



Preach R Sun, "Lord Of The Flies (Coronation)," 2017. photography by Chris Cuthbert

PREACH R SUN
FIND YOUR PLACE IN THE PAIN

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The following transcript is from a phone call with Preach R Sun, recorded by Human Trash Dump, October 13th, 2017 in Brooklyn, New York. Preach R Sun's *Lord Of The Flies (Coronation)* action took place October 21st, 2017, from 6:00 am - 6:00 pm, as part of Fierce Festival, in Birmingham, United Kingdom. Interview transcription and corresponding audio files are available to stream and download as open source content. This represents the first release from HTD channel. <https://archive.org/details/htdc001>

PART I

Lord of the Flies (Coronation)

So, the video, as you were saying, is the underwater video. What I was trying to get was this feeling of being submerged, this immersive thing that I wanted, and so I wanted them to have all these different projectors, but they were only able to get one. So that was the whole thing. So I put together this long-ass video file, this video clip is supposed to be 11 hours long, but it's really over 11 hours long, because the entire, the action... which is pretty stagnant at first, it's just me in this plexi-glass coffin.... and what I wanted was... I imagine what was transport like. And that is sort of, to me spoke to this idea... also I'm always intrigued by playing with these ideas of what we call migration. But as they play out, in this social... even the word migration, people are always messing with it, or looking at it in the sense of who are immigrants and who are not, and sometimes it gets really tricky. Often times people used that term, in regards to black people, and stuff like that and the history. So I thought again, going to Europe, going to England, where you know, colonialism, all that, and thought about the transport of slaves, of black bodies, or bodies period.

One of the reasons too that I chose to kind of go that route... I always like to play off these terms of the past, these ideas of the past. A lot of people don't understand that I'm doing that to try to burn away the past. I always feel, in order to get to move forward I use these images and these ideas of the past not to live in the past, or not to revisit them so to speak, I always try to add something new to them. So there's always these symbols whether it's slavery and stuff like that, cause that's just a part of that. But it's me freeing myself of the past by going through it. So it's like ok, I dealt with that, boom, next... that, boom, and I put it back out into the public. And I sort of re-appropriate it and use it for my own, to my own ends. But in this regard I thought it would be appropriate for Birmingham, because they were one of the leading... what they were known for was... iron makers, doing the slave trade, they made, they produced a lot of the shackles. A large... that's how they made a lot of their money, producing shackles for the slaves. So that was part of my first idea was, 'oh shackles, iron shackles, and slavery, and bodies, being transported.' So I thought this idea of the ocean was intriguing to me, cause they say how so many black bodies died, and so many people were left in the ocean, either died or thrown into the ocean when there was problems, when they didn't want... slaves traders didn't want to get caught, or if they were... just wanted to get rid of bodies, or whatever, or when they were sick they threw them into the ocean. And this idea of how the sharks were always... there were so many black bodies, so many bodies in the ocean, the sharks knew the slave ships, they would just travel, follow the slave ships because they knew they could get fed or they could eat that way.

So, that was intriguing to me, also always dealing with the gross, the grossness of that. Like the whole idea, that they say we were transported, my ancestors transported, and a lot of times they were shackled to the bottom of the ship, in tight quarters where they couldn't move, and they were often transported in their own feces... because they were just like that in their blood and feces. All that shit was just swirling around in the ship. So they had to survive all of that. And so I was thinking of this coffin. But I also thought of the glass coffin in this sense, this idea of royalty. Because when I thought of the priests, you see them put in this sort of glass vitrine... laid in repose when they die, they display them in this glass coffin. Or you think of museums, you see Tut, you know King Tut, these monuments to Egypt and these sort of things, they put them in glass vitrines and put them on display and I thought about... and I know King Tut's not the profit, King Tut's not... but there are many different things, you know the tombs, the mummified tombs and all of that.

And I also thought, you know, that was intriguing to me and looking at the coffin, as a type of glass coffin as this sort of conceptualizing in the sense of this object of transport from the past to the present. It's like this glass coffin, so to speak. And then I use the body of cotton that I will be lying on. And I wanted these old shackles, so I had these old shackles that I have now. I have old shackles for other things too. But these iron shackles that I'm thinking of wearing in the coffin... because they came up with some really cool ones that I'm using for something else... but I thought 'oh I might use some of those too.' Because, I think they found some really authentic... which is going to be disturbing... they look like authentic shackles from that era. And they're really heavy they said. So there is a lot of them, so I might use a couple for my leg and arm when I'm laying there in that coffin.

So that would take place for 11 hours. So it's the whole idea of transporting the body. That ritual. It's like me imagining what it's like, and this is nowhere near what the ancestors went through, but that's what I... sort of conceptualizing what's it like being in these confined quarters.... And like the cocoon too, but longer, and sort of you know... and the whole piece, I call the piece which I was also inspired by, "The Lord of The Flies." And that whole... for me it was the connection of "Lord of The Flies," the book and all that, but also what that meant for us in the sense of black people in general is, I'm always intrigued by how we always talk about ourselves as "we were kings and queens." Everybody was a king or a queen, and I always thought this is so hilarious, you know? And I get it, but when I hear it sometimes, 'what's up king, what's up queen?' and everybody couldn't be a fucking king and queen, are you kidding! (laughter.) So somebody was lying. But it's funny to me how that idea that we need to make ourselves... and I understand where it comes from, but it's this idea of being made inferior, so we have to go in our pasts to make ourselves, to look at our past, and to live in our past which is another issue that I have, and I fight against. Living in our past in order to sort of try to validate ourselves, and to sort of overcome the idea of our inferiority, which is absurd. But it's still what we do, and it's from this trauma.

So I look at that king and queen, I look at how even in hip-hop we always talking about "we kings," and lalala, "we royalty." And so it is brought to my mind, there is this one saying, it's this song, that a lot of black people know about and they say 'niggers and flies, niggers and flies, how I despise niggers and flies.' So I thought about "Lord of Flies," I thought about shame, I thought about our inferiority, I thought about that royalty thing, and I was like "Lord of Flies!" You know? That's what I'll call it, "Lord of the Flies (Coronation)." The whole idea is like kinging me. Making...coronating me, as this sort of beastly figure... inferior, broken, oppressive figure... like yeah you're the king, you're the king of your oppression...you're the Lord of Flies. All the people, your subjects, ya'll are all pests and fucked up and you ain't shit in this reality. So that's where you know "I'm a king , I'm a queen," that's where it has left us. In this sort of place of like, just vile deportation, it's just fucked up.

I look at that in the sense of how do you redeem yourself from that. So for me it was the water, ship, and the transport, I wanted them to create the ocean scenario, like I wanted it to seem underwater, you see what I'm sayin'.. you feel like you're underwater. It is an immersive, like you are in there and you see this coffin that's lit up and it's in the center of this room. And I have sharks, helium, remote-control sharks, that I got that are really cool too, and they are swimming around in the air. People can control em. And they'll just swim around the coffin, but it's kinda this 3D element as well, that I was looking for, but they won't have but one projector, so I have to still go with that. But I wanted three. They have one projector that has the lighting and they have these, weird sort of cool effect things that make the walls look like they're sweating water, like water is coming down the wall, so it will still have this immersive feeling I hope.

