

Pre-rehearsal notes/ideas:

Questions to answer:

- How does synesthesia connect to my life?
- What should my audience leave with?
- What is the form?
- Is there a big idea I am drawn to?

Questions to explore:

- How do our senses alter our perceived reality?
- How is art connected to our senses?
- Why do we connect music, taste, etc. to certain memories?
- What is a “yellow” memory?
- How do our senses affect memory?
- How do our senses affect development?

Random things I also jotted down:

- Discuss the idea of utilizing texture
- Immediate reactions to the concept
- Finding out what art forms compel them

Ideas for First/Early Rehearsals:

- Paint a memory
- Play a song and create something
- Essence each other
- Show a piece of art and have an either/or list
 - Ex. play The Wall and have them choose between the colors red or blue, the taste of lemon or potatoes, etc.
- Make a painting based on a song then make a poem based on that painting, continue as needed

1.28.19

Reactions to “Winter” by Lupe Fiasco

I asked them to close their eyes and just picture the music as it played. It was very useful that they had never heard the song before and that I didn't tell them the title of the song. This kept their reactions unbiased.

Taylor:

Big house, decrepit, abandoned, Withering Heights-esque, trees blowing in the wind, cool tones- blue, purple, and gray

Lexie:

hot wheels which slowly grew into race cars, bees flying, vast pirate ships, then the bees swarm and turn the ship to dust (very narratively inclined)

JR:

feels a heavy heart, smears of reds and oranges, the Scream (painting), chills up the neck, house in a tornado, no resolution

Art forms they are inclined towards:

JR: dance (the sensorial aspect, vibrations of the body), photography

Lexie: dance, painting, the sensation of writing, building (legos, etc)

Taylor: dance, painting, crafting, drawing

Dance is very prevalent and they are inclined towards music as a vessel.

Homework:

Listen to a song and take 10 photographs whilst doing so

Eat something and focus only on that, write a description of the sensation

1.30.19

Today I played "Fall" by Lupe Fiasco on a loop for about 30 minutes and the painted what they "saw" in the song. They had never heard the song and didn't know the title.

Afterwards we discussed what led to each of their choices:

Why those colors?

Why those forms?

Why that movement?

How are each of them different?

How are they similar?

This is the outcome:



2.3.19

Q: What are ideas that we keep returning to in conversation?

Their answers:

Connectivity (through art, our minds, and general humanity)

Love for creating

The through line of art to the soul

Process of creation

Music into imagery

Q: What are words you associate with cool tones (purple, blue, green, gray)?

A: Sad, deep, smooth, cold, light, airy, nostalgia

Q: What are words you associate with warm tones (red, yellow, orange)?

A: Passion, fire, brightness, energy, nostalgia

Q: Which of these two groups are you more inclined towards?

A: Cool tones (unanimous)

Q: What are some ideas we've established for different art forms to utilize?

A: painting, movement, chalk on floors, body art, photography

Then we listened to a lot of music and chose some songs they connected with cool tones.

Our final list:

Stairs and Steps - Charlie Keys

Tessellation - Mild High Club

Favorite Color is Blue - Robert DeLong

Increase - David Lang

2.4.19

We choreographed all of “Favorite Color is Blue” and blocked the bookends of the piece.

This song is extremely choreographed to the point that it might be a break altogether from painting and a focus entirely on movement. At this point, I’m not sure how I feel about that so that is something to watch.

The bookends (Stairs and Steps) is all about setting up the space and tearing it down, fairly straightforward.

To block tomorrow:

Tessellation

Increase

2.5.19

Blocking for Tessellation- “vibing and grooving”

Blocked about half of Increase- this is the moment when they begin to paint each other, starting with JR. This feels the most authentic and fun right now. You can tell they enjoy this part of the piece so the rest needs to match that.

Thoughts at the end:

Tessellation feels very disjointed from the rest of the piece. The beat is really difficult to find so they are struggling to move with it. I’m going to sleep on it, but I am wondering if it would benefit us to change the song to something with more of a beat, but within the same genre/mood.

2.6.19

Last night I chose to change Tessellation to another piece. I found this song named “Replica” which is all about not wanting to create something that has already been done which I think fits nicely into the narrative we are starting to lean towards.

So basically I want to really lean into the narrative. Before, it felt disjointed and difficult to understand. So now we’re using Replica to build an arch. It becomes a song about a struggle with a blank canvas. Then Favorite Color is about the struggle with other artists. And then they find their artistry through painting each other in Increase.

2.7.19

Thoughts after the Doug Run:

- It's okay not to have a narrative
- The canvas needs to be bigger - buy butcher paper on Amazon tonight
- The music should be informing the movement/forms - music has rhythm and motion which is easily incorporated into visual storytelling. This is our focus. The forms of the music and how we visualize it, narrative is not the focus.
- How do we make this not simply a dance concert or watching someone paint? What is the added value? Why is it theatre and not something else?
- Who are they? (A: I think they are vessels for the art, a form of muses but that may be too conceptual for them to use and play)
- Specificity of blocking, even if they are improvising
- How do we make this as fun for the audience as it is for them?
- How are these songs connected? Which will be reflected in the transitions

New Ideas for next rehearsal:

- Bigger canvas = bigger motions when painting
 - There should only be two times that all three are at the canvas- the beginning and the end
 - What if one actor got painted during each song so for example, Lexie would be painted during Replica, then JR during Favorite, then Taylor during Increase
 - They should only paint with the "essence color" of the song during the song, so that the painting doesn't become muddy and then each of them will be painted a different color too
 - FORM, SHAPE, RHYTHM
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2.8.19

Taylor was absent due to getting sick but she is on antibiotics and should be on the mend.

