



VCU

Virginia Commonwealth University
VCU Scholars Compass

Theses and Dissertations

Graduate School


2021

≥i++ Wayward Self, Space, and Language

Mystie Do
Virginia Commonwealth University

Thu TM Do
Virginia Commonwealth University

Follow this and additional works at: <https://scholarscompass.vcu.edu/etd>

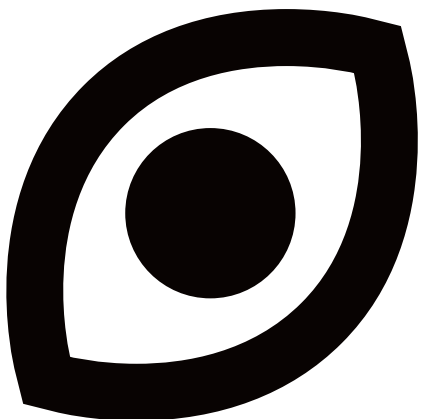
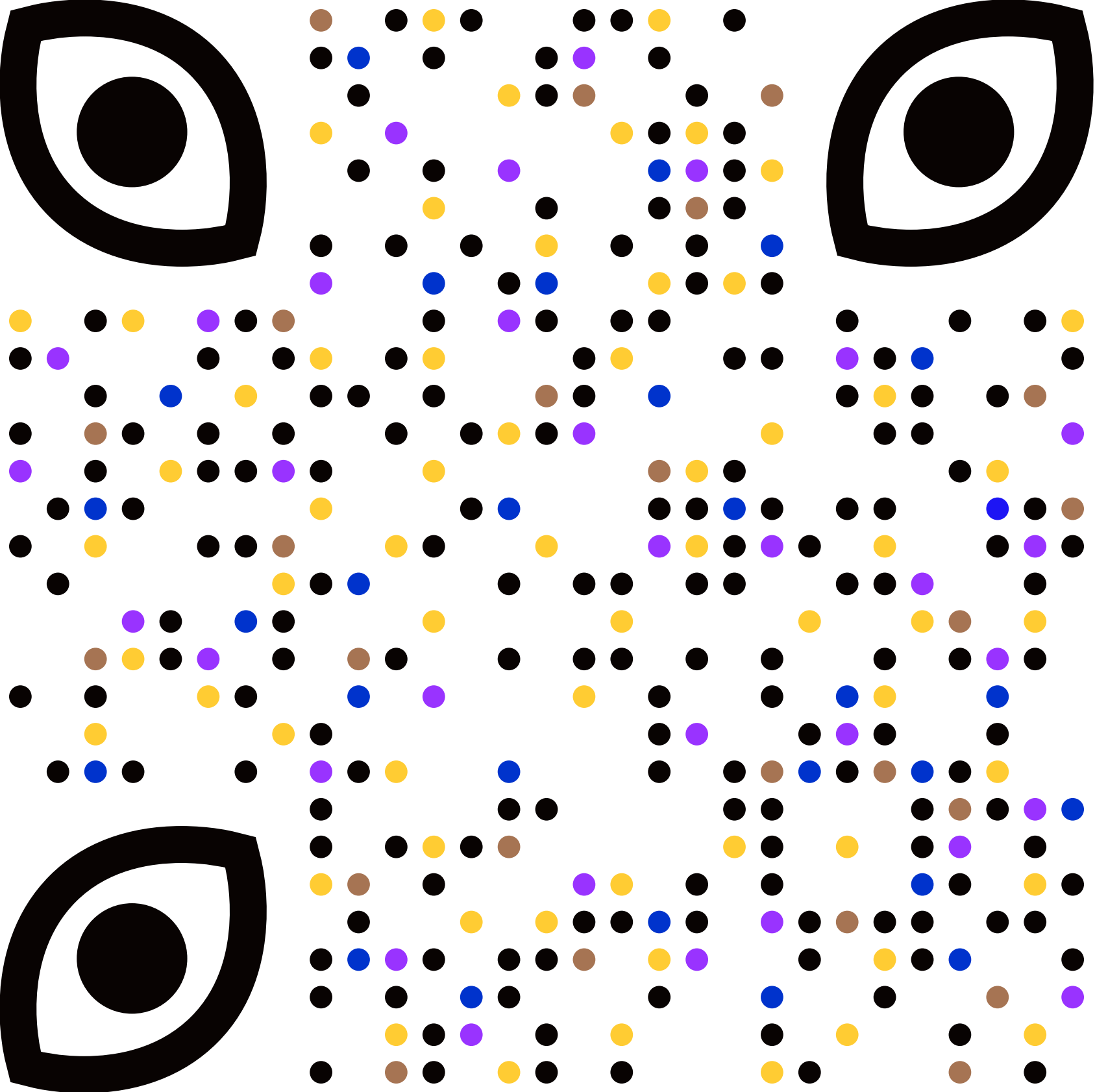
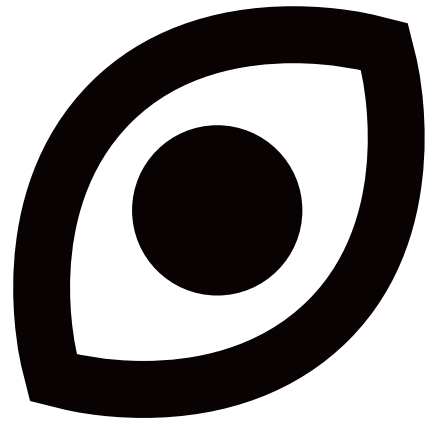
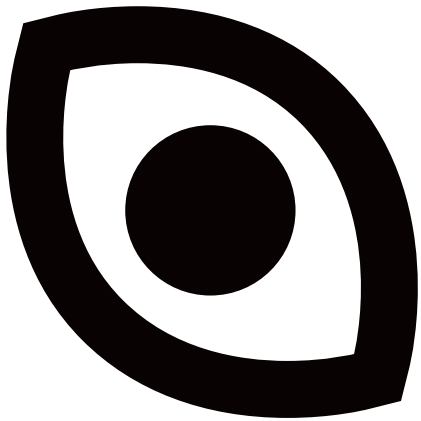
 Part of the [Book and Paper Commons](#), [Gender, Race, Sexuality, and Ethnicity in Communication Commons](#), [Graphic Design Commons](#), [Illustration Commons](#), and the [Other Languages, Societies, and Cultures Commons](#)

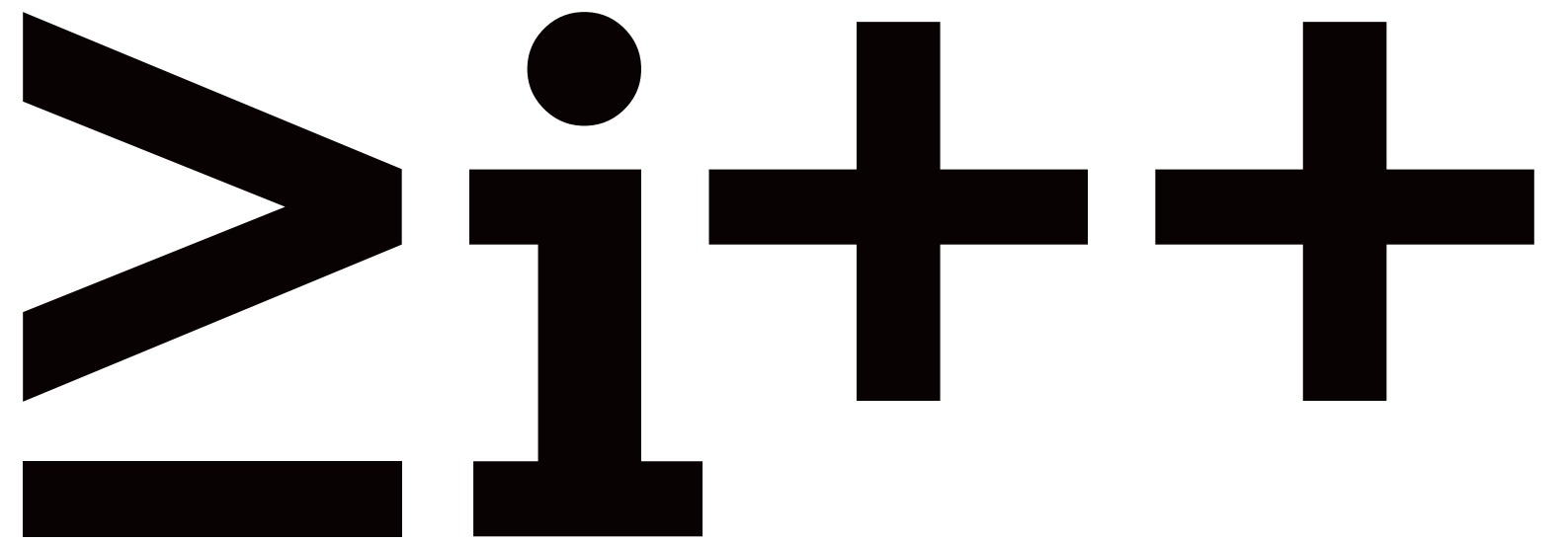
© The Author

Downloaded from

<https://scholarscompass.vcu.edu/etd/6676>

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.





WAYWARD SELF, SPACE, AND LANGUAGE

GRADUATE COMMITTEE

Main Advisor

Roy McKelvey

Associate Professor

Department of Graphic Design

Secondary Advisor (1st semester)

Sandy Wheeler

Associate Professor

Department of Graphic Design

Secondary Advisor (2nd semester)

Lauren Thorson

Assistant Professor

Department of Graphic Design

External Advisor

Lap Le

Designer & Educator

L.A., California

A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Fine Arts in Design/Visual Communications at Virginia Commonwealth University.

Mystie Do

Texas Tech University

Bachelor of Fine Arts, Graphic Design

Lubbock, Texas

2017

Virginia Commonwealth University

Master of Fine Arts, Design/Visual Communications

Richmond, Virginia

2021

I - I \ I / I \ I //

[[- o]]

B R I E F	1
S E T U P	2
I N T R O	6
S I G H T	8
T R A C E	22
F A C E T	42
B E I N G	48
O U T R O	58
G U I D E	60
F R A M E	61
B A D G E	65

[[=====] o (@)]
'===='/u\ - -]

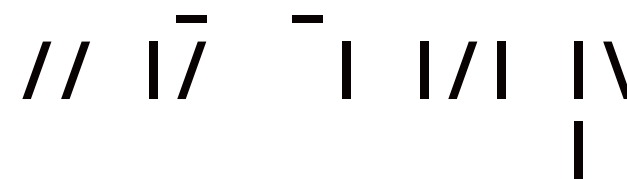
(/) (+) []

=====
|||||
=====
.



The context for my design practice is built on a foundation of a vast computational infrastructure that operates on a binary logic of zeros and ones. Imbued with institutional discrimination and systemic marginalization, this socio-political system executes each action based on the constant repetition of predefined either/or choices. The ongoing circumstance of the global pandemic only seems to push the division further into two ends of a spectrum and at every level, from the micro to the macro. Having spent almost half of my life abroad in the U.S. as a Vietnamese of French and Chinese descent, my whole being is made of parts derived by war. I view myself as a hybrid that has been constantly pressured to choose between a rigid set of limited available options.

Having crossed different geographical and cultural borders, I can't seem to position myself beyond society's forced binaries of race, sexuality, and materiality. My personal diasporic experience drives me to bring together various presences, putting them next to one another, engaging them in dialogues. My works often share multiple space-time possibilities: a digital space, a physical site, a virtual alterity. Occupying these parallel worlds are varied ratios of mixtures of natural ecosystems, my own system of abstraction, and existing technological systems that allow us a level of individual engagement not previously available. I want to invite people to fluctuate between these dimensions, immerse themselves in the ambivalence, and welcome slippage as inevitable clumsy moments with potential joy, which tend to happen through the combined presence of various elements. I hope that the experience would shape a more generative framework for interactions. The in-between space could be a void // something (in)tangible // something (in)visible.



if you were to choose a specific point to enter my life,
a point that lies either in their past or future, which one would you choose?

if you could choose one of my parallel worlds to see first,
which one would you choose?

to close my eyes is to read what's written on the back of the eyelids
what do you have tattooed on yours?

the past lies behind the present
continues to speak to us
those who walked the path before me
i stand where they stood
with legacy and baggage.

the following information will give you insights on my thought process, why i run things the way i do; it will help you make sense of the projects that i created during graduate school; it is a reflection of my current critical consciousness: an awareness of the inequity and injustice that i have experienced due to my positionality and a strategy to challenge that as I am continuously being, acting, and becoming in the world; it is also my attempt to evoke notions concerning the self, space, and language through the materiality of the document; inevitably, it will also take away the mystery that exists in my heavily coded work.

i have long been relying on someone else's words
i plan someday to speak
perhaps that someday could start today.

lie behind (someone or something)

/li·/bə'hīnd/

1. to be positioned behind someone or something
2. to be in someone's or something's past

Everything that lies behind me makes me who I am and shapes what lies ahead.

3. to be the underlying cause of, reason for, or motivation behind something

```
D:\Library\Text>  
[1856] <Walt Whitman> "Song_of_the_Open_Road"  
export PATH
```

```
You road I enter upon and look around, I believe you are not all that is here,  
I believe that much unseen is also here.
```

this document contains
densely layered, simultaneous
visual and linguistic illusions
at play
chaotic collisions of
words from multiple online dictionaries
words i want to say
words i am not allowed to use
words needed to be said
other people's words
possibilities for the unfolding of new relationship(s) between words
words i do not yet discover
words i do not yet understand
words i do not yet have

this here is black ink on white paper
pixels instantiated on screen
open source code
take it
leave it
make of it what you will
randomize it
have fun with it
what's laid out in the following pages is merely a starting point

```
D:\Library\Text>
[1984] <Audre Lorde> "Sister_Outsider"
export PATH
```

Each of us is here now because in one way or another we share a commitment to language and to the power of language, and to the reclaiming of that language which has been made to work against us.

