



The Mythology of Blackness - Within These Walls - Home as Archive

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Table of Contents

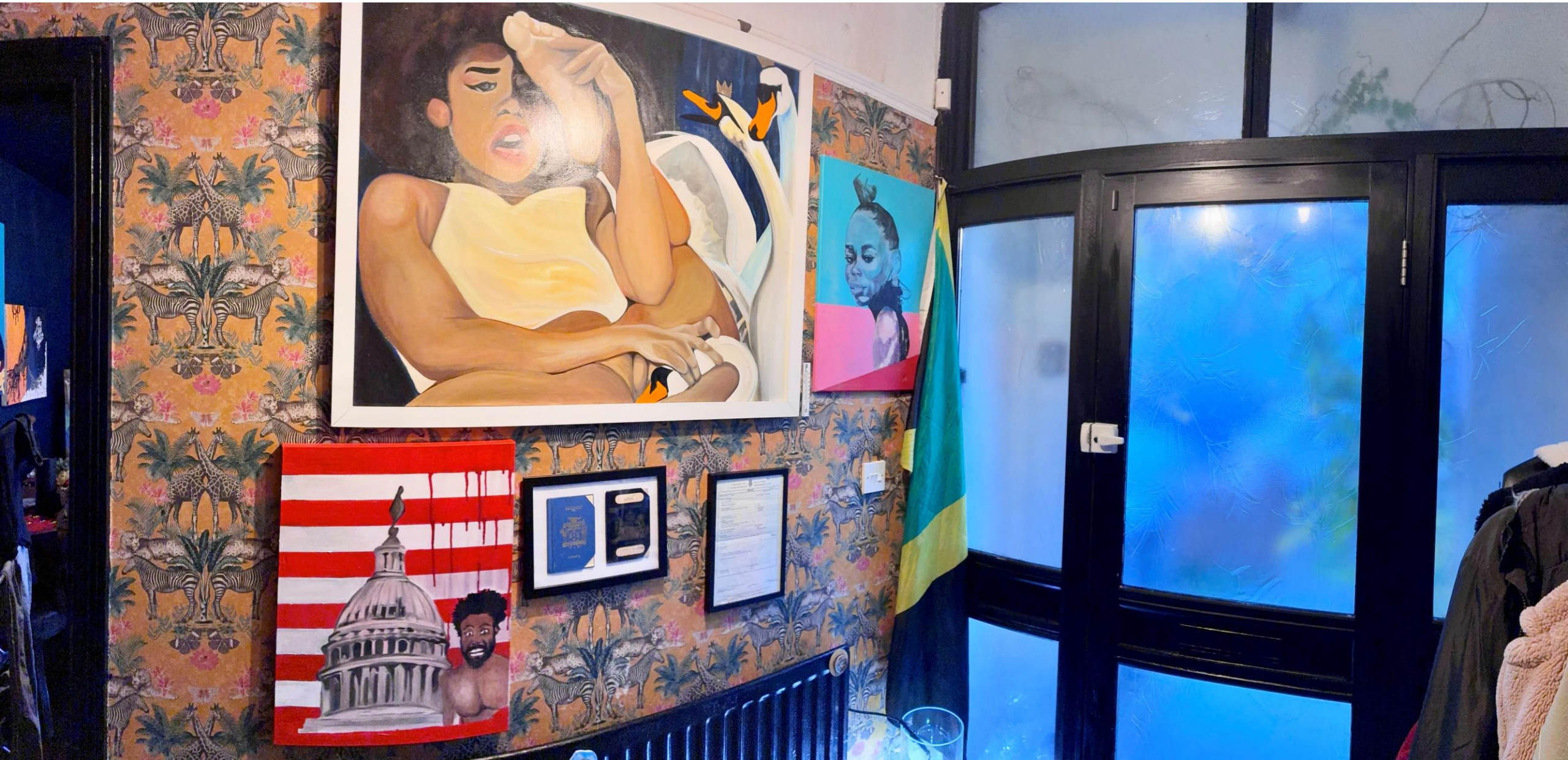
- CONTEXTUAL STATEMENT ...Page 2
- PROJECT DOCUMENTATION ... Page 4
- CRITICAL REFLECTION... Page 30

ITS ALL IN THE CONCEPT

- This project is the first stage of a long term ethnographic and collaborative legacy project developed by myself and Demetrius Williams. It investigates what Blackness looks like when it is not shaped by, or required to respond to, whiteness. The work asks who we are when code switching is no longer necessary and what remains when adaptation is no longer expected. By placing Western mythologies of Blackness alongside lived experience, the project explores conflicts of identity while affirming the right to self narration and unmediated existence. It asserts that Black people do not need to justify their presence. We are already whole. We are living, breathing archives of our own truth.
- Within These Walls is conceived as an ongoing and cumulative practice rather than a finite artwork. It exists across time and resists closure, positioning Black self narration as a form of historical record. The project is concerned with continuity, care, and transmission rather than monument building or personal legacy. It carries ways of being, seeing, and making forward into the future, beyond the individual artist.
- The project transforms my home into a live exhibition and performance space, where domestic life becomes an evolving artwork. The home functions as both sanctuary and gallery, disrupting the separation between private and public space. Everyday rituals, conversations, and routines are presented alongside visual art and performance. Some elements are intentionally staged, while others are allowed to unfold naturally. Together, they offer a layered and honest portrayal of Black family life as it is lived, rather than as it is expected to appear. The work draws directly from my life and the lives of my family, focusing not on struggle or resistance but on presence, care, and fullness.
- Mythological figures including Eris, Medusa, and Eve are used as lenses through which to examine how women have historically been framed through storytelling. These myths reflect the ways Black womanhood has been shaped by a white and male gaze that mythologises and distorts lived reality. Rather than correcting or erasing these narratives, the project places them alongside another truth, revealing what has been overlooked or obscured. Blackness is not explained for an external audience. Whiteness remains present as a historical condition, but it no longer directs the narrative. It observes without control.
- The work also engages with ideas from physics, particularly relativistic simultaneity, to treat time as flexible rather than linear. Past, present, future, and ancestral time coexist within the space. Multiple truths unfold at once, embedded within the walls, objects, and rooms of the home, which itself becomes an archive of memory and meaning.
- Using the home as a gallery is a deliberate methodological choice. It requires no external permission and establishes a space where I am encountered on my own terms. The domestic environment becomes a micro society where whiteness enters only as a guest, not as an authority. The project builds a parallel truth rooted in family, community, and self determination. It speaks directly to Black audiences as an act of recognition, and invites others to witness without explanation or translation. This is not protest. It is peace, and it is a right.

