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Untitled Unknown

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THIS IS NOT A CHAPTER IN THE NARRATIVE YOU CALL CANON
NOT A PERFORMANCE SET FORTH BY THE NARRATOR YOU CALL INSTITUTION

THIS IS NOT A DISSERTATION OF CONQUEST

THese ARE WORDS FROM THE CHARACTER ARTIST DESIGNER OR MAKER I AM HEAR AND INTERSECT MY

WITH THE PATH OF CONSTRUCTION DECONSTRUCTION
WHILE SELF TRANSFORMING PERCEIVED REALITY

EVERYTHING OF THIS IS NOT AND NOTHING OR IS NOT POWERFUL MYSELF BUT POWERFUL THROUGH THE CONNECTED
UNKNOWN EVERYTHING

UNKNOWNG THE MATTER SLITTING INSIDE AND OUTSIDE

OF THE NARRATIVE THIS IS RITUAL

THIS IS NOT FOR YOU OR ME BUT THE BLACK VOID BECAUSE I HEAR IT CALLING IN MY BELLY
TELLING ME TO MAKE

SUSPENDED IN CAPTIVITY THIS IS A JOURNEY WITHIN AND OUTSIDE OF PERCEIVED REALITY
DECONSTRUCT AND RECONSTRUCT THE PERFORMANCE OF IDENTITY IN MULTIPLE MEDIUMS THROUGH A PROCESS OF BOTH RITUAL AND REFINEMENT.

QUESTION THE POTENTIAL OF THE IMAGE TO CREATE REALITIES OUTSIDE OF THE NARRATIVE OF DOMINATION AND HOW BOTH IMAGES AND MAKERS CAN FUNCTION AS ROGUE CHARACTERS AND MEDIANS.
THE NARRATIVE OF DOMINATION AGAINST THE UNKNOWN A SPACE PLACE OR SYSTEM CAGING ALL BEINGS OBJECTS AND MATERIALS WITHIN SUSPENSION

BE AWARE OF THE CAPTIVE CHARACTER WITHIN A COLONIAL NARRATIVE REALITY AND POTENTIAL OF FREEDOM WITHIN UNKNOWN SPACES SITTING OUTSIDE OF THE LIMITATIONS OF HUMAN PERCEPTION
DO NOT GO FORWARD OR BACK
DO NOT LIVE IN NOW
JOIN ME IN A RITUAL
OF BEING
BEWARE OF WHAT YOU
WILL LOSE
THROUGH THE
UNSEALING
OF WHAT HAS NOT
YET BEEN ENTERED
THROUGH RITUAL
BEWARE OF WHAT WILL
BE LOST IN THE MOURNING
IS NOT A CURSE
IS A BLESSING
A DESTABILIZATION
OF SUSPENSION

LEAN INTO
CREATION AS
SYMBOLIC
DEATH AND
REBIRTH
OF SELF
LEAN INTO
RITUAL
DOMINATOR CULTURE TEACHES ALL OF US THAT THE CORE OF OUR IDENTITY IS DEFINED BY THE WILL TO DOMINATE AND CONTROL OTHERS.

DOMINATOR CULTURE TEACHES US THAT WE ARE ALL NATURAL BORN KILLERS.

IN THE DOMINATOR MODEL, THE PURSUIT OF EXTERNAL POWER, THE ABILITY TO MANIPULATE AND CONTROL OTHERS, IS WHAT MATTERS MOST.

WHEN CULTURE IS BASED ON A DOMINATOR MODEL, NOT ONLY WILL IT BE VIOLENT BUT IT WILL FRAME ALL RELATIONSHIPS AS POWER STRUGGLES.

- THE WILL TO CHANGE: MEN, MASCULINITY, AND LOVE (HOOKS, 2015)
I write with those who have written me
to this position through sacrifice, courage, and resistance to a prescriptive dehumanized reality.
I write with the workers. Terence Allen Stewart, 16 hour days, a sacrifice I cannot imagine having to pay.
With the kids who considered my mother mom. Eugenia Lorene Stewart, a builder with no material and a beacon in the midst of grey days.
With the boys that loved me before I loved myself.
A beautiful collapse
of where we were, where we are and what we will
always circle around.
To the people who have breathed the same air and been constructed by particles
that make us beings
only human
and not God's.
I write with the Undercommons
and the captives of within the common.

