

Red flag: ascension – stretch your head

March 18, 2024

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My initial idea was to bring and present all red flags associated with suicide, to test the supposed social systems in place that we are supposed to trust with our safety. My keys areas of interest were the idea of rock bottom, filth, addiction, hygiene, depression, shame, guilt, and nihilism. After numerous discussions with my teacher, family, and friends, I realized that my initial idea had validity but needed some serious reconsideration. The final turning point was when I received a message from my friend troy, which I will list below. I decided to focus on just one element on the initial idea, which was filth. The filth from my original concept was urine, stomach bile, and alcohol. Upon reconsideration, I decided to go with filth that I had personally generated. I chose the water from my bong, which was infused with a few weeks of burnt tobacco and decarbonized marijuana. The water was black as night and the thought of it all having passed through my lungs made me feel that this choice of filth was exactly what I needed to confront. I thought possibly it would disgust me so much as to not smoke anymore. I was raised in a big way by my grandmother, and she has been my whole life a hypochondriac germaphobe. She would never eat something I touched, constantly clean where I was and would constantly ask me to clean up. This made me feel dirty, a feeling which I still embody to this day. I see the filth seep out in my artwork, it seeps into the spaces I occupy, and in some ways, I project it into the relationships I engage in. I really wanted to embrace my filth and ascend into a new way of being. The entire process of this artworks incubation was a constantly changing narrative, fueled by conversations and my own internals system of ethics. I am thankful of all the pieces which came together into a performance in which I felt satisfied my initial curiosities. I will likely continue to work on this concept, focusing on specific flags for different performances.

When reflecting on your performance artwork, after some time has passed, can you imagine other ways of approaching your work?

I can imagine a few other ways my performance could have gone, but ultimately, I was satisfied with the outcomes and would not change much about my performance if I were to perform it again. I believe if I performed it again, it would be different solely based on my gained insight acquired through the initial performance itself.

What elements combine to develop a character?

A world or environment or atmosphere

A visual likeness

Personality traits

Posture

mannerisms

Vocal typing

Belief systems

Interactions with world, other characters, and self

These are the things a visual storyteller would consider when constructing or analyzing a character.

What techniques can be used to create a mood?

Smell

Sound

Physical sensations

Emotions

Environments

Temperatures

Intensities

Demeanor

Lighting

Tempo/rhythm

Site specificity

Context

Wardrobe

Ease of entrance/exit

Duration

Interactions

Historic parallels

Architecture

Objects

Audience/participation size

What visual techniques can be used to suggest power dynamics?

Hierarchies, tempo, choreography, posture, spatial relations, historic parallels, contrasting subjects, colors and forms, wardrobe, props/objects, size, scale, orientation, photography, videography, height, lighting, viewing angles and facial gestures.

Is narrative developed and if so how?

Linear narrative is achieved through a traditional format utilizing a sequence to contain the content within a frame of beginning and end.

Circular narrative is achieved by removing the notion of a beginning and end, focusing on an act which can be infinitely recycled into itself.

A stream of consciousness narrative is achieved by engaging with the present consciousness as it erupts with no concern for a cycle or sequence-based action.

How can you create meaning or convey a message without using traditional narrative?

In performance art, we can utilize our bodies, and the numerous unique expressions, emotions and experiences which arise within all humans. Disgusted, uncomfortable, left hanging, disturbed, surprised, surreal, entranced, mesmerized and spectacles can all create a narrative without any consideration or need for any form of tradition, even those traditions of performance art itself. We can also focus on the act itself to drive a narrative. Repetition, linguistics, symbolic items, historic and pop culture connotations, colour, and gestures itself all function as motivators to the narrative.

How can you use your body as a tool for art making?

You can use your body as a tool for art making by embracing its intangible and liminal properties and use it as the medium itself to express any variety of concepts or emotions. This tool can be used in a variety of ways, through an act, duration, collaboration, interaction, vulnerability, experimentation and many more. To use your body as a tool, you must simply subject yourself completely to the core element of the work.

What are the implications of using one's body?

The body is an empty vessel in which the audience can project themselves into. By utilizing your body as a medium in artwork, the implications can vary in extreme ways based on the framework and ideologies of the spectators individualized thinking. The body becomes a political object, and can be utilized as a battlefield for a magnitude of deep emotions. There is also the potential implication of surrendering yourself to the artwork. Risks are taken, health can and may be sacrificed, and by using your body, you are subjected to the artworks needs.

What do our bodies tell us about ourselves and others?

Our bodies act as a mirror, a way for ourselves and others to reflect inwardly and empathize deeply on a physical and hopefully spiritual way. The body is blank, and bare, leaving space to catch all projections, insecurities, frustrations, fears and vulnerabilities. The body can be sensationalized, sexualized, dehumanized, but the result would ultimately be the same. It's up to the spectator, the viewer of the body to fill the body up with themselves.

How can you characterize bodily experience?

Personally, I don't know. I know how to characterize the physical bodily experience, but I do not know how to characterize my digital body. My physical body is a being, it responds, it requires, it changed, it aches, it feels good, it grows, it dies. My digital body still responds, it still requires and changes, grows and makes me feel good. Sometimes it does ache too and surprisingly it can die too. I hope to explore both of my bodily experiences in the future through my future endeavours with performance and body art.



iTroy Yesterday at 12:17 AM

Idk I just don't wanna see your way of proving something with your presentation turn into you becoming someone different. It's a steep slope & I feel like the way you're looking at it is not the right way





