magazines, exhibitions, art fairs, films, songs, and even social interactions. They're optimized to be utterly digestible and eminently entertaining. 'Click, click, click—I'll take it.' Smooth things go down easily.<sup>5</sup>

5. As design historians Beatriz Colomina & Mark Wigley note astutely, 'Good design is an anesthetic. The smooth surfaces of modern design eliminate friction, removing bodily and

psychological sensation.' Their small-scale, high-impact *are we human? notes on an archaeology of design* is essential reading for the design novice and initiate alike. Although I encountered the

book well after developing the core ideas of this PDF, its synthetic scholarship now helps ground points argued originally from the intuitive position of a practitioner.

On the other hand, I think the power of framing disciplines such as graphic design and curating is that they can make even everyday things *bumpier*.



The idea of ‘bumpiness’—explored in multiple modes throughout this PDF—suggests roughness, resistance, and unpredictability, without falling into overt disruption. It’s slick enough to pass through a first filter, yet with enough texture to provoke a little bit of a reaction.

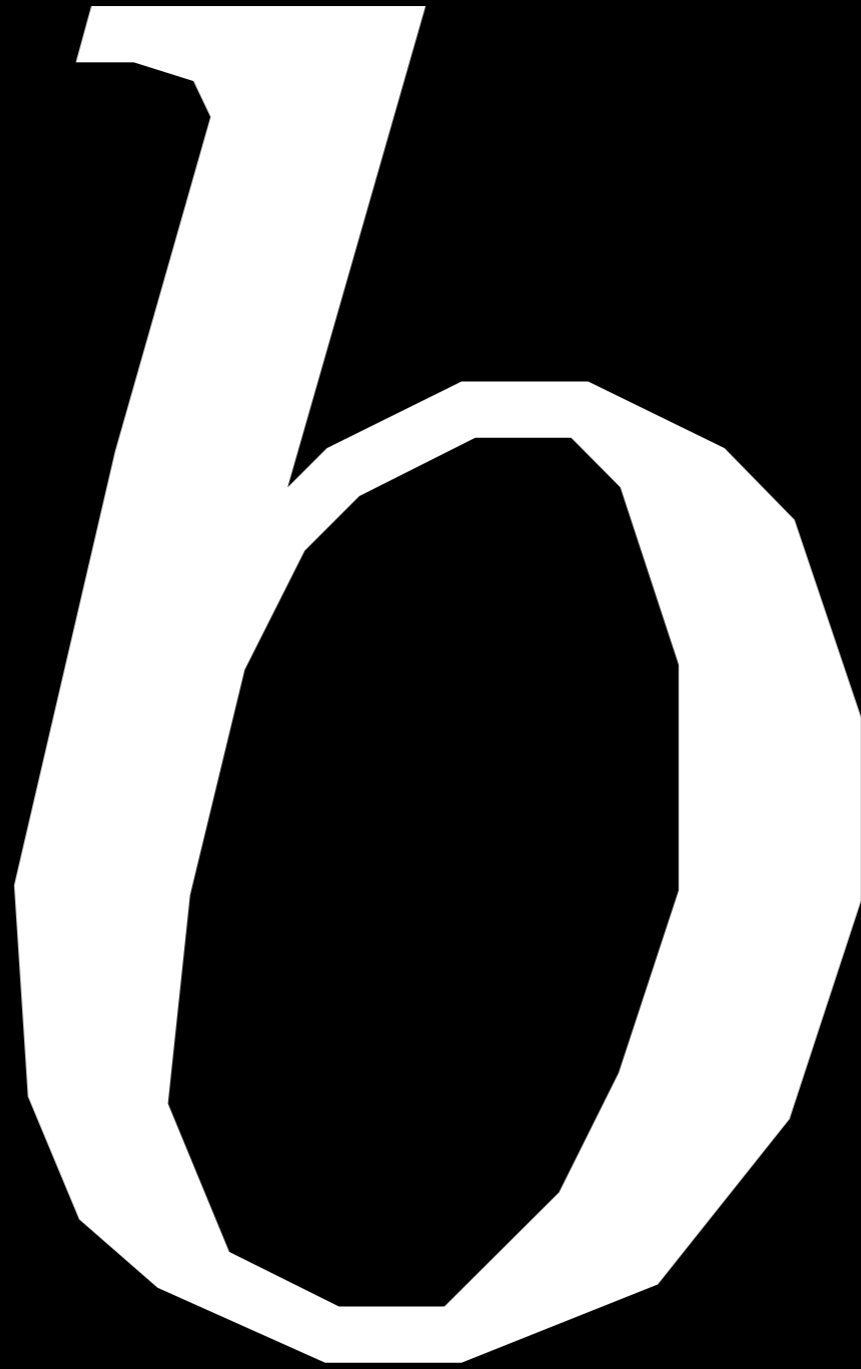
Nowadays, though, I'm starting to realize that this may represent a means more than an end.<sup>6</sup>

6. Comment by Izabela Gardocka, 8/18/17, 11:49:22 PM: '...Combined with what I've been watching in Charlottesville this week, it seems like both sides can use this idea of bumpiness. You can use this

in situations where you want to break through the first barrier to then create an act of resistance in a non-traditional space for your cause OR you can use this if you're the alt-right

to morph from your grandfather's generation of hate symbols into something more benign to slip past people's first filter.' The PDF's [last project](#) relates to her point.