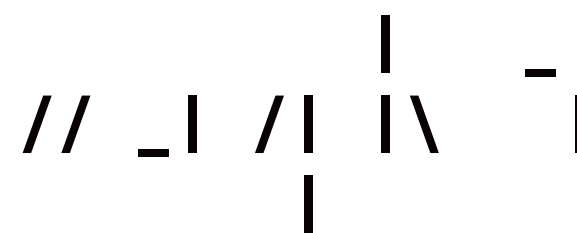
— I \ — I — I

i was raised to be practical
i was trained to be technical
i am equally skilled with a pencil as with a mouse
i was confident about my tool kit

but it wasn't important for my voice to come through
or to be heard
it was all about the voice of the powerful, the dominant, the influential
what i had to offer was still less than what they would want to spend on a worker
when there are thousands more
if only i were a drone...

i have always had a tough time understanding why society applauds mediocrity
when there are countless possibilities
i resented the positionality that i was born into
i grappled to find meaning and motivation

the puddle was slowly drying out
i spent a year floating in rivers
but still couldn't find my escape
clogged
blocked
stagnant
another 10 months mostly in muddy lotus pond
rushing at any chance i get to be surrounded by saltwater again
but i was still afraid to take to the sky
so i decided to come to the river city
merging into stronger stream
hoping i could learn a bit about
what is true and fake
how to give and take



i have always felt halved
a strong, innate duality
throughout the course of my life, this tendency has only expanded at every level
from the micro to the macro

have i any hopes of feeling whole?
must i be unified into a whole?
a-whole
a void

up to now, i have been seen as
tabula rasa
a blank slate
a white piece of paper bended into a thousand folds to take on different forms
a mannequin
a posable figure
molded after the master's specifications
manipulated according to his imagination
even contorted in horrific ways
twisted and deformed
not wholly human
thick-skinned

hole
/hōl/
1. a hollow place in a solid body or surface
2. a small or unpleasant place

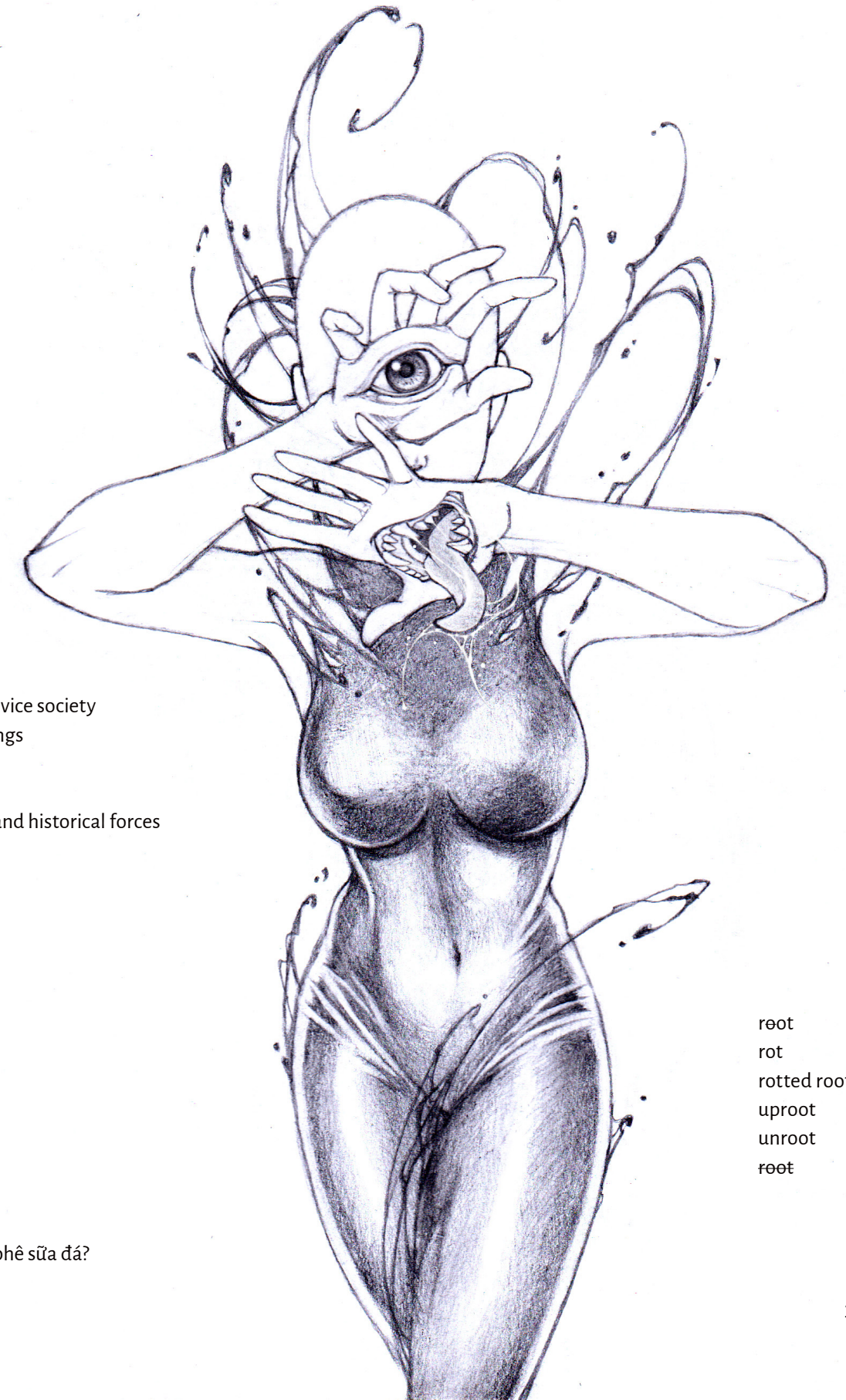
void
/void/
1. not valid or legally binding
2. a completely empty space | a space full of what isn't there

```
D:\Library\Text>
[1993] <Peggy Phelan> "Unmarked_The_Politics_of_Performance"
reconfigure
export PATH
```

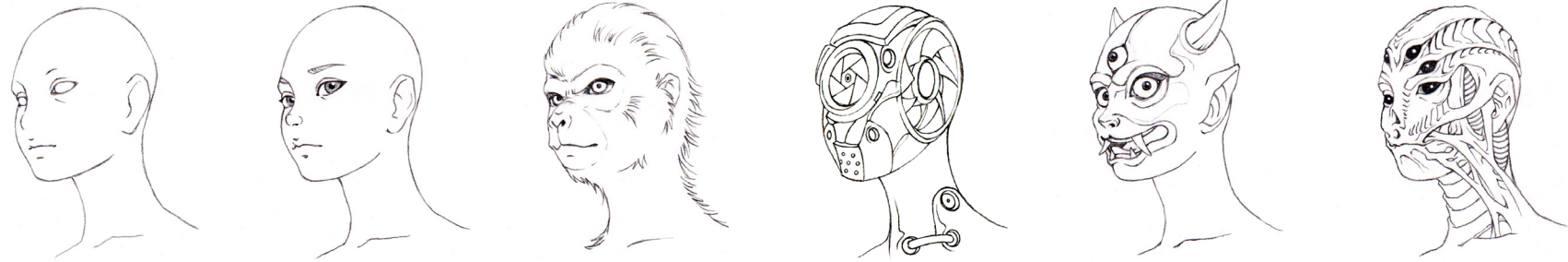
For Lacan, seeing is fundamentally social because it relies on an exchange of gazes: one looks and one is seen. The desire to see the self through the image of the other is a notion that Western representation exploits.

In looking at the other (animate or inanimate) the subject seeks to see itself. Looking, then, both obscures and reveals the looker.

an alien
extraterritorial
ought to be excluded/expulsed
demonic
exotic
authentic
oriental
a machine
accelerating at maximum speed
within a high performance consumer culture and service society
surveilled to act in accordance with the default settings
validated not by who i am, but how i behave
a robot
within a matrix of highly distinctive social, political, and historical forces
tirelessly churning out quality work
at minimum wage for my labor
celebrated only when it is in service to others
taking joy in being functional
une enfant sauvage
born sexy yesterday
alienated from its root
feral mouth
greedy tongue
numbing itself
in the beguiling sweetness of fuyu kaki
and zhēn zhū nǎi chá
and the lingering bitterness of french roast
and americano
how long has it been since it last tasted a drop of cà phê sữa đá?



root
rot
rotted root
uproot
unroot
root



i was seen as black
i have been seen as white
i have been mostly seen as brown
i am partially white
undeniably, i am mostly yellow

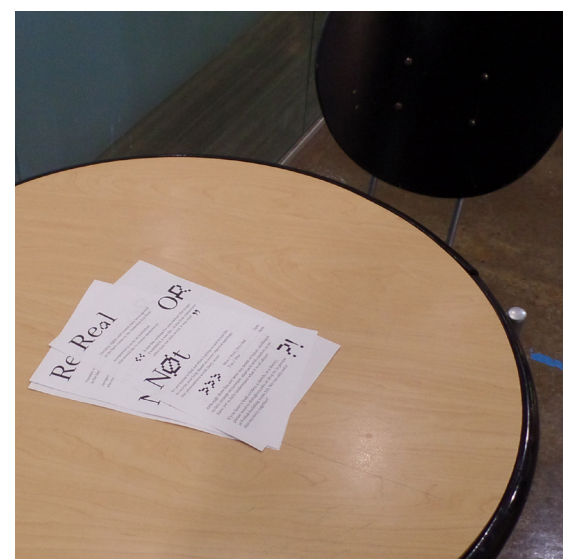
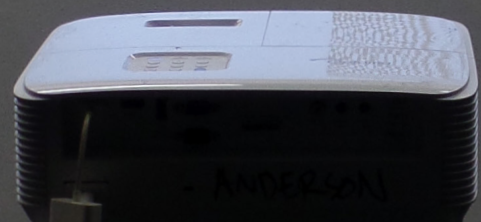
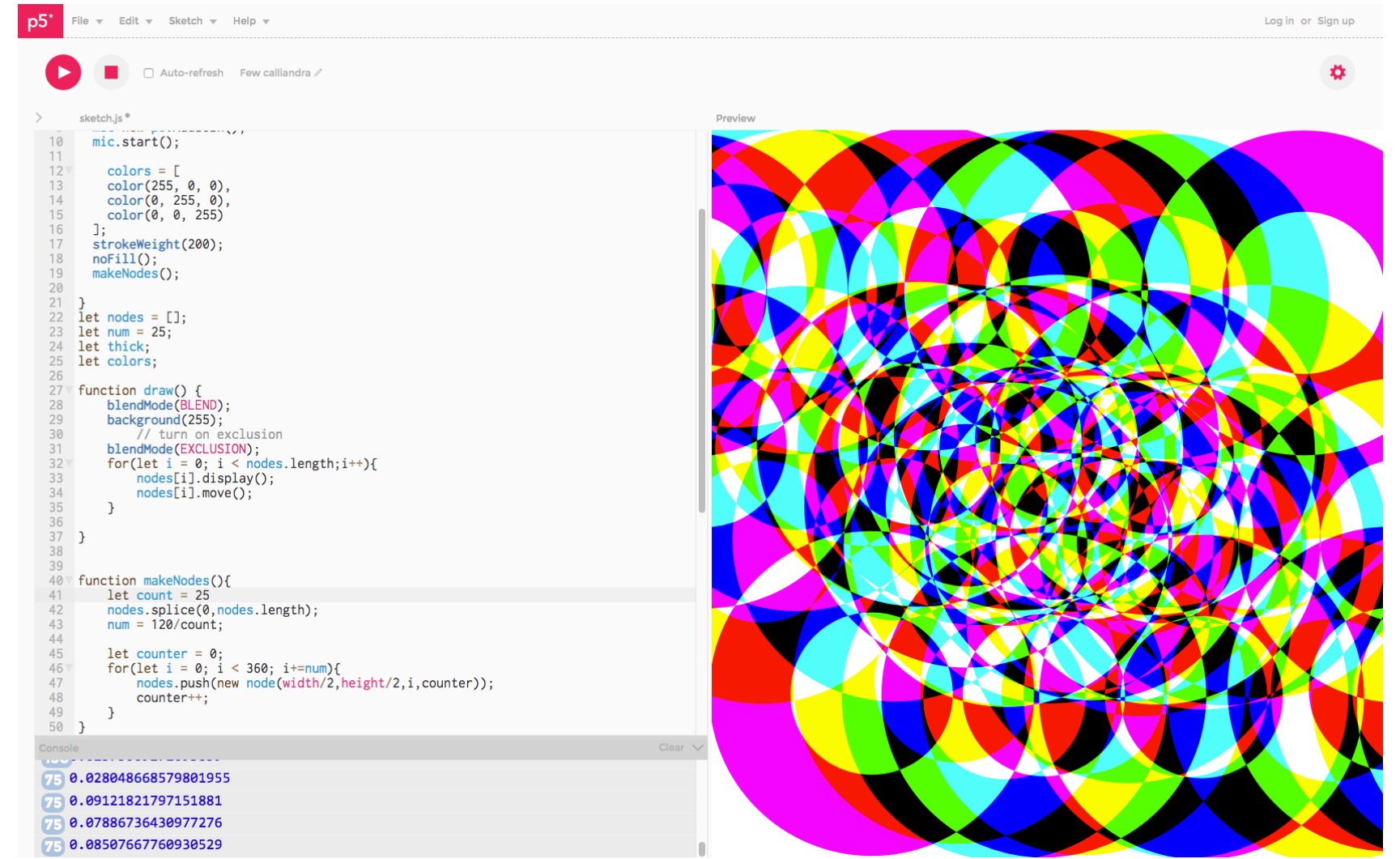
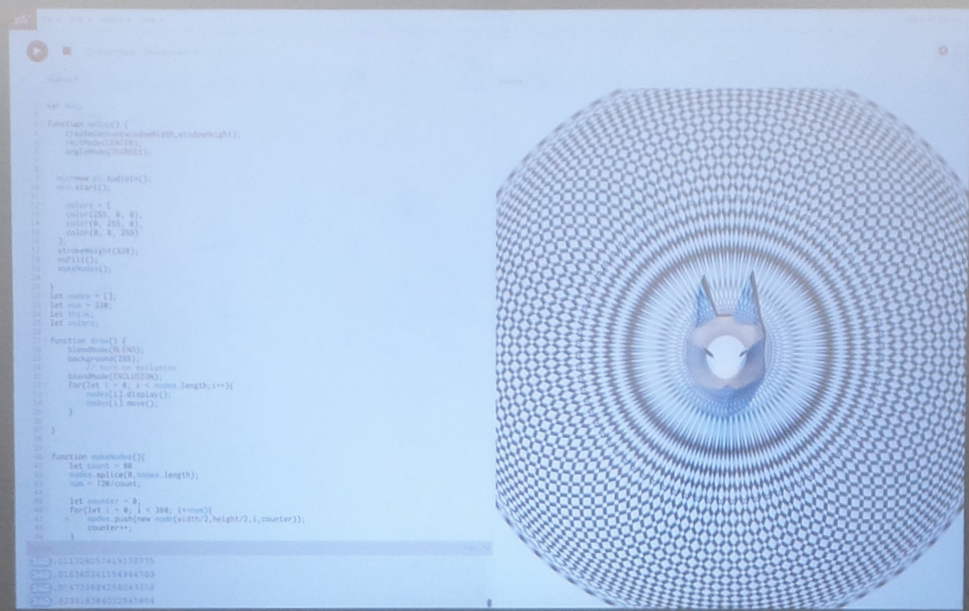
i am not legally recognized as american
and despite the signifier of my ethnicity
i have never felt confident claiming that i am vietnamese

"you get the best of both worlds" they say
but all i have experienced is
endless fluctuation
always the next closest thing to what they want to point their finger at
when the search for a scapegoat arises
my difference, however minuscule it is, becomes a convenience for them to treat me as an outsider.

```
D:\Library\Text>  
[1989] <Stuart Hall> "Cultural_Identity_and_Diaspora"  
reconfigure  
export PATH
```

The dominant regimes had the power to make us see and experience ourselves as 'Other.' It is one thing to position a subject or set of peoples as the Other of a dominant discourse. It is quite another thing to subject them to that 'knowledge.'