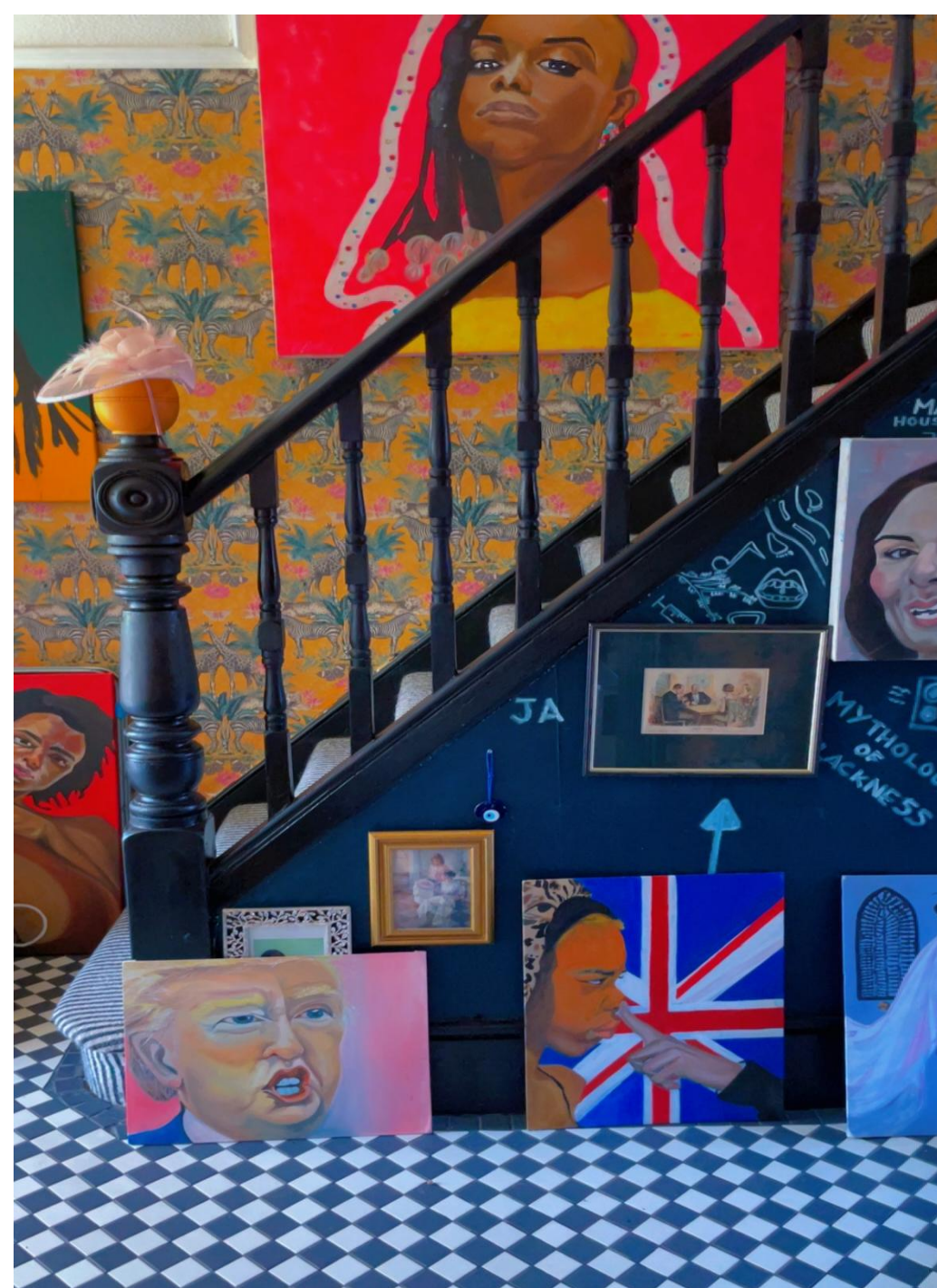


HOME IS WHERE THE ART IS



Entry way: a collection of self made art accompanied by framed family memorabilia passed down, framed expired Jamaican passports belonging to my Great aunt and uncle, my great uncles death certificate and patriotic Jamaican flag

Hallway continued





the kitchen as a working archive where art, labour, and nourishment coexist. Paintings rest against walls, garments hang like quiet witnesses, and cooking unfolds without pause for display. The space refuses separation between making and living. Within *Within These Walls*, the kitchen operates as a site of continuity, where creativity, care, and cultural knowledge are practised daily rather than preserved at a distance.

NYAMMINGS!

functional rather than staged, yet every object carries inherited knowledge. Pots, spices, seasonings, and staple foods reference Caribbean domestic practice, where cooking operates as care, transmission, and collective survival. The kitchen becomes a site of authorship, not performance.

The crocheted garments hung on the wall function as soft relics. Of bodies that are absent but present through labour and making. They echo the project's concern with simultaneity, holding past, present, and future generations within one frame. This is not costume or display, but domestic trace.

By situating these elements within the home, the work resists external mythologies that frame Black life through excess, lack, or spectacle. There is no explanation offered, no invitation to decode. The space exists on its own terms. Like the wider project, the image centres Black existence as ordinary, whole, and self-defining. The kitchen is not symbolic of struggle. It is a site of continuity, where care is practised daily and without permission.





