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# FOUNDER STATEMENT ON MALADAPTIVE DAYDREAMING & NARRATIVE PROJECTION

BY BRYTON GORE  
FOUNDER, OUTLAW POP (THE GENRE) & AUSTRALIAN  
GOTHIC

(V.1 )

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|        |                        | 2013-2025 |

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BRYTON, U GORE (REGISTERED BUSINESS ENTITY 2013 - Present) | Sydney, Australia

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## 1. PURPOSE OF THE DOCUMENT; FOUNDER STATEMENT ON MALADAPTIVE DAYDREAMING & NARRATIVE PROJECTION

*by Bryton Gore*

*Founder, Outlaw Pop (the Genre) & Australian Gothic*

**This statement addresses the deliberate mischaracterization of my artistic process as “maladaptive/daydreaming.”**

The interpretation is false. It has always been false. No outside source or third party possesses the authority to define the interior of my mind or the intention of my work.

**This statement is a boundary** a line separating my life, my art, and the truth. It is the posture of a deer staring down the barrel of a gun.

**To label my creative practice as Daydreaming is to fundamentally reverse the roles of victim and perpetrator.** My work is not an involuntary escape from reality; it is the intentional, strategic practice of Narrative Projection a focused extraction of truth from reality's severe fault lines.

**My art is the necessary statement of my survival.** It was forged to escape a role violently forced on me: the role of a victim trapped within the maladaptive daydream of a woman (my mother) whose own life of wealth was shattered by my father's death. While I was made out as 'broken, sick and bad' to hide her drinking dysfunction and her grief. My creative process is, and has always been, proof that I broke character and walked off the set of her tragic script. The tragedy is that members of my own immediate family have continuously fought to keep me locked into that story for their own benefit.

**This business is my emancipation. While the art draws from the fire, the business itself will not be burdened by the pain of its origin.**

**It ends here.**

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## 2. WHY THIS CLARIFICATION IS NECESSARY,

**This wild Hollywood dream of money and fame was never mine.** It was a narrative that originated with my mother, was carried through my father, and was ultimately imposed on me by my family without my consent.

**The script was simple:** one daughter would be the star, and the other; me, would be the broken mess, paraded in front of the world as someone in need of saving. In my experience, this fiction served a brutal, functional purpose: it concealed her profound inability to function as an adult, while simultaneously diverting resources and support away from me and my children. It mirrored the same pattern my mother had set blaming my response to her drinking as “illness” when, in reality, it was her drinking that destroyed her and destabilized our lives.

**It was unreasonable to expect me to know this story was unfolding in America while I lived my entire adult life in Australia as an occupied parent.**

Once discovered in America, I failed to get protection not because I lied, but because I lacked the structural backing and resources to describe the extent of the damage and danger. The result was, in my opinion, an intentional rupture in my family who subsequently attempted to make me responsible (150k losses in damages+) for their own decisions after being misled about my character.

The tragedy is that members of my immediate family have consistently acted to reinforce this narrative for their own perceived benefit.

**I state this unequivocally: no more.**

No more cleaning up other people’s messes because I am structurally unprotected.

**No more being forced to absorb the consequences of someone else’s storyline.**

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## 3.PROJECTION, MISLABELING & THE MALADAPTIVE DAYDREAM NARRATIVE,

### **I build worlds the way others breathe.**

It is why I founded my company in 2013: to create a structural boundary between the necessary demands of real-life survival and the architecture of my art. Most people seek commercially viable work, but I founded this business to give my unique creative vision a sustainable, protected platform.

### **What I create is not fantasy.**

It is analysis, philosophy, mapping, and imaginative engineering.

It is a framework for understanding, not a tool for coercion.

### **The Mischaracterization**

Much of the harm I have experienced stems from individuals who attempted to force me into their own maladaptive narratives, misreading the imaginative language inherent to creative work as literal or manipulative. These individuals then used their social and financial influence to mischaracterize my identity, treating creativity as evidence of wrongdoing.

Throughout my life, others projected their internal narratives onto me, dictating who I was, what I wanted, and the role I was expected to play in their stories.

### **That is their maladaptive daydreaming. I was the target, not the architect.**

At the time of those events, I was structurally vulnerable.

### **I am not vulnerable now.**

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**I am not, and will not be, responsible for cleaning up narratives that others have constructed around or about me.**

My creative work is imagination, analysis, and philosophical exploration **never manipulation.**

**I want to clarify one additional point:**

**In a past conversation, I agreed to the word “gaslit” casually and inaccurately when describing an interaction.** What I meant was I allowed someone to underestimate me, and in doing so, their own intentions and inconsistencies revealed themselves.

**This is not psychological manipulation;** it was the exposure of a dynamic that was already being directed at me.

## **Legal Clarification on Creative Intent**

For the avoidance of doubt, the imaginative and structural work I produce is creative, analytical, and philosophical in nature. It is designed to explore ideas, map possibilities, and construct artistic frameworks. Such work is not intended to, and does not, manipulate, coerce, or control others.