So you'll come in and there's this ocean thing and it gets more and more over time cause I still have every hour... I now... there is this moment where you hear... and I used it from a previous video that I had, so I incorporated that in this one but you hear Lil Wayne, you know 'a milli, a milli, a milli, a milli milli, a milli, a milli, a milli' you hear that and then 'wade in the water, wade in the wa[ter]' and so you start all of sudden... visually cause this is underwater too and you start to see these bodies that... starting to walk like their ghosts of all these black bodies. And I took the images from "Uncle Tom's Cabin" but it's this moment where all these slaves are being lined up. But you see them walking like their standing up on an auction, but you can't tell it's an auction because they're transparent and they're underwater. They just look like ghostly figures, so you get the point. And then there is this other image of, you see the insides, like the bowels of the slave ship, like this phantom sort of thing, like when you see a ship and it's underwater like a ghostly ship but in it...you can see inside the ship and you can see all the

slaves, they're laying, and they're sort of chained up in these cubicles that are in this ship. And that sort of pans through. So every hour that comes, and keeps coming up, to mark time.

But then it gets to a point where I start introducing sharks into the water. And so it gets to a little bit more, and it's weird, like you hear the water calming, you hear that sound like it's underwater... but then what's really cool, on some of the footage I don't know why, but maybe it was the way it was exported, you get these really harsh noise like, braaaaaaaaaa, comes in periodically. And so I started using those moments in the footage to bring in the shark. So you can see these sharks, raaaaaaa, you start seeing at first it's one, and first before that you heard this... it would come calming, it would be calming and all that, it would stop after that hour but then you would see this footage where I'm trailing this sea turtle. So then you saw the sea turtle swimming around too for most of this video under the water going through the scene with other fish and stuff... but then the sea turtle sorta starts swimming backwards cause I reversed it so it looks like it's all in trouble. And so when sharks start to take over you no longer see the sea turtle and I just thought about that in the sense of the sea turtle being again the transported body... but then it's getting closer at first, you... it's like a calm before the storm type of thing I was looking at.

So the more the sharks come... the sharks start to take on for me this visual, this sort of idea of the approach to when we are about to be brought into the new land and made slaves or something horrible about to come, where you know where our bodies were used or exploited or fed to something, you know this horrible thing... So I thought of all that, so you know that's why the video had to go for this entire time and it comes out of that... I had all of this when it comes out of that. It's this last gasp of that sorta thing for me the king that king that is sorta like 'all my people are kings and queens' and I thought of it like this sort of sad forceful... yeah like warrior sort of call that at the same time it's hopeless. Or it's this sense of... I guess you could say majesty, but not majesty, like this sort of dual thing that happens. And it's epic also but it's like as the sharks are this last power you see it going to the wave in the water and all that stuff too. Being that there's this moment when you see all these slave bodies under water... and I use as the last image they are in cages underwater. You can't make it out necessarily, but you see sharks, droves of sharks, and the slave bodies swimming around and it looks like this whole thing starts to get... the water gets bloody. It's not that but it looks all fucked up.

Then it comes out of that into... I used Rick Ross 'Everyday I'm hustlin', Hustle, hustlin' hustlin. 'And it starts going in 'Ahhh haa,' you know that epic sound. And what I love about that song... and it's... and I use even his lyrics... cause a lot of people... like people might think... 'Like why... What does this have to do with this?' But I thought his lyrics were really cool, and that song is particular still, is germane, because it kind of speaks to this sort of idea of what we were to become. And how even what we were to become... it's like... I always used to say this thing, 'wherever I am, you made me.' But this thing that we have to become... This thing as I say and that's key for me too. We have to become in order to survive in this land. So it's like this fight that comes out of us, but this fight is still very much... like it's futile, we're still trapped in this sort of objectivity. That were are not even necessarily aware. It's like.. yeah... so that song represents that, like he boasting, he hustling... and it's about survival. It's about him selling drugs, you know crack and all this and that. So I use that to sort of to announce the awakening... the arrival of this figure. So I'm coming out of the coffin when that's happening. And that's when... oh and I'm in the coffin too... So that was another things too, So it's "Lord of Flies," I am in the coffin... I don't know if I said that... but it's cotton, so I'm laying on top of... But it's also... it will be like thousands of flies, live flies, and there would... So it's me and this coffin for 11 hours, with these flies crawling all around, and I'm also, I'm thinking I'm going to... But I'm not going to show the staples... during this thing, but it's always to me to reclaim, introducing, re-introducing certain actions, and to overlaying them into other actions until they serve their purpose and then I move on from that, so they always develop. So in this sense what develops and what connects these actions, other actions, is the staple... comes back. But this time the staple comes back in a certain way... It's not... I don't want to show the staple and I explained that. I only want to show me stapling in the current...

But I'm going to staple all these colonial flags, they have these really cool, old school, that they found, they use to give them out in cigarettes... but there all these colonial flags on this paper and these old ancient... they look antique and shit. So I'm going to have those staples all over my body, but you're not gonna to see me staple em... that's what I'm gonn... when I take off my clothes, about to enter the space and get into the coffin that's going to

be on my body. So you have to know, like once they play that out and what they have to address the flags they'll know that they're staples... But I didn't wanna, I didn't think I needed to be like... wasn't something I needed to do... 'oh he's stapling his body again' that's not what I wanted to do. I wanted to have them on my body. I wanted to have this currency on my body too. So I'm going to mix it with some real currency this time, I'm thinking. And I will, you know, douse my body, cover my body, bathe my body in this fake blood. But I'm using fake blood for the flies too. Cause it's this syrupy thing, so it will draw them to me more.

So I'm in that and when I come out I have this throne, not even a throne, but I wanted a mound like this fucked up throne I guess of dirt that's in the middle the floor. And I had them... They had purchased these fruits and vegetables that... I know there's fruits.. But I asked them... It's a large Caribbean population, in Birmingham... And I'm like what is some of the fruit that they introduced, like the staple food that they brought. But that was for me also thinking about like... And I know that's not the context of Birmingham now, but it still... it could have had... like me thinking of slave food that were introduced. Like our deal has always interested me too. Like food that were indicative of another... from...you know these people. Their food source, or even things that they brought with them. Or things that became a part of what we now know as being, nothing of it came from, those you know areas or those times. So I was like, bring just any fruit and vegetables, like really almost rotten, I wanted them rotten. So after... Because I'm going to fast before I go it too... because I don't want to take any chances with waste beyond urine, which I can't control... Anyway, so when I come to the mound... I was going to have me sort of, try to eat these fruits... get on the floor, firstly cause I'm going to want to feed. And then I have this... again revisiting the crown... something that always kind of comes with me is the crown. So the crown of barbed wire I have. And I'm attaching again to the tulle, the black tulle, like I used in our action in Staten Island. This time it's a longer tulle that will cover down front of it. And I like the tulle, because even before I even realized it... even with Staten Island, I didn't even think about it like that but now it makes so much sense that it came to me, but it really connects with W.E.B. Du Bois "double consciousness" (and this whole idea of what happens and Fanon in that way of "Black Skin, White Masks," but the mask... but in "double consciousness," W.E.B. Du Bois is looking at blackness like it becomes a veil like where we're separated from reality, our connection with reality is mediated through this idea of race thought our appearance, so it alienates us from.. And that's why I'm always trying to explain to people... And that's where I'm at now, a lot of people don't necessarily feel comfortable with why they are black or not... or want to talk about it... they immediately think when I'm saying 'fuck race or this blackness thing' that I'm looking over our past, or I'm being unrealistic... I'm actually looking very much into all these things. I'm saying that we are dictated by our race. So the ultimate problem for me... I'm not saying you know we should stop trying to be black, and be white or whites should start being white... I'm saying have we ever thought about this thing race? The real problem is race is connected to white supremacy, and white supremacy *is* America and all these things.

