Two Weddings: An Examination of the Design Process

as applied to *Blood Wedding* and *Vérnász.*

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Abstract

The objective of this study was to examine the design process, and how it was affected when applied to the different forms of opera and theatre, using two specific examples as test subjects. To ensure homogeny between these subjects I chose Federico García Lorca 's play, *Blood Wedding*, and an operatic adaptation, Sándor Szokolay's *Vérnász*. Using my personal design process as a basis for study, I developed preliminary and final scenography, including scenery and costumes, for both pieces concurrently. These theoretical productions were designed for the Shaw Festival Court House Theatre and the Four Seasons Centre for the Performing Arts, respectively.

The results revealed that, although scenographic decisions were influenced by factors exclusive to opera, theatre, and the selected theatres; the design process itself was unaffected.

DEDICATION AND ACKNOWLEDGEMENT

Dedicated to my Grandmother, Marian Weight, a stalwart believer in the virtue of education who has always supported me. I could not have done this without you.

I would like to give special thanks to my family, for all of their support. Also to my friends Andrew Freund, Claudia Staines, Kelly Barnum, and Jennifer Burton for being my ad hoc editors and cheering section.

To my co-MFA candidates Renée Brode and Scott Spidell, thank you for your humour and your candour, this journey would not have been the same without you.

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"Once upon a time, stage scenery was architecture. A little later it became imitation architecture; still later it became imitation artificial architecture. Then it lost it's head, went quite mad, and has been in a lunatic asylum ever since."

Edward Gordon Craig (Craig 6)

"Scenography-what the actor has never seen and the director has never envisioned."

Ralph Koltai (qtd. in Howard xvi)

INTRODUCTION

The world is filled with people who debate whether it is better to colour inside or outside of the lines, I have always preferred to be the one who decides where the lines go. This creative impulse led me to the study and practice of set and costume design. For the past two years I have applied this passion to the pursuit of a Master of Fine Arts degree. The purpose of my MFA project was to examine how the process of designing for theatre might compare to opera, using two specific examples. I achieved this by designing an opera and a play in tandem and observing the results. In both cases I employed identical methodologies. This included extensive contextual and background research relating to the authors and story lines, as well as the evolution of twentieth century scenography; followed by the gathering of creative stimuli, and development of preliminary and final designs. The results of this undertaking consist of the following parts: this document, which explains and contextualizes, my preliminary sketches and models, and my final set and costume designs.

To best illustrate this comparison it was necessary that the source materials, or the play and the opera test subjects, be as identical as possible. An exhaustive search led to the discovery of an opera, Sándor Szokolay's *Vérnász* (1964), which had been adapted from Federico García Lorca's intimate Spanish play *Blood Wedding* (*Bodas de sangre* (1933)). Written thirty years apart and

telling the same story, one based in music, and the other in text, this pairing was an ideal candidate for this investigation.

Based loosely on events that took place in the village of Níjar in 1928, *Blood Wedding* tells the story of a doomed love triangle (Gibson 35). The Bride, a woman spurned, searches for solace in the arms of her Bridegroom, a man she does not love (Lorca [1933/1955] 60, 96). Leonardo, her former lover, torments her nightly by riding past her window on horseback (54). As the wedding day approaches, their mutual desire bursts through, resulting in a confrontation wherein they confess their true feelings (59,60). This episode proves to have tragic results as the Bride and Leonardo later flee the wedding reception; the Bridegroom pursues the lovers and the story ends with the men dead at each other's hand (77, 93). The Bride returns, disgraced among the women of the village, and is left to mourn alone (97).

Federico García Lorca was born in Fuente Vaqueros, on the edges of the Andalusian region of southern Spain, in 1898 (Klein xiii). His writing is rich with autobiographical references to his childhood, and he credited the often-dark lullabies of his youth with having made him the poet he became (Gibson "Federico García Lorca" 225). In his dramatic works, Lorca focused primarily on the peasant class in Andalusia, and avowed himself to always be on the side of the poor (396). He wrote about the human struggle and the clash between human values and worldview that leads to tragedy (MacCurdy 22). This apparent socialist leaning, combined with an already high profile and his suspected homosexuality led to his assassination during the outbreak of the Spanish Civil

War in 1936 (MacCurdy 6, 12). Lorca's work was banned in Spain for almost twenty years after his death and it was not until after dictator Francisco Franco died in 1975 that it could be discussed openly (Klein xxi).

Sándor Szokolay was born in 1931 in Kunágota, Hungary not far from the eastern border with Romania (Várnai 5). Though not widely known in international circles, with seven full operas and multiple awards to his credit, he is among few professional opera composers in Hungary (Tallián144, Várnai 5, "Sándor Szokolay" 1). His oeuvre includes major works for orchestra and choir, chamber music, concerto, ballet, cantata, oratorio, and opera ("Sándor Szokolay" Oxford music online). His orchestral composition for *Vérnász* is lyrical, forceful, and dramatic, and experiments with atonality and the use of melodic phrases and themes to emphasize emotional situations (Tallián 144).

Initially, I was struck by the apparent disparity between these two works; it seemed the only link between them was the plot. *Blood Wedding* belonged to the romantic world of acoustic guitar and Spanish folk music; *Vérnász* is filled with percussive staccato and frenetic whirlwinds of orchestration. Knowing myself to have been influenced and inspired by music in the past, I believed there would be additional value in observing how these dissimilar musical styles affected my design process. At the outset I knew that there are certain factors specific to opera that must be considered by designers, these will be described in the first chapter of this document. However, I did not know how they would affect the overall process or resultant scenography. Using my own methodology as a paradigm, and abiding by specific parameters, I examined how the design

process is affected when applied to different art forms. What follows is a documentation and analysis of this course of action and its outcome.

BACKGROUND INFORMATION

It can be argued that modern scenography began with the theoretical writings of Edward Gordon Craig (1872-1966), Adolphe Appia (1868-1928), and later Josef Svoboda (1920-2002) (15). Their work was sculptural and transformative and relied on lighting and moving elements for changes in scene and mood (15). Scenography became a tool through which the spectator could access a live performance via layers of understanding. Colour, shape, scale, form, and light all functioned as entry points to deeper meaning. Their practices and theories gave rise to a school of design that sought to communicate metaphor and meaning in a visual way. As a student and practitioner of modern scenography, I belong to that same school. I endeavour to create scenery and costumes that are emblematic and suggestive of character, theme and metaphor. As part of this project, I studied the work Svoboda, Craig and Appia, and their successors, in particular those whom I found the most stimulating. This revealed valuable new techniques, methods and design philosophies. I have assimilated the most useful of these into my own process.

When beginning any design, I am faced with a pre-existing set of parameters. These can include the technical specifications of a theatre, the financial limitations of an institution, or the specific requirements of a script. A

thorough understanding of these parameters, and how to manipulate them, is an integral part of the design process. Because this is a theoretical design, and not bound by strictures imposed by an actual production company or additional collaborators, I have set some of these limitations myself. The following will outline the parameters that I am assuming for the purposes of this project.

Firstly, when I use the word *design*, I am referring to the idea of scenography or scenic writing. Derived from the Greek word *skeno-graphia*, it can be easily described as an equal parts culmination of space, text, research, colour and form, direction, performers, and spectator (Aronson 7, Howard xix). Throughout this document, I will use the terms *design* and *scenography* interchangeably. I will also make frequent reference to audio and visual sources of information, as both have always been crucial to my creative process.

I have chosen the Four Seasons Centre for the Performing Arts as a setting for *Vémász*, and the Shaw Festival Court House Theatre as a setting for *Blood Wedding*. The Four Seasons Centre is a large, proscenium style theatre, inaugurated in 2006 as a home for the Canadian Opera Company and the National Ballet of Canada ("Four Seasons Centre"). By comparison the Court House Theatre is a significantly smaller, thrust style stage that is assembled yearly in the upper levels of Niagara-on-the-Lake's historic Court House (Conolly 5). Although the Canadian Opera Company and the Shaw Festival employ repertory schedules in their respective theatres, I chose not to consider that as a parameter for this project. Nor will I be assuming any budgetary limitations.

However, in so far as the technical capabilities of the theatres allow, I will restrict myself to working within the boundaries of feasibility.

As this is an unrealized design, there is no director attached to the project; I will be adopting that role myself. This gives me licence to make specific choices regarding the staging of particular scenes, the casting of roles, and the interpretation of characters. Although I am not a director by trade, there are a few within the Toronto, Ontario theatre community that typify the directorial style I would seek to emulate. These professionals are Eda Holmes, Joseph Zeigler, Miles Potter and Ker Wells. As an audience member and a peer, I am attracted to the humanity and emphasis on character that they bring to their projects. The relationships they bring to the stage are authentic and multi-faceted, and their staging never shies away from fully embracing and sitting in tragedy. I believe it is this kind of sensitivity that *Blood Wedding* and *Vérnász* need.

As a script for this theoretical production, I have chosen Richard L. O'Connell and James Graham-Luján's 1955 translation of *Blood Wedding*. Having read several versions, it is my opinion that this version successfully captures the poetry, prose, and foreshadowing in Lorca's writing. Further to that, I will use my own discretion where stage directions are concerned. Although informative and descriptive, they can often be a combination of the playwright's intention and residual notes from early productions, making it difficult to know what is important. If stage directions were consistently followed to the letter in all cases, there would be no room left for interpretation. It has become my practice to read them, decide for myself what information is valuable, and discard the rest.

When writing about the opera, I must acknowledge that I am not a music scholar, and lack the vocabulary that one might possess. Where necessary I will describe Szokolay's music as best I can. Because the opera was more obscure than I had originally realized, I was unable to procure a score for *Vérnász*.

Finally, I will address some of the practical and technical matters that much be considered when designing for opera and theatre. A primary difference is that, in opera, the design process begins far earlier, sometimes lasting years (Davis 99, 153, Ishioka 149). European scenographer, Maria Bjornson describes the process of designing for opera as being circumscribed and specific due to the lengthy lead-time, resulting in scenography that is complete long before the singers arrive (99). In theatre, design is free to be more nebulous, allowing for possible implementation of discoveries made in the rehearsal process (Davis 99). To put it another way, in opera a designer is laying their work over singers, but in theatre the designer supports the actors from the bottom up (99).

With respect to the performers it is necessary for designers to consider the physical needs of singers, as they can be different from those of actors. An opera costume must not restrict the throat or body, or impede a performers ability to sing in any way; the set must also be easy to navigate, as singers will be watching the conductor and not where they are putting their feet (Ishioka 168). Many operas feature a large chorus, sometimes upward of seventy-five people; a scenographer must find a way to make that multitude of persons dynamic while integrating them into the conceptual whole of the design (Rewa 189).

Designers must also respect the need for a realistic approach to available space in theatres where a repertory format is employed, a factor not exclusive to opera; a set may need to break apart in order to be moved or stored, or there may be limited room available in the wings or fly system of the theatre (Davis 153, 190, Rewa 189). Operatic scenery must be acoustically compliant with the performance space as well. An excess of open air can prevent the music from bouncing off the scenery and into the audience and too many curtains can deaden sound. Fortunately, the Four Seasons Centre is engineered for the best possible acoustics; the stage would have to be completely covered in cushions before the average audience member would notice a difference in the quality of sound (David Feheley).

BEGINNING STAGES OF DESIGN

My Design Process and Project Methodology

Every scenographer has his or her own methods regarding the design process. I have always approached design as an exercise in problem solving; discovering what is needed and how best to furnish that need. For this reason, I defer to the advice of Maria Bjornson. She asserts that the scenographer's task is to find out what the problems are by asking the right questions (Davis 92). Approaching the creative process from a position of question and answer allows

me, as a designer, to go beyond asking, "what is the thing?" and instead ask, "What could the thing be?" This cat and mouse game of finding the problem by asking the right questions formed the platform around which I structured my research and investigations during this project.

Typically my process consists of five parts. I begin with preliminary research, amassing as much pertinent, contextual information as possible. My next step is the gathering of visual research, or objects of investigation and inspiration. These can take the form of a painting or works by a specific artist, a photograph, or a piece of music; they are central to the development of an overall design aesthetic. Following this phase, I compile what I have gathered into a sketchbook and proceed to sort through my ideas; resulting in several pages of notes, and sketches. At this point I begin to develop a preliminary design by playing with shape, scale and texture in a model box, and producing detailed costume renderings. I then take the best of these ideas and refine them to arrive at a final design.

