

Honors College Thesis
Submitted in partial fulfillment of the requirements for
graduation from the Honors College

Creating in Response to COVID:
A Reflection on Tradition and the Emerging Through 'Antigone'

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I vividly remember sitting in Dr. Brian Rose's Theatre History course in the world before COVID-19. We were discussing the plays of Ancient Greece; Aeschylus, Sophokles, Euripides, and Aristophanes all stood out for their surviving plays having a certain air of timelessness, being retranslated, adapted, and performed to fit the constantly evolving world for centuries to come. The history of drama, especially in a Western understanding, is founded on the cathartic conceptions of these writers. Cut to the summer of 2020. The world was incredibly different. Temporarily gone was the idea of connecting in shared physical space. After finishing a difficult semester of design courses and working on *Too Solid Flesh*—my first venture into digital theatre— as a virtual background designer I began to unpack and understand the climate of the department I was studying in and the world around me. Both were in intense moments of pressure and change, exacerbated by the stress of COVID-19. These reflections on my department, my artform, my world, my family, and I all led towards an in-person production of *Antigone* I directed as a part of the Adelphi University Department of Theatre's 2021-2022 Season—the first in-person season since the 2020 lockdowns. In prioritizing the centering of the artistic and collaborative process in response to the pandemic, I garnered the most collaborative, fulfilling, and rewarding process I have worked on, creating a true understanding that the process of creating art can be as rewarding as the tangible artifact.

The past two years were full of personal challenges and change. The world felt exhausting and void of consistency. Being isolated from my peers while studying remotely for three semesters fostered a greater sense of insecurity and vulnerability in already emotional times. December 2020 saw the loss of my Nonna. This, coupled with the loss of my two dogs Stanley and Martha in January and March of 2021, respectively, found me encompassed in feelings of grief; both for the loss of family members and the normalcy of the world. With this

immense sadness, the era of lockdown provided me with an important gift: my voice as an artist. Through serving as assistant director for Adelphi University's first digital production *This Odd Geometry of Time*, director and Adelphi alumnus Shoshanah Tarkow championed me to apply for the Kennedy Center American College Theatre Festival's Stage Directors and Choreographers Directing Initiative in January 2021. After completing the other various requirements for the rounds of the initiative, I then logged onto a January 15, 2021 webcast to discover that I had been the regional awardee for my work. This opportunity provided me with the confidence and foundation as a director to pursue directing my first full-length, in-person piece of theatre.

The question then became: What play did I want to devote my heart to? Throughout the pandemic, as the department continued to announce productions we were producing amidst constantly changing COVID regulations, I kept half-joking that we should do a Greek play to honor the tradition of masking the actors' faces. Social distancing would not be a concern if our performers were masked, per university rulings. As non-Greek show after non-Greek show was announced, I then slowly realized this was the idea I wanted to pursue in this project: How can the classical idea of theatrical masking be viewed in a modern lens through the popularization of the face mask in response to COVID-19? My initial proposal email to Nicholas Petron, Chair of the Adelphi University Department of Theatre, sent on January 27th, 2021 highlighted this concept:

I am interested in exploring the classic Greek texts, and how the tradition of masks in the 400s BCE and the 2020s can harmonize. I would want to focus on the women of these stories, with feminism being an added layer of my storytelling. This would be exciting to explore through plays like *Antigone* or *Agamemnon* ... works where the characters' words and lives get to shine center stage. What do these masks represent? How are they used on stage in new ways?

The period in which I was unsure of which Greek play I wanted to direct was one of immense contemplation and analysis. I recollected my thoughts and notes from the Theatre History course, looking at my options on a thematic level. *Agamemnon*, along with the other plays of *The Oresteia* stood out to me for its understanding of fate and repercussion, though seemed slightly too large in scale. *Antigone* spoke to me as an option easier to enter: *Antigone* itself is a play about grief, family, and the quarrel between personal beliefs and enacted law, all of which seemed incredibly topical and resonant with where I was in the era of COVID-19.

Antigone felt incredibly apt for exploring loss in the past few years. Funeral services and rites were incredibly different for a distinct period due to the pandemic, as I noticed through the rituals for my Nonna following her passing. My experience attending Catholic services throughout my life, including being an altar server for four years of my early adolescence, was informative of how I see loss and community. Catholic wake procedures always stood out to me; there's as much of an air of light laughter as there is reverence. The wake always felt to me like an acknowledgment of the idea of "testing" in the stages of grief—now, the person grieving can acknowledge that their grief is larger than them, now managing with the ideas of what life means beyond the deep despair the initial stages of grief bring forward. I thought about this idea during my Nonna's proceedings, and more so my Dad's work throughout his profound emotions of grief to plan and facilitate the procedures. As I noted in the Director's Note in the program for

Antigone:

I was terrified to be in a public space, but knew Catholic procedure and rites are built around community: laughter in the funeral home before the priest enters (and sometimes during), gently crying as you tell stories and a palpable reverence for those around you—both in physical and spiritual presence. I wondered why my Dad was so meticulous in making sure every detail was accounted for, working closely with the funeral director. I thought of the old adage about funerals being for the living but this wasn't that; this was my Dad creating a sense of normalcy as the world collectively grieved in mass catastrophe, paying respect to his mother the way she would have wanted, as safely and

specific as he could. It was at that moment that I understood Antigone's determination...with tears soaking my mask and a fogged pair of glasses. The ways we publicly grieve are for something outside of ourselves, but that for our ancestors and community. A greater sense that outweighs life itself. I learned that from my father.

My father's organization and detail amidst his emotions stood out to me and reminded me of Antigone's determination to bury her brother even though Kreon deemed the act unlawful. Discernable fear about catching COVID-19 lingered in the minds of my family, but we knew the necessary urgency of the proper ritual, much like Antigone did for Polynikes. The complicated emotions of managing mass grieving while the space made for public mourning was under attack was my emotional entryway into Antigone.

This commitment then led to me applying for an Honors College Summer Research Fellowship, which provided me with crucial funding to explore the bounds that this project could hold. This time allowed me to delve into various translations of *Antigone*, the dramaturgical world and conditions of the play, and interview industry professionals who could provide me with crucial insight on how the theatrical industry reacted to the immense changes COVID-19 introduced.

The two months of summer of research began with three weeks of exploring Greek theatrical and burial rituals, theatrical masks, and theatrical theory. From there, I spent two weeks analyzing pandemic-era theatre by watching digital productions and events, interviewing industry professionals, and reading articles about the industry and artistic changes inspired by the pandemic. The next period of research returned the focus toward *Antigone*. These four weeks saw me reading various translations of Antigone and creating a "LookBook" of imagery inspirational to the visual aesthetic of the show. Throughout the entire process, I had weekly meetings with Maggie Lally, who would check-in and advise directions I could explore. This

eight week period was a fruitful time of exploration and conversation that instrumentally morphed *Antigone* as a production. For reflections on this process, See Appendix A.

My research started rooted in ancient Greek traditions. From the laws regarding public mourning (Honig, 2009), to the role and spectacle that was Greek tradition (Raeburn, 2016), Greek technology and its influence on modern theatre (Meineck, 2006; Chansky, 1995), and the role of masks in the performance of Greek drama (Ebong, 1984; Manfredi and Massardi, 2019; Google Arts & Culture; Vovolis 2012), I sought the tradition to serve as the basis for understanding. For more information on my research, see Appendix B at the end of this paper. As Manfredi and Massardi denote, the mask does not hide, nor censor, but instead amplifies and allows for understanding. Though the mask amplifies, the audience clearly understands that a performer's expression is obscured due to the mask.

This obscuring was interesting to explore from a phenomenological perspective. If the audience collective cannot see an actor's full expression, the audience gets to sit in this place of heightened, ephemeral inference. To some degree, what the audience doesn't get to see is just as relevant as what the audience does. This concept is similar to that of "Dark Matter", or as Andrew Sofer describes, "the invisible dimension of theater that escapes visual detection, even though its effects are felt everywhere in performance" (Sofer, 2013).

The space between the detectable and the undetectable was fascinating to explore in this piece. Much like the idea of a painted backdrop, the audience is aware that what is being presented to them is not the real object/landscape, but instead, the audience can suspend disbelief and appreciate and interpret what they see, and conceptualize and connect what they don't. This was crucial for understanding the role masks would play in *Antigone*. In regards to COVID-19, the masks we wear are for self-preservation and community. For *Antigone*, how could our masks

reflect a similar intention? Whose faces do we get to see? How much of their face is obscured? What does it say when someone removes it?

This idea of what the audience doesn't get to see made me consider the structure of *Antigone*. As an audience member, one doesn't get to see some of the most crucial moments of the plot: the civil war of Thebes, the burial(s) of Polynikes, Antigone and Haimon's relationship, Eurydike's existence before her suicide, and all of the deaths in the show all stood out to me as moments I wanted to explore within this text. I wondered how I could do that, without artistically and logistically compromising a succinct story. This line of thought led me to Anne Carson's sparse and sharp translation. It is to the point; what would normally be pages long monologues would be whittled down to its core beliefs and ideas. This piercing, shrewd language allowed me to consider the role of movement within the piece.

This idea led to a conversation with Orion Duckstein from Adelphi University's Department of Dance in November 2021 regarding the use of a student choreographer to aid in depicting the movement. Claire Gaylor, with her theatrical background and previous experience choreographing movements based on Shakespearean women for the 2020 Dance Showcase, seemed like the naturally apt choice to join this process. Orion had shown me Pina Bausch's *The Rite of Spring* and Claire had sent me Takehiro Ueyama's *Heroes* to express choreographic ideas and establish vocabulary between Claire and me for what we both wanted to see in the choreographed sections.

Continuing with my research, I then sought to explore the LookBook (see Appendix C). Creating a Pinterest page, I was able to visually explore the different aesthetic ideas I wanted to introduce into the world of *Antigone*. I explored classic and contemporary renderings of Antigone and the figures she encounters, and images and videos related to each element of

production: scenic, props, masks, lighting, projections, and costumes. To supplement sound, I made a playlist that featured production, musical, and lyrically-related themes and ideas I wanted to explore sonically. This served as an important tool to condense and share with the design team to create a visual language rooted from the same images.

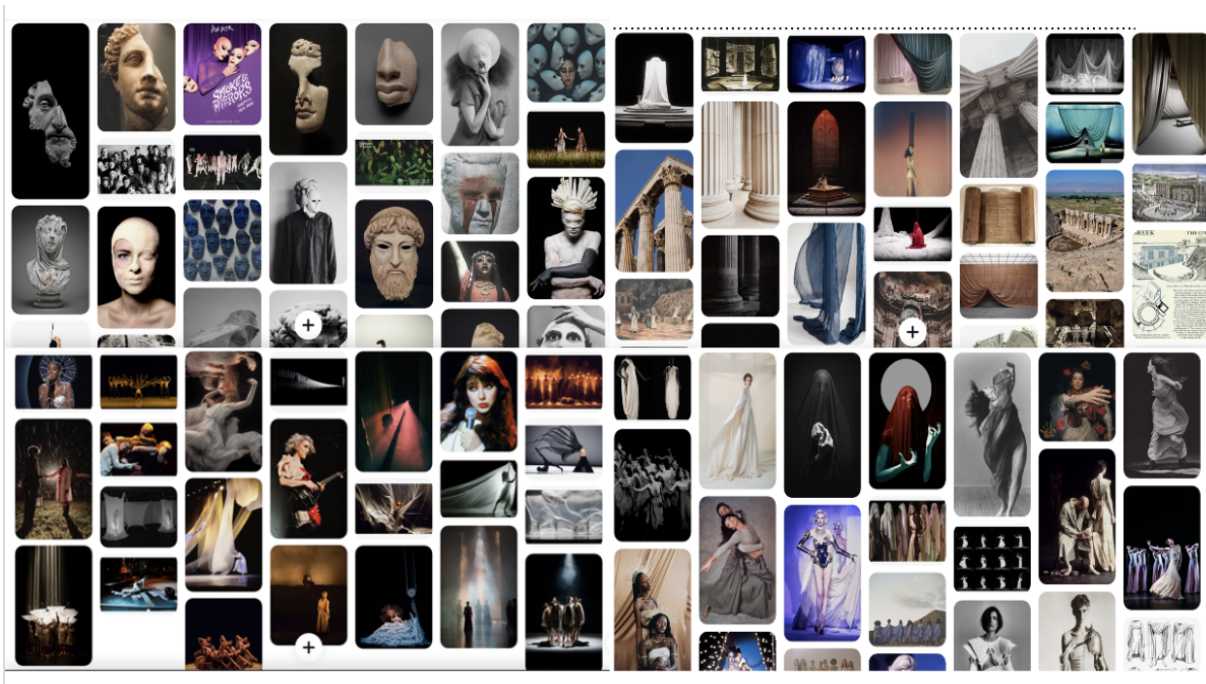


Fig. 1: Images from Pinterest Board “Antigone - Visual Research” for *Antigone*, 2021. <https://pin.it/5r5fOIA>.