The live coding performance is an attempt to shift the focus away from the performer's corporeal body. The connection with the technology becomes the star of the show: interaction, correlation, and collaboration. The event announcement, reminiscent of a mythological creature sighting, hinted at advertising and marketing tactics to control behavior. The fox mask and its implication can be easily recognized by members of a specific online community, but is abstruse otherwise. The performance in totality gestures the darker side of technology proliferation and the "new absence" in the contemporary age. The self is in public space but is essentially absent, engrossed in the virtual space.

```
function setup(){
  let inp = createInput(' ');
  inp.input(myInputEvent);}

let x = self;
let y = other;

var spectator = yes / no;
var allowRegister = x / y? true : false;

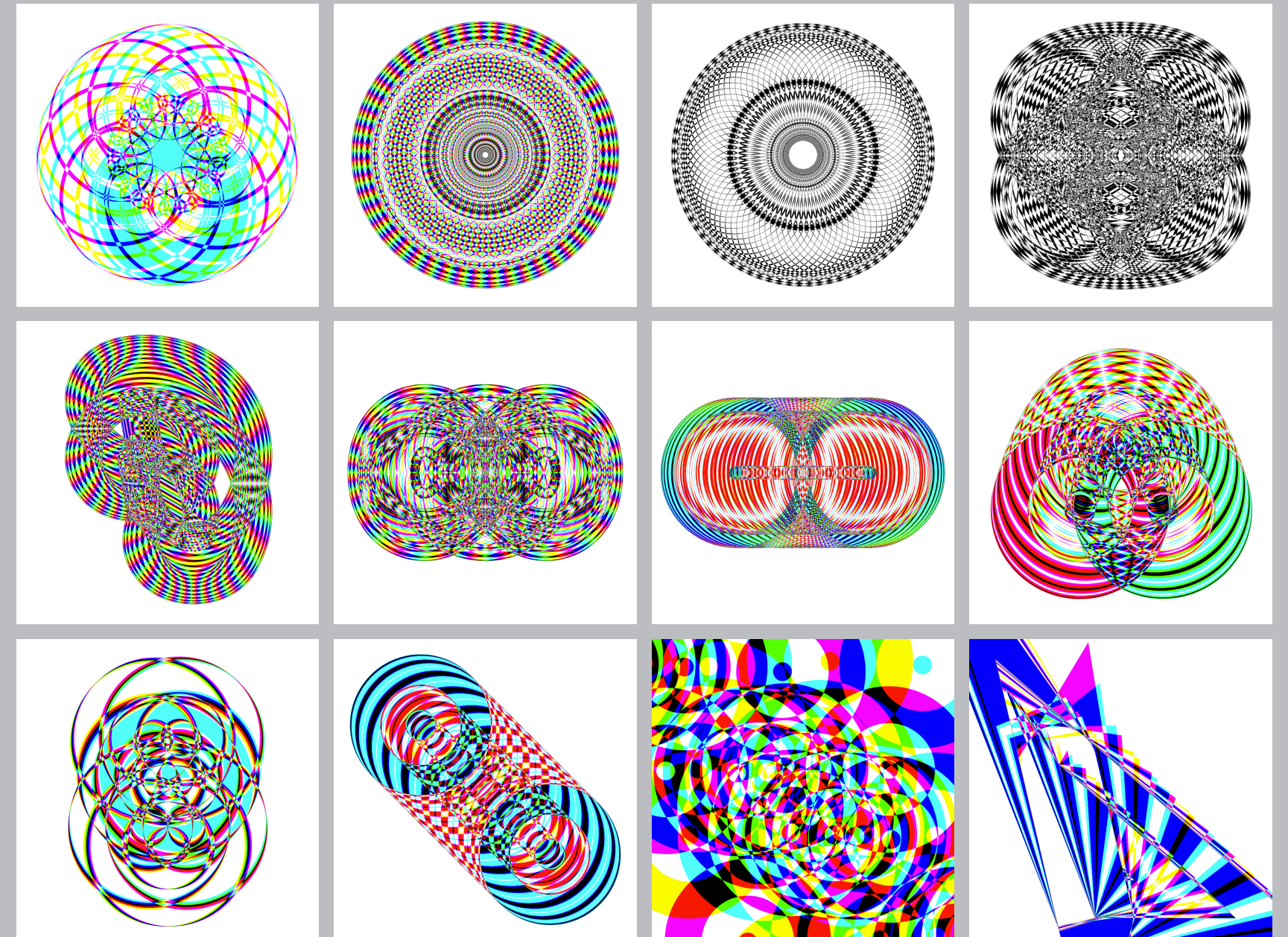
function myInputEvent(){
  if (y = true){
    x = false};
  else if (y = false){
    alert(),
    stop(),
    redirectTo("reality.html"),
    x = true};
  }
```

singular

/'sɪŋgʊlələr/

1. of or relating to a separate person or thing: individual
2. being out of the ordinary: unusual | puzzling strangeness
3. departing from general usage or expectation | doesn't follow the specification of the system

a singularity that happened once will never happen again. feeling like the first time it happened will never be the same as feeling it for the first time. there may be many similar instances that are almost, but never the exact same.



post nine-eleven and recently with covid
people are increasingly troubled by uncertainty
they feel exhausted by confusion
threatened by ambiguity
they are explicit in expressing a desire for clear meaning
ambiguous existence needs to be located either here or there
needs to be put in its proper place
put back in place

i cannot be defined with clarity by the dominant gaze
i do not fit neatly into any available container
i am data that cannot be easily processed by the oppressive system
misplaced
displaced

in vietnam, i can't keep the westernness from seemingly exuding from inside
in the u.s., i can't deny the obvious asianess of my appearance
there is no place for me in either place

in addition to my own baggage of racial trauma
to a certain degree, i inherit my grandfather's experience of holding onto
sacred information
about myself
about things i hold dear
the biological association with whiteness had to be kept a secret
needed to be kept a secret
it was essential to his survival
to reveal too much could have meant pain, incarceration, or death

my family's cultural association with whiteness also set us apart

i carry remnants of inherited family trauma
sleeping inside
fragments of traumas too great to be resolved in one generation
traumatic reenactment

in a sense, i feel as if i reject my own whiteness by denying its existence
how to embrace my heritage,
take pride in it
if i do that, especially now, it would seem that i do it for all the wrong reasons

i question my own authenticity as a person of color
every time i tell people that i am vietnamese
i feel like a phony
sooner or later they will see right through the surface that veils
an ambiguity that is too complicated and would take too long to unfold

the glances of the other fixed me here
a fragmented state of being
an ongoing interior—exterior negotiation
a messy site of splitting and doubling
parts bleed and blend into one another
whatever 'it' is
how can i deny it when it is as much a part of me
as any other parts
i don't want to deny it
i don't want to have to deny it.

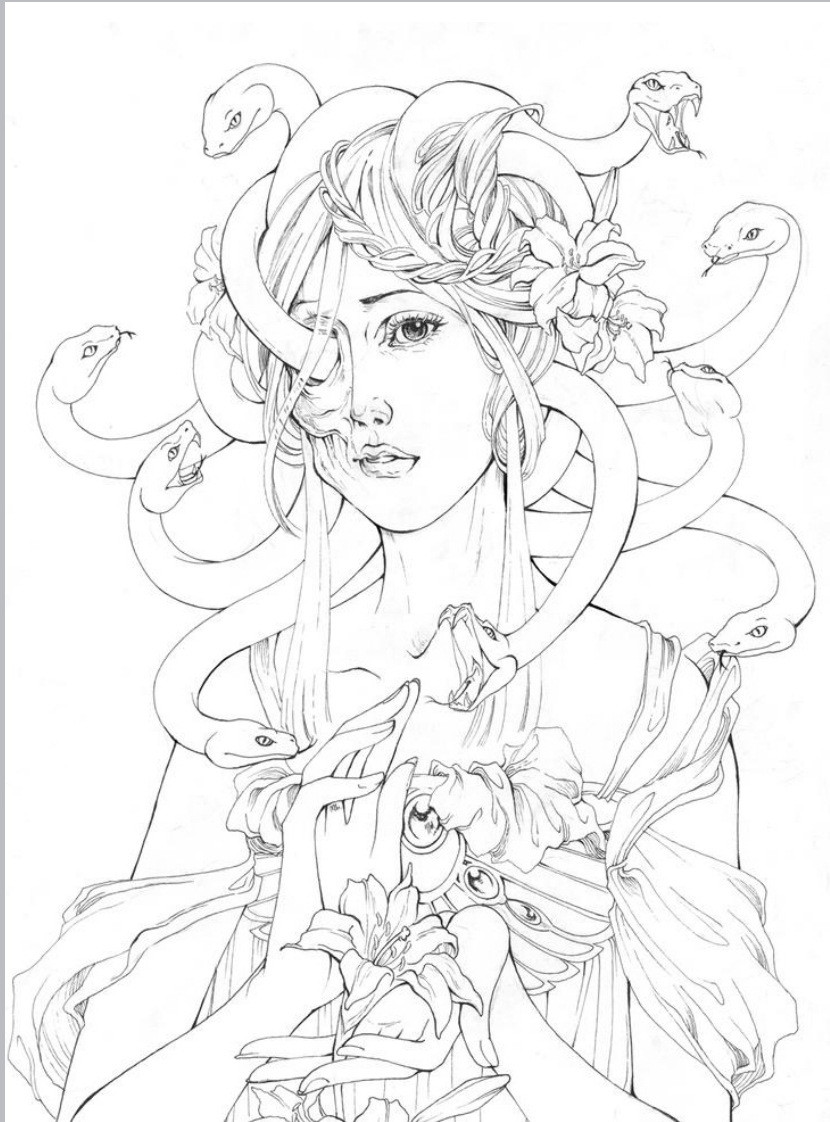
ī ī // ī ī

```
D:\Library\Text>  
[2003] <Robin D.G. Kelley> "Race_The_Power_of_an_Illusion_backgroundReadings"  
export PATH
```

It is not about how you look, it is about how people assign meaning to how you look.

i deploy the phonetic word play /i/
as in vision, perception
to stand in for /i/ as in self
the obvious or ambiguous lack of the /i/ where it is expected
and its presence and/or multiplication in unexpected places.
deviating from
the singular, homogeneous cyclops
with a unitary core
or a 'normal' binocular
who operates on a binary logic.

perhaps
i'm nothing more than an ineffectual butterfly
with eye-like markings on its wings
trying to intimidate others that it is dangerous
in itself both a menace and a mockery
an insect
a pest
a bug
a glitch
a residue of a biological and
a production of a cultural varied-ratio western-eastern mix
an anomaly
an accidental
that clogs the smooth operation of the oppressive system
uncooperative
a harbinger of a flawed system
hella flawed!
in biology, an 'accidental' is an individual animal that has wandered far from its normal
range for mysterious reasons, often related to aberrant weather during migration or
genetic mutations.
in computer engineering, debugging is actually all about finding the bug, about under-
standing why the bug was there to begin with, about knowing that its existence was
no accident.
in social engineering, the ones who are in control of the system have known all along
that the system is flawed in so many ways. it's far from perfect, unstable, and ripe for
change. the bug has made itself known, yet the engineer(s) deny its presence
its existence
turning a blind eye.



if there is a state worse than being fragmented,
othered,
it is to be rendered invisible.
a denial of presence
a forced and enforced absence
until the search for a scapegoat arises
then the invisible become hypervisible

i cloak many layers of invisibility
it is easy for people to, intentionally or unintentionally, treat me as if i don't exist.

being a woman and asian constitute a double invisibility

as a bender
shapeshifter
who crosses boundaries, defies customs, subverts and breaks rules
i have to be mindful of my visibility

i admire the working model of a hermit
a kind of medieval monk laboring over his illuminated manuscripts
a Henry Darger constructing his own unique imaginary world to partly compensate
for a life of isolation and inconsequence

it seems
design is about the only place left
where i am not fazed to express my fondness for
the white space
and the white page

paper stands in for my physical body
blemish
fold
scuff
cut
rip
tear
of those facets i disclose
online | in life
vibrant | dull
how many overlaps?


```
D:\Library\Text>
[1993] <Toni Morrison> "Playing_in_the_Dark"
export PATH
```

It requires hard work *not* to see.

```
D:\Library\Text>
[1979] <Mitsuye Yamada> "Invisibility_is_an_Unnatural_Disaster"
reconfigure
export PATH
```

Asian American women still remain in the background and we are heard but not really listened to.

We must remember that one of the most insidious ways of keeping women and minorities powerless is to let them only talk about harmless and inconsequential subjects, or let them speak freely and not listen to them with serious intent.

