

Antigone

Scenic Design Presentation

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Colwell Theatre
Collaboration 61528
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Director's Statement

In 2016, our court of public opinion is as powerful as ever. Thanks to the sensationalism of the press, the dominance of social media and the insatiable need for sharing opinions as fact with the world through an infinite array of sources, the public opinion of any legal/ ethical ordeal is drawn very quickly. And sensationalized.

I am curious how an ancient play about public opinion is received in 2016. Antigone is a trail play. She breaks the law to defend honor. The extent to which law is applied is very much at the center of pertinent themes in America (and the world today. Gun Control, counter- terrorism, Fanaticism, Xenophobia. I am struck between the parallels of the chorus of Elders and the 2016- Digital Chorus of Public opinion. Each turns quickly on both Creon and Antigone.

Goal- To create an accessible production which pulls the audience into the action of the play and creates an immediacy to Antigone's plight.

Brecht's translation is set in 1945 Berlin. I'm not married to that, but want to set Antigone in a war ravaged place in 2016. This could be Syria or Ferguson, Missouri. I also see the digital world as being a part of this play, as it makes the play modern but also helps establish how quickly information is shared. Finally, Sophocles was a master at crafting dramatic function. There must be a tension in the production, or else the action becomes languished and not exciting. Brecht's minimal sentence structure helps here, but more assistance is needed.

His Antigone is a tragedy which unfolds with an accelerated pace, with more death and loss as it resolves. The feel of the production should establish the aftermath of a battle and the fact that anarchy could rise up again at any moment. It is not a safe nor settled world.

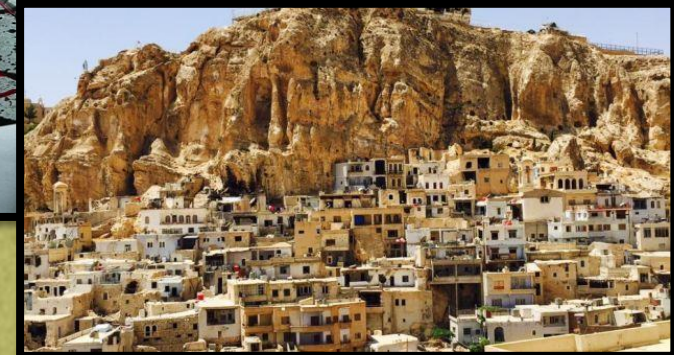
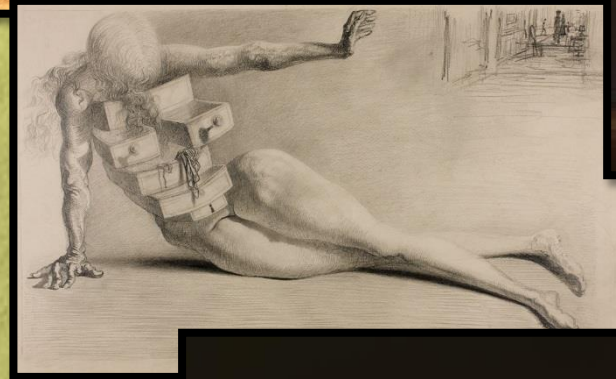
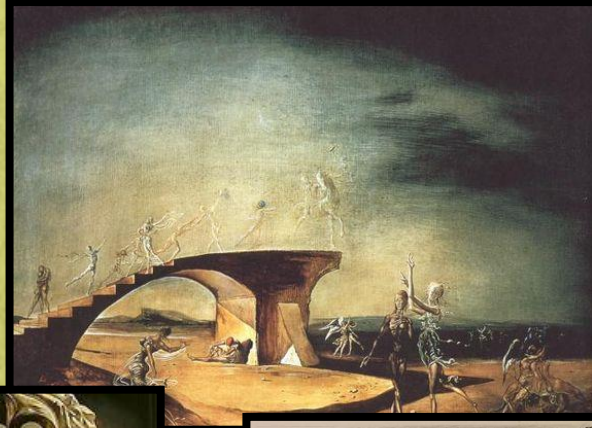
Design Concept

To stay in line with the Director's Concept of modern time and media influence, I have decided to create a pile of televisions that are playing snippets of war broadcasts and biased news organizations. The news pieces I would like to be filmed within the company in order to help connect the audience to the actors playing the roles. In addition, to keep the feeling of innocence alive, in the background of the set I would like to create a dilapidated park or blown up copse of trees.

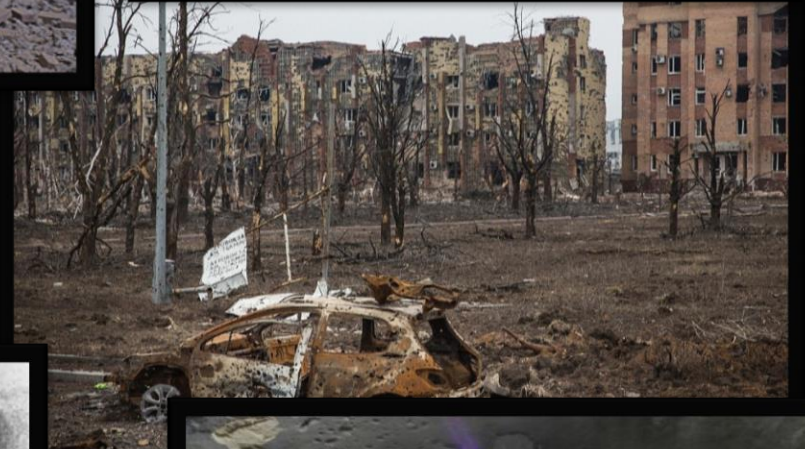
The set is will contain a "rubble building" groundrow, a few broken trees, a door frame, a pile of TV's with recorded images and a raked platform with rubble around the set.

Set in a desert city, very dry, cracked. The set is going to have a dark grey or black base with streaks of color such as muted red, brown, and fire yellow.

Research Images



War Time Images



Unused Research



TV's



Collaboration Process

Throughout the process of mock-producing *Antigone*, I was slightly out of my depth. The class has an odd number of students and an unbalance of specialized areas of theatre, as a result I took on the roles of scenic designer and technical director. Although I haven't scene designed before, I have a breadth of experience as a properties master. The skills that I learned and refined over a few dozen shows as props master helped immeasurably to understand and accept what is expected of a scenic designer. This was the first collaboration, for me in the course, to accept a specialty out of my depth.

As a scenic designer I shared my research images with the costume designer, Brittney, in order to ensure that our colors would mix well. We also decided, separately, that we wanted to have the ghost of Nazism, without being blatant. To accomplish this concept, Imperial Red became the burst of color for the scenery and costumes. I also received feedback from the director about color and research images. When criticisms were met, I asked questions and altered my design to fit the needs of the director without sacrificing the original design concept. I also worked closely with my technical director.

As the technical director of Terry's design I was back at home in the drafting world. The class went over the groundplans and technical drawings offering criticism and advice about the layouts.