So that's the ultimate agent of white supremacy in America *is* race. So that's the ultimate culprit that we have to overcome, not our own, necessarily, acts of racism. You have to be willing to negate America the whole power, the white structure, the whole white world. So that to me in that sense is the veil. That whole idea again of separation that I have to live in. And that I am alienated from the outside in, but also from the inside out, like I have this, you know, this fucked up veil in front of me that keeps me from, keeps me in this sort of state of "de-realization", as Fanon would say. So it's like I look at that and the veil I was like 'oh wow that makes sense' when I use the veil the first time, I wasn't even thinking about it like that and it very much served that purpose, cause I was like reading somewhere, in "The Souls of Black Folk" I think by W.E.B. Du Bois was talking about it and there's this moment where he is like... which again goes with Fanon around "immediate existence," like that is needed, that connection, or needed... this is needed for you to realize that, just come into this state of active consciousness where you negate or you can actively change this conditions that you are in but you have to have this confrontation, it's like that 'bam!' in real time. And W.E.B. Du Bois talked about it in this sense, describing it as "double consciousness." And I remember him saying that moment when you realize you are black, and you realize it's a problem, and that's like the veil. Like oh shit, like you think you're living in this one way and you realize no, you are perceived, you are being predetermined from them outside.

And so it's that veil, and also the veil sort of represented this marriage, this union in a weird way. And so with the coronation, with the veil and the crown... so I will put the crown on with this veil that will cover my face... and I

think I'm always going to be in the coffin with the veil too. It's a different type of veil but I want to bring that out, cause the whole time I like the appearance too, cause that is where we ended up the last time we were talking, and I'm going back, I'm going through to get to that. But I still want to play with this idea of conceal so they won't know me unless, until, after the action, because the entire time I'm in England they won't know me or see me. So I like to keep that as a part of it.

But the veil... they put the veil on after I'm trying to eat for a while, so this crown will go on. And then there is a body piercer that I wanted too... cause I have this idea but I wanted him concealed... cause it didn't want it about the body piercer... it's not about the person... So I want them to have a veil covering their head and black, it is really about the action. So that is where the chains come in they got all these chains, these slave chains, and they are really heavy. And they are going to string them together, you know tie them to fasten them. It's crazy, it's long links too, long links, and on the end of these chains I told them to put hooks, four hooks or some how they hook them. So what they will do, is the body piercer will hook those to my back and those in turn, the long shackle chains will connect through the plexi-glass coffin. And the coffin, it has these little wheels that they put on the bottom... and I want to put on the coffin, I haven't decided yet, but I will paint with my finger in black "race" or "black man" again, so it's the whole idea of revisiting. And in that way Italy again in the sense of burying this burden, looking at this burden that you can't escape. So I thought of the iron shackles being something like you can't escape like they sha[ckle]... us to it, and the coffin... being again it's the ship, but again it turns into block, the auction block. What race did, the ultimate monument.

But so what happens then, is I have these cow bells, they will be around my neck. And a staff, this rod, a stick, tree, you know so it is not a really royal staff, but from... that's when I will commence to walk out. And see the thing in the video it's kinda dope, I hope it goes this way, it goes from the Rick Ross "Everyday I'm Hustlin'" when I start to come awake and I come out then it goes into this jazz, old Billie Holiday, "All of me, why not take all of me." So you hear this playing... "Can't you see, I'm nothing, take my lips," And so it's all this. And I have that footage from, when I did the "ART-i-FACT," so in that footage... cause it starts with... it's going to start with, "Everyday I'm Hustlin'," there is this moment I took the clips, when I am standing in front of this fireplace, and I'm taking this different random video, snippets-snaps of my body, just parts of my body, like my nose, my mouth, the unremarkable, my hands, my legs, standing up and down... But I knew all these segments of my body that I use, my butt, all these certain things I wanted. So "Take all of me" is happening and then I add it, as I told you Kendrick Lamar, from "DNA.," I'm looping that in it too, so it's like this cacophonous-like, chaotic, that I love, that type shit, that's what it is. It all sort of culminates into this loud noise, but you hear Kendrick Lamar "I got, I got, I got, I got loyalty, in my DNA, I got dut dut dut dut, inside my DNA" so I just keep using that first... And looping that... So you hear all this happening to a point. And so all you hear is just noise, and then you hear Jimi Hendrix's "Star Spangled Banner" playin'.

And all that is happening too, and there is a gospel song that you can barely make out underneath, I introduce that to "We're on our, we are on our, waaaaaaaay, to a land..." It was where I remember those songs, it's like "We're on our way to glory..." that whole thing. So it's like this epic crazy, sounding shit. And so what I was hoping is that by the time, when they, by the time when they all like, 'oh my god, stop the noise,' in that moment... so that they'll, put the shackles, the hooks in my back, and then you start to see in the footage it goes into this moment where I use this clip from "Uncle Tom's Cabin," where you see these slaves on their knees in the bottom of the ship and they're all lookin' up in this panic and it's panning though as they're all looking up and they look like they are looking out into the sky and that is before they, in the movie, they lead them out into the top into sunset out of the slave ship. You see them on their knees kneeling, and you hear all this and the last thing you... and the other songs they start to shut off... but the last thing you hear is "DNA." and you can hear the auction sounds, that I always use and shit like... So you hear "dadada sold, sold!" So you hear that. And I wanted it to go from that... And I have a video going where you start to hear the national anthem of England, and they're singing and it is all angelic like "god save the queen..." And so that starts to come in. And so you hear "DNA." with that and that's the last and so it fades off. And it's like this bright moment of "God Save The Queen" just opens up the space. And I show the skylight, cause the slaves are looking up and you see a skylight with the clouds coming that's how it pans up. And then you see an image of money, a dollar bill, George Washington, sort of comes into view, and it fades off, then I had this moment of me where I overlay these cotton fields I'm walking through, and it

comes back to the beach, that is how it started, you could see the beach, the water, on the beach, but it is two... interesting image of the beach, where waters becomes two, different sides are sort of combining into one beach, like it is a past, water waves coming in from different sides.

So I thought about how Europe meets with the West and colonialism - meet with what we now know as race, as we know it, cause that is the root of what we know as race, from European expansionism, that... I was thinking of all that connecting, and so in between that I'm walking and I overlaid it with this image of me when I did this thing when I was in the snow naked, and I went out and laid down in the snow and did a snow angel. So I did it in an overlay like this so it looks like I'm in the sand on the beach walking and you see me walking between the path and I lay out and do the snow angle, and it's like I'm in the sand and the water washes me and I disappear. And then you see the slave ship image... I started using a lot too, like the slave ship like I had on my back, so that imagery is there and it fades out. So by that time, the processional will happen. And they are going to have a processional where I will attempt to drag the coffin, and I will have these bells, cow bells, and they have cow bells there too and they will follow me through the streets and I will go to this other location where there is this museum gallery... and what I want to do, and I don't even know how I'm going to close it, like, why I'm just transporting this thing, race from one space to the other what does that mean?... But I thought it was kind of dope, it could be the ending in a way, because it makes sense that it is a museum. So it's like I'm taking this coffin, to the museum, this race thing, this monument, to a museum, to be put into place, to solidify... Again how a museum (the ivory tower) or whatever, or this sort of... And so I looked at that and said what I want to do then.

That's when the staples come into play with the flags cause how I can involve them... Which 'm thinking too they might want to get involved... That always happens... Like I'm anticipating, maybe they want to conduct taking out the coffin at some point... Shit like that happens, I'm not against that. But when they get to the place I wanted to... confront them... I don't know what I'm going to say... I haven't tried to prepare anything in this. So I haven't prepared a saying. But along the way I would probably say something... But I don't know. You know I've thought about the stuff I say in the action... But I'm thinking this is one to happen organically... because I'm pretty sure a transformation is going to take place when I'm in that coffin for 11 hours. So I'm trying to trust that cause nothing has come to me. It's going to be in the coffin, that is what the piece is telling me, it's the coffin, go in the ritual. The ritual is going to tell me what will happen in the end. So I'm trusting that, cause that has happened to me in the past, so I kind of know that process and I go with it and I love that, cause there is always something that I wasn't excepting

So but the idea is, in any case, whatever happens, I will confront them, cause I am a man, again I want to incorporate that, because that shatters that racial construct too. It does the same thing in Italy "I Am A Man" a lot of people don't think anything about it when I was sayin' it and I remember when I before I even thought about it this deep... Even when I was always using it in the earlier parts of "ONE-MAN" screaming emotionally "I am Man, I am a Man" but it is deeper than that it becomes by proclaiming ourselves, our humanity, we actually become a threat. So negating power to race, to the structure, to the white world itself, that's the whole thing because that is what we have been said not to be, it's human. So I am re-claiming that when I scream out "I am a Man."

But anyway I want to confront people, and again I have a mirror, and I'm thinking of using a mirror and I want to confront them and ask them maybe something about their humanity. But it's also the way I wanted to instruct them to remove, or let them remove, so everybody will move so that is when they will be confronted with the staples and the flags, because they will remove the flags, and I will tell them, just like I tell them with the brick, take these pieces. I give them instructive to take it, and take to store, wherever they come from, wherever they are and continue the process for themselves. So that is how I feel like I want to end it with them taking the flags and the money from my body and they can keep it whatever if they choose. Or not, but that's there... It's sort of their piece, I don't know if there is a better word for it... but there's you know, that is the piece that keeps, that remembers, for them to remember it.

So I thought of that. But then I was telling you before, the elephant mask is where we stopped, and I was saying that kinda like in Italy, I loved the idea of... now at first I was like I don't want to do that... cause I don't like repeating too much of the same thing, but it is still different... But there is something about me going abroad and

dealing with them at this base level... I deal with them in their space... Just like in Italy I dealt with... it's different in America, so I don't have to deal with that base level of appearance because we already live it. It's already the thing in America, I don't have to cover it, the appearance is the first thing... That's the whole, point that I'm making about we are overdetermined by our appearance, in America. That is what America is, it is about your appearance, it is about your blackness or your whiteness. And that's how you identify yourselves, and that is how we have been taught to identify ourselves. So we reproduce the conditions of that as a society of race and racial existence is what we realize, it's unfortunately backness. Black people got the shot end of the stick, all people that are not white live on the short end of the stick, white people do too, they are slaves to their false sense of supremacy is wrapped up in it. It's like none the less it is not destroying our humanity, we're not human in this society and we're not human in the world as a result and we don't see that.

We're racialized existence. We cannot be human and be race and that's my opinion, that is my theory, that's what I've seen and that's what I believe. You can't be white and be human. You can't be black and be human. Not fully. Because in order to be human we have to be free. And that's what makes humans who they are in the world, is that whole idea of consciousness is based on freedom. You have to be fully free, it's not to be one determining thing, you have to have multiple determinations. We have the ability to determine a lot of things and that will make us fully free and fully human, but you are not there with race, because race is its own objective reality and sort of necessity that you have to obey, especially black people and that is my issue. That with race you have to be black for not only white people but for yourself and say 'oh this is what blackness is, oh this what we've been taught, what [we've been] conditioned to be and so I always have to reproduce that and if I don't do that i'm a betrayer to my race.' It's not even about the thing that should be when we think about consciousness and being this sort of individualistic ontology... is negated in this condition in radicalized existence it's about a racialized ontology, so race becomes, and race is... and that's what we don't understand... racism and white supremacy in that same degree or regard, is not like we want to look at it from this liberal perspective... that so everyone gets enlightened, shit changes. Like it's just these incidents. And black people believe that too, we don't understand, really understand that race is not about incidents, it's not about feelings, it's a social economic structure. It's very real, and that is what we're dealing with.

It is not about all these incidents of police brutality, that is all symptoms... race is the ultimate problem and that is America, America is race, if not race in America, racism. No, America is structured on it and white supremacy is America. So that is why I am dealing with that, and that whole idea of appearance, we bring that even to England in that regards to home of colonialism. Bringing it back and I thought the same way we are bringing it to Italy, the home of colonialism, in the sense of Venice, a culmination of commerce, religion, how it worked in that... same degree and using that to buttress... or develop what we now know as white western supremacy based on European sort of expansionism and all these things that come out of. So there I like the idea of coming again to address appearance. I'm first dictated by my appearance, and I want to lay that out.

So I thought about it at first I wanna do it but I can't because I didn't use the elephant mask... and I'll walk around and again incorporating what we just did cause it was important, cause on the block... bring in what happened with the consumer, so I will wear the suit of the week leading up to that. The black suit with the slave ship on the back and wear the Jordan sneakers with the shackles and I'll have on the elephant mask. And it's a beautiful sort of elephant mask, I purchased it. And I will probably glue pennies around it to make it my own. Like this sort of... I want to get Lincoln pennies around it to make it look like an African sort of mask almost, but it's not you know... It's a costume mask, not a full headed mask, just a mask with the band that you put on your face, but it is really elaborate almost and striking. So I want to wear that, for when I get there. And it's the elephant I chose, at first I thought about the appearance and you know people think, you know, the monkey or the gorilla, this sort of objectification of black people, part of animals cause you know 'we are savages,' that is what we are told and that is what we live by. 'We are inferior we are not human. We don't have history, we don't have...' But then I thought the elephant was more apropos... because it comes with different meaning cause the elephant is the elephant in the room and that sense the elephant represents race itself this thing we don't talk about, so race becomes that monument that is played out, I wear it. And then I thought about the elephant being this majestic beast but it's still a beast nonetheless. But this majestic beast in Africa, even this mythical, fetishistic, idea of the elephant, even from African people, they'll poach it for its ivory and its sort of thing cause it is magical power, ivory that exists, its

value, that is put into it this far. So I thought about the fetishistic quality of black bodies, and how we fetishized ourselves too, with the idea that we are magical, we're supernatural that keeps us sort of in this place of alienation, from ourselves as well as from the world. We've mediated again through our appearance and how we operate in the world is based on that. We have no direct connection I feel.