Reblocking Replica so that it becomes about the form

We have been falling into a trap of only utilizing paint and movement. Then we stumbled upon a great idea- utilizing sculpture and architecture but using their bodies as the vessels. So JR essential "becomes a block" and then we see Lexie use him as a support system for her shapes and then she sculpts him into them herself. It's a bit weird and conceptual but it is making some great images and making them excited about this portion of the piece which is definitely a good thing.

2.9.19

Reblocking the beginning of Increase (legato movements vs erratic movements)-

Another idea arose based on what we did yesterday. During Replica, Lexie and JR are mainly dancing while Taylor paints their shapes (which we did because she wasn't there but now it will be intentional). So now there will be one person painting the canvas who will be painting the forms that the movement is creating during each song. So during this, Lexie is painting and the other two are exploring the contrasting rhythms of the piece.

2.10.19

Attended: Kate Fahey, Hannah Muren

Run through and touching up. Today was the first time we got to use the big canvas and paint for a run through. It dramatically changed the piece in a good way. It was an injection of life and energy.

Things to note:

- On the canvas, the brushes hold them back. I need to encourage them to eventually just use their hands.
 - We are going to need a lot of paint and a lot of clean up time.
 - Is there a way to put a tarp on the whole stage?
 - They need to pay as much attention to the sides of the canvas as the center of it
 - Their movements can be dramatically larger
 - I am not utilizing upstage a huge amount- is there a moment for that?
 - Look into safety of being barefoot on stage three- we need to sweep REALLY WELL before any rehearsal/run and remind them to avoid big dance movements on the seams of the stage.
 - Should they wear socks?
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2.11.19

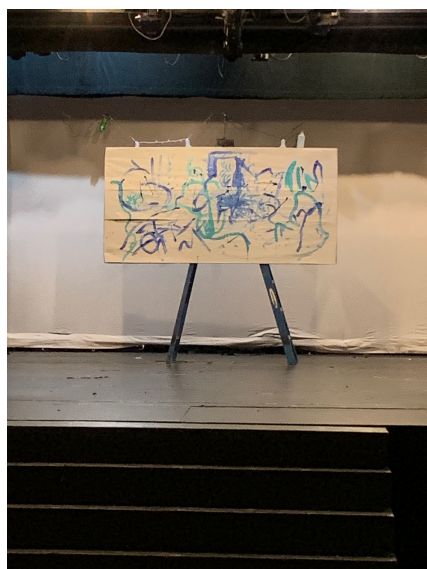
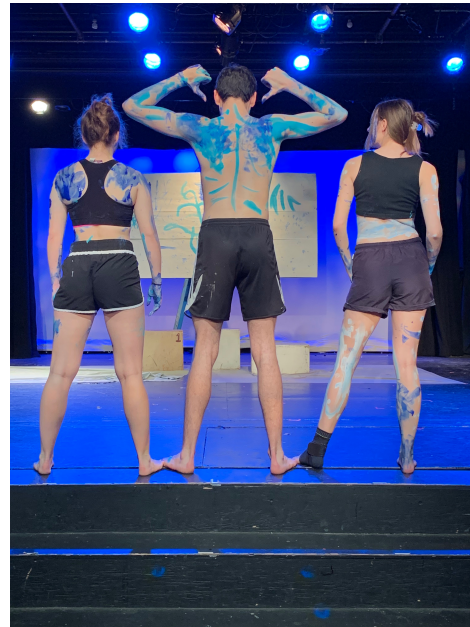
TECH DAY

It was a long day, but we got a lot done. The lights add so much to this piece.

Things to note:

- The lights should be informed by the music. The reason the lights shift is because something has shifted in the music, never the other way around.
- Each song has a clear essence which can easily be shown through the lights
- Matching the paint to the lights is a beautiful thing
- Crayola paint is not as good as the tempura, don't use it again
- Find a way to reenforce the canvas to the ladder (gaff?)

A few images:



2.11.19

Final Rehearsal

Attended: Gaby, Kate, Chase

Notes we worked on:

- Lexi and Taylor should either face diagonally or downstage, right now they are mismatched (Favorite, in the triangle)
- Look to define the pointed vs. flexed foot
 - Replica: pointed
 - Favorite: flexed
 - Increase: Erratic is flexed and legato is pointed
- Increase should be full on staccato in movement, really emphasize it
- A moment of full on ballet- after JR is painted in Replica- adjust one level down
- Lifts are unsafe if you coat your hands in paint beforehand
- Plie more, always.
- More handprints on the canvas during Favorite
- Do NOT splatter super far from the canvas and risk ruining the scrim
- During Increase, focus on resistance which will create the energy and tension
- Change final pose to sitting, instead of standing

A few images:

