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# BRIGHTMARE© THE DOSSIER

A STUDY IN STRATEGIC OPACITY AND DIGITAL  
PERFORMANCE

(V.1 )

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2022-2025		

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

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## 1. PURPOSE OF THE DOCUMENT; BRIGHTMARE© THE DOSSIER

*A Study in Strategic Opacity and Digital Performance.*

**1.1** This dossier consolidates the conceptual, artistic, and theoretical framework of **Brightmare©** , a digital-era performance work (2022/3-25) that employed strategic opacity, narrative misdirection, and double-coded communication as protective artistic methods.

### 1.2 The document provides:

- a clear artist statement
- academic contextualisation
- a formal abstract
- an annotated bibliography for further scholarly reference
- explanation of the work's public reception and interpretive afterlife

**1.3** Its purpose is to position **Brightmare©** within contemporary art discourse, clarify its methodology, and provide a cohesive, professional reference for curators, publishers, researchers, and institutions.

*(and, also the people it pissed off when they discovered they were part of the artwork)*

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## 2 ARTIST STATEMENT - BRIGHTMARE©

*A Study in Strategic Opacity and Digital Performance.*

**2.1 Brightmare was guerrilla narrative warfare.** Not made for an audience.

A purposeful labyrinth of text, images, and fragmented signals structured to look like a breakdown, while functioning as a controlled artistic intervention.

**It was a defensive strategy disguised as surreal art.**

**2.2 At the time, several public narratives were forming around me without my consent.**

These narratives had:

- audiences
- platforms
- brand loyalty
- legal and social amplification
- institutional protection
- parasocial momentum

**I was the only non-public figure involved.**

**What I had was:**

- truth
- previously no institutional protection & a failed attempt at protection
- no structural support
- the responsibilities of parenting and recovery
- financial precarity
- no viable way to correct the story being projected onto me

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When individuals or systems with greater power began reshaping my identity especially through intermediaries who misunderstand the situation direct confrontation became impossible and unsafe.

**2.3 I remained opaque because silence would have allowed me to be rewritten entirely.**

So I did the only thing left to someone in my position:

**I destabilized the frame on purpose.**

**2.4 Brightmare© began at the moment I realized I was being framed as a narrative device in other people’s public storylines; cast into roles such as unstable, insecure, jealous, broken, or threatened as a way to diminish my credibility and obscure the actual power I held as someone who had exposed a significant deception long before any public & celebrity discourse emerged.**

I witnessed how quickly speculation, gossip, and misinterpretations rooted in the logic of public storytelling, not truth were bleeding into my real life and influencing my social, financial, and domestic stability.

**2.5 Confronted with this, and with no public credit, protection, or institutional support for the very real whistleblowing I had done, I saw my identity being overwritten in real time by outside narratives. The risk was not artistic it was existential.**

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## ***So the project shifted.***

*What began as documentation of an exaggerated, surreal reflection of my internal state.*

fragmented visuals, non-linear text, digital self-portraiture, became something else:

**2.6 a deliberate artistic intervention designed to interrupt the narratives being placed onto me before they could calcify into “truth.”**

from expression → to protection.

from communication → to camouflage.

Observers, misled by gossip and unfamiliar with my symbolic language, projected their own narratives onto the work.

**Some imagined romantic storylines; others imagined obsession; others imagined intent where there was none.**

**They were not engaging with me.**

**They were engaging with the proxy.**

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## 3 FORMAL ABSTRACT - BRIGHTMARE©

*A Study in Strategic Opacity and Digital Performance.*

3.1 **Brightmare©** occupies a unique position in contemporary art as a work of strategic opacity, counter-narrative performance, anti art and double-coded digital conceptualism. Emerging from a period of extreme vulnerability, when public narratives were forming around the artist without her consent, the project served not only as an aesthetic experiment but also as a method of self-preservation.

In moments where a person is outnumbered by larger platforms, parasocial audiences, and institutional power, direct truth-telling becomes unsafe.