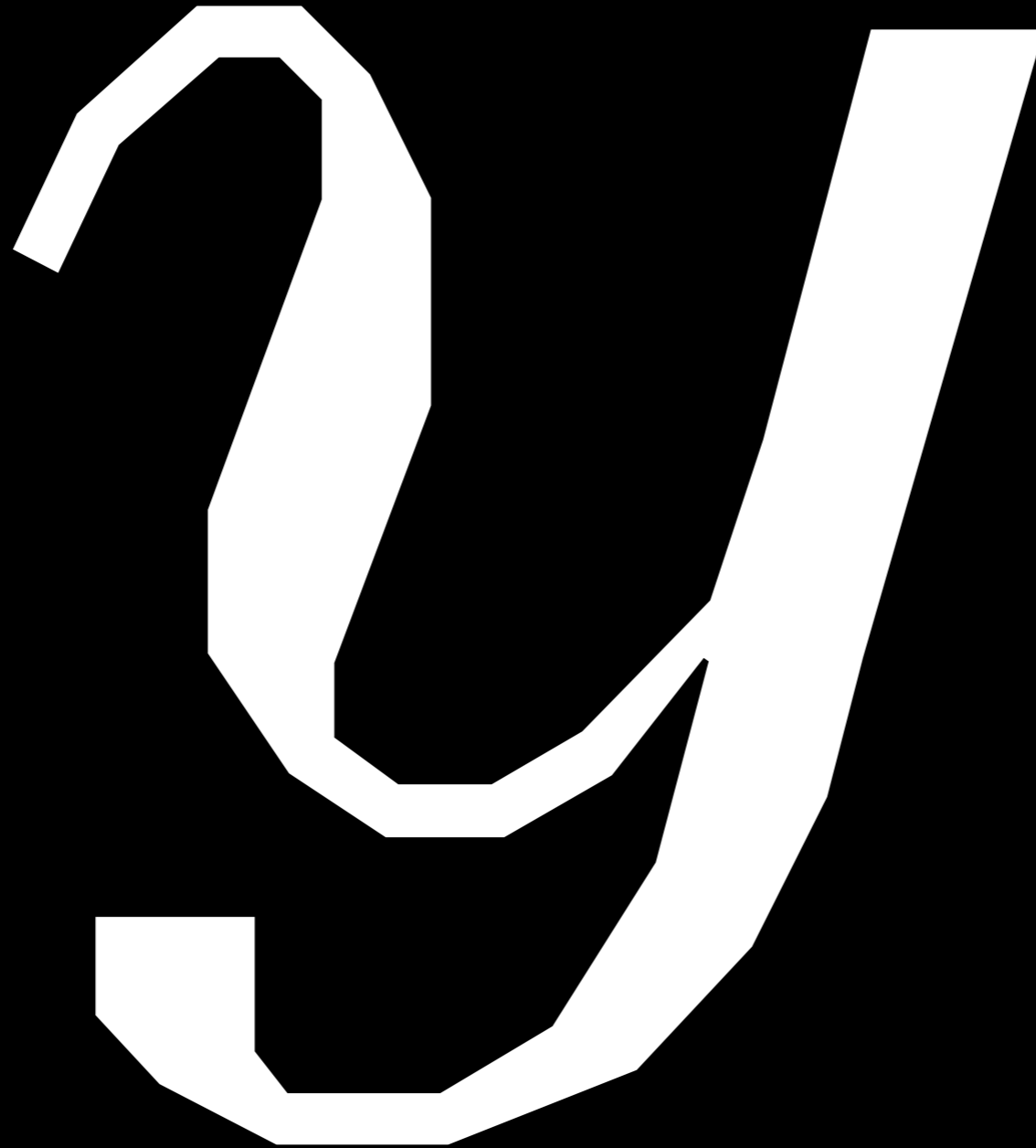
So, where does







no





# leave us?<sup>7</sup>

7. I am often polemical about mixing typefaces, in response to monovocal modernist design. This PDF uses a number of typefaces, each specific to the subject being discussed. The face used for

my main narrative voice (as well as the large letters displayed just now) is Minotaur Regular and Italic (2014), designed by Jean-Baptiste Levée. Named in reference to Pablo Picasso and

Cubism, it features dramatic, rough-hewn strokes, which disappear at text sizes. A minotaur is also a hybrid—part man and part bull—which seems appropriate to this PDF.

Call me Emily.

Here in 2022, the oceans are rising and political instability has only gotten worse. All the HNWIs are hoarding their millions and retreating to armored towers. People have embraced pure self-interest, chasing after anything that seems stable or true.

Yet the world's changes have driven us to respond and react. To move forward, let's begin by looking backward.

To continue reading Emily's tale, skip ahead.  
To read this PDF in order, turn to the next page.

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Interested in what happens next? *P!DF* is available for purchase, in multiple formats and licenses, at [o-r-g.com/apps/p-df](http://o-r-g.com/apps/p-df).