Regarding the methodology of this project, I applied my design process to both *Vérnász* and *Blood Wedding* with the intention of observing how it was affected by opera and theatre, and whether any difference was reflected in the outcome. Initially, I planned to develop the two designs concurrently, examining the results as they evolved in their respective spaces. This soon proved to be ineffective. To properly cultivate a design, it must be an immersive process, dedicating considerable time to problems and drawing inspiration from stimuli specific to the project. Instead, I resolved to dedicate blocks of time to each

design; focussing first on developing the preliminary scenography for *Blood Wedding*, and followed by repeating the process with *Vérnász*. It was my intention to repeat this process with respect to the final designs, but as Chapters Four and Five will describe, this was not the case.

Preliminary Research for *Blood Wedding* and *Vérnász*

The first step in my design process is always the gathering of information. Only by doing this can I discover what I want to reveal or explore. To this end, I always begin with the script, or text around which the work is based. I began by first reading the script and listening to the opera, familiarizing myself with the story and mining the text for information, knowing that it would suggest further avenues for investigation. I researched the lives of the authors, the origin of the story and context in which the play and opera were written, and finally completed an analysis of the works themselves. This extensive, contextual knowledge of established a solid foundation on which I could creatively build. The following chapter will refer extensively to *Blood Wedding* and the writing of Federico García Lorca. There are two reasons for this. Firstly, the opera remains relatively obscure and there is very little literature pertaining to it or to its composer, Sándor Szokolay. Second, *Vérnász* is an adaptation with one translated libretto to refer to; I have mitigated this paucity by accepting the play as my primary source of information.

Lorca's writing dealt extensively with the clash of human nature and society, as well as the suppression of individual liberty and its potentially disastrous outcome (Gibson 118, MacCurdy 7). In *Federico García Lorca: Life, Work, and Criticism,* MacCurdy asserts that, as a devoutly religious, suppressed homosexual in a Catholic nation, Lorca likely suffered intense personal turmoil over his innermost desires (6). Perhaps this is why, in Lorca's writing, procrastination in love, or the masking of true feeling is tantamount to criminal (Gibson 118). A thorough understanding of these beliefs regarding human passion and the suppression of self sparked my desire to depict this opposition visually.

Lorca was a lyrical writer; he wanted his theatre to be poetry that leaped from the page to become human (149). To emphasize language and poetic style, he designed his plays to be skeletal in nature, and simple in story (Klein 27). Lorca also drew heavily from a form of music called the *cante jondo,* or deep song; described by him as being, "the cry of the dead." (Johnston 7, qtd in Edwards xxxi). A lover of these traditional songs, Lorca devoted himself to collecting them and incorporating them into his own work (Johnston 7).

The influence of these songs in *Blood Wedding* can be seen in the dark lullaby sung by Leonardo's Wife and Mother-in-Law in Act one, Scene two (Lorca [1933/1955] 41-42, 47). Contained in this lullaby are the unsettling and foreboding images, motifs and metaphors of the horse, water, blood, and knives. Most prominent is the restless horse, also the horse of the dawn (Allen 169). A

potent sexual symbol, the horse serves as a metaphor for Leonardo, a man who has been led to the tranquil waters of marriage, but will not drink (169-170).

Because these characters are trapped, through their self-denial, in an arid wasteland of the soul,I interpreted the motifs of water and blood as being suggestive of life and libido. The Bride twice invokes the image of water to describe her men: the Bridegroom as a bit of cool water that contained her hopes, and Leonardo as a choked and *"dark river"* (Lorca [1933/1955] 96).

Finally, there is the knife. Early in the play, Lorca tells us, through the character of the Mother, that it was a knife that killed the Bridegroom's father and brother, and it is a knife that ends his and Leonardo's life in the forest (35, 98). Lorca frequently references the knife through mentions of daggers, pins, and sharp glass, as though reminding us of the constant threat of death in the face of life (Johnston 19). In Gyula Illyés' translated libretto for *Vérnász* the knife transcends its menacing aspect, and becomes a foreboding omen of the story's tragic outcome. The opera begins with the women's chorus singing an invocation to the, *"tiny knife"* and of the destruction it can bring about (Illyés 11). Although much of Lorca's writing is absent from the libretto, the poetry is nonetheless ominous and unsettling. The dramatic music of Szokolay's score, favouring the wood, brass and percussion instruments, supports this well.

Having familiarized myself with the material, my next step was to do a breakdown and analysis of the source material. To mine the text and the music for clues and details about the characters and the world they inhabit. Borrowing a technique from Maria Bjornson, I created charts of scene-by-scene information,

one for the play and another for the opera (Davis 95). These charts allowed me to easily consult a single, compiled source of information, rather than repeatedly searching through the script. When breaking down *Blood Wedding* I took care to include any references to location, props, or costumes made by characters, and any stage directions I considered valuable. Because little of this kind of information was present in the libretto, my notes regarding *Vérnász* primarily described the music and what it conveyed about the scene.

This process revealed to me the importance of including the score in the process. It was absolutely necessary to listen to the opera and track the music while breaking down the libretto. The atmosphere and tempo established by the score, the orchestra, and the singers, contain crucial information for a designer pertaining to scene changes and environment. This discovery illustrated that music and the text need to exist together, and that to design for opera, is to design for and with the music.

Visual Research

Having amassed a store of background information and a comprehensive understanding of both *Vérnász* and *Blood Wedding*, my next task was to collect the visual research. Connecting an image or style of music with a project is a method that I use to establish a visual language or aesthetic for a design. Often the background research, or subject matter of the project itself will prompt the discovery of these objects.

I would like to say that rigorous investigations led me to the image that ultimately shaped the visual language of my designs; in reality, it was mere chance. I had already explored a variety of Spanish artists and architects, and had found nothing that sparked my imagination. However, during a visit to the Art Gallery of Ontario to see *Picasso: Masterpieces from the Musée National Picasso, Paris*, I discovered *Femme aux mains jointes (Etudes pour* Les Demoiselles d'Avignon) (*Woman with Clasped Hands* [Study for Les Demoiselles d'Avignon]) ("Picasso. Masterpieces from the Musée National Picasso, Paris." 99)[1].

Picasso's 1907 painting depicts woman who is both powerless and powerful, just as Bride is at the mercy of her own passions and those of the man who wants her and the man who denies her. Her blacked-out mouth and single greyed-out eye suggest sadness and silence. The paintings texture is rough yet soft, and cut through with strong, heavy black lines. Its earthy, grey, taupe, and black colour scheme is warmed by a rusty brown, preventing it from being completely bleak and desolate. This portrait established the overall aesthetic of both designs.

A short while later, I unearthed two works by Spanish artist Antonio Murado that resonated just as strongly with the artistic concept I was pursuing. A contemporary painter who works with a variety of techniques, Murado produces delicate, yet heavily textured work. There are several of his pieces that could

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[1] See Figure 1

have been included here, but it is *Sin Titulo,* 1997[2] and *Untitled,* 1998[3] that were the most influential (Murado 115, 154-155). In the case of *Sin Titulo*, 1997it was the rich colours that were most appealing. The dark red against the background of vivid teal gave it a glow, as though lit from within. This work seemed to tremble with life. It embodied everything I wanted to convey in the forest, a magic and vital place to which the lovers flee.

Untitled, 1998, a graceful and delicate painting, solved for me how I would finally introduce the representation of blood into my design. I had known from the outset of this project that I would have to be very judicious in my use of the colour red in my design; the temptation being to put it everywhere.

As I studied this painting of vibrant, multi-hued flower petals against dry, baked earth, I recalled the way in which the women of *Blood Wedding* refer to their men as flowers, a few times as carnations (Lorca [1933/1955] 35, 41, 43, 47, 63, 97, Illyés 13, 56). Red carnations carry symbolism of deep affection and heartache ("National, Native And Popular Flowers Of Spain"). I decided that blood would be introduced through the use of this flower. As the mourning women follow the corpses of their men off stage at the close of *Blood Wedding* and *Vérnász* they would leave behind red carnations. In the case of the opera the flowers would remain whole so that they might be seen in the large theatre; in the play they would be rent apart and strewn on the ground like drops of blood.

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[2] See Figure 2

[3] See Figure 3

Pre-conceived Design

During the research phase of this project, I developed a series of ideas regarding what I thought I wanted to illustrate through design. My description of the red carnations as blood is one such example of these preconceived designs. The repeated motifs of knives, blood and water in Lorca's play suggested that their depiction was crucial to understanding the play. I was tempted to take these motifs, along with the lullaby horse, and give them equal weight and representation on stage.

One idea involved projecting the shadow of a horse's legs walking by; this would occur during the musical climax that follows the Bride's disclosure that Leonardo has been riding by her window every night (Lorca [1933/1955] 54, Illyés 24). The projected shadow would be oversized in order to dwarf the singers, and underline the importance the horse as a metaphor. While this moment would have been supported by a musical crescendo at the end of the operas first finale, it would have been difficult to replicate with the same impact in the smaller Court House Theatre.

This raised the question of whether I would insist upon the application of identical elements in both the play and opera scenography. I could have allowed both designs to separate here, developing a separate concept for each. However, allowing for two completely separate concepts, gave rise to the potential for two different processes, and risked compromising my examination. Therefore, I decided that I would only insist on maintaining a consistent visual language between designs.

As the scenography for *Blood Wedding* and *Vérnász* developed, nearly all of my preconceived ideas fell by the wayside. It was enough that knives, blood, water, and the horse were mentioned in the script and depicting them on stage became unnecessary. By the time the scenography had progressed through the preliminary stages, all that remained of my first impulses was a desire to avoid realism in favour of more abstract scenery.

Having completed the information-gathering phase of my design process, I began to work in three-dimensional space, developing preliminary scenography in a model box. This is an integral part of my design process; as such the three-dimensional theatre model is an invaluable tool for me. I will briefly describe here its relevance as a design tool.

A drawing, despite the information it contains, does not provide the opportunity to experiment with objects in space. Additionally, models of the Court House Theatre and the Four Seasons Centre, both in ¼ inch scale illustrate the disparity in their sizes, their challenges, and their limitations in a way that a drawing cannot. The thrust stage at the Court House Theatre is small. It measures little more than nineteen feet across and nineteen feet in depth, from the proscenium to the first row of seating. By contrast, the proscenium of the Four Seasons Centre measures more than fifty feet across its width, and the depth of the stage deck exceeds sixty feet. Despite the enormity of this stage, the playing space is surprisingly small due to the sightlines imposed by the horseshoe layout of the audience seating. I chose to disregard the most extreme

of these, as conceding to the demands of each would have result in a playing space similar in size to the Court House stage.

PRELIMINARY DESIGN

Blood Wedding

One of the many challenges presented in designing *Blood Wedding*, was navigating the multiple changes of location. My initial solution for this was to create a neutral set that could be anywhere, while still being nowhere in particular. Because I believed any architecture would imply or lock the set into a specific location, I invented a continuous floor that curved upwards just beyond the proscenium arch and became a backdrop.[4] This floor would be canvas, with an applied texture and painted to the colour of dry, baked clay, similar to the background of Antonio Murado's *Untitled*, 1998 (Murado 154-155). Inhabiting this desert-like set was traditional furniture of dark wood, providing a suggestive scenic connection to Spain. The near blackness of these pieces against the 'baked clay' is a striking contrast, and is one of few early elements that survived to the final design. It also influenced the dark palette I would later use in my costume designs.

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[4] See figure 4

I make reference to few elements of the preliminary design surviving, because few did. Although elegant in its simplicity, this preliminary design proved to be too neutral; the non-specificity of the set design lacked any connection to *Blood Wedding.* Furthermore, it would have required the actors to convey all sense of place or atmosphere, making it a potential hindrance to a director.

I also knew that designing the forest in Act three would be a significant challenge. The forest is more than a location; it is a metaphor for the chaos created when the lovers surrender to their desires. It is here that Lorca's play begins to drift into the world of the surreal, in which a Beggar Woman personifies Death, a Moon visits earth in the form of a man to search for warmth, and violins represent the two lovers (79, 81-82). How a designer interprets this can make or break the scenography. My preliminary design ideas employed two panels that depicted stands of trees in silhouette, or a tangle of trees painted on the reverse side of the floor cloth and lit from behind[5]. These were simple, effective solutions, but offered nothing by way of supporting the metaphor of the forest. It would take much experimentation and several creative tangents before I found a solution. However, believing I had a solid beginning, I chose to re-focus my energy and attention on the preliminary design for *Vérnász.* I would later return to the scenography for *Blood Wedding* for further development; this will be described in detail in Chapter Six of this document.