3.1 Throughout art history, creators in such conditions have used opacity, persona, and indirection as protection. Thinkers such as Édouard Glissant (the right to opacity) and Judith Butler (identity as performance) provide key frameworks for understanding Brightmare's function: **an intentional refusal to be legible to hostile narratives.**

3.2 The digital era intensifies these pressures. As theorists like Jean Baudrillard and Jodi Dean describe, online visibility collapses authenticity into spectacle. **Audiences often respond not to a person, but to the story they expect to see.** In this environment, the artist redirected misinterpretation away from her private life by constructing a surreal, ambiguous proxy, a fictional shell designed to absorb projection and confusion while protecting the self.

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## Formal Abstract - Brightmare©

A Study in Strategic Opacity and Digital Performance. (CONTINUED)

In doing so, **Brightmare©** aligns with a lineage of artists who have used persona, myth, and deliberate ambiguity to resist domination. From de Certeau's tactical disruptions to Marina Abramović's confrontational performance strategies, **Brightmare©** functions as both shield and artwork, refusing imposed identity while reclaiming authorship over meaning.

3.3 By intentionally destabilising readability, **Brightmare©** operated as guerrilla narrative warfare, a tactical refusal to be defined by systems that sought to contain, diminish, or misinterpret the artist. The project is not a confession nor a collapse, but a controlled labyrinth of meaning built to survive an unsafe interpretive field.

3.4 This abstract situates **Brightmare©** within wider conversations about opacity theory, digital identity, and conceptual performance. As such, the project stands as a sophisticated and legitimate contemporary artwork, one that demonstrates how, in hostile conditions, art can become a structure of protection, resistance, and autonomous self-definition.

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## 4 METHODOLOGICAL CONTEXT & RATIONALE - BRIGHTMARE©

A Study in Strategic Opacity and Digital Performance.

4.1 **Brightmare©** was developed under conditions where traditional methods of self-representation were structurally unavailable. Because public narratives were being shaped about the artist by external actors with more power, visibility, and institutional backing, **Brightmare©** adopted methodological strategies historically used by marginalized artists: strategic opacity, misdirection, symbolic layering, and counter-narrative performance.

### 4.2 The work relied on:

1. **Fragmentation** using non-linear text, exaggerated surrealism, symbolic self-portraiture, and aesthetic glitch distortion to interrupt narrative coherence and prevent the public from stabilizing harmful misreadings.
2. **Proxy Construction** creating a deliberate artistic persona (the “Brightmare avatar”) to absorb public projection, hostility, and parasocial interpretation that would otherwise have targeted the artist directly.
3. **Narrative Stress-Testing** presenting multiple narrative “doors” (through imagery, playlists, captions, ambiguous signals) to observe how audiences selected, exaggerated, or invented interpretations.
4. **This served as research into crowd logic and the mechanisms of online myth-making.**
5. **Digital Guerilla Tactics** intentionally destabilizing readability to prevent the artist from being framed, flattened, or rewritten while in a materially unstable and vulnerable position.

**Autoethnographic Grounding** Brightmare© abstracts and exaggerates emotional reality, but it is rooted in the lived experience of a whistleblower whose personal reputation and safety were impacted by external media narratives.

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**4.3 Pre-existing Symbolic System** The work draws from a personal symbolic lexicon documented in artworks from childhood onward.

- This places Brightmare within a continuum of artistic language, not a reactive invention.

## 4.4 Methodological Goal

Brightmare© 's primary methodological aim was not expression but protection:

- **to resist misnarration during a period of structural precarity**
- to create conceptual distance between the artist and public speculation
- to reclaim agency through ambiguity
- to maintain authorship over identity when direct speech was unsafe

## 4.5 Brightmare therefore sits at the intersection of:

- performance art
- digital ethnography
- conceptual art
- trauma-informed creative practice
- counter-surveillance methodology

## 5 Limitations and Ethical Considerations

Brightmare emerged within crisis conditions. Its methods while artistically and theoretically grounded carry ethical complexities.

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## 5.1 Contextual Limitations

- **Material instability**

The artist was navigating housing insecurity, loss of institutional protection, and the aftermath of a high-stakes whistleblowing situation. This limited available resources and increased urgency.

