

ABSTRACT

Title of Thesis: BETWEEN THE SCREEN

Jeffery Warren Hampshire, Master of Fine Arts, 2026

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Perception is shaped through movement, attention, and time. Focusing on transitional spaces, the work considers how experience forms through both clearly defined moments and in-between states. *Coordinate Loop* presents a system of screens that appear inactive upon first encounter. Visibility depends on the viewer's pace and position, as fragments emerge through reflection and alignment over time. Organized through the relationships between screen, lens, and body, the work emphasizes how experience is constructed through engagement.

BETWEEN THE SCREEN

by

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Pace and Perception

Movement through space rarely produces a stable image. When traveling along a familiar path—by bike, on foot, or in transit—the experience unfolds through things that come in and out of attention. Light shifts through trees, reflections move across glass, and structures come into view and disappear just as quickly. These moments are present, but they do not remain long enough to register fully. They pass, and the experience continues, shaped as much by what is noticed as by what is not.

This becomes more noticeable in transitional spaces—corridors, pathways, stairways—spaces meant to be moved through rather than stopped in. Over time, certain moments begin to stand out, not because they are dramatic, but because they repeat. Light breaking through a canopy creates moving shadows that never settle into the same pattern twice. Water under an underpass reflects upward onto the ceiling, visible only at certain angles. A fence passed at a steady pace creates a rhythm of interruption and release. These moments do not resolve into a single image, but through repetition, they begin to shape how a space is understood.

What shifts is not only what is seen, but how value is assigned to those moments. Transitional states are often treated as secondary to more defined experiences, such as arrival or destination. Over time, that distinction becomes less clear. The in-between carries weight and contributes to how memory forms, even when it is not fully recognized in the moment.

Much of my earlier work focused on more concrete experiences—memory tied to community, to home, and to places that felt stable. Over the past several years, that has shifted. I have moved across the country, started graduate study, and become a parent. These changes have made it harder to locate a fixed sense of self within a single place. Instead, the work has developed

through a period of transition, where previous points of reference no longer fully apply, and new ones have not yet settled.

That transition has not always been comfortable. There is uncertainty in recognizing that one is no longer who they were, while not yet knowing what they are becoming. At the same time, this condition becomes a site where change occurs, where new forms of understanding begin to take shape, even if they are not immediately clear.

Because of this, these in-between moments take on a different role in the work. They are not simply passages between locations, but spaces where attention can settle, even briefly. They offer a way to connect with an environment without requiring permanence. Returning to these moments, noticing small variations, and allowing them to build over time becomes a method of exploration.

This process can be understood in relation to how images are recorded. When something is captured digitally, it is not preserved exactly as it was. It is processed, compressed, and translated into another form, where information is altered or lost. What remains is shaped by the system that records it. Memory operates in a similar way, not as something fixed that can be returned to unchanged, but as something that builds over time from what is noticed, repeated, and overlooked.

The installation begins from this position. It does not present a single point of focus at once, but introduces a situation in which what is seen depends on how the space is approached and how long someone is willing to remain with it. Upon entering, the viewer encounters a series of white screens that appear inactive. At first glance, the space can feel empty, as though nothing is being

shown. This establishes a moment of hesitation, where the system is active but not immediately recognizable.



Fig. 1 - *Coordinate Loop* installed in the UMD Art Gallery

As the viewer moves through the space, pace begins to shape what becomes visible. At a faster speed, the installation can be passed through without recognition, and the screens remain blank. At a slower pace, small shifts begin to emerge. Movement becomes visible through reflection before it is seen directly on the screens. Fragments appear briefly and disappear as the position changes, building gradually depending on how long the viewer remains with them.

Slowing down does not reveal everything at once, but it changes how attention is directed. Instead of searching for a single point of clarity, the viewer begins to register smaller changes and relationships as they develop. Understanding builds over time through repeated encounters.

Within this structure, the work is organized through three interconnected elements: the screen, the lens, and the body. The screen operates as both a source of image and a surface that resists immediate visibility. The lens functions as a condition that reorganizes what can be seen, requiring alignment in order for fragments to emerge. The body becomes the point through which these relationships are activated, where movement, position, and pace determine how the work is encountered.

Coordinate Loop

Coordinate Loop is presented as part of the MFA thesis exhibition at the University of Maryland Art Gallery. The installation occupies the front gallery space, where the architecture of the room shapes how the work is first encountered. A large front-facing window allows the interior to be seen from outside, offering an initial point of contact before entry. From the exterior, the gallery appears open and accessible, but only a limited portion of the installation is visible.

The work is positioned directly in relation to this window. A suspended strip of optical film is visible from outside, set against the interior of the gallery. As someone moves along the glass, slight changes occur within this narrow field. Fleeting imagery appears intermittently, but without enough information to fully register what is being shown. This encounter establishes the terms of the installation before entering, where what is present is only partially available.

Inside, the gallery opens into a primary room before narrowing into transitional passages that lead to additional exhibition areas. The installation occupies this front room, spreading outward rather than centering on a single focal point. Upon entering, the viewer is met with a field of screens that appear inactive. Displays of varying sizes—ranging from large 65-inch televisions to smaller 21-inch monitors—are distributed across the floor, walls, and ceiling. At first glance, the space reads as a sculptural arrangement of white surfaces.

The installation is composed of three primary bodies of work: *Transfer*, *Scrubbing*, and *Interface*. These works are arranged across the gallery, distributing attention across different areas of the room. Each element contributes to a broader field that extends through the space.