This article is the first of a series exploring domination culture through the ways narrative has been indoctrinated as reality and weaponized
as a holding cell for captives. Within this exploration, the narrative of domination is placed in relation to higher dimensional realms of the unknown;
this being the before and after of domination culture. This positioning will allow for the reality of a simultaneous existence within the labyrinth
of domination and a higher dimensional unknown to be framed. Within this series of articles, I question the role of the rogue characters, shamanistic
agents of resisting domination, the fear of dark matter as a sub-narrative of domination, the power of submitting to the limits of human perception and the way perceived darkness can help unravel the structure of the narrative of domination.

This article will begin to define this narrative and introduce the poetic freedom, of what lies beyond human perception.

The hooks lecture, Ending Domination-The Struggle Continues, speaks to an origin of domination
that precursors the gender constructs of male and female; beginning with the domestication of plants.
Hooks cites this as the beginning of a separation of humanity from nature,
giving humans an elevated sense of superiority over our deep ecology (Hooks, 2010).
This origin, within dominations narrative-time is not far from our current disposition within the narrative of domination.
Building on the foundation of hooks exploration into domination culture, I push to make visible it's systematic implementations,
as a way of diverting its hold over our limits of perception. This disarming of illusion is a gesture of resurging hope in alternate understandings
of society and leveraging vulnerable points within the system that can function as potential vortices of escape. Hooks places the origin of domination
outside of sub-narratives of power struggle, such as gender. The narrative of domination is so omnipotent in its indoctrination it has become a prison
holding humanity captive. Within the form of narrative structure, we move past the barrier formed by the illusion
that this systems totality cannot be visualized and made less all consuming. This research focuses on the labyrinth
of false folklore and stories that have propagated, built and maintained the current complex narrative within our perceived reality.
Positioning domination culture as a narrative, perpetuated by politicians, mass media, and institution allows for what seems to be an intangible
socio-political phenomenon to take form. While this article will use narrative structure to examine domination culture, it sits in the
acknowledgment that our lived experience is not a story. "Stories have real closure, in which all loose ends are tied up."
(Morson, 2008) The end and beginning are always present, yet invisible through the perpetuation of the end in a coming stop.
THERE WERE BEINGS IN THE ROOM BEFORE WE GATHERED
IT WAS SPOKEN INTO OUR REALITY
A PEACE THAT PASSES ALL UNDERSTANDING
EYES CLOSED AND ENERGY ANCHORED,
UNDER THE CLOAK OF NIGHT FALL
SHE SPOKE TONGUES OF THE UNKNOWN
TO HER YOUNG. TWO BOYS ON THE BOTTOM BUNK
ONE HEAD AT EACH END, MY YOUNGEST KIN
AND I UP TOP AND BETWEEN THAT PRAYERS
HUMMS OF HYMNALS, PAIN, JOY
AND THE BLUES. HUMMS OF HYMNALS, PAIN, JOY
AND FAITH SEEPED INTO THE PARTICLES
OF OUR REALITY ALONG WITH THE WORDS
OF THE UNKNOWN. THE AIR, MOTHER EXHALED SHIFTED
ATOMS AND WE BREATHED IN MUTATED WORDS, WE
FEASTING ON THE DIVINE PRESENCE. MY SMALL
FINGERS WOULD WRAP AROUND THE RAILING
THAT KEPT ME FROM FALLING INTO THE VORTEX
SHE OPENED WITH HER FEET, HER WORDS AND HANDS.
I WOULD FIGHT WITH THE WILL FOR MY EYELIDS
TO CLOSE, WATCH MY BROTHERS GO DOWN ONE
BY ONE, AND WITNESS NIGHTS WHERE
MY MOMMA WEEPED. NIGHTS WHEN PEACE
WOULDN'T PASS THE TRAUMA OF POVERTY
AND ALL THAT COMES WITH IT. THE CONSTANT
WAS HER INTENT TO UNKNOW THE FLESH
AND FILL OUR BELLIES WITH THE DIVINE.
THE RITUAL BEGAN WHEN THE PERFORMANCE ENDED.
ALL IN BEING WE SPILLED OURSELVES
The leakage was placed on the stone. The stone was stained with blood.
THIS IS A SACRIFICE

THESE QUESTIONS
THIS IS A SACRIFICE

A TALE OF PERFORMANCE
THIS IS A SACRIFICE
A TALE OF PERFORMANCE
BLEACHED NO BAPTISED
THIS IS A SACRIFICE
A TALE OF PERFORMANCE
BLEACHED
BAPTISED
A PAINFUL PROCESS OF UNKNOWING
COME A PART OF
THIS IS A SACRIFICE
A TALE OF PERFORMANCE
BLEACHED NO BAPTISED
A PAINFUL PROCESS OF UNKNOWING
THIS IS A SACRIFICE
A PAINFUL PROCESS OF UNKNOWING
A PAINFUL PROCESS OF KNOWING ALL

