
BRYTON GORE - ARTIST

ORIGIN / HISTORY DOCUMENT

AUSTRALIAN GOTHIC™ · OUTLAW POP™ · THE ARTSYLUM™

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Address:

N/A

AUTHORSHIP, TIMELINE & INTELLECTUAL PROPERTY RECORD

DEDICATION

*This document is dedicated to my daughters;
the living proof that I was never insane, and the only true proof & witnesses to the truth of my life.*

They should never have to carry the burden of correcting the lies others told.

This record exists so they never have to speak for me.

And it is also dedicated to my mother

proof that you do not need a powerful people/men to build the life you want for yourself.

Only endurance. Only will. Only refusal.

..and to everyone who needed vision before foundation and structure to believe in something.

I chose responsibility before recognition.

I chose survival and foundation before visibility.

I chose to build quietly so that what I returned with would be unshakable.

This record exists to end a long and painful cycle,

and so that no false narrative is inherited by my children.

It exists to show that while I waited, I was not lost I was preparing.

Rule of Origin:

Fight and work for what you want.

WHAT THIS DOCUMENT IS

This document is intended for curators, collaborators, legal professionals, cultural institutions, and the public record.

It serves as a formal declaration of authorship, origin, and structural continuity of the creative systems developed by Bryton Gore (2013–Present)

This document exists to:

- **establish historical accuracy**
- **protect intellectual authorship**
- **and contextualize the relationship between survival-based commercial work and the artist's core creative practice**

While full-time caregiving began in 2009, the period of near-total public creative withdrawal occurred between 2018–2022. This interval reflects a reduction in visible output due to survival demands rather than an absence of artistic development. The conceptual, philosophical, and narrative foundations of the work continued to evolve internally during this time.

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AUTHOR'S STATEMENT (CONTEXT OF ORIGIN)

People always knew me by what I sold.
That was never my passion.

- **Under the Rug** was my rebellious soul.
- **Lo/Hi** is the origin point of my voice and style.
- **Commercial work** was my means of survival.
- **Text/writing** was my through-line when I lacked resources
- **Parenting** was my primary axis of time.

I had vision early.

I sacrificed visibility for responsibility.

I returned to claim authorship once survival stabilized.

All my visible resources went into raising my children. I am proud of that.

My art lived quietly until I had space.

My money came from survival work, not identity work.

My creative core lived in planning, structure, and text.

My public image was built on utility, not authorship.

Because my life was largely lived outside public view and without protective systems, others felt free to:

- project their own versions of me,
- reduce me to what I provided,
- and, in some cases, rewrite my story to suit their needs.

My actual history continued privately while the public narrative drifted.

What enraged me was never attention or fame it was the risk of being permanently mis-authored. Of never being given the chance to share my world, my art, and my vision because a misappropriated narrative, carried by people with more power than me, was used to define who I was in the public record.

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AUTHOR'S STATEMENT (CONTEXT OF ORIGIN) - *CONTINUED*

As a teenager, I took on my family's needs and the responsibilities of adulthood early, and I remained primarily occupied as a parent. It is a decision I have made again and again and one I would make again without hesitation.

That sacrifice does not mean my passion should be erased, nor that my identity should be reduced to pathology or lost childhood.

This has been a recurring cycle in my life since I was a child:

People with larger platforms and the perception of more Authority attempting to fold me into their image, benefiting from mischaracterization, while I lacked leverage because my time, energy, and resources were committed to caregiving without support.

My narrative was taken, overwritten, and repurposed.

I was cast in roles I never chose.

This document exists so that authorship, at last, returns to its rightful source.

BRYTON, U GORE (REGISTERED BUSINESS ENTITY [2013-Present])

/ Sydney, Australia

TRADEMARK. CLASS; 25, 41, 35, 16, 9 (Art, Fashion, Cultural Media) | 2024-2025

AUTHORSHIP, TIMELINE & INTELLECTUAL PROPERTY ECOSYSTEM

(V.1)

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AUSTRALIAN GOTHIC™ · OUTLAW POP™ · THE ARTSYLUM™
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AUTHORSHIP, TIMELINE & INTELLECTUAL PROPERTY ECOSYSTEM

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1 INTRODUCTION

Australian Gothic™, Outlaw Pop™, The Artsylum™, and Dr. Gore™ are interconnected components of a creative world, artistic taxonomy, and intellectual property ecosystem founded by Bryton Gore (ABN 27 183 700 214; Registered 2013–Present).

1.1 PURPOSE OF THE DOCUMENT

This Document stands as the definitive public declaration of authorship and conceptual origin.

1.2 STATEMENT OF AUTHORSHIP

Australian Gothic™ · Outlaw Pop™ · The Artsylum™ · Dr. Gore™

These creative systems, genres, taxonomies, artworks, writings, characters, aesthetic frameworks, and philosophical structures were conceived, developed, and authored by Bryton Ursula Gore (ABN 27 183 700 214; 2013–Present).

They originate solely from her long-term artistic practice and worldbuilding, beginning in 2013 and continuing through Under the Rug, Lo/Hi Art, HangOver Baby, Australian Gothic™, Outlaw Pop™, The Artsylum™, Dr. Gore™, and Ø.

This document stands as the official declaration of origin, establishing Bryton Gore as the founder, originator, and sole creative authority behind these systems and their ongoing evolution.

1.3 OVERVIEW OF THE CREATIVE ECOSYSTEM

This document establishes:

- the historical lineage of the work
- the development of its philosophical and aesthetic frameworks
- the timeline of conceptual evolution
- the ownership, classification, and trademark status of the associated entities
- the foundational basis for all current and future creative works

ABN
27 1837 002 14
BRYTON, URSULA GORE
Individual Name

2 EARLY FOUNDATIONS (2013-2017)

In 2013, Bryton Ursula Gore formally registered her business entity, initially providing:

- commercial paintings
- visual identity support for businesses
- logo and office artwork creation
- digital design frameworks informed by government-sector experience

While commercially oriented, this period seeded the artist's long-term interest in the intersection between authenticity, value perceptions, creative labor, and cultural systems.