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[5] See Figures 5 and 6

Vérnász

I began with my idea for a projection of horse's legs and the architecture required for its implementation. This image had been in my mind from the beginning of the process and I believed I could construct the rest of the scenography around it. In development, I discovered that the vertical surface area necessary for a projection of the size I imagined was substantial, and limited in its mobility and placement on stage[6]. I also realized that, because *Vérnász* poses the same challenge of navigating multiple changes of location, a transformable set would be more suitable than one that was static. Furthermore, the compromising sightlines of the Four Seasons Centre would have hidden the image from much of the audience. For these reasons, I eliminated it from my design.

Despite the demise of this initial idea, the practical solution I had arrived at for the projection surface gave rise to the even stronger image of the wall. Though not frequently mentioned in *Blood Wedding*, the Mother in her description of marriage underlines the significance of the wall as a barrier

> *Mother:* "do *you know what it is to be married, child?"*
>
> *Bride (seriously): "I do."*
>
> *Mother: A man, some children, and a wall two yards thick for everything else."*
>
> (Lorca [1933/1955] 51)

[6] See Figure 7

The placing of barriers between ones self and ones desires is the kind of suppression that Lorca fixated on in his writing (Gibson 118). Employing a wall as an architectural metaphor for inhibition and restraint is expressive and supportive of this theme. Experimentation with form and movement resulted in a towering semi-circular wall on a revolving platform.[7] The diagonal slant downwards from Stage Right to Stage Left suggests a menacing and graceful horizon line. Subtle changes in the position of the wall and the revolve platform created endless possibilities for light, shadow, and composition. Movement of the wall as the scenes changes would be choreographed to match the music, allowing the set to become a performer.

Much of the opera's orchestration to this point has been in a minor key, primarily employing brass, woodwind and percussive instruments. By the third act, multi-layered and textured instrumentations, recurring short motifs, and driving tempos mingled with cheerless melodies, have established a style that is dissonant, forceful, and occasionally lyrical. However, as the forest materializes at the beginning of Act three, and before the lovers enter, Szokolay adds something new. In this scene the music undergoes a significant change, suggestive of the lovers' departure from the world that they know. Using eerily high-pitched, sustained strings and a dirge-like chorus of Woodcutters, Szokolay establishes a disconcerting atmosphere. With the entrance of the Moon, he departs fully from the previously established musical style and into atonality,

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[7] See Figure 8

unsettling the listener and implying the presence of the supernatural. This change suggested the need for an equally meaningful change in the scenery.

In considering the metaphoric and primal nature of the forest as revealed by my earlier research, I was struck by the idea of trees rising from the earth. Differently sized square and rectangular pillars, unevenly placed, and of mismatched heights would grow from the stage floor, reaching their apex in time with the Woodcutters entrance. Combined with lighting to create shadow, these pillars, or trees, form a maze of sorts, providing obstacles and hiding places for the lovers, and their pursuers[8]. The trees also serve to obscure the entrance of the Moon and Beggar Woman/Death, making them appear on stage as if from nowhere. This completely new mode of behaviour for the set, in the opera's final act, would surprise the audience, and act as a counterpoint to the introduction of atonal music.

The success of this image of the forest emerging from the ground led to a question of whether the entire wall might rise and fall as it rotated. However, because the removable area of stage floor at the Four Seasons Centre is not large enough to accommodate either the thirty-six foot diameter revolve platform, or the mechanical infrastructure required to raise and lower it; such an action would have been impossible. Furthermore, introducing vertical movement to the central wall would have compromised the visual impact made by the forest's appearance from the floor.

In my preliminary design for *Blood Wedding*, I established that different locations would be identified by quantity and positioning of furniture. On the

[8] See Figure 9

expansive stage of the Four Seasons Centre, a few pieces of furniture do little to define space within a thirty-six foot diameter circle; making it necessary to use architecture to isolate the areas of interest. I experimented with a series of massive, flat, rectangular shapes flown in from above, emulating knife blades stabbing into the earth. When compared with the movement of the wall and the emergence of the trees, these shapes lacked any sort of grace and were dismissed. The eventual solution was splitting the wall in half. In two sections, each on its own pivot point, able to change position with the music, the wall achieved new dynamic capabilities[9].

Existent scenery now consisted of a wall a platform and, beyond that, a void. Attention had to be paid to the outside edges of the frame. I addressed this by adding a low wall to serve as a horizon line, convex, so as to oppose the angle of the revolving wall. Hanging above this horizon line is a curtain with a corresponding curvature, and behind that is a cyclorama, functioning as a sky. Raising and lowering of the curtain to reveal greater and smaller expanses of sky transforms this element into a tool for suggesting passage of time and for conveying tone. This is exemplified in my vision for the final scene of the opera, the Bride returns to the village in disgrace and is shunned by her community (57). She is left alone on the stage as the wall moves to a downstage, closed position, and the curtain lowers to shut her out of the world[10].

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[9] See Figure 10

[10] See Figure 11

RE-DESIGNING *BLOOD WEDDING*

By this stage in my process, I had passed the preliminary design phase with respect to *Vérnász* and established finalized scenography. It was surprising to me how dissimilar the results were, given the Picasso and Murado paintings as common source images. Excluding the graphic contrast of dark wooden furniture and dark costuming against pale, desert-like scenery, very little remained that aesthetically connected *Vérnász*' scenography with that of *Blood Wedding*. I questioned whether this was indicative of the differences between designing for opera and theatre. Upon reflection, I realized this was not the case. Rather, the disparity was symptomatic of the under-developed preliminary designs for *Blood Wedding* compared with the more considered scenic designs for *Vérnász*.

This weakness was most apparent in two, specific problem areas: the lack of connection between the themes in Lorca's play and the scenery, and my lack of a clear vision or solution for the forest. As I alluded to at the end of Chapter Three, I was compelled to solve these problems by way of revisiting my preliminary *Blood Wedding* designs and developing them further. The process of establishing a connection between the play and the design would also prompt my discovery of a solution for the forest. Throughout this chapter I will refer to the scenic design of *Vérnász* and *Blood Wedding* in equal measure; I do this because the discoveries made during my work with the opera greatly informed my rethinking of the play's design.

Scenic Blood

By way of finding a connection between the art of design and the data of the play, I attached myself to Lorca's motif of blood. Although I had already determined how I would depict figurative blood on stage, there was no reason it could not also be alluded to in the scenery. Extensive research into the human circulatory system revealed blood and blood vessel related imagery that was equal parts gruesome and beautiful. I toyed with the idea of arterial spray patterns appearing on the upward curve of the continuous floor, suggestive of unseen violence. I also experimented with making bloodstains more prevalent in the set, alluding to the deaths of father and brother gone before (Lorca [1933/1955] 35). In doing this, I noticed the similarities between the patterns made by capillaries and by cracks in dried earth. This led to attempts at depicting the circulatory system on both the stage floor and the proscenium arch[11]. Although these variations looked interesting, it was not until I started thinking of the bloodstream as a metaphor that I understood how best to use it.

Using projections and light, and adapting an illustration of blood vessels, I transformed the entire Court House Theatre into a forest, wild and tangled, and filled with shadow, at once beautiful, frightening and consuming. In the suppressive, restricted, everyday world of the play, the earth is laid bare by the sun and everything can be seen. In this forest of light, shadow, and danger, visibility is limited and only glimpses are possible. Because it is suggestive of un-spilled blood, and because it is the cold colour of night, I chose a saturated blue

[11] See Figure 12

to create the pattern[12]. This marks the only place in the design for *Blood Wedding* that I use the colour blue, further emphasizing a departure from the pre-established world.

Another Wall

Having arrived at a solution for the forest, I was left with one remaining problem area, to find a connection between the design and the play. Without this connection, the scenery offers nothing to the director, the actors, or the audience. In my experience, the most successful and effective scenography has been that which establishes both environment and atmosphere, so that an audience or performer knows exactly where they are as soon as they enter a theatre. The preliminary designs for *Blood Wedding* did neither of these. Despite its aesthetic appeal, the continuous floor cloth was too generic, placing the burden of communicating tone entirely on the director and the performers. This was unacceptable to me. It is my belief that design should not be an obstacle to be overcome; it should be supportive of the work.

I attempted to encapsulate the same quality of metaphor possessed by the recently developed forest and the scenography of *Vérnász*. However, all attempts to include blood and shadow in the set seemed overly explanatory. Withholding information in a design, rather than communicating exactly what a play or an opera is about, provides opportunities for appealing to, and engaging

[12] See Figure 13

the imagination of the audience. Although the eventual solution proved to be simple, the process of trial and error that led to its discovery was invaluable.

I looked to the scenography of *Vérnász* for inspiration, and found that what made it so successful were the intersecting lines of horizon and architecture. The rigidity of these elements indirectly suggested the restrained and inhibited society that trapped and doomed the lovers. I integrated this into the *Blood Wedding* set by removing all soft edges. The ground cloth no longer curved upwards, as though continuing to nowhere. It became a defined floor and rear wall, implying a confined environment. I also extended the dried earth of the floor to cover the proscenium arch, creating a frame.

It took several attempts to successfully translate the architecture of the *Vérnász* wall for *Blood Wedding*. My first experiment was to remove a section of the wall from the opera model box and, quite literally, plop it into the Court House Theatre model[13]. Despite the initial 'gut feeling' of having found the 'right' thing, I questioned the arbitrary nature of this solution. Although visually interesting, I was unsure as to whether a massive curved wall would serve the play's purpose.

Temporarily discarding that idea, I proceeded to develop no fewer than eight alternative walls[14]. These attempts, or sketches, were varied in their success. Two efforts reduced the suggestion of a wall to pure mass: an off-axis monolith, and a proscenium arch-filling block. These were similar to the flying elements I had previously experimented with in the opera. A third attempt was

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[13] See Figure 14

[14] See Figure 15

much-reduced version of the curved revolve walls. Unfortunately, none of these tries held much substance. They were not interesting to look at; nor did they offer anything to the play by way of interpretive support.

Resolved to utilize the wall as an architectural metaphor, I experimented with more literal manifestations. Each of these variations consisted of some kind of ruined wall or the remnants of a foundation. However, these last attempts were too specific and approached a realism I had been trying to avoid. The final, and most developed version of the ruined wall and foundation idea illustrates this best[15]. This series of failed experiments served to underline that my initial impulse to use the shape of the *Vérnász* wall with some modifications had been the right one. The curved footprint coupled with the gently sloped ridge in the rectangular frame of the proscenium arch gave it an elusive, yet impressive quality.

I added a passageway, narrower and shorter than a standard doorway, which provided actors a new way to interact with the wall. I also increased the height of the downstage-most point of the wall from six feet to eight feet, and reduced the angle of its slope. These changes made certain that, although penetrable, the wall remained forbidding[16].

DESIGNING COSTUMES FOR *VÉRNÁSZ* AND *BLOOD WEDDING*

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[15] See Figure 16

[16] See Figure 17

Character Analysis

Just as the end goal of set design is to communicate metaphor and meaning in a visual way, the objective of costume design is the conveyance of character. To properly do this I constructed a complete analysis of the characters I was dressing, once again mining of the text for basic descriptive clues such as age and status. Reading between the lines, and comprehensive background information provides me with clues and context that suggest a character's motivation and inner nature. This kind of probing reveals not just what characters should be wearing, but also why they are wearing it.

We know that the Mother is a widow, that she still mourns, and that she harbours resentment toward the Félix family, members of which killed her husband and son (Lorca [1933/1955] 40). Her attachment to past hurts, combined with the traditional climate of 1930's Spain suggest that she has continued to dress in the severe, all-black garb of deep, or heavy mourning (Horvat "The Mourning Period")[17]. Lorca also tells us that they are landowners, and therefore have a reasonable amount of wealth, which the Mother insists her son spend on himself, and on bride gifts for his intended (Lorca [1933/1955] 37).

As the play begins, the Bridegroom is leaving early in the morning to tend to his vineyard, implying that he is dressed for work (35). As a landowner, his apparel is more appropriate for supervision, and is neither stained nor torn[18]. In

[17] See Figure 18
[18] See Figure 19

his Act one, Scene three visitation to the Bride and on his wedding day, he wears one of the suits his mother instructed him to buy (37, 48)[19].

By comparison, when first we are introduced to Leonardo, he has just returned from the blacksmiths, suggesting he is dressed for conducting business rather than for manual labour (43). We learn that, unlike the Bridegroom, he is not wealthy man; because of this, his clothing is worn and shows signs of repair (44, 71). Furthermore, due to his poverty and emotional attachment to the Bride, it is unlikely that Leonardo would wear a good suit to the wedding. Instead he makes simple additions, like a good hat, a jacket, and a waistcoat, to his everyday attire[20].

