

ABSTRACT

Title of Thesis: "LOST PATTERNS" AND "FINALLY, FAIRIES!": AN
EXPLORATION OF PROCESS, TRUST, AND
COLLABORATION

Andrés Poch, Master of Fine Arts, 2022

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The following thesis documents my design process and the discoveries I had as the scenic designer for "Finally, Fairies!" conceived by Tristan Koepke, and the scenic and projections designer for "Lost Patterns" conceived by Rebecca Hill. Both productions opened on April 11th, 2021 as part of the Spring M.F.A. Dance Thesis Concert at the Dance theater at the Clarice Smith Performing Arts Center at the University of Maryland.

“LOST PATTERNS” AND “FINALLY, FAIRIES!”: AN EXPLORATION OF PROCESS,
TRUST, AND COLLABORATION

by

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Dedication

I would like to dedicate this thesis to my partner Jordan Shikany. Thanks to you I've had the perfect ally and safe haven to explore who I am as an artist and as a person today.

Tori Schuchmann, thank you so much for always being my companion through the sleepless nights and for helping me see that it is possible to lead with joy and kindness.

Jared Mezzocchi, thank you so much for mentoring me through one of the hardest times for me as an artist and for helping me find my voice. It is thanks to you that I stand here today confident as to how I want to enter the professional world, who I want to work with, and the kind of work I want to do.

Acknowledgments

I would like to acknowledge the amazing creative team that supported me through this process and helped me share this journey with you.

For “Lost Patterns”:

- Rebecca Hill, Choreographer and Performer
- Becca Janney, Costume Design
- Heather Reynolds, Lighting Design
- Kira Peck, Sound Design
- Matthew Haggerty, Stage Manager
- Logan Stevens, Board Operator

For “Finally, Fairies the design team was:

- Tristan Koepke, Choreographer and Performer
- Heather Reynolds, Lighting Designer
- Channing Tucker, Costume Designers
- Emily Pan, Sound Designer
- Deja Collins, Projection Designer
- Eileen Cover, Stage Manager

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My Beginnings

Before coming to the University of Maryland, my exposure to dance had been pretty minimal. I had always loved dance since I was a kid, but I was never really discouraged to pursue it. Dance was connected with questions about gender and sexuality that my community was not prepared to have, let alone to guide and support. I was pushed away from dance; Pushed towards other disciplines, such as science and math. Having insecurities about my own sexuality attached so closely with how dance itself was perceived led me to not only step away from dance, but resulted in me actively distancing myself as a way to shield myself from any questions that may arise from me liking dance as a boy. The curiosity and love for the beauty of dance stayed with me, but I consciously stayed away from performing and even watching dance, let alone thinking of how my passion as a designer could be part of the art I had been shunned from loving.

As I changed my undergrad career from industrial design to scenic design and started to open up myself, I gravitated to theater as the first safe haven to pursue my passion in the arts. Even though people around me still looked down at theater, being part of it from the design perspective seemed to be the closest I could get to the sciences while still being in a creative field I was passionate about. Dance, though, stayed in the distance. It wasn't until I took a dance collaboration class at the University of Maryland in the spring of 2020, that I was in a space personally where I was ready to welcome dance back into my life, and begin to understand the passion I have for devised work which ignited a collaborative passion in me that I didn't know was possible.

During this class I was paired with Christina Robson, then second year MFA candidate in Dance, and Xavier Taylor, then second year MFA candidate in Design, to collaborate with and create a

concept in response to choreography that Christina had provided. Throughout the process of the class the three of us settled into a form of collaboration where we would each go away for a week and work on an idea to then come together and share them with each other as small gifts. This method allowed us to create completely separate ideas that would lead to innovative connections once we gathered together to share our concepts. By having concepts as artistic gifts to a group, instead of deliverables to a director, a lot of the pressure and anxiety from the design process was now replaced with a childlike wonder and joy to share with my fellow collaborators the crazy idea that I thought would add to our project. Ideas weren't met with a list of questions as to how they related to the current process of the dance, or with the details of how it would work or be built if the show were to be produced. This allowed for seemingly disparate ideas to have time to settle and meld together into a product we would have never landed on in the traditional due-date mentality we all had been used to working within.