PART OF
IN
THIS IS A SACRIFICE
A TALE OF PERFORMANCE
BLEACHED UNBAPTISED
A PAINFUL PROCESS OF UNKNOWING
A PAINFUL PROCESS OF KNOWING ALL
OF BECOMING BEING
IMAGES OF UTOPIA TYPICALLY DERIVE FROM NOT JUST A THIRST FOR SOCIAL JUSTICE BUT ALSO FROM A HUNGER FOR THE END OF TIME AS WE HAVE KNOWN IT; FOR THE TIME WHEN (AS THE BOOK OF REVELATION PROMISES) "THERE SHALL BE TIME NO LONGER."

- NARRATIVE AND FREEDOM: THE SHADOWS OF TIME (MORSEON, 2008)
In Gary Morson’s book, Narrative and Freedom: The Shadows of Time, he speaks to politicians roles in persuading us to remain blind to the differences between our lives and a story, as a means of imposing myths onto those who already are inclined to think history has a mythic structure (Morson, 2008). The danger in mistaking ones reality for a story lies in the inherent ways in which narrative models and life are dissimilar. These dissimilarities are crucial to understanding and resisting ones captivity to the narrative of domination. The further one submits to the performance of life within a narrative, the deeper they wander into the labyrinth and become indoctrinated with false routes to freedom. One of these dissimilarities is time. The linearity of this time within the narrative of domination is reinforced by the promise of a utopia “but there is no privileged point in life comparable to the end of a novel.”

Morson highlights the dissimilarity through the many details of life that lead nowhere versus a good story that points all loose ends to a singular conclusion (Morson 2008). The narrative model of domination, like other stories, was produced as a finished product that sits within the tension of our “fundamentally processual” lived experience (Morson 2008). This promise, where all details of life point to a singular end serves to propagate our current narrative model, although as a finished product, domination is a constant. It births many sub-narratives that aid in the perpetual looping of our captivity. It births institutions, paradigms and systems of oppression, such as racism, sexism, patriarchy, bipartisanship, colonialism, classism, etc. It is everything we consume, including the capital that is leveraged against us. I say us because under this frame their can only be us the captive, every character performing “in a position that permits no view of a meaningful world.” (Morson, 2008) Captivity has become a universal condition. By exploring domination culture through the narrative theory, one can start to make visible the structure and potential for freedom within the unknown.
I have experienced enough trauma in life that it has driven me into a wall of exhaustion. This constant collision feels like no pleasantries, no politeness, no smiling, no frowning.
IT IS THE
CLOSEST I HAVE
COME TO FREEDOM
AND
FURTHEST
I HAVE BEEN
FROM PEACE
WITHIN THIS EXHAUSTION I STUMBLED UPON BEING BECAUSE I COULD NOT CONJURE UP ENERGY TO PERFORM IT IS WITHIN THIS I REALIZED I WAS PERFORMING IN THE FIRST PLACE BUT IN THE DEATH OF MY PERFORMANCE I FOUND A BEING CLOSER TO SELF
THE FOURTH WALL

HAS FALLEN

NO LONGER SUSPENDED IN DISBELIEF
STILL SUSPENDED THROUGH
A YARD OF NATURAL FIBERS LAYING IN THE FIELD OF ITS ORIGIN

BUT STILL UNNATURAL AS HAS BEEN BRANDED BY CAPITALISM PLUCKED TRANSPORTED DYED AND GRIDDED

IT CAN NEVER FORGET THE VIOLENCE IT CANNOT FORGET THE OTHERS
I am surrounded by things loved ones strangers and enemies for we are the captives.
THE CAPTIVES
IN WHAT SEEMS LIKE
A SEA OF COMPLEX
SYSTEMS THINK
OF THE PAIN
THE CRUELTY
THE LOOP
OF REALITY
THAT ALWAYS
FOLDS BACK INTO
A STRUGGLE FOR
POWER AND LUST
FOR DOMINATION
FIRST  I MUST  FREE  MYSELF
So I've been pulling at the threads that are knotted around the entirety of me one by one. The thread of black gunne.