Characters in Context

The abstract nature of both the operatic and theatrical scenic designs suggested the necessity for a more realistic aesthetic and silhouette in the costumes, making it easier for the audience to identify and empathize with their struggles. As I have previously established, costumes are dark in colour, this contrast allows characters to be visible against the lighter background of the scenery. This dark palette is also suggestive of a restrictive society.

Contextualizing the design in rural 1930's Spain also serves to intimate whether it is necessary or appropriate to use multiple costume changes to illustrate passage of time. Although Lorca tells us that the families of the Bride

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[19] See Figure 20
[20] See Figure 21

and Bridegroom are financially solvent, he gives no reason to believe any other characters have such fortune (Lorca [1933/1955] 49). Gerald Brenan tells us in *The Spanish Labyrinth: an Account of the Social and Political Background of the Spanish Civil War,* that in 1935, the nearly 150, 000 families who lived off the land, lived in poverty and lacked the barest necessities of life (275). Given that Lorca wrote Blood Wedding around this time, it is far more realistic that the inhabitants of the fictional village share Leonardo's meagre lifestyle (Lorca [1933/1955] 71). It follows that these characters would be economical of dress; and that it would be unlikely for anyone but the Bride and Bridegroom to re-dress for the wedding or have multiple costumes. This economy is further supported by the use of rough, unrefined fabrics and simple silhouettes.

Understanding the make-up of the society, or community itself is equally important. They are widows, they are children, they are married, and they are unmarried. They are workers and land owners, they are youthful and aged, and they are impoverished and they are wealthy. Together they comprise a whole, but must be visualized individually. Widows dress in black, but the married women are permitted some colour in their simple skirts and blouses, and conservatively cover their heads. Unmarried women are equally as simple in their dress, but are allowed some freedom to uncover their hair. Young boys and girls wear clothes that are alternately too small or too big; the boys wear their hair shaggy and parted in the middle and the girls have theirs in braids. Working class men wear wide brimmed hats and well-worn leather boots; their clothes are

patched, stained and worn. The wealthy wear clothes that are unsoiled and shined shoes[21].

Dressing the Bride, and other Supernatural Events

As far as aesthetic is concerned, the overall costume design is easily transferable between *Vérnász* and *Blood Wedding*. Some adjustments had to be made with regard to the opera designs to compensate for the size of the venue, the larger space necessitating larger gestures in the design. This need for embellishment or enhancement is best illustrated in the designs for the Bride's wedding dress, the Moon, and the Beggar Woman/Death. In these three specific instances, the costumes needed to be considered differently for opera and theatre. The remainder of this section will be dedicated to the problem of the wedding dress, leaving the final section of this chapter to a discussion of the supernatural characters of the Moon and Beggar Woman/Death.

Though commonly accepted, the western convention of the white wedding dress is actually a very recent cultural development, becoming popular toward the late nineteenth century ("History of the White Wedding Dress"). Prior to this a bride would typically wear her best dress ("History of the White Wedding Dress"). In Spain, the traditional wedding dress, and the accompanying mantilla veil was black, symbolizing the bride's dedication to her husband and his family until her death ("Bridal Dress Inspirations from Around the World"). However,

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[21] See Figures 22-26

because the white dress had been gaining popularity for several decades by the 1930's, it would have been acceptable for a Spanish bride to wear one instead of the traditional black. In keeping with the rural setting of *Blood Wedding*, I chose to dress the Bride in a traditional black gown, specifically her mother's wedding dress. Still, I had some concerns as to whether this choice was practicable for *Vérnász*.

My reasons for this concern were twofold. Firstly, I had recently attended a Canadian Opera Company performance of *Il Trovatore* with a colleague who took great exception to the character of Leonora getting married in a black dress. Although this design choice was valid within the context of the story, my colleague would not accept the premise; he was insistent that Leonora's dress should have been white. I imagine he had this reaction because, without knowing the traditional and symbolic background of the black wedding dress, a North American audience will associate it with mourning, not celebration. This disconnect can be mollified with ornament and decoration, as a funeral dress would be sombre and not decorative. In a theatre the size of the Court House Theatre, subtle touches of embroidery and beading can be highly effective in suggesting the bridal characteristics of a dress. However, for this to be effective in a venue the size of the Four Seasons Centre, the decoration would have to be extravagant past a point of believability, effectively transforming a bridal gown into a ball gown.

My solution was to design both a white wedding dress for *Vérnász*, the colour delineating any bridal connections, and a black one for *Blood Wedding*.

This choice allows both dresses to be appropriately simple, consistent with the rural context of the play and financial means of the characters[22]. The only element of the bridal costume that is homogenous between the operatic and theatrical costume design is a wreath of orange blossoms.

Enter the Supernatural

Costuming the supernatural characters of the Moon and the Beggar Woman, who represents Death, poses an entirely different quandary. While these costumes require enhancement in order to give them impact in a large venue, they are also subject to the variable of casting. In theatre, actors are cast according to physical type, serving the needs of the character; however, in opera a role is cast according to the voice that is required to sing it, regardless of physical type. Therefore, it becomes essential for costume to fully illustrate and represent character.

Designing a costume for the Beggar Woman who represents Death is especially challenging. A supernatural character, she attempts to seduce the bridegroom, and the next morning is the embodiment of death coming to town. Making use of my assumed directorial licence I stipulated that, in *Blood Wedding,* she be played by an actress no younger than sixty. Because in the Court House Theatre a little detail can go a long way the Beggar Woman/Death's poverty and eeriness is achieved with a few simple touches: broken shoes, a threadbare, ill-

[22] See Figures 27 and 28

fitting dress with bedraggled hem, patchy and coarse shawls, eyes sunken with make-up, and dirty fingernails. These elements combined with a mature, or senior actor's natural appearance serves to convey a sense of her frailty, and allows a performer artistic licence to suggest her more sinister attributes[23].

Opera, on the other hand, does not allow for the same interpretive freedom in performance. Where theatres actor have the liberty to affect their voice or speech patterns to heighten character choices they have made, an opera singer must sing a role as written. If the Beggar Woman/Death in *Vérnász* were dressed in the same subtle and nuanced costume as her counterpart in *Blood Wedding*, the low light and audience proximity would make it difficult to identify her as the supernatural character she is. Instead, the audience could potentially mistake her for a mundane villager who has lost her way. To accentuate her inhuman aspects, and separate her from the other peasant women, I have made her barefoot. I have also given her an over-long, matted wig, and a cobweb-like shawl that drags on the ground and provides no warmth. These details facilitate a contrast with the rest of the costume design while maintaining her connection to the whole[24].

In *Blood Wedding* Lorca describes his Moon as a young woodcutter, but in his dramatis personae, he ascribes a feminine gender, *la Luna,* to the role (Allen 191). This could suggest to a director or designer something as complex as a hermaphroditic moon, or something as straightforward as androgyny. Either interpretation can be achieved and supported through appropriate casting.

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[23] See Figure 29
[24] See Figure 30

However, where *Blood Wedding* could feature an actor in his twenties who appeared younger, it is possible that a singer much older than thirty would sing the role of the Moon in *Vérnász*. Additionally, Szokolay and his librettist, Gyula Illyés, wrote their Moon to be sung by a mature tenor, which belies any feminine qualities. This denotes a significant difference in characterization that must be addressed in both operatic and theatrical costume designs.

Within the context of *Blood Wedding* and *Vérnász*, the role of the Moon goes beyond that of a supernatural character, he acts as a bridge between the surreal and natural world (Wright 51). Entering, before the Beggar Woman/Death the Moon speaks to us of needing human blood for warmth (Lorca [1933/1955] 81). Whereas, Lorca employs verse rather than prose as a mode of speech for his Moon, Szokolay gives us a sharp, atonal voice, devoid of humanity. Unlike the Beggar Woman/Death, there is no interaction between the Moon and any mortal characters, providing opportunity for creative licence and exaggeration in make-up and hair. In *Blood Wedding*, I have invoked my directorial licence and elected an androgynous youth interpretation of the Moon. He is to be played by a young man, thin to the point of being gaunt, with skin painted and powdered white with accentuated shadows. Although barefoot, he is dressed in a style similar to the Woodcutters, a coarse shirt and breeches, except the Moon's clothing is loose in fit, and white in colour. To emphasize his cold and desolate state, his clothes and longish hair are soaking wet. This white

and emaciated figure appearing in a dark, shadowy forest would be a jarring and dramatic image, underscoring his supernatural qualities[25].

Much like the Beggar Woman/Death, this costume is not directly transferable from play into opera. It is debatable whether a professional singer would consent to being drenched from head to toe prior to singing on stage as it could impact body temperature, thereby affecting the singer's voice. Additionally, in *Blood Wedding*, the white moon is a foil to the dark forest, but in *Vérnász* the forest is well lit, effectively eliminating that contrast. Therefore, rather than the subtle variations created between the theatrical and operatic Beggar Woman/Death, the Moon was subjected to specific areas of exaggeration. Both Moons are barefoot and their skin tone is augmented by make-up, but that is where the similarities end. Instead of having wet hair, the Moon in the opera is bald. His clothes are not white, they are of black leather and oilcloth that has been painted white, then distressed, cracked and crumpled to reveal the dark fabric underneath. Far heavier shadows darken his eyes and the hollows of his cheeks and neck, resulting in an effect that is almost skeletal[26]. Szokolay chose this moment to unsettle the audience with music; I have sought to do the same here, but with costume.

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[25] See Figure 31
[26] See Figure 32

CONCLUSIONS

In the most general of terms, opera and theatre are dissimilar art forms, one is text based and the other is musically based. Having gone through the process of designing for both, I believe it would be easiest to describe them as being different canvases with different needs, and that ideas cannot always be applied to them in the same way. However, I would argue that the manner of generating and implementing these ideas remains the same.

I began the process as I always do, with the gathering of information. I read and analysed the texts, familiarized myself with the music, researched any relevant context or history, and then, based on my research, gathered the creative stimuli that inspired me. With respect to the process of analyzing *Blood Wedding* and *Vérnász*, I made reference to the necessity of listening to the score. In having to comprehend and appreciate how orchestrations support and communicate story, I detected one of few potential differences in my design process. However, while the music influenced the way in which I read the libretto, it did not alter the process of analysis itself; the only variant in this case was the inclusion of music as a source of information.

As to how the tone of Szokolay's music may have affected the development of style or aesthetic, I can only point to the similarities between the scenography of *Vérnász* and *Blood Wedding*, and having listened to the score and *cante jondo* song cycles respectively. Further to that, the unifying aesthetic, exemplified by Picasso's *Femme aux mains jointes,* was established at a time when I was more familiar with the play than the opera. I suggest that it was the

passion and despair in Lorca's writing that drew me to the portrait that, in turn, drove the aesthetic, but that is corollary to style and not to process.

With respect to the technical parameters of this design, I have established that the Four Seasons Centre for the Performing Arts is a substantially larger theatre and possesses technical capabilities that the Court House Theatre does not; making it possible to employ a revolve stage, raise a forest from the floor, and necessitating larger design gestures for the sake of visibility. However, none of these factors had any bearing on the design process itself. Instead, they influence design as elements to be taken advantage of, or adapted to. Any dissimilarity in the scenic design of *Blood Wedding* or *Vérnász* is a direct result of their impact.

The effect of venue size can be seen to a greater extent where the costume designs are concerned. This dichotomy in size is exemplified in the exaggeration of the Moon and Beggar Woman/Death's costumes in *Vérnász* and the Bride's black wedding dress in *Blood Wedding*. Both have been designed to be appropriate for their respective theatres. A black wedding dress being possible only in a small space where the employment of detail can elevate it from mourning to celebratory. Costuming the Moon and the Beggar Woman/Death required overstatement in order to convey their separation from the mortal world, and also to overcome the variable of vocally, rather than character, appropriate casting.

I did observe that the factors of venue size, technical capabilities, and performer specific considerations had an effect on my designs as they

developed from their preliminary stages to the final product. Nonetheless, I cannot say that this extended beyond necessary aesthetic choices or adaptations, such as adjusting scale to augment onstage presence. In fact, the resultant designs are far more similar than I had initially thought possible. My method of collecting information and stimuli, and translating it through a progression of notes, sketches, preliminary and final models, into a three-dimensional, visual representation of theme and metaphor remained unaffected. Ultimately, I believe the process of design is a dramaturgical one (Rewa 144). It begins and ends with the sole purpose of identifying, communicating, and supporting the story. Whether it is applied to dance, musicals, opera or conventional theatre, that process remains the same.