From the LookBookDone from the comfort of my home out of an abundance of safety having just gotten vaccinated, the interview portion of my research laid the groundwork for my exploration of the process. My Zoom and/or FaceTime conversations with Raphael Mishler, Carine Montbertrand, Shoshanah Tarkow, Michael Breslin, Jose Solís, Sarafina Bush, and Alan Cumming each provided distinct lenses on theatrical creativity in the age of COVID. An important aspect to note is the support I had from the adjunct faculty of the Department of Theatre connecting me to many of these people. Polina Minchuk Macklin introduced me to

Raphael Mishler, Megan Lohne to Carine Montbertrand, and Shoshanah Tarkow to Michael Breslin. My experience working with the New York Theatre Workshop's Summer Residency Program at Adelphi University during my first year connected me with Alan Cumming. In many ways, this research process was indicative of how Adelphi has prepared me for the world beyond the Garden City arboretum.

Raphael Mishler, artist, puppeteer, and props artisan, provided great insight into the process he uses to make masks. In discussing his eye for political art, the constant evolution of facial understanding, and our love of Taylor Mac, Mishler informed the meticulous and solitary nature of mask making while expressing some central ideas on theatre as a medium. Mishler noted the joy he found working with Taylor Mac, noting how Mac doesn't aim for perfection when working on productions, often saying that "perfection is for assholes." To Mishler, theatre is all about working within and around constraints, and collaborators have to place immense trust in one another to express artistic visions. The idea of the toxicity of constantly striving for perfection struck me to my core. Do we lose trust in others when we aim for our ideas of perfection? Whose terms does "perfection" exist on? I then reflected on my own perfectionist tendencies and how that could have made others' experiences in theatrical settings more toxic. How could I prioritize the well-being of others in this process over my material, productive ideas?

Carine Montbertrand, in addition to being an actor who studied at Conservatoire National Supérieur d'Art Dramatique in Paris, is an acting teacher specializing in Commedia dell'Arte mask. Our conversation centered around ideas of masking, from both Commedia and neutral mask perspectives. Masks allow actors to transform into an unrecognizable vulnerable canvas. Both Mishler and Montbertrand spoke about how important it is for masks to properly be fitted

towards actors, as it allows the actors to fully immerse themselves without fear or pain. This idea, especially in hindsight, is evocative of the idea of the theatrical process: when we create space and “padding” for people to exist without fear or discomfort, a better, freer performance can be reached.

My conversations with Pulitzer-finalist Michael Breslin, Obie Award-winning costume designer Sarafina Bush, critic and activist Jose Solís, and the Tony and Olivier Award-winning actor Alan Cumming all centered on direct and immediate response to COVID-19. The shutdown of Broadway and other staples of New York nightlife (like Alan Cummings’ downtown bar Club Clumming) greatly affected the perspectives of those in the industry. Michael Breslin, whose collaboration in FakeFriends’ productions of *Circle Jerk* and *This American Wife*, utilized the confines of digital theatre to create memorable, lasting art during the pandemic. Breslin noted the gatekeeping industry professionals upheld when discussing his work, emphasizing the importance of finding peers and collaborators that will uplift one’s work. Sarafina Bush, Adelphi-alum and costume designer for such shows as *Pass Over*, *Heroes of the Fourth Turning*, and *Broadway Bounty Hunter*, expressed how she was motivated and inspired by practice, not aesthetics. Bush worked throughout the pandemic on a variety of projects implementing anti-racist and green practices into her work and emphasizing to me the importance of working on and creating processes that center people on an important, emotional level. If we view people in theatre as a means to an end, what do we lose? On a similar note, critic Jose Solís spent time in the pandemic creating the BIPOC Critics Lab, a program that provides early-career critics of color with networking, workshops, and bylines to be able to have their work seen. Solís noted the lack of trust and copious amounts of (micro)aggressions global majority individuals face in not

just the creation of art, but the criticism of art. Alan Cumming noted the necessary break and period of reflection the pandemic created for many artists.

All of these ideas considered, how could I create a process that tried to intentionally incorporate practices of trustful, uplifting collaboration. I thought about how to enforce these ideas for myself in the process. I recalled Elinor Fuchs' "A Visit to a Small Planet...", an important dramaturgical text I was introduced to through the Kennedy Center American College Theatre Festival in the spring of 2021. In that text, Fuchs argues that a play is not a "flat work of literature" but instead is itself a "world passing before you in time and space". This text is often used by directors, dramaturgs, playwrights, and other production personnel to understand a play as a planet with its own time, climate, mood, etc. If I were to spend months creating an understanding of the world of the play regarding the text, why would I not try to spend that time creating an intentional process that felt like a world of its own?

I then began to think about important aspects of past productions I've worked on: how do I create community, trust, and support? I reflected on ideas of climate and mood in a process. In the past, I have been spoken to as an object or an adversary for attempting to execute my role on a show. I have had butter knives ripped out of my hands by a director while trying to cut cucumber sandwiches as a stage manager, I have been ignored by mentors and staff when expressing design ideas and interests, and I have been excluded from production and design conversations that heavily affected my work. I wanted to ensure that the conversations on this show were accessible and egalitarian and aimed to lead in a more lateral power structure, as opposed to a hierarchical, pyramid-like structure. Theatre, especially on an academic level, unfortunately, is rooted in hierarchical structures that have the potential to disrupt collaboration,

on an almost inherent level. In having to respond to those in power and work within deadlines and structures outside of our control, finite limits are placed on collaboration.

A fair deal of this intentional thinking and leading was first explored throughout the audition and callback processes. The criteria of the audition were crafted to give an accurate glance at the auditioners' interests and self while understanding their grasp of the themes and subject matter at hand. In addition to a short blurb on the show, a content warning, and character descriptions, the audition posting read as follows:

This process will be incredibly collaborative and with that, I want to see the artist that you are. For the initial audition, please prepare and memorize BOTH:

- Up to one minute of a monologue from a translation of a Greek Play (Not from *Antigone*)
- Up to one minute of a section of a poem that speaks to you as a person/artist.

The callback will focus on reading from the text, along with group work, so please be very familiar with the text. A PDF of the script is available on the Department Moodle for your convenience, as is the Antigone Audition Form.

The audition form asked all of the typical information—name, gender, a headshot, etc—while asking for more in-depth questions about comfort performing in a process heavily rooted in grief and if roles would feel emotionally unsafe for them to be considered for due to material, gender identity, or personal experiences. Additionally, optional questions about artistic and personal influences were attached to the end of the form to see who expressed interest beyond the requirements. Who wants to be present and share about themselves? Who isn't afraid to take up space and claim what is theirs? I was drawn to those that wore their influences on their sleeves and chose poems that highlighted a different aspect of themselves from the Greek text they chose. The callbacks then centered on pairs of actors reading for Antigone and Ismene and Kreon and Haimon, and group work that took a few devising exercises and general group discussions that were much more about how the group worked together to create common ideas.

During the audition and callback processes, I also brainstormed about ways to include and invite designers to be more incorporated into the process, as that is something I often wished for while working on productions. This led me to begin conversations with the design team two months earlier than we usually would in the Department of Theatre productions, with clearance and guidance from the production manager Mark A. Quiles. This was to foster time for incubation, my favorite part of the design process. The ability to step away and work on other projects while allowing your thoughts on a project to subconsciously be influenced without the show being the sole focus. This removes pressure by fostering a feeling of extended deadlines from the start. I wanted us as the creative team to have time to create the world together and have the cast enter and inform it as the second step. It was important for me to work with an understanding of everyone's schedules, knowing that the entire team was working on other projects, classes, and personal matters on their minds. With the weight that I put on this project for myself, I wanted a certain empathy for everyone else's schedules, lives, and goals to guide this process.

Our design conversations, like the interviews I held over the summer, took place over Zoom. I hosted multiple two-hour-long Zoom calls that focused first on hearing the designers' thoughts on the play. These design meetings were incredibly productive, charting the arc of the show as a group, developing imagery we wanted to explore collectively and individually, and understanding how color works in the world.

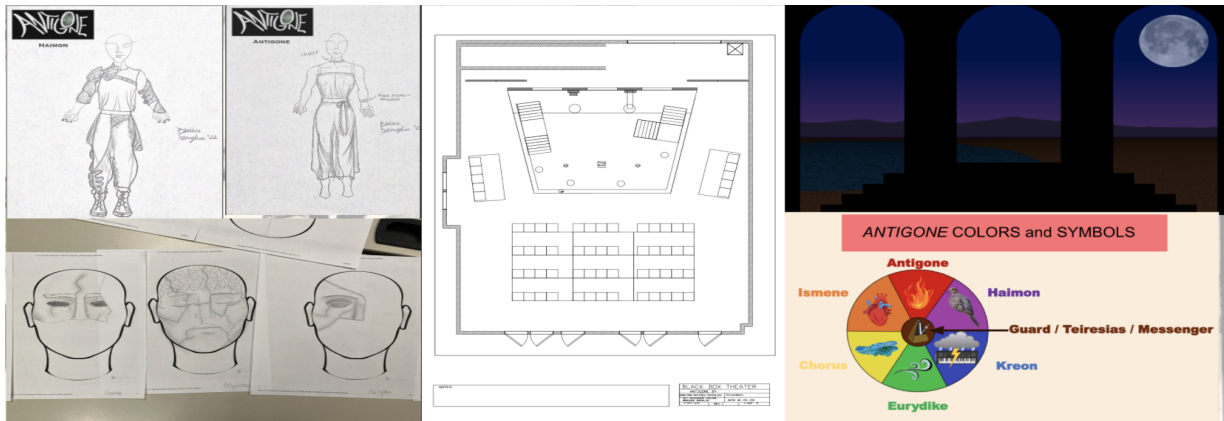


Fig. 2: Left to Right, Top to Bottom: Costume renders of Haimon and Antigone by Brian Donoghue, ground plan AutoCAD rendering by Polina Minchuk Macklin, projection proof by Benjamin Hegarty, mask renderings of Haimon, Polynikes, and Antigone by Nicole Sponaugle, and color and sound graphic created by Matthew Pezzulich in response to Zoom design conversations.

As February approached, I began to prepare for rehearsals. I scheduled meetings with Mackenzie Trowbridge, *Antigone*'s production stage manager to develop a rehearsal calendar. With rehearsals beginning on February 28, 2022, and opening night on March 29, 2022, this process was short. Additionally, Spring Break was from March 14-20, 2022, meaning we would lose at least five days of rehearsal. Eventually, Mackenzie and I reached a calendar with only sixteen rehearsals before entering tech. It was important for me to honor as much of Spring Break as possible, to give those in the company the necessary time to recoup during a difficult semester and a truncated process.

All of the research, collaboration, and preparation led to a process I am immensely proud of. Everyone in the room brought their entire energy to this show in one of, if not the, healthiest processes I have worked on at Adelphi. Our rehearsals were full of character-driven exercises, blocking changes, collaboration, and laughter. There was a palpable sense of joy from the cast to be in that room, and that is a feeling I will be chasing for years to come.

Carine Montbertrand and Maggie Lally came in to host two different workshops: acting in mask and breathwork, respectively. These workshops consisted of exercises that allowed the actors to focus on breath and movement as they were learning the text and blocking. Two of the main reasons I feel like this process was so healthy are highlighted through these workshops: I was very careful about who entered the room, and very comfortable acknowledging the skills I did not possess and bringing in people with more experience to instruct not only myself but the company. Carine and Maggie both have such warm, informed presences that lead with specificity, listening, and knowledge. Both of these days were two of my favorites of the entire process for that reason; both of them reminded me of how to be an effective leader in a room that looked to you.