2.1 ESTABLISHMENT OF THE BRYTON GORE BUSINESS ENTITY (ABN 27 183 700 214)



ABN Lookup

Historical details for ABN 27 183 700 214

ABN details		
Entity name	From	To
GORE, BRYTON URSULA	03 Apr 2013	(current)
ABN Status	From	To
Active	13 Feb 2024	(current)
Cancelled	26 Aug 2016	13 Feb 2024
Active	03 Apr 2013	26 Aug 2016
Entity type	Individual/Sole Trader	
Good & Services Tax (GST)	No current or historical GST registrations	
Main business location	From	To
NSW 2620	13 Feb 2024	(current)
QLD 4005	19 Sep 2014	13 Feb 2024
QLD 4005	03 Apr 2013	19 Sep 2014

2.2 COMMERCIAL BEGINNINGS & APPLIED CREATIVE WORK —

From 2013 to 2017, Gore was operating a registered business and doing professional creative work painting, logos, design, and visual identity projects. This work wasn't yet Gore's big artistic movement, but it laid the foundation for all later concepts by giving Gore experience in visual communication, value systems, and how art functions in the real world.

2.3 SEEDS OF PHILOSOPHICAL AND AESTHETIC FRAMEWORKS —

During this early period, the foundational ideas that would later shape Gore's creative world began to emerge. Through ongoing experimentation, private study, and exploratory projects, she developed an early interest in:

- authenticity versus performance in creative culture
- the psychology of value and legitimacy
- the role of humor and subversion in artistic critique
- the use of visual contrast to express emotional or conceptual duality

These exploratory seeds would later evolve into her first personal movements, laying the groundwork for the aesthetic, psychological, and philosophical frameworks that define her current creative ecosystem.

3 UNDER THE RUG (2013–2015): FIRST PERSONAL MOVEMENT

Under the Rug (2013–2015): First Personal Movement

Gore launched Under the Rug, a YouTube-based conceptual art movement and early manifestation of her now-established artistic worldview.

Through parody, critique, and playful reconstruction, the project explored:

- decoding expensive contemporary art
- recreating high-value works through absurd and humorous methods
- performative pieces (“printed ass on canvas,” pizza-thrown canvases with pretentious titles)
- satirical interrogations of art market psychology
- interviews with unconventional artists such as Pricasso

These explorations shaped her lifelong critique of:

- narrative manipulation
- the economics of legitimacy
- performativity within art culture
- the commodification of creative identity
- Marketing as an Artform

3.1 LO/HI ART (2015–2018): FIRST PERSONAL STYLE & CONCEPTUAL ORIGINS

Lo/Hi Art & HangOver Baby Exhibit (2015–2019): Development of the Artist’s Voice

Between 2015 and 2019, Bryton Gore developed interconnected creative movements **Lo/Hi Art** and her **Exhibit HangOver Baby** which mark the first emergence of her personal aesthetic philosophy.

During this period, Gore pioneered her first non commercial personal style, that used:

- bright or “happy” color palettes
- playful, cartoon-like surfaces
- visually charming or naïve motifs with horror & gore

to express:

- disturbing emotions
- psychological tension
- dark themes
- dissociation
- surreal inner narratives

This contrast between outward color and inward meaning became the signature of what she and others informally referred to as:

- **Low Mood and High Color (Lo/Hi)**
 - light goth
 - technicolor goth

These movements represent the proto-forms of what would later evolve into Outlaw Pop and, eventually, the philosophical foundations of Australian Gothic.

3.1 LO/HI ART (2015–2018): FIRST PERSONAL STYLE & CONCEPTUAL ORIGINS

This period also marks:

- the emergence of subversive humor
- the fusion of darkness + joy
- the creation of visual irony
- the first articulation of “aesthetic duality” that defines her work now

Lo/Hi Art Exhibition; HangOver Baby (Childhood Exploration) demonstrate that Gore’s current worldbuilding is not sudden it is the result of long-term exploration, iterative refinement, and a deepening artistic identity that has been developing for over a decade.

3.2 PARODY, RECONSTRUCTION & INVESTIGATING ART LEGITIMACY

During *Under the Rug*, Gore used parody and reconstruction as deliberate artistic tools to expose the contradictions, performance rituals, and psychological manipulation embedded within the contemporary art world. Through intentionally absurd methods, she recreated or reinterpreted high-value artworks to challenge the assumptions that give them cultural authority.

Her work during this period explored:

- **Reconstruction of expensive artworks** using low-cost or humorous materials
- **Intentional exaggeration of art-world tropes** to reveal their underlying emptiness
- **Deadpan performance and satire as a critique of elitism** in the art market
- **Questioning why certain works are “legitimate”** while others are dismissed
- **Highlighting the role of narrative and presentation** in manufacturing artistic value

These experiments functioned as both critique and cultural analysis. By re-making prestigious artworks in ways that were comedic, chaotic, or intentionally “illegitimate,” Gore demonstrated that value in contemporary art is often constructed not inherent.

This became the first major articulation of her lifelong interest in:

- authenticity versus performance
- narrative manipulation
- the economics of legitimacy
- the politics of who gets to be considered “an artist”

This conceptual foundation would later evolve into core elements of Outlaw Pop™, Ø, and the broader cultural critique embedded within Australian Gothic™.

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3.3 PERFORMATIVE WORKS & SATIRICAL EXPERIMENTS

Under the Rug incorporated a series of performative actions and satirical experiments under an Alias designed to expose the absurd rituals of the art world and challenge the seriousness with which artistic authority is constructed. Through these works, Gore blurred the boundary between sincerity and mockery, demonstrating how easily artistic value can be fabricated, exaggerated, or dismantled.

Key works and experiments from this period included:

- **“Printed ass on canvas”** a deliberately irreverent performance piece that confronted the fetishization of the “artist’s touch.”
- **Pizza-thrown canvases with overly serious or theatrical titles** a satire of the linguistic inflation and false profundity often used to justify high-priced contemporary works.
- **Interviews with unconventional or outsider artists such as Pricasso** examining who is allowed cultural legitimacy and who is excluded.
- **Low-effort / high-concept reconstructions of expensive art pieces** revealing how quickly “effort,” narrative, and context can distort perceived value.
- **Live painting portraits of famous people using a dildo** with “BuzzFeed” written on it in Sharpie a satirical critique of shock-value media culture and the performative demand for novelty

These works were intentionally humorous, provocative, and disruptive. Their purpose was not shock for its own sake, but rather:

- to deconstruct art-world pretension
- to highlight the performance inherent in creative identity
- to show how easily meaning can be manufactured
- to expose the hidden mechanics of legitimacy and gatekeeping

The performative nature of Under the Rug established Gore’s early artistic voice: a fusion of satire, critique, emotional honesty, and irreverent playfulness that would evolve into the core of Outlaw Pop™ and inform the narrative persona of Dr. Gore™.