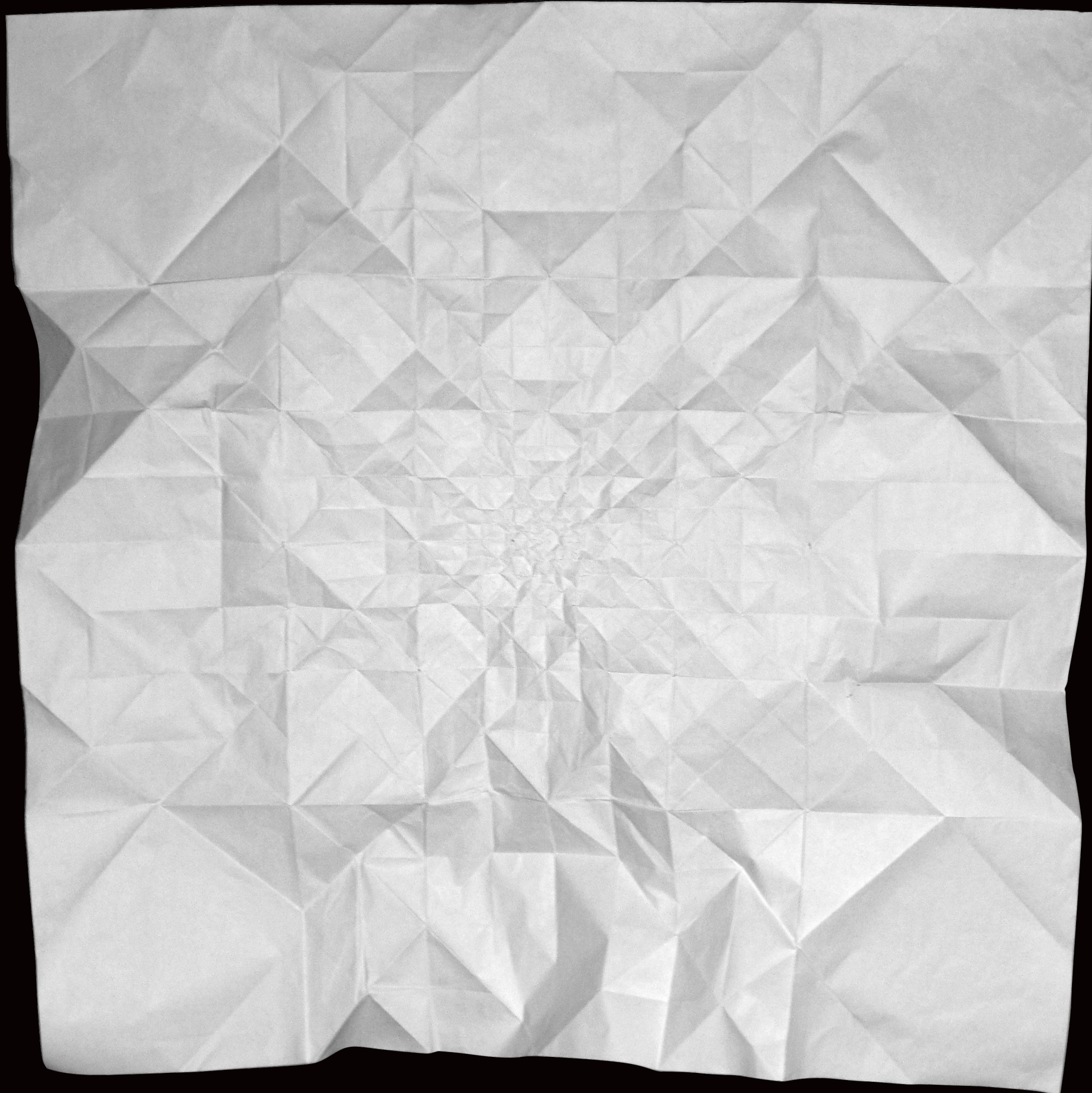
To finally recognize our own invisibility is to finally be on the path toward visibility.

Invisibility is not a natural state for anyone.

```
D:\Library\Lecture>
[2021] <Akram Zaatari> "Wavelength"
reconfigure
export PATH
```

Folding is a selective process. It sacrifices parts for a purpose. It conceals some parts and highlights others.

Unfolding is undoing, deconstructing, dismantling, turning material back into its original form. The creases in an unfolded paper contain its history and, in a way, save it from amnesia. No matter how we take this paper and iron it, it will still show the crease. This line saves the material from amnesia, from forgetting. The history of material inscribed itself in the form of creases.





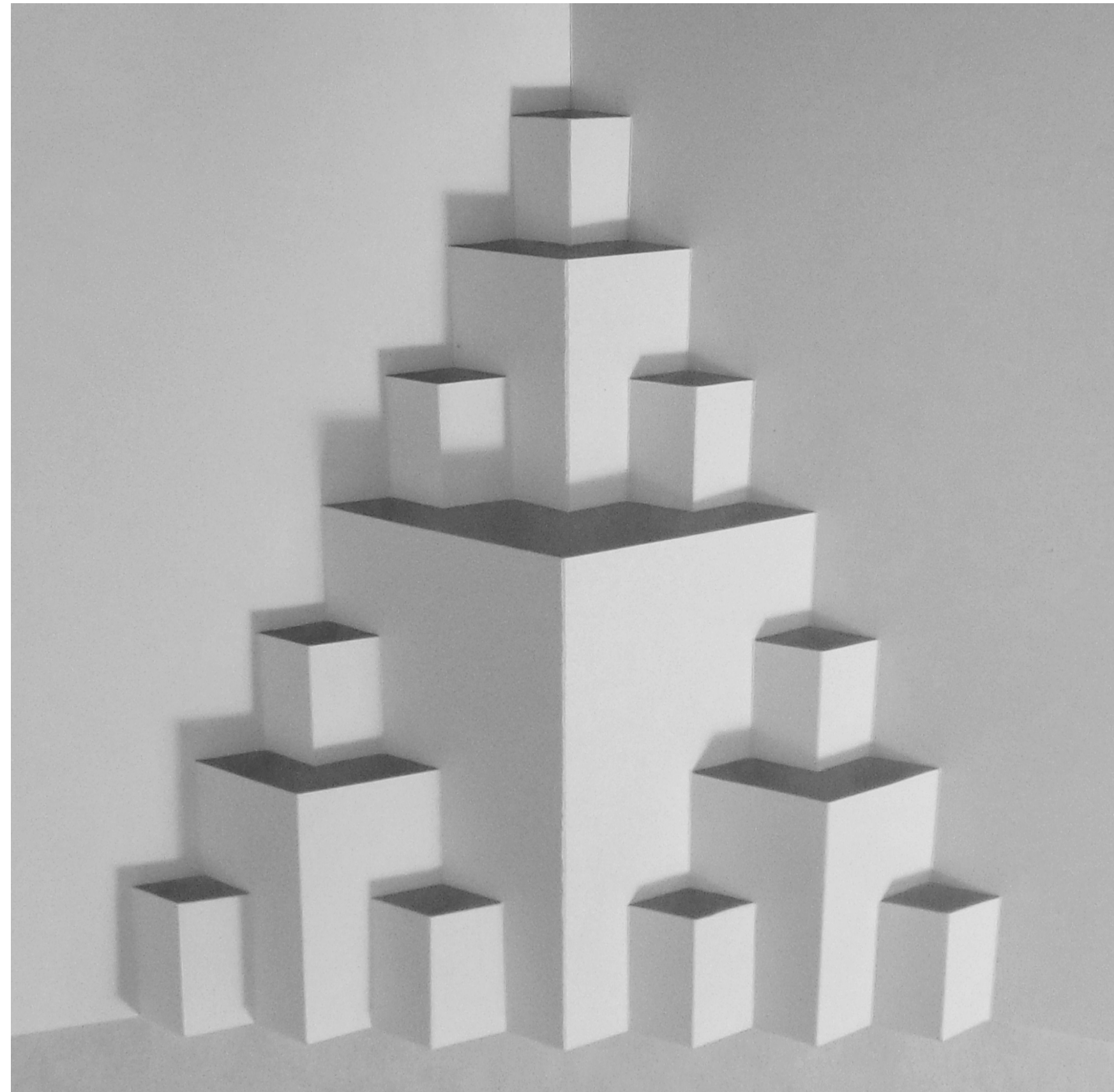
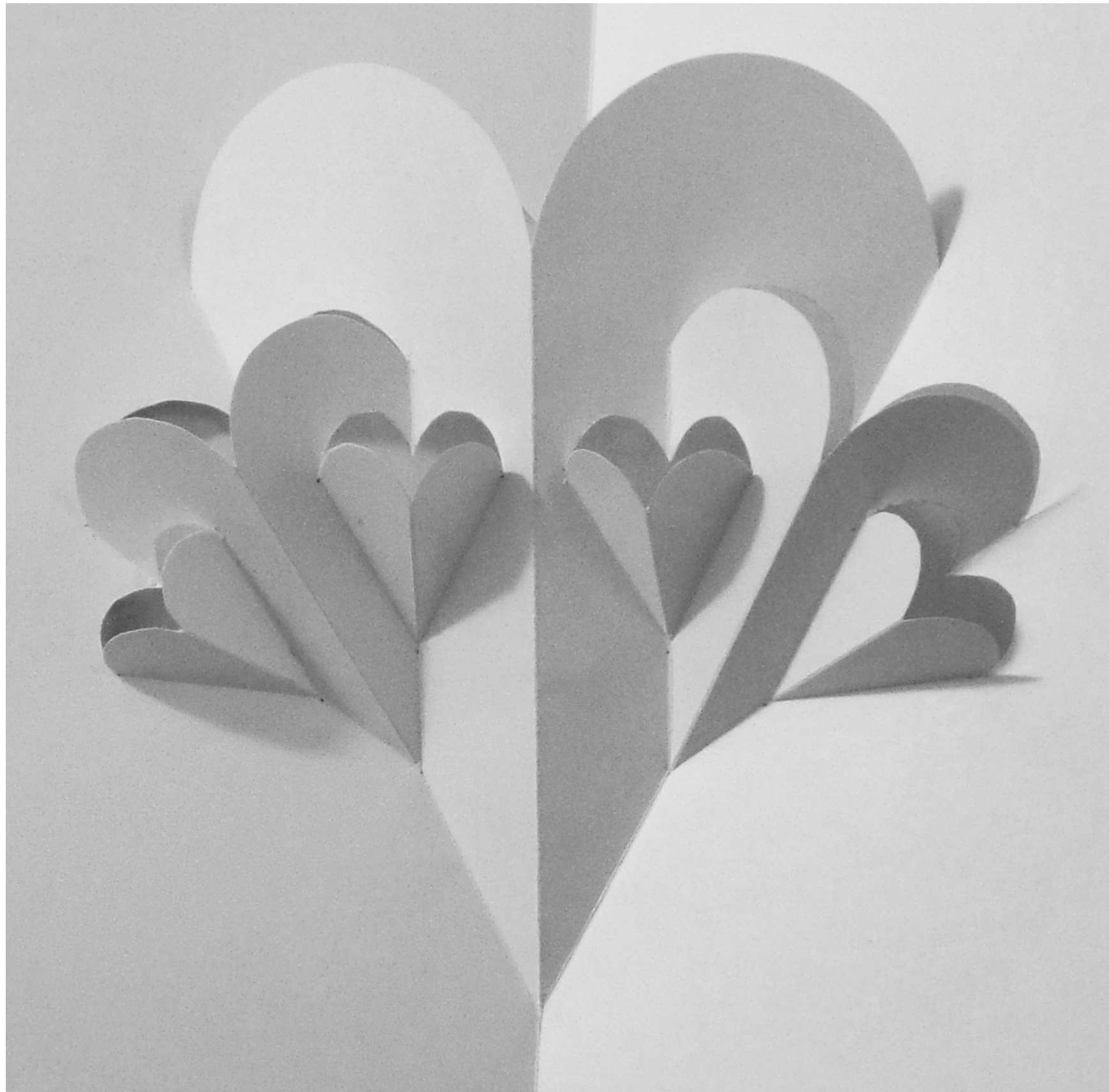