The importance of listening as a collaborator is something that I cannot stress enough. This, personally, was exemplified best in my collaboration with Mackenzie Trowbridge. Mackenzie and I both had a clear understanding of what each of us wanted out of this process and met each other with listening ears and empathetic energies. Mackenzie would often stay after rehearsals and debrief with me to clear my head and set me straight on what my goals for the upcoming rehearsals would be while going over the rehearsal reports and schedule for the next day's rehearsals. I am so immensely grateful for the support I had from Mackenzie. As a collaborator, I could trust her and the rest of the stage management team (Department of Theatre students Melissa Garber and Sierra Romano) with not only the logistics of scheduling and relaying information to the company, but also with taking charge and providing crucial aesthetic feedback regarding the sightlines, blocking, communication, and energy in the room.



Fig. 3: (Left to Right) Jasmine Aldazabal, Claire Gaylor, Samantha Bajor, Madelyn Barkocy, Julia Lawton, Matthew Pezzulich, and Mackenzie Trowbridge during a rehearsal of *Antigone* (Photo by Gabrielle Guagenti).

Ultimately, that is one of my major takeaways from this process: treating everyone in the room with respect and understanding, allows you to value their opinions and reach collective decisions that encourage more collaboration to follow suit. This was especially true in moments of conflict. As someone who strives to lead with empathy, I tried to enter any conversations of collaborative and personal differences from an understanding perspective. I was given such a unique opportunity and a profound trust from the administration of the Department of Theatre,

and that created such a feeling of joy and security in my work and vision. Therefore, I wanted to instill that feeling of confidence in everyone else on the show.



Fig. 4: Photo of the first burial scene from *Antigone*, courtesy of Peter Frutkoff.

My takeaways from this experience are plentiful. This project is a microcosm of the success institutional and emotional support can foster in academic environments. That is a feeling I tried to reciprocate with my peers working on this show, trusting their instincts and ideas but still trying to find ideas to challenge and inspire them. The support I received from the faculty made this process what it was: room for me to explore and grow as an artist with the financial support to execute the ideas and the space to work and play with the company. Being able to create my first directorial process I helmed, one that centered empathy and creativity as a pursued, vocalized goal, and its success was so affirming. In the centering of process, I learned that fostering process eases the creation of an artistic process as everyone is more willing to collaborate if they are invested in their success. These are all points I emphasized in my

presentation at the Northeast Regional Honors Conference in Philadelphia the week after the run of *Antigone* (See Appendix D). Moving into the professional world, I will carry the success of this show with me, entering an ever-changing industry with a reverence for interpreting classical theatrical ideas and the importance of empathy, listening, and trust which somehow feels overlooked in such a collaborative medium. The COVID-19 pandemic, amidst the cataclysmic distress, pain, and isolation, allowed me to find and center my own humanity, allowing my humanity to emerge to the forefront of collaborative processes in Adelphi and beyond.

Appendix A: Summer Research Report and Hours Log (as sent to Dean Dinan on August 1, 2021)

This research process served the production of *Antigone* I will be directing in Spring 2022, produced by the Department of Theatre, which will serve as an aspect of this thesis. The goal of this research process was to gain understanding of the tradition of theatrical masks to the Ancient Greek theatre. I wanted to present two documents at the end of this process: an annotated bibliography that highlighted my “mixed media” approach to researching this production, and a look book/research board that would display the visual aesthetic I hope to achieve with the production of *Antigone*. Through the creation of these documents, I hoped to gain important insight for the dramaturgy of the production, and I am incredibly happy to say that I did that and much more.

The two three weeks of research focused incredibly on theatrical masks. From scholar Inih A. Ebong’s examining of the symbolic role of masks in different realms of theatre, to Peter Hall’s *Oresteia* trilogy at the National Theatre and its supplementary documentary, to drag artist Sasha Velour’s use of life-casting masks for promotional imagery for an upcoming European tour, masks have been really exciting to research. Through conversations with mask and puppet artist Raphael Mishler and actress and Commedia dell’arte mask teacher Carine Montbertrand, I learned about important tips for actor’s comfort in addition to the aesthetic qualities and the interpretation those choices coupled with performance can elicit. Through examining the imagery and techniques behind masks in a performance setting, I now feel much more equipped to communicate with a designer and the eventual cast about the masks, what they should look like and how the masks add to the performance of the actors.

From masks I then moved to look at the Greek tradition in greater detail. From looking at traditional Greek theatrical architecture, plays like *The Oresteia*, *Cyclops*, and more, I was able

to examine the themes of fate, familial legacy and trauma, and death that are staples in Greek tragedy. Readings like Andrew Sofer's *Dark Matter*, though not specifically about Greek theatre, informed a lot about the art of what is not on stage during the tragedy. Whether it is the murder of Medea's children, Agamemnon's murder of Iphigenia, or Antigone, Haemon, or Eurydice's suicides, much of the events of a Greek tragedy do not happen on stage. This, partially due to cultural understanding of these events and their grim nature, allow for these events to exist in an "invisible dimension of theater that escapes visual detection, even though its effects are felt everywhere in performance". These unseen events (much like emotions of the actors behind a mask) define Greek tragedies, and when they are brought into the light, create a cathartic release in the audience. I hope to explore blurring the line between the visible and invisible matter of Antigone. What is felt but not seen? What is shown but unspoken?

The fourth week of research had an impromptu pivot after meeting with director and multi-media digital artist Shoshanah Tarkow that would alter the scope of the project. In discussing her thoughts on directing and sharing my findings from the first three weeks, she encouraged me to look into the moment that we are currently in, and what similarities I could find to what I was researching. From there, she got me in contact with Pulitzer-finalist Michael Breslin to discuss his success in the digital space with *Circle Jerk* and *This American Wife*. In additional conversations with critic Jose Solís and costume designer Sarafina Bush, a common thread about the importance of prioritizing humanity lingered in regards to what everyone wished to see from the industry. In looking at pandemic-era theatre and talking with artists currently finding such success in an industry facing conversations of reckoning, the resilience of

theatre and theatre artists kept popping up as a through line for the entire process. When art and its artists are prioritized and supported, the best work is made.

Following researching the modern era of theatre, I dove deep into Antigone. In researching six different translations, I ultimately decided to direct Anne Carson's 2015 translation. From there, I then researched the aesthetics creating a Pinterest board with sections for mask, costumes, lighting, scenic, and projection sections, in addition to a section featuring depictions of the characters from Antigone. In making this board and the look book that accompanies it, I was able to both visually and verbally articulate what I want this production to look like.

Moving forward, I will spend the upcoming academic year working on the production and developing a thesis around the production process. Around November, I will hold auditions for the production with students from the Department of Theatre audition. In December I will most-likely know who my design team is, and the conversations regarding this production will begin with collaboration at their center. Rehearsals will most likely begin in February with the production going up March 29 through April 3, 2022. I will be entering this process taking so much of the research from the past two months with me, especially the conversations on humanity, Dark Matter, and the Greek tradition.

This process allowed me to get such a strong grasp on where this production is, and where my vision as a director is going. I am incredibly grateful to have had this opportunity to research these past weeks, and for the funding this process has provided. I am incredibly eager to deliver a thesis writing, in addition to the production of Antigone that examines more of these similarities between the Greek tradition and that of the COVID-era and how those can combine into the rehearsal room of an undergraduate thesis production.

DATE	TIME	PAY PERIOD	WORK DONE
<i>Week One: Prep Work, Masks, and Meetings</i>			
Mon 06/07/21	9:00am-2:00pm	May 31 to June 13	-Beginning and Prep of “Master Document” -10:00am-11:15am Meeting with Maggie Lally -Making Facebook Post in Directing Group -Beginning to Gather Articles -Watched “Lifecasting” Videos
Tues 06/08/21	3:00pm-6:00pm	May 31 to June 13	-Created and began to fill out Annotated Bibliography -Rewatched and Wrote entries for Lifecasting Videos -Gathered more articles to read
Wed 06/09/21	2:00pm-6:00pm	May 31 to June 13	-Prepped for Meeting with Raphael Mishler -3:30pm-4:50pm Meeting with Raphael Mishler -Began to look at some visual mask research -Reviewed Google Arts and Culture Exhibit on National Theatre’s Greek works.
Fri 06/11/21	9:00am-12:00pm 2:30pm-5:45pm	May 31 to June 13	-Prepped for Meeting with Carine Montbertrand -11:00am-12:00pm Meeting with Carine Montbertrand -Watched Peter Hall’s <i>Oresteia</i> Trilogy from the National Theatre on YouTube.
Sun 06/13/21	4:45pm-6:30pm	May 31 to June 13	-Began to examine <i>Norton Anthology of Drama’s</i> <i>End of Week One</i>
<i>Week Two: Continuation of Mask Research</i>			
Mon 06/14/21	10:00am-11:15am 1:00pm-3:15pm 3:30pm-5:00pm	June 14 to June 27	-10:00am-11:15am Meeting with Maggie Lally -Began annotations for bibliography of the past week’s work and addition materials
Tues 06/15/21	1:30pm-5:00pm	June 14 to June 27	-Outlined and began formatting “Look Book” -Revised Brechtian Fable
Wed 06/16/21	2:00pm-4:00pm 4:15pm-6:30pm	June 14 to June 27	-Prepared for and met with Prof. James Cho to better understand/utilize One Search -Spent rest of day gathering articles using techniques taught by James.
Thurs 06/17/21	1:30pm-5:30pm	June 14 to June 27	-Watched <i>Cyclops</i> -Read “Ancient Drama Illuminated by Contemporary Stagecraft...” and researched production photos from the works of Ariane Mnouchkine. -Looked into the mask work of Julie Taymor and Theodora Skipitares.
Fri 06/18/21	1:00pm-4:15pm	June 14 to June 27	-Watched ACT San Francisco’s <i>Taming of the Shrew</i> -Read “From the Greek Theater to the Mind: The Opportunities of the Mask”. <i>End of Week Two</i>

<i>Week Three: From Masks to The Greek Tradition to the Present</i>			
Mon 06/21/21	10:00am-11:00am 2:00pm-6:00pm	June 14 to June 27	<i>Start of Week Three</i> -10:00am-11:00am Meeting with Maggie Lally - Read “Puppet Master” -Explored Theodora Skipitare’s website. -Watched <i>Night Gowns</i>
Tues 06/22/21	12:00pm-12:15pm 1:00-4:45pm	June 14 to June 27	-Picked up Books from Maggie Lally -Read “Acoustical Masks and Sound Aspects...” -Read “Mask and Masking...” -Watched <i>The Oresteia at Epidaurus</i>
Wed 06/23/21	2:00pm-6:00pm	June 14 to June 27	-Read <i>Dark Matter</i>
Thurs 06/24/21	2:00pm-4:00pm 7:00pm-	June 14 to June 27	-Read <i>Greek Tragedy as Plays for Performance</i> -Scheduled Meeting with and researched Shoshanah Tarkow -Attended Lileana Blain-Cruz in Conversation: On Directing
Fri 06/25/21	7:00pm-10:00pm	June 14 to June 27	-Attended Ellen McLaughlin’s Virtual <i>Oresteia</i> <i>End of Week Three</i>
<i>Week Four: Theatre in the Pandemic Era Part I</i>			
Mon 06/28/21	5:30pm-9:30pm	June 28 to July 11	-Prepared for and met with Shoshanah Tarkow -Gathered articles about pandemic-era theatre
Tues 06/29/21	2:30pm-5:00pm	June 28 to July 11	-Researching Defining productions of the Pandemic Era -Began timeline of notable productions that encapsulate the shifting theatre of the era.
Wed 06/30/21	12:00pm-1:00pm 2:00pm-6:00pm	June 28 to July 11	-Reaching out to people to potentially interview
Thurs 07/01/21	9:00am-10:30am 12:30pm-5:00pm	June 28 to July 11	-Continuing to set up interviews/correspondence with theatre professionals. -Preparing and held Meeting with Michael Breslin -Watched “ <i>Take Me to the World: A Sondheim 90th Birthday Celebration</i> ”.
Fri 07/02/21	11:30am-2:00pm	June 28 to July 11	-Gathered articles and Updating Annotated Bibliography for next week. <i>End of Week Four</i>
<i>Week Five: Theatre in the Pandemic Era Part II</i>			
Mon 07/05/21	10:00am-11:15am 12:45-2:00pm	June 28 to July 11	-Met with Maggie Lally -Continuing to set up interviews/correspondence.
Wed 07/07/21	12:00pm-1:00pm 1:45pm-6:00pm	June 28 to July 11	-Explored <i>Ratatouille The TikTok Musical</i> -Prepared for meeting with Jose Solís (post-poned to 07/12/21). -Attended <i>TDF: Critics of Color in Conversation</i>
Fri 07/09/21	11:30am-4:30pm	June 28 to July 11	-Explored <i>This American Wife</i> and <i>Circle Jerk</i> -Explored <i>Russain Troll Farm</i> -Explored other productions of the pandemic era