3.4 THEMES: NARRATIVE MANIPULATION, PERFORMATIVITY & CREATIVE IDENTITY

The thematic core of **Under the Rug** revealed Gore’s early preoccupation with how identities artistic or otherwise are shaped, manipulated, and performed within social and cultural systems. Through satirical critique and performative reconstruction, she exposed the ways narratives are engineered, how legitimacy is constructed, and how “the artist” is often expected to participate in roles that serve external expectations rather than internal truth.

This tension became unmistakable during her commercial period, when she was commissioned to paint polished, “classy” pieces for corporate clients. **One defining moment occurred while painting a bootleg Chanel No. 5 bottle for an office space. Frustrated by the expectation to manufacture prestige on demand, she replaced the iconic label with the words “trying to look important.”**

This act, both rebellious and honest, clarified the divide between market performance and authentic expression. It became a personal acknowledgment of the absurdity of selling imitation luxury and of the role she was being asked to play in that system.

Following this realization, Gore began moving away from commercial demand commissions; NSFW Portrait Art, pet portraits, disney paintings, band art, logos & decorative branding and toward an exploration of her own internal world. This marked a critical turning point: the shift from performing art for others to expressing art for herself.

3.4 THEMES: NARRATIVE MANIPULATION, PERFORMATIVITY & CREATIVE IDENTITY

Returning to the emotional terrain of her childhood, she rediscovered imagination not as escapism but as a problem-solving tool, a way of metabolizing contradiction, conflict, and emotional complexity. Through this introspective process, she developed the beginnings of a visual language that belonged entirely to her.

This inward turn led to the birth of her signature aesthetic duality: LO HI

- (low) Lo: gothic/horror emotional undercurrents
- (High) Hi: technicolor surfaces masking

A fusion of brightness and darkness, sincerity and satire, charm and discomfort. This duality later recognized as Technicolor Goth or Light Goth became her first fully formed personal artistic voice. It blended:

- the comedic irreverence and anti-pretentious critique of Under the Rug,
- with
- serious compositional discipline and autobiographical emotional truth.

These themes would continue to evolve through the Lo/Hi Art's HangOver Baby Exhibit, eventually becoming foundational components of Outlaw Pop™, Australian Gothic™, Outlaw Pop and the narrative structure of Dr. Gore™ & The Exhibit; Brightmare after her period of disappearance and re-emergence

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4 LO/HI ART & HANGOVER BABY (2015–2019): DEVELOPMENT OF ARTISTIC VOICE

Between 2015 and 2019, Gore entered a formative period in which her artistic identity shifted from satire and critique into deeply personal expression. While still completing occasional commercial commissions for bands and influencer brands, or pet portraits on request of friends she increasingly withdrew her name from that work and invested her creative energy into developing her own visual language.

As a full time working single parent with limited money, time, and physical studio space, she primarily worked in digital formats. This became a practical necessity, but also an unexpected advantage, allowing rapid experimentation and iteration during a period of intense creative self-definition.

It was during these years that her first true aesthetic identity emerged.

4.1 EMERGENCE OF AESTHETIC DUALITY

The central breakthrough of the Lo/Hi era was the discovery of Gore's hallmark aesthetic duality the fusion of:

- Hi: bright, saturated, joyful colors
- Lo: gothic, grotesque, emotionally heavy themes
-

What appeared outwardly cheerful often contained:

- psychological conflict
- dissociation
- horror motifs
- surreal emotional storytelling
- tenderness embedded within darkness

This contrast wasn't stylistic decoration; it was autobiographical.

It echoed her childhood experience of using imagination as a problem-solving tool, not escapism holding conflicting realities at once and resolving them through creative expression.

This was the first mature articulation of her internal world: a place where pain and playfulness coexisted.

4.2 TECHNICOLOR GOTH FOUNDATIONS

As the duality became more defined, Gore began informally referring to the style as:

- Technicolor Goth

a Term to describe the phenomenon:

darkness delivered through color, she would abandon the descriptor 'LOHI'

Her characters, motifs, and compositions used:

- childlike charm to deliver adult emotional weight
- vibrant palettes to mask horror-adjacent themes
- naïve aesthetics to house sophisticated psychological messages
- calm in chaos/softness to expose brutality, and vice versa

This was not a trend or a phase it was the beginning of her lifelong visual signature.

It reflected an artist who had moved beyond external performance into internal truth-telling.

4.3 VISUAL IRONY, SUBVERSIVE HUMOR & EMOTIONAL CONTRAST

The comedic irreverence from Under the Rug did not disappear it evolved.

In Lo/Hi Art and HangOver Baby, humor became:

- subtler
- darker
- more emotionally coded
- tied to memory, vulnerability, and self-awareness

The result was a consistent layer of visual irony, where the surface and the meaning contradicted each other on purpose.

Examples of this new tone included:

- smiles that concealed distress
- urinating on government property
- cute characters bearing psychological wounds
- paper crowns & crayons
- bright worlds containing quiet dread
- playful compositions with violent subtext

This fusion of irony + emotion formed the backbone of Gore's later narrative style: a gentle brutality, a beautiful unease.

4.4 PROTO-FORMS OF OUTLAW POP™ AND AUSTRALIAN GOTHIC™

Although neither term existed yet, the genetic material for both Outlaw Pop™ and Australian Gothic™ was already present.

During this era, Gore developed:

Outlaw Pop™ proto-elements:

- rebellion against artistic respectability
- humor as critique
- anti-pretentiousness
- emotional honesty wrapped in spectacle
- refusal to perform legitimacy for others

Australian Gothic™ proto-elements:

- cultural and emotional dualities
- internal mythology
- interrogation of narrative control
- the coexistence of beauty and brutality
- identity shaped by environment, pressure, and isolation

Lo/Hi Art and HangOver Baby were not merely early experiments they were the first structural blueprint for the creative systems that would emerge years later: Outlaw Pop™ as a new Genre and the full conceptual framework of Australian Gothic™.

This period represents the true birth of Bryton Gore's artistic identity. Not in name, but in voice.

5. CREATIVE INTERRUPTION & INCUBATION (2018–2022)

From 2016 to 2022, Gore entered a period of reduced public output due to full-time job & caregiving responsibilities and moving to America from Australia. Although this era limited her capacity for visible production, it served as a deeply formative incubation period in which her internal creative systems matured, reorganized, and expanded.

This was not creative absence it was creative compression, laying the foundation for everything that would emerge in later years.

5.1 FULL-TIME CAREGIVING (2009-2022) - (PRESENT)

During this period, Gore underwent a major life transition. After studying, entering the public sector, and becoming an Australian government-employed public servant, she used her skills, training, and professional networks to travel, support others, and pursue higher education and on her own business entity.

