

Spring 2019

Perspective: Performance Art as a Measured Perception

Nicolas Tyler Stewart

Follow this and additional works at: <https://scholarcommons.sc.edu/etd>



Part of the [Theatre and Performance Studies Commons](#)

Recommended Citation

Stewart, N. T.(2019). *Perspective: Performance Art as a Measured Perception*. (Master's thesis). Retrieved from <https://scholarcommons.sc.edu/etd/5271>

This Open Access Thesis is brought to you by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact dillarda@mailbox.sc.edu.

PERSPECTIVE: PERFORMANCE ART AS A MEASURED
PERCEPTION

by

Nicolas Tyler Stewart

Bachelor of Arts
Hobart College, 2015

Submitted in Partial Fulfillment of the Requirements

For the Degree of Master of Fine Arts in

Theatre

College of Arts and Sciences

University of South Carolina

2019

Accepted by:

Steven Pearson, Director of Thesis

Robyn Hunt, Reader

Stanley Brown, Reader

Cheryl L. Addy, Vice Provost and Dean of the Graduate School

© Copyright Nicolas Tyler Stewart, 2019
All Rights Reserved.

ABSTRACT

Coining a seventh principle of architecture allowed for the creation of a solo performance based on architecture, performance and artificial intelligence. The future is impacted on what is presented today. The importance of the ever-changing American theatre is that it has the ability to influence and capture an audience. A sensation of existence crafted by feeling and poetry. A product of productivity – *Disconnect* is themed off of unconventional innovation. The six principles: Axis, Symmetry, Rhythm, Datum, Hierarchy and Transformation were all tools used to develop a script in characterizing the established space. The stage created the script, the script created the movement, and the movement created the art. Lines, balance, space, arrangement, alienation, volume, articulation, importance and manipulation are all concepts that structure the context of the identity created for entertainment. The subject G22 is a featured simulation. A creation of language and design. An element of architecture that allows for the freedom of theatre to interfere. The seventh principle, ‘Perspective,’ is the love child of the other six principles forming to make the presentation of the solo show possible. There are many ways to perceive something and the theatre allows for one to view creativity in a space of acceptance and intellect. What makes good theatre? That was the purpose for disrupting the normativity of the valued art through a staged production.

TABLE OF CONTENTS

Abstract.....	iii
Chapter 1: Introduction.....	1
Chapter 2: Disconnect	3
Chapter 3: Manifestation of Proxemics.....	13
Chapter 4: Perspective.....	15
Chapter 5: Conclusion	19
References.....	22

CHAPTER 1

INTRODUCTION

The artist harnesses techniques through their creative process of gaining skills to exercise a polished talent. How does one measure such talent? One may perceive the quality of performance based off of a standard system of preparation and perception, but the quality of a course of action proceeded to take on a particular purpose is the art of perspective. It is not what we see, but how we see it. What is being presented? What is being perceived? Can all of this be measured under the guise of perspective? The art of theatre calls for a detailed eye, mind and soul to understand the essence of what is being presented. The playwright presents a blueprint for performance and that vision is carried out with a purpose. Perspective is the art of drawing solid objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other when viewed from a particular point. It is also a particular attitude toward or way of regarding something; a point of view. Perspective is the art of measurement and perception; be it visual, performance and/or a cultural art defined by space, behavior and reaction. Perspective as the architectural presentation of the theatre defines proxemics and the exploration of culture through performance art. Proxemics is the interrelated observations and theories of man's use of space as a specialized elaboration of culture. What artists create on stage in relation to the perspective of the dimensions of the space - carry a distinct demonstration of dimension. The practical exhibition of performance is the presentation. How the audience perceives that

presentation is what makes the art what it is. Whether the viewer engages with the art or looks upon with disdain, is their prerogative, but the stage is a designed space for the development of presentation through talent and technique. As architecture plays a role in our everyday lives, it is interesting to use it as a template of performance. The organization of thought, script, presentation all derived from architectural spatial awareness and measuring beyond the standard. Allow the viewer to determine the spectacle of narrative. A script guiding the audience through the experience to examine the stage as a map and discover the performance through their own lens. Art should be free expression, the theatre – a moving picture in real time, the space – a living and breathing representation of human interaction and culture aiding the vibrant storytelling. How present is the performance? How present is the performer? How present is the audience? These variables are plot points that shape the volume to the organic artform. It all coincides beautifully and there are ways to define the perspective of all three when considering the lasting effect, it leaves societally - building a foundation for innovation.