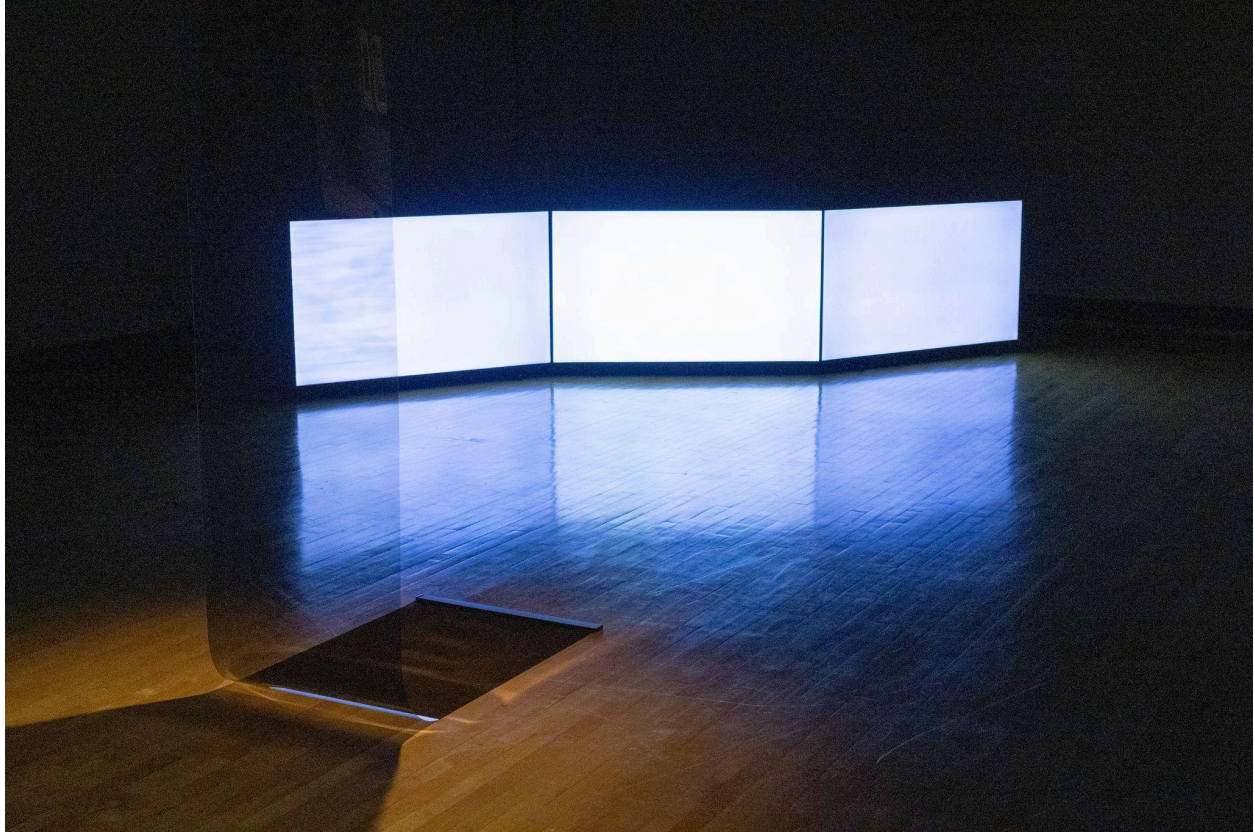


Fig. 2 - Hampshire, Jeffery. *Transfer*, 2026

Transfer occupies a central position within the gallery. Three 65-inch displays are placed directly on the floor in a zig-zag formation, arranged edge-to-edge so that their surfaces form a continuous but crooked plane. Their low placement draws attention downward, while their scale anchors the work within the room. A suspended strip of optical film is positioned several feet in front of the screens, spanning a wider horizontal range than other elements in the installation. The distance between the film and the screens creates a layered relationship between surfaces within the space. A continuous field of ambient sound fills the room, extending beyond the immediate area of the displays.

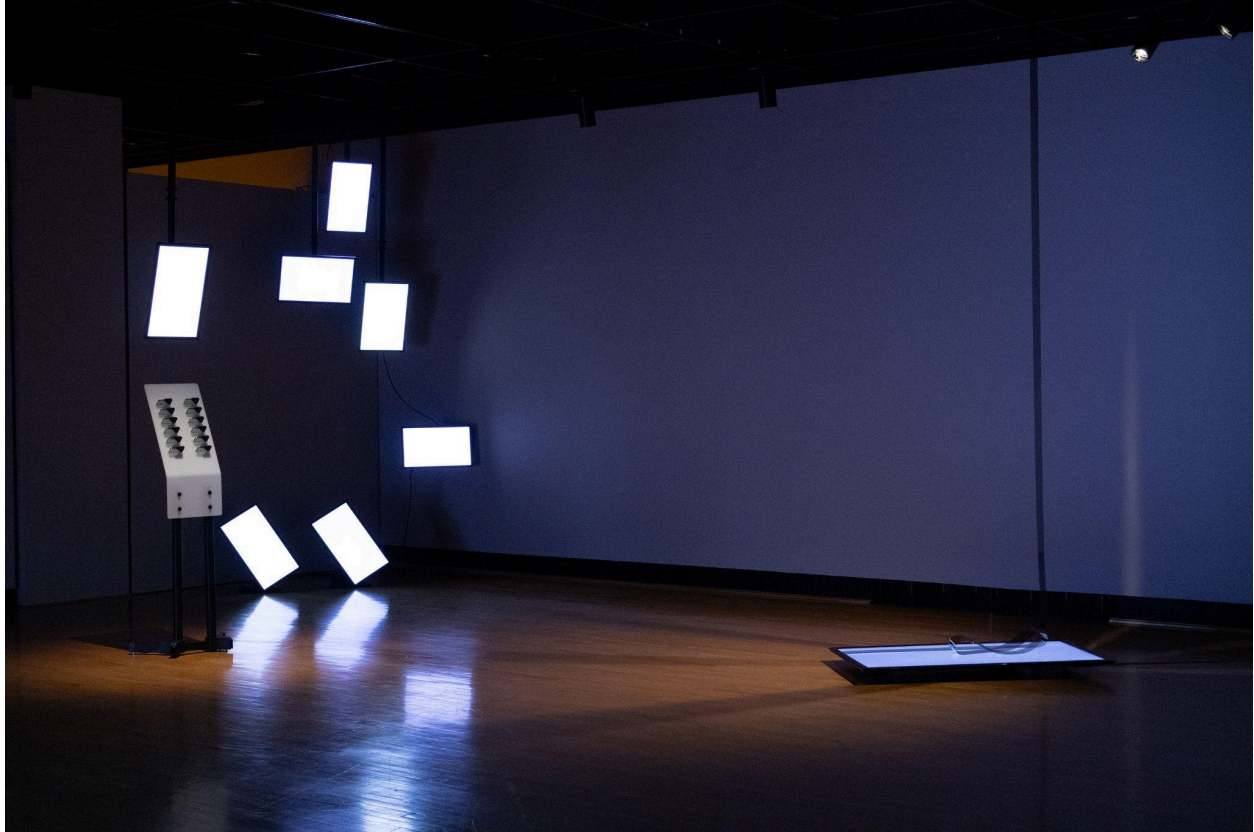


Fig. 3 - Hampshire, Jeffery. *Interface* (left) and *Scrubbing* (right), 2026

Scrubbing is positioned nearby as a more compact configuration. A 55-inch display rests flat on the floor, with a narrow strip of film resting on its surface. In contrast to the scale of *Transfer*, this work is more contained, focusing attention within a smaller area. The proximity between the film and the screen compresses the field of view, while directed light produces shadows that extend outward across the floor and onto nearby surfaces. These shadows create visual connections between *Scrubbing* and other parts of the installation.

Interface extends the installation through a dispersed arrangement of smaller monitors. A cluster of screens occupies the back corner, with additional monitors positioned throughout the space. Some are suspended from the ceiling, while others are placed closer to the floor or angled along the walls. There is a variation of height and orientation between these screens.

One monitor is oriented vertically and elevated on a sculptural stand that also holds a set of handheld lenses. The structure introduces a distinct object within the installation, separate from the screens themselves. Another monitor is mounted overhead, oriented downward, presenting imagery that requires the viewer to adjust their position in order to engage with it.

Across the installation, screens, optical film, sound, and light are arranged in relation to one another, forming a field that extends across multiple surfaces and positions. The distribution of these elements encourages movement through the space, as different areas of the installation become more or less apparent from different spots. The work can be encountered in different ways depending on how it is approached. At times, it reads as a sculptural arrangement of objects within the gallery. At others, imagery begins to register through alignment, reflection, and interaction.

The Screen

The screen is typically understood as a surface that delivers information clearly and immediately. When it functions as expected, it disappears, allowing attention to pass through it toward the image it displays. Its role is to reduce friction between viewer and content, presenting a stable and legible visual field. Because of this, the screen is rarely considered as an object in itself.

In this work, that expectation is interrupted. Rather than acting as a transparent interface, the screen operates as a material surface that both transmits and withholds information. The image is present, but not immediately accessible. What is encountered first is not content, but the screen as an object—bright, uniform, and still.

This shift places emphasis on the physical properties of the screen. Each display has a defined size, orientation, and position within the space. Some are mounted vertically, others rest directly on the floor, while smaller monitors are suspended or angled in relation to the viewer's body. These decisions shape how the viewer approaches the work—whether they stand, look downward, adjust their posture, or move around the object to engage with it. The screen no longer functions as something to look through. It becomes something to move around.

The behavior of the screen is tied directly to how the image is constructed at a material level. What appears as a seamless surface is produced through a layered system of light and filtration. A standard LCD screen generates an image by passing light through aligned structures, including liquid crystal layers and polarizing filters that organize that light into a legible form. When these layers remain aligned, the image appears stable. When that alignment is disrupted, the image breaks down into an unreadable field of light.

By removing or externalizing a polarizing layer, the screen continues to transmit a signal, but without the conditions required to organize it into a readable image. What appears blank is not an absence of content, but a change in how that content is structured.