The design concept we had come up with during the collaboration class was purely a hypothetical project, but Christina's choreography and language still remained true for what would become her thesis. Working in this way had allowed us to keep the conversation on a more macro-level, giving us an understanding of what the piece itself was about, instead of just a checklist of items that had to be made for the choreography. Together, we shared a larger conceptual framework for our work but discovered a need to develop a language for us to communicate more effectively since we all were coming in with a set vocabulary from our own fields of study. This global language is what would allow us to develop two iterations of the work that could exist in different spaces through different mediums.

The first iteration was "Crash Test". Inspired by how Christina was seeking to break choreographic habits and pathways in her body by using visual information from other

disciplines, such as a Niccolò Paganini score. She would use the symbols she abstracted from the sheet music and turn them into a movement attached to a part of the body. This transmutation into choreographic code helped create a choreography that was in service of the system instead of the performer or the choreographer. We embraced the limitation of having to work remotely from 5 different locations by pushing compositional boundaries and adding it to the dramaturgy of the piece. We utilized this constraint and allowed it to inform the conception of this live virtual performance, and to explore how design could be used to support and elevate the idea of creating work purely in service to a set of rules that reign over creative decisions. After several rehearsals, we were able to identify how projection design and scenic design could adjust into this new remote live performance medium and still provide their knowledge about the use of technology and space to support the choreography by adding layers that would not have been possible without the collaboration. Zavier became the curator of the past: he would capture footage during rehearsal that would later be projected into the live performance space in order to show the temporality and iterative quality of the work. This view of the past allowed for the live performance to be seen as a *version of many* instead of the one and only iteration of the dance. My role as scenic designer changed from navigating the logistics and design of the performance space in which the dance would take place; into being the curator of the present. We had 5 cameras in Christina's studio capturing different vantage points of the performance. My role was to choose which camera the audience would see and therefore curate how they see into the piece. This added something of a directorial role where I made decisions around framing, rhythm, and composition to dictate what the audience, who was viewing remotely, could see. This moved scenic from a physical to a temporal role which helped me think about the ways in which I could, as a designer, not focus on a static composition, but instead have as active a role as both

projections and the dancer have. Before working on the second iteration of this process, “Overscore”, I was selected to work with Gabriel Mata, then a third year MFA candidate, in his thesis show “Fabulosity” in spring 2021.

The design process for “Fabulosity” taught me the scenic needs a dancer could have that I had never been aware of before (Image 0.2). I had been taught how to think of space in the theatrical sense, mainly about how to provide a location or place for the play to occur. I had been taught to think of space in a theatrical sense by primarily providing a location of place for the play to occur. I thought about space as small bubbles of action as opposed to a whole stage being used at a single moment in a show. Thinking of scenery as location had also created a hierarchy in my head where I felt that a set was needed in order to ground the action into a location. This way of thinking made the action subservient to the blocking of the performance instead of blocking informing the way the space could be conceived. Working with dance now, the existence of scenery itself was being put into question. Dance could exist beautifully by itself without the need of a set. “Fabulosity” had been conceived without the limitations of space or obstacles. So now I had to not only come up with a concept that matches the intent, energy, and artistry of the choreography, but I also had to justify taking up space onstage that had previously been allotted for dance. Due to changing pandemic conditions, the set was originally designed to be a long runway with a square elevated platform in the middle surrounded by a small audience. This design helped me be conscious of the spacing the choreography was asking for while also exploring how the design of it could help elicit the feelings of power and disco that the project was referencing.

0.1 - “Fabulosity” set concept



“Fabulosity” was canceled as a live production but Gabriel finalized the piece as a recorded performance. Nevertheless, the main stage platform was built and was able to be used for the final video. It was here that I truly saw the potential that a choreographer was able to extract from a set piece more than I could have imagined before rehearsals. Gabriel used the totality of the surface of the platform, jumping on and off, hanging off it, and crossing below it using its bottom structure. It was here where the multiplicity of possibilities that the set has as a fellow dancer opened in my head and shifted the way I thought about design for dance.