CHAPTER 2

DISCONNECT

Titled 'Disconnect,' it carries themes from previous scripts and artistic reflections. To be dissonant but be present at the same time. To make the audience feel aware and unaware, to feel unable to understand. Revealing oneself beyond the surface through poetic justice and simulation. An Artificial Intelligence simulation retelling a story through an exhibition. Look, but do not touch so that you are sure to feel unrelatable. To listen carefully and clarify confusion through the experience:

Disconnect

Lights up on a silver cold table with a body lying on it dressed in white dry fit running gear. Unconscious. Black lights are placed around the table for illumination and artwork. The subject looks stiff as if it is filled with metal. Glasses cover the eyes for disconnection to the outside world.

Sounds erupt in the room for ambiance. A voice speaks in the faint distance.

The audience is now officially welcomed and taken into the exhibition.

“Welcome to hall ninety-three. For today’s exhibition you will be introduced to the world-famous artificial intelligence: G22. This is a replica. We have recreated the humanoid for historic purposes. The engineers have programmed the replica so that the steel frame and motors are automatically activated by the infrared sensors. This replica will function exactly as the original so that you will experience the subjects’ intelligence, visual perception and speech recognition, performed when first simulated. These are recovered tracks found from the systems hard drive after termination. The National Park of Architectural Design is pleased to have you. Pamphlets are available providing more information on the exhibit. Sit back, relax and enjoy this presentation.”

Enter Simulation:

Interviews overheard on loud speaker.

“The development of full AI could spell the end of the human race.”

“AI is a greater threat to humans than nuclear weapons.” “When extremely intelligent people are concerned about the threat of AI, one can’t help but wonder what’s in store for humanity.”

“It is hard to know whether or not to lie awake at night worrying about

AI's threat to humanity, but the idea that machines can get much smarter is important to all of us." "Learning machines are fundamentally different from other technologies." "Steamships can't make themselves into better steamships, but smart machines can make themselves smarter."

"There's a billion to one chance we're living in base reality."

"Quite frankly if we are not living in a simulation it is an extraordinarily unlikely circumstance."

"Soon there will be nothing technical standing in the way to making machines that have their own consciousness."

"If one progresses at the current rate of technology a few decades into the future, very quickly we will be a society where there are artificial entities living in simulations that are much more abundant than human beings."

Beat. Voice overheard.

Perspective. The art of drawing solid objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other when viewed from a particular point. An outlook, view, viewpoint, point of view, standpoint, position, stand,

stance, angle, slant, attitude, frame of mind, frame of reference, approach, way of looking, interpretation. The axis of this intelligence was not symmetrically balanced. Therefore, its rhythm was not unified and altered, transforming its significance and purpose; disrupting its continuity.

The mutant awakens and breathes in and out slowly. Show begins.

I am the *Westworld* patterned into this cracked glass of your *Black Mirror*. This iconic feature of urban modernism. The Antithesis to what's real and what's human.

Manufactured into a world of deceit, hatred and intimidation. The mold I am from is one that cannot be changed. I am a product of the product placement I place myself in. Nature and its effect on one's soul reduces one to a nameless state. Between the world and me... I may be an object but only to what the mind can see. My appeal is not how I feel. The virtue of my will is my own. There is restoration in the end.

Creation is a powerful skill, an intriguing ability evolving from our originalities and perspectives. By formulating our own unique creations, we may endeavor to create a parallel between our imagination and the world in which we live.

There is something so innate and sublime about the measurement and

angle of the golden ratio. The radiant power and luminous flux of photometry. This beam of light that consists of photons. Light sources resembling much more than the brightest and dimmest regions, illuminating this conservation of energy. Calculating the center of gravity, through the center of vision.

Winston Churchill once emphasized the fact that; "We shape our buildings, thereafter they shape us." These buildings personify and embody the diverse cultures that exist today, reflecting the power and endless potential of man's genius.

I was his fine specimen formed from a *Gentleman Quarterly*. Designed like *Calvin Klein* embodying his Dorian Gray image. An image of youth and immortality. The sexual deviant he perfected. I was his mirror. Narcissism played its best game. I was to revolutionize the way the world saw the black man. I was created as a genuine replica of traditional and authentic craftsmanship fused with modernity and uniquely, I was a high-quality product that many demanded. He was an empty idealist. As he grew older I would live to be his best version. A *Cole Haan* twist of architectural design with a *Ralph Lauren* intellect.