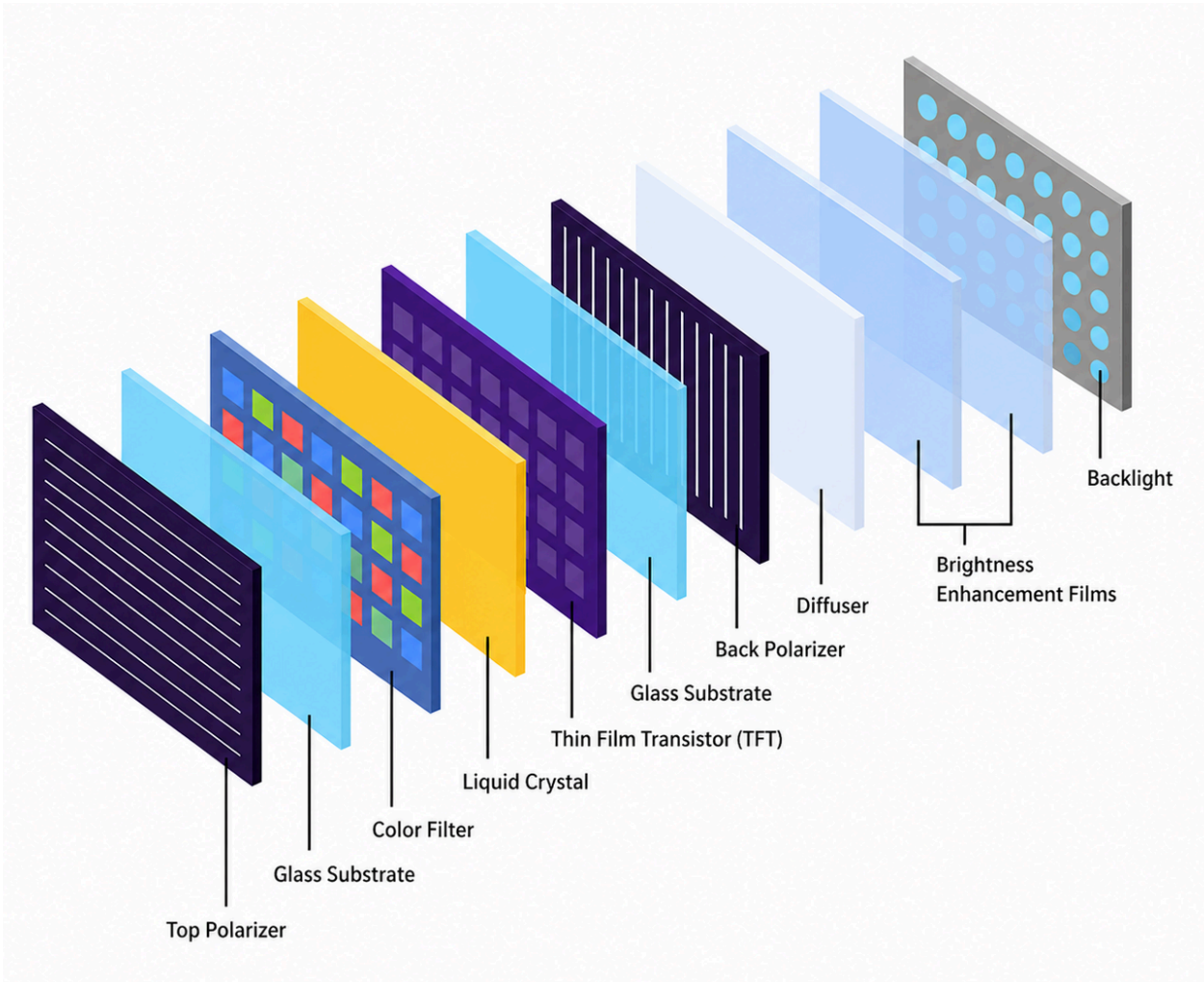


Fig. 4 -Exploded diagram of LCD screen structure

This reveals the screen as both a physical and digital system. The digital image exists as encoded data, continuously processed and transmitted, while the screen translates that data into light. What is perceived emerges through their interaction rather than from a single location.

By separating these layers I create distance between the image and its display. The screen no longer acts as a fixed surface where the image resides. Instead, it becomes part of a larger set of conditions that shape how imagery is encountered.

Visibility is shaped through this arrangement, but not in a single or stable way. What becomes apparent shifts across surfaces and positions within the space. Rather than being located solely on the screen, the image begins to register across surrounding conditions.

In many cases, the first indication that imagery is present occurs through reflection. Movement appears on the gallery floor or adjacent surfaces before it is recognized on the screen itself. This displacement redirects attention away from the display, allowing the surrounding space to participate in how the image is perceived.

Because of this, the screen no longer serves as a singular point of reference. It remains present as an object within the space, but its role extends beyond its surface. Attention moves between the screen, its reflections, and surrounding elements, shifting the act of looking across the room rather than fixing it.

On a screen, video typically unfolds as a continuous sequence. Here, that sequence is encountered in parts. Moments appear briefly, then give way to others as the viewer moves, producing an experience that is tied to position and duration rather than timeline. Moving between them becomes a way of tracing connections, where understanding develops through accumulation.

The Lens

The screen establishes a condition in which the image is present but cannot be directly accessed. The lens enters as a way of engaging with that condition, not by introducing new information, but by reorganizing what is already there. It does not resolve the limitations of the screen. Instead, it changes the terms under which the image can be seen.

The lens exists within the installation as a material element. Suspended strips of polarized film hang within the space, while handheld lenses are positioned on a nearby structure. Both operate through the same principle, filtering light emitted from the screen so that portions of the image become visible under specific conditions. This visibility depends on the alignment between the orientation of the lens and the structure of the screen itself.



Fig. 5 -Hampshire, Jeffery. *Interface* gallery participants engaging with lenses, 2026

A slight rotation of the lens can cause the image to appear, shift, or collapse back. The viewer adjusts position, angle, and distance, testing different orientations to locate and hold what is

revealed. Looking becomes a process of calibration. The image is not received—it is worked toward.

The suspended film produces moments of visibility through movement. As the viewer passes through the space, imagery briefly comes into view and then falls away. The handheld lens introduces a more deliberate form of engagement. It allows the viewer to approach the screen directly, scanning across its surface and adjusting the filter to locate and follow what is present. What was previously encountered in passing becomes something that can be tested and revisited.