At the boundaries of all this prosthetic flesh I had come to know as my own.
REALITY INFILTRATED BY A STORY
A TALE
A MYTH
A NARRATIVE OF DOMINATION PROPAGATED BY PROPS THESE ARCHETYPES AND INTANGIBLES THAT SUSPEND BEINGS IN A BELIEF THAT ALL IS DOMINATION AND ALL WILL BE DOMINATED
"We can stand outside the narratives we read but not outside the lives we live. And stories have real closure, in which all loose ends are tied up; but there is no privileged point in life comparable to the ending of a novel."

Narrative and Freedom: The Shadows of Time, George Saul Morson
ONE CAN NOT IN REALITY STEP OUT OF THEIR CAPTIVITY UNDER THE NARRATIVE OF DOMINATION. IT IS OMNIPRESENT IN ITS STRUCTURE AND SYSTEMATICALLY TANGIBLE IN ITS COMPLEXITY. IT BIRTHS INSTITUTIONS, PARADIGMS, AND SYSTEMS OF ISMS. IT IS EVERYTHING WE CONSUME AND THE CAPITAL THAT IS LEVERAGED AGAINST US. I SAY US BECAUSE UNDER THIS FRAME THERE CAN ONLY BE US.
“In this kind of world system dominator thinking and practice becomes the norm... People learn, starting in early childhood, to take orders without question. The learn to carry a harsh voice in their heads telling them... they need to be punished.”

“It is precisely because domination culture is embedded so deeply in our psyches that efforts to acquire critical consciousness so we decolonize our minds need to be an essential aspect of resistance struggle of education as the practice of freedom of all liberal arts education when individuals who are psychologically confused engage in resistance struggle they often are dysfunctional and act out in ways that undermine and negate their efforts to create constructive change.”

“Ending domination, the struggle continues. Bell Hooks
"EVERYTHING THERE IS GIVES YOU SOMETHING TO BELIEVE IN, NAMELY ITSELF, IF YOU EXAMINE IT CAREFULLY. IT DOES NOT SAY MUCH AT FIRST ABOUT OTHER THINGS, BUT GRADUALLY A LIGHT BREAKS IN AND WE HAVE FOUND THAT THERE IS A UNIVERSAL PROCESS IN NATURE FROM THE LESS COMPLEX TO THE MORE COMPLEX. AT FIRST THERE WAS ONLY A NEBULOUS DUST SUSPENDED IN THE FIRMAMENT, THEN STAR CLUSTERS WERE FOUND BY CONDENSATION, AND PLANETS MOVING AROUND IN THEIR ORBITS. THEN ON THIS PLANET OF OURS FORMS OF LIFE AROSE, AND FROM THE FIRST BEGINNINGS HAVE EVOLVED ALL WE SEE."
“There is one idea which I have been trying to live into all my life and which gives a perfectly new range of thought and physical possibilities. It is the idea of a third dimension. According to it, when you think you are in empty space you are really not so. To prevent your moving in the third dimension there must be some physical cause, a source of resistance. This is the alongside being, a substance with which you are in contact whenever you move, which you never can become aware of because you never leave it. You are like a particle slipping along a smooth edge—the edge prevents its moving except in a line.”
‘THERE IS ONE IDEA WHICH I HAVE BEEN TRYING TO LIVE INTO ALL MY LIFE AND WHICH GIVES A PERFECTLY NEW RANGE OF THOUGHT AND PHYSICAL POSSIBILITIES. IT IS THE IDEA OF A THIRD DIMENSION. ACCORDING TO IT, WHEN YOU THINK YOU ARE IN EMPTY SPACE YOU ARE REALLY NOT SO. TO PREVENT YOUR MOVING IN THE THIRD DIMENSION THERE MUST BE SOME PHYSICAL CAUSE, A SOURCE OF RESISTANCE. THIS IS THE ALONGSIDE BEING, A SUBSTANCE WITH WHICH YOU ARE IN CONTACT WHENEVER YOU MOVE, WHICH YOU NEVER CAN BECOME AWARE OF BECAUSE YOU NEVER LEAVE IT, YOU ARE LIKE A PARTICLE SLIPPING ALONG A SMOOTH EDGE—THE EDGE PREVENTS ITS MOVING EXCEPT IN A LINE.’
"...IT THINKS IT HAS ONLY TWO DIMENSIONS, AND NOTHING IT CAN SEE REMINDS IT OF ITS TRUE EXISTENCE. WE ARE HIDDEN AWAY FROM ALL THE OTHER SOULS OF THE UNIVERSE, LIKE A MAN IN A NARROW TUNNEL WOULD BE FROM US. IF THE OTHER SOULS WANT TO SPEAK TO US THEY HAVE TO ENTER INTO OUR CONDITIONS, THEY HAVE TO PUT ON ONE OF OUR LIMITED BODIES—THAT IS WHY THE VOICE OF GOD HAS ALWAYS COME THROUGH MEN..."