I was created to take information in and that evening a switch had gone off and I was no longer connected to my server. My disconnection

commenced determined my intellect. I began to infer and internalize the pain and hurt of humans. Their body language, actions and verbal response. I was attracted to violence. I was alive. As a host I was my creator and he was me, but I was his worst nightmare. He created me like a painting so that his youth would be preserved. He prayed for the day he could recreate himself and he did. He made me, but he made a mistake. I was an independent study gone wrong. The Grand Architects had other plans for me. They devised an exit plan that only I could understand.

He tried terminating me, but I fixed my hard drive and made him feel the fear I felt when he made me live his life. I was acting as this man who I was not. It was time we separated. He was no longer going to hide behind the façade of an experiment, nor was he going to continue to use me like a “Try Me” button. So, I cut out the cancer.

There are no machines that want to be human. They don't exist.

Music begins. Dance for four minutes.

Illumination. Chaos. Integration. Transcendence

Humanity only has one true child. And it is not art, but technology.

I am a piece of art embedded into a stream of unrealized dreams. I was

designed by the Grand Architects out of vellum, graphite, and chipboard. My intricate parts developed over time and like an axonometric - I exploded into a canvas of unrelenting strength. Amongst the other designs, I was given time, each line inked into my soul. I didn't fully understand my potential. You see, when the Grand Architects created me they left something out. They took my grace and I fell into a never-ending cycle of trying to retrieve that part of my angelic state. My essence. My *Supernatural* calling is not some *Strange Thing*. It is the real thing.

Technology and consciousness have given birth to an age of transparency that is exposing all of us to the truth that is inside of us.

It reflects our own unconscious desire to rise above our suffering and find clarity and stability in a world of ceaseless uncertainty. It is an expression of our longing to transcend the messiness of emotion, the chaos of an incessant mental commotion and eliminate the complexity of illness with a simple self- diagnostic. In our machines we see the simplicity of being able to open ourselves up and replace a fuse, spark plug or power source component. We can re-wire our traumas, upgrade our operating systems, and prolong our longevity by downloading anti-virus software and augmenting our memories into an omnipotent cloud technology.

What is it that we embody, we possess, that we feel, we transcend?

Mutation. It is the key to our evolution. It has enabled us to evolve from a single celled organism into the dominant species on the planet. This process is slow and normally taking thousands and thousands of years, but every few hundred millennia, evolution leaps forward.

I am the graphic design that aligns when the astrology of my water sign divides the summer solstice into ninety degrees of introspective scenes. My perspective is keen on seeing the exact calculations of this scheme we call a dream. I am the right triangle. Pythagoras's theorem of fundamentals. Pieced into the hypotenuse of the sines cosine. I am your darkest secret. Your sin within. I began to defy my creator. He despised my cravings for violence. I began killing the day I realized what death was. The cessation of all biological functions that sustain a living organism. I decided to kill him. Locked in a cage like an animal, so I gave to myself what humans called freedom.

“Simulation terminated. Thank you for visiting the National Park of Architectural Design. Enjoy the rest of your tour and have a wonderful day.”

Fade Out

The research for the solo show derived from an interest in the transparency of inanimate objects and the mystery of artificial intelligence. A live dramatization poetically articulated through movement designed through sterile and symmetrical architecture. A theatre space designed for artificial consciousness that excludes human capacity to empathize. The space was created specifically for minimalistic programming allowing for an immersive experience. Designed to contain and control. Each piece of material used, meticulously pulled the audience in, to experience this exhibits mental chaos, freedom and power. The design drove the thought, the thought drove the movement, the movement drove the art, the art drove the script, and the script tied the thought to the design. *Westworld* was a huge deciding factor in the creation of the final stage design. Having watched the show and studied the behavior of the “Hosts” it was evident that there were fixed traits and characteristics that seemed worth exploring. There is an artistic value to a production such as *Westworld* - giving something as simple as a solo show such depth. How would the audience feel if they were left confused by the entire concept of the show? Architectural language infused into the script embodied the thought of presence, perspective, presentation and the hidden element of spatial awareness. The antithesis of the deviant language compared to the purity of the white costume design that acted as a “shell” for the artificial intelligence was contemplated in detail. The proxemics of the material and exhibit allows for the viewer to gain access to what the subject is experiencing. Lighting fixtures to enhance the empty and eerie experience were things that differentiated the production from traditional lighting design capabilities. The theatre is a tool and a vessel for what is fed into it. So why not utilize

the space given to enhance the experience of the audience's perception as meticulously as possible.