So it's like the mask stuff breaks that too again like the veil, it keeps us from the world and it keeps the world from us. So it's like I'm walking around with this mask and shackles, and the slave ship on my back in this black suit so that is what I wanted. You know it made me think about this cause I have to do the talk, so I wanted to talk with the elephant mask too, and again, we think about Fanon, which I am very inspired about, and how in "Black Skin, White Masks" he talks about his protagonist... or the character talks about this moment that he realizes that in order to be human at all is the objective basis of his existence as an oppressed person and as a being that is essentially alienated, from himself with an absolute limit that he must overcome, understand that he realize that his objective existence carried a sort of a bare necessity that he had no other choice other than to obey. And so in order to be human he had to destroy that. And that's what I think people don't understand... That is where I am with the "BLOCK."

That's where I am with the work now, is when, when you talk about me being meticulous and going through... I do think about these things but I think too... it was funny I was talking to somebody, I think it was Karolina Kubik. She wanted to ask me some questions and she brought up something very interesting, and she said... and she hit it right on the head cause I think I posted that... And she was like, she wanted to ask me something about the work, cause based on a conversation we had before, and her take on it was, 'I want to talk to you about how your work transcends and goes beyond these limits like how you talk about how you are not an artist.' She said, 'I think that is very profound in the sense that the work take on this whole other mode of activism,' and she was like... for her that was very interesting, because she thinks that you know something about that, not being conscious, not aligning myself, so to speak, like directly with my work is art, and I think what people don't want to see, and that's my frustration. And she was like, 'I don't think they don't want to see it because they still want to look at it as art,' and by looking at it as art it reminded me again of what I'm saying... the objective basis, that carries over even from race, but in these symbols of how they play out even in art. And how we are conditioned to look at things and see things. So it kinda plays that and that's why I'm going there, but she said how, they don't want to see it because they... as art, as we accept art, this westernized... as an idea of art, it's this idea that it's symbolism, and not only symbolism, it's symbolism that can be commodified.

So the first thing people think about when they see a work is they still try to force it into a symbol, it's just a symbol and I was like 'you got it,' and she was like 'yeah, but they don't see, that it is not symbol, it transcended, it transcends symbol, because it is very real.' And not only is it real, because I think performance by nature does that. But all too, performance artists so to speak don't look at themselves like that, but that is fine, because they still following that idea of symbol, but for me, I'm clear on it. Because I know the risk again that it always brings up... And again I always bring up.. that even though they have symbolism in it, it's because the body is doing this real things, in real time, going through these real acts and there's this real risk and real sort of consequences behind it. Then it transcends symbol, and it goes into something else.

It is kind of looking at Colin Kaepernick kneeling. You know when people think about Colin Kaepernick kneeling, we can say at first that was a symbol, kneeling was a symbol, but it has very real consequences. So people are looking, so in a lot of ways, Colin Kaepernick kneeling was an act of performance, he was doing performance art. He just... but it carried over, he started... to activism. But it is the same thing, that give and take, but we quicker to see that could say, 'oh that's because he had this platform the he is a famous athlete, so there was a lot more at risk' we say. We don't see it's the same thing, what his action, his real action of kneeling in real time, it's the game of symbolism, which is the game of gladiators, symbolic gladiators, the football game, cause it's sport, but by kneeling in that arena, that false symbolic arena, we're carrying all of this sort of idea of money, commodification, by taking it to the next level to bring the real world into that arena, into a game, simply by kneeling, to make a statement, he had turned, he has transcended, this action transcended just a symbol, it is real, because of the real consequences of it are what they are now, what he is still living.

And that's why I keep saying, what people don't understand when I say, we I go through meticulously, or I do what I do... I think that is the thing for me is I am always fighting, to translate to people because I do that because it is very real for me. It's not I'm not doing it for this aesthetic thing, all these aesthetic things have... like I've put thought into them, because they mean something and they mean something that I want to evoke some, a very real response, I don't want it to be superficial, I don't want it to be 'oh that's great, and this and that.' I want it to be something real. Cause for me it's real, so that's what I'm... you know when I say... "I'm trying to get free." For me that is the difference. It's not making a theatre piece about freedom. It's not me even a performance art piece that's just about freedom. By putting myself in a real condition, real consequences, real threat, real danger, and even my body through a real sort of pain (of some sort) then it's real! So I'm not living freedom, I become this act of trying to get free. By just being, you know I become that Albert Camus quote that I always use, "The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion." That's what I become. That's what I'm aspiring to, my existence it becomes a rebellion, it becomes the fight, it becomes a negating principal. So that's what this is about, so yeah, that's pretty much it with that piece though, so that's what I want this piece to be. So "Lord of Flies (Coronation)," yeah, that is another extension of that idea of me attacking... as I am now... as I told you I am now... Coming to grips with going through this whole process of race, as my next target, race itself, challenging people on that.

PART II

VIPAWW, Venice Italy 2017

In Italy it's going to be a bit different. Italy is about... So I'm looking forward to that too, for a number of different reasons. But I'm finding that this year is really interesting with what's happening which I kinda like. I am getting... Something else is developing with the work where I am starting to talk about the work, and that's what's going to be prominent, and I'm seeing in this year. Cause that also happened with like Princeton, that happened just now with you, that happened with Tamara in Detroit. It's this new development happening, where the work and the views are being talked about, not just acted out in the action. And I give Francesca a lot of props on that cause she was really huge in that, in the sense of pushing for me to start going to that realm. Cause she was always saying 'I really think, not only your work, doing the work,' she's like, 'but I really think people need to hear your views about these issues and how you approach the work' she's like, 'I think you should start moving into that realm of talking about it as well like what you do, and I think it's very interesting.' So that's started happening.

So that's kinda what she has done too in Italy, is that this workshop... At first they were bringing me in to do the workshop, but Marilyn and them are doing the workshop, there is tutors... that'll be performing the workshop this year. So Marilyn Arsem is one of them, VestAndPage another and this other group. And what they're bringing us in... as like will be me, Marcel Sparmann, and I think Francesca... and someone else cause she is curating and sort of directing it in that regard. There will be these morning talks where they are going to sit down and talk to us about these ideas of what we do and theory and whatever we want to bring to the table. We just get to talk about it with the people who are there being a part of the workshop. So and then what the tutors do is they will be working with them everyday and what they're doing is they'll develop a performance with them. Each person gets to sign up and they get to work with these individual tutors for an intensive workshop, for a period of 10 days I guess. And that culminates into them bringing this all together and so all the tutors do this sort of orchestra of a performance together with these students and all that. And it becomes this thing of transforming the space, that's what they're sayin' the Palazzo Mora.