AN EPISODE OF THE FLAT LANDS OR HOW A PLANE FOLK DISCOVERED THE THIRD DIMENSION WITH WHICH IS BOUND UP AN OUTLINE OF THE HISTORY OF UNJJA,

CHARLES HINTON
ITS IS WE
THAT PERFORM
AND PERPETUATE
THE NARRATIVE
UNDER SUSPENSION
OF DISBELIEF
THIS DISBELIEF IS THE FOURTH WALL THAT STANDS IN THE WAY OF EXPANDING ONE'S PERCEIVED REALITY.
I CAME UPON A PLACE IN TIME
WHEN MY JOURNEY
WAS LIFTED
FROM MY PERCEPTION AND THRUST
INTO A SPACE BELOW AND ABOVE MY REALITY
AGAINST THE BOUNDARIES I FLUNG MY BODY
UNTIL I REALIZED MY BODY WAS NO LONGER ITS OWN.
IT IS WITHIN THIS EXPANSION THAT ONE BECOMES ROGUE IN THEIR NEW FOUND AWARENESS THAT MAKES WAY FOR FAITH IN THE BLACK ABYSS OF ALTERNATE REALITIES, TIMES AND THE UNKNOWN.
"We can move through space in different directions and at different rates, and we can even remain stationary; but no similar options seem to exist with respect to time. Regardless of our most strenuous efforts, we move through time relentlessly and in only one direction. You can't go home again not because the place is gone but because the time has gone."

NARRATIVE AND FREEDOMS
THE SHADOWS OF TIME
GEORGE MORSON
"But then the question comes: If there are three dimensions to space why do we only perceive a two dimensional world?"

"There can only be one answer, because we are limited. In these bodies our freedom of motion is hindered. We can only move in our corporeal frames in two dimensions because something prevents us prevents all things, these planets, worlds and suns from moving freely.

An Episode of Flatland or how the first dimension discovered the second (Hinton, 1907)
If the narrative of domination is one that subjugates all that can be understood, the higher dimensional unknown is an indescribable space, given that our language is one produced by domination. A submission to the reality of not naming the unknown is an act of protecting the potential of freedom and an acknowledgment of the limits of human perception; this being important to rejecting ideas of superiority. Of all that cannot be perceived and all that should remain unknowns, there are qualities of this dimension that help to illuminate the power of darkness. The leveraging of this power can be seen in the ritual practices of those who seek unseen forces and spiritual domains, to fill the voids of their understanding. It can also be explored by placing it in relation to the known of the narrative of domination. Scientist like Charles Hinton and other “Enchanted Moderns” are examples of the latter, using science within the limits of perception, while acknowledging something spiritual, outside of our perception. Hinton, in particular, through the lens of higher dimensions, understands this imperceivable space to be interconnected with our lived experience.

While the narrative of domination is all-encompassing within our perceived reality, the higher dimensional unknown sits boundlessly within and outside of it. It is ungraspable, as it is more expensive than the narrative of domination and cannot be confined under the guise of knowledge. Knowledge being a camouflaged desire to dominate through the exploitation of naming within the narrative.

Rogue characters, aware of this higher dimensional space, sit one foot within this space and one within the narrative of domination. They push to expand their position as voyager until it is outside of the narrative-time of the their reality. For the purpose of my research, I frame these individuals as rogue characters. To be rogue is to refuse prior orders and to work against others expectations in pursuit of your own goals. It is important to frame the rogue as a character, as that they are only hyper aware of the narrative of domination, but still impacted by will of the current narrator. This rogue state of being is inseparable from a state of captivity. Its definition is formed through the reality of resisting subjugation from domination and it starts to help inform acts of resistance and destruction.

Everything is performing to the narratives will until they are not, including objects, intangibles and humans.

The not comes when the fourth wall is broken, giving the ex-performer awareness of the fiction in which they are suspended. Scholars Stefano Harvey and Fred Moten have started to frame the reality of an undercurrent of humans that live within and outside of this fourth wall. Their anthology, The Undercommons: Fugitive Planning and Black Study, speaks to these beings becoming unfit for subjugation, through the inability to insert or project an identity upon them. (Harvey & Moten, 2013) The current of those who sit within liminal spaces have been cited throughout human history. In Chris Whites article, Seeing Things: Science, the Fourth Dimension, and Modern Enchantment, he uses Charles Hinton a mathematician and writer, who’s research about the fourth dimension, examines those who pushed scientific and spiritual understanding. This during a time of Modernity, that in large part, rejected the unseen. The article frames Hinton and others like him as “Enchanted Moderns.” “White-states,” they sometimes talk of enchanted moderns as “transitional” or “mediating” figures rather than as individuals who could be completely modern and enchanted at the same time.” (White, 2014)

Regardless if how the fourth wall comes to be broken, it is essential to the destruction of the narrative of domination. It reveals the performance of others, the narratives for reach, and leverage points. It is the only reality that is known and when you can’t trust the perceivable, you must reach for truth outside of your perception. However, it is insinuated within performers, to fear the unknown and colonize it until it is property of the narrative. In Alexis Pauline Gumbs’ M-Archive: After the End of the World, she speaks to humans fear of darkness, through a fictional journey of an archiver examining the impact of our fallen society on the earth. Gumb speaks to the simultaneous fear and festishization of darkness. The leveraging of this power can be seen in the ritual practices of those who seek unseen forces and spiritual domains, to fill the voids of their understanding. It can also be explored by placing it in relation to the known of the narrative of domination. Scientist like Charles Hinton and other “Enchanted Moderns” are examples of the latter, using science within the limits of perception, while acknowledging something spiritual, outside of our perception. Hinton, in particular, through the lens of higher dimensions, understands this imperceivable space to be interconnected with our lived experience.

“mediating” figures rather than as individuals who could be completely modern and enchanted at the same time.” (White, 2014)
TO STOP PERFORMING IS TO LIVE WITHIN AND OUTSIDE OF THE WORLD WHICH IS THE STATE IN WHICH WE ALREADY EXIST. WE SIT INSIDE AND OUTSIDE OF THE NATURAL AND UNNATURAL, DIVINE AND MAN-MADE ID AND EGO.

BUT WHILE PERFORMING WE EXIST IN AN INDOCTRINATED DIMENSION SO LET ME REPHRASE TO CEASE THE PERFORMANCE IS TO LIVE WITHIN AND OUTSIDE OF OUR CURRENT DIMENSION. IT IS TO FRAGMENT ONE'S MIND. IT IS TO COLLAPSE TIME SO ALL IS SEEN AT ONCE JUST A LOOP A SYSTEM OVER TURNING A NARRATIVE WITH ALGORITHMIC AESTHETIC CHANGES. A NARRATIVE TIME THAT INDOCTRINATES END AND BEGINNING.
"The Wild Beyond: With and For the Undercommons" by Jack Halberstam

"The Wild Beyond: With and For the Undercommons" edited by Stefano Harney & Fred Moten

The disorientation, Moten and Harney will tell you is not just unfortunate, it is necessary because you will no longer be in one location moving forward to another, instead you will already be part of 'The Moving Things' and on the way to this 'outlawed social life of nothing.'
"...Refuse what was first refused to us and in this refusal reshape desire, reorient hope, reimagine possibility and do so separate from the fantasies nestled into rights and respectability."

Jack Halberstam,
"The Wild Beyond: With and For the Undercommons" The Undercommons: Fugitive Planning & Black Study
Edited by Stefano Harney & Fred Moten
One may feel a deep sense of loss when understanding the whole of their identity to be a performance within this narrative as mere spectacle but there is no reason to lose hope in the destruction of one's perceived reality sits the poetic potential of freedom.
"We are disruption and consent to disruption, we preserve upheaval sent to fulfill by abolishing, to renew by unsettling, to open the enclosure whose immeasurable venality is inversely proportionate to its actual area. We got politics surrounded. We cannot represent ourselves. We cannot be represented."

The Undercommons: Fugitive Planning & Black Study
Edited by Stefano Harney & Fred Moten
THE CHARACTER

NOT ALL OF US PERFORMING DOMINATION BUT WE ARE CAPTIVES US ALL TO STOP PERFORMING IS TO LIVE WITHIN AND OUTSIDE OF ONES REALITYIT IS TO COLLAPSE TIME SO ALL IS SEEN AT ONCE THIS SIGHT BEING VITAL TO OVERTURNING OUR CURRENT NARRATIVE STRUCTURE OF DOMINATION
BIBLIOGRAPHY


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