In fall 2021, Christina, Zavier, and I got back to work on our collaboration to create “Overscore”. This was now my third time designing for dance, but it was my first time designing for a show with an in-person live audience. Having now two years of shared language between us three

really helped develop what each design wanted to do in this iteration, now with the addition of Mitchell Cronin as lighting designer and Stephanie Parks as costume designer. During this process I was able to explore scenic design as a fellow performer in the space, being able to create a set piece that shared its temporal and spatial nature with all other elements of the performance. This had only been possible due to the deep understanding we now had of the choreography and the overarching themes, which led to the creation of a cube shell that was moved and deconstructed by the dancers through the performance (Image 0.2).

0.2 - “Overscore” set



Following Overscore, I While “Overscore” was being teched and performed, I then started the process of designing scenography for “Finally, Fairies!” by Tristan Koepke and “Lost Patterns” by Rebecca Hill, with me also designing projections for the latter production.

Chapter 1: Introduction

I was incredibly excited when I was told that I would be doing both scenic and projection the Spring M.F.A. Dance Thesis Concert. At this point in my career at UMD, I had gone from someone who had barely watched dance to a collaborator who had designed five dance pieces, two of which I had helped devise. I felt more confident on myself as an artist and as to what I could add to each of the pieces with my designs. That being said, I also wanted to make sure to build upon, deepen, enhance, and expand upon all the lessons I had gained during the previous two years, while still continuing to explore ways of thinking about design, new tools, and new skills that I was adding to my research as a designer for dance.

Walking into this process I had conflicting emotions. On the one hand, I was ready to start my third scenic design for dance and to finally work with Tristan Koepke's choreography after working on separate collaborations with him over the past year. Before this project, I had the fortune to work with him as a performer in "Overscore". After that, we had a workshop over the summer of 2021 where we produced an improvised piece called "Destiny" along with Carlo Villanueva, second year MFA in dance candidate, which later led to another dance piece, "Triple Helix". I felt that I had a good understanding as to what the work Tristan wanted to do, but more importantly, a collaborative relationship and language that would help us create together in a smooth manner.

On the other hand, this was my first time ever working as a projections designer for dance and it was my first time ever working with Rebecca "Becky" Hill, so I was preparing for the work it takes to establish trust and a collaborative language with a new artist. Not only would I be working with a new medium of design, I also was going to be working in a completely new

genre of dance which I have had barely any exposure to. This meant that there was a lot more information to get through with Becky to catch up to her research versus the knowledge I was already bringing in for Trsitán's piece.

I knew that I would be designing the set for both dances, but I didn't know which one I would be doing projections for. Deja Collins, a second year MFA for projections candidate, had also been assigned to this show. Both of us have very strong yet different aesthetics, so this added an extra layer of uncertainty to the meeting since we didn't know who we would be paired with. Deja has a more graphic approach, given that her background is in photography and video; and I have a more environmental and atmospheric approach due to my background as a scenic designer.

Chapter 2: Concept Meeting

The meeting started with Tristan talking about how “Finally, Fairies!” was inspired by a seven minute phrase he had improvised back in 2009, but had never fully realized into a performed work (Image 2.1). He had been haunted by it for years and now wanted to take it and translate it into his choreography with the addition of five more dancers. This juxtaposition of past and present self initiated the conversations about past versions of self and replication, which tied dramaturgically and aesthetically with the concepts of Vaporwave and Hauntology. In his thesis, Tristan explains how Vaporwave started as an electronic music sub-genre that took lounge, elevator and smooth jazz beats from the 1980s and remixed their sound into a psychedelic, musical exploration with a hypnagogic feel. This then expanded into realms of design and philosophy which applied satire and anti-consumerism to explore a cynical view about the future of mankind and society. Tristan tied this with Hauntology’s idea that human beings were never truly present in a single moment, instead their perceptions must be colored by memories of the past and expectations of the future. All of this comes together under the idea of “Lost Futures” where people use artifacts of the past, especially corporate elements from the 1980’s, to attempt to return to a place where the future seemed less bleak.