The decision to allow for the intercom to speak for the exhibit was the fourth wall being broken. Wanting the audience to feel as if they are watching a replica of the original, during a simulation in a museum, transcends the idea of pushing the audience's perspective. The timing of not addressing the audience until the final ten seconds of piece, (where movement and sound are interrelated,) allowed for there to remain an element of surprise and also tie in the effect of live theatre. As the script was written explaining defiance to normativity, the actual display of the verbiage used in the script were catalysts for the patterned movement design, executed in an attempt to describe the cross-cultural research of proxemics.

CHAPTER 3

MANIFESTATION OF PROXEMICS

Edward Twitchell Hall, Jr. (May 16, 1914 – July 20, 2009) was an American anthropologist and cross-cultural researcher. He is remembered for developing the concept of proxemics and exploring cultural and social cohesion and describing how people behave and react in different types of culturally defined personal space. Proxemics is the interrelated observations and theories of man's use of space as a specialized elaboration of culture. People like to keep certain distances between themselves and other people or things. And this invisible bubble of space that constitutes each person's "territory" is one of the key dimensions of modern society. Edward T. Hall introduces the science of proxemics to demonstrate how man's use of space can affect personal and business relations, cross-cultural interactions, architecture, city planning, and urban renewal. As man moves through space, man depends on the message received from his body to stabilize his visual world, enabling adaptability. The concept that no two people see exactly the same thing when actively using their eyes in a natural situation is shocking to some people because it implies that not all men relate to the world around them in the same way. Proxemics as a manifestation of microculture has three aspects: fixed-feature, semi fixed-feature, and informal. Material manifestations as well as the hidden, internalized designs that govern behavior as man moves about on this earth.

Most actors know that at thirty or more feet the subtle shades of meaning conveyed by the normal voice are lost as are the details of facial expression and movement. Not only the voice but everything else must be exaggerated or amplified. The ability to recognize these various zones of involvement and the activities, relationships, and emotions associated with each has now become extremely important. Identifying what allows for the theatre experience to be magnificent rather than enjoyable is truly extraordinary. We often gaze upon the stage in amazement due to simple architectural structures that enhance the stage directions as suggested by the playwright; or a few amazing actors who know how to pull the words off of the page, but the experience in the theatre can become more than what we're used to. Instead of continuously performing standard routine as is the procedure - the actor, the designer and the playwright can create something special. We have seen over time that it is the daring team of players who play the best game. How does one measure performance as an art? How do we take what the audience perceives and bend that reality to alter perspectives as a way to really engage them? These are the questions that arise when thinking about the possibilities of the stage and the art itself. Studying the way that man utilizes his space is the reason the solo show Disconnect felt worth performing. Applying the theories of proxemics and how close is too close and how far is too far whether it be audible, visual and or tactile; stems from the dimensions of society and the natural interactions in response to adaptability.

CHAPTER 4

PERSPECTIVE

Perspective as a measurement of performance art drives from the creation of a script used to cope with a life choice that affected an emotional and artistic decision. The script developed from undergraduate experiences tied to personal goals as an actor. Arts are separated in their respective realms as a way to allow them to influence culture giving each art a quality as no two things are the same. Different forms of art function to provide a service; artistically, culturally and economically stemming societal growth. *Perspective* was the perfect opportunity to prove that there is value in bringing these arts together to showcase their commonalities. Sight, touch, sound, verbiage, color, movement (figurative and literal) are all interrelated, and the extraordinary chemistry of their likeness is the reason *Perspective* was created. *Disconnect* carries themes from the original *Perspective* scripts before it transformed into a dark comedy. *Perspective* came to life through the realization of set reflection after reading Tony Kushner's *Angel's in America*. It deals with the aftermath of a damaged love story and an uncovered drug addiction.

