

EXPRESS NOTEBOOKS:

DRAWING IN CONTEMPORARY SCENOGRAPHY

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Drawing and Performance: Creating Scenography project

Objectives

- to study the role of drawing in the creation of scenography;
- reflecting on the use of sketches, compositions and notations done by scenographers in rehearsal and/or on stage from beginning of a production to opening day;
- understanding the process of creation of space and time of performance which happens between the performer and the scenography;
- recording the way scenographic components are introduced in conflict or in dialogue with the bodies in movement, taking advantage of the gestuality common to the work being done on stage and on the page.

Some conclusions

- scenographers, set and costume designers alike, look at drawing as a valuable resource for research and communication;
- time and proficiency for drawing condition greatly the creative process of scenography;
- their ease at using drawing during the intense process of collaboration depends on external factors such as place and time of collaboration, processes of communication between practitioners and concepts being explored;
- for each process there can be an alternative way of drawing that responds better to the specific creative context;
- all processes studied were conditioned by lack of time to draw.

AMÂNDIO ANASTÁCIO

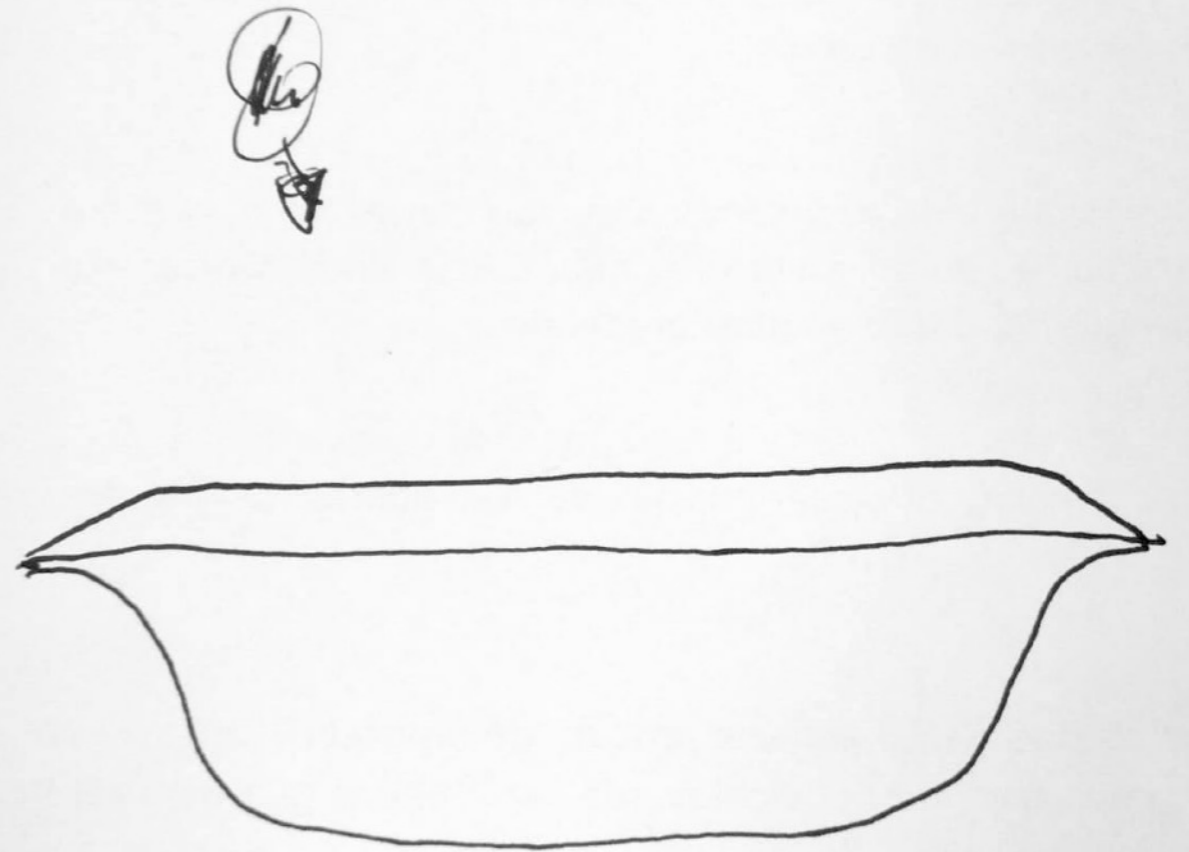
DRAWING SIMPLE

WITHOUT BEING FREE TO DRAW,
TO DO A RIGOROUS DRAWING,
FOR THOSE I HAVE TO HAVE MY
HEAD IN PLACE, I HAVE TO BE
FOCUSED ON THAT, I PREFER
THESE FREE DESIGNS (...) I LIKE
DRAWINGS WHERE THE IDEAS
ARE A PART OF THE PROCESS. I
LIKE THE PROCESS AND NOT THE
END.





To see, for example, what I was leaving behind or what I was collecting. Where we left it and where we moved forward. Now, I wanted to have a final drawing of that. But I did not. There was no time.

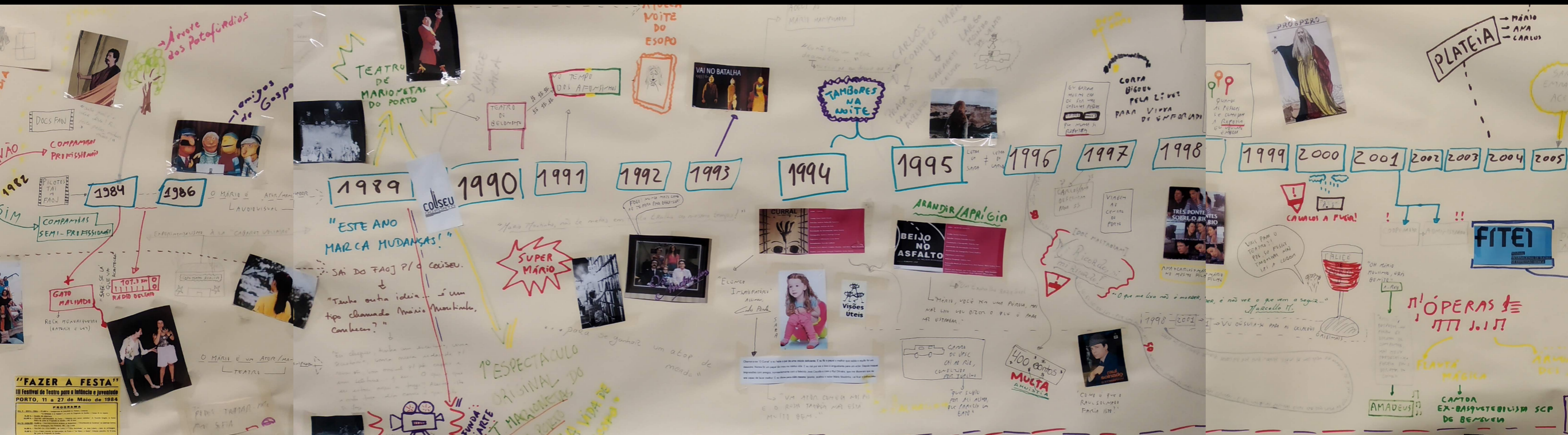


INÊS DE CARVALHO

DELAYING DRAWING

I THINK THAT THE DRAWING
CONSUMES TIME THAT DOES
NOT EXIST. DO YOU
UNDERSTAND? THAT THERE
ISN'T, I DON'T KNOW. I DON'T
REALLY KNOW, I DIDN'T THINK
ABOUT IT MUCH...





Amore dos Potofundados
Amigos de Gaspard

1982
1984
1986
1989
1990
1991
1992
1993
1994
1995
1996
1997
1998
1999
2000
2001
2002
2003
2004
2005

COMPANHIA PROFISSIONAL
COMPANHIA SEMI-PROFISSIONAL
GATO MALINHA
107.3 FM RADIO BOJAZO

"FAZER A FESTA"
III Festival de Teatro para a Infância e Juventude
PORTO, 11 a 27 de Maio de 1984

TEATRO DE MARIONETAS DO PORTO
TEATRO DE SELEÇÃO
O TEMPO DAS AFELIÇÕES
VAI NO BATALHA

1989
1990
1991
1992
1993

"ESTE ANO MARCA MUDANÇAS!"
SAI DO FAOJ P/ O COLISEU.
"Também outra ideia... é um tipo chamado Mário Mascarenhas, conhece?"
SUPER MÁRIO
1º ESPECTÁCULO ORIGINAL DO MARIONETAS DO PORTO
AMADA PIARTE

TAMBORES NA WHITE
VAI NO BATALHA
CORPO BÍGONO PELA LÍZIOS PARA VÍZIOS DE VÍZIOS

1994
1995
1996
1997
1998

BEIJO NO ASFALTO
ARANDIR/APRÍCIO
CASA DE UM VÍZIO
400 euros MULTA ANULADA
"O que me faz não é morrer, é não ver o que vem a seguir..."
"Vai para o céu, para o céu, para o céu, para o céu, para o céu..."
"Ópera de J.J.J."

PLATEIA
MÁRIO ANA CARLOS

1999
2000
2001
2002
2003
2004
2005

FITEI
ÓPERAS DE J.J.J.
AMADEUS
CAMPDA EX-BASQUETEBOLISMO SCP DE BEAUVEN

No, but I will draw, one day. I haven't been able to draw the costumes yet. I didn't draw them, I worked from the body, dressing on the actors' bodies. There was no time and maybe it didn't make sense, do you understand? The process did not predict that time, costume was not defined at the right time for you to be able to draw, so I did the process in reverse.



JOSÉ MANUEL CASTANHEIRA

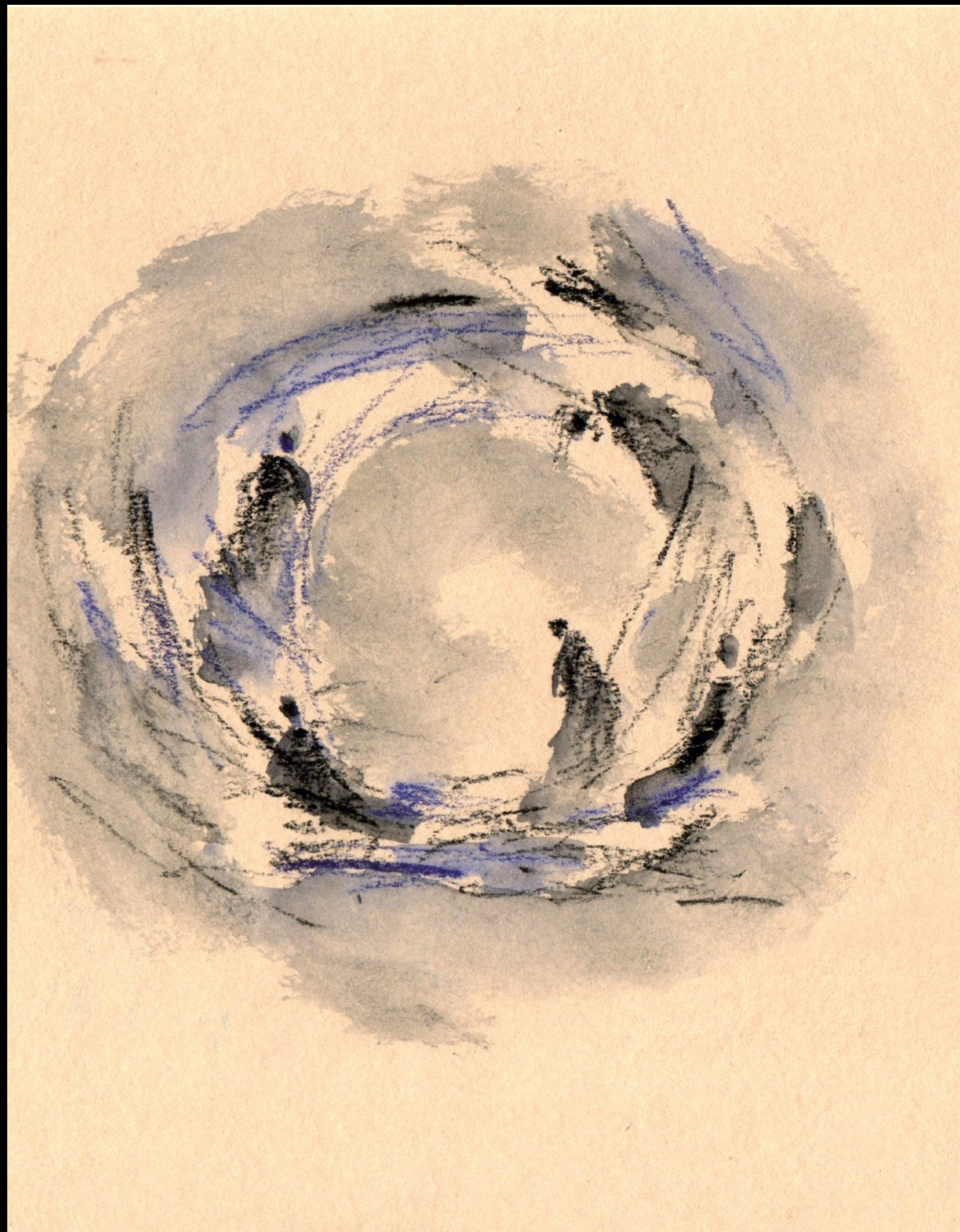
PARALLEL PROCESS

OF COURSE, IN REHEARSALS, I SOMETIMES DRAW, BUT I WAS FORBIDDEN TO DRAW DURING SHOWS, BECAUSE IT MAKES NOISE AND I WAS CALLED TO ATTENTION SEVERAL TIMES. NOW I HAVE TO PUT ASIDE THE PENCIL OR BRUSH THAT MAKES NOISE AND CAN DISTURB.





as the house is ours and we are exploring within what can be called a model, I do not like the word, therefore, as we are in a dream, there are things we would like to see, but we are not going to see properly. In the near future, it will be something else. Drawing is a bit like that, because later on in rehearsals, I really like to draw in rehearsals, where it is possible, a part of them are, it's drawing, trying to capture moments of rehearsal that mix with what I wish it were, something else.



MARTA CARREIRAS

USING REHEARSAL

I HAVE A DRAWING TABLE UP THERE. I DON'T DRAW MOVING ACTORS, FOR EXAMPLE. IT'S NOT THEIR MOVEMENT, IT'S BEING THERE. I NEED TO BE THERE AND I'M DESIGNING THE COSTUMES AND EVERYTHING. I'M ALWAYS DRAWING THERE, IT'S NOT AT HOME.

1ª HORA

→ pratos / copos /
→ toalhas + panos (coisa mesa)
→ lençóis

ANIMA

- CARTAS GRANDES
- ARMARÉM SÍTIOS p/ SE ESCONDEREM
- CARTAZES POÉTICOS E REVOLUCIONÁRIOS
- MATERIAL LIMPEZA.

COZ.

- COMIDA FALSA
- MESA + COISAS ATRÁS p/ ARMAR. (QUIA PARECE ATUAL)
- COISAS EM METAL.

UMA

- Bicicleta
- WAITING FOR GORDON → BANCO PARAGUAI AUTOCARRO.
- BANCO JARDIM (ONDE ESTÁ?)
- S/ AMIGO / - CAÍDAS CARTÃO.
- 1 BENGALA. / + 1 MOCHILA p/ LUSTRA e/ CARTAZES EM VÁRIAS LINGUAGENS)

ESP.

- MORGAS E CADEIRAS ESPALHADA UNIFORMES AO CONTÍNUO.


TEST.

- PERSIANAS Nã SE VÊ.

CEFA

- VASO e/ flores.

→ HOTELARIA EM 2º ANDAR



The sketches include: a bicycle, a table with a grid top, a vase with flowers, a chair, and a circular object with two long, thin protrusions resembling ears or antennae.



出租
TO RENTE

I then made her another one, because then you begin to understand what the other wants. So, you already understood but you are going to make one. This is also very funny because, over the years with pieces, I have two or three drawings there that I like so much that I forced myself to go more. You go as far as you need to know things. finish it, but I have few finished drawings.

(...) No matter how many drawings I made for another option, I didn't draw on paper because you don't have time either. I couldn't get her to fall in love with the same drawing as she fell in love with the first.



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