For years I had been inspired by the aesthetic of Vaporwave and I was so excited to bring it to the stage with the lens of nostalgia and decay that Hauntology provides. What stuck out the most to me about Tristan’s presentation was his interest in Vaporwave more as a process than an aesthetic. This was the first time I had stopped to question the inception of the style over the aesthetic allure it has. He wanted to explore the ideas of replication, retooling, and minimalism. With the addition of idealized and corporate spaces plus the futility and grief in what was then

presented as futuristic optimism. Talking specifically to scenic wants, he referenced a desire for a liminal space with elements of the beach or pool or a mall. As for projections, Tristan talked about wanting to record Caroline Rocher Barnes, second year MFA in dance candidate, reading passages about hauntology in French and project it somewhere on the stage along with the imagery and color saturation that come from a style like Vaporwave.

2.1 - Meeting Notes

TRISTAN

- 25 MIN DANCES WORK
- 7 MIN DANCE PHASE 2009
↳ HAD A HOME
- VAPOR WAVE
↳ FROM VAPORWARE
↳ DESIGNED BUT NOT RELEASED

- WORK SINCE 2011 IN VAPORWARE
- IMPROVED EVENT THAT IS NOW CALLED

- 5 DANCES

- TENSION B/W PAST VERSIONS OF ME AND WHAT BODY CAN DO NOW

DESIGN ELEMENTS

- VAPOR WAVE
- PRACTICAL SENSE
(COLOR STORY) → PINKS + PINKS NOT A NOTE
- BEACH / POOL / PLASTIC / MALL

- NEED ABOUT CONCEPTION OF WORK NOT AS MUCH REPLICATION OF PRODUCT

3D NATURE OF SOUND

SPECTRUM

- GRIER + PUTILITY IN WHAT WAS PRESENTED AS FUTURISTIC OPTIMISM

SAMPLING

- NOT NECESSARILY HAVE AUDIENCE WALK OUT W/ VAPORWARE
- MORE ABOUT MOOD + HAUNTING

- NOSTALGIA + HAUNTING

- IDEALIZED + CARBOHEATE + ENERGY + DECAY

- MEME + GREEK STATUES

NOT INTERESTED IN REPLICATION BUT TALKING INSPIRATION

SAMPLE + RETOOLING MINIMALISM
2/3 IDEAS IN ONE SPACE

REPLICATION / CORPORATE / ABANDONED

HAUNTOLOGICAL

MORE ABOUT HOW VAPORWARE IS MADE + CONCEIVED NOT AS REPLICATION

- READING HAUNTOLOGY IN FRENCH
↳ USE AS A WAY IN
↳ VIDEO

- CONTENT OF PREVIOUS DANCE
YET BUT AS REFERENTIAL + DECAY
↳ MAY BE TOO ON THE NOSE
↳ SEEN IN PARALLEL TO
DANCE WITH PHASE

BARNERZOO

HAUNTED CATERING

- PUTILITY / WHAT'S LEFT

- CONTRAST B/W SATURATION

Becky followed by talking about “Lost Patterns: An Investigation into Translation & Variation”(Image 2.2). She started by talking about the importance of the Appalachian mountains as the place for this performance. Using a strong footing on nature and the sounds and visuals that accompany it, Becky wanted to explore the folk tradition of Appalachian flatfoot and percussive dance to translate its language into a modern era with the use of technology in the way of a Step-a-tune Soundweb synthesizer. The synthesizer would gather signals of different frequencies created by Becky tapping onto the sound board and trigger different sample sounds and beats that Becky and Erik Spangler, electronic musician, had selected over the several months they had been developing this technology. The dichotomy of tradition with the modern was to become the lens with which every aspect of design was developed, always considering that both of these are present in the conversation questioning what is traditional, what is modern, what is translation and what is integration. Becky wanted to call back to the sense of community in the Appalachian tradition and take the audience along in the journey, not only by the performance itself, but also by the location in which it was to take place. Spatially this meant a want for a feeling that would embrace the audience and place them in the mountains of West Virginia—not only surrounding them with the feeling of nature but also with the sense of the communities that live in these rural areas and the stories they carry with them, which she called “nestled lushness”. On the side of abstraction, Becky brought polaroid emulsions as the main visual reference. The beauty in them was in taking their photorealistic quality and passing them through the filter of nature. This allowed for images to carry a greater textural quality that was brought up through digital means, instead of using an analog method with the elements that would be found in the mountains.

2.2 - Meeting Notes

BECKY → LOSS PATTERNS

- DANCERS WHO USE THINGS
 ↳ INSTRUMENT
 +
 DANCERS

- WEST VIRGINIA
 - PURE TRADITION
 ↳ MOUNTAINS
 - EXAMINE FOLK STRUCTURES

TRANSLATION + VARIATION

- ADDITION OF SELF TO FOLK
 - UNEXPECTED DISCOVERIES

PLACE → FARM

- KNOW WHERE IT IS

TRANSE SITUATION

↳ SPACE FOR IMPROVISATION

POLAROID EMULSION

↳ LIBRARIAN CUES
 ↳ MULTITASKS + NOISE

↳ 2 PROJECTORS



WORK NEAR + FOLK
 ↳ LABOUR OF RHYTHM
 ↳ REPETITIVE TASK

PATTERNS IN CASUAL

NOISE

↳ DANCE BOARDS

PICURUMY

DEVELOP SPACE / EXPOSED → NESTLE / CLOAKS
 WORKING CLASS / EMERGING INDUSTRY?

ASK ABOUT LIST

PLURAL

↳ WORKING CLASS
 - NESTLED WORKERS
 - NATURE

WATER REFRACTION IN RIPPLES

↳ HOW LIGHT IS IN NATURE

PASSING OF TIME

↳ STRANGENESS OF NATURE

WHAT IS NOW / WHAT IS PAST

- USE OF DANCE FLOOR
 ↳ USE OF SMALLER SOUND
 PIECES

- WEAVING OF MUSIC
 + SOUND

- MELODIC REPLICATION
 ↳ EXPANSION + TRANSLATION

PERUSS IHE

- PLAY + ASK QUESTIONS
 ↳ DID DEEPER

- EXPERIMENTATION BY
 BEING TEACHERS

↳ 2 MUSIC + 3 DANCERS
 + CHORUS

I was incredibly inspired by both concepts and really excited to start the design journey with both Becky and Tristan. Once the meeting ended, Deja and I decided to meet to talk over our thoughts of both pieces and which one we thought would align best with our aesthetic and process.

Halfway through this conversation we were notified that Deja would be designing for “Finally, Fairies!” and I would be doing “Lost Patterns”. Being notified during our impromptu meeting allowed us to share the ideas and impressions we had during the meeting with each other to use the power of both of our aesthetics within both performances. Deja has a deep background in photography and a strength in textures so I was really thankful to tap into that knowledge, especially when it came to the polaroid emulsions.

The design team for “Lost Patterns” was:

- Scenic and Projection Design: Andres Poch
- Costume Design: Becca Janney
- Lighting Design: Heather Reynolds
- Sound Design: Kira Peck

For “Finally, Fairies the design team was:

- Scenic Design: Andres Poch
- Costume Design: Fionna Clark (later on Channing Brooke Tucker)
- Lighting Design: Heather Reynolds
- Projection Design: Deja Collins
- Sound Design: Emily Pan

Chapter 3: Research Meeting

In the days that followed I was able to meet with both Becky and Tristan to talk about their vision now that I was clear on what my role as designer was, and I had a better understanding of what their concept was, or at least what was our starting point to build the performance. These meetings would prove to be incredibly helpful in steering my research. It would help start to clarify the different ways in which the space was going to be used for each of the two performances and how it should feel more than just the visual elements onstage.

The meeting with Becky had a really strong focus on world building, and the role and emotional journey of the audience (Image 3.1). We both felt the need for the audience to be transported to the Appalachian mountains, not only visually but also texturally and emotionally. This started to translate into the desire of an enclosed space that would surround or encapsulate the audience in order to create a sense of togetherness and to be surrounded by mountains. This expanded to the possibility of the dancers being able to move between the audience and wanting for the instrumentalists to not be isolated to a “band section” but instead have a more engaging role in the composition to promote equality among the whole cast onstage. For projections, we wanted to make sure that they never felt too digital, but instead had texture and liveness to complement the nature and tradition being created in the performance. The role of media was also to help the audience in the journey of “learning how to listen”. Since “Lost Patterns” was going to explore a vast range of the flat-footing tradition culminating with a strong abstraction of the musical tradition, Becky asked for the media to help aid in that journey. The final element of our conversation was helpful for me to start gauging how we would be able to have the world of West Virginia mountains and Vaporwave coexist. What we landed on was how Becky’s set

would focus on the nested feeling of the mountains and the sense of community, and Tristan's piece would have a more open stage, leading to the vastness of the world of Vaporwave. Becky also said she had no interest in hiding the theatrical elements of the piece, such as lights and amps, which gave way to a more open and immersive design without the concerns of masking.