LOUNGING

This image presents the living room as a living archive, where art, furniture, and inherited objects hold layered histories within a shared domestic space. Paintings, drawings, and personal works sit alongside everyday furniture and trinkets passed down through generations, collapsing distinctions between artwork, heirloom, and use. The presence of Jamaican and British passports belonging to a great aunt and uncle introduces a quiet but powerful record of movement, citizenship, and belonging shaped by colonial histories.

Within *Within These Walls*, this room functions as both exhibition and sanctuary. It holds multiple timelines at once, ancestral memory, personal authorship, and present lived reality. Nothing is isolated or framed for explanation. The objects coexist as they always have, carrying stories without narration.

The living room resists institutional ordering. It does not separate art from life or history from the present. Instead, it affirms Black domestic space as a site of knowledge, continuity, and self definition, where legacy is lived daily rather than preserved at a distance.

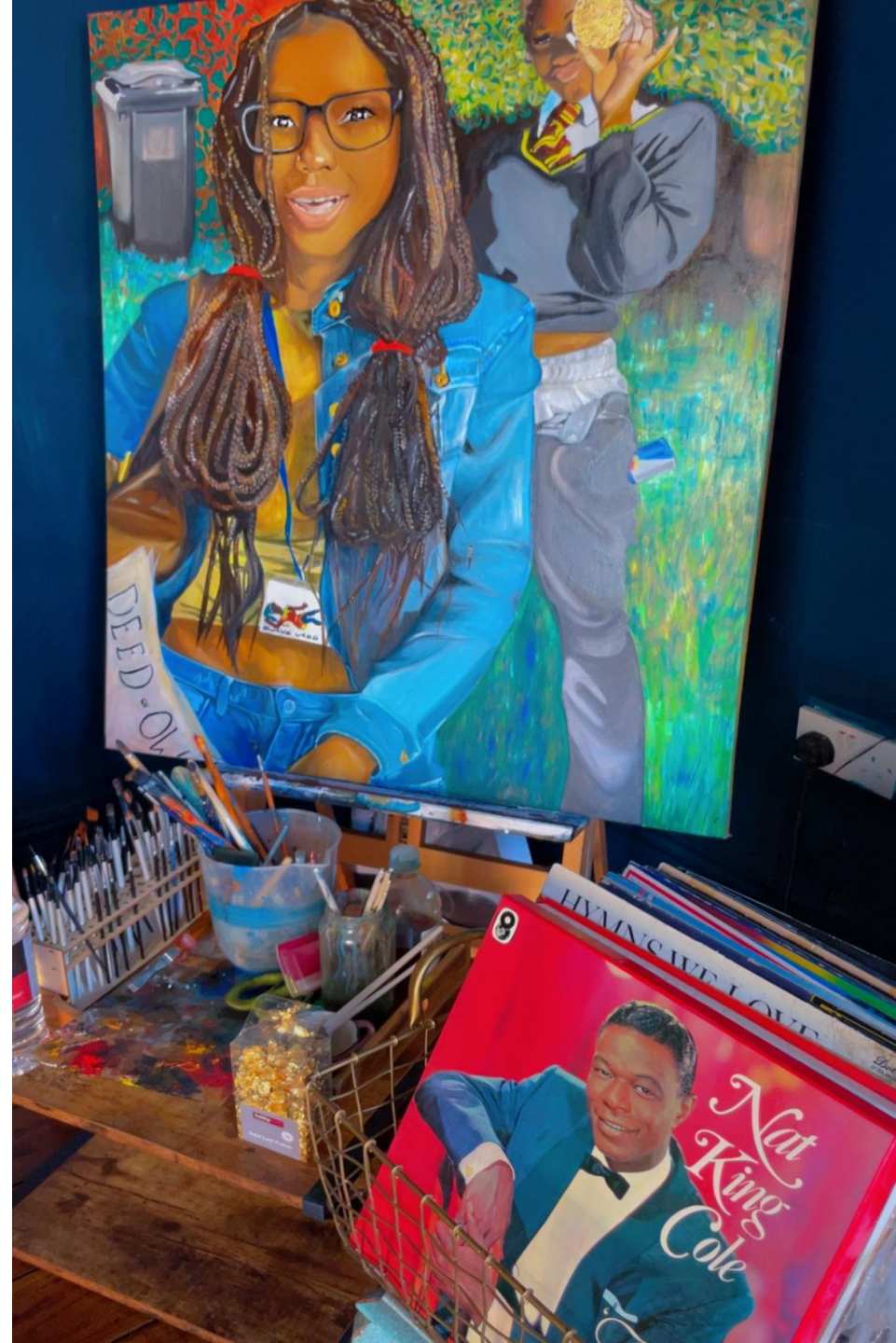


JAMAICA JAMAICA:

This still captures a moment of living archive within *Within These Walls*. Demetrius sits with my mother, the matriarch of our family, as her story is recorded within the home. She is not interviewed as subject but held as authority. The domestic space frames her presence, allowing memory, knowledge, and experience to be spoken without translation or urgency. This act of archiving is relational rather than extractive. It honours storytelling as an everyday practice passed through generations. The image affirms legacy as something lived and spoken in real time, grounded in family, care, and continuity rather than institutional preservation



Disruption- the Dialogue of Discord
Oil and gold leaf on repurposed canvas





GO BADE!

RESTING BITCH 2025: This work transforms an everyday bathroom scene into a quiet domestic installation rooted in care, intimacy, and lived experience. A large twist of Black hair is suspended along the wall, threaded through familiar combs and brushes. These tools are not symbolic props but objects of daily maintenance, carrying knowledge passed through family and community. Hair functions as a living archive, holding memory, labour, and touch.

