

“Random” Acts of Flyness — Trust in the Unknown

Whilst the term ‘spirituality’ doesn’t set a foot in a particular region of descriptions, it’s safe to say that it was never just about the crystals or the plants but something more deeply energetic and empathetic that connects *us* as a whole — for instance in *Random Acts of Flyness*, Terrance Nance introduces us to the/his “Sentient Wound”, which is derived from a Buddhist term but he call it: Mandy. By giving this invisible entity, emotional or ancestral trauma a name, the spectator of Nance’s story are able to watch the contextualized so-called wound that is invisible to the physical eye.

Terrance Nance’s unique ability to create worlds within the consciousness of the viewer’s physical eye, but to keep the attention lingering enough to stay within the show’s *other* realities (dimensions) is startling at first, but nonetheless fascinating. Probably every visual effects you can think of are in its most heightened moments of flyness — texts flying around everywhere, distorted images (as well as realities), impromptu scenery swaps, epileptic montages, monologue, dialogues, and music overlapping... there are many names for it; hallucinatory, psychedelic, spiritual, surreal — In a larger sense these initiations and ritualistic sequences that awe the viewers and what is the core of *Random Acts* is that its potential intention is to ‘heal’ the sentient wound through the show rather than to awe an audience or a producer. Something about his originality in creating different realities and worlds for a cinematic purpose as well as one’s own (spiritual journey) is quite ambitious and admirable. As Nance describes the show itself as more than just a story but a prayer: “The prayer for this season was to tell a parable, a story, a fable that has a divinatory utility or usefulness, and for that fable to have that specific type of utility that we needed, it had to be a story told across a certain amount of time. So the way to do that was to write this story about these two characters principally.”¹ Nance describes his methods by expanding a visual language that can also function as a “prayer” and not simply as entertainment tv for a “channel like HBO” — which cannot be overlooked as Odufu describes *Random Acts of Flyness* as “the most avant-garde and unapologetically Black series on television, maybe ever”, but yet again and more importantly, “feels more like a prayer for the collective healing of black people”². It’s as if the show, by imploring the Black experience and their sentient wounds as a collective with us, and acquiring knowledge of these said rituals/ erased history, is nudging us to regain consciousness of what the

¹<http://officemagazine.net/random-acts-flyness-terence-nance>

² <http://officemagazine.net/random-acts-flyness-terence-nance>

media/world presents/feeds to us versus how 'we' as a higher conscious collective can "escape the matrix".