3.1 - Meeting Notes

LEAN INTO PL
SMART PLACE

↳ SHOW CASE TECH
AS DISCOMFY

SPENT W/ PEOPLE ON SHOW TO TEST
"ACADEMIC" EXPERIMENT

SCREEN TRAINING
MAN TYPE

BEHAV

- LIQUID ON OVERLAYS
PROJECTION
- LIVE

LAND NAME - DIY / ANALOG
↳ FEATURES

BRINGING AUDIENCE IN
↳ IMMERSIVE
↳ DANCERS COMMUNICATE W/ IN
THE AUDIENCE

DISCOMFY

↳ DARK / LIGHT

3 IMPLEMENTS

↳ GENIC ELECTRIC EQ
↳
↳

- VISUAL PERFORMANCE
↳ SEATING DESIGN BEING
MADE

- NO "ILLUSION" OF JAZZ
DESIGN HAPPENS

- USE FLOOR OF SPACE

- CURRENTLY HAVE 3 ROOMS
ALREADY
↳ CAN BE STAINED

TRAIN AUDIENCE W/ SOUNDS

THURSDAYS FOR MEETING Y
DAN

- NO "BAND" SECTION
↳ HAVE BEEN MADE

- DANCERS WORKING BAND
↳ SHELVE B/W

- MAKE CENTRAL LOCATION
OR BAND

- EQUALITY OF PERFORMERS

- JAZZ OR SOCIAL DANCE
PARTY

↳ END ON UPPER FLOOR
↳ DOES GO INTO DANCER
SPOTS

Later that week I met with Tristan to talk about what the vision was for “Finally, Fairies!”(Image 3.2). The conversation mainly revolved around what elements of Vaporwave and Hauntology we were interested in, and what was the best way for them to manifest physically onstage. We kept gravitating to a liminal space reminiscent of abandoned malls from the 80’s. This world provided us with a wide vocabulary to research while making decisions. The main words that stuck out to me were: romantic loneliness, repetition, after the future, emptiness and degradation, and digitizing texture. These all represented themselves physically in the space with primary want for vastness. Tristan wanted to make use of as much space as possible, using the existing exits of the space and creating as close to an uninterrupted space as possible. We also landed on wanting a series of set pieces that would reference sampling and stock items such as: mannequins, a fountain, a food court; all with the intent of, in their sparseness, help highlight the emptiness of the space. The conversation concluded with the decision to implement two specific scenic elements: a glass block wall and mannequins.

3.2 - Meeting Notes

- ROMANTIC LINEARITY
- REDEFINITION
- AFTER THE FUTURE
- EMPTINESS + DEGRADATION
- OWING MILLS
 - ↳ ABANDONED WALL
 - ↳ ESCALATOR
 - ↳ CHAIRS
- HOW DOES LIGHT PIERCE THE SPACE
 - ↳ SHADOWS

- DIGITAL/ANALOG TEXTURE
- SHADOWS + OVERLAP
 - ↳ ANIMATING IMAGES
 - ↳ COLLAGES

CMYK vs RGB
 ↓
 SECURITY ↳ SATURATION

AUDIO DRAFT
 ↳ VIDEO DRAFT

- STARTING W/ REAL + EMPTY + CONSTANT
 - ↳ 3 OSCILLATIONS
 - ↳ LINES
 - ↳ YOU DON'T KNOW IS HAPPENING

- ~ MEDITATIVE
- PLURALIST IN BOOK
- SPONGE PAINTING B&W

- VASTNESS
 - ↳ AS MUCH ROOM AS POSSIBLE
- NOT A NEED FOR OFFSTAGE SPACES
- CAN USE SPACE EXITS

UNINTERLUPTED SPACE

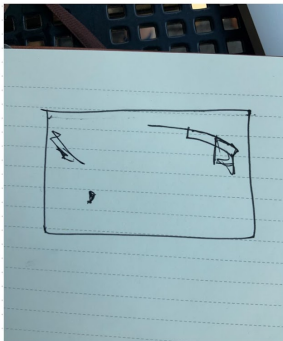
- SAMPLE FROM AESTHETIC
 - ↳ ONE OF STOCK ITEMS
 - MAMEQUINN
 - BUNYAN
 - FORD MUST
 - OBJECTS TO HELP POPULATE
 - ↳ HIGH LIGHT EXPENSES
 - ↳ 3 THINGS

- MORE DRAWN TO REAL
- ↳ DREAM OF TAKING IS VIBRAL

- FAILURE OF THE POSSIBLE

A MOMENT INTERRUPTED

- WANT OPENINGS W/ ADDED INTERRUPTED ELEMENTS



- CRUNK OR OP WALL
- CURVED } SAMPLE
- NICKLE OPEN
- MATERIAL INTERRUPTION OF PROJECTION
- NO NEED OF LEVELS

With these conversations under my belt, I was able to more concisely research what I pictured for both pieces. My research for “Lost Patterns” started with my personal connection with mountains growing up in the middle of the Andes (Image 3.4). I have personal experience as to what it is to feel the cold in the mornings, seeing how the sky gets lighter but not seeing the sun yet because it is hiding behind the mountains, how fog nestles between them, how the rays of sun weave through them with each sunset. Then I started to see how my version of the mountains related to, and differed from, the Appalachian mountains. I was especially interested in how the clouds were lit in Appalachian skies going from the pure white of the morning to the saturated warm colors of the sunset. Something else that caught my attention was seeing the seasonal changes the landscape had. Being in the Andes I had only seen mountains with luscious greens, I had never seen them coated with red, orange, and yellow leaves; let alone covered in snow.

The second focus of my research was the Appalachian culture and the specific dance style of Becky's expertise, flat-footing (Image 3.5). This was an area that I was completely new to and so eager to explore. I was raised around Colombian folk dance, which usually centers around partnered dancing focusing on either the action of planting or courting. Flat-footing seemed to carry the same sense of community, but focused more on the sounds created from an individual hitting the ground in contrast to the relationship between two performers. Flat-footing also carried a bigger connection with the floor itself, unlike the joropo which has a more shuffling motion. I was really surprised with the parallels this new form of dance and region had with the folkloric dances and mountains I was raised with—all while bringing in a completely new perspective and point of view on its relationship to community and to how performers address the floor they dance in. Next, I tried to explore the different ways in which a natural fabric could be used to create the enclosed space we were craving while still allowing the grandeur and

vibrancy from the mountains (Image 3.6). Finally, in an exploration of what projections could add to the stage picture, I started exploring how polaroid emulsions distorted the images they were portraying, along with cyanotype and double exposure photography (Images 3.7 - 3.9). These revealed a textural quality into digital images that I had never seen before, along with a palette of colors for us to explore, all grounded in how water and other elements alter the way in which humanity tries to capture a moment in time.