The suspended hair also invokes Medusa, a figure historically mythologised through fear, punishment, and spectacle. In Western narratives, her hair becomes the site of monstrosity, stripped of context and weaponised against her. Here, that mythology is displaced. The hair is not threatening, frozen, or cursed. It is cared for, moisturised, and held within a private ritual space. Medusa is returned to the domestic, no longer a monster to be looked at but a woman within her own sanctuary.

By placing this gesture in a bathroom, the work collapses the boundary between myth and lived reality. The home becomes a site where Medusa is unobserved, unpunished, and unperformed. The hair exists outside of spectacle and explanation, refusing the gaze that historically defined it.

Past myth, present domestic ritual, and future acts of care coexist within the frame. The work does not reclaim or correct Medusa's story. It holds a parallel truth, where Black womanhood, like Medusa, exists without apology, threat, or translation.



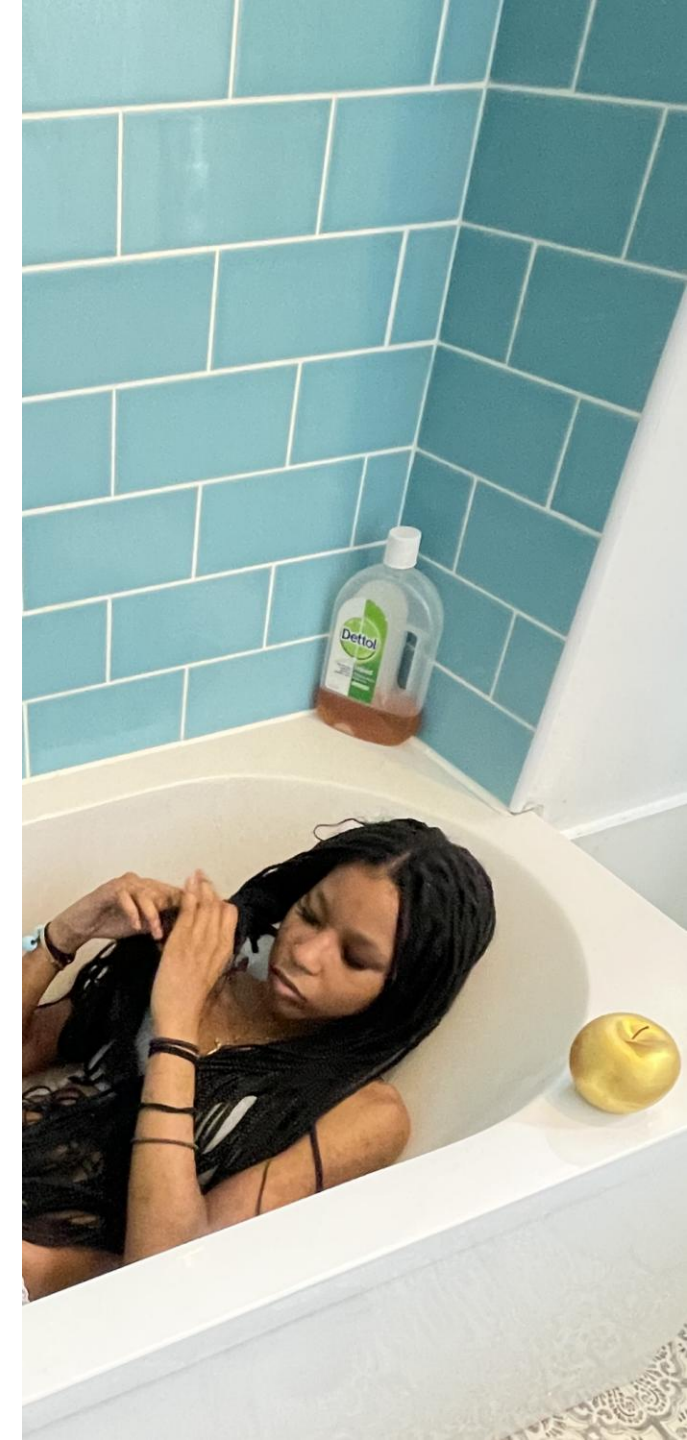
PERFORMANCE PIECE- RITUALS OF REST 2025:

The body is within the domestic as both sanctuary and archive. A Black woman rests in a bath, her positioning is deliberately still and without appeal, her braided hair gathered in her hands. The bathroom is not staged as spectacle but held as a lived space where maintenance, rest, and ritual unfold without performance. The presence of the apple on the edge of the bath quietly introduces myth into the everyday.

Through Eve, the apple has historically marked the female body as the site of blame, knowledge, and moral rupture. Through Eris, the apple becomes an object that exposes exclusion and hierarchy simply by existing within a system that claims order, however here, the apple does neither. It is not bitten, offered, or contested. It rests untouched, stripped of its demand to signify guilt or discord. The refusal to act upon it is itself a gesture of autonomy.

Medusa is invoked through the hair and the gaze that is denied. Her myth centres on punishment through visibility and fear. In this image, the subject's eyes are closed or lowered. She is unobserved, unthreatening, and uninterested in being seen. The domestic space allows Medusa to exist without monstrosity, Eve without blame, and Eris without chaos.

The image holds a parallel truth where Black womanhood exists in rest, care, and self possession, beyond mythic punishment or explanation.





YOU TOO FRESH! 2025:

This installation documents everyday self care products commonly used within Black Caribbean households. Placed in the bathroom, they function as tools of protection, healing, and inherited knowledge. Their presence affirms the home as an archive of care, where cultural memory is preserved through routine rather than explanation.

IN THE SHIT HOUSE

layering domestic ritual with mythological memory. hair rests at the window echoing Medusa, removed from spectacle and fear, held instead within the home. Below, the apple and floral framing of a penis invoke Eve, not as a figure of blame, but as a presence of knowledge and growth. Placed above the toilet, an object of daily necessity, the composition grounds myth in the ordinary. Eve and Medusa are not punished or explained here. They coexist within a private space where Black womanhood is neither mythic warning nor threat, but lived, cared for, and at rest.