Figures

Figure 1 has been omitted from the archived copy of this document due to copyright restrictions.

Figure 1: Pablo Picasso. *Femme aux mains jointes (Etudes pour* Les Demoiselles d'Avignon)(*Woman with Clasped Hands* [Study for Les Demoiselles d'Avignon]). Painted, Spring 1907. Reprinted with permission from the Estate of Pablo Picasso. (Picasso: Masterpieces from the Musée National Picasso, Paris 99)

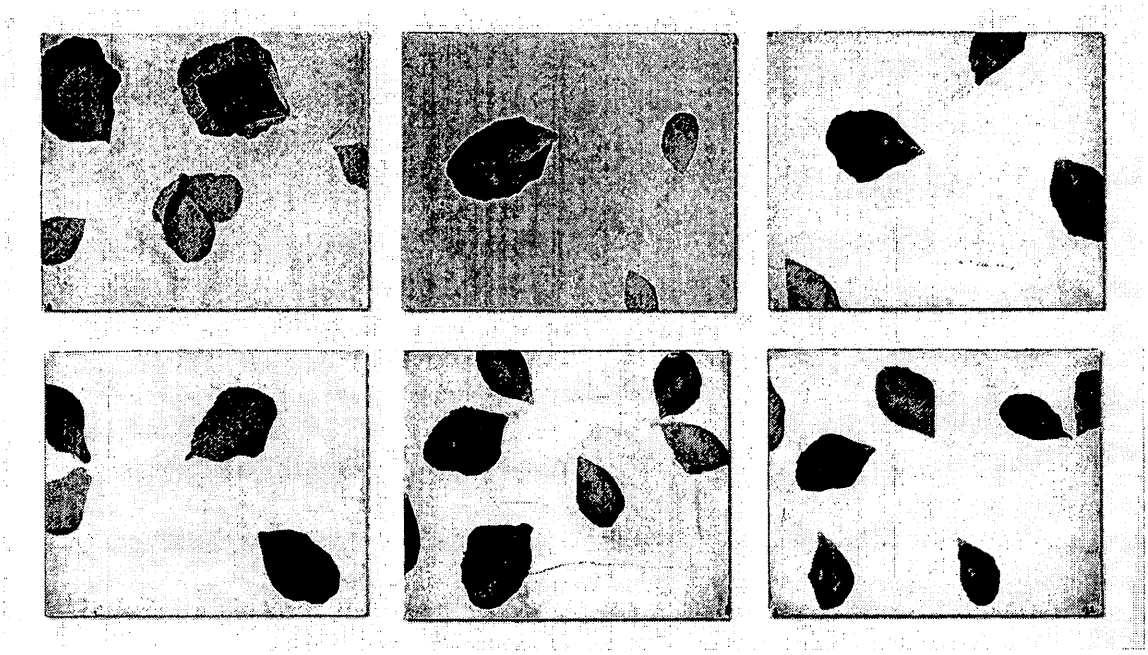

Figure 2: Antonio Murado. *Untitled,* 1998. Partially reprinted with artist's permission. (Murado 154)

Figure 3: Antonio Murado. *Sin Titulo*, 1997. Reprinted with artist's permission. (Murado 115)

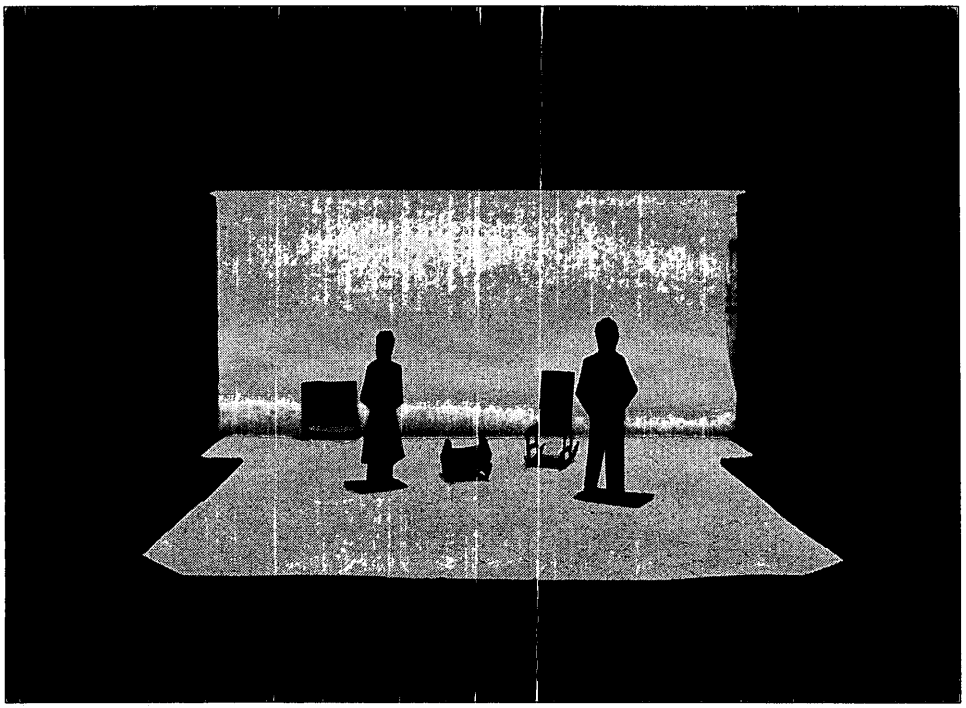

Figure 4: Preliminary setting for *Blood Wedding.*

Figure 5: Preliminary setting for *Blood Wedding.* Depicting the forest, Act three, Scene one.

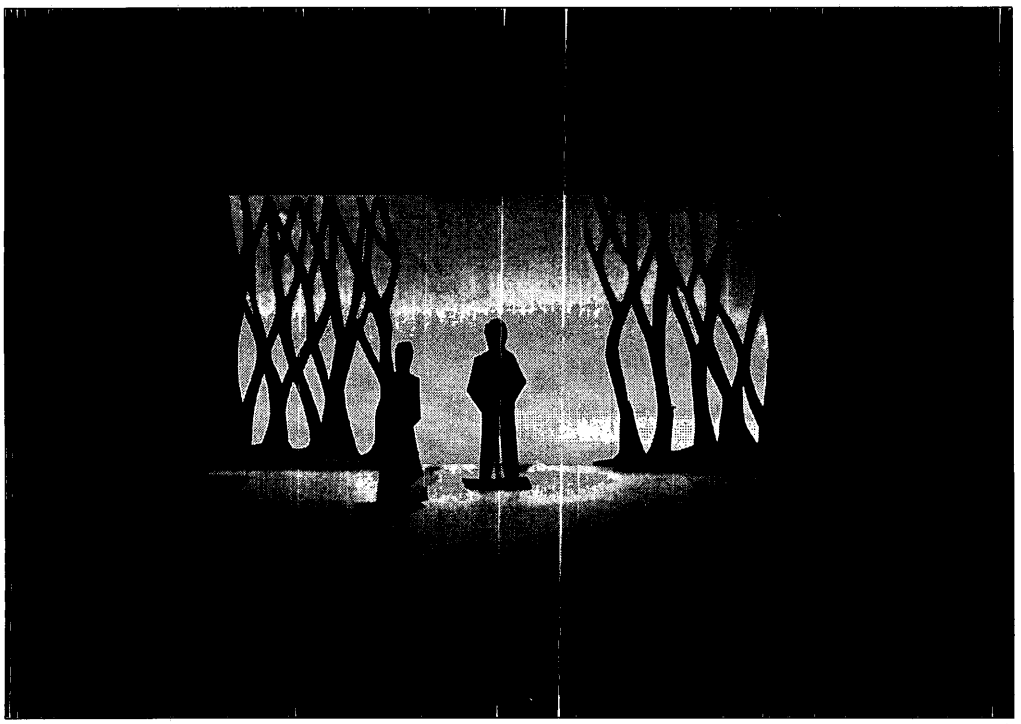

Figure 6: Preliminary setting for Blood Wedding. An alternate proposal for depicting the forest, Act three, Scene one

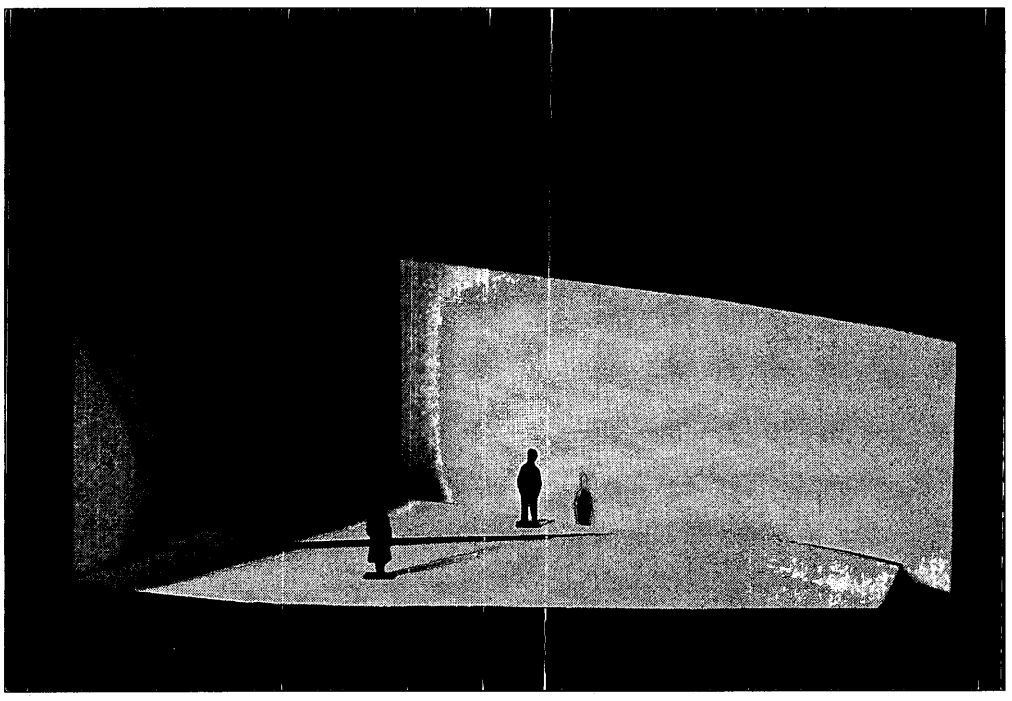

Figure 7: Preliminary setting for *Vérnász.* Depicting static wall required for a projection of a horse's legs.

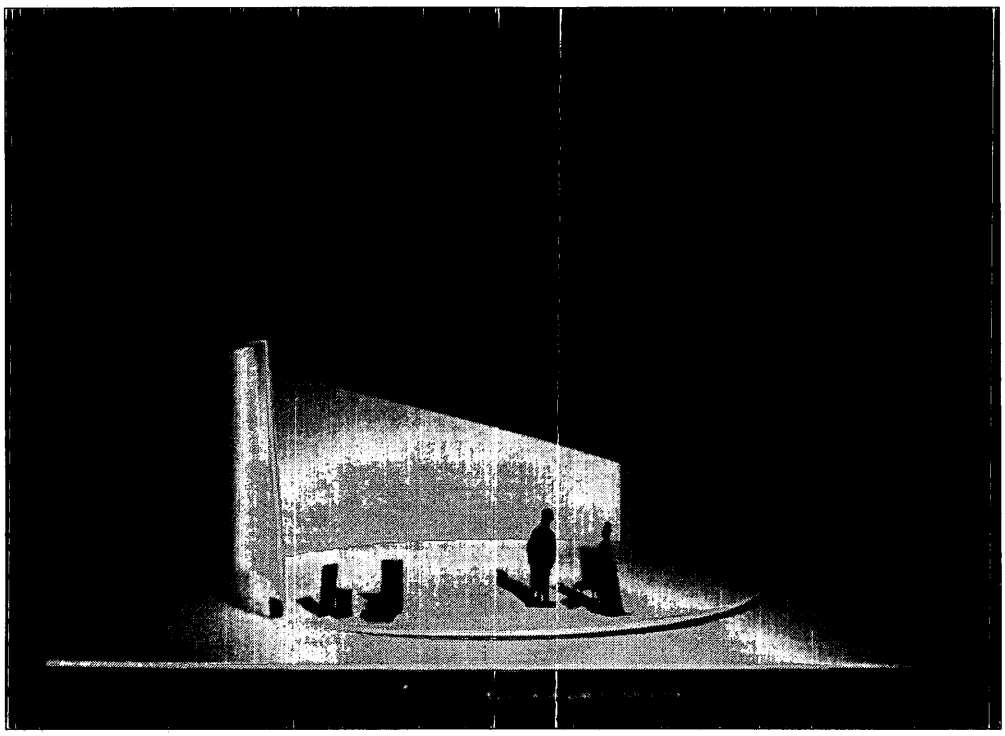

Figure 8: Preliminary setting for *Vérnász.* Depicting Leonardo's home and an early version of the revolve platform, Act one, Picture two, Scene one.

