

Robee, January 22, 2024

Incubation period: 14 days.

This performance needed to be something that I truly did everyday. Something that was occasionally missed or not completed was unacceptable. This ruled out brushing my teeth and eating.

I knew I wanted to show something that was of a good nature. I have many unhealthy habits which I do everyday, but the good ones were harder for me to realize. It felt at times during this artworks incubation that I only had negative natured rituals and tasks. I am stubborn however, so I was adamant on proving to myself that I am not just negativity.

The thought of having to get in front of my peers and share my intimate speaking between my companion and I made my skin crawl. So, I knew it was the right choice.

Despite being anxious, I felt that going through my ritualistic feeding routine would likely bring me calmness and I hoped it would allow me to be in the present moment.

I had aggregated a list of 7 things which all fit my criteria listed above. However, I realized upon analyses that I had lost sight of the origins of the project and it's parameters. I had some interesting concepts involving how I could index the 4D space, however none of them were truly tasks or rituals. As interesting as using my body's constant regenerative cell growth as an index of time would be, it's hardly a task.

Finally, most of my ideas had an overarching narrative. They were too conceptual, too contrived, and not mundane enough. I felt that by performing my feeding routine for my pet, it would be near impossible for me to attempt to manipulate a meaning further than simply what was being witnessed.

I treated this artwork just as I would any other. I start with an idea, a concept or a notion and hone it down to a fine edge. Then comes my favourite aspect, the researching, prototyping, and developing of the idea. This is where I can play, imagine, figure out, and understand further the nuances of my work. From my learnings in class, I knew it was important to consider a few key aspects of the performance, that's being the perspective of the camera, the pictorial plane of the projector and television and the individual experience of the spectators. For the

camera, I settled with an unnatural god's eye view, because it most accurately represented the unnatural nature of sharing my intimate moments with others. The above perspective also fits this delusional notion that my upstairs neighbours know when the feeding ritual takes place, even in the privacy of my secluded home. Once I had dialed in the camera, I chose lighting which emulated my home environment. I typically have all lights on, and I use cold white light (1500 lumens) that I use in every fixture in my home. I don't like synthetic warmth and I appreciate the stark clarity of this type of lighting. It was advantageous that the classroom in which the artwork was created has the same lighting. I set up the lighting and camera and analyzed the pictorial plane of the projector. Without realizing it, I physically demarcated the space in which the artwork would take place. With temporary objects, as to not rid my cat of his belongings earlier than necessary, I rearranged the space and attempted to make sense and sculpt the visual landscape of the projector. With the final preparations in order, the final step was to ensure authenticity with objects, and my costume. I do not wear shoes in my home, so I brought slippers for the performance. I brought all my cats prized objects, leaving him with some temporary replacements during the day of the performance. I was adamant on not creating a script, and not rehearsing anything, yet I found myself four times a day, rehearsing whether I liked it or not while simply doing the task. Another aspect of my manifestation of this performance involved visualization. I heard when I was young, that your brain undergoes the same process of doing something when you just think about yourself doing it. I repeatedly walked through my ritual in my mind, toying with potential outcomes and variations if you will. I imagined good days; I imagined bad days. Sometimes I spoke a lot, and others I was mostly silent. I do not know how this changed the outcome of my artwork, but I am certain the cumulative experiences manifested itself somewhere within the work.

I would not have changed anything about my creative processes, but I do now have a lot of insight as to how I can do better, and how I can do differently. Upon receiving criticism for my work, the idea of basking in my cherished moment was brought up. It made me realise how fleeting the moment is, as it is now gone, and I almost feel a loss now because of it. It makes me think about my piece, and how much I cherish each moment with my dear companion. And how much I will miss those moments when they too have passed. My failure to relish in the moment of my performance, makes me want to work harder to bask in the moments still to come. I wish to work on the skill of being present, and to continue to perform and develop as an artist in this way. During criticism, there was also talks of me acting, or miming. I understand why this was discussed, but I would say that instead of acting, I was just imagining. I'm not sure if they are the same. I was only portraying my true self, minus the transportation stress of one elderly cat.