This performance-paper ventures a re-visitation into the core of suffering and alienation (human and natal) in which the character “Miss Miss” resides in playwright Suzan-Lori Parks’ 1988 short one-character play, *Pickling*. I performed the play at several venues in New York City between 1999 and 2003. At first blush, the play appears to be an archaeological dig, rich in lyrical, metaphoric and semiotic bones and minerals – lifetimes and deathtimes of memories. Through a revised theoretical lens, and guided by a re-reading of the loss of “Mother” (Africa) by way of the terrible and prolonged nightmare of Transatlantic (racialized) Slavery, a core deeply subtending the play’s fragmented narrative layer becomes legible, wherein we discover a black being ensconced in fossilized signifiers of all that isolate her within, yet cannot recuperate her from, a compendium of suffering. This, I contend, reclassifies the dig as ontological, and Parks’ dramatic re-rendering as beyond merely narrative. In short, Miss Miss’s “ascension” toward a place of becoming ... shards of heteronormative longing that comprise her dream-memory at the brink – is the point at which the most compelling, paradigmatic excavation can begin; where a more deeply incisive set of questions as to her queered relation to human being, bodily integrity, loss, the world’s perception of her suffering, and what constitutes her “relief” in the end – is enabled, and where new, fruitfully unstable ground can be broken.