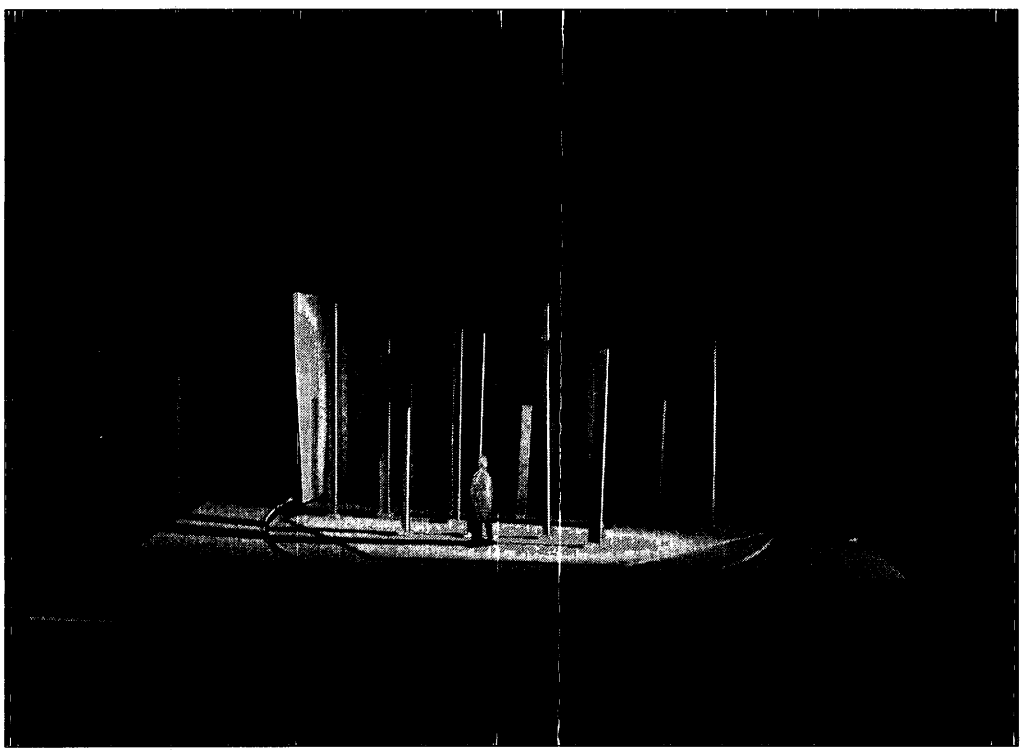

Figure 9: Preliminary setting for *Vérnász.* Depicting the forest and an early version of the revolving wall.

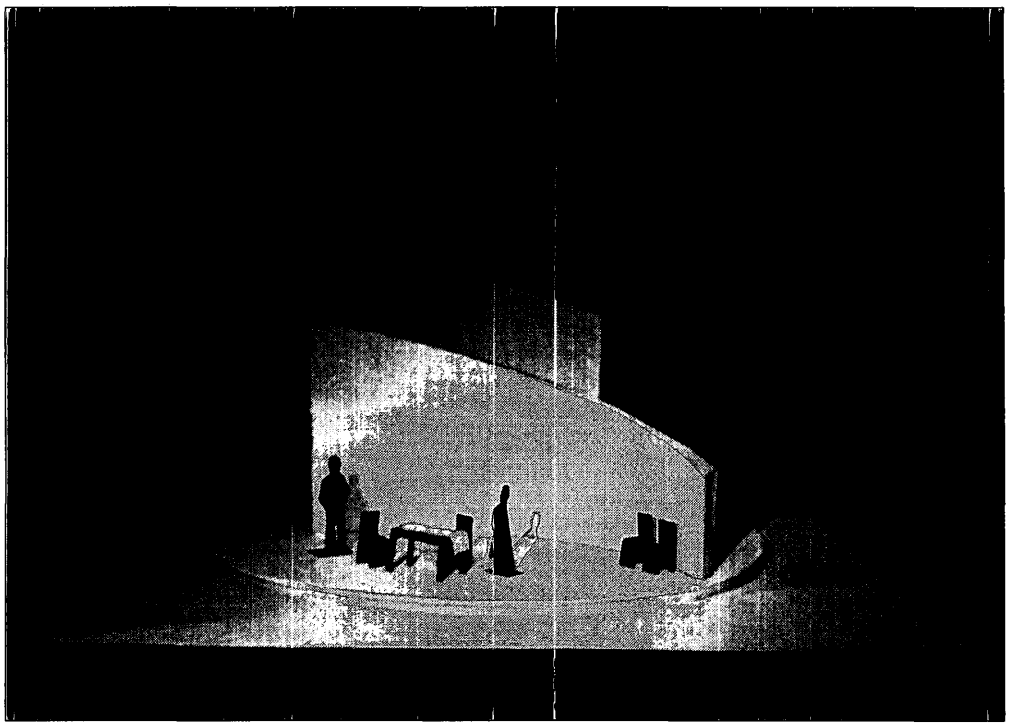

Figure 10: Preliminary setting for *Vérnász*. Depicting the Bridegroom's home and the bisected wall, Act one, Picture one, Scene one.

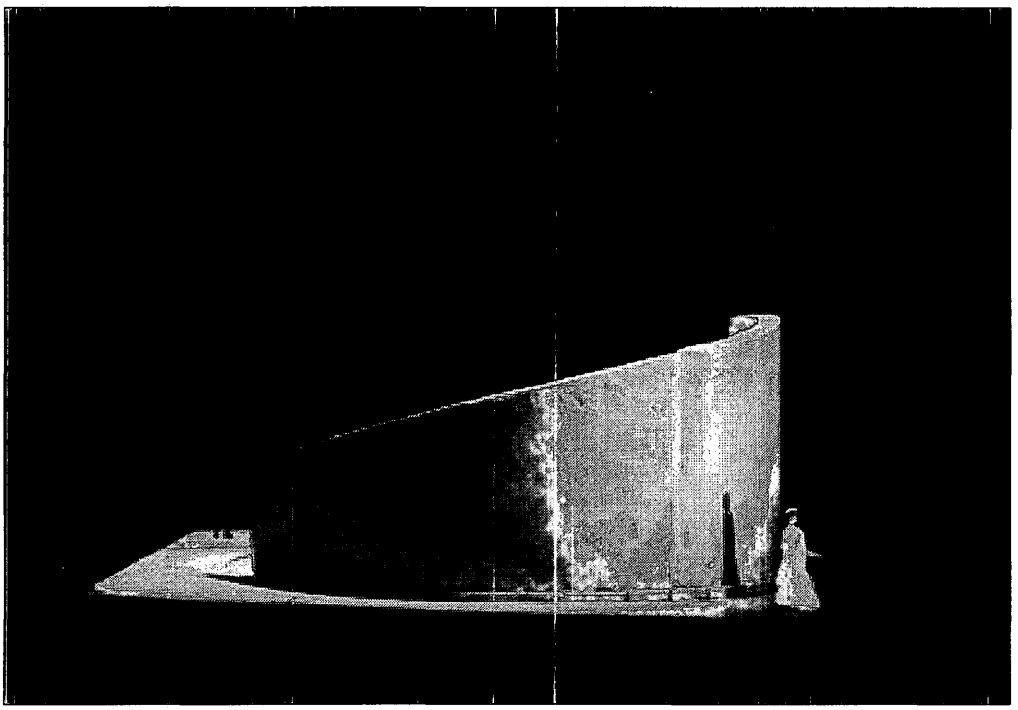

Figure 11: Final setting for *Vérnász*. Depicting finale of opera as described on page 23.

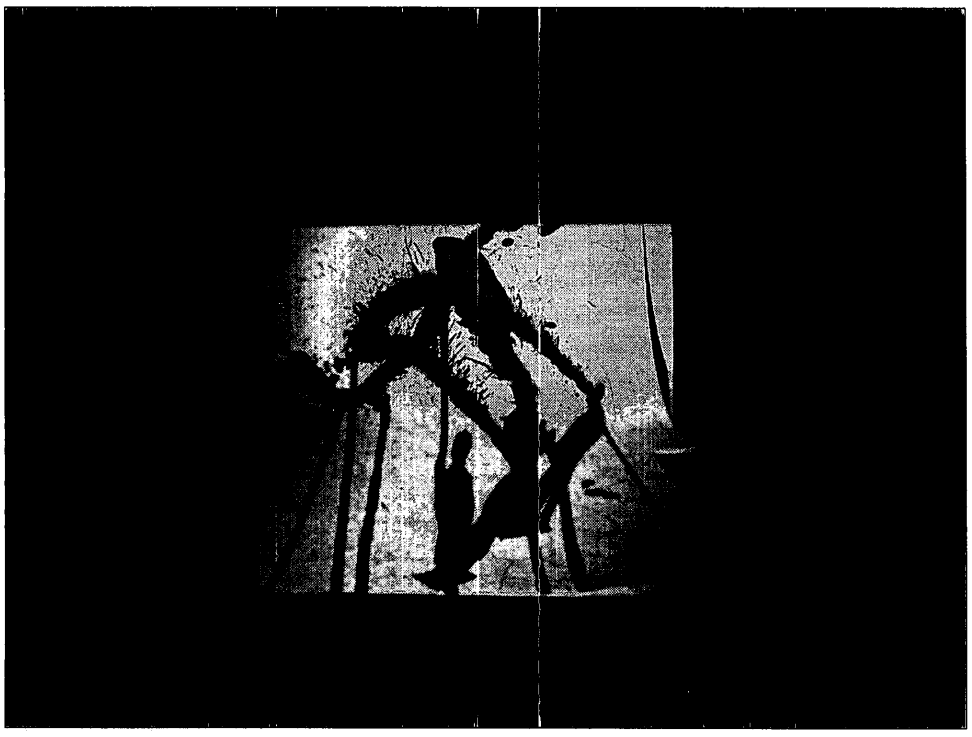

Figure 12: Preliminary setting for *Blood Wedding.* This image depicts an example of my use of blood related imagery as suggestion of the forest.

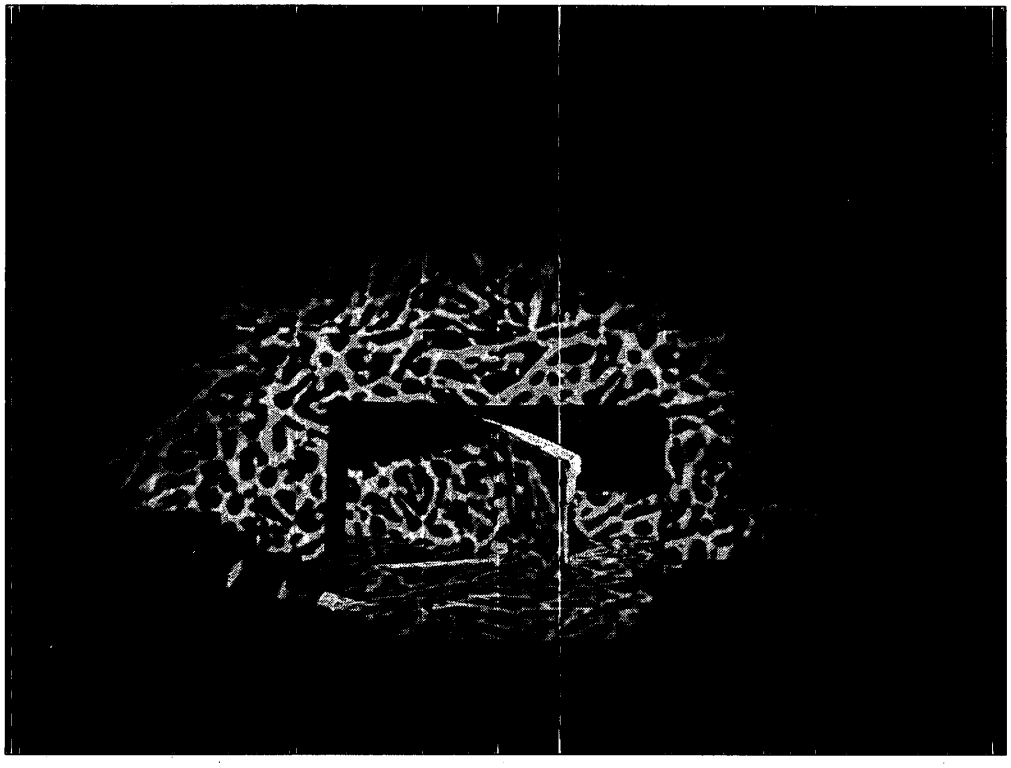

Figure 14: Depict final set design for *Blood Wedding*, and the pattern of blue light representing the Act three Scene one forest.