Any attempt to interpret imaginative expression, world-building, or narrative architecture as evidence of manipulation is a mischaracterization of both my intent and the nature of creative practice. The law recognizes that artistic and intellectual exploration, including hypothetical and imaginative scenarios, is distinct from actionable conduct intended to cause harm or exercise undue influence over others.

Therefore, my creative process, intellectual frameworks, and artistic expressions cannot reasonably be construed as manipulative or coercive, and any claim to the contrary misrepresents both fact and intent.

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## **IMPORTANT**

*At various points in my career, I have created controlled or fictionalized creative environments online for the purpose of observing audience engagement, testing narrative structures, and understanding social dynamics relevant to my work. These environments functioned as artistic laboratories, extensions of my world-building practice, not as tools for deception, coercion, or manipulation.*

*Such practices are standard within creative industries, research fields, and interactive media development. They involve the use of hypothetical or simulated spaces to study audience response, refine artistic direction, and examine how narratives are interpreted.*

*Under no circumstances were these creative environments used to mislead individuals for personal gain, cause harm, or exert undue influence. Any interpretation of these artistic experiments as “manipulation” is a mischaracterization of both intent and practice. The distinction between creative exploration and coercive action is well-established, and my work falls squarely within the former.*

*My values and therefore my creative business have always prioritized autonomy: **the right to engage, the right to step away, the right to interpret, and the right to decline participation entirely.** Even when my work explores boundary-pushing or philosophical inquiry, consent, choice, and personal agency remain at the center of my practice.*

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## 4.STRUCTURAL VULNERABILITY & NARRATIVE OVERWRITES,

I remain deeply disappointed by the structural weaknesses in legal and social systems that allow individuals to weaponize narrative, recruit others into their fiction, and overwrite another person's identity through coordinated projection.

**Why are witnesses evaluated on the basis of social belief rather than direct experience?**

**This is a fundamental judicial flaw.**

It is a flaw in which coordinated fiction is repeatedly weighted as fact, overpowering the isolated truth of firsthand experience. The result is a system that privileges collective narrative over individual reality, enabling reputational harm and distortion without evidence.

**In my case, this nearly cost me my life.**

As an individual without institutional support responsible only for my work and my children the imposed social reality became inescapable. There were no witnesses to my lived experience except the narratives others constructed, narratives that benefited everyone but me and left me defenseless against their weight.

**That is the part I will never forgive.**

**And the part I will never allow again.**

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## 5.MY ARTISTIC METHODOLOGY: STRATEGY, NOT ESCAPISM,

My work; Brightmare, Outlaw Pop, Australian Gothic, does not come from escapism.

**It comes from strategy.**

My process is research into:

- projection
- crowd logic
- identity pressure
- power misalignment

It is the methodology I developed to survive a decade of people rewriting my life for their own purposes.

**My creativity is not a symptom.**

**It is a problem-solving system, one I teach to others.**

If someone misreads that as dependency, delusion, or threat, they do not understand symbolic thinking, conceptual art, narrative science, or how artists encode truth into structure.

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## 6.SYMBOLISM, DISTRESS & ARTISTIC EXPRESSION,

My work has been misinterpreted as “dangerous” by people who do not understand how artists process distress through symbolism.

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## 6.SYMBOLISM, DISTRESS & ARTISTIC EXPRESSION,

To be clear: I am not a danger to anyone.

I have never harmed anyone.

I have never threatened anyone.

I do not engage in behavior that puts others at risk.

I have never been arrested.

***Some of my past art was created during periods of severe distress, when I had no structural support or socially acceptable outlet to express fear, confusion, or pressure.***

Millions of artists use dark metaphor or exaggerated imagery to process distress.

This is normal.

This is protected expression.

This is human.

That is not aggression.

That is coping.

When I say my art is “armor,” it is symbolic a way to process manipulation, projection, and powerlessness without acting on any of it.

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## 7. CLARIFYING “DANGEROUSNESS” & MY ACTUAL HISTORY,

**Any characterization of me as “dangerous” is either**

- a misunderstanding of symbolism,
- a distortion,
- or a deliberate narrative tactic.

Nothing in my history, conduct, or lived behavior supports such claims.

**I am an artist.**

My work uses storytelling, metaphor, and symbolic language to process what I have lived through not to harm, threaten, or target anyone.

**Regarding past legal actions, including protective orders, I want to state this plainly:**

I did not contest them because I understood that, by the time they were filed, the narrative surrounding me had already been predetermined. No level of truth, evidence, or participation on my part would have changed the story that others were committed to telling.

**Allowing it to proceed was a decision made for my own peace, not an admission of guilt.**

**It marked the end of how far she could extend my name or my family as material for her narrative. That chapter is closed.**

I have not seen, contacted, or been anywhere near the individuals involved for years.

