"The ideal... would be for the audience to be like a team of ethnographers suddenly coming across a savage tribe and, after they had approached them, finding that they were in fact exactly like themselves. It is at such moments that an audience comes to collaborate with an author: when it recognizes itself, but in a strange guise as if it were someone else, it frames itself into being in an object before its own eyes, and it sees itself: and thus comes to understand itself."

- Jean-Paul Sartre, *The Author, the Play, and the Audience* 1959

This thesis panel contains all (or most) of the thesis panels from the year, including a version of itself. As an exercise in self-reflection, this thesis panel explores the theory of thesis panels through the practice of making a thesis panel! Each of these thesis panels has a larger thesis back home, so what sorts of things are left behind? Are they formatted, each a small opening to this once private world, so that others can briefly inhabit it, making that world their own and committing its small, dark corners to memory so that these can be accessed whenever they might feel curious, lonely or afraid? Or are they simply private exercises undertaken, only later to be reluctantly unveiled in public like some sort of disfigured, recluse girlfriend?

What other questions will the thesis panels ask?

The success of the thesis panels is often judged by their ability to hold the attention of their audience, both in front of the panel and behind it. After having achieved this, some panels might later ‘debunk, [or] ridicule [these] tricks of performance.’

Much later, the panels sit face down somewhere, collecting dust.