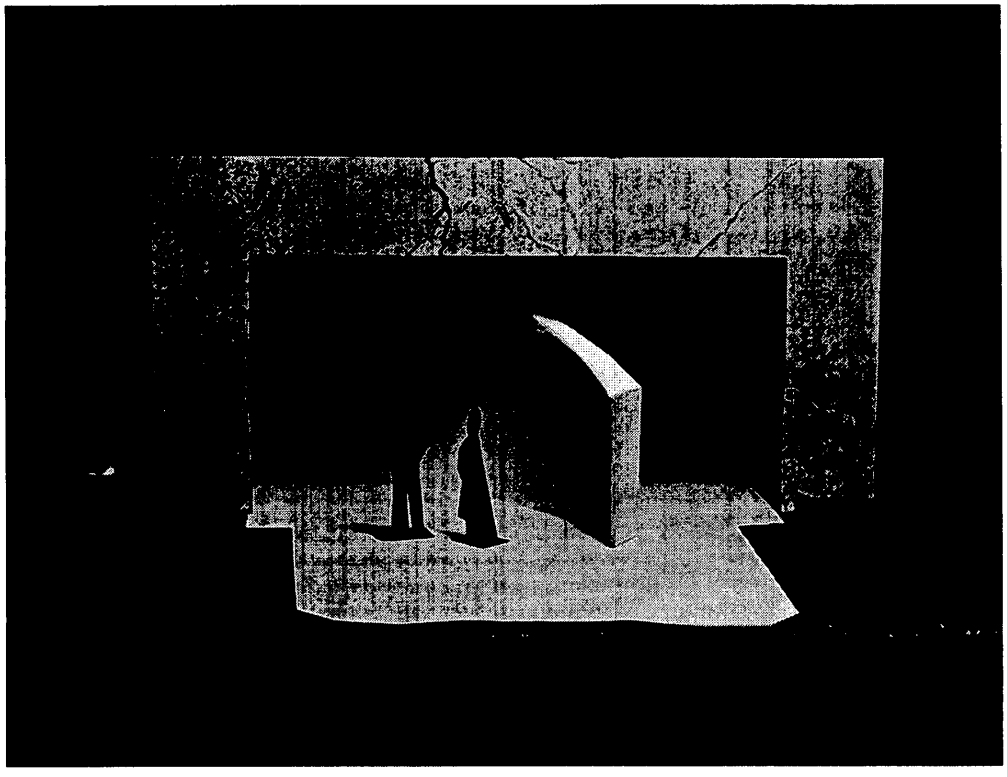

Figure 15: Depicts section of wall from *Vérnász* transplanted into the Courthouse Theatre.

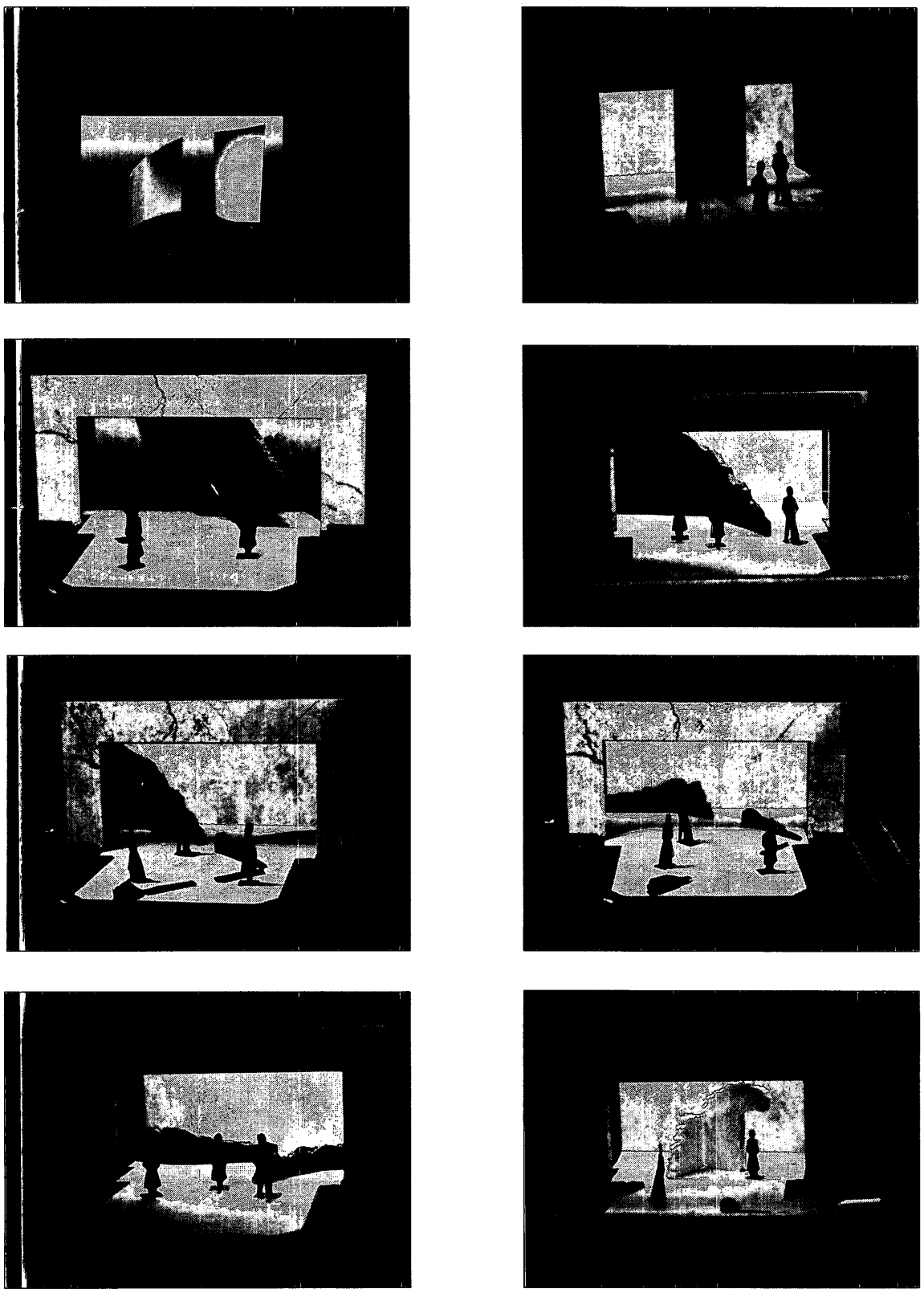

Figure 15: Depicts eight alternative scenic walls.

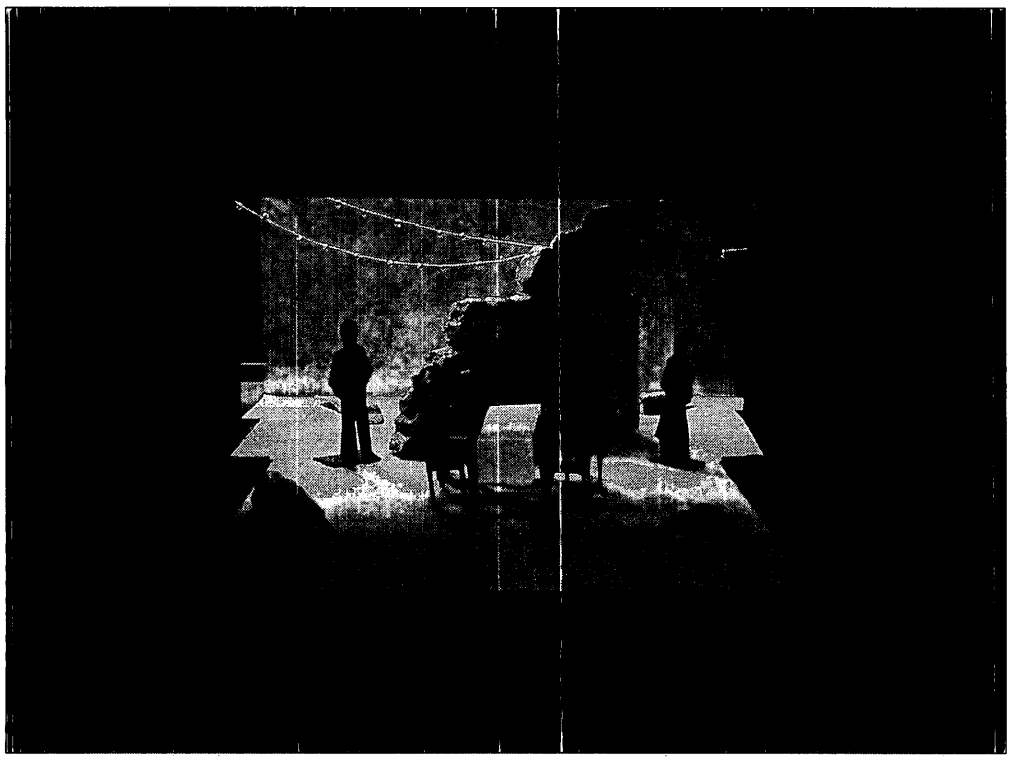

Figure 16: Depicts the development of the eighth alternate wall. Setting is the Act Two Scene two wedding reception in *Blood Wedding*.

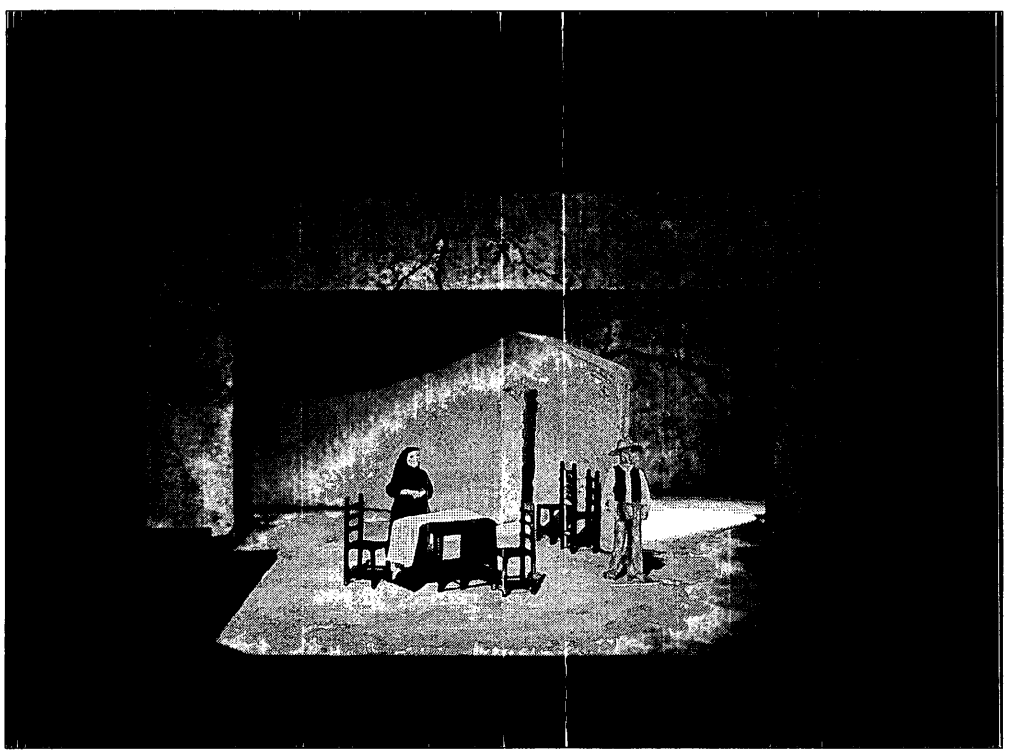

Figure 17: Final set design for *Blood Wedding*. Depicting the Bridegroom's home, Act one Scene one.