This work entitled 'NAH ADAM, I DON'T WANT YOUR PENIS.' uses humour and refusal to dismantle inherited myth. The phallic form, framed in flowers and gold apples, directly confronts the biblical logic of Eve as origin of desire, blame, and submission. Here, Eve speaks back. The title rejects Adam's authority, pleasure, and narrative ownership. The gold apples reference both temptation and discord, but desire is no longer something extracted from the female body. Medusa is present in the surrounding hair, a reminder of how women are punished for refusal. In this domestic setting, refusal is peaceful, unapologetic, and complete. The body is not offered. The myth is interrupted.





TRUTH OF OFFICE

Paintings of Black figures occupy walls alongside domestic furniture, children's toys, and everyday storage, collapsing distinctions between studio, gallery, and living space. The arrangement resists curation for an external gaze and instead reflects how the work lives among family, memory, and daily use.

Within *Within These Walls*, these rooms operate as parallel archives. They hold personal history, artistic practice, and generational knowledge simultaneously. Nothing is isolated or elevated above the rest. The paintings do not dominate the space, nor are they background. They are in conversation with the objects that surround them.

This image affirms the home as a site of authority, where Black representation is shaped internally and continuously. Art is not removed from life to be validated elsewhere. It remains embedded, active, and evolving within the domestic environment

The domestic space mirrors how Black children grow up surrounded by adult conversations, histories, and expectations. There is no clear boundary between what is seen, known, or felt. The room becomes a record of how adultification operates quietly in the home, not as instruction, but as environment. Childhood and adulthood coexist, shaping one another without explanation or separation.





A quiet dialogue between inheritance, agency, and self definition. The red shoes sit deliberately on a blue painted windowsill, their boldness refusing neutrality. They signal choice, visibility, and self authored presence within a space of work and thought. Red here is not spectacle but assertion. Beside them rests a horseshoe belonging to my great uncle, an object carried across time as protection, luck, and ancestral grounding. Its presence anchors the scene in lineage and continuity. The domestic workspace becomes a site where past and present coexist without hierarchy. Within *Within These Walls*, this pairing holds a parallel truth. Ancestral objects are not relics and contemporary objects are not departures. They share space, meaning, and authority. The window ledge becomes an archive of movement, survival, and permission to stand firmly and visibly on one's own terms.

This room holds adult and child material in close proximity, allowing them to intersect rather than remain separated. Paintings addressing Black womanhood, history, and self authorship share space with children's toys, books, and soft objects. This overlap reflects how Black childhood is rarely afforded innocence or distance from adult realities. Knowledge, responsibility, and awareness are absorbed early, not through force but through proximity

Forming part of the home as living archive. A child's toy, books on history and power, and a hat belonging to my great uncle sit together without hierarchy. Knowledge, care, and inheritance are held through proximity, continuity, and everyday presence.

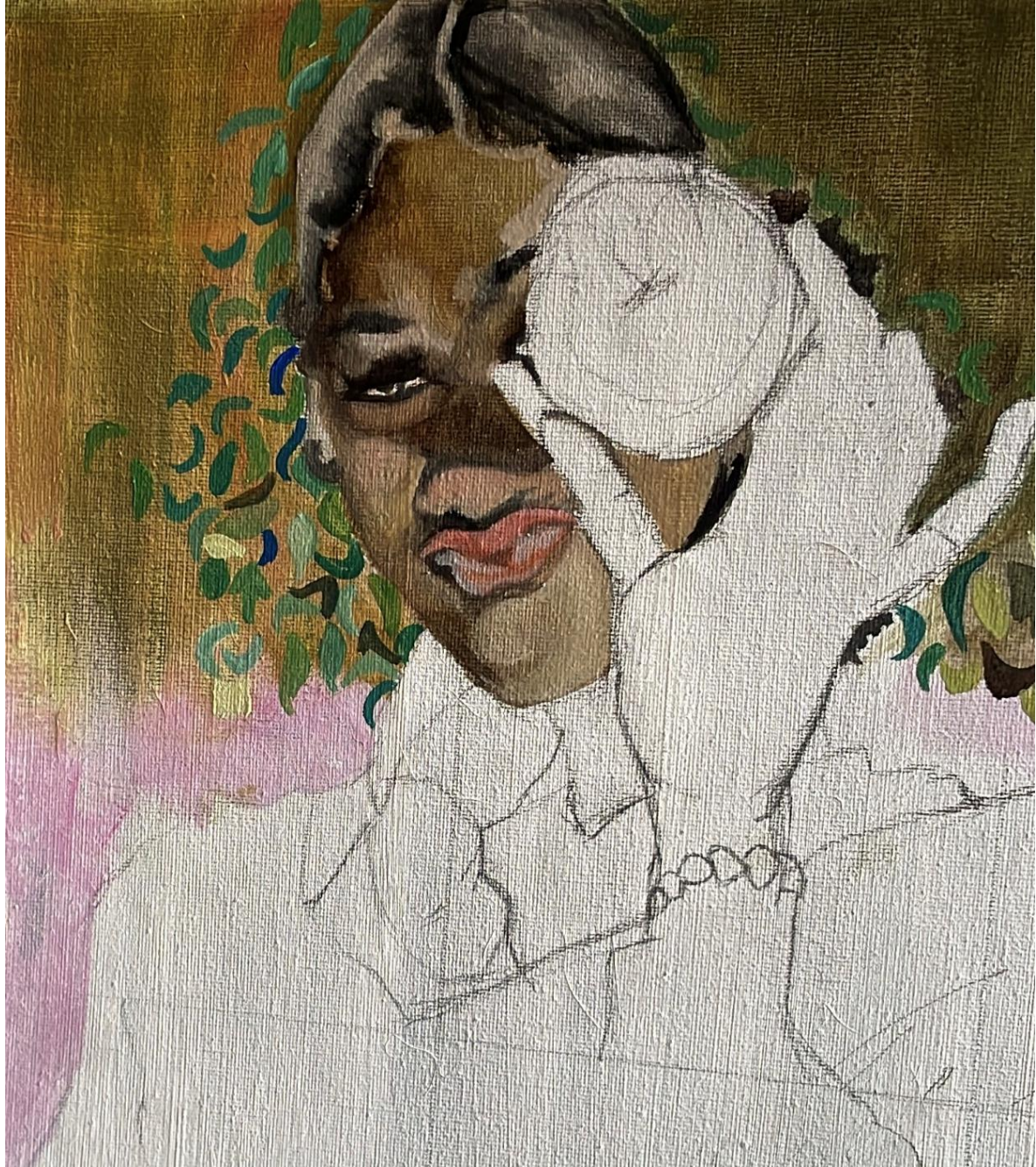


a moment of freedom and inquiry within the domestic archive. A Black child turns a globe, encountering histories of movement and empire through curiosity rather than instruction. The patterned wallpaper evokes a reimagined Eden, where Medusa and Eve are not sites of blame or punishment but symbols of knowledge and autonomy. The lightly dressed body signals ease and self possession rather than exposure, reflecting a space where the individual is unburdened by surveillance or shame. Within *Within These Walls*, the home becomes a place where innocence, complexity, and freedom coexist without explanation.





PROGRESSION SHOTS



THE PROGRESS IN THE PROCESS





Untitled Oil on canvas



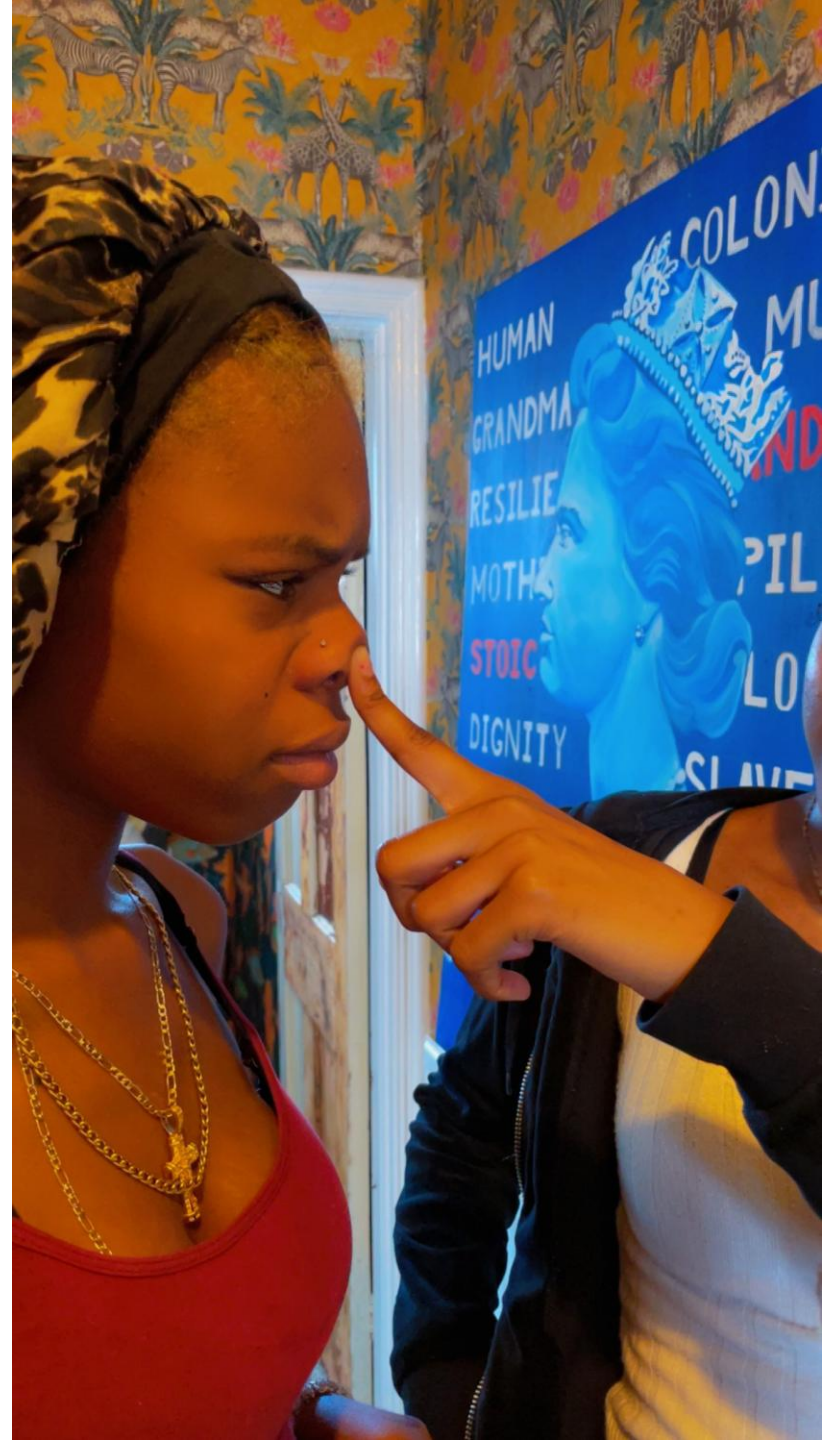
Resting Bitch in progress



PLAY IN MY FACE BUT NOT IN MY HAIR



Oil on Repurposed canvas board





WORK
WORK
WORK IN
PROGRESS



HELLO HI!

Breaking bread or in this case cornmeal, the invited audience is treated as a family guest during our breakfast ritual, sat with my daughter they sit on our sofa watching the archival documentary alongside flipping through family photos and trinkets that arouse kinship and familiarity

[Link to Public Facing](#)





PARTY WE AH PARTY!!