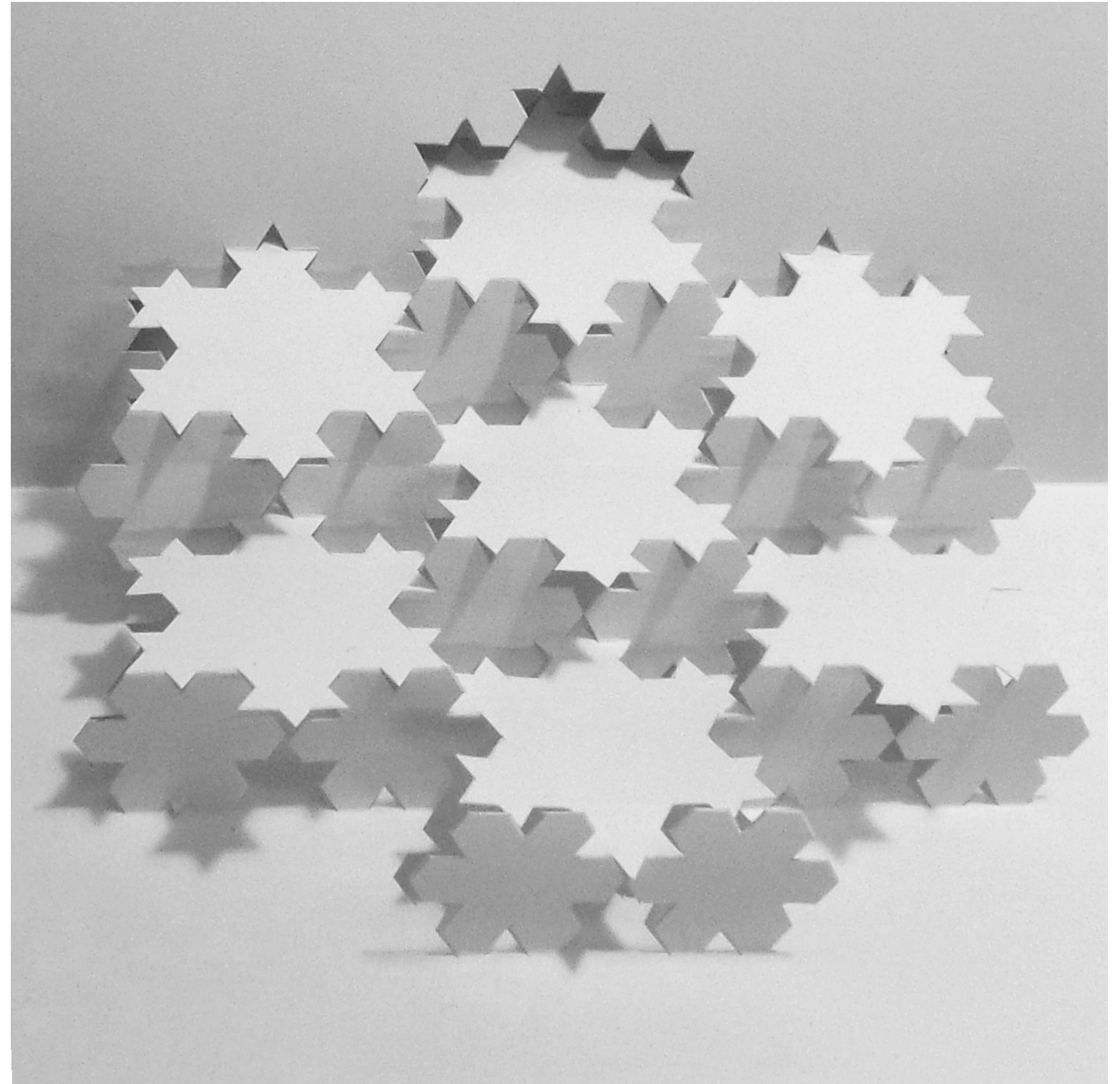
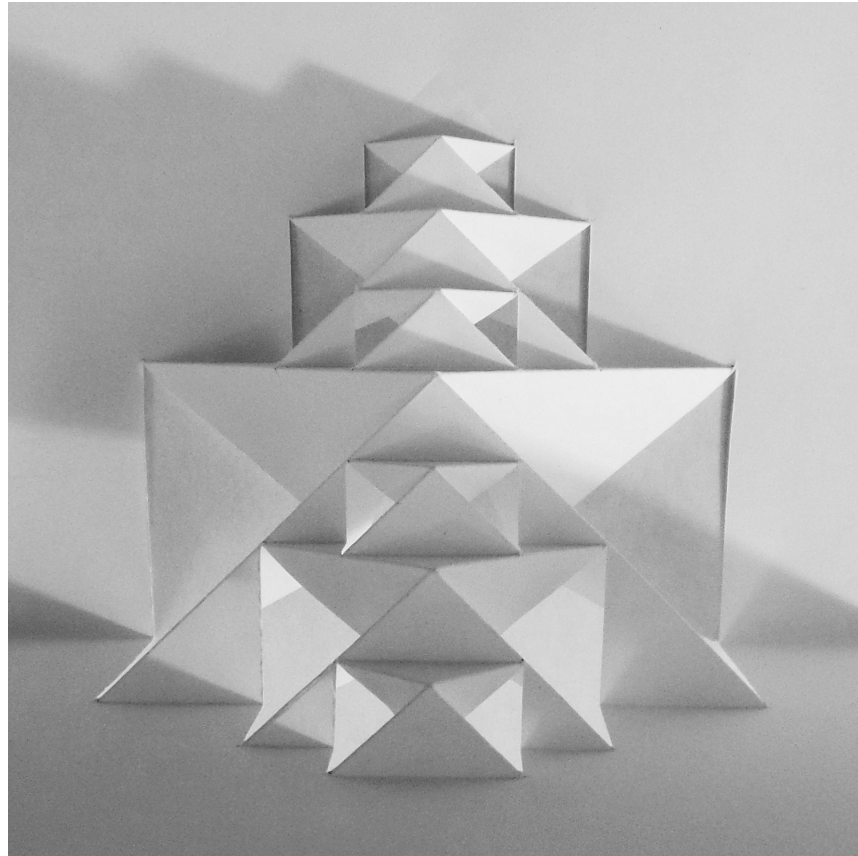
what about the part that is cut away?
how do you save the material from forgetting the part that is no longer there
the part that is a few generations removed?
just because it isn't there does not mean it doesn't | didn't exist.

when i work with the x-acto blade
i have to think carefully about which part gets to stay and which part
ought to be removed
is it absolutely necessary?
for what reason should i deny its existence?
caution and controlled
contemplation
planning things out in order *not* to take the damaging step that would make it
impossible to make amends
in the process of conjuring up an image,
the missing part,
the part that is not there,
is just as important as the part that remains.
what is there and what isn't there are equally important.

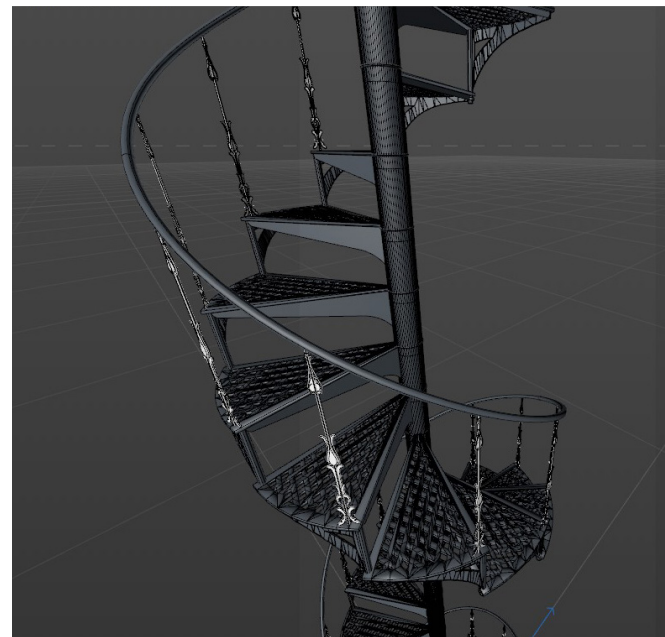
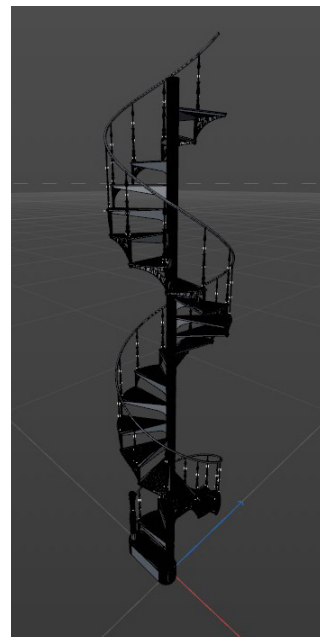
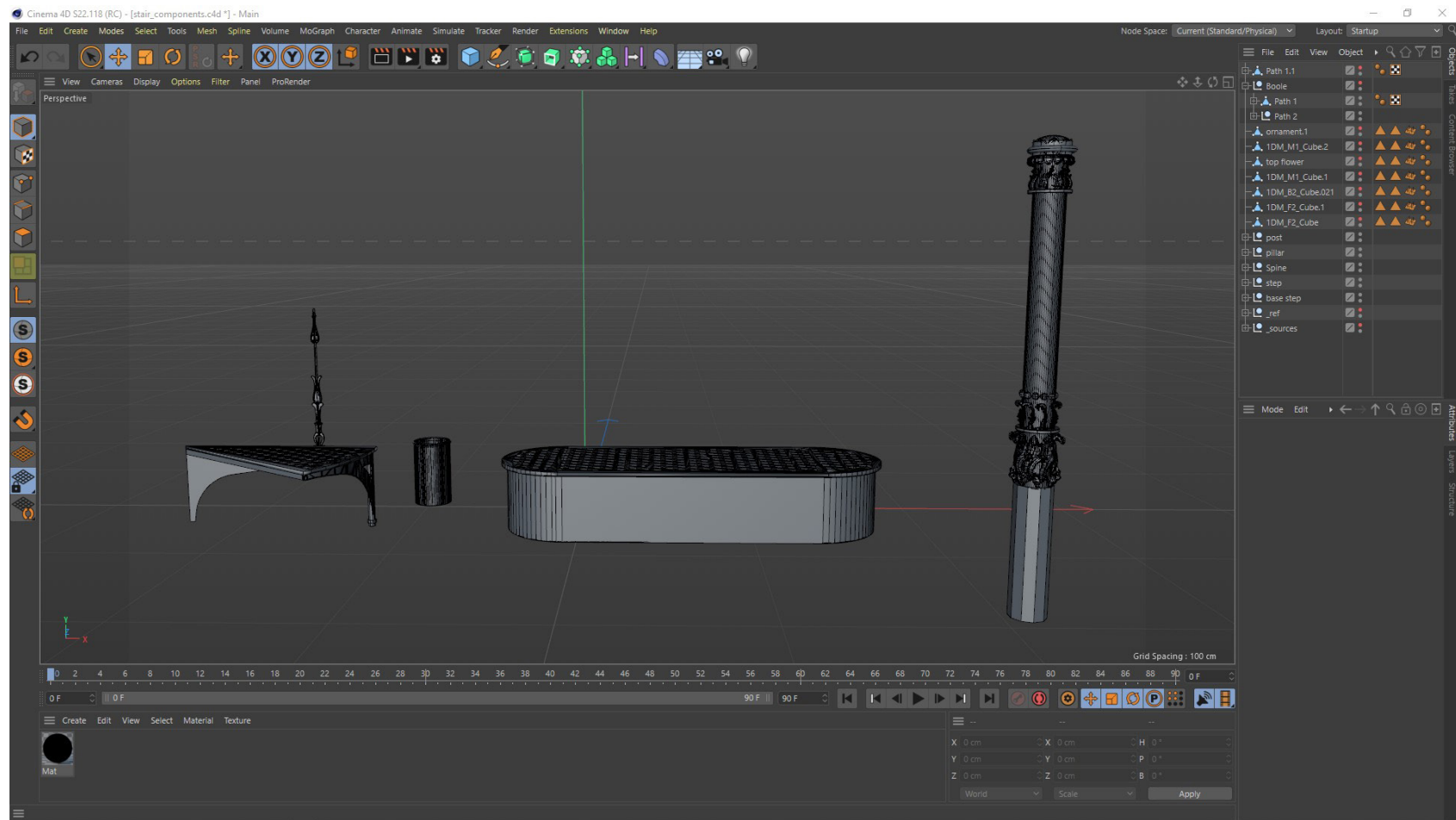


things that i do and don't do as a cultural producer are equally important









The spiral staircase is situated in the deepest part of the Pump House where light sources cannot reach, thus having no shadow. In this site-specific projection mapping, I recreate the antique stair to the smallest details in 3D modeling software to be the animated shadow. By situating what is supposed to be there but is in fact missing, the real becomes a materialized copy of the artificial. The slippage between these “same, but not quite” versions fixes each presence as ‘partial.’ New technology doesn’t erase historical traits but instead reminds the viewer of what is still accessible.

presence

/ˈprezəns/

1. being together physically and literally

The literal form of presence: corporeal bodies being together in a physical space. Lying down next to each other doing nothing, just our presence alone is enough. To feel each other’s presence is bliss.

The expressions used in everyday life all promise presence or longing for the next time to be in each other’s presence:

- I’m right here.
- I’m not going anywhere.
- I’ll be there soon.
- I wish I was there with you now.

2. being together virtually and symbolically

When apart, the amorous subjects try to materialize their presence to varying degrees: text, facetime (voice & sight), something in the mail (touch), scheduled edible arrangement (taste), piece of clothing by the pillow side (smell).

By drinking Mitsuha’s kuchikamizake (“mouth-chewed sake”), Taki was able to connect with her through space and time. As long as one possesses something of the other person (red string, saliva), two individuals are inextricably connected no matter which dimension they inhabit.

One day I told A about the seemingly absurd idea of ‘transhumanism’. I asked: “How would it be any different if I’m a voice in the cloud compared to how I am facetimeing you right now?”

In a long-distance relationship, the symbolic presence becomes the main mode of being together. Presence and absence are always partial. The loved being’s existence alone is enough reassurance. Even if they are not with you physically, they are still virtually present.

Going back and forth between places, my identity is always in flux. A lover figure becomes a sort of anchor, something both tangible and intangible that keeps me coming back to one place. I rely on the relationship for stability. I would try my best for it to stay unaffected no matter the circumstances, so at least something of me always stays the same.

3. the state of existing, occurring, or being present in a place or thing

The need for material presence, it seems, is what makes us human. The moment Samantha stops desiring a human body to share physical moments with Theodore, she fully embraces herself as a posthuman entity. It still seems difficult even for a film like *Her*, which takes AI seriously as independent entities,

Bethany reveals to her parents that she is a transhumanist: “I don’t want to be flesh. I want to escape this thing and become digital,” she says. “They say one day there will be clinics in Switzerland where you can go and sign a form and they’ll take your brain and download it into the cloud. I want to live forever as information. That’s what transhumans are. Where I’m going, there’s no life or death; only data. I will be data.”

encre | ancre
throw the ink away | drop the anchor
a break
in a written narrative | in a journey

a blank page

to imagine a relationship beyond desires to be human or leaving the physical world behind altogether.