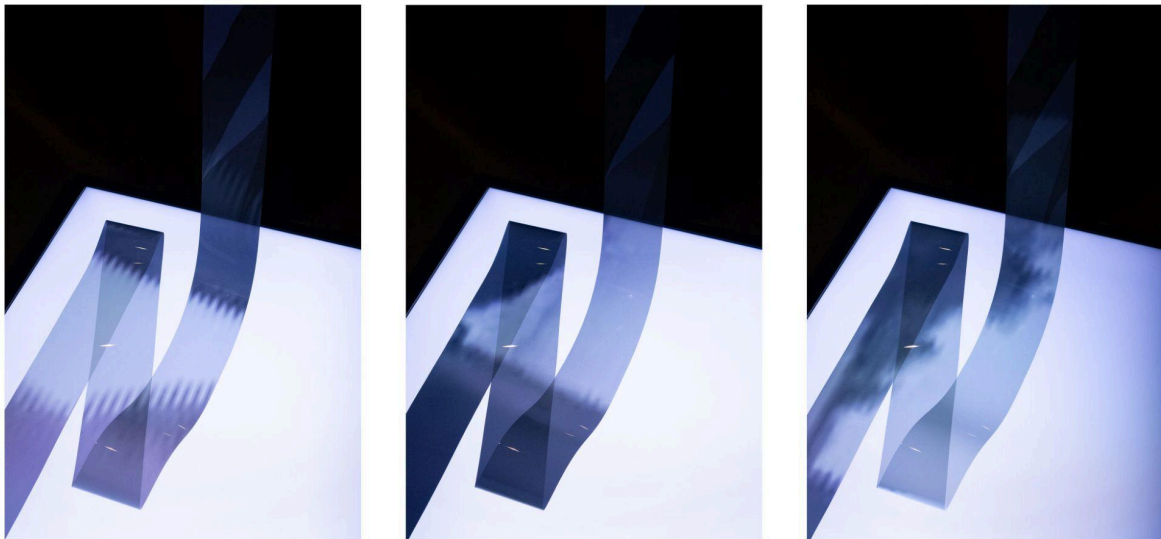


Fig. 6 -Hampshire, Jeffery. *Scrubbing* detail of 3 video stills, 2026

This interaction introduces a condition of choice. The viewer may move through the installation without engaging the lens, encountering the work as a series of blank screens. Or they may choose to use the lens, entering a slower and more deliberate mode of perception that requires time and attention. The work does not impose this shift. It makes it available.

The video revealed through this interaction and sound sources come from repeated passages along the Northwest Branch Anacostia River Trail, a path traveled regularly between work and home. The material consists of small observations—light moving through tree canopy, reflections on water, shifting shadows, passing structures, and ambient sound.

The significance of this media is tied to repetition rather than singular events. The trail is not approached as a site of historical importance, but as a space encountered over time. Through repeated movement along this path, certain details begin to stand out. Subtle changes in light, sound, and atmosphere accumulate, forming a sense of familiarity. The lens allows these observations to surface.

This process parallels the investigative structure in *The Conversation*. In the film, surveillance expert Harry Caul is hired to record a private conversation between two individuals in a public square. The recording initially appears straightforward, but as Caul listens back, he becomes focused on a particular phrase. He repeatedly scrubs through the same section, adjusting filters, isolating frequencies, and reconsidering what he hears. Meaning does not emerge all at once. It develops through repetition, as small variations begin to shift the interpretation of the same material.

This process leads Caul toward a growing sense of paranoia. His attempts to clarify the recording contribute to a misinterpretation that results in a violent outcome. The more he listens, the less certain the meaning becomes, as each pass through the audio produces a different understanding.

A similar structure operates within this installation, though with a different outcome. The viewer moves through the space, encountering portions of video and sound that must be revisited in order to be understood. Like Caul, they return to the same material from different positions,

adjusting their relationship to it to gather more information. Here, repetition builds familiarity rather than doubt. The space from which the material is drawn becomes more recognizable through accumulation.

The lens does not provide a complete image. It allows access, but only in parts. The viewer gathers information across positions, distances, and moments, assembling an understanding that develops over time.

Distance plays a role in this process. At close proximity, the viewer encounters narrow bands of information that are difficult to interpret. As they move farther away, larger portions begin to register, though still not in a fully resolved form. The viewer moves between these positions, adjusting scale to gather different levels of detail.

The lens reveals that the image is not located solely on the surface of the screen, but exists within a set of conditions that must be aligned. Visibility depends on the relationship between the viewer, the lens, and the screen. Without that alignment, the image remains inaccessible, even though it is continuously present.

The Body

The system established by the screen and lens does not resolve on its own. It requires the presence of the viewer to become active. The body is not simply moving through the installation—it is what brings the system into operation. What is seen is tied directly to where the viewer stands, how they move, and how long they remain with the work. The image is not encountered at a distance. It develops through proximity and adjustment.

This shifts the role of the viewer from observation to participation. The viewer is not positioned outside of the work, but within it, navigating between screens, passing through suspended film, and returning to earlier positions in order to test how visibility changes. Engagement is not immediate. The viewer begins to recognize that perception is not something given, but something that must be maintained.

The handheld lenses make this shift more explicit. They are positioned within the installation on a central structure, held in place as a set of small acrylic objects embedded with polarized material. Their placement and relative scale suggests use, but does not instruct it. A viewer may pass them without interaction, or pause, pick one up, and begin to test its effect. This moment marks a transition from moving through the work to engaging with it directly.

Once held, the lens introduces a different kind of attention. The viewer brings it toward the surface of a screen, rotates it slightly, and searches for a position where the image clarifies. Small adjustments produce immediate changes—what appears in one moment may disappear in the next. The viewer learns to stabilize the lens, to hold alignment long enough to follow what is visible. This requires a steady hand, a controlled posture, and a willingness to remain with the image as it shifts.