**There has been no pursuit, no communication, and no threat.**

What exists is a narrative built entirely without my participation.

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I have learned, repeatedly and painfully, that when someone experiences the truth as a threat to the story they rely on, they often label the truth-teller as the danger.

That is not evidence of risk; it is evidence of projection.  
I will not carry that projection anymore.

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## 8.WHISTLEBLOWING, TRUTH-TELLING & PUBLIC NARRATIVE,

I do not daydream about people.

I run diagnostics on behavior.

I map intent, pressure points, and outcomes at my own expense.

That is how I protected myself when individuals with far more money and influence attempted to absorb my story into theirs.

### To be clear:

- I was whistleblowing, not fantasizing.
- I exposed a hoax before anyone else did.
- I lost structural support because of truth, not instability.
- Others monetized narratives built from my reality while I had nothing.

**That imbalance ended when I rebuilt my foundation.**

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## 9.BOUNDARY STATEMENT: I AM NOT YOUR DREAM,

**I am not your Hollywood dream.**

My children are not plot devices for your stories, your fans, or your motives.  
My life is not a victim narrative for anyone to borrow, reshape, or  
weaponize to crown themselves a hero, a queen, or a martyr.

**I do not do things for people because I idolize or love them.**

**I do things because they are right, and that has been used against me  
more than it has ever been honored.**

I am the one who survived my life.

And that means I get to speak about it, write about it, create with it, and  
transform it.

Not you.

Not my family.

Not any celebrity who believes they are entitled to interpret my mind, my  
wounds, or my dreams.

Not a former roommate who used my financial limitations and housing  
vulnerability to posture online as a father figure to fans.

**No one gets to predict my reactions based on imagined outcomes.**

**No one gets to script my future from assumptions.**

**You do not get to guess at my story and pretend those guesses are truth.**

*I am the author of my own experience*

*not a character in anyone else's narrative,*

*not material for your image,*

*not cheap content for a celebrity blog,*

*not fodder for a YouTube channel,*

*and not a vessel for anyone's projections.*

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## 10.CHILDHOOD, TRUTH-TELLING & PUNISHMENT,

Despite everything, I am grateful for the experiences that gave me the language and the genre I embody; the horns I drew on myself as a child and in my self portraiture.

**As a child, I spoke truth and was punished.**

**As an adult, I used art to reveal truth when direct speech would have caused harm.**

 **Outlaw Pop** is more than a genre; it is a declaration.

**I have been labeled criminal, evil, or crazy for speaking truth, but I am now transforming that energy into something empowering.**

I am excited to adapt this genre into frameworks that uplift, educate, and leave the pain behind creating work that honors survival, clarity, and vision.

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## 11. LEGAL PROTECTION ADDENDUM,

### Symbolic Art & Distress Expression

Certain past pieces of my work may be misrepresented by individuals who benefit from portraying me as unstable or dangerous.

#### To address this proactively:

My symbolic, dark, or emotionally intense art was never intended as a threat not toward family, public figures, or anyone.

Some pieces including violent metaphors, panic-playlists, or symbolic drawings using public imagery were created during periods of severe emotional distress.

**These expressed fear and powerlessness, not aggression or intent.**

**I state clearly:**

- I did not threaten anyone.
- I did not target anyone privately.
- I took no action connected to symbolic imagery.
- I have no history of violence or hostility.
- I have no intent to harm.

**USING PUBLIC IMAGES, TATTOOS, OR MOTIFS WAS COMMENTARY NOT TARGETING.**

Like satire, political cartoons, or conceptual art, my work exaggerates to expose truth.

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**Those who twist this work benefit from casting me as dangerous.  
Reframing distress as instability protects their reputation, not mine.**

**I state again:**

- **My art is symbolic.**
- **My intent was expressive.**
- **I have never posed a danger to anyone.**
- **Claims that my art is literal are knowingly deceptive.**

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# BRIGHTMARE© X AUSTRALIAN GOTHIC™ X OUTLAW POP™ FOUNDATIONAL STATEMENT

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## 12.This Statement Stands as Formal Documentation.

### A Boundary. A Clarification.

The line is drawn between the fiction others projected onto me and the reality I now define myself.

I am not the **monster** you needed for your **narrative**.

I am not your **unstable crazy** relic.

**I am not your story to tell.**

I am a Architect & now I build the Outlaw.

I build worlds that reveal truth whether it dismantles your comfort or not.

Being educated, aware, and assertive is not a defect to empathy; it is the absolute currency of my survival.

**I will no longer cater to fear or misinterpretation when I assert myself starting with swearing in serious documents.**

***Stop punishing your mother through me, and get the fuck over it.*** ↻

**Bryton Gore**

**Founder: Outlaw Pop (the Genre) & Australian Gothic**



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Signature:

**Name:** Bryton Ursula Gore

**Title/Capacity:** Individual Owner or  
Sole Proprietor

**Date:** 12/12/2025

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