So they are trying to figure out a way to re-sort of shift or recharge or do something different now with the Venice International Performance Art Week. So it's the workshop that is helping them gear towards a new format, so they're using that workshop to do that. Where's like the last because... The thing I did there last year was a part of... they had been doing that every other year for that last six years I think. So it was a part of a series, but that series came to an end. I was a part of the last part of that series. And at first they thought they were gonna stop but now they realize they have something... So now it's about recreating and coming up with a new type of idea of how to present work in a new series. As opposed to the old series so that's what I'm there to help them kinda do

that with that idea of talks and stuff, so I'll be there just for that to do talking and stuff I am not doing an action there per se.

PART III

Voice In Performance And Action As Language

The first time I ever heard somebody really... like people start focusing on the voice outside of performance... cause at first I use to think that was the bad thing about the performance... I mean you brought it out like when you was starting putting, my saying... that was one thing when you put my sayings in ringtones that was, that was dope. But, I was like wow, that's interesting... But it was in Italy when they first... cause that was the whole thing, and I was like wow that's a different take on performance cause a lot of people use to always talk about well 'he talks and he does this and the performance is more about just the body and the conceptualization of it,' and it was like that was in Italy when people were talking about your voice. It's you voice. Your voice is a part of your act[ion]... it's very much a part of your action as your action yourself. What you say, how you say it. It becomes you know, there's like... that's what draws people in the sense of what you do too, because it has something, you're saying something. And so I was like, wow, so I look at that now and I embrace it. Where as before when I first got into the sort of performance art realm that was the very thing I thought was my hinderance. And I just thought what I was hearing, was that that was the problem... that I would talk.

So I always thought that that wasn't what per[formance], you know that performance artist's are so conceptual, and I was intimidated by that. So I thought me talking was not necess[arily]... that made me, at that time when I was trying to be a performance artist so to speak. When I wanted to be invited in, in something, I was like 'that's what's keepin' me out.' Cause they're sayin' this is not what performance artist's do. So I was just like, well okay so maybe I am not a performance artist, I still did it but now I think I found that marriage of between action and the voice and that's what makes that unique. Like Elizabeth said the language, I remember I was thinking about even in calling this fugitivism cause that's what Jaamil at Princeton was asking me about that and I was telling him, there was also this moment that I came across in "Black Skin, White Masks" when they said, when Fanon was talking about how language like to speak... it's talking about how to speak it to put one's... put yourself in a position it's for one to put them self in a position to use a certain syntax and grasp of a certain morphology for this or that you know particular language or whatever, but he said above all 'to speak is to assume a culture and to support the weight of a civilization.' But the thing that really hit me and I always looked at that because with black people we are always talking about we don't even have our own language, we speak English so that's another sign that we gotta change our own language and I remember me thinking at first about going into this period and I remember telling Tande when I use to go into this period of performance... I'm going to come up with a whole nother language and use this sort of gibberish language in my performances and I'm gonna codify it and make my own language, because I was like we don't... to free myself linguistically... I would start trying to do it, but then I stopped and then I remember this other part when he (Fanon) said when I was reading one time and he was saying 'a man that has a language also consequently possesses the world that that language expresses and implies.' And that's when I realized, that I was like, I have been creating my own language, I'm just thinking about it in the wrong way. It's not... so even though I use "speaking" that is very significant to who I am, and I speak English, but on the other end, my actions are my language. And that's what draws people in, my language is... I'm creating another language through this work. And that work speaks to... again going back to what I was saying that liberation that I call in to be, it's the work that the body of work, that shows my liberation and that's what speaks to people who are lookin' to get free. That's why I say my people are free people I'm calling free people so the people that respond are free people. They're not black people or white people there people that want to find their humanity they're people that are in search of something deeper and that's a whole world out there. And so I am realizing that now those people that gravitate to this work are the people that can understand this language.

PART IV

Planting Seeds, Finding Your Place In The Pain, And Building A New Present To Make A New Future

What happened in Charlottesville for instance, I felt like the way everybody handled that, like I felt like there was a muted black voice in regards to that, in a way. So I heard it. I heard Bruce Banner (correction: David Banner) who came on CNN, and talked about it. And I knew what it was, immediately. And he himself, cause I knew that was the first thing that struck me... but then immediately where I am now something else came. Cause it was like fuck that, I'm going out, it's like I'm shedding skin everyday, and getting somewhere else, and people might not like that or understand it, but I know what it is, and I can't help it, I can't go backwards. But the thing was, what I heard in that, with the Charlottesville thing, was black people saying 'you know what this is fucked up, because the only reason it is getting all this play now is because a white woman got killed. You know, cause a white person was standing up against racism cause these are white people.' And they got it.

And so I understood that, in one instance I got that. I get it. And you're right. But on the other instance, and this is what people don't wanna maybe see, my argument in that context is — somebody lost their life doing exactly what we say, people... what would have to happen, in order for something to change. So my whole thing is, if that white woman went out and she lost her life, particularly fighting against this fucking atrocious reality that is white supremacy, and it being right there in our face. And put her body on the line and she suffered, maybe she didn't do it on pur(pose), maybe she didn't know she was gonna... but she was there, like that. To me, black people it's the same thing. And I remember going back to this transcriptions of, and even what I was saying in Italy, and didn't know... It hit me that deep, but it was all there there, I went back and read the interview and was like damn, these things are already starting to plant in me. And then I start to bear the seed already in me, and then I start to rationalize and develop it over time, and it comes out into something else, I start to form it. You know, shape it into the idea. Like really, it becomes a really conscious thing, I'm like laser like, 'oh this is what I'm saying, and this is what I know now.'

So it hits me first organically. But in that same way, I saw myself saying that an' that if we are talking about this sort of idea of liberation and we talk about how this idea of this world of white supremacy, it's supposed to be this white world is based on race, and that's why it's a white world because it is based on this idea, you know, of this white context, this white supremacy, white patriarchal ideas, that was based out of, like I said, European expansionism, that was structured on this idea of white supremacy, like we are, we have philosophically and everything, from Hegel and everybody else... like we... you have no history, we are the human beings.... and so that is transpired, that's going on and on. And so when I look at that, and even when I try to tell people, I was telling Tande the other day, I was like 'you know we get beyond even...' Now I'm going back to circle around, even with Trump (that's why I'm not so mad at Trump, cause Trump is exactly who he is supposed to be, in this world.) Trump is showing you, Trump is no different. Trump is not a shock. He is not a shock. He is exactly who he is supposed to be. He knows nothing else. He cannot - He knows nothing. And most.... and I'm not saying that... I know you're different and Elizabeth is different... but deep down that's a struggle on all parts. This world, like that's an anomaly, that takes work. To get to a point where you gotta see the world and say, you know 'I have to go up against my own privilege.' Just like it takes work for black people to have to be able to see the world and say 'you know what my blackness... I do not have to be, my blackness cannot be defined by you, and my blackness is deeper than my appearance, and it's not my identity. My identity is not black identity. I have to find some other content and I can do that just like you can. I have as much right to define myself as you do.' And that's the thing, we don't... all of us are trapped in this sort of thing, this sort of monument, this social... and that is what it is, this social construct, but the social construct, we keep it going. Thought call and response, we are all, as much as we are victims we are also perpetrators of it.