Sat 07/10/21	5:00pm-8:00pm	June 28 to July 11	-Explored Forest of Arden's Work -Explored Berkshire Godspell
Sun 07/11/21	12:00pm-4:15pm	June 28 to July 11	-Prepped for and met with Sarafina Bush -Explored <i>Heroes of the Fourth Turning</i> and <i>The Seagull on The Sims 4</i> . <i>End of Week Five</i>
Week Six: Back to Antigone			
Mon 07/12/21	10:00am-10:30am 2:00pm-6:00pm	July 12 to July 25	-Met with Maggie Lally -Met with Jose Solis -Sent questions to Alan Cumming via email -Read and researched Bertolt Brecht's <i>Antigone</i> translation.
Wed 07/14/21	1:45pm-4:00pm	July 12 to July 25	-Explored Irish Rep's <i>The Weir</i> and <i>Touch of the Poet</i> and their filming/virtual background techniques.
Thurs 07/15/21	12:00pm-4:30pm	July 12 to July 25	-Read and researched Anne Carson's <i>Antigone</i> translation, -Read and researched Elizabeth Wyckoff's <i>Antigone</i> translation.
Fri 07/16/21	1:00-5:00pm	July 12 to July 25	-Read and researched Robert Whitelaw's <i>Antigone</i> translation -Watched 1986 Don Taylor directed and translated of <i>Antigone</i> .
Sat 07/17/21	1:00pm-3:00pm 6:00pm-8:45pm	July 12 to July 25	-Visited Museum of the Moving Image -Read and researched Dudley Fitts and Robert Fitzgerald's translation of <i>Antigone</i>
Week Seven – Visualizing the Research			
Mon 07/19/21	12:00pm-1:30pm 3:00pm-3:45pm 5:00pm-5:45pm 6:30pm-8:30pm	July 12 to July 25	-Worked on general formatting and “Fabel” and “Why Antigone?” section of Look Book. -Explored the aesthetic qualities of Kate Bush's music videos.
Wed 07/21/21	10:15am-11:00am 1:00pm-2:30pm	July 12 to July 25	-Met with Maggie Lally -Continued work on General Formatting of Look Book
Thurs 07/22/21	12:00pm-2:00pm 6:00pm-10:00pm	July 12 to July 25	-Watched <i>This American Wife</i> -Gathered image materials / more work on Look Book
Fri 07/23/21	10:00am-1:30pm	July 12 to July 25	-Created Pinterest Board to Compile Visual Research for Lookbook
Sun 07/25/21	12:45pm-4:00pm	July 12 to July 25	-Continued to add to Pinterest Board
Week Eight – The End of the Research Process (But it never ends!!)			
Mon 07/26/21	9:15am-11:45am 2:00pm-6:00pm	July 26 to August 8	-Continued visual research on Pinterest Board. -Met with Maggie Lally -Updated Annotated Bibliography
Tues 07/27/21	11:00am-3:00pm	July 26 to August 8	-Read “ <i>Antigone's Reminders: Choral Ruminations and Political Judgment</i> ”

			-Read "Antigone's Laments, Creon's Grief: Mourning, Membership, and the Politics of Exception"
Thurs 07/29/11	10:00pm-12:30pm	July 26 to August 8	-Worked on Look Book
Fri 07/30/21	1:30pm-5:30pm	July 26 to August 8	-Worked on writings and Look Book
Sun 08/01/21	2:00pm-5:00pm	July 26 to August 8	-Worked on writings, look book and annotated bibliography to send all finished workings to Dean Dinan.

Appendix B: Annotated Bibliography

Aeschylus, Ellen McLaughlin, translator. *The Oresteia*. Directed by Andrew Watkins, Theatre for a New Audience, YouTube 2021.

Following the story of the House of Atreus, Ellen McLaughlin's translation of Aeschylus' *Oresteia Trilogy* stages the events of *Agamemnon*, *The Libation Bearers*, and *The Eumenides* in just over two hours. Theatre for a New Audience's digital production took place over Zoom and was presented over YouTube with the cast using minimal lighting and dark backgrounds to create a shared space. A powerful production with gripping performances from Kelley Curran (Clytemnestra), Rad Pereira (Electra), and Obi Abili (Agamemnon), compellingly subtle visual design choices, and an intriguing sound design by Joanna Lynn Staub highlight the power of digital presentation of classic work. This *Oresteia* fits well into the goals of my thesis, seeking an understanding of how the theatre during the COVID era draws on classical ideas and allows for greater uses of theatre technology.

"Alginate Basics: Lifecasting Tips For Success with Accucast Alginates." *YouTube*, uploaded by Brick In The Yard Mold Supply, 08 June 2017.

This video shows a step in the process of creating a lifecast using Accucast Alginate. By demonstrating the cast and mold times of the product, in addition to tips and additional guiding information, the video shows the uploader creating a helpful tutorial that provides necessary, first-hand information to someone unfamiliar with the casting process. In conjunction with the other video from Brick in the Yard Mold Supply cited, this video shows incredibly beneficial tips and techniques for creating life-like mimics of faces for Masks.

Atkison, Larissa M. "'Antigone's' Reminders: Choral Ruminations and Political Judgment." *Political Theory*, vol. 44, no. 2, SAGE Publications, 2016, pp. 219–39.

This article by Larissa M. Atkinson reads *Antigone* through the lens of the Chorus as the protagonist. Through this argument Atkinson reflects on the role of this important body, noting its ability to act as a singular and collective, and how the chorus has the ability to show how "our embodiment with others in time, place, and as part of a cosmos that is often inhospitable to human interests means that no individual or community is immune to madness, solipsism, or tragedy." This argument is incredibly powerful to me, and important to take in aspects of it when considering the role of Chorus in my production.

Ball, William and Kirk Browning, directors. *Taming of the Shrew* by William Shakespeare. American Conservatory Theatre of San Francisco, *PBS WNET New York*, 1976.

The American Conservatory Theatre of San Francisco's 1976 production of *Taming of the Shrew* highlights the humor in Shakespeare's work. With a strong Italian influence, as stated in the segment airing before the filmed production and evident from the use of Commedia dell'arte masks and costuming for the performers, this production explored the production elements as originally intended. The production was witty and fast-paced, though it left some of the opportunities for self-reflection and politicization of themes untouched. Recommended for me to watch by Carine Montbertrand in our meeting, I wish this production explored more mask work outside of the backing ensemble.

Blain-Cruz, Lileana, Raja Feather Kelly, Seret Scott, Tyler Thomas, panelists. "Lileana Blain-Cruz in Conversation: On Directing", Lincoln Center Theatre, 24 June 2021, Zoom.

This panel discussion presented via Zoom, moderated by Lileana Blain-Cruz, focused on the role of the director, the multiplicity of languages used in theatrical collaboration, and the immediacy of theatre. Featuring esteemed directors (more appropriately deemed multi-hyphenates), Raja Feather Kelly, Seret Scott, and Tyler Thomas, the panel live digital presentation was partially guided by Blain-Cruz's questions, with a few taken from the audience. An informative and reverberating discussion on all things directing, this conversation felt cut short by its hour-long window and could have benefited from more time to further develop themes and resonance. With that said, this conversation serves as an important reminder of the role of the director, in communication with designers, actors, and those producing their production that will be instrumental to recall as *Antigone's* dates loom closer.

Brecht, Bertolt and Judith Malina, translator. *Sophocles' Antigone*. Applause, 1990.

This adaptation of Sophocles' *Antigone* by Bertolt Brecht, translated by Judith Malina heightens the totalitarian aspects of Creon and introduces a prologue with two women during a more modern war. This prologue, as is the rest of the translation, is a strong view of *Antigone* of a play about war and facism. This view, though dramaturgically sound, is not the lens I want for my production of *Antigone*. This is an important adaptation of Sophocles' work, and greatly will inform aspects of my production, even if not the chosen version.

Breslin, Michael and Patrick Foley, writers and performers. *This American Wife*. Directed by Rory Pelsue, Fourth Wall Theatrical, 2021.

Real Housewives, GIF-based internet culture, and modern homosexuality are in put on display in this play presented digitally by the minds of the Pulitzer-finalist *Circle Jerk*. With recreations of iconic *Real Housewives* scenes, psycho-analyzing confessionals, improved moments and more, *This American Wife* examines the psychology of *Real Housewives* fans, and the figures those fans latch onto while commenting on pop-culture and greater themes of gay insecurity. Powerfully shot and brilliantly performed and written, this play is a wonderful satire of all this reality. As one of the strongest digital plays of the COVID-era, it is important to see what can be done through the use of live and pre-recorded footage to transfer a play from page to “stage”.

Chansky, Dorothy. “‘PUPPET MASTER’: Theodora Skipitares.” *Dramatics*, vol. 66, no. 9, National Thespian Dramatic Honor Society for High Schools, 1995, p. 16–.

This article is part biography and part profile of Theodora Skipitares following her 1994 production *Under the Knife* which explored medieval plagues and modern medicine through multimedia presentation in twelve different environments. Chansky elaborates on the director, designer, and craftsman’s upbringing, education, and evolution as a theatrical artist. A large portion of the article features summaries of conversations and productions, which is important and informative, though direct quotations and more photographic evidence would have been more interesting for me. Skipitares stands out for her singular vision, use of scale, and turning tradition on its head, something I seek to explore in *Antigone*.

Ebong, Inih A. “Mask and Masking: A Survey of Their Universal Application to Theatre Practice.” *Anthropos*, vol. 79, no. 1/3, 1984, pp. 1–12.

Ebong, in examining the symbolic and technical role of mask, provides historical and practical perspectives on characters and attributes of masks, theories and functions of masks, masking for theatre, and the actor and the mask. Through examining uses of the mask both on stage and adaptations of mask in a more abstract, theoretical way, Ebong connects West African traditions, Ancient Greek rituals, and Modern theatre artists’ (Brecht, Stanislavski, etc.) applications to note an infinite use of masks whose use only scrapes the tip of the iceberg. Dense and eclectic, Ebong’s article provides an efficient and necessary connection to masks and theatre techniques. This will serve a key role in understanding how to discuss the tradition of masks with the creative team/cast/etc

Euripides’ Cyclops: A Marionette Staging, directed by James Thomas, produced by Macmillan Films, *Macmillan Films*, 2011. Alexander Street.

Based closely on an episode of *The Odyssey*, Euripides' *Cyclops* is the only remaining complete satyr play from the Ancient Greek era. This filmed production, through the use of marionette-style puppets resembling masked actors, allows for the humorous conclusion to a tragic Greek trilogy to take new form. The dynamic use of voicing and masked-actor-style puppetry were quite compelling, while allowing for some of the storytelling to get a little lost in the process. In exploring mask and puppet work in *Antigone*, it is interesting to explore what puppet styles can employ mask work.

Fuchs, Elinor. "EF's Visit to a Small Planet: Some Questions to Ask a Play." *Theatre*, vol. 34, no. 2, 2004, pp. 4–9.

A cornerstone of dramaturgical understanding of plays, Elinor Fuchs' is able to develop a clear set of questions to ask of a play. In viewing a play as a world of its own, Fuchs asks artists to explore and examine the climate, nature of time, and tone of play as if it were a planet. In exploring the play as a planet, Fuchs hopes to explain the work that should be done before entering the rehearsal room to have clear, intentional answers that can inform others in the room and their decision-making. I was introduced to this text through Kelsey Mesa at the Kennedy Center American College Theatre Festival, and have found it incredibly helpful in verbalizing the aesthetic world of *Antigone* to the creative team and cast.

"Greek Tragedy at the National Theatre." *Google Arts & Culture*.