Martha ends up storing a humanoid version of the deceased Ash in the attic. Even when someone is gone, they are never truly gone from your life. You remember how they move, how they talk, how they act—the intangibles of humanness which make up the people we love that is so much more than a hollow physical presence.

part of me will always be with you...

```
D:\Library\Movie>
[2016] <Makoto Shinkai> "Kimi_no_Na_wa"
retrieve
```

```
D:\Library\Series\YearsandYears\S1E1>
[2019] <Simon Cellan Jones>
retrieve
```

```
D:\Library\Text>
[1993] <Peggy Phelan> "Unmarked_The_Politics_of_Performance"
reconfigure
export PATH
```

To live for a love whose goal is to share the Impossible is both a humbling project and an exceedingly ambitious one, for it seeks to find connection only in that which is no longer there. Memory. Sight. Love. It must involve a full seeing of the Other's absence (the ambitious part), a seeing which also entails the acknowledgment of the Other's presence (the humbling part). For to acknowledge the Other's (always partial) presence is to acknowledge one's own (always partial) absence.

```
D:\Library\Movie>
[2013] <Spike Jonze> "Her"
retrieve
```

dear great grandma:
i wonder what left of you is still in me?
your trace
you are the most amorphous piece
in my identity puzzle
yet the most haunting
not even a blurry figure
just inherited fragments i see
skin like snow
your wavy light brown hair
were your eyes also brown?
would you be mad
knowing
that i'm more skillful at utilizing american english
than my mother tongue,
great grandpa tongue,
your tongue
i keep uttering
in that moment i feel connected to you
with every sound liberated from the vocal folds
something in my veins revitalize
knowing
that our tongue curl the same way
our lips pucker the same way
if this is the only trace left of you
let it connect our bodies across time

```
D:\Library\Series\BlackMirror\S2E1>
[2013] <Owen Harris> "Be_Right_Back"
retrieve
```

```
D:\Library\Music>
[2003] <Evanescence> "My_Immortal"
export PATH
```

'Cause your presence still lingers here
And it won't leave me alone

I've tried so hard to tell myself that you're gone
But though you're still with me, I've been alone,
all along

I \ // | | _ | / - |

in programming, to instantiate is to create a concrete instance or
a particular realization of an abstraction
not an actual real
not a really real
but an executable file one can run in a computer.

in a strict taxonomic sense, the screen is a mere instantiation of surface
let us consider the surface as a portal to a different world
right in front of our eyes
yet so out of reach

let it be freed to appear in a variety of manifestations.
water surface, mirror, shop window, glass panel through which we skim the
surface of the world
the site where most of our interactions take place nowadays
the closest to us—the surface of the skin // of touching // outward appearance
surface not as boundary, but as a site of intractable multiplicities
surface as fragile tissue
neither blanc nor black nor blank
surface as transgressable
how does it look like on the other side?
surface as habitable
a place where one wants to stay

☰ 🔍

Body Performance Presence Disappearance Ephemeral Inframedium Intermedia Liveness Materiality

Mediatized Medium Representation **Reproduction**

The following writings are collected from multiple sources (books, journals, thesis dissertations, course blogs and institutional websites) to aid me in understanding the key text "**Unmarked: The Ontology of Performance**" by Peggy Phelan. Each piece takes on a different approach: some simply unpacked, while other critiqued, reformulated, or expanded upon the arguments made by Phelan. Through assembling this anthology, I also am collecting support materials for a position paper that addresses an idea or issue relevant to the performativity topic. Because of the theoretical nature of these texts, they look plausible set in **EB Garamond**. Overlaid these writings are my notetaking set in **Roboto**. I rely on the distinction between serif and san-serif typefaces to differentiate my own writing from the collected texts. The site's layout resembles my close reading experience while keeping it fairly easy to navigate.

▼

☰ 🔍

It is clear that the impulse to set live and mediated forms in a relation of opposition is ideological in nature. Perhaps making a virtue of necessity, some theorists argue that live performance's existence on the margins of the economy of repetition makes it an oppositional discourse. As Madsbjerg develops performance art as a direct counterresponse to television's banalization and objectification of the visual image (1984: 178-9). Phelan picks up this theme in a discussion of Anna Deavere Smith's *Twilight Los Angeles, 1992*, suggesting that Smith's performance, which incorporates slides on and gives beyond the widely disseminated media images of the 1992 Los Angeles riots, seeks to preserve and contain the chaotic flood of images the camera "mechanically" reproduces. Phelan observes that this "type" of seeing the relationship between the live and the mediated is not an either-or choice, but rather a complex one that recognizes the ways in which the two are in constant interaction. In the same way Cindy Sherman's self-portraits were mentioned in Phelan's text, Smith is herself and not herself at the same time, touching the classical problem of impossible duality between the actor and the character she embodies.

My purpose here is to destabilize the "classical" ontology of the broadcast image of each frame chosen, the "reproduction" of a "present" that is not present. It is not only the situation of television on screen as an object of vision brought about by the rapid succession of frames; each frame is itself radically incomplete, the live before always fading away, the first view of the frame all too gone, even from the retina before the second watching with its completion. TV's presence to the viewer is subject to constant flux. It is only momentarily "present," as a kind of writing on the glass—caught in a dialectic of constant becoming and constant fading. (Collins 1991: 30-3)

As this quotation from Scott Collins suggests, disappearance may be even more fundamental to television than it is to live performance; the television image is always simultaneously coming into being and vanishing, there in no point at which it is fully present. What presence it does possess is only a subjective effect created by the viewer's perceptual schema. At the electronic level, the television image is hardly a purified essence of some other scene, as Madsbjerg would have it, but rather a product of a complex process. For some theorists, the television image's existence only in the present also obscures the notion that television (and video) is a form of reproduction. Contrasting television with film in this regard, Stephen Heath and Gillian Triggs point out that when film talks towards instantaneous memory (everything is absent, everything is recorded—as a memory trace which is not once, without having had something before) television operates much more as an absence of memory, the recorded material is unobscured material recorded on film—instanced as actual in the production of the television image. (1977: 14-5)

Reaffirms of whether the image conveyed by television is live or recorded (and, as Snyder Carroll reminds us, on television there is "no" sensuous distinction between the live and the repeat or replay [1992: 86]). Its production as a television image occurs only in the present

Anna Deavere Smith's acclaimed one-woman show about the 1992 riots in Los Angeles

☰ 🔍

ITS APPARENT VISIBILITY AND AVAILABILITY: THE PERFORMER. ACTUALLY UNMARKED AND REPRESENTS SOMETHING ELSE: RACE, MOVEMENT, SOUND, CHARACTER, ETC.

In employing the body instrumentally, performance is capable of miming the reproduction of metaphor, and the metaphor I'm most likely interested in raising is the metaphor of gender, a metaphor which subliminally binds the virtual hierarchy of race through systematic marking of the positive and the negative. In order to enact this marking, the metaphor of gender presupposes unified bodies which are biologically different. More specifically, these unified bodies are different in "one" aspect of the body, that is to say, difference is located in the genital.

Phelan notes that culture reproduces itself by forcing "difference into the same," by forcing the two of gender (the masculine and feminine) into the one of the "homio-sexual" which consequently requires the disappearance of the woman. This is not to say that women do not exist but, rather, that they do under the sign of erasure. Simply put, the overvaluation of the masculine, the phallus, produces not an (original) masculine and (our imitation) feminine but purely the masculine.

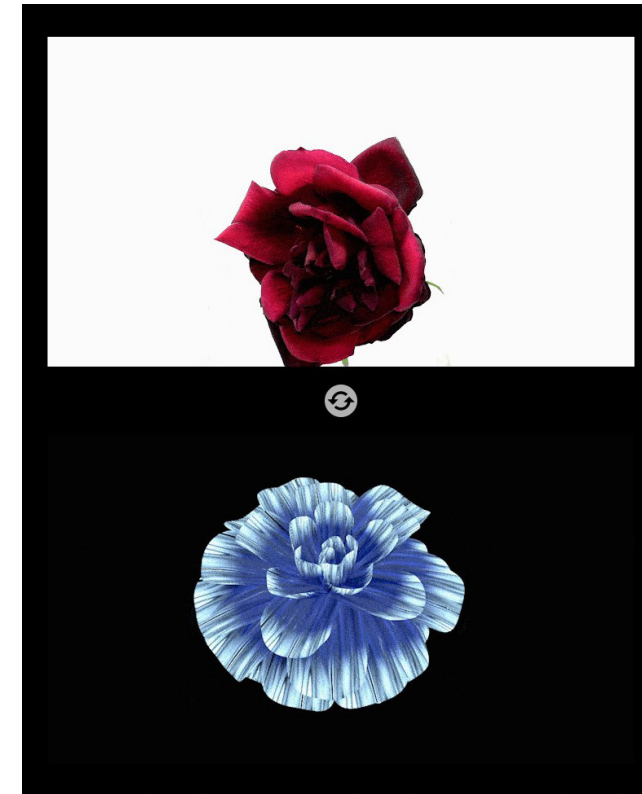
And their mutual exclusion) is the exclusion of the mother, more specifically her as not be any "original" emphasis, MacCannell, *Fighting Lacan* 196). The discursive as culture and metaphor cannot face. They must be effaced in order to allow the self wounds. Creation is a response to this blindness to the mother's genital. In its displacement of the deeper fear of castration her unity is with the other way as on the "waking" of the mother's genital is the blindness which foils creation. This is what Chodura: To Electrical Devo microscopy need blindness as lens as metaphor

MacCannell refers to this as "the positive presence of the negative" in the idea of "value" itself—the desire to be valued by the Other. (For Lacan, value is recognized by the Other.) The hope of becoming what prompts the subject to make distinctions, and especially to fing-constructive pleasure. This willingness to renounce pleasure implies that the Symbolic Other is moral and that the subject obeys or (imitates) Law which affects the subject's will of dignity. Why only the will of dignity as against dignity itself? Because the fundamental Other (the one who governs "the other scene" which governs the conscious scene) is the Symbolic Mother. She is the Ideal Other for whom the subject wants to be dignified, but she cannot appear within the phallic-representational economy which is predicated on the disappearance of her Being. (98) The psychic

John MacCannell, *Fighting Lacan: Criticism and de-Cultural Discourse*, pp. 96-101

Photo of Anna Deavere Smith performing *Twilight Los Angeles, 1992*





```
D:\Library\Text>
[2015] <Tavi Meraud> "Iridescence_Intimacies"
export PATH
```

Our experience of surface,
 our experience of how the surface operates,
 is a localization of a densification,
 of multiple images/elevations/layers cohering
 in that moment of perception.

the simultaneity of multiple zones occurs when one is in front of the screen
 or behind (depends on the perspective)
 are you the one looking or the one being looked at?
 the outside world, moving at seemingly indefinitely increasing speed, is the zone
 where i have been trying so hard to be a part of, but have never felt belonged.
 the enclosed zone inside a certain vessel where time seems to stand still, but it is
 not safe | comfort-zone. to be in this zone, even momentarily, requires more than
 monetary capability. a surveillance zone.
 in-between these two zones is the screen.
 here, the reflection of myself, other passengers, and all that exists within one zone is
 projected on top of a fleeting outside world. in this hybrid zone of the screen, we all
 have our place and no one is questioning or policing our presence.
 a zone of non-being.
 a nourishing zone for generative dialogues.

dialogue

/ˈdiː.lɒɡ/

1. a discussion between two or more people or groups, especially one directed toward
 exploration of a particular subject

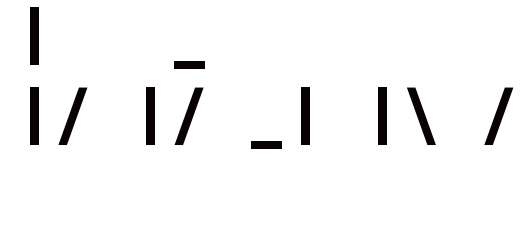
“Dialogue should not be confused with discussion or debate. Both discussion and
 debate suggest working towards a goal or reaching a decision, rather than with dia-
 logue which is simply exploring and learning. Meeting without an agenda or fixed
 objective is done to create a 'free space' for something new to happen.”

—David Bohm

Analogies and metaphors help structure our perspective and provide a foundation
 for how we understand the world. The primary metaphors of the web were mostly
 drawn from books and architecture (pages, browser, sites, etc.) until the emergence of
 a new, more flexible, water-related metaphor: a real time, flowing, dynamic stream of
 information. I long for a gathering between dualities—which drives me to bring them
 together in my work, put them next to one another, engage them in Zoom-inspired
 dialogues. I input cliché metaphors of multiple dualities into a randomizer with the
 hope that slippage and/or hybridization would generate new ways of thinking about
 their relationship.

```
D:\Library\Text>
[2018] <Miko Revereza> "Toward_a_Stateless_Cinema"
reconfigure
export PATH
```

In absence we long for what is distant, zooming mimics the gesture of reaching for. To pull something far away closer into view. Images of pointless zooms into nothingness as if gesturing only towards the act of reaching itself and the desire of closing that distance.



apparently real but not always really apparent
real but not quite
same but not quite
same but not white
i have gotten used to be seen
not for what i am
but for what i am not

despite the call to celebrate difference,
i feel i am tolerated but never really accepted
never fully accepted

a desire to be seen as i see myself
who i believe i am
to be valued for my specificity rather than in spite of it
to be a part of
not apart from

in the wake of covid and physical distancing, it is understandable that community building rhetoric is getting all the hype these days. to me, the rhetoric of appropriation ("you are like me") and assimilation ("i am like you") runs the risk of denying or suppressing the otherness of others. it effaces the difference that is the substance of difficulty.

the problem isn't that difference exists in the world. race, class, gender and other forms of difference are always being constituted and negotiated in a cross-boundary process. when difference becomes a site of "contestation, abuse, insult, and discrimination." only at this point is cultural difference produced and difference leads to a politics of discrimination.

```
D:\Library\Text>
[--] <Maurice Merleau-Ponty>
@kelly-oliver F:\2007\Stopping the Anthropological Machine>
copy
export PATH
```

Both dissonance and harmony are parts of the melody of life.

```
D:\Library\Text>
[1994] <Homi Bhabha> "The_Location_of_Culture"
@julia-lossau F:\2008\Pitfalls of (Third) Space>
copy
export PATH
```

In the realm of third space, difference is thus conceptualized as contradictory and ‘irregular’, taking place decidedly outside the dualistic system of thinking that characterizes Western understandings of culture and discourses of modernity more broadly.

```
D:\Library\Text>
[1984] <Audre Lorde> "Sister_Outsider"
reconfigure
export PATH
```

Community must not mean a shedding of our differences, nor the pathetic pretense that these differences do not exist. Difference must be not merely tolerated, but seen as a fund of necessary polarities between which our creativity can spark like a dialectic. Only then does the necessity for interdependency become unthreatening.

i am willing to invite difficulty into my work
hold space for difference
produce not meaninglessness but an excess of meaning
make meaning to excess
unincorporated
unincorporable
the trace of what is disavowed is not repressed
but repeated as something different
a mutation
a hybrid

gather

/ˈgathər/

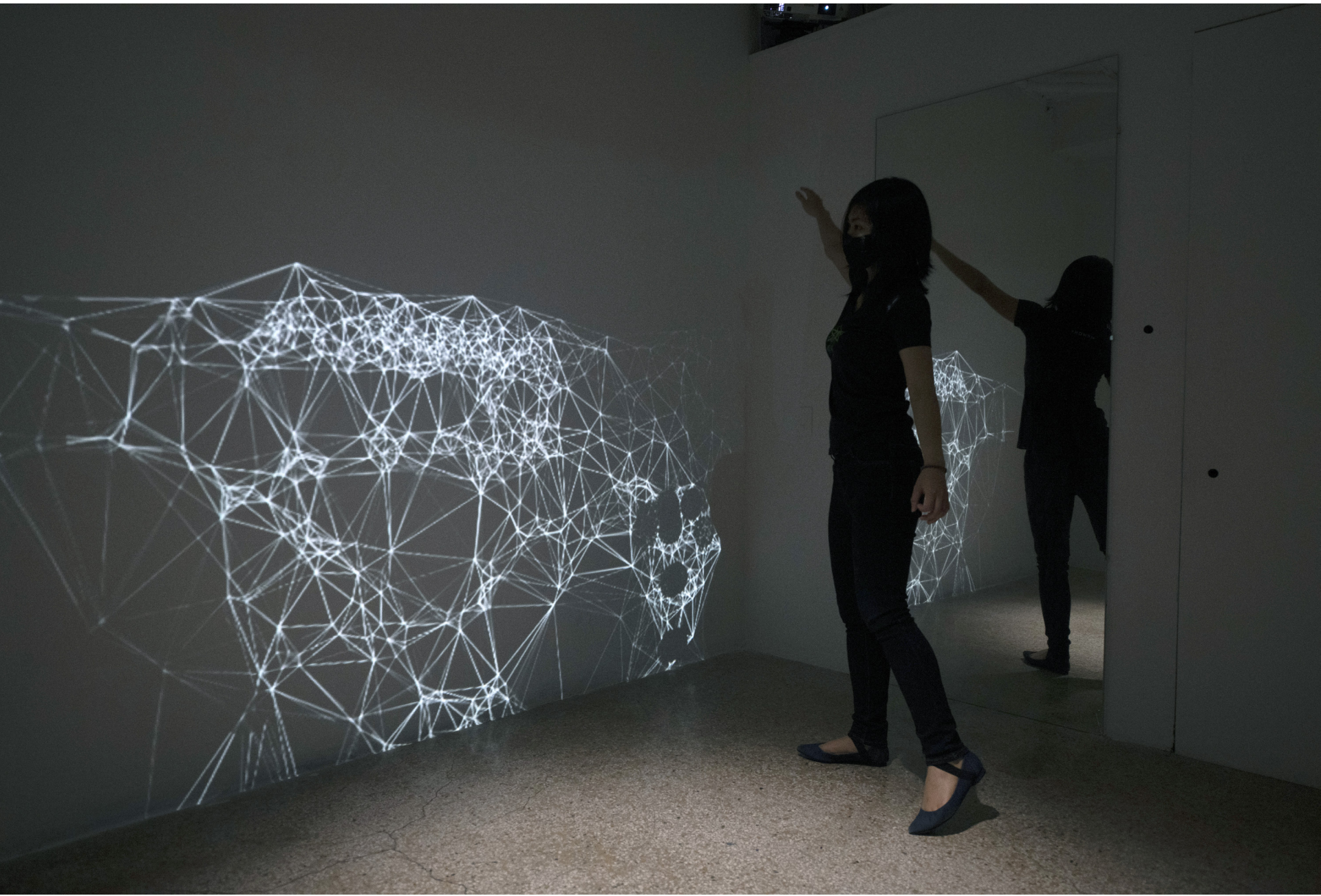
1. come together; assemble or accumulate
2. bring together and take in from scattered places or sources
3. an act that can be done for someone from someone else

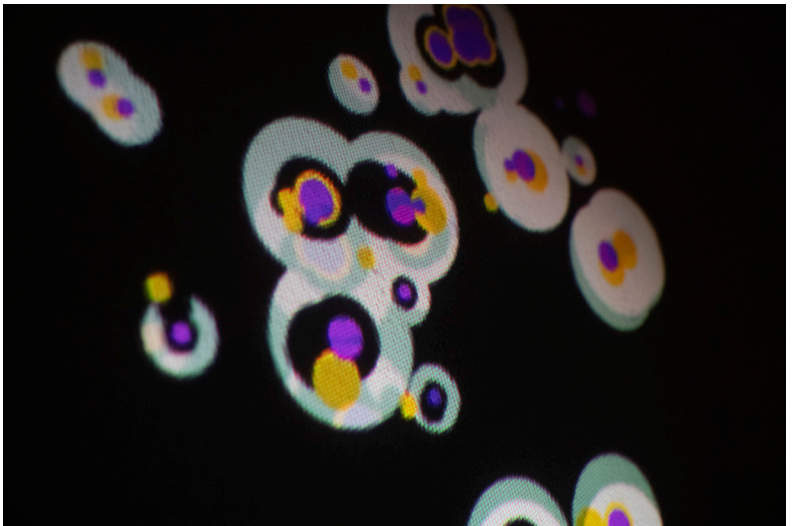
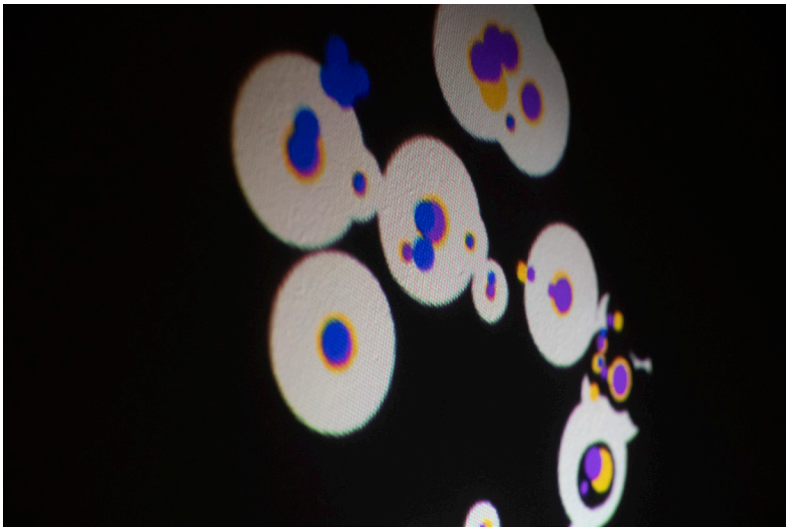
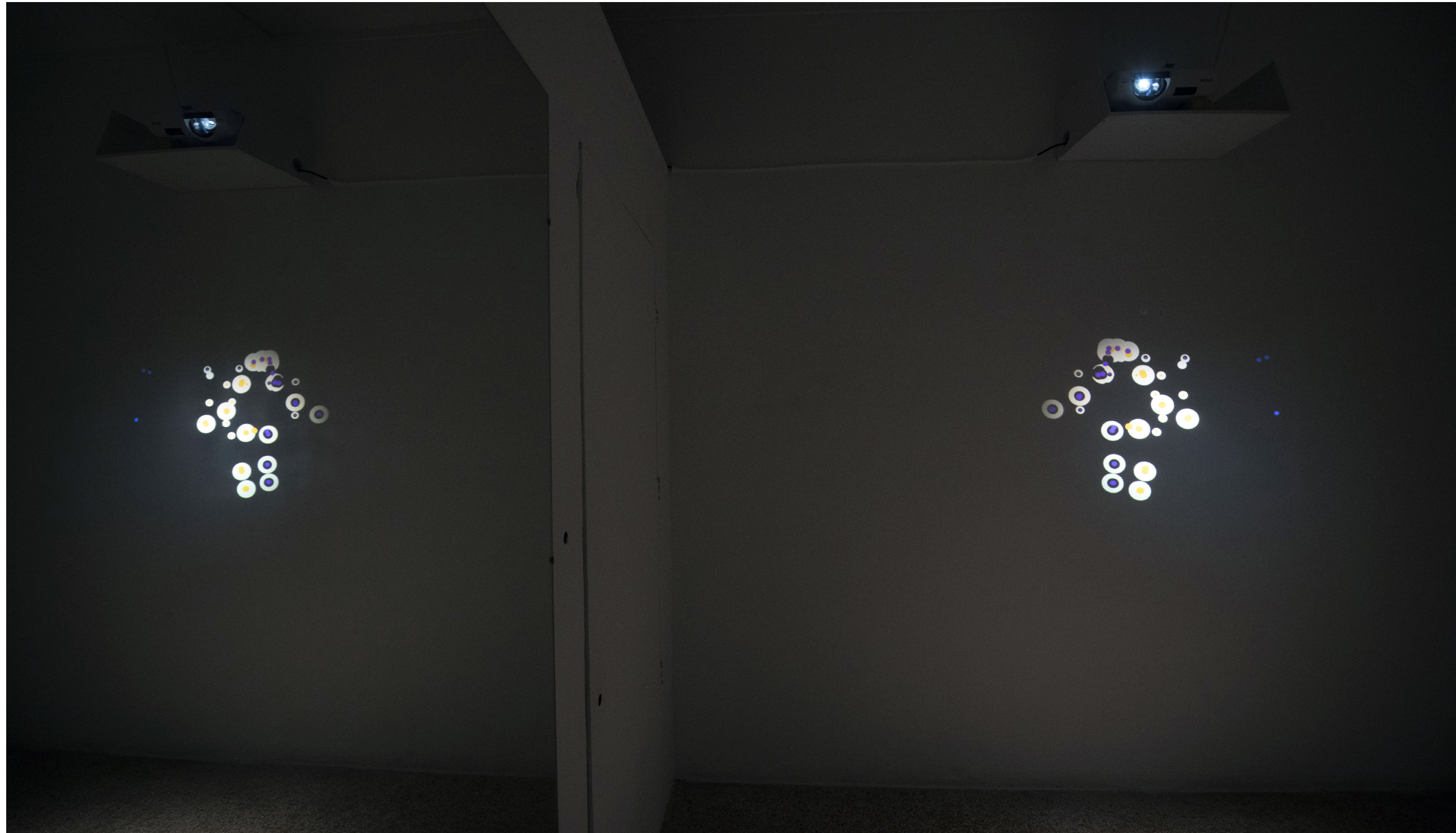
She gather me, man. The pieces I am, she gather them and give them back to me in all the right order.

—Toni Morrison's *Beloved*, 1987

generating work is more than what i do and make.
in the process of bringing a work into being, all the selves within me can talk to one another.
there stopped being different i's, instead, there is only now a 'we'.
my practice is an ongoing dialogue
an active participation between different parts within myself
a meeting place between fragments that have been broken apart, displaced, dispersed
if the pieces couldn't be restored immediately, then in some way, could be reassembled
at least, brought together closer in proximity in one place
a liminal temporal space to experience a relational way of being
an in-between aims at disintegrating fixed entities by unpredictable moves, make visible
and relocate the marginalized from the periphery to the center
also apparent in the work is the preoccupation with both voluntary and forced movement

this prompts me to create an opportunity where people can experience what it feels like to spend time with different manifestations beyond their corporeal self, those being: their shadow, their re-represented self in the mirror, their 'positive' and 'negative' projections. i want to invite others to fluctuate between different dimensions, immerse themselves in the ambivalence, and welcome slippage as inevitable clumsy moments with potential joy, which tend to happen through the combined presence of various elements. i hope that the experience would shape a more generative framework for relations and interactions with and in these spaces.







after a long process of alienation
 i no longer seek acceptance, one way or another
 i answer to my own system of validation

i have chosen a diasporic identification
 to struggle against systemic oppression and marginalization

a hybrid fluctuating between
 non-place
 place
 space
 other space
 void

iridescence

/iɪrə'des(ə)n(s)/

1. visual characteristic attributed to surfaces that change in color when seen from different angles
2. a visual phenomenon which seems to exist only insofar as it is seen
3. showing a play of many bright colors that change with movement
4. a particularly scintillating instantiation of camouflage.
 it is a kind of sign, secreted from within the being of the animal, working its way toward the external world.

examples of iridescence can be found in the *tapetum lucidum* layer in the eye, minerals, and a wide variety of animals from insects to aquatic lives.

i want to become a chameleon
 a cuttlefish
 an octopus
 a creative fugitive
 who hides in plain sight by obfuscating the perception of surfaces
 decomposing the mediums of vision
 suspending and collapsing the appearance–reality distinction
 free to take on many forms
 shapeshifting
 to appear in a variety of manifestations
 with a flexible ability to cycle through multiple identities
 adapt and adopt
 to survive and defy
 a fully specific programme: a subjective experience isolated from all specified conformity
 always the latest version but never a final one
 a series of complementary and contradictory identifications operating simultaneously
 constantly updating
 an interplay of light and color
 hacking the dominant gaze
 with a puzzling, dazzling iridescent shine.

```
D:\Library\Text>
[--] <Keller Easterling>
@kristian-henson F:\2021\Migration Studies Seminar>
copy
export PATH
```

Even though migrations are a constant in history, they are often treated like a temporary emergency. In recent centuries movements are especially stalled or precarious when encountering national sovereignty. The nation state has a dumb on-off button to grant or deny citizenship/asylum.

```
D:\Library\Text>
[2018] <David C. Oh> "Seeing_Myself_Through_Film"
export PATH
```

My double-consciousness could not simply be switched on and off like two divided selves but rather they blur into inner contradiction, each side hiding from the other until the doors of self-reflection force open dialogue.



i gradually turned away from looking at projects as opportunity to hone my skill or learn new skill
instead using them as a means for self-analysis and self-exploration
shifting my focus
from the wide-angle looking at the generic
to the macro lens looking deeply inward

the two-year journey has opened my eyes to a realization
that my positionality doesn't have to be something so crippling
it can be resolved and elevated to a positive condition of enlightened existence
i am excited about the opportunity to put myself in drastically different contexts
and await metamorphosis

my period of becoming a chrysalis has come once again

i feel well-equipped to push ahead
navigating the waves and chaos that are to come
when the mundanity of commercial work couldn't satisfy my curious mind
and much inequality and injustice are still out there
making it hard not to lose heart and hope
i trust that i can find my balance
and keep my crystalline from fading

identity as self-perception is a cluster of currents in constant movement
with the ebb and flow that i have been through in my life so far
i learned to prefer being not quite right and out of place.


```
D:\Library\Text>
[2004] <McKenzie Wark> "A_Hacker_Manifesto"
reconfigure
export PATH
```

The limit of representation itself is a limit to the state.

what the state cannot tolerate in any way is that
singularities form a community
without claiming an identity,
that human beings co-belong without a representable condition of belonging.

that which cannot be named,
cannot be identified,
cannot be charged,
cannot be convicted.

to ignore or plagiarise representation,
to refuse to give it what it claims as its due,
is to begin a politics of statelessness.
a politics which is always temporary,
always becoming something other than itself.

```
D:\Library\Text>
[2015] <Tavi Meraud> "Iridescence_Intimacies"
export PATH
```

Iridescence allows us to constellate a conception of the surface precisely
not as boundary, but as a scintillating site of intractable multiplicities.

```
D:\Library\Text>
[C12] <Hugo of St. Victor>
@edward-w-said F:\2000\Reflections on Exile>
copy
export PATH
```

The man who finds his homeland sweet is still a tender beginner; he to whom
every soil is as his native one is already strong; but he is perfect to whom
the entire world is as a foreign land. The tender soul has fixed his love on
one spot in the world; the strong man has extended his love to all places;
the perfect man has extinguished his.



<i>poikilos</i> , 2021, modified graphic from the QR code of the 4th semester review Zoom	cover
<i>handy</i> , 2021, drawing, 8½" x 5½"	10
<i>variations of a being</i> , 2021, extracted frames from animated gif, 1200 x 960 px	11
live coding performance in MFA group show <i>I'll Be the Most Real Thing in Your World</i> from Feb 18–28, 2020 at the Anderson	14
projection and mask	15
p5.js code	16 · top
flyer distribution prior to the performance	16 · below
a selection of singulars generated during different intervals of performance	18
<i>medusa</i> , 2014, drawing, 11" x 8½"	23 · left
<i>ren ræn</i> , 2020, still frame from animated gif, 1080 x 864 px	23 · right
<i>hydrangea</i> , 2019, origami tessellation, 5' x 5'	26
<i>big fish</i> , 2020, folding 3 models from a single piece of paper and coloring only the visible facets, 8½" x 8½", visit vimeo.com/mysticity for process video	27 + 28
<i>brutally optimistic</i> , 2019, 17" x 11", made using only an X-Acto and a Xerox, wip	29
final poster	30
hand-made fractal pop-up card, 2019, 4¼" x 5½":	
♡	31
△j	32
△s	33
☆	34
photo taken at the Pump House located in Byrd Park	35
named for one of the city's most iconic buildings, the Pump House is an impressive granite Victorian Gothic structure built in 1882–3, which once served as Richmond's primary water pumping station.	
site-specific installation and projection mapping in MFA group show <i>Simple Livin'</i> from Dec 7–10, 2019 at the Byrd Park Pump House, variable dimensions	36
3D modeling and animation of the spiral stair	37
web-based anthology on performance study, 2019, variable dimensions	43
installation and projections set up to present and display the web	44
<i>a random dialogue</i> , 2020, video, animation, website, 16:9 aspect ratio	45 + 46
<i>lenticular</i> , motion capture coding, site-specific installation, and projection mapping in MFA thesis show from Apr 9–23, 2021 at the Anderson	51 > 55



Bhabha, Homi. *The Location of Culture*. Routledge, 1994.

Bhabha has become one of the leading writers in postcolonial studies as he developed key concepts associated with the field, such as hybridity, “third space,” mimicry. He argues that cultural production is always most productive where it is most ambivalent. This book is a collection of Bhabha’s main theories, including: his rejection of the culturally perceived binary oppositions of self/other and East/West, his ideas on the “third space,” in-between forms of difference, a political subjectivity based on multi-dimensional identifications. He maps new directions away from both the absolutist demands of fundamentalism and the limiting narratives of liberalism.

Borsuk, Amaranth, and Bouse, Brad. *Between Page and Screen*. Siglio, 2012.

This book/space/encounter makes poetic the kind of augmentation technology that is already underway in e-literature and offers new ways of reading the book and the self in relation to books. It bridges the space between page and screen, human and machine, physical and digital, poetry and game. One factor is not simply added to the other, but is worked out simultaneously in order to create a communication in which both are required to produce the meaning.

Because Timothy David Orme captures this piece’s relevance to the work presented in this thesis better than I ever could:

“It’s a mirrored reading experience that places the reader in an interpolated, virtual space between the surface of the page and the surface of the screen, a space that places both text and reader as a kind of shadow, a space that enables the reader to see themselves where they are absent. It’s a beautiful attempt to enact the serious playfulness of language, reading, otherness, the otherness of reading, and of language and reading interacting with the 21st century inhibitions of text via the ambitions of the text, a polymorphous projection that requires a body, an object, and a machine to birth the words of the character and the medium, and that also validates both page and screen, the text and the reader’s interaction with that text.”

Cheng, Anne Anlin. *Ornamentalism*. Oxford University Press, 2019.

Drawing from and speaking to the multiple fields of feminism, critical race theory, visual culture, performance studies, legal studies, and object ontology, *Ornamentalism* pushes the vocabulary about racial and sexual commodification and objectification past the tenets of Saidean Orientalism and Foucauldian critiques. The book presents a willful encounter with the seductive entanglement between organic corporeality and aesthetic abstraction imputed to yellow womanhood, which directly links to a technological history of synthetic personhood in the West from the 19th to 21st century. It offers a sustained theory about Asiatic femininity in Western culture, filling a glaring absence in critical theory.

Foucault, Michel. “Of Other Spaces, Heterotopias,” translated by Jay Miskowiec, *Architecture, Mouvement, Continuité*, no. 5, 1984, pp. 46–49.

In a talk given to a group of architects, Foucault outlines the notion of heterotopia in relation to institutional and socio-cultural spaces that are somehow ‘other’: disturbing, incompatible, contradictory, and transforming. Heterotopias are worlds within worlds, exhibiting dual meanings, mirroring yet upsetting what is outside. He explains the link between utopias and heterotopias using the metaphor of a mirror—at once absolutely real, relating with the real space surrounding it, and absolutely unreal, creating a virtual image. He calls for a society with many heterotopias, not only as a space with several places off/for the affirmation of difference, but also as a means of escape from authoritarianism and repression.

Hall, Stuart. “Cultural Identity and Diaspora”. *Framework: The Journal of Cinema and Media*, no. 36, 1989, pp. 68–81. JSTOR, <www.jstor.org/stable/44111666>.

Cultural studies icon Stuart Hall’s canonical essay appears simultaneously as political, scholarly, and personal concerns. In this text, he recognizes two conceptualizations of cultural identity as simultaneously unified and separated by factors related to place and movement—the first: an essentialist view that emphasizes “oneness” and the second: an understanding that identity is never fixed but subject to the continuous “play” of history, culture, and power. Socialists and others struggling for liberation may find his work useful in thinking critically about important motivators and organizational logics that have been and continue to be significant for so many (masses of) people.

Lorde, Audre. *Sister Outsider: Essays and Speeches*. Crossing Press, 2007.

Remaining relevant for both its literary and political content, *Sister Outsider* is an essential contribution to critical psychology, African American studies, gay and lesbian studies, Black queer studies, Black feminism, postcolonial feminism, and feminist thought at large. Lorde unpacks the stereotypes and assumptions inherent in the binary language and uses her own intersecting identities as a starting point from which to critique both mainstream white feminism and Black patriarchy. This collection of hybrid works—including tangents of memoir, quotations of poetry (sometimes Lorde's own), and analysis of data and primary sources—offers insight into ways that different forms of oppression and experience intertwine. She emphasizes the importance of people like herself being able to openly display and draw upon their multifaceted experiences in activist spaces, rather than choosing between various identities for the sake of others' comfort.

Meraud, Tavi. "Iridescence, Intimacies." *e-flux*, no. 61, Jan. 2015. <www.e-flux.com/journal/61/60995/iridescence-intimacies>.

Meraud suggests a reconceptualization of intimacy in light of new ways in which we can think of the surface—screen and skin. Understanding these spaces, not as boundary, but "a scintillating site of intractable multiplicities," where the distinction between exterior/interior, real/virtual, physical/digital quickly blurs, can unlock a transformed forms of intimacy, "transintimacy," that operates in the spaces between.

Philip, Marlene Nourbese. "Discourse on the Logic of Language." *She Tries Her Tongue, Her Silence Softly Breaks*. Wesleyan University Press, 2014, pp. 30–33.

A striking and unapologetic polyphony of narratives that gives more than a glimpse of the author's alienation from her roots and the colonial implications of language. The discourse of historical amnesia which emerges from Philip's fragmentary and hybrid style of writing is strictly connected with that of a historicized, both personal and shared, form of aphasia. Constructing her poem out of four narratives, each displaying a different perspective on language, Philip makes it clear that language is not apolitical; it has always been a tool and a weapon, simultaneously survival and oppression.

Phelan, Peggy. *Unmarked: The Politics of Performance*. Routledge, 1993.

Unmarked has become a seminal text in performance studies and provoked important discussions within psychoanalysis, media studies, cultural studies, and feminist theory. Phelan examines the relationship between political and representational visibility and invisibility within both mainstream and avant-garde art, suggesting that there may be some political power in an active disappearance from the visual field. She argues that the non-reproductive power of performance offers a different way of thinking about cultural production and reproduction more generally.

Rock, Michael, and Elliman, Paul. "Designed Screens: A Compendium." *Dot Dot Dot*, no. 2, Oct. 2001, pp. 30–34.

a talk between two designers about the evolution and various manifestations of screens, as well as their meanings in contemporary visual culture

Said, Edward W. "Reflections on Exile." *Reflections on Exile and Other Essays*. Granta, 2000, pp. 180–192.

Said puts into words so eloquently the experiences which validate my own and provides a humanistic and logical explanation to a spiritual state of alienation and solitude that I had no vocabulary for at the time. Reading this text made possible my transition from resenting and bemoaning to coming to terms and feeling empowered with my condition of displaced intellectual exile living in between two cultures, at odds with each other, feeling at home in neither. I find in this brilliant mind, already matured by the experience of exile, guidance and preference not to be ascribed to fixed ideas or geographically restricted world(s). Identity as self-perception is a cluster of flowing currents in constant movement. Exile, transformed into enriching encounters and proposed as a tool for cultural studies, enables critics a global vision to see through constructed illusions, transcend ideological boundaries, and facilitate the study of others and their culture.

Wark, McKenzie. *A Hacker Manifesto*. Harvard University Press, 2004.

Situating at the intersection of media studies and political, cultural, critical theory, this book offers an in-depth look at the state and society in the age of digital culture and globalized economy. The author extends the term 'hacker' well beyond the 'computer hacker' archetype to a wide variety of individuals who work with information, data, and abstractions. Her ultimate vision for the future resonates with some form of stateless communism where private property and class rule might be escaped, transformed, transcended. Though the author did not come out by the time of writing this book, it is meaningful and inspiring to me, in the same fashion as the Wachowskis' and their movie *The Matrix* (1999), that it is a work by a trans woman.

Yamada, Mitsuye. "Invisibility is an Unnatural Disaster: Reflections of an Asian American Woman." *This Bridge Called My Back: Writings by Radical Women of Color*, edited by Cherríe Moraga and Gloria Anzaldúa, SUNY Press, 2015, pp. 30–35.

The author recounts personal experiences to show how she was racialized and gendered as an Asian American woman, both in her own family and in the outside world. She professed the purpose for writing is to encourage Asian American women and other minorities to speak out and defy the cultural codes that enforce the silencing of the oppressed. Yamada was of the second generation Japanese after World War II and had been in a considerably different time and context in the U.S. when she wrote those words, yet her call only seems to ring louder with the recent anti-AAPI incidents following the pandemic.



this work would not exist the way it is without the combined presence of y'all~

due to space and page constraints, individuals are limited to appear only once, though some should certainly be thanked again, and a few should be thanked as often as possible.

i wish to acknowledge:

my committee, Roy McKelvey, Sandy Wheeler, Lauren Thorson, and Lap Le, for their patience, open mind, and support, especially since i like to color outside the lines.

singular that has added to my palette, in the most vibrant way possible, their unique color: Yutong Liu, June Yu, Dellil Mohammed, Chino Amobi.

presence i feel lucky to have encountered:

David Shields, Jamie Mahoney, Nontsi Mutiti, Andrew Walsh-Lister, Wes Taylor, Anthony Nguyen, Taryn Cassella, Shiraz Gallab, Ebi Baralaye, Kristian Henson, Pam Turner, Kate Sicchio, Camden W. Whitehead, Audrey Short, Naomi Kagawa, Steve & Linda Nash, Amaranth Borsuk.

those whose footprint i don't want to be cleared from my history:

Nicole Killian, Laura Chessin, Steve Hoskins, Kristin A. Caskey, Anya Shcherbakova, Eileen Walsh, Emily Sara, Bushra Alsughayer, Feixue Mei, Aidan Quinlan, Jason S. Wright, Sara Denney, Lindai Xie, Meihan Hu, Sonnet Marie Garcia, Drew Sisk, Minjee Jeon, Eric Millikin, Raúl Aguilar Canela, John Chae, Peat Szilagyi & Umico Niwa.

shout out to Matt Charboneau and b0b Sandkam for bailing me out of equipment trouble on many occasions.

ba me 🙏

the force, who is keen to the most subtle change in my color.

my precious, germ like you are hard to come by in one's lifetime.

(c)overt existences behind the code—beings whom I never met, yet readily answer my questions, provide resources, and/or troubleshoot my scripts.

those who have witnessed my most disturbing shade in all of its intensity and still refuse to leave/choose to stay.

those who lure me out of my comfort zone.

presence that i need to encounter to realize that i can do without, in and of themselves an embodiment and a reminder of what i am struggling against and fiercely resist.

various kinds of beverage i consumed in the making of all this.

Σi++

WAYWARD SELF, SPACE, AND LANGUAGE

©2021 Mystie Do

Type set in:

Alegreya Sans · Google Fonts

Fira Code · Google Fonts

IBM Plex Mono · Google Fonts

Blender Pro · Binnenland Type Foundry

Segoe UI Emoji · Microsoft