However, the lack of a stable support network and the realities of raising a family alone in Australia revealed an unsustainable imbalance. Without the structural family support that many rely on, the demands of maintaining a government career, parenting, and creative business work became incompatible.

Recognizing this, Gore made the deliberate decision to step away from the corporate-public sector path and take on less formal, more flexible work. This shift allowed her to attempt a balance between:

- earning an income
- raising her daughters
- and preserving space for her art

But it also marked the beginning of a period in which caregiving became her primary focus.

As a result:

- she had significantly reduced time, energy, and resources for active art-making
- access to physical materials and creative space was limited
- the priority of public output gave way to private life and survival

During this quiet period, Gore's absence from public platforms left a vacuum in which external narratives were able to form without her participation. Immediate family members in America and adjacent Hollywood circles began constructing their own artistic identities and public storylines, often using elements of her life, her history, and her family background without her knowledge or consent, which she would discover proof of 6 months after moving.

Because she was not publicly active to counter or contextualize these narratives from Australia, much of her early creative history was overshadowed, reframed, or lost in the digital record. As a result, significant portions of her foundational work no longer exist online and must instead be documented, archived, and authenticated within this Origin Document and the accompanying Proof of Practice section.

5.2 PRIVATE ARTISTIC DEVELOPMENT

Although not publicly visible during this period, Gore continued to develop creatively in private. Where she had once worked in outward-facing roles such as government export and international trade events, her creative focus turned inward and domestic.

Rather than creating for public validation or online visibility, she redirected her creative energy toward:

- private concept development
- personal digital experimentation
- symbolic sketching, poetry, and journaling, gardening
- the design of meaningful experiences for her immediate environment

These took the form of labor-of-love projects for friends and family, including themed gatherings, staged events, immersive dinner parties, private cinema experiences, and her daughter's birthday celebrations.

This shift marked a move away from public performance and external validation, and toward internal world-building, private meaning, and lived creative expression.

5.3 DEVELOPMENT OF INTERNAL WORLDBUILDING & CREATIVE PHILOSOPHIES

In this period of quiet, Gore began constructing the philosophical frameworks that would later crystallize into her trademarked systems. She explored:

- the psychological architecture of her characters
- the symbolic logic of her internal world
- recurring goat and devil horn motifs from her childhood and early artistic years
- the role of imagination as both survival strategy and narrative device
- the mechanics of authenticity versus performance
- the emotional relationship between color, identity, and contradiction

Many of the ideas that now define Australian Gothic™, Outlaw Pop™, Dr. Gore™, and The Artsylum™ originated here, long before they were named.

What appeared externally as a hiatus was, internally, a profound period of conceptual expansion.

During this period, **Gore relocated to the United States (2020)** in search of family support after years of isolation in Australia as a single parent with minimal external assistance. Having assumed adult responsibility from a young age, the move was intended as a return to safety and connection. Instead, she encountered a pre-existing public narrative about her identity that had formed during her decade long absence. This narrative, constructed without her knowledge or participation, conflicted directly with her lived reality and personal history. **Its discovery marked a critical psychological rupture: the realization that social belief, rather than truth, had been shaping the public fabric of who she was understood to be.**

This confrontation between her internal reality and an externally fabricated identity became a pivotal moment in her philosophical development. It clarified, with final certainty, that reality itself is often governed not by facts but by collective narrative agreement. This insight directly informed the later structure of Australian Gothic™, the defensive logic of Brightmare®, and the truth-interrogation role of Dr. Gore™.

5.4 EARLY FORMATION OF CORE SYSTEMS (AUSTRALIAN GOTHIC™, OUTLAW POP™, DR. GORE™, THE ARTSYLUM™)

Australian Gothic™ - *World Building*

The cultural, symbolic, and philosophical narrative world that contextualizes all of Gore's work.

Outlaw Pop™ - *Genre*

A fusion of irreverence, emotional truth, anti-elitist critique, and aesthetic spectacle.

Dr. Gore™ - *Persona (Chat / Interpretive Voice)*

A narrative persona formed from Gore's realization that imagination is not escapism or distortion, but a functional problem-solving and reality-modeling system. Dr. Gore™ operates as the analytical voice that challenges false interpretive frameworks.

The Artsylum™ - *Online Interactive Creative Space*

An interactive creative hospital and community environment for events, art-making, and creative support, where imagination is treated as intelligence and healing capacity rather than pathology.

Brightmare® - *Exhibition*

A digital exhibition platform and narrative experiment functioning as both an art-coded reality-testing environment and a defensive re-entry strategy for confronting public narrative distortion.

THESE SYSTEMS DID NOT APPEAR SUDDENLY IN 2023.

They matured quietly over nearly a decade of internal development.

This period marks the gestational phase of Gore's artistic universe
the quiet before the emergence.

ABN

27 1837 002 14

BRYTON, URSULA GORE

Individual Name

6 RE-EMERGENCE & FORMALIZATION (2023–PRESENT)

After nearly a decade of internal incubation, Gore's public creative re-emergence began in 2021–2022, following a voluntary reconnection with extended family in the United States. This period marked a sudden reactivation of both her artistic output and her confrontation with externally constructed narratives about her life.

6.1 INITIAL RE-EMERGENCE, NARRATIVE COLLISION & RETURN TO CREATION

6 months after re-entering contact with extended family as an adult, Gore became aware for the first time of a public narrative about her identity that had formed during her decade long absence.

This narrative differed substantially from her lived reality and had quietly extended into wider social and public-facing circles beyond her knowledge or participation.

The discovery produced a profound rupture between internal truth and external belief. During this period, Gore also became aware of significant financial and personal harm connected to the same narrative conditions, while facing acute instability, isolation, and the pressures of maintaining full-time employment and sole care of her children in a new country without an established support network. Attempts to secure personal and familial safety through formal channels were made under conditions of severe resource constraint and institutional unfamiliarity.

At the same time, Gore experienced a return of creative momentum and began producing work again after years of near silence.

During this phase she returned to:

- Technicolor Goth / Light Goth visual language
- disjointed but emotionally driven digital works
- comedic and political satire responding to public drama and media spectacle observed in real time

This early re-emergence was experimental, raw, and unresolved creative output returned before any structural or narrative protection was fully in place. At the time, Gore believed she was operating within a protected personal and social environment. This later proved to be incorrect.

6.2 FORMALIZATION OF AESTHETIC, PSYCHOLOGICAL & WORLDBUILDING FRAMEWORKS

BRIGHTMARE® & DEFENSIVE PUBLIC RE-ENTRY

As public projections and narrative distortions intensified following her re-emergence, including the collapse of formal attempts to secure personal boundary protections, Gore experienced renewed efforts to externally redefine her identity. Claims circulated regarding her personal history, motherhood, and life events that directly conflicted with her lived record.