3.4 - "Lost Patterns" research plates



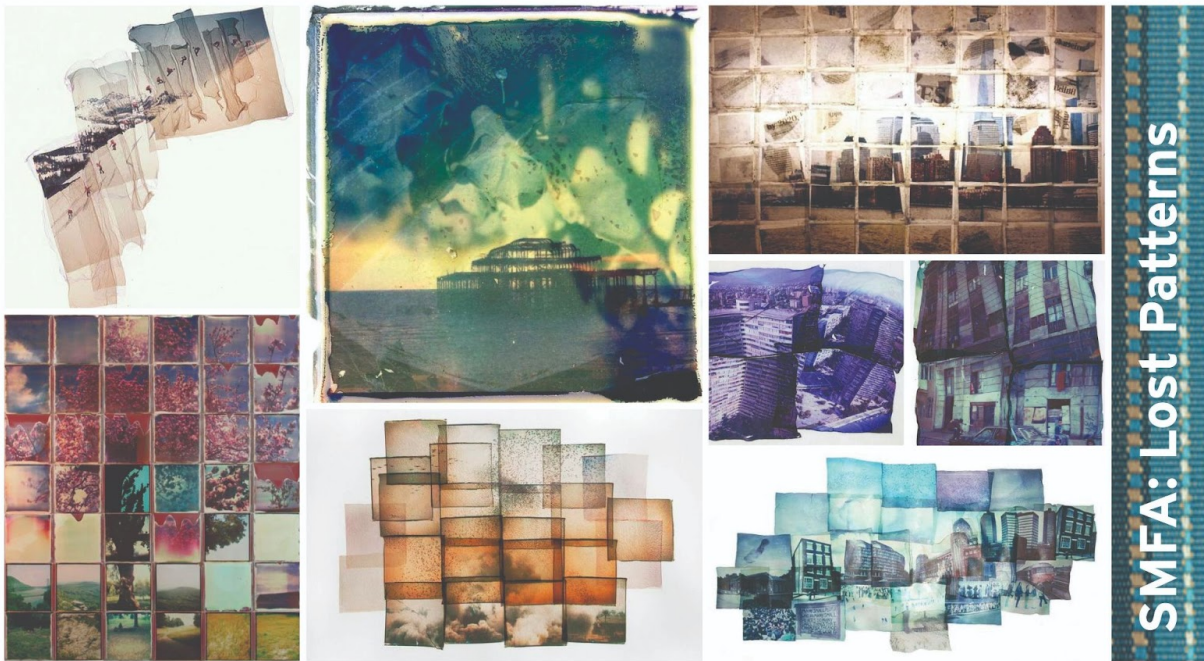
3.5 - "Lost Patterns" research plates



3.6 - "Lost Patterns" research plates



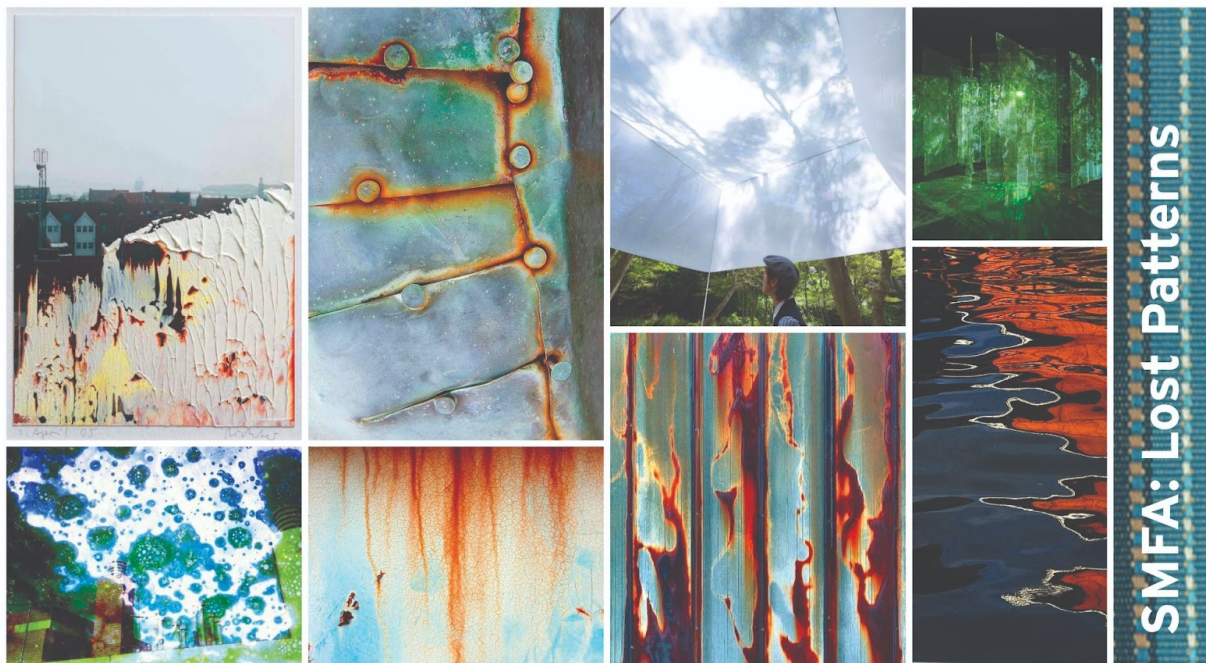
3.7 - "