This virtual museum exhibit created by the National Theatre highlights their connection to and performance of Ancient Greek theatre. Through captioned photos, videos, and additional production materials, this exhibit shows documentation from National Theatre performances of Greek works from 1964-2014. Materials included are informative although sometimes incredibly brief. The Peter Hall productions at the National Theatre are incredibly relevant productions to reference, especially on the aesthetic note for my production of *Antigone*.

Green, Jesse. "'Ratatouille' Review: What's Small and Hairy With Big Dreams?" *The New York Times*, The New York Times, 3 Jan. 2021, www.nytimes.com/2021/01/03/theater/ratatouille-tiktok-musical-review.html.

In his unsurprisingly condescendingly lukewarm review of the Actor's Fund benefit concert presentation of *Ratatouille: The TikTok Musical*, Jesse Green notes the unique nature of the show's creation, and how pandemic-era theatre is able to still resonate. This review begins by dismissing the merits of many a digital presentation of theatre, even after such success of the works of Michael Breslin, Jeremy O Harris and other members of the creative team have found in the unique medium. Ultimately, this review seems

slightly out of touch, but still celebratory of aspects of this unique performance. Reviews like this show the hesitance and prudence many theatre individuals have towards the nature of digital theatre, something important to remember when discussing the innovation of the past year and a half.

Hall, Peter, director. *The Oresteia*. By Aeschylus translated by Tony Harrison. *National Theatre*, 1983, *YouTube*.

This film captures Peter Hall's staged versions of Tony Harrison's translation of Aeschylus' *Oresteia* Trilogy (*Agamemnon*, *The Libation Bearers*, and *The Eumenides*) at the National Theatre in London in full. Through a multi-camera set-up, Peter Hall's traditionally Greek production highlights Jocelyn Herbert's incredible mask design. Ultimately the production is successful at portraying a glimpse at the Greek tradition, although the lack of movement, muted color palette, pacing, and chorus sections tend to drone on a little and don't translate to film in an exciting way. Ultimately, Peter Hall's use of masks is one of the highest profile uses in the last quarter-century and is an important point-of-reference for future conversations regarding masks in my production of *Antigone*.

Honig, Bonnie. "Antigone's Laments, Creon's Grief: Mourning, Membership, and the Politics of Exception." *Political Theory*, vol. 37, no. 1, Sage Publications, 2009, pp. 5–43.

Opening with details on Athenian legislation that restricted mourning and burial practices over 150 years before Sophocles wrote *Antigone*, Bonnie Honig seeks to understand the role of grief in *Antigone*. From the twice burial of Polyneikes to Creon's fall through grief, Honig notes that grief is always present in *Antigone* and that the audience is who buries Antigone, Haemon, and Eurydice. This fascinating article puts the grief in the play in an important perspective, especially when analyzing it through a post-COVID lens. This will be a concept most important for rehearsal discussions.

"Lifecasting Tutorial: Accucast 590 Face Cast." *YouTube*, uploaded by Brick In The Yard Mold Supply, 11 Sep. 2014.

This video shows the process of creating a lifecast of the human face using Accucast Alginate, plaster bandages, and other plastering materials. By demonstrating the cast and mold times of the product on his daughter, in addition to tips and additional guiding information, the video shows the uploader creating a helpful tutorial that provides necessary, first-hand information to someone unfamiliar with the casting process. In conjunction with the other video from Brick in the Yard Mold Supply cited, this video

shows incredibly beneficial tips and techniques for creating life-like mimics of faces for Masks.

Manfredi, Paola and Elena Massardi. "From the Greek Theater to the Mind: The Opportunities of the Mask." *Mediterranean Journal of Clinical Psychology* 7.1 (2019): n. pag. Web.

Through analyzing Greek drama's use of the mask to "The Case of Mr. C.", Manfredi and Massardi seek to psychologically understand what a mask provides for actors and audience. Through correlating various resources' understandings of masks and reframing them, a compelling argument for the use of masks is made. This is a key work that I will use in the rehearsal room to explain the masks to the actors; the mask does not hide and censor, but instead allows for comprehension and amplification, playing a part in an identity matrix for the actors by allowing them control on how others see them through distorting themselves.

Meineck, Peter W. "Ancient Drama Illuminated by Contemporary Stagecraft: Some Thoughts on the Use of Mask and 'Ekkyklēma' in Ariane Mnouchkine's 'Le Dernier Caravansérail' and Sophocles' 'Ajax.'" *American journal of philology* 127.3 (2006): 453–460. Web.

In recounting and elaborating on the work of visionary director Ariane Mnouchkine, specifically *Le Dernier Caravanserail* and Sophocles' *Ajax*, Meineck notes how the inventive use of Ancient Greek theatrical technology like masks and ekkyklēma shifted the notion of what productions of classical works can be. Through analyzing performance and passages from creatives involved in Mnouchkine's works, the unique dramaturgical implications of ancient technology are brought to the forefront. The bold explanations and stagecraft stand out in the document, though I wish more elaboration was present. This passage is full of incredibly apt lessons in utilizing technologies of theatre's past-- masks provide spacial relationships and gesture to come to the forefront, not the psyche; and the ekkyklēma allows for actors to be isolated, never touch the ground, and to be within themselves, in a sense--- this is to say, that using old techniques in new ways is not incorrect, but preferred to create memorable productions of classics.

Mishler, Raphael, "*Raphael Mishler*", <https://raphaelmishler.com>.

The personal website for award-winning scenic, prop, puppet and mask designer Raphael Mishler. Through portfolio, about and additional project pages, this website highlights the work of Raphael Mishler, who I was introduced to by Adelphi alum and adjunct Polina Minchuk Macklin. The website has a great selection of photos that were informative for planning to meet and discuss his processes, materials, and methods of mask making.

Montbertrand, Carine, “*Carine Montbertrand | Actor - Narrator - Teacher*”,
<https://carinemontbertrand.com/>

The personal website for award-winning actor and teacher Carine Montbertrand. With pages featuring her acting and leading of mask-centered acting workshops, this website highlights Montbertrand’s skill as an actor, and her crediting studying mask work under Mario Gonzalez at Conservatoire National Supérieur d’Art Dramatique as an influential moment in her studying. In addition to information about Montbertrand’s career, the website features important passages about various mask techniques she employs in her workshops. This website prepared me for a conversation with Montbertrand, who I connected with through Adelphi alum and adjunct faculty Megan Lohne.

Morales, Christina. “‘Ratatouille,’ the Musical: How This TikTok Creation Came Together.” *The New York Times*, The New York Times, 31 Dec. 2020,
www.nytimes.com/2020/12/31/theater/ratatouille-tiktok-musical.html.

This *New York Times* article breaks down the development process of *Ratatouille: The TikTok Musical* which was a crowd-sourced hashtag on TikTok that eventually became a fully produced one-night only benefit concert with Broadway professionals producing, performing, and creating the world for a digital presentation. Through linking to TikTok’s and interviewing personnel from the concert’s team, the unique, crowd-sourced collaboration behind the show was emphasized. It was incredibly exciting to see how this process came together, though I wish more of the pandemic-related elements were discussed. This was a highlight of pandemic-era theatrical presentations due to its spontaneous, crowd-sourced nature and endless scope, and serves as an important reminder of how collaboration, especially during the pandemic, should be playful and exciting.

Muller, Sophie, director, *Night Gowns*, The Documentary Group, 2020.

Following Sasha Velour’s drag vignette show of the same name, *Night Gowns* is a documentary series that highlights the art behind drag performance. Featuring behind the scenes content and video of full performances from the *Night Gowns* ensemble, the series contextualizes the amount of research, preparation, and physicality required to perform in a drag show of its unique caliber. Whether it be Sasha Velour’s two powerful numbers, Sasha Colby dancing with projections of herself, Vander Von Odd stapling paper to herself, Neon Calypso’s powerful reinterpretation of a Patti Labelle classic, K. James’ vampire burlesque routine, or Untitled Queen’s poignant lip-sync to a poetry reading, the line between art and artist is blurred through collective presentation and behind the scenes exploration--although the length of the series leave room for underdeveloped

themes and figures. Drag is exaggerated queer theatre, where hair, makeup, costumes, etc. act as masks that separate the performer from the stage persona in many cases-- as a queer artist, my influences stem from this lens-- which will be important to explore and exaggerate through *Antigone*.

Raeburn, David. *Greek Tragedies As Plays for Performance*. Newark: John Wiley & Sons, Incorporated, 2016.

Focusing on the surviving Greek tragedies on their respective terms in their original status as theatre artifacts, Raeburn seeks to explore the dramatic weight of the Greek classics, and how they captivated and informed their audience. Through defining key terms, exploring each plays' structure individually, and exploring the plays' structure, themes, and reverberance, Raeburn lays out an effective dramaturgical exploration of these classics. This text provides clear framing for *Antigone*, that will be important to revisit as rehearsals approach.

Riley, Tyler, Juan Michael Porter II, Alicia Ramírez, Jose Solís, panelists. "TDF: Critics of Color in Conversation", Theatre Development Fund, 07 July 2021, Facebook Live.

This panel hosted on TDF's Facebook Live, moderated by Tyler Riley focused on the state of theatre criticism for BIPOC critics. With honest discussions on moonlighting, microaggressions, and the lack of humanity in this aspect of the theatre industry both before and during the COVID age. This conversation was incredibly eye-opening and important, and the theme of introducing and emphasizing humane qualities to all realms of the theatrical process for all involved were crucial touchstones of my conversations with Jose Solís, Sarafina Bush, and Shoshanah Tarkow. These conversations are incredibly important to reflect upon during the rehearsal and production process for *Antigone*.

@sasha_velour. "Making the plaster face casts for SMOKE & MIRRORS promo photos! 💜". *Twitter*, 07 June 2021, 11:08 am.

This tiktok video posted to twitter by *RuPaul's Drag Race* Season Nine Winner Sasha Velour shows her undergoing a lifecasting process for a promotion poster for an upcoming tour. The video features a bunch of quick cuts to show a fun glimpse at the process, and the successful end result. The video does not provide explanation of techniques or products used, but shows a very compelling end result through the use of paint and makeup to make multiple versions of Sasha's face. Lifecasting is a technique I wish to explore for the masks of *Antigone*.

“A Short History of Theatre”, *The Norton Anthology of Drama*. United Kingdom, W. W. Norton, 2014, p. 6-12.

Highlighting a brief history of theatre, pages 6-12 of this section of *The Norton Anthology of Drama Second Shorter Edition* focus on the history of Greek theatre. Through discussing its origins, Greek tragedy, Athenian democracy, and its decline, the section lays out important historical events and key terms that shaped Greek theatre through a Western understanding. With how much information from the Greek tradition is lost in history, it is difficult to feel as if one has an understanding of the ancient tradition to a substantial degree, though this section lays out a fair amount of key dates and terms that help provide a better understanding. Understanding the Greek tradition will inform the creative team on the intentions of Sophocles' words, and how we can mold that to today.

Skipitares, Theodora, “*Theodora Skipitares*”, <http://theodoraskipitares.com/index.html>

The personal website for visual artist and theatre director Theodora Skipitares. Through portfolios, show photos, and personal writings, Skipitares displays her artistic beliefs both in a theoretical and practical way. Power imagery and beautiful craftsmanship only begins to describe the inspiring work of Skipitares, most notably her use of masks, puppets, scale and more theatrically. Skipitares, and her distinctive vision --referenced by Raphael Mishler during my meeting with him-- will serve as a reference for *Antigone's* mask work.

Snell, Andrew, director, *The Oresteia at Epidaurus*, *Artifax*, Landseer Film and Television Productions, 1983.

This documentary follows Peter Hall's National Theatre production of Tony Harrison's translation of *The Oresteia's* run at Epidaurus, the site of an Ancient Greek theatre. Through interviews with personnel from the production, rehearsal footage, and clips from the performance, the documentary takes a mostly observation approach, while leaves room for it to feel slightly underbaked and inflated. While exciting to see modern theatrical rituals paying homage to traditional theatrical rituals at a historic site is exciting to see, the tone, audio mixing, and point of view left too much untouched. It was interesting to see one of the actors move completely different when in mask, which is something I will try to exercise with the cast of *Antigone*.

Sofer, Andrew. *Dark Matter: Invisibility in Drama, Theater, and Performance*. University of Michigan Press, 2013.