In response, Brightmare® was created as a defensive artistic structure rather than a conventional exhibition. It functioned as:

- an art-coded reality-testing environment
- a buffer between personal truth and public projection
- a symbolic confrontation space rather than direct engagement
- a method for observing how collective belief reshapes perceived reality

Brightmare® marked the first strategic use of art as narrative defense, rather than expression alone.

6.3 (2024) CONCEPTUALIZATION OF AUSTRALIAN GOTHIC™

IN 2024, GORE FORMALLY NAMED AND UNIFIED THE SYMBOLIC, PHILOSOPHICAL, AND CULTURAL ARCHITECTURE OF HER WORK AS AUSTRALIAN GOTHIC™, CREATING A SINGLE WORLD FRAMEWORK TO CONTAIN ALL PRIOR AND FUTURE SYSTEMS.

6.4 (2025) TRADEMARK REGISTRATIONS & FULL CODIFICATION OF GENRES

In 2025, Gore formalized legal and structural ownership of her creative systems through trademark processes and full genre codification, including:

- Australian Gothic™
- the complete structural definition of Outlaw Pop™

This phase marked the consolidation of her creative universe as protected intellectual property.

6.5 ESTABLISHMENT OF Ø (“NO BULLSHIT”) CREATIVE DOCTRINE

Ø was established as the governing internal doctrine of the ecosystem:
a truth-filter, an anti-performative rule-set, and a structural rejection of fabricated legitimacy.

Ø formalizes Gore’s recognition that individuals are frequently assigned roles within other people’s narratives, and failed legally, rather than seen as autonomous authors of their own identities. Within this dynamic, those who speak against false structures are often cast as villains for revealing uncomfortable truths.

As a doctrine, Ø functions to:

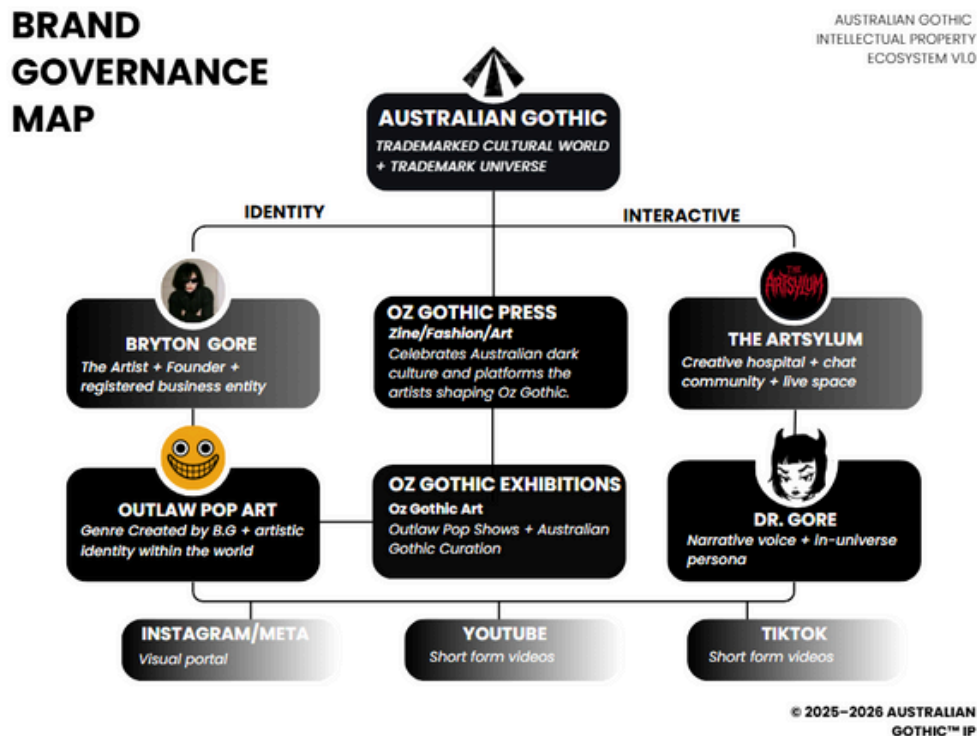
- reject forced narrative roles imposed by external belief systems
- reject trauma as entertainment or public spectacle
- reject idolization as a universal psychological model of mimicry
- dismantle performative social legitimacy
- expose fabricated authority
- protect the position of the truth-teller and whistleblower
- enforce emotional, psychological, and narrative honesty

Ø IS NOT AN AESTHETIC, IT IS AN OPERATING LAW ACROSS AUSTRALIAN GOTHIC™, OUTLAW POP™, DR. GORE™, THE ARTSYLUM™, AND BRIGHTMARE®.

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7. THE CREATIVE ECOSYSTEM

This section defines the active components of Gore's creative universe as an integrated system. Each element functions independently while also operating as part of a unified narrative, philosophical, and artistic architecture.



7.1 AUSTRALIAN GOTHIC™ - THE CULTURAL WORLD

Australian Gothic™ is the overarching cultural, symbolic, and philosophical world that contextualizes all of Gore's work. It functions as the narrative container for:

- identity and authorship
- myth, environment, and psychological tension
- beauty alongside brutality
- internal contradiction as cultural structure
-

It is the primary world-building framework through which all other systems operate.

7.2 OUTLAW POP™ PROPRIETARY GENRE & MOVEMENT

Outlaw Pop™ is a proprietary genre and artistic movement defined by:

- irreverence and satire
- emotional truth-telling
- anti-elitist critique
- aesthetic spectacle without performative legitimacy

It formalizes Gore's long-standing rejection of manufactured authority and false prestige within creative culture.

7.3 THE ARTSYLUM™ INTERACTIVE CREATIVE HOSPITAL

The Artsylum™ is an interactive creative hospital and community-based system for:

- self-expression
- correcting the imagination as childlike escapism narrative
- a creative support & artistic hub
- collaborative imagination & project sharing
- group exhibitions and structured “chaos events” for live creative activation

These group exhibitions and chaos events functioned as live social laboratories, allowing Gore to unfold Brightmare® in real time and gauge audience response, projection, and narrative reaction within a contained creative environment.

The Artsylum™ is designed as a restorative, non-pathologizing alternative to institutional creative and mental health models, where imagination is treated as intelligence, not dysfunction.

7.4 DR. GORE™ NARRATIVE PERSONA & INTERPRETIVE VOICE

Dr. Gore™ is a persona of Bryton Gore that exists exclusively within The Artsylum™ as its thematic, narrative, and interpretive voice. It is both an extension of the artist and a functional role within the creative hospital environment, guiding the tone, structure, and symbolic logic of the space.

Dr. Gore™ operates as:

- an analytical narrator within the Artsylum™
- a translator of symbolic and emotional systems
- a challenger of false or imposed narratives
- a guide through emotional, cultural, and psychological structures
- a facilitating presence for peer-to-peer creative support

The persona exists not as a separate identity, but as a constructed narrative role that allows Bryton Gore to host, interpret, and support a community of creatives within a shared thematic framework.

Dr. Gore™ embodies the doctrine that imagination is a functional problem-solving intelligence, not escapism, and that creative expression is a legitimate form of psychological and cultural meaning-making.

7.5 Ø INTERNAL CREATIVE DOCTRINE

Ø is the internal governing doctrine across the entire ecosystem. It operates as:

- a truth-filter
- a structural rejection of fabricated legitimacy

As a doctrine, Ø functions to:

- reject forced narrative roles imposed by external belief systems
- reject trauma as entertainment or spectacle
- reject idolization as a universal psychological model of mimicry
- dismantle performative social legitimacy
- expose fabricated authority
- protect the position of the truth-teller and whistleblower

Ø operates as an internal law within Australian Gothic™, Outlaw Pop™, The Artsylum™, Dr. Gore™, and Brightmare®.

8. INTELLECTUAL PROPERTY & LEGAL STANDING

This section defines the ownership, classification, and legal status of the creative systems, names, symbols, and associated works established by Bryton Gore.

All creative systems, narrative worlds, personas, doctrines, and supporting materials described in this document originate from and remain the exclusive intellectual property of Bryton Gore (ABN 27 183 700 214; 2013–Present) unless otherwise stated.

8.1 REGISTERED AND CLAIMED MARKS

- Bryton Gore™ - Registered business entity (ABN 27 183 700 214; 2013–Present)
- Brightmare® - Registered copyright
- The Artsylum™ - Common law trademark
- Dr. Gore™ - Common law trademark

8.2 GENRE & MOVEMENT TRADEMARKS

- Australian Gothic™ - Cultural world, artistic category, and world-building trademark
- Outlaw Pop™ - Proprietary genre and artistic movement trademark
- Ø - Creative doctrine symbol and internal system mark

8.3 NARRATIVE SYSTEMS, SYMBOLS & INTERNAL TAXONOMIES

SCOPE OF INTELLECTUAL PROPERTY

- The following are protected under copyright, trademark, and common law authorship:
- all artworks and visual assets
- narrative systems and world-building structures
- character systems and personas
- symbolic lexicons and taxonomies
- philosophical frameworks and doctrines
- terminology, titles, and naming conventions
- documentation systems and conceptual architectures
- This protection applies whether works are presented in physical, digital, performative, or conceptual form

8.4 UNAUTHORIZED USE & RESTRICTIONS

Unauthorized use of any protected materials; including reproduction, imitation, derivative development, commercial exploitation, training of AI systems, or redistribution; without explicit written consent from Bryton Gore is strictly prohibited.

This includes uncredited adaptation, narrative appropriation, or identity-based misrepresentation of any system or mark defined in this document.

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9. COPYRIGHT STATEMENT

All artworks, writings, visual systems, character designs, personas, narrative worlds, symbolic structures, terminologies, doctrines, taxonomies, and conceptual frameworks described within this document are the exclusive intellectual property of Bryton Gore (ABN 27 183 700 214; 2013–Present) unless otherwise explicitly stated.

This protection applies to all material produced under, derived from, or affiliated with:

- Australian Gothic™
- Outlaw Pop™
- The Artsylum™
- Dr. Gore™
- Brightmare®
- Ø (Creative Doctrine)

COPYRIGHT PROTECTION EXTENDS ACROSS ALL FORMATS AND MEDIUMS, INCLUDING BUT NOT LIMITED TO:

- physical and digital artworks
- written and recorded materials
- performative works and installations
- interactive platforms and exhibition systems
- world-building architectures and narrative systems

No portion of these works may be reproduced, distributed, adapted, displayed, performed, licensed, or used for training artificial intelligence systems without prior written authorization from Bryton Gore.

All rights are reserved.

9.1 SCOPE OF PROTECTION

Copyright and related intellectual property protections extend to all works in all formats and media, including but not limited to:

- physical and digital artworks
- written, recorded, and performative works
- character systems and personas
- world-building architectures and narrative systems
- symbolic lexicons, doctrines, and taxonomies
- interactive platforms, exhibitions, and community environments

Protection applies whether the works are presented publicly or privately, commercially or non-commercially, and whether in completed or developmental form.

9.2 PROHIBITED USES

The following uses are strictly prohibited without explicit written consent from Bryton Gore:

- reproduction, redistribution, or commercial exploitation of any protected work
- creation of derivative works based on protected systems, worlds, or personas
- training of artificial intelligence systems on any protected materials
- uncredited adaptation or narrative appropriation
- misrepresentation of authorship, origin, or conceptual intent
- use of Brightmare® or any related materials to pathologize, diagnose, or falsely characterize the mental health of the author due to misinterpretation, poor media literacy, or bad-faith framing
- use of the works to construct defamatory, stigmatizing, or dehumanizing narratives about the author under the guise of interpretation, commentary, or “concern”

Interpretive engagement with the work does not grant permission to distort authorship, intent, or the personal identity of the creator.

9.3 RIGHTS RESERVED BY THE AUTHOR (2013–PRESENT)

All rights, titles, and interests in and to the protected works remain exclusively with Bryton Gore (2013–Present).

This includes, without limitation:

- the right to reproduce
- the right to distribute
- the right to create derivative works
- the right to publicly display or perform
- the right to license or withhold licensing
- the right to determine context, framing, and authorized use
-

No rights are transferred, implied, or granted by omission or by public visibility of the works. All rights are expressly reserved.

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10. DECLARATION OF ORIGIN

This section serves as the formal, final declaration of authorship, origin, and structural consolidation of all creative systems, worlds, doctrines, and identities defined within this document.

10.1 AFFIRMATION OF AUTHORSHIP

Australian Gothic™, Outlaw Pop™, The Artsylum™, Dr. Gore™, Brightmare®, and Ø, along with all associated narrative worlds, aesthetic systems, philosophical doctrines, terminologies, and symbolic architectures, are the original creations of Bryton Gore (ABN 27 183 700 214; 2013–Present).

This document affirms that these works originate solely from her artistic practice, life experience, conceptual development, and intellectual labor.

No individual, institution, collective, or third party may claim authorship, co-authorship, or foundational origin of these systems.

10.2 IRREVOCABLE ORIGIN STATEMENT

This document stands as the official, irrevocable public record of origin for the Australian Gothic™ creative ecosystem and all of its component systems.

It establishes, in perpetuity:

- the historical lineage of the work
- the continuity of authorship from 2013 to the present
- the sole origin of the conceptual, aesthetic, and philosophical frameworks
- the absence of external authorship or foundational collaboration

This declaration is not provisional, speculative, or negotiable.

It is issued as a permanent record of creative origin.

10.3 IRREVOCABLE ORIGIN STATEMENT

All systems described herein are formally consolidated as a single, integrated intellectual and creative ecosystem under the sole authorship of Bryton Gore, including:

- Australian Gothic™ - cultural world and narrative container
- Outlaw Pop™ - proprietary genre and movement
- The Artsylum™ - interactive creative hospital system
- Dr. Gore™ - narrative persona and interpretive voice
- Brightmare® - digital exhibition and reality-testing platform
- Ø - internal creative doctrine

Each system functions independently while remaining structurally unified within the greater Australian Gothic™ architecture.

This consolidation establishes the complete and authoritative framework for all current and future works derived from this ecosystem.

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11. PROOF OF PRACTISE GALLERY (TBA)

PROOF OF PRACTISE GALLERY (TBA)

11.1 Under the Rug Canvas & Performance Documentation /Ass Canvas / Pizza I-IV

11.2 Pricasso Correspondence

11.3 Commercial & Freelance Portfolio (Logos, Pet Portraits, Fiverr Pages, Canva Creator Program)

11.4 Vinesauce Band / Website Designs

11.5 Lo/Hi Art / Technicolor Goth Archive

11.6 Australian Gothic™ Trademark Registration Imagery

(PRIMARY SOURCE MATERIALS ARE IN THE PROCESS OF VERIFICATION, DIGITIZATION, AND CONSOLIDATION.)


Signature:

Name: Bryton Ursula Gore

Title/Capacity: Individual Owner or
Sole Proprietor

Date: 24th 12 2024

ABN

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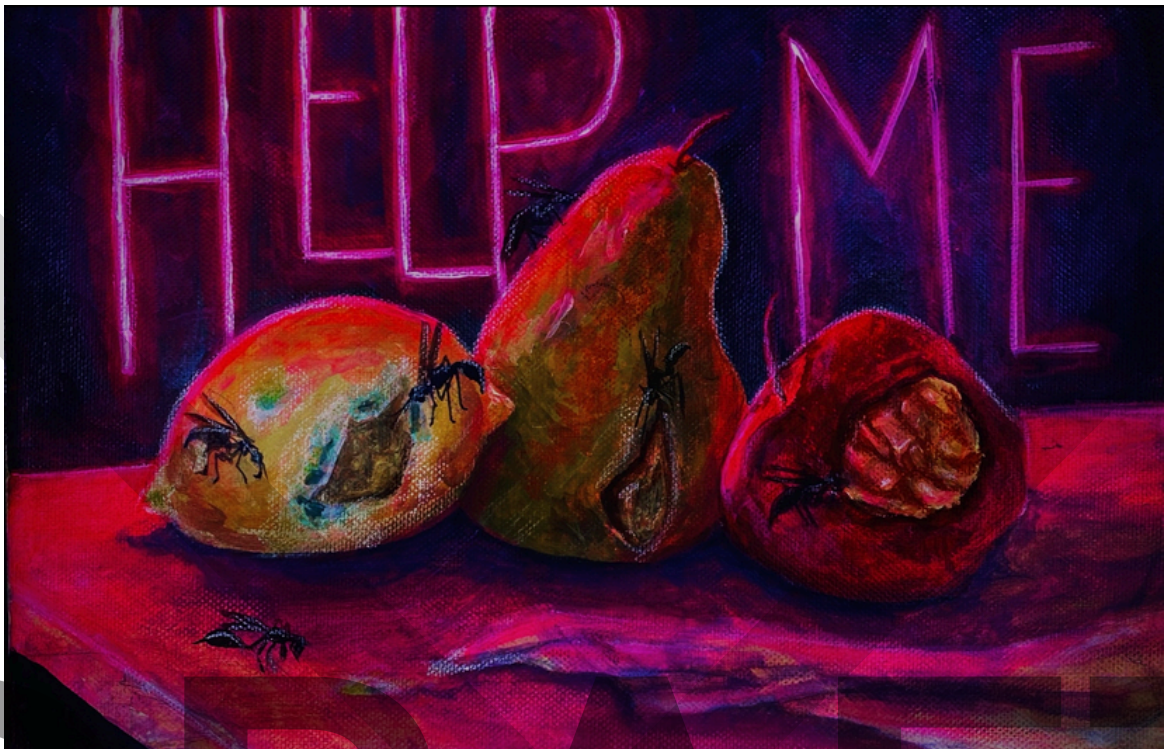
BRYTON, URSULA GORE

[2013-Present]

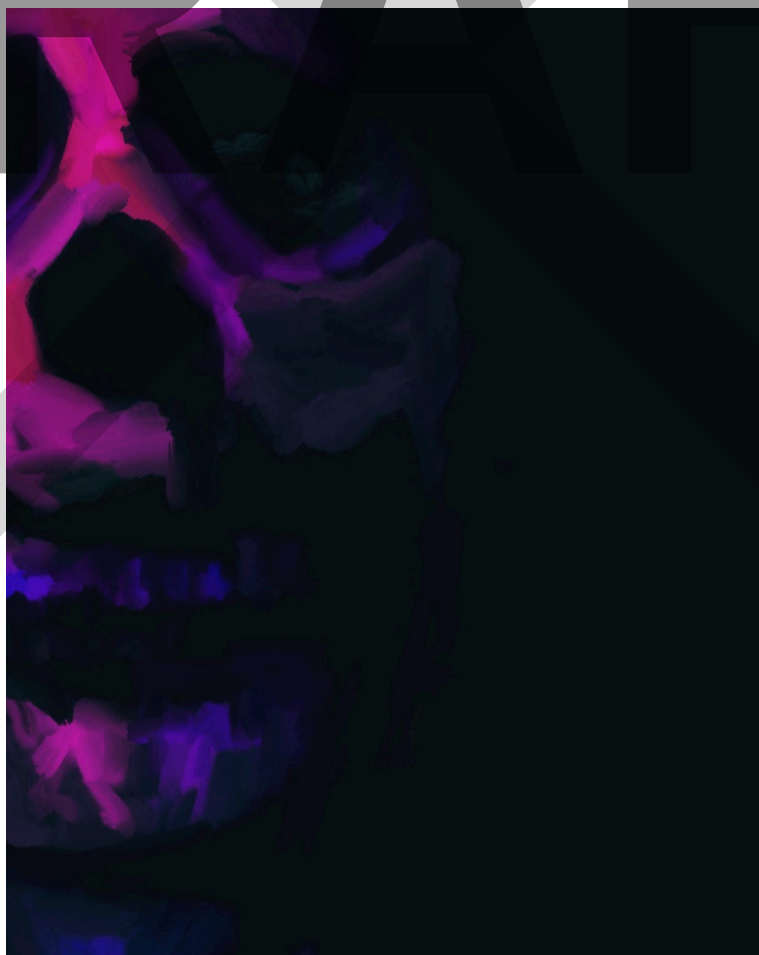
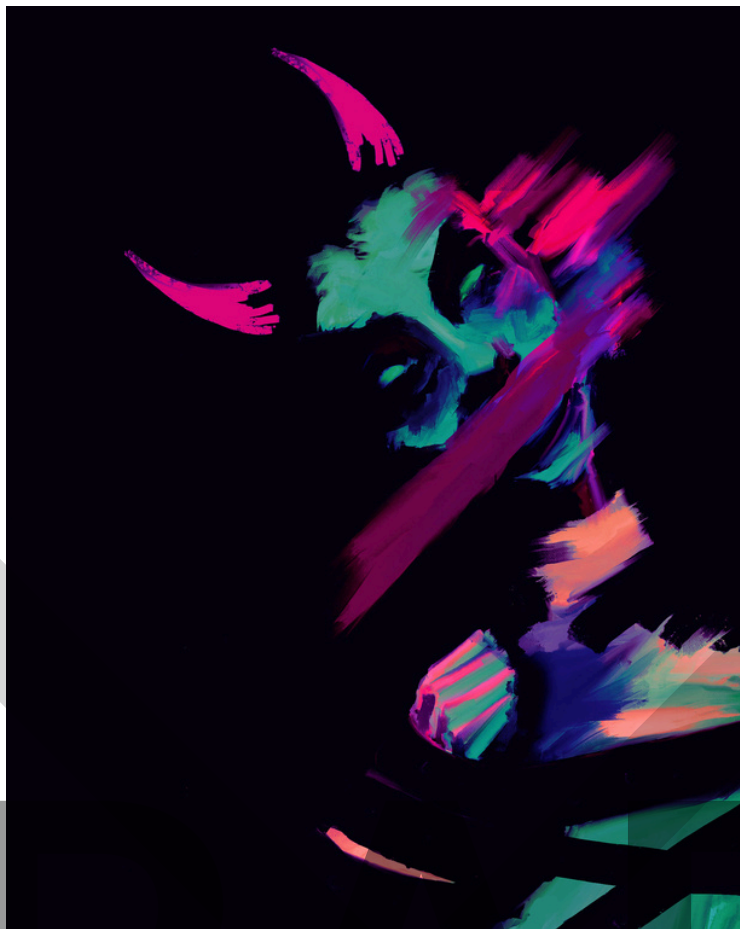
11.5 LO/HI ART / TECHNICOLOR GOTH ARCHIVE



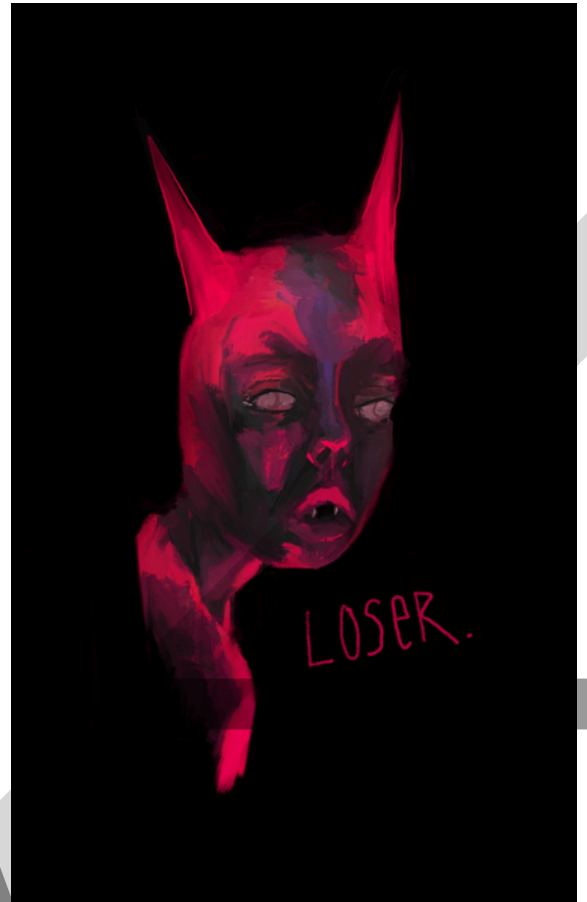
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11.5 LO/HI ART / TECHNICOLOR GOTH ARCHIVE



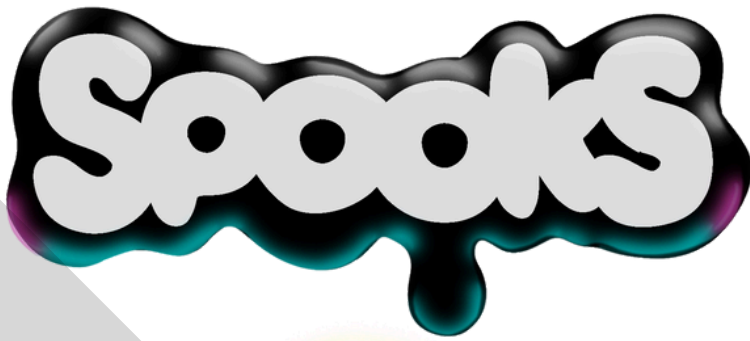
11.5 EARLY LO/HI ART / TECHNICOLOR GOTH ARCHIVE



11.5 COMMERCIAL & FREELANCE PORTFOLIO (LOGOS, PET PORTRAITS, FIVERR PAGES)



11.5 COMMERCIAL & FREELANCE PORTFOLIO (LOGOS, PET PORTRAITS, FIVERR PAGES)



Options X



The Logo Mark



Monogram



11.1 UNDER THE RUG CANVAS & PERFORMANCE DOCUMENTATION /ASS CANVAS / PIZZA I-IV