Fig. 7 -Hampshire, Jeffery, participant engaging with lenses and *Transfer*, 2026

Unlike the suspended film, which produces brief moments of visibility through movement, the handheld lens allows for sustained engagement. It can be carried across the space, repositioned in relation to different screens, and used at varying distances. At close range, it isolates narrow portions of the image, requiring careful scanning. At a greater distance, larger areas begin to

register, though still not in a fixed or complete form. The viewer moves between these positions, adjusting scale in order to gather different levels of information.

This interaction introduces a form of interpolation that occurs through the body. The viewer moves between partial views, assembling relationships across space and time. The image is not constructed within the screen alone, but through the viewer's navigation of the conditions surrounding it.

This process aligns with the structure of the investigation. The viewer gathers information, revisits earlier observations, and adjusts their understanding as new relationships emerge. There is no fixed sequence to follow. The path is determined through movement, return, and attention.

A parallel can be found in *Minority Report*, where John Anderton serves as the chief of the PreCrime unit, analyzing fragmented visual data produced by the precogs. His role is to interpret incomplete and disjointed images of events that have not yet fully unfolded. He moves through these fragments physically—rearranging, isolating, and layering them in order to construct a coherent prediction. The interface he uses requires gesture, movement, and repetition, positioning the body as central to the act of understanding.

This role shifts when Anderton becomes the subject of the system he once controlled. He is no longer interpreting the data from a position of distance. Instead, he moves within it, responding to the same fragmented conditions he once analyzed. The system remains unchanged, but his relationship to it is altered. He is no longer outside of the process—he is implicated within it.

A similar shift occurs within this installation. The viewer may begin by observing how the work operates, but through continued engagement—picking up a lens, returning to specific screens,

holding alignment—they become part of the conditions that produce visibility. The distinction between understanding the system and participating in it begins to dissolve.

This shift connects to a broader experience of transition. Standing between known and unknown conditions produces a similar sense of movement without resolution. One is no longer fully aligned with a previous understanding, but has not yet arrived at a new one. In this state, attention becomes heightened.

The Installation

The installation unfolds through two primary modes of engagement. These are not fixed stages, but conditions that emerge through how the work is approached. At first, the viewer moves through the space without direct interaction, observing what is available at a distance. With continued attention, the work opens into a second mode, where the viewer begins to act within it using the handheld lenses. These two conditions—observational and invitational—do not replace one another, but remain in circulation.

In the observational phase, *Transfer* is encountered through the suspended strip of optical film positioned in front of the floor-based displays. Because its orientation cannot be adjusted, it produces a consistent reading across its surface. What appears is a horizontal band of color shifting from left to right—pinks, purples, and earth tones forming a blurred field of motion. This is an inverted reading of the recorded footage from the tributary trail of the Anacostia River. The pace remains constant, too fast for any single moment to settle. What comes forward is not a scene, but the sense of passage itself.

This inversion carries into the reflections on the floor. Movement is often noticed there before it is located on the displays. The sound remains steady—wind, ambient noise, and distant birds—forming a continuous layer. Only one moment interrupts this flow: the sound of water being crossed. This brief shift draws attention within an otherwise uninterrupted passage.

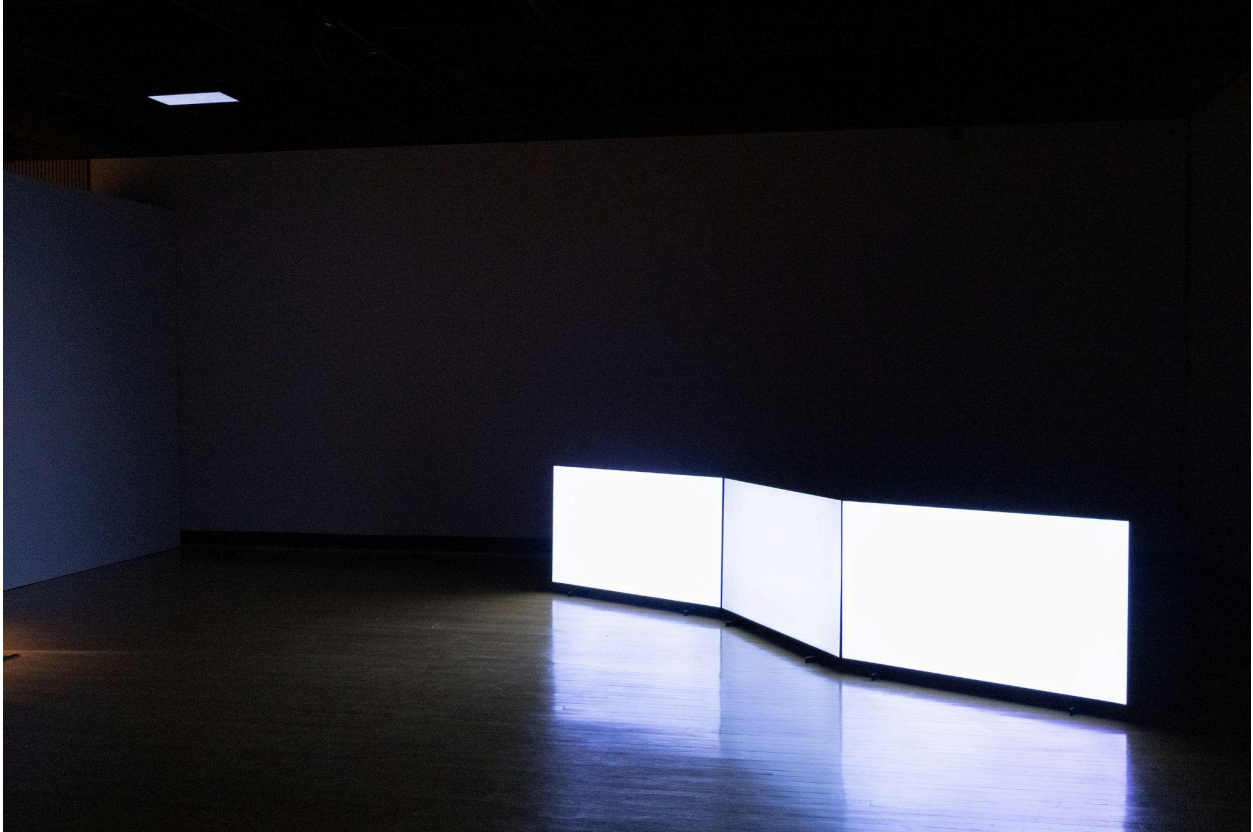


Fig. 8 -Hampshire, Jeffery, *Transfer* 2026

Scrubbing operates differently in this phase. The narrow strip of film resting on the horizontal display exposes a limited portion of the video beneath it. What becomes visible is a fragment of a home video—my family traveling together in a car. The moment is uneventful, defined by presence rather than action. The fragment remains small, requiring the viewer to move around the piece to follow it. As they do, the strip also begins to register information from elsewhere in the room, including an inverted reading of *Transfer*. Past and present occupy the same surface without resolving into a single view.

This material carries a different kind of movement. While *Transfer* records a repeated path through a familiar environment, *Scrubbing* introduces a carried archive. I think of this in relation

to Do Ho Suh's work, where the structures of home are translated into portable forms. Here, the footage functions similarly—something that moves with me rather than remaining fixed to a single place. The act of scrubbing becomes a way of revisiting that past through partial access.

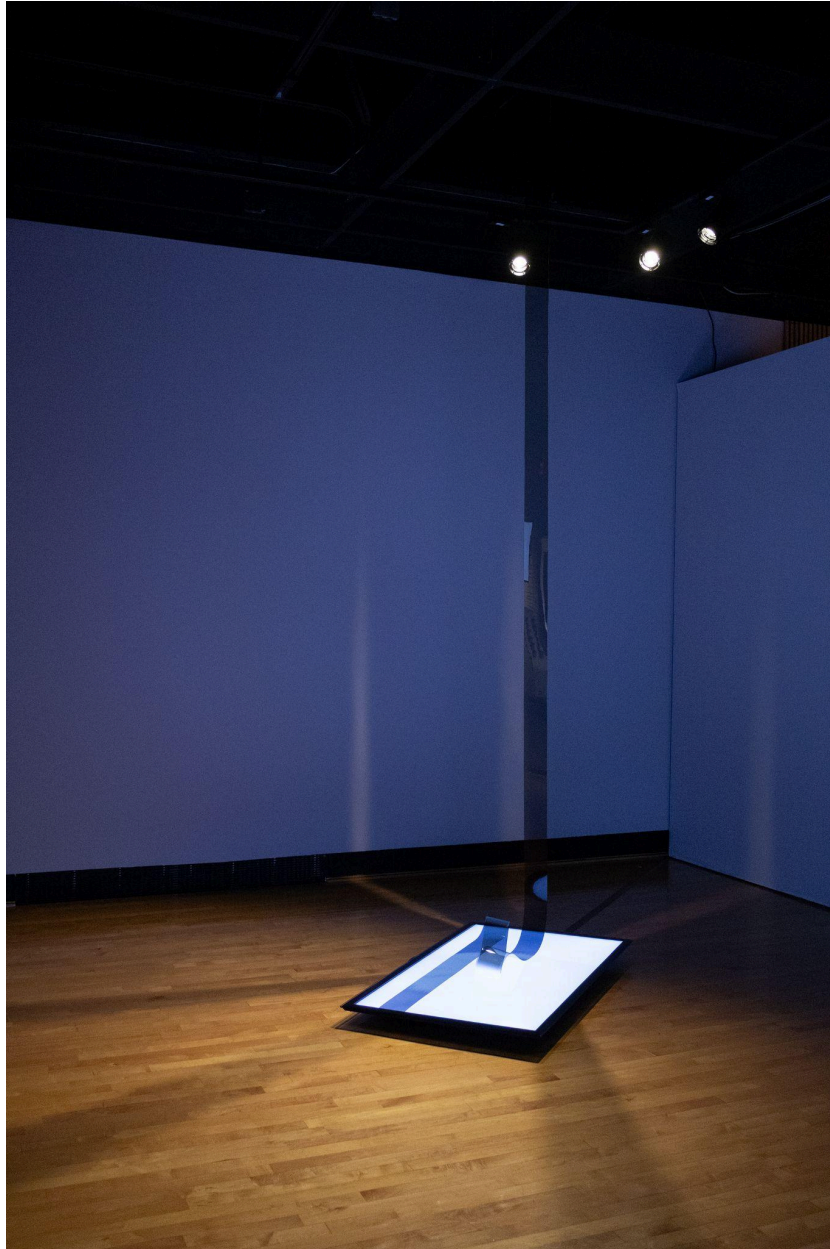


Fig. 9 -Hampshire, Jeffery, *Scrubbing* 2026

Interface, in the observational phase, presents as a collection of smaller monitors arranged as a sculptural body. Without a lens, most of what is present remains concealed. The viewer encounters a field of white screens, interrupted only by faint shifts of light. The arrangement itself becomes the primary focus—how the monitors are stacked, angled, and suspended at different heights. From this distance, the work holds as an object rather than revealing its content.

The invitational phase begins when a viewer picks up one of the handheld lenses. Positioned on a central structure at hand level, they are accessible but not emphasized. Some viewers pass them without pause. Others stop, hesitate, and begin to test what they reveal. This moment marks a shift from moving through the space to working within it.

In *Transfer*, the lens alters the color field. The inverted tones seen through the suspended film give way to more saturated greens, revealing the forested environment from which the footage is drawn. Even then, the pace does not allow a stable view to settle. The video continues at a constant speed, looping continuously over a duration of twelve to fifteen minutes. There is no pause—only sustained movement through the landscape.

In *Scrubbing*, the lens expands what is visible. What was once confined to a narrow strip becomes a larger, though still incomplete, field. This increased scale reveals more detail while exposing the structure of the footage itself. Interlacing and digital artifacts break the image into layered fragments. Faces, hands, and partial gestures come into view, but never fully resolve. The viewer moves across the surface, following these details as they appear and fall away. The interaction parallels the act of scrubbing through recorded material—moving through time in search of connection.

Interface distributes this interaction across multiple screens. Through the lens, three distinct groupings of footage become visible. The upper cluster presents reflected light moving across the surface of an underpass, functioning as a larger field when read together. Below this, another set of monitors reveals the surface of water, one of the more recognizable elements within the installation. Along the angled displays, shadows stretch across the pathway, echoing the conditions of the trail itself.

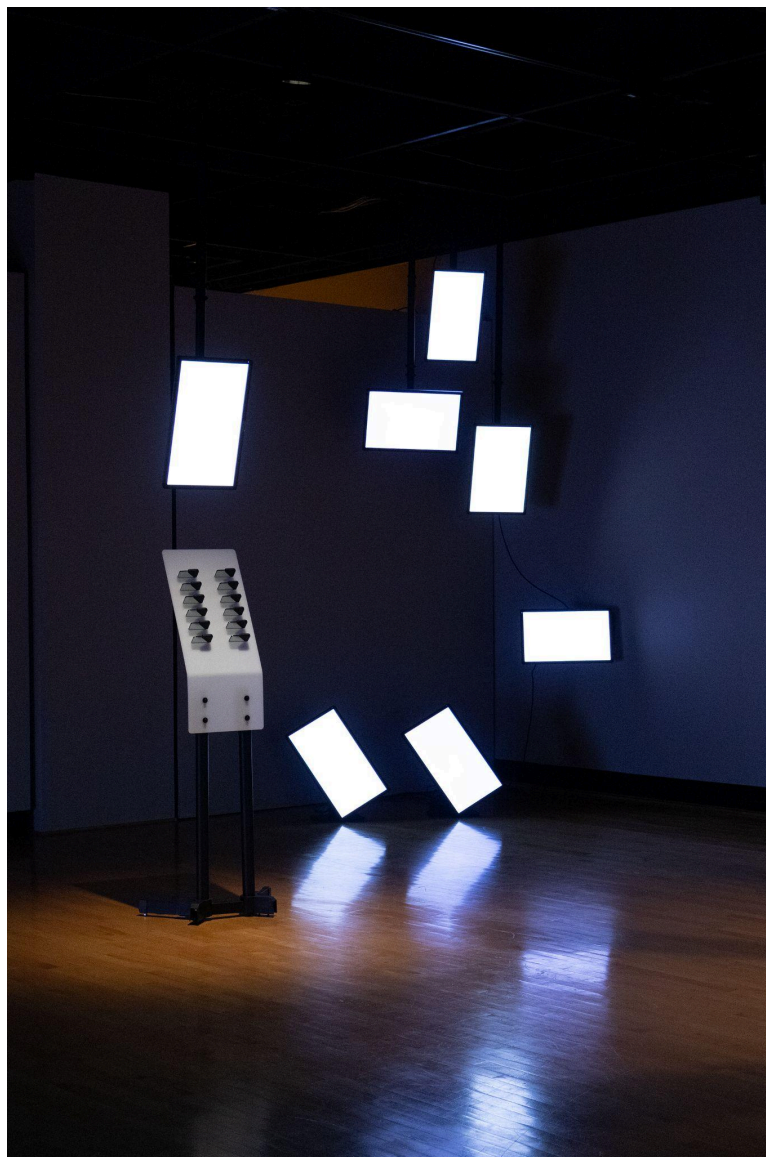


Fig. 10 -Hampshire, Jeffery, *Interface* 2026

As the viewer moves between these screens, the lens links them. The body adjusts continuously—bending, reaching, stepping back—to meet each surface. The work shifts from something encountered at a distance to something that must be worked through directly.

Without the lens, movement carries across the space as a continuous field. With it, attention returns to specific points, where slight adjustments in position alter what can be held. The footage remains constant, but the conditions of engagement change, revealing how perception is shaped through alignment, distance, and time.

This work returns to the conditions introduced at the beginning: perception is shaped by pace, and experience is constructed not only from what is clearly seen, but from what passes unnoticed. As the viewer slows and adjusts position within the space, fragments begin to emerge—subtle shifts in light, reflections, and partial images that would otherwise remain hidden.

In this way, value is not located solely in what is immediately visible or fully understood, but in the conditions that allow something to be perceived at all. The unseen is not empty; it is present, active, and shaping experience. It requires effort, slowness, and alignment with the transitional and the overlooked, where experience forms not as a fixed image, but through the accumulation of what escapes attention as much as what is held in focus.

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