So its like black people can come up, but we re-produce it. So when I look at that and say this white woman, no matter what we want to think, yeah, so what, nobody gave a fuck when black people were dying. They are going to die everyday, fighting against, it ain't no big deal. But then we sit up and talk about the flip side and say, 'when do white people...' white people also have to be willing to get rid of this world. If they are willing to get rid of this world... that's the big challenge with white people always, it's always been 'oh I did it.' They know something's

wrong, but they are not willing to let go of everything that this is, because that would mean erasing your own privilege, that would mean admitting that everything that you know historically and everything is a fucking lie. And that all this shit that say, and put virtue in, and say 'well this is good, and this is..' that has to go too. We have to start from scratch. And most white people ain't willin' to go that route no more than black people are willing to let go of this world either. Cause it's the only world we know.

And even Hegel talked about that in the sense of consciousness. It's the only decent world, you like... he didn't say that, but it's like, it's the only decent world, that's the whole thing though... fighting, being attached to natural conditions, and in that sense, natural condition is race. So we don't know anything else as black people we complain, we get made, but at the end of the day we stop just short of that. And when people wanna say 'what you talking about Preach, a revolution, that burn down this...' Look I'm talking about a revolution. I'm talking about a racial conflict, that's inevitable. And it has to be. We're in it. That is my point. We're already havin' racial conflict. But what I'm saying is, the only way to get rid of it is for us to remove ourselves from the drama. Somebody, people have to start doing that.

It is like the coyote and the roadru[nner], they're fighting, and every now and then the roadrunner steps outside and you just see the smoke going around around around. That is what I feel like I'm... I see it now. I'm stepping outside of that drama, to say 'I'm not... and I know that I am still a part of it, as long as I'm a part of the social construct, I can't help that, but in this idea of me, using it in my work, my praxis, my desire... and that's what I think art does and that's why I'm embracing it. They say [in] art you can enter a new perspective/intervene that's what your job is, to show the world something different. So in that sense I'm not here to have to give you the practical, I'd say, 'oh in legislation this is how this works, this, that...' No. I'm simply here to plant the seed of a change and for people to consider it. So my whole thing is I have to remove myself from the drama and say that ain't me. I'm looking for true human content in the world. I'm trying to save our souls as human beings. And that means that I can't... it's not a fight against a white man or a black man. That's bullshit. That's the low level shit here. The fight for the soul of our humanity means stepping outside of that whole fucking drama and being the bigger person and seeing something different. Looking for something different, lookin' deeper and that's what I'm startin' to see, [when] I feel I look at the world...

So when I look at that white woman who died in Charlottesville trying to put her life on the line, I'm like what are... who are we to not say ok, right or wrong, white is right-wrong. We have to be willing to bury the past. And that goes back to a piece that I did when I said 'enter in the exit'. And I spelled enter I-N-T-E-R. And I didn't even know then, how deep that would come back later. So sometimes we do things we don't even know, that we're planting the seed and they change us too. But "Inter To Exit," comes back to what I'm saying now, even with the works going back into the past, burying, I'm burying the past. I am not sheeted in the past. I don't use slave narratives and pieces, and that stu[ff]. And I know other artists who do that. I don't do that to speak to colonialism as a means... that is not my calling card. My callin'... I'm using those symbols to bury em. To reclaim em and say they're mine now, so I can use em in any way I want. It's like even in England when I was saying that, it's like I'm calling for people, yeah, it's the body it's the slave body, that's thing, this idea in my head, this body in transport, this and that. But I'm calling for people of all races to come and tell this story. Jill was like 'oh I want to talk about my family as immigrants,' I was like do it. I wanna challenge everybody to do that. Connect yourself. I can't do it for you, but connect yourself. Find your humanity, find your place in the pain. And that doesn't mean you take over the movement. That doesn't mean, that... That means the movement changes. What if the movement is not this movement. Who takes over the movement between black and white? That's the bull shit.

What about when we start to argue about something else or fight for something else which is our humanity. Which black and white is not, none of it's fighting in that sense, encompasses who we are as human beings. And that's why the world is [a] reflect[ion] of that. And that's why we don't understand it. That's why when... we understand, with feminism... all these issues we see these things that we're fighting, these blocks. Sexuality, economics, all of them come back to the same motherfucker, the same exploitation. And that exploitation is a disservice to us all because it is exploiting human beings. It's devaluing human beings, it's negating human beings. When you look at it, religion, you look at it with capitalism, you look at it with feminism, like what's happening, against, you know the women have to rise up, what we are seeing now with Harvey Weinstein and all these other people, Bill Cosby, all

these. This shit that's all there was established by white patriarchal standards based on European expansionism that came out of the. Manifest Destiny, all this shit. And it was all translated through religion, through economics, through everything. History, philosophy, it was all about - we are supreme, we are divine - and everything else has branched out from that. And that's a disservice, and that's some... one place like kids that are fucked up, they're still your brothers and your sisters, it is a dysfunctional family, you just got to bring them back. You got to correct that shit and get rid of the motherfuckers that are just too rotten to save. But that is where we are. If we want to solve all these issues, environment, all that. Follow the money trail, and if you're following the money trail, follow the green dollar, it comes right back to the same thing. And that's why I think race is all connected to that. You bring down race, you are dealing with capitalism. You bring down race, you're dealing with the fuckin' gender issue and sexuality issue and all these other issues, class, all this shit is wrapped up in that. But that is what we don't see. We, we're look at all these, simple determination, all these. But in America that is the ultimate, connect them all.

We connect under one umbrella and we can fight together. You get black people and white people to stand together they can fight against class together. Class is, oh my god, motherfuckers on the ropes then, cause motherfuckers who really benefit from it don't want us to connect. You get black people and white people to really connect together you can fight against gender inequality together, you can fight against sexuality issues and sexism. Cause black people are still caught up in shame and homophobia and that serves the purpose of white supremacy as well. Cause that was all handed down to us through religion. And 'we're sinful, we're beasts, we're inferior, we're lascivious, look at us - we cannot free ourselves, we have these perverted sexual desires' - these things have been implanted and they're all there for a reason. That's my point. So I'm like - I get my brothers and sisters, I've been there. They're like you know black and proud and this and that. Just like white people saying this and that, you know white people now, 'you should be black and proud.'