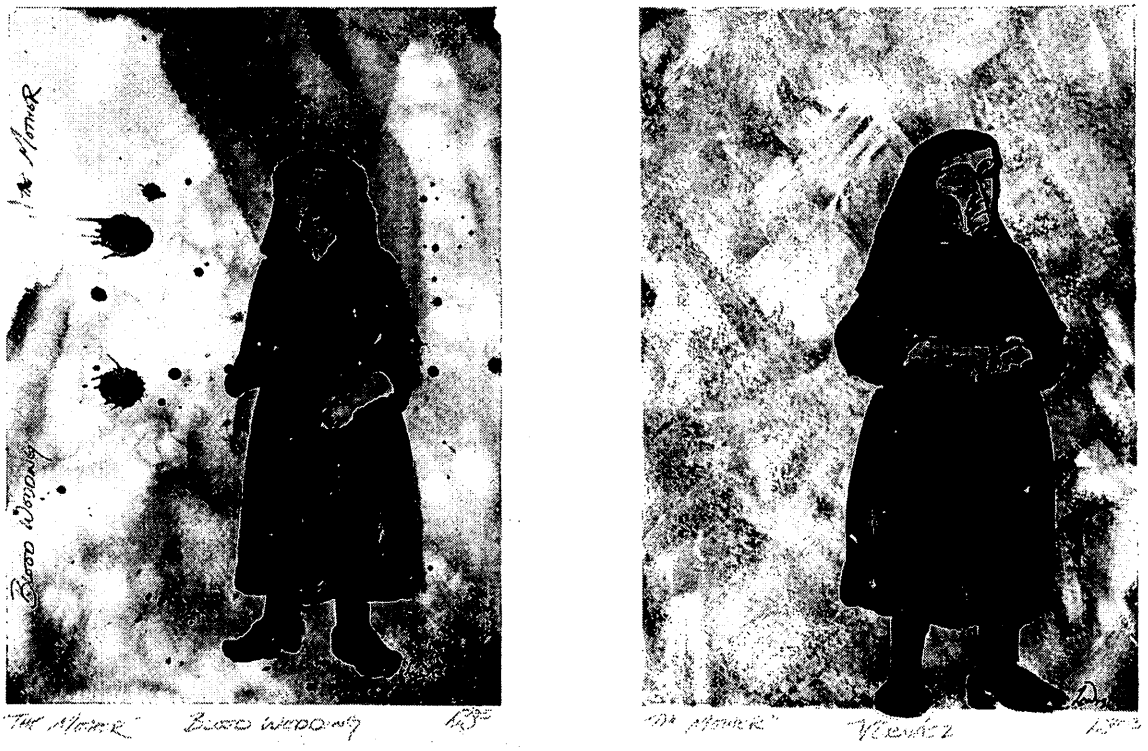

Figure 18: Costume designs for the Mother. *Blood Wedding* (left) and *Vérnász* (right).

Figure 19: Costume design for the Bridegroom, Act one, scene one. *Blood Wedding* (left) and *Vérnász* (right)

Figure 21: Costume design for the Bridegroom, Act two and Act three. *Blood Wedding* (left) and *Vérnász* (right).

Figure 21: Costume design for Leonardo Act One, Act two and Act three. *Blood Wedding* (left) and *Vérnász* (right).

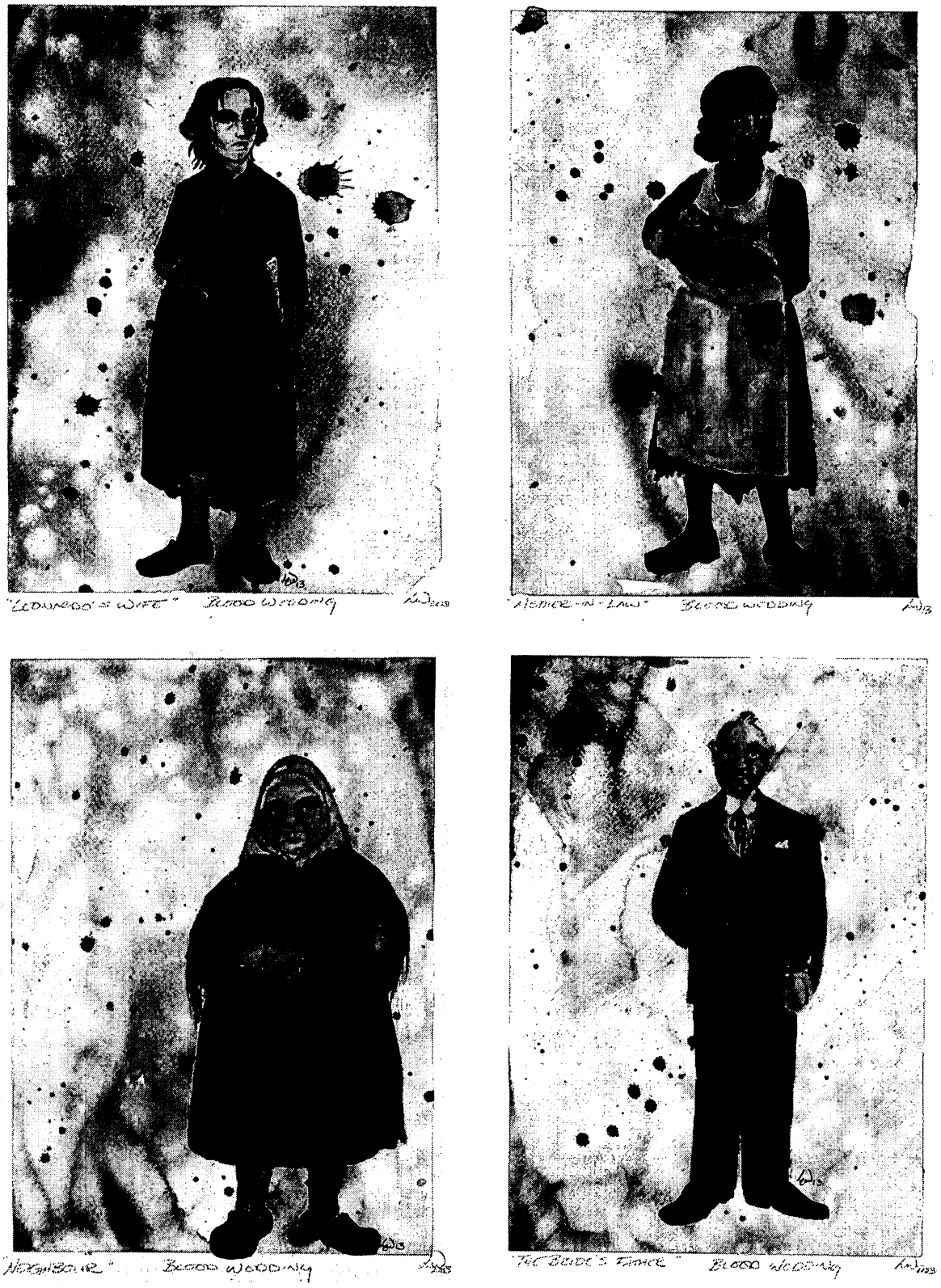

Figure 22: Costume designs. *Blood Wedding.* Clockwise from top left: Leonardo's Wife, the Mother-in-Law, the Neighbour, the Bride's Father.

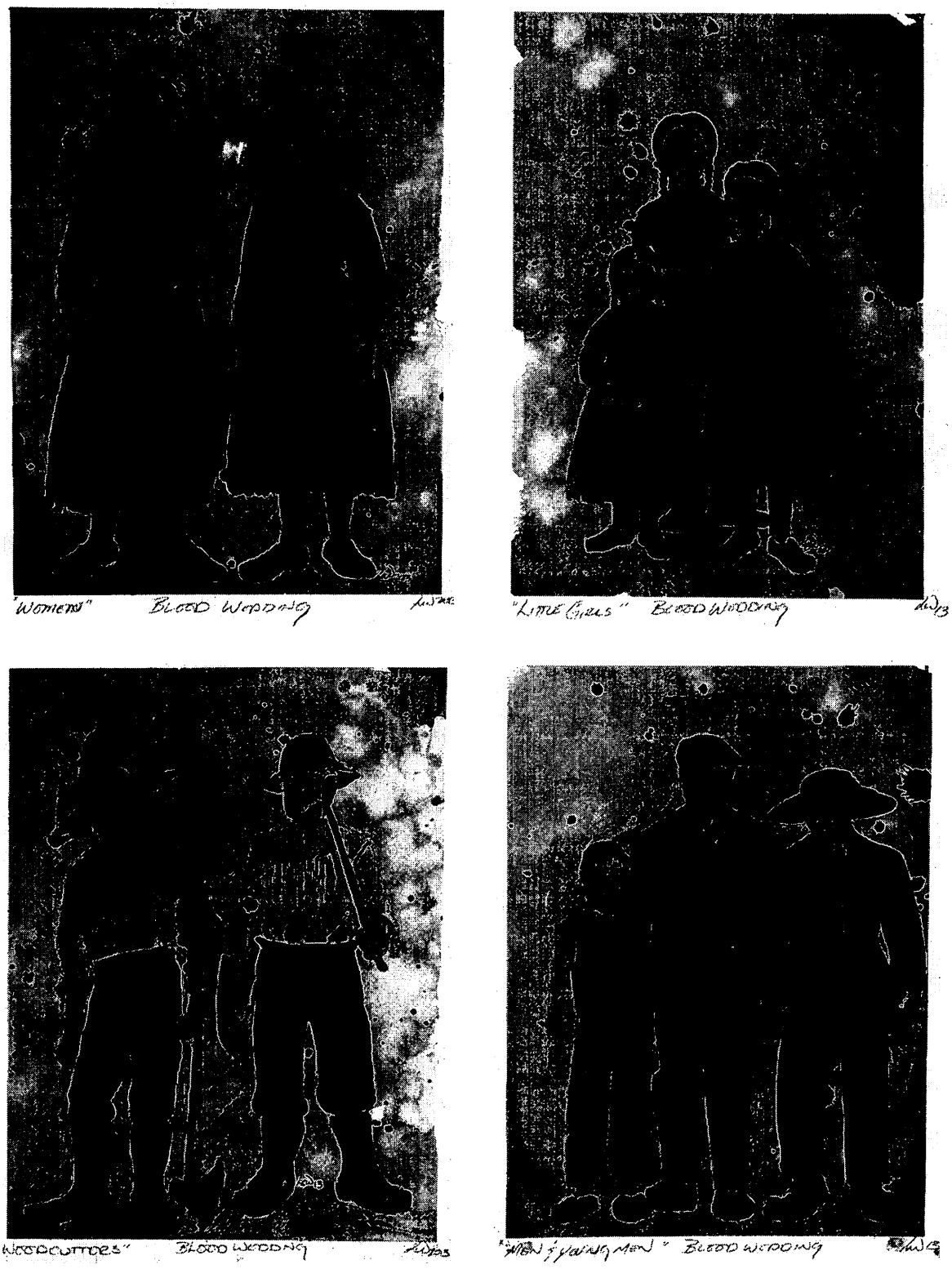

Figure 23: Costume designs. *Blood Wedding.* Clockwise from top left: Women and Servants, Little Girls and Servants, The Woodcutters, Men, Young Men and Boys,

Figure 24: Costume designs. Clockwise from top left: the Bride Act one Scene three, The Bride Act two Scene one (*Blood Wedding*), the Bride Act one Scene three, The Bride Act two Scene one (*Vérnász)*

Figure 25: Costume designs. *Vérnász.* Clockwise from top left: Leonardo's Wife, the Mother-in-Law, the Neighbour, the Bride's Father.

Figure 26: Costume designs. *Vérnász.* Clockwise from top left: Women and Servants, Little Girls and Servants, The Woodcutters, Men, Young men and Boys

Figure 27: Costume design. Black wedding dress. *Blood Wedding*, Act two scene two, and Act three.

Figure 28: Costume design. White wedding dress. *Vérnász*, Act two and three.

Figure 29: Costume design. Beggar Woman/Death. *Blood Wedding*, Act Three.

Figure 30: Costume design. Beggar Woman/Death. *Vérnász,* Act three.

Figure 31: Costume design. The Moon. *Blood Wedding*, Act three, Scene one

Figure 32: Costume design. The Moon. *Vérnász*, Act three, Picture one, Scenes two and four.

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