

nathaniel moore

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Block 1: prep

Block 2: practice

Block 3: application

This is not a portfolio. This is for your eyes only. To tell the trajectory of all my research is a long and winding road with tangents which travel places that have purposefully been not incorporated into the end communications, for this reason I curate a history of this research to specifically support a better understanding of *death zine*, my end communication for A.pass.

I invite you to let the words bathe your eyes, stroll through your spine. There are too many words to capture, let them surround you and see what traces they leave.

INFRASTRUCTURE OF GHOSTS:

desire:

to create performative technologies for communication with ghosts:

that which is not yet or no longer yet enacting virtually, or the shadows, or the uncanny, or the scratch inside the emptiness of materialism, the echoes of erasure, human labor, or just the human.

3 blocks, 3 phases, to arrive here at *death zine*

block 1 + block 2

Follow this link...

<https://www.youtube.com/watch?v=zOT0WhSUzIM>

Welcome back :)

Block 3:

We go full on into the context and conditions of the shootings. Reading intersectional analysis of race, class, and gender in relation to the mass shooters, to breathing in different manifestos left behind as a document to the conditions of the shootings. Here is a brief run down of the research underlying the end communication *death zine*.

Death zine is a performance ritual, death practice, created to meet that which is socially repressed; in this case, incel and white nationalist mass shooters. The desire to meet comes as a proposal to disrupt the shooter's expressed isolation and pain, a fundamental condition which leads them to violence.



CONTEXT of shootings

In the US consumption is culture. Postmodern identities are fragmented and found in shallow identitarian positions which at most promise a point of view. The internet creates communities that funnel loneliness from a life without meaning into virtual connections and anonymous communities that bond through shared traumas and create answers through terror(far right) and call outs (tumblr left). The two see each other as the center and push each other further and further away. Meanwhile the online alt-right neo-nationalist's responsible for the rise of figures such as Trump consider themselves the new transgressive. Conservatism is now a dominant leftist ideal and the real radicals capable of revolution (white house takeover January 2021) are the far right.



MEANWHILE an increasing awareness around identity and responsibility place pressures on white people in the west to recognize their position and privilege and to make large personal-structural



changes. Points are gained through call outs or distancing oneself from power/Whiteness. White men become the (ehh, pretty rightful) scapegoat for the world's problems, and white boys inherit a mainstream discourse telling them they are powerful and that they should feel guilty about it.

CONDITIONS

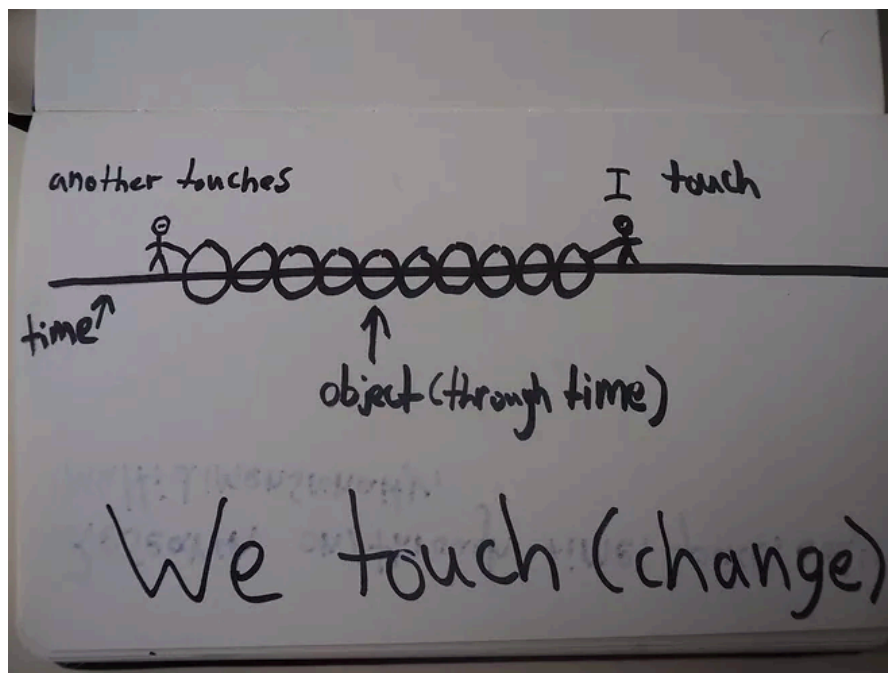
When a boy's experience differs from this mainstream ideal, when they fail, or perhaps are "beta" males (or men who are not good at attracting female mates), they experience a sort of cognitive dissonance or identity crisis/ego death, which in some cases can cause a hyper identification with the ideal that they could not live up to. This results in a melancholy attachment to a previous (historical) moment or set of conditions when they as non-ideal white males might have still found success or recognition through their privilege of just being white. Essentially what we are seeing is a generational breakdown of white privilege for some poor and working class people meeting a leftist politics which preaches indiscriminately that all white people experience similar structural privilege, and a retaliation against this assessment turns into a reification and hyper identification with the privilege (lost or otherwise) itself.