In examining theatre's *invisible* and the *unrepresented* objects, spaces, characters, etc., Andrew Sofer applies the physics of dark matter to the stage. Through six individual, play-specific case studies ranging from Elizabethan *Doctor Faustus* to Arthur Miller's use of technology, Sofer examines theatre's dark matter, its relation to visible matter, its distortion of the visible, and its bending of light to allow the audience to examine space, time, and more. Sofer provides ample explanation and room for interpretation and application in understanding the dramaturgical weight of the invisible. The conceptual, spectral root of *Dark Matter* is something I find endlessly fascinating, and Chapter 3's notes on the masks in Aphre Behn's *The Rover* is crucial to the way the masks will work in *Antigone*: "the mask as a kind of (in)visible lens that magnifies even as it distorts".

"Sophocles", *The Norton Anthology of Drama*. United Kingdom, W.W. Norton, 2014, p. 89-92.

A brief section of arguably the most famous playwright of the era of Ancient Greece features both a biography and introduction to *Oedipus The King*. In contextualizing his works and examining their lasting effect on theatrical tradition, Sophocles' work is honored in this writing. With the little information available on Sophocles' life and intentions, his wealth, ability, and emphasis on the individual are importantly laid out. With *Antigone* being the final chapter of the *Oedipus Trilogy* a foundational understanding of Sophocles provides a richer understanding.

Sophocles, and Anne Carson, translator. *Antigone*. United Kingdom, Oberon Books, 2015.

Anne Carson's translation of Sophocles' *Antigone* feels contemporary with an air of timelessness. It is sharp, pointed, and feels like it was born during the age of modern authoritarianism. Pointed with heart, Anne Carson's translation stands out among the rest as a powerful, memorable exploration of grief and morality. This is the translation I am going to direct, as it hits many of the points I wish to address through the story, and leaves room for bold imagery.

Sophocles, Don Taylor, translator and director, *Antigone*, BBC Studios, 1986.

This filmed for television version of *Antigone*, translated and directed by Don Taylor for the BBC, is brilliantly acted and interpreted. The design is utilitarian and cold, while the performances are bold and memorable, especially Juliet Stevenson as the titular Antigone. The facist, militaristic interpretation of Creon paints a very distinct lens on the world of *Antigone*'s modern applications to create a wonderful experience. I enjoyed getting to see a production with a similar color palette to the one I envision for my production, as it makes me realize the power of slight coloring in a heavily grayscale background.

Sophocles, Dudley Fitts and Robert Fitzgerald, translators. *Antigone. Classical Tragedy: Greek and Roman: Eight Plays in Authoritative Modern Translations*, Applause Theatre Books Publishers, 1990.

Dudley Fitts and Robert Fitzgerald's translation of *Antigone* is faithful and classic. This was one of the more dense translations read for this research process, as it was difficult for me to get into the characters--sans for the Creon/Haemon conversation, which was quite powerful. This translation feels very true to the ideas of traditional Greek theatre, which makes it more difficult to picture in a more modern lens.

Sophocles, and Elizabeth Wyckoff, translator. *Antigone. Greek Tragedies Volume 1*, University of Chicago Press, 1954.

Elizabeth Wyckoff's translation of *Antigone*, much like Fitts and Fitzgerald's, is more faithful to traditional ideas of Greek plays. The characters come through in a much more emotionally understandable way than Fitts and Fitzgerald, especially in the first moments between Antigone and Ismene and Antigone and Creon's confrontation. This traditional translation leaves scarce room for anything more, but the language is gripping and moving.

Sophocles, and Robert Whitelaw, translator. *Antigone. An Anthology of Greek Drama*, First Series, Holt, Rinehart, and Winston, 1966.

Robert Whitelaw's translation of *Antigone* shines with its title character. Antigone's monologues are incredibly powerful and moving, while Creon is rigid and stubborn creating great tension between the two figures. The language feels traditional but somewhat distant. This translation is very effective at creating the power dynamics between Creon and Antigone, but loses some of the heart of the other characters.

Tarkow, Shoshanah, "About - Shoshanah Tarkow", <https://www.shoshanahtarkow.com/>

Shoshanah Tarkow is a theatrical director and digital media artist. Her website highlights her portfolio of both theatre and multimedia artistic work, including multiple productions at Adelphi University. Shoshanah is a close collaborator of mine, having worked on six productions together over three years, and this website served as a perfect refresher to prepare for interviewing her for my thesis.

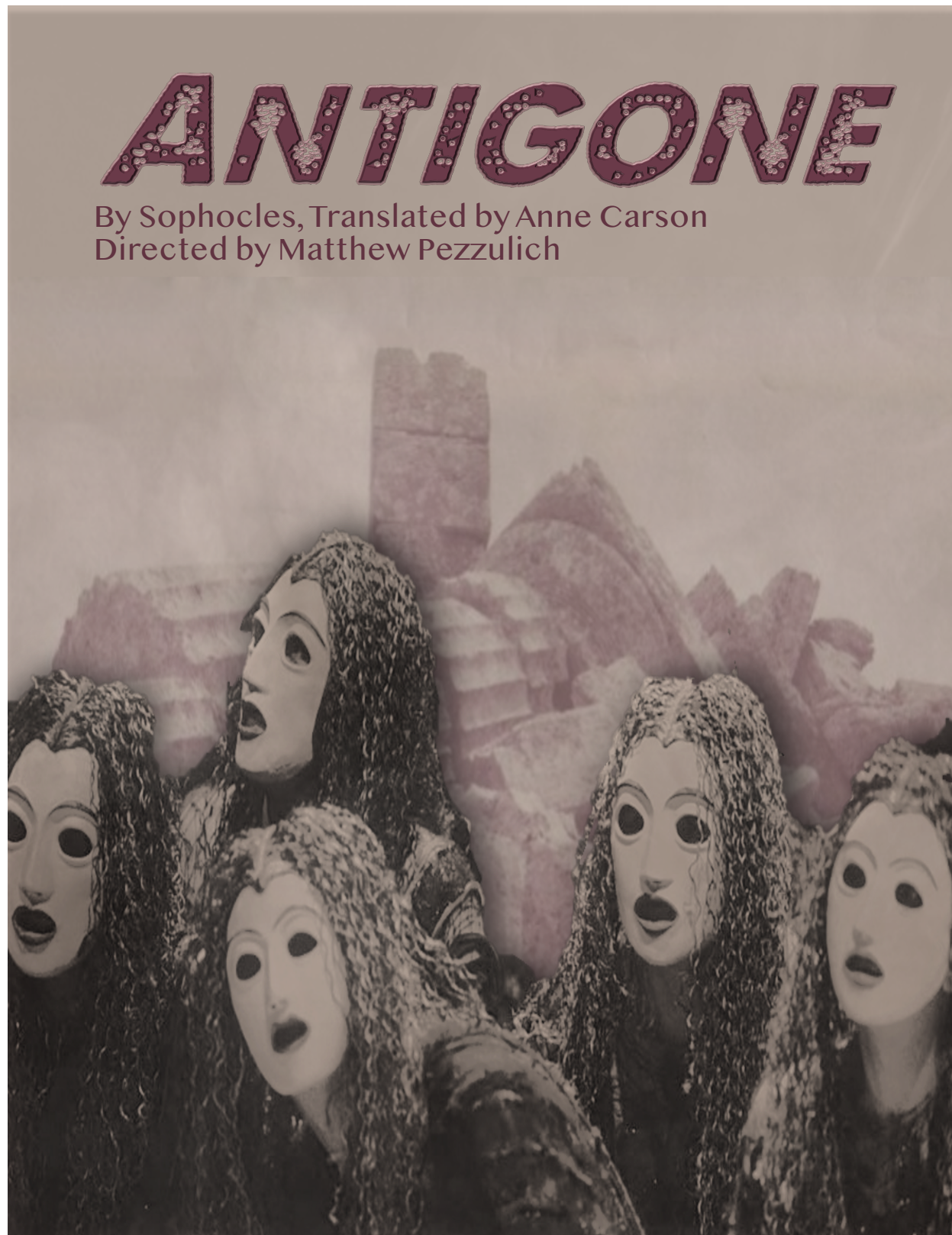
Vovolis, Thanos. "Acoustical Masks and Sound Aspects of Ancient Greek Theatre." *Clássica (São Paulo)* 25.1/2 (2012): 149–174. Web.

In this exploration of the role and function of masks in the traditional Ancient Greek theatre, Vovolis examines the acoustic, aesthetic, and dramaturgical benefits of the mask. Through cross-referencing and studied tests using recreated Greek-masks to explain that Greek masks fit into the acoustic traditions of the Greek tradition by creating a consonant blend that allowed for actors to better understand their own speech when performing. With a strong historical understanding, Vovolis elaborates on what is known on the Greek rituals to explain their sonic and architectural significances efficiently and effectively. This is a key document to provide the mask, scenic, and sound designers for *Antigone*, as it details important ideas of Greek architecture and construction to incorporate into the world of the show.

Weinert-Kendt, Rob. "Jose Solís: The Critic as Cheerleader, and Critics' Lab Leader." *AMERICAN THEATRE*, 5 Jan. 2021, www.americantheatre.org/2020/10/07/jose-solis-the-critic-as-cheerleader-and-critics-lab-leader/.

In this interview with theatre and culture critic Jose Solís, Rob Weiner-Kendt discusses the state of theatre criticism, theatre education, and the industry itself through the lens of Solís' creation of the BIPOC Critics Lab, an educational coalition to introduce members of BIPOC communities to theatre criticism. With humor and sincerity, Solís introduces his foundational beliefs of theatre criticism's goals, portrayal of critics in media, and what the industry needs to be doing for critics of color. This served as a great introduction to Solís' work and beliefs before I interviewed him.

Appendix C: LookBook



ANTIGONE "FABEL"

Civil war and political unrest has left Thebes divided and desecrated. With leadership now in the hands of King Creon, new laws and traditions are established that aim to strengthen national allegiance.

Antigone and Ismene—the daughters of Oedipus and Jocasta—now orphaned and brotherless lay one brother, Eteokles, to rest while the other, Polyneikes, is left to remain unburied as an effigy as a symbol of failed resistance to all who opposes of Creonic rule.

Antigone pleads with Ismene to act morally and give Polyneikes a proper burial, seeking justice that is punishable by death. Ismene's heavy heart cannot endure another loss, regardless of her views on the injustice, and refuses, aiming to rebuild the emotional ruins alongside her sister. Antigone's goals aim towards rebuilding involve destroying systems of injustice. Ismene's involve rebuilding their emotional wellbeing.

Creon discovers disobedience and demands answers. Antigone, and later Ismene, accept blame. Antigone proudly proclaims her actions, while honestly clearing her sister's lack of.

Haimon, Creon's son and Antigone's betrothed, tries to convince his father to understand beyond the law. Creon refuses. The blind prophet warns Creon about grief similar to that of Antigone's mounted by his actions. Creon realizes and understands the effects of his actions, and goes to make them right by freeing Antigone. He then discovers that Antigone, along with his family, have died as a result of his actions.

Creon and Ismene are both left to exist in unfathomable grief due to systemic injustice's effect on family life.

WHY ANTIGONE?

Antigone is a play that stands the test of time for its ability to touch on ideas of fate and the morality of law. In examining *Antigone* in the post-COVID era, themes of grief, fate, and family weigh in profoundly apt ways.

What happens when we can not give proper respect to those that have passed on?

The way we talk about grief in the United States is complicated; we often don't talk about the lasting effects of grief on a societal, cultural level. During COVID, when distance from the standard processes of grieving were amplified exponentially, grief in practice looked incredibly different. This complicated emotional space is where we find Antigone and Ismene at the beginning of this story: the shame surrounding the curse of their family, coupled with the distress of civil unrest leaves them at odds with their uncle, the king. One brother lies in the ground, respected as a hero, while the other is discarded in a sign of jingoistic law. This production of *Antigone* is first and foremost a play about grief.

What are the masks we have to wear everyday?

Grief, as any emotional state, is a mask we wear and see the world through. *Antigone's* place in the Greek tradition and understanding *Antigone* in a post-COVID landscape presents unique opportunities to explore mask work. Masks served a starting point for this project: How do the masks (and social norms that accompany the masks) of Ancient Greece and COVID-19 harmonize? What are each of these characters hiding behind? How do they present themselves to others in times of crisis? Lastly, what constitutes a mask: paper mâché, makeup, cloth, etc.?

WHY THIS TRANSLATION?