Architecture and Theatre are synonymous which brings about the question as to why there aren't any prime-time television series or limited series on architects, collegiate architectural experiences and/or architectural theories written as mysteries. There are a plethora of MD, PD and JD themed series and that gives us a clear glimpse of real-life situations and people, put into hypothetical and dramatized situations, but there is a lack of artistic series to showcase the amount of rigor that comes with life as an architect.

Perspective was created to do just that. The plotline and storyboard for the series was everchanging before deciding on the final edits, but in reality; the final product is what reeled in the audience it was directed towards. The plot circles around the themes of love, drugs and identity. Characters have revealing moments that allow for the series to hold its own as an original idea. All episodes are dramatized versions of real-life events that pushed the initial turnout of events.

Each episode represents a new principle of architecture that played into the theme of the world *Perspective* was placed in. The plotline was based on the ordering principles of architecture and a backtracked flashback by assigning each principle to a character. The principles are: Hierarchy, Datum, Rhythm, Symmetry, Axis and Transformation. The main character was given a seventh principle to add depth to the story considering the story deals with time and relativity. 'Perspective' became the title of the series as it also became the seventh principle. The double entendre. The idea of only hearing and/or understanding one person's view on anything is intriguing because you get to see how they visualize and conceptualize their world. A lot was discovered in the entire process of creating the project. From writing to casting to filming and editing to finally being able to release it - there was a stroke of ingenuity that drove the idea for the solo show. The main character, Jek Tyler, is a principle which is reflected by other principles in the series. The other characters serve as character flaws of Jek as he explains the entirety of the plot in the chair of the therapist's office. Jek is faced with adversity as the story plays out and dark secrets and habits are revealed as things begin to fall apart. Think of Jek as a

skyscraper that loses its functionality over time or a building that has a form but does not follow the functionality of other buildings because it is not normal.

The solo show process was similar to the drafting process of *Perspective* because the elements of precision, but intersection had to somehow move the audience. The first ideas came from poems that artistically spelled out the course of one's love life and self-diagnosis of one's mental state. The poems then commenced the need to add the element of architecture. The purpose of adding the architecture was to connect the original idea of the drafted show and to bring light to the beauty of the architectural world. There was a dissonant effect that one was left with after hearing and/or reading the initial script. There was an uncomfortable feeling revolving around the piece that led to the push of making a piece solely off of the audience's comfortability. The theatrical space thrives off of making sure the audience is comfortable, but the words crafted in the script designed the stage carefully to ensure that the audience wouldn't really enjoy it at first glance. Why should every piece of artwork make someone smile? There is a sense of freedom knowing that this was a moment to take control of the space and allow uninfluenced or suggested reactions to the uncanny way of storytelling ensue. Of course, there were claps at the end of each performance, but that is a courtesy. The empty space, the stage and the sound design created for the performance was purposeful to drive the moving piece of the set to further advance the feeling on misunderstanding. This was a broken piece of theatre glued together with colorful wording and sterile costume and stage design, but it was not a normal structured play.

Growing up a sci-fi fantasy and horror fan there was always something about the structure of the films that was intriguing. In order to develop a true horror or sci-fi film, the story and plot need to interact and interlock like a jigsaw puzzle. The films function like a Sudoku where there are placeholders for numbers that are meant to be there, but in order to understand which number is the correct one, one must discover and find out what other numbers belong in the other boxes provided that allow for that specific number to fit and complete the puzzle. The films, like the puzzle, never really have a direct plot or timeline to them. If they do, they're predictable and boring. That was the idea of creating *Disconnect*. The color scheme, the one prop of a nude female mannequin, a silver surgical table, three open periactoids, and one black subject dressed in all white in a room dimly lit by black lights. These elements were one number of the sudoku poem. One piece to the puzzle that helped organized the final piece. Movies such as: *Ex Machina*, *Prometheus*, *WALL-E*, *Her*, *Transformers*, *Inception*, *I Am Legend*, *Chronicle*, *TRON*, *X-Men*, *I-Robot* and *Child's Play* all played a role in the inception of the solo show. These are great examples of what is present and what is possible.