Isolated boys are driven into online communities such as 4chan and 8chan, where violent alt-right and alt-light communities form around faux-melancholia of 1950's heteronormative misogynistic ideals. Here boys are targeted as early as age ten by alt-right organizations which teach that White people are under attack, and that the failure the boys experience is an example of that. Placed in a vacuum container these communities form accelerationist arguments leading to mass violence, premier neo-conservative political fronts, suicide, and a whole generation of young men and boys who are learning explicit violence as the only way to connect themselves as subjects to the world.

In *Kill All Normies* Angela Nagle explains how these “leaderless anonymous online culture [is] characterized by a particularly dark preoccupation with thwarted or failed white western masculinity as a grand metaphor, which has had some ‘real life’ manifestations”



These real life manifestations are what my end communications work '*death zine*' is interested in addressing. The shooting as an action of



subjectivation, an entry point into the reality of a violent subculture, an answer to the question of responsibility being asked of white men and white artists in a move of accepting problematic relation, sticking with the trouble, and claiming kin to the most violent offshoots of our symbolic community.

WHY assume relation?

What is the melancholic return of the white-supremecist? In *Hauntings: Psychoanalysis and Ghostly Transmission* Stephen Frosh in speaking about guilt and the children of nazi sympathers asks "what is one to do with a Nazi father?" The same question can be contemporarily translated to, what is one to do with a white supremacist brother? "It is certainly a question to be hidden away, as explosive and damaging to all concerned, yet without facing it-without giving it its proper name-the damage caused by the perpetrator continues. The problem is that the repressed and the disavowed never go away; it is precisely the face that they always come back that lies at the heart of haunting," (Frosh).

My research asks what is the action of incorporation which mourns the violence of our brothers and takes responsibility for their actions. I argue that continued repression and isolation of this community of

citizens will only further encourage the conditions which produce the shootings in the first place, they return and return and return again. I make a jump of queer kin relational community by claiming these shooters as brothers, as family. By making the shooter the brother we take responsibility for his actions as a product of social construction. I bring him into family, and into right-community. I take responsibility for his action as our own, because at the end of the day their actions effect all of us and directly the most oppressed of our society. This is an attempt to form relation to the shooters, not away from them. To see them, feel them, create spaces of understanding and make bridges through the divisiveness of our 21st century identitarian politics.

WHERE is the research at now?...

The question, “BUT HOW?” is the current state of the research. In doing shadow working sessions of speaking to the different shooters an irreconcilable gap became ever apparent. Standing in the gap was/is capital “I” Ideology, and firmly attached to it was identity. My own identity stands in the way of me being able to really connect to the shooters. Not allowing me to be able to separate my judgment from the presence I shared with them. From this process of *death zine* so far I’ve learned that there is no saving, and no savior. Speaking to them it is clear that there is nothing I can do to change them, or control them. If I really wanted to go through the process of meeting, I must be the one to change.

And so the work we will share with you will be the question of: how do we change ourselves, specifically, how might we disidentify with ideology in order to be present with the other who we are repulsed and triggered by? I have the feeling that



there is a key inside this question, of what might a dissolution of ideological divide look like? How might the process of identity reification be redirected into identity dissolution and what might appear after this moment?

We remain with these questions in the context of white supremacy, and use the shooter to symbolize these stories of identity into a vivid embodiment. In this way a redirection of identity reification might take the shape of allowing our own shadows of Whiteness to appear and be exorcized. We might allow these ghosts of Whiteness to take shape in the space and kill our boundaries of who and what we think we are as “well meaning white liberals.” Perhaps this could be a space of befriending whiteness, and perhaps this process might assist the tensions of the ideological divide, or the rejection of whiteness, to assume a different position.

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