Audience doubles as participant- the ideas of shared experience and community – where the immersive experience begins conversations – community are welcomed in and are hosted by my family during a BBQ, conversations, food and drink



Black Existence

audience encounter as lived participation rather than formal viewing. Visitors sit on domestic furniture, bodies relaxed, positioned within the installation rather than outside it. The home functions as both site and method, dissolving distinctions between audience, artwork, and everyday life. Engagement happens through proximity, conversation, and duration, not instruction. The backdrop of paintings and domestic décor frames the encounter without directing it, allowing the work to be absorbed socially and spatially. Within *Within These Walls*, participation is voluntary and unmediated. Viewers enter as guests, not spectators, encountering the work through shared presence, comfort, and time rather than interpretation or performance



THE WIND DOWN

Audience looks at curated artwork on the wall of the stairs, while daughter unloads washing machine.

capturing audience engagement as unmediated encounter rather than staged participation. The hallway functions as both circulation space and installation site, where artwork, domestic labour, and viewing overlap. My daughter unloading the washing machine continues an everyday task without pause or performance, while an audience member stands close by, observing both the artwork on the walls and the life unfolding beside it.

The site collapses distinctions between exhibition and home. There is no separation between front of house and back of house, no attempt to conceal domestic processes. Participation is implicit rather than instructed. The audience is not invited to intervene, but to coexist. This proximity reframes viewing as relational and ethical, requiring attentiveness rather than interpretation.

As an installation strategy, the work relies on duration, use, and interruption. Domestic activity becomes part of the exhibition's rhythm. Within *Within These Walls*, this moment affirms the home as a living archive, where Black life is encountered in real time, without translation, staging, or suspension for the sake of an audience



Whiteness engages with the exhibition in a more voyeuristic way less participatory.

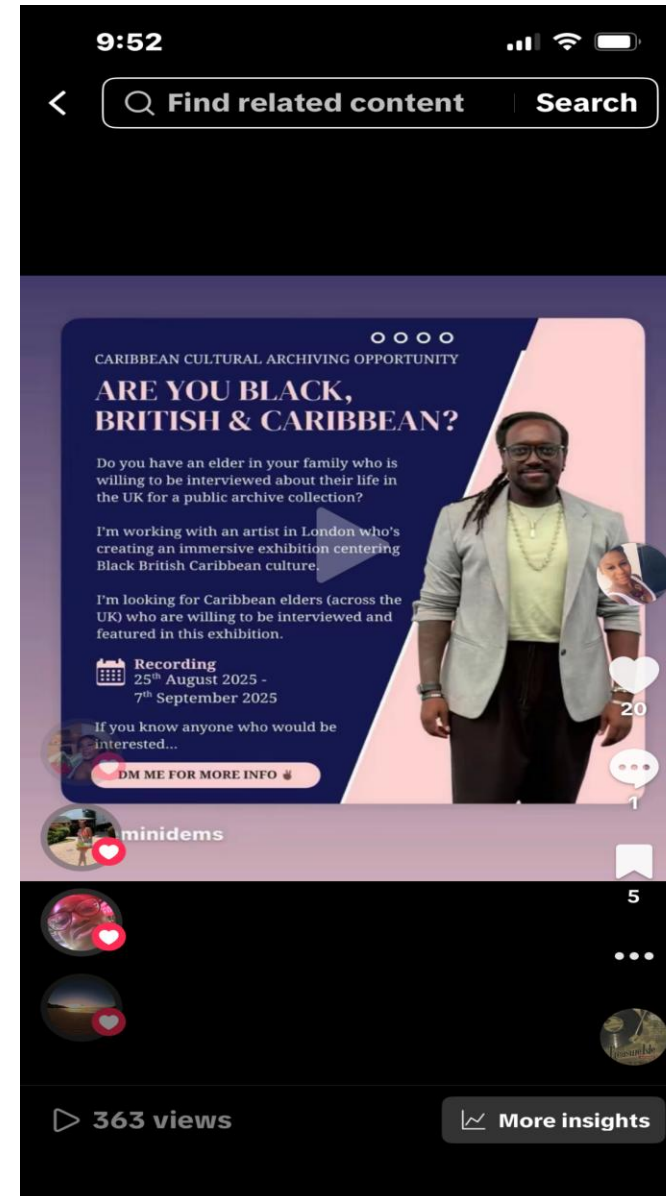
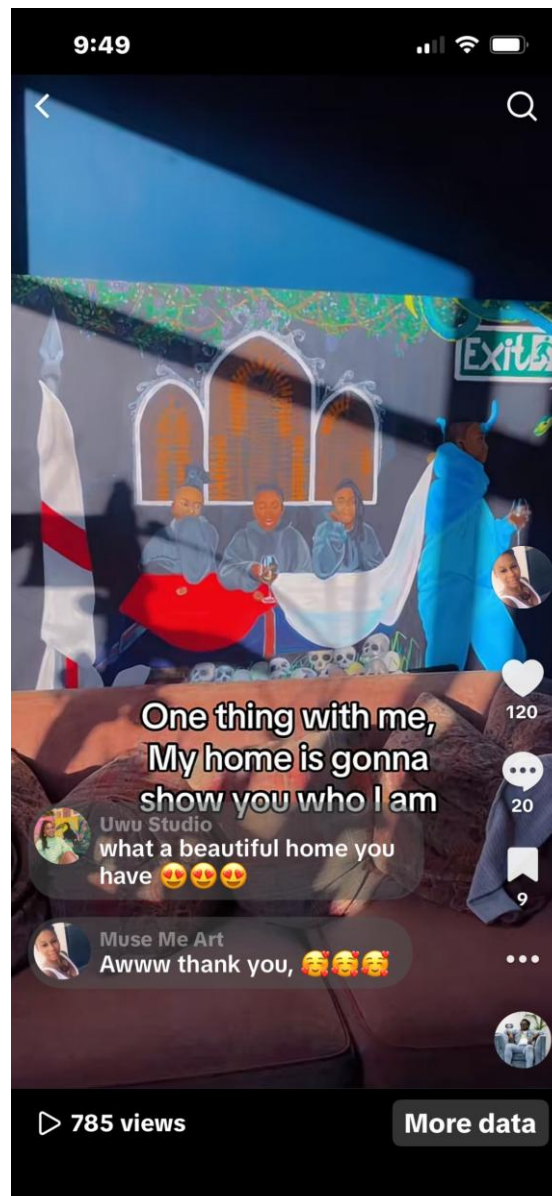
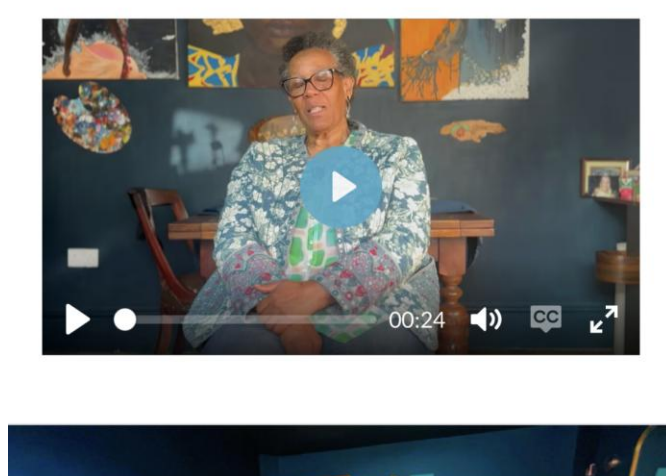
a contrasting mode of audience encounter within the home exhibition. The visitor stands close to the work yet remains physically and socially separate from the domestic flow of the space. Their posture and proximity suggest observation rather than participation. Unlike other moments where visitors sit, converse, or coexist with daily life, this engagement is directional and extractive, focused on looking rather than being-with.