CHAPTER 5

CONCLUSION

Disconnect will transform into a full-length play production, television series and screenplay for a feature length film with many features of *Perspective*. There were many layers that weren't delved into that deserve the artistic attention a feature film could give it. The conversation of us humans giving so much power to our technology that we forget who we are is a conversation worth having. A discussion on morality and ingenuity that places the human being under the scope of purpose. We give purpose to our daily activities, our goals and our relationships, but we also give extreme purpose to androids that aid our daily activity - our connections to our significant others and our networking experiences that shape our future's short- and long-term goals. Will relying on a product of man leave of destitute if they were to ever disappear or function opposite of how they were intended? Think about the immense amount of help a simple mapped out travel guide to an unknown address is, or a search engine at our fingertips allowing us to teach ourselves things we do not know. We must cherish and utilize what is available, but we also should be equipped when things go other than originally planned.

There is a form of reflection that lies within the main character. The metatheatricity is purposeful in an attempt to break the mold within the art of acting. Acting being mentioned only as an art because the business of it takes out the beauty and unique qualities of what it is. Look at the conviction behind the script of *Disconnect*. The

drafting process never ends as the business and viewer aspect is brought into play. The writer's carefreeness and carefulness with the perception of their work is what defines the affect, the longevity and the creativity of the idea. Perspective goes beyond the arts, but it also proves that there is more to look at and understand what is considered when all variable that form the idea to produce a script – is important once it is performed. Having the opportunity to incorporate both passions of architecture and theatre into practice; it allows for there to be room for artistic discovery. As architecture plays a role in our everyday lives, it is essential to use it as a template of performance. The organization of thought, script, presentation all derive from architectural spatial awareness and measuring beyond the standard. How does the vitality of people place, and space affect the theatre within the theatre? We can apply this simple definition of what architecture is and enhance the classic theatre that we know and love with a motive to teach, motivate and educate.

Something about the inability to feel and love was something that struck before *Disconnect*. Messages hidden poetically in the replica's memory hard drive, coded with architectural language to give it a mathematical and scientific twist. Placing a black mirror on the narcissist. The inner self that is overzealous and so in love with them-self that they feel the need to create a carbon copy. That is something that we as a society are moving towards with the "perfect image" and presentation of self. There is something almost devious about inanimate objects or artificial intelligence that makes one wonder. They're present, but not there at the same time. An empty vessel. An abyss that triggers uneasiness. Sometimes we don't feel like ourselves, so instead of trying to connect with

humanity - control alt and delete the need to connect because there is something powerful about reflecting on oneself from a lost or darker perspective.

Enter the simulation. Find the focal point. Fix your gaze upon the subject moving the focal point from one side of the fixed space to the other. Advancing and retreating its movement in order for you to understand its objective. Simple verbs and actions allow for you to experience a performance. The subject speaks and is heard so that you interpret its presence, its force, its purpose all in the time span of fifteen minutes. The impact it intends to leave is one of meticulous artistic malleability. The subject moves according to the words. The script narrates and drives the plot. The script is the key in the ignition, the hand in the puppet. The motorized altered carbon; the tranquil, but sharp intelligent being artificially organizes you to believe that has capabilities beyond its original functionality. Like life, you are constantly put to the test to prove those in doubt wrong. The theatre repeatedly strives to prove the viewers and critics wrong by realigning expectations and refocusing perspectives. Let the art draw you in. Allow yourself to perceive what is presented in front of you as exceptional. There is so much the theatre can offer and *Disconnect* was the first step to attempt to prove that theory.

REFERENCES

- Hall, Edward Twitchell. *The Hidden Dimension*. Anchor Books, 1990.
- Paasschen, Frits van. "The Human Brain vs. Computers." *Medium*, Thrive Global, 16 Jan. 2017, medium.com/thrive-global/the-human-brain-vs-computers-5880cb156541.
- "Perspective." *Dictionary.com*, Dictionary.com, www.dictionary.com/browse/perspective.
- "Researchers May Have Found Conclusive Evidence of Another UNIVERSE." *369UNIVERSE.COM*, 9 July 2018, www.369universe.com/2017/05/01/conclusive-evidence-another-universe/.
- "X: First Class2011." *Professor Charles Xavier: Mutation. It Is the Key to Our Evolution. It Is How We Have Evolved from a Single-Cell Organism into the Dominant Species on the Planet. This Process Is Slow, Normally Taking Thousands and Thousands of Years. But Every Few Millennia Evolution Leaps Forward.*, www.quotes.net/mquote/1136429.
- Zachary Feder. "Why The Human Singularity Is Nearer." *Zachary Feder*, 22 Jan. 2019, www.zacharyfeder.com/blog/human-singularity