That is one step though. I've beyond that step now. That all, I've been telling people. I've been in that step. I've been black and proud. I exerted myself as a black man, I am beyond that now. Now I want to assert myself as a human being. And that is not saying that as I black man because I was inferior... that's saying, that I'm saying, I'm re-writing that whole story, on my own. I don't have to answer to that, and yes, I do as long as I exist so as I speak, ya know? But in the context of who I am, my own self emancipation, my own act of self emancipation as a symbol if you will... then I don't have to answer to that, I re-write the book. I take the action. I take the high road. I change the world, you see. So that's what I feel like we... when we, when we look at that, when we look at people who be on the front line. When we look at the young woman in Charlottesville that died fighting, and we are not able to look beyond that and say, you know we don't want to be like the white supremacists, it's not about being like my shit is better than yours... cause that's what it, reduce... that's what we reduce it to. They say, 'So what?, The white woman died fighting white supremacy.... we fight all the time.' ...If all we can see is our own pain and we cannot connect our pain to the pain of the world we have not gotten the point.

It is not about our own pain. That's where our unique perspective should have brought us as black people. Inside of us, inside of our pain is the light of the world. Cause we connect it all. And that's what I cannot turn away from now. I think that's what people like King saw, that's what Malcolm was starting to see when King said if there is injustice... wherever there's injustice anywhere there's injustice everywhere, it's real. You start to see it, you can't just look at, it ain't just talking about people, black people, suffering. Cause my suffering, I can see it, I can see it in the white community with poor white people. I see it with women who are being raped or abused or treated unequally and shit like that. And this idea, this false sense of equality that we have anyway... that's a whole other issue. But I see it with everybody around the world. I see it with us terrorizing the world. So that's what my pain has allowed me to be able to connect with. It's empathy. And that empathy shows me... that wait a minute, how can I connect with this person's pain if I'm different than them? That means you're not different from them. You're all human.

It's only through your immediate existence that you can discover your humanity. It's only through the crisis of that existence... it's only through touching each other, it's only through confronting each other. But It's not just about fighting each other. It's about being willing to cross over that line and say I feel you! That's how we find that we are not different. Not just by saying it... like 'Oh we all come from stardust,' or 'we are all sing Kumbaya.' No it's

through the pain, thought the conflict that we can find that you ain't no fucking different than I am. And that's where I am David. I am tired of playing that game no more.

So that's why when people what to ask me and say... and people don't want to hear it, I remember they asked me that in a way... Jeremy kind of posed that question at the thing with Panoply... but I didn't know if they got it, but that's what I was saying then. When he was like, 'where were you with race?' You know... how do you... you're using these, you're very... these charging images, and how do you... you bring that together in this sense, cause he knew, he knew, these images are surrounding black... so how do you look at that as a black identity. And I have to say again, I was tryin' to say it in the nicest way then, but now I'm even more clear. I become clearer everyday. And with every action. But that's what I know. And that's what it is. That is how they keep us... That's how this world is fucked up. Some old motherfuckers, and they're even not even here no more. But that's the structure. That's the construct it lives for itself now. And it's fucked us all up. You cannot be human if all you see is you're different. You cannot be human if your difference dictates, who you are. You cannot be. And that's what the younger generation is showing us, and that's what we're not learning, and they're going to loose it too, because they get caught up in the same thing. It happens to every generation, but that's the closest that you see, you get glimpses of it with every new generation. And we look at it, cause... they get... they make them, and make them think that what they see is shameful, it's fucked up, that's why... and so they get... they have to conform, if they want to exist. But you see it with every generation. That's what people don't understand. And it gets more and more like this. It's been happen in every generation. It was happening in our generation. You had people comin' up and you saw the weirdos, and that's what we don't understand. Another thing I saw, look at any crisis, that's how you wanna know. When you look at it... I've seen it in real time, I've seen it in movies. But I've seen it in real time, we saw it briefly during 9/11. When there's a crisis that happens, even though it happens, in that sense of 9/11 it happened against another group, but still it happens in a certain way that shows yourself who you are.

Like when you look at "Independence Day" the other group is an alien outside, outside of you know people, they're not human so to speak, they're aliens. When you look at it in 9/11, that was one of the first things I noticed that shows us where we are. Or even in hurricanes briefly, in these sort of moments where the first thing that arises in us, is it ain't about what color you are, it ain't about how poor or rich you are, we gotta save you. We are gonna to help you. We are gonna come in your house where it's floodin and we are gonna pull you out. When that fucking... in 9/11, when that shit happened everybody for a brief period, I remember that in New York, where everybody was together, before the bullshit kicked in and then all of a sudden they're like 'ohh are they are terrorists?' or this and then the race kicked in...and bro[ught]... but you've seen it.

So you can't tell me that race is our natural existence. Race is what's fucking us up. And all these other labels that's what is fucking us up. You see it in tragedy and trauma who we really wanna be. That's our true humanity. And we say 'oh but that is a part of us too.' And I say no, I disagree. I think we... whatever's happened in this society and how we've gone over for years and years, we've allowed a certain group. As a disservice to them and ourselves we've allowed a certain group. To go on, creating this lie, and it's snowball, and it's fucked up the entire world. And that's where we're focusing on now. And that's what's happenin' now. And that's so when for me... I'm like white people can't be so sensitive, to think 'oh I fucked up the world, I'm white and I'm a man and this is...' No, it ain't about that. What I'm saying is ancestrally, yeah, your ancestors fucked up the world, but you can change it. Just like ancestrally, my people played a part, and we also playin' inferior and gettin' caught in traps. We are being a part of fucking up the world, but we can change it.

You should know your past but, don't live in it. Bury the fucking past. Your ancestors don't want you walking around with them. They don't want that. That's why every action I know that, they guide me. And I told Tande that, and that's where he and I can be even different. Because Tande does... I respect that... he looks at the ancestry from Uruguay from Haiti. I don't look at that. I've come through an organic process. My ancestors... I know that now, they're not just black people. My ancestors are all the people in the history that wanted to get free. That's what guides me, that's what's protectin' me. That's why I am able to do what I do. I know that now, something larger is happening. So I have spirits around. But they're spirits of people that wanna get free. And that's why as people... They're all free spirits, are protecting me, and guiding me, and giving me ideas and saying go forth and

do this. It is not just black spirits, it is not just African spirits., it's not, it's all spirits that were trying to get free, that's speaking to me and through me. So that's what I know.

And that's when I am saying that we have to open ourselves. We can't be caught in the past. That past, my ancestors, even when they're speaking through to me, they know, even the... all these ancestors... yeah I'm using these symbols, but I am bringin' them into now. I'm not using these symbols, I'm not sitting up here talking about slavery, 'you did this to us, this is what you do...' I started off there, because I needed to go through that process. And that's what I think you have to go th[rough]... everybody has to go through the process. You have the immediate existence that wakes you up to it. And then you start going through the process of actively being and thinking like 'oh I am black, oh I know this and this.' But then once that genie is out of the bottle, you can't go backwards, it only goes forward.

When I called into be, being free and liberated, I've only move forward since then. And that's what people don't understand. And that's why I've lost friends, girlfriends, cause they don't understand. He's not where you are. He's moved forward from that. Your people don't want you walking around with them talking about 'what y'all did to me back then.' Bury them! And change the conditions now. Learn from what happened to them. And find out how to free yourself. And then bury your past. Confront it. But bury that motherfucker, and build a new present, in order to make a new future. That's what we have to understand as a society now. Beyond anything that's our fight. And I believe that. Nobody gonna change that for me. I believe that. That's where we are.