Within *Within These Walls*, this form of viewing aligns with an external gaze shaped by institutional habits of spectatorship. The home does not adjust to accommodate it. The visitor remains at the threshold, encountering the work as something to be examined rather than inhabited. This contrast makes visible how different bodies move through the space differently. The installation allows these dynamics to surface without correction, framing voyeurism itself as part of what is revealed when the home becomes the site.

GEORGINA-
ELIZABETH

Visual Artist / Living Archive Builder /
Based in Lewisham

Creating a parallel space for
Black representation beyond
institutional gaze



I used TikTok alongside my website to publicly invite audiences into the home, extending the exhibition beyond institutional networks. At the same time, open curtains and unobstructed windows allowed passing footfall to encounter the work voyeuristically. Visibility became both invitation and method, collapsing online, domestic, and street level audiences.

CRITICAL REFLECTION

Within These Walls has operated as both a lived practice and an evolving research framework. From its inception, the project sought to explore what Black existence looks like when it is not shaped by, explained for, or positioned in relation to whiteness. Rather than producing a finite exhibition or resolved outcome, the work has unfolded as a long-term, cumulative legacy project grounded in domestic space, family, and everyday life.

The project initially began with three collaborators. Early in the process, two collaborators withdrew due to overcommitment elsewhere. While this shift presented practical challenges, it became a critical moment that revealed the nature of the work itself. *Within These Walls* requires sustained presence, emotional availability, and a willingness to work within the rhythms of domestic life. It cannot be easily compartmentalised or scaled through symbolic collaboration. This reinforced the project's ethics and clarified that the work demands depth over breadth, and commitment over visibility.

Placing the work within the public domain, both physically and digitally, introduced new insights into my practice. Opening my home as an exhibition space and leaving curtains uncovered day and night allowed the work to be encountered by passing footfall as well as invited audiences. This created moments of unplanned, often voyeuristic engagement that revealed how differently bodies move through and respond to domestic space. These encounters made visible the persistence of the external gaze, while also affirming the home's capacity to remain self-governed. The work did not shift to accommodate the viewer. Instead, the viewer encountered the work on its own terms.

Digital platforms extended this visibility. Using TikTok and my website allowed the project to circulate beyond institutional and geographic boundaries. Social media became a parallel site of encounter rather than a substitute for the work itself. Audience responses, particularly through comments and shared reflections, offered insight into how the work resonated without explanation. These exchanges confirmed that the project's emphasis on presence, care, and self-narration was legible without translation. At the same time, the limitations of digital mediation became clear. While online platforms enabled access and dialogue, they could not replicate the embodied, immersive experience of being in the space. This tension sharpened my understanding of where the work holds its power and where it resists reproduction.

As a non-finite project, *Within These Walls* continues to unfold over time. Outcomes are intentionally spaced, emerging through performance, documentation, audience encounter, and ongoing archiving. While the project is archival in its commitment to record keeping and planned long-term access via my website and future expanded iterations, its most complete form remains experiential. The home functions as a site where time is layered rather than linear, where past, present, and future coexist through objects, bodies, memory, and daily use.

This approach has directly informed my ambitions for future practice and research. I envision developing this work through practice-led PhD research, with a particular emphasis on Einstein's theory of relativity and its implications for non-linear time and experience. Relativistic simultaneity offers a framework through which to articulate how multiple temporalities operate within the domestic space. In my practice, ancestral memory, lived present, future possibility, and mythological time exist simultaneously. The home becomes a site where these temporal layers are not ordered or resolved but held together.

A PhD would allow me to formalise and deepen this inquiry, positioning my practice within a rigorous theoretical context while remaining grounded in lived experience. It would provide space to examine how non-linear time operates within Black domestic life, how archives can be embodied rather than static, and how self-governed representation can exist outside dominant institutional narratives.

Ultimately, *Within These Walls* is not concerned with resistance as opposition, nor with representation as correction. Its objective has been to exist and to archive that existence without apology or explanation giving a parallel narrative. By placing the work in the public domain while maintaining control over its terms, the project proposes a model of contemporary Black representation that is self-authored, temporally expansive, and grounded in everyday life. As the project continues, its future directions will focus on sustaining this framework, expanding access without dilution, and advancing a practice that understands time, space, and Black existence as interconnected and ongoing.

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