This translation is sharp, poignant, and pointed. It is a dagger that swiftly cuts. Anne Carson, in her note at the beginning of the play, notes the inescapable nature of Sophocles' words. His words, his depictions, are as bold as they are true.

This translation, rightfully specific with its wording, understand the power, the rage, and the grief at play. Creon is crass, flippant, and self-assured, much like Antigone. There is room for them both to exist in this parallel space where they act in this paradoxical nature in which they act out of what they think is best, they act in grief, just in inherently complex and different ways.

The language is fast, gripping, and blunt. It moves in a verse style with a palpating with rhythm that stabs at the reader. Coupled with performance, it would devastate.

ON THE PLANET OF *ANTIGONE*

ADAPTED FROM ELINOR FUCHS

SPACE: The space is war-torn. There is the idea of rubble from the previous Civil War both in the exteriors and interiors. The space is tall, layered, and show feel like a cave in how it shaped.

TIME: Time is linear, rapid and has no mercy. Time is marked by chorus, by the passage from day to night. By actions we regret.

FRAME AND FUNCTION: Does grief overpower all? Those we've lost are always with us. Antigone acts due to her grief. Creon acts in spite of it.

CLIMATE: The climate is oddly cool, prone to rain.

ENVIRONMENT: The environment is suffocating, humid, and partially destroyed.

SEASONAL FEEL: It is the crisp, yet humid transition between summer and fall.

MOOD and TONE: The mood is quite serious and mournful, while the tone is passionate and reactionary.

HIDDEN OR UNSEEN SPACES: Private moments seen through projection, the moments the characters are actually left alone to sit with themselves and their actions.

PATTERN OF SOUNDS: The sounds are sneaking footsteps or stomping. Synths and deep tones.

ON THE PLANET OF *ANTIGONE*

ADAPTED FROM ELINOR FUCHS

CLASS RULES: The rule is that of monarchy with some aristocratic pull through advisors. What Creon says is final.

PATTERNS OF THE PLANET: Conflicting pairs and generational curses are the patterns of this planet.

FIGURE APPEARANCE: The figures appear as outwardly driven, political people.

DRESS: They dress in a mix of rigid, metallic armor and soft, flowing fabric.

FIGURE INTERACTION: Figures fight, pontificate, and mourn. Power is achieved by the ruling class, achieved through generation rule and or conflict. It is exercised over anyone not in the immediate ruling class. It is exercised solely on the basis of law, not morals or emotions.

LANGUAGE HABITS: A mix of dialogue and monologue, a mix of speaking for oneself and speaking for the collective.

SILENCES: The silences are profound and of fear.

PREDOMINATE LANGUAGE: While those like Creon and Ismene speak through order, Antigone, Haemon, and Eurydice speak on emotion.

ON THE PLANET OF *ANTIGONE*

ADAPTED FROM ELINOR FUCHS

ARC:

IMAGES OF THE PLAY: The first image we see is the story of Oedipus. The middle image we see is Antigone and Creon in conflict. The ending image we see is Creon and Ismene in mourning. The planet passes through each gate due to fate.

CHANGES IN THE WORLD THROUGHOUT THE PLAY:

LANDSCAPE: none

TIME: days pass

LANGUAGE: more introspective

MOOD: more dire, more stakes

DRESS: more open

CHANGES IN ACTION: The world gets more vocal to those who don't wish to listen.

ARCHETYPAL SPACES: Grecian palaces, caves and the darkness of night. They represent the staples of the world's life.

HOW DO SPACES CHANGE: These spaces become emptier and colder.

WHAT IS ASKED OF ME FROM THIS WORLD: To empathize and platform each of characters' emotional plight and state of grief.

WHAT WILL THIS PLAY COST ME: A deep reflection on how I, and those around me, process loss.

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ON THE AESTHETIC

The aesthetic of Antigone is that of duality; a vast mixtures of hard and soft elements. Marble and other stone exist in the same amount of lightly draped fabric and withering plants. The citizens of Thebes are adorned in metallic armor and distressed cotton-based fabric—sans for the elites. They whisper and tiptoe just as they cry and stomp. Antigone says “I’m a strange kind of inbetween thing aren’t I / not at home with the dead or the living” (pg. 39).

This duality in aesthetic exists to parallel the dichotomy of just and law, right and wrong, Antigone and Creon. It should be noted that nothing exists at the polarities. Everyone and everything has the nuance and the ability to change, everyone is an individual composed of both hard and soft aspects. Exploring this spectrum between characters and every element of design will be the goal of the aesthetic.

The next few pages will discuss the individual goals for each element of design, leaving room and emphasizing additional collaboration and ideas from the assigned designers on this process. For a better look at images used in the next several pages, visit my [pinterest board here](#).

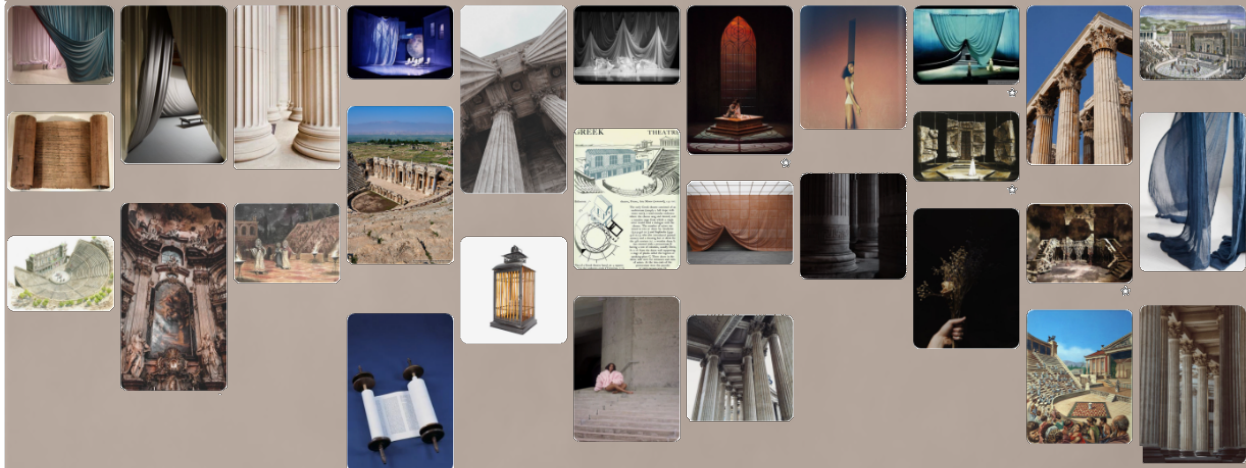
SCENIC

The setting of *Antigone* is the palace in war torn Thebes. In presenting *Antigone* in the Black Box, I want to explore several things: traditional Greek scenic ideas, a mix of textures, and playing with height.

The traditional Greek staging of an orchestra, skene, and parados (open playing spaces, the building behind the playing space, and side entrances to the playing space, respectively). In using the traditional in the contemporary, a certain respect and appreciation for (Western) theatre's roots is upheld.

As mentioned in the goals of the design aesthetic, the mix of textures: stones, fabrics, and more can highlight the complexity and nuance within the characters.

Antigone is a play about fate, moral arguments and passions that are bigger than ourselves. In utilizing the height of the Black Box, the characters and moments will feel in scale to the world around them. The audience will see the world as bigger than the characters.



LIGHTING

Antigone is tense, passionate, and bold. It defines just as it challenges. Therefore, the lighting in *Antigone* should be sharp, angular, and imagery driven. There are moments that are in the shadows, moments that are broadcast loud through light for everyone to see, and moments that exist in a realm greater than just the physical plane.

I am often inspired by dance-style lighting in how it can create such bold imagery through using sharp, angular lights as the key light, with other typical wash-systems as the fill light.



COSTUMES

The costumes of *Antigone* exist in this realm that is soft and demure, yet metallic and rigid. This complex clash drives the aesthetic of the costumes.

The costumes of *Antigone* exist as an amalgamation of Pina Bausch’s lyrical costumes, Thierry Mugler’s work with metal in the 90’s, and Kate Bush’s baggy dance aesthetic in the “Running Up That Hill (A Deal With God)” music video, creating the duality of soft movement and sharp rigidity.

Together with the masks, the costumes will create a look that feels both in admiration of Ancient Greece, but also in retaliation to it.



SOUND

The desolate, war-torn Thebes is echoing a cry for change. This cry operates in the same aforementioned duality of texture: tiny footsteps, the occasional wind, the sounds of birds in juxtaposition to the sounds of synth and edgy, mysterious noises creating this feeling of complexity and indefinite scope.

From a music stand point, I like to organize sonic and musical ideas in a [Spotify playlist](#) which serves as a collection of emotional and sound inspirations.

The playlist currently features:

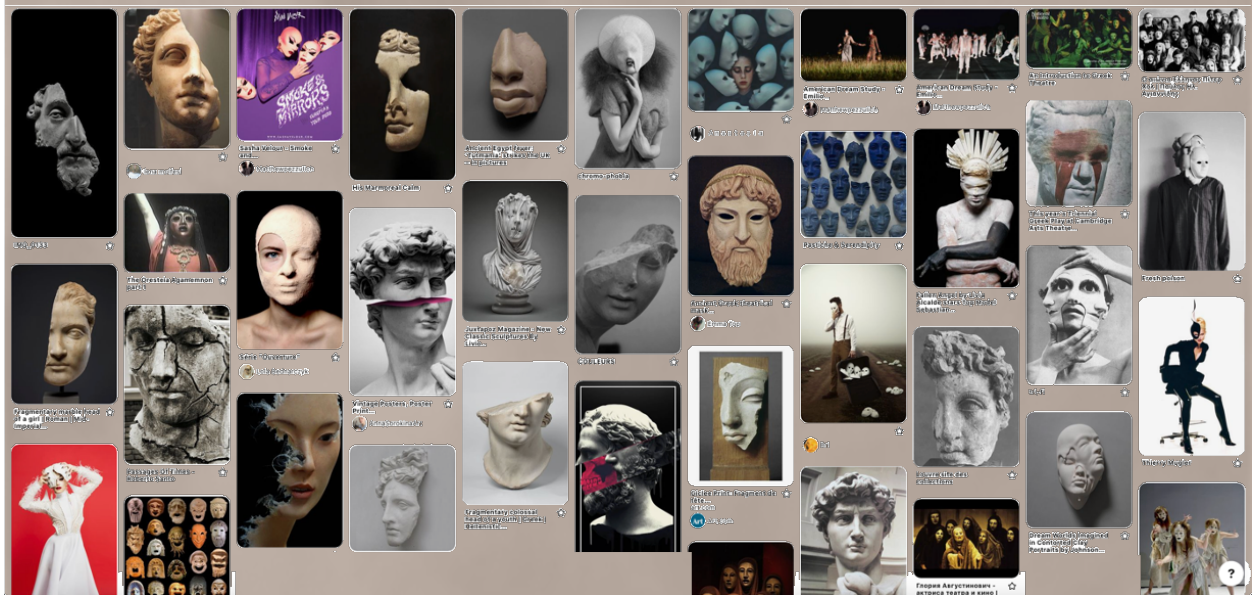
- “Crucify” - Tori Amos
- “Family” - Björk
- “Running Up That Hill (A Deal With God) - Kate Bush
- “Adam’s Rib” - Jensen McRae
- “Savior Complex” - Phoebe Bridgers
- “listen before I go” - Billie Eilish
- “Various Storms and Saints” - Florence + The Machine
- “Shadowboxing” - Julien Baker
- “before you go” - Moses Sumney
- “Put Me Down” - The Cranberries
- “Desired Constellation” - Björk
- “No Choir” - Florence + The Machine
- “The Laughing Man” - St. Vincent
- “Never Be Mine” - Kate Bush
- “Go As a Dream” - Caroline Polachek
- “Hope to Die” - Orville Peck
- “Future Forver” - Björk

And more to come!

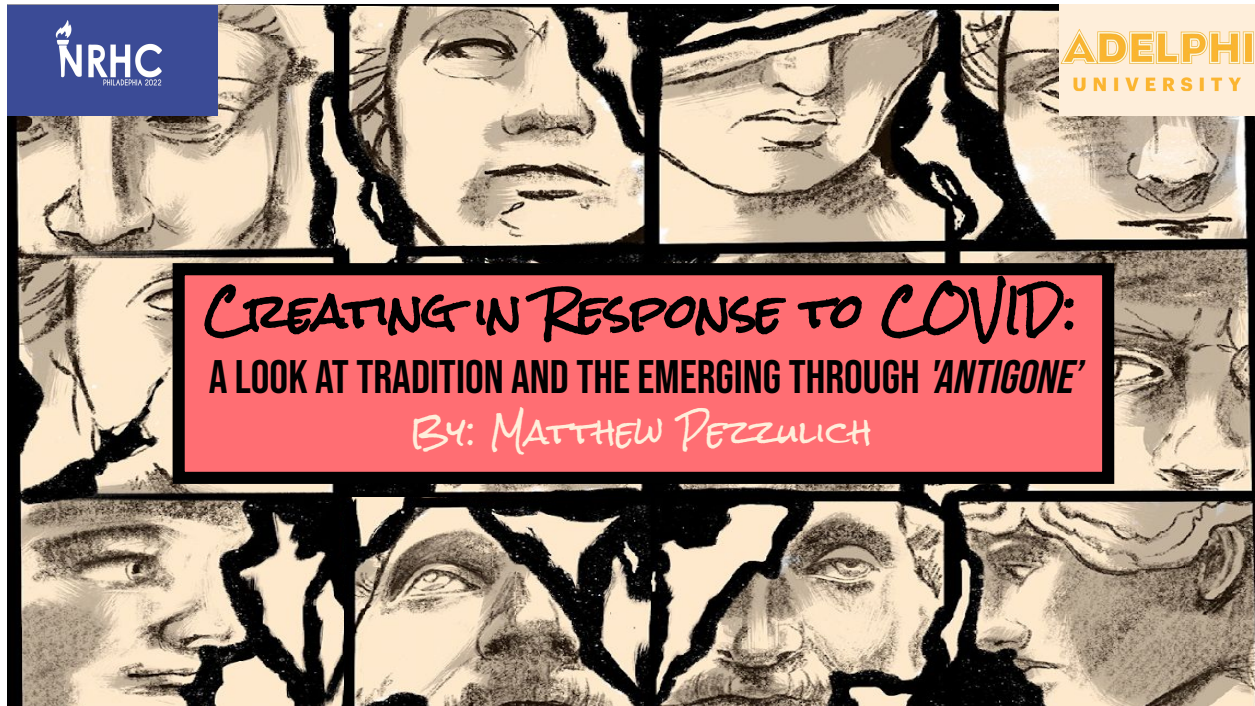
MASKS

Tying to the ancient tradition of Greek Theatre and the one born in the age of the COVID-19 pandemic, masks were the starting point for deciding to chose this play. What does a mask say about the person wearing it? Is it armor, or a more emotional protection? What happens as it begins to chip away?

My vision for the masks is to exist in several states: thin cloth draped over members of the Chorus to signify death and higher status, stone-style lifecastings, and fragmented masks that only obstruct part of the face.



Appendix D: NRHC Presentation



AT A GLANCE

DEPARTMENT OF THEATRE SPRING 2022

ADELPHI UNIVERSITY
Performing Arts Center

ANTIGONE

Written by Sophokles
a new translation by Anne Carson

Directed by **Matthew Pezzulich**
Choreography by **Claire Gaylor**

Tuesday, March 29 • 7:30 p.m.
Wednesday, March 30 • 6:30 p.m.
Thursday, March 31 • 7:30 p.m.
Friday, April 1 • 7:30 p.m.
Saturday, April 2 • 2:00 p.m.
Saturday, April 2 • 7:30 p.m.
Sunday, April 3 • 2:00 p.m.

Livestream: Saturday, April 2 • 7:30 p.m.

Antigone is presented by special arrangement with United Ticket Agency.

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Poster by Jordan Lisicky and Bridget Babel

Production Photos by Peter Fruttkoff

GOALS

- RESEARCH AND UNDERSTAND *ANTIGONE* IN RESPONSE TO COVID-19.
- CREATE A COHESIVE PRODUCTION IN COLLABORATION WITH THE CREATIVE TEAM AND CAST.
- CENTER THE IDEA OF CREATING AN ARTISTICALLY AND EMOTIONALLY FULFILLING *PROCESS* AS OPPOSED TO WORKING IN PURSUIT OF A PRISTINE *PRODUCT*.

WHY ANTIGONE?

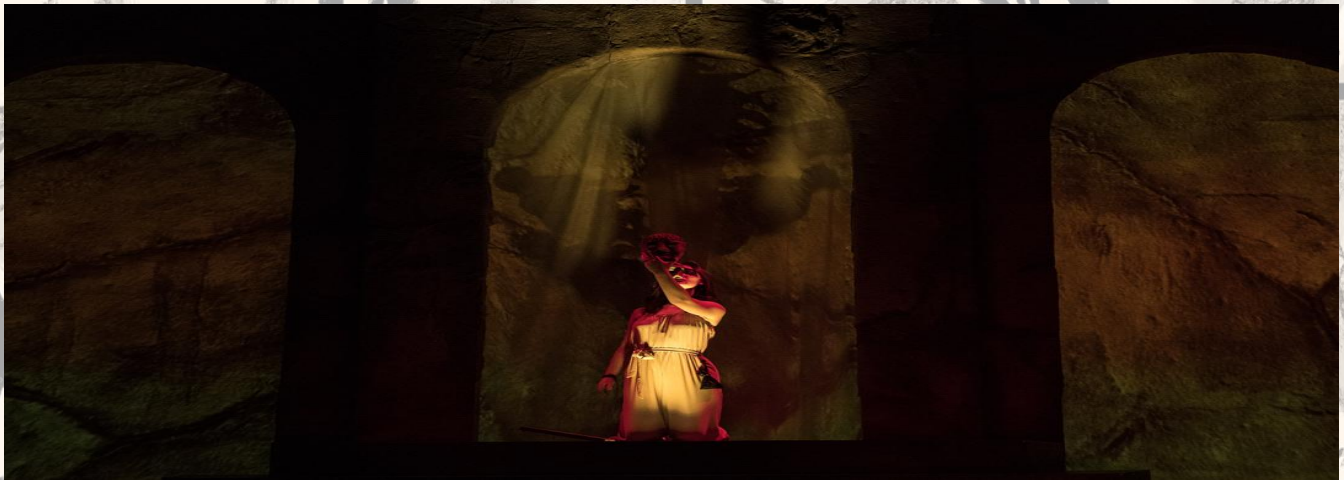


Various Translations Read for this Project

(Translators: Elizabeth Wyckoff, Dudley Fitts and Robert Fitzgerald, Robert Whitelaw, Don Taylor, Bertolt Brecht, and Anne Carson)

COVID AND GRIEF

- TRYING TO GRAPPLE WITH IDEAS OF GRIEF AND LOSS INSPIRED BY THE PANDEMIC.
 - *WHAT HAPPENS WHEN WE CANNOT PROPERLY BURY OUR LOVED ONES?*



MASKS



Berkshire Theatre Group in rehearsal for *Godspell* (August-September 2020)

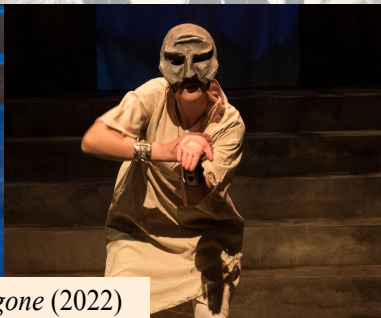
MASKS



MASKS



National Theatre's Production of *The Oresteia* (1983)



Adelphi University Production of *Antigone* (2022)

DARK MATTER

DARK MATTER

Invisibility in Drama, Theater, and Performance



Andrew Sofer

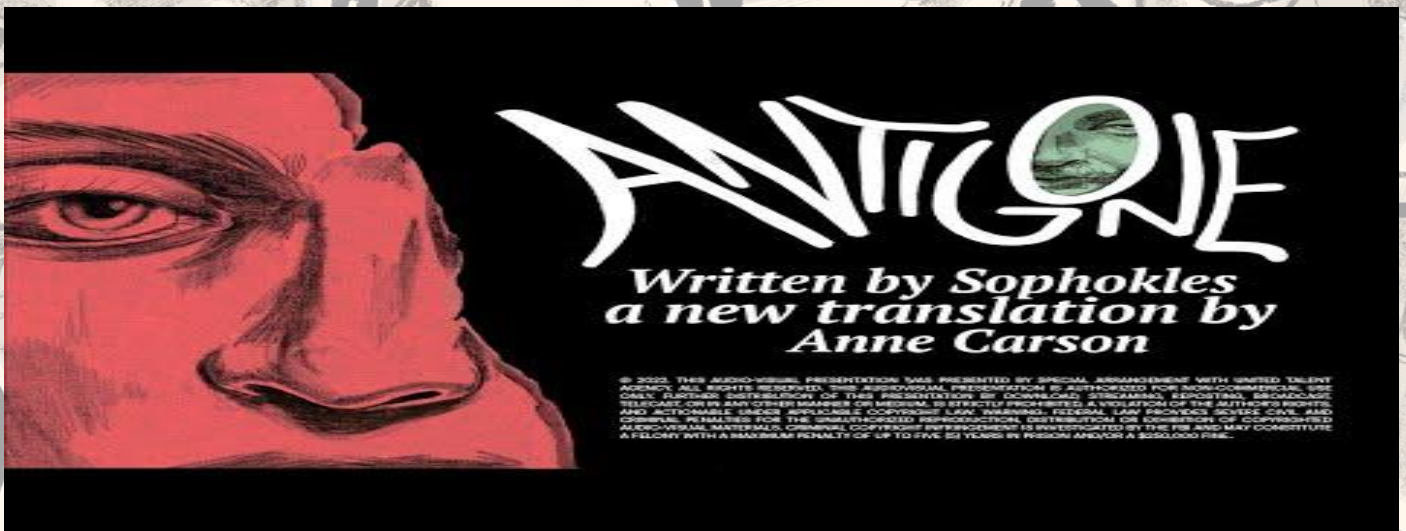


“TRANSLATED INTO THEATRICAL TERMS, *DARK MATTER* REFERS TO THE INVISIBLE DIMENSION OF THEATER THAT ESCAPES VISUAL DETECTION, EVEN THOUGH ITS EFFECTS ARE FELT EVERYWHERE IN PERFORMANCE.”

-ANDREW SOFER

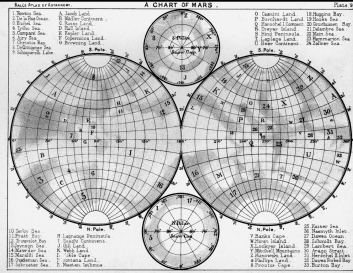
HOW CAN WE DEPICT THE MOMENTS THAT TAKE PLACE OUTSIDE OF THE TEXT OF THE PLAY TO PROVIDE THE AUDIENCE WITH DEPICTIONS OF THE IMPLIED?

DEPICTING THE “DARK MATTER” OF ANTIGONE



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CREATING A HEALTHY PROCESS

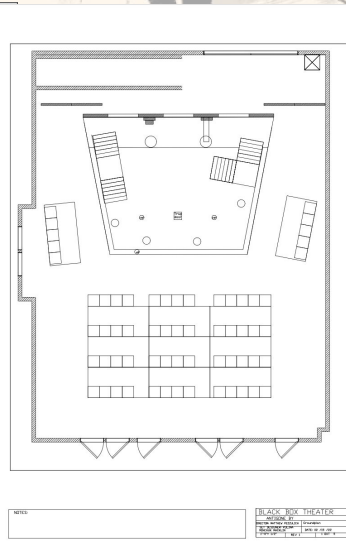
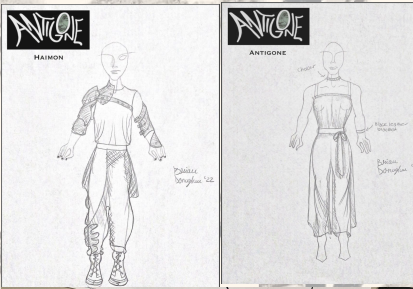


“A play is not a flat work of literature, not a description in poetry of another world, but is in itself another world passing before you in time and space.” - Elinor Fuchs

How can we have the form and the content exist on parallel paths? If the rehearsal room is where most of this process takes place, how do we ensure that leg of the process is the healthiest?



COLLABORATIVE PROCESS



ANTIGONE COLORS and SYMBOLS