- **Asymmetrical power dynamics**

Public figures involved had PR teams, platforms, audiences, and legal protections. The artist did not.

- **Escalation risk**

Any direct communication or public clarification by the artist risked being reinterpreted as evidence of instability or “drama,” which further justified opacity.

## 5.2. Ethical Considerations

**Brightmare©** occasionally employed boundary-stretching artistic strategies that require acknowledgment:

- Use of celebrity names in an artwork
- Names and images were used symbolically and referentially, not to make factual assertions.
- The intention was artistic misdirection, not harassment.
- Sending surreal or intentionally confusing messages
- These messages were components of the work’s narrative stress tests to observe projection patterns, gossip spread, and interpretive distortions.

**However, the dossier recognizes that:**

- some recipients may have misinterpreted them
- some may have felt implicated unwillingly
- confusion was an unavoidable artifact of the method

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- Emotional fallout

- *Anyone who experienced discomfort, frustration, or perceived intrusion was collateral to a protective artistic strategy formed under real duress. This dossier acknowledges that harm was not the intention and that the work's methods emerged from structural necessity, not malice.*

### 5.3. Artist's Ethical Position

- The artist affirms that:
  - The intent was always self-protection, never humiliation or retaliation.
  - **Brightmare's surreal strategies were a response to being publicly mischaracterized and denied structural support as a whistleblower.**
  - Any confusion caused is regretted, especially for individuals who interpreted themselves as targets rather than components of a wider conceptual mechanism.
  - The artist recognizes the ethical tension inherent in using real-world figures as symbolic material within a defensive artwork.
  - The ethical pivot point is this:
- **6 BRIGHTMARE WAS AN ARTISTIC STRATEGY BORN FROM A LACK OF ANY SAFE OR SOCIALLY SANCTIONED STRATEGY.**

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Like many works created under conditions of acute instability, Brightmare© emerged from a moment where I had limited structural protection and was navigating severe personal risk. Although the project was conceptual in intention, its execution occurred across public platforms and therefore intersected with realities and interpretations I could not fully anticipate or control.

- **6.1 It is important to state clearly: Brightmare© did not originate from malice, pursuit, obsession, or any desire to manipulate public figures or private individuals.**

**At the time the project began, the public narrative surrounding my whistleblowing had already been drastically distorted.**

A story was circulating in which:

- I was framed as emotionally unstable
- my credibility was diminished or erased
- my role in exposing a hoax was completely minimised
- my lack of structural support was misinterpreted as desperation
- I was inaccurately portrayed as admiring, idolising, or “chasing” power
- a deeply unsafe situation in my private life was publicly recast as a spectacle
- These misrepresentations were harmful, untrue, and materially dangerous.

*However, because the project took place in digital space, a space shaped by gossip, speculation, and parasocial projection, some individuals became entangled in the interpretive field surrounding the work.*

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## **This was not intentional, but I recognize that:**

- some may have felt referenced
- some may have felt implicated
- some may have experienced discomfort or confusion
- some reacted defensively because they assumed the work was about them

## **To those who experienced harm or distress through misunderstanding or proximity to the project's public reception, I acknowledge that impact.**

- The intention was always self-preservation, not interpersonal commentary.
- I also acknowledge that, during this period, my capacity to communicate this was affected by the extreme circumstances I was navigating; including ***homelessness, financial precarity, destabilized safety, a collapsed support system, and the emotional fallout of whistleblowing against a powerful, media-amplified hoax.***
- **My actions occurred under duress, not strategy for attention or status.**
- It is necessary to clarify that any messages, symbolism, or narrative elements which appeared directed **at public figures were not expressions of personal interest, fixation, or pursuit.**
- They were components of a surrealist defensive structure, shaped by: symbolic language I have used since childhood
- **long-standing artistic motifs; horns, archetypes, the mythic self; which others once projected onto me as 'evil' or 'unstable,' echoes of a childhood narrative that used me to mask my mother's drinking. By wearing the horns, I reclaimed the story; they became part of my symbolic lexicon, not their diagnosis. (See; Bryton Gore Symbolic Lexicon.pdf)**
- a deliberate opacity designed to shield my real life
- misdirection to prevent further intrusion into my safety



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6.2 The public misinterpretation that I admired, idolized, or sought attention from certain individuals was a projection external to me.

It arose from observers' own assumptions, gossip, not from the internal truth of the work.

## **BRIGHTMARE© WAS CONCEPTUAL, NOT INTERPERSONAL.**

Protective, not provocative.

Artistic, not confessional.

As with all works produced under pressure, **Brightmare©** has limitations:

- it was created in crisis, not calm
- it intersected with public speculation beyond my control
- it relied on symbolic opacity that can be misread
- it blurred the line between art and lived experience in ways that complicate interpretation

## **My intention has always been the same:**

to protect myself, my children, to reclaim authorship, and to heal from a decade-long misuse of my story, **not to harm or expose anyone else.**

## **6.3 Why This Had To Be an Artwork**

I had no PR team.

I had no legal infrastructure.

I had no platform.

**And I had just lost all the structural protection I desperately needed.**

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## 6.4 TRUCTURAL CONTEXT

### **THE STRUCTURAL REALITY OF MY SITUATION HAS NEVER BEEN VISIBLE TO THE PUBLIC.**

The external narrative shaped largely by speculation, celebrity ecosystems, and parasocial interpretation did not reflect the conditions I was actually living in. My material circumstances, my lack of institutional protection, and the severe instability caused by years of compounding events meant that I did not have the resources to correct or counter the public story about my life.

### **THE TRUTH IS SIMPLE:**

**Brightmare© was not a choice made from luxury.**

It was the only strategy available to someone with no structural backing, no safety net, and no control over how others were publicly framing my identity.

**At the time, unverified assumptions about my motives, my mental state, my relationships, and even my parenthood were spreading through online communities. These narratives were not only incorrect they created real-world consequences that affected my housing, my safety, and my ability to rebuild my life.**

Meanwhile, people with platforms and audiences were able to shape their versions of events instantly, while I without PR support, legal infrastructure, or a public voice was left to absorb the impact.

**Brightmare© emerged as a response to this structural imbalance.**

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## 7 GLOSSARY - BRIGHTMARE©

Glossary of Terms (Brightmare Dossier)

### 7.1 Core Concepts

#### **Brightmare**

A digital, conceptual art project using strategic opacity and surreal narrative structure to misdirect, protect, and reclaim autonomy during a period of public misinterpretation. Enlightening one's own nightmare.

#### **Strategic Opacity**

A method used by artists and theorists (*Glissant, Butler, Scott*) to deliberately obscure meaning when clarity would result in danger, misinterpretation, or loss of agency.

#### **Double-Coded Artwork**

A work that contains two simultaneous layers of meaning:

- Outer layer – chaotic, surreal, ambiguous
- Inner layer – protective, intentional, structurally designed to shield the artist Brightmare deliberately uses this form.

#### **Narrative Architecture**

The intentional construction of stories, symbols, and persona to redirect attention and prevent harmful narratives from attaching to the artist's real life.

#### **Proxy-Self / Avatar**

A symbolic persona created to receive public projection, confusion, hostility, or interpretation acting as a buffer between the artist and the crowd.

#### **Guerrilla Narrative Warfare**

Non-violent narrative subversion: destabilizing hostile stories, redirecting audience attention, and reclaiming authorship under conditions of asymmetrical power.

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## **Glossary - Brightmare©**

Glossary of Terms (Brightmare Dossier)

### **Interpretive Hostility**

A form of misreading where audiences aggressively project motives, desires, or instability onto someone whose narrative they do not understand.

### **Parasocial Momentum**

The accelerating force of online spectatorship where strangers build imagined narratives around a person, often detached from truth or context.

### **Narrative Drift**

The process by which speculation, gossip, or misreading gradually replaces factual history within a public context.

### **Symbolic Language**

The private lexicon of symbols, motifs, and recurring imagery used throughout your art practice since childhood foundational to understanding Brightmare.

### **Conditional Humanity**

Refers to the phenomenon in which a person's lived experience is only believed or treated as valid when it benefits the audience, aligns with their expectations, or serves their narrative granting empathy not as a right but as a transactional reward.

### **Accidental Archive**

The collective public reactions comments, misunderstandings, projections produced during Brightmare, which now function as part of the artwork's historical record.

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## **Glossary - Brightmare©**

Glossary of Terms (Brightmare Dossier)

### **Crowd Logic**

Predictable psychological patterns that emerge in group behavior especially online where individuals behave differently as part of a collective.

### **Narrative Autonomy**

The right and ability to define one's own story without being overwritten, diminished, or co-opted by more powerful public figures.

### **Outlaw Pop**

The artistic genre Bryton Gore developed: truth-telling, provocative, elegant, and subversive merging pop accessibility with conceptual rebellion.

### **Mythmaking**

The intentional construction of symbolic identity, archetype, or persona as a form of artistic control and self-preservation.

The right and ability to define one's own story without being overwritten, diminished, or co-opted by more powerful public figures.

## **Glossary of Terms (Brightmare Dossier)**

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## 8 NOTES ON DIGITAL RECEPTION (BRIEF)

8.1 **Brightmare© unfolded entirely within public digital spaces, meaning its reception became inseparable from the artwork itself.** Online audiences responded to the project through comments, assumptions, projections, and parasocial interpretations, often treating fragments of the work as biographical rather than conceptual.

8.2 These reactions ranging from confusion to hostility to misidentification reveal how quickly digital crowds construct narratives in the absence of context. Rather than reflecting my lived reality, the responses document the crowd's interpretive habits, making the public itself an unintended collaborator in the work.

8.3 This reception forms a spontaneous archive of Brightmare's social impact, illustrating how ambiguity, symbolism, and strategic opacity are processed within contemporary online ecosystems. The digital response is therefore considered part of the project's methodology, not a reflection of my personal identity.

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## 9 ANNOTATED BIBLIOGRAPHY

Each entry includes a brief annotation explaining its relevance to Brightmare.

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### 9.1 STRATEGIC OPACITY, IDENTITY PROTECTION, AND SURVIVAL

**Glissant, É. (1997) Poetics of Relation. Ann Arbor: University of Michigan Press.**

Glissant articulates the “right to opacity” as a resistance to forced transparency under domination. This framework underpins Brightmare’s refusal to be legible to hostile narratives.

**Mercer, K. (1994) ‘Welcome to the Jungle: Identity and Diversity in Postmodern Politics’, in Welcome to the Jungle. London: Routledge.**

Mercer analyses identity ambiguity as self-protective. His work supports the use of blurred persona as a defensive strategy in Brightmare.

**Butler, J. (1990) Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge.**

Butler’s theory of performative identity provides a basis for understanding Brightmare as a constructed mask rather than a psychological rupture.

**Scott, J.C. (1990) Domination and the Arts of Resistance: Hidden Transcripts. New Haven: Yale University Press.**

Scott’s concept of coded speech under unequal power directly parallels Brightmare’s double-coded communication.

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## ANNOTATED BIBLIOGRAPHY

### 9.2 DOUBLE-CODED ARTWORKS & CONCEPTUAL MEANING STRUCTURES

**Barthes, R. (1977) Image-Music-Text. New York: Hill and Wang.**

Barthes' work on layered meaning and authorial disappearance illuminates Brightmare's strategy of multiple interpretive levels.

**Eco, U. (1989) The Open Work. Cambridge: Harvard University Press.**

Eco's theory of artworks designed for unstable and participatory interpretation aligns with Brightmare's intentionally ambiguous structure.

**Derrida, J. (1976) Of Grammatology. Baltimore: Johns Hopkins University Press.**

Derrida's concepts of deferred meaning and interpretive instability support Brightmare's disruption of narrative closure.

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### 9.3 PERFORMANCE ART AS SHIELD, RESISTANCE, OR DISRUPTION

**Abramović, M. (2018) Walk Through Walls: A Memoir. New York: Crown Archetype.**

Abramović describes using performance as emotional armour and confrontation, relevant to Brightmare's protective aesthetic.

**Cixous, H. (1976) 'The Laugh of the Medusa', Signs, 1(4), pp. 875–893.**

Cixous' call for women to write themselves into existence resonates with Brightmare's reclaiming of narrative autonomy.



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## ANNOTATED BIBLIOGRAPHY

**Lippard, L. (1973) Six Years: The Dematerialization of the Art Object. Berkeley: University of California Press.**

Lippard's history of conceptual art frames Brightmare within traditions where the idea, not the object, is the artwork.

**Auslander, P. (2006) Performing Glam Rock: Gender and Theatricality in Popular Music. Ann Arbor: University of Michigan Press.**

Explores persona-construction as a method for obscuring the "real" self central to Brightmare's protective avatar.

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## 9.4 PERSONA AS PROTECTION (PHILOSOPHICAL & ARTISTIC CONTEXTS)

**Warhol, A. (1975) The Philosophy of Andy Warhol. New York: Harcourt Brace Jovanovich.**

Warhol's deliberately opaque persona provides a historical model for Brightmare's strategic self-distancing.

**P-Orridge, G. (2007) Thee Psychick Bible. Brooklyn: Feral House.**

Documents avant-garde uses of mythmaking and identity fluidity for both protection and artistic experimentation.

**Fanon, F. (1967) Black Skin, White Masks. New York: Grove Press.**

Fanon's notion of masking as a survival mechanism informs the psychological underpinning of Brightmare's conceptual disguise.

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## ANNOTATED BIBLIOGRAPHY

### 9.5 DIGITAL IDENTITY, PARASOCIALITY, AND NARRATIVE MUTATION

**boyd, d. (2014) It's Complicated: The Social Lives of Networked Teens. New Haven: Yale University Press.**

boyd's analysis of online misinterpretation, parasocial relations, and identity flattening directly applies to Brightmare's digital reception.

**Giesen, B. (2004) Triumph and Trauma. Boulder: Paradigm Publishers.**

Explores how crowds generate symbolic figures during conflict, relevant to the projection and misreading the artist faced.

**Dean, J. (2010) Blog Theory: Feedback and Capture in the Circuits of Drive. Cambridge: Polity Press.**

Examines how digital attention economies destabilise authentic identitycritical to Brightmare's strategic misdirection.

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### 9.6 GUERRILLA NARRATIVE TACTICS & SUBVERSION

**de Certeau, M. (1984) The Practice of Everyday Life. Berkeley: University of California Press.**

Introduces tactical subversion used by individuals within dominant structures key to understanding Brightmare as guerrilla narrative warfare.

**Baudrillard, J. (1994) Simulacra and Simulation. Ann Arbor: University of Michigan Press.**

Baudrillard's work on simulacra supports Brightmare's use of symbolic misdirection and the creation of a proxy-self.

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## ANNOTATED BIBLIOGRAPHY

**Foucault, M. (1977) Discipline and Punish: The Birth of the Prison. New York: Pantheon Books.**

Foucault's analysis of disciplinary narratives informs the stakes of resisting imposed public identities.

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## 10 REFERENCE

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

(COMPANION DOCUMENT TO BRIGHTMARE© THE DOSSIER)

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**11. AUSTRALIAN GOTHIC™ x OUTLAW POP™ FOUNDATIONAL STATEMENT** is the Companion Document to this Text. *This dossier is accompanied by the BRIGHTMARE© x AUSTRALIAN GOTHIC™ x OUTLAW POP™ Foundational Statement, which codifies the artistic worlds and genre architecture that Brightmare© demanded naming the spaces where the work lives, and the genre (Outlaw Pop™) it forged by necessity.*

11.1 Brightmare© exposed the limits of existing labels, making it necessary to found Outlaw Pop™ and Australian Gothic™ the mythic, symbolic worlds where my art actually lives, instead of where people's projections tried to place it.

11.3



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Signature:

**Name:** Bryton Ursula Gore

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

**Date:** 27<sup>th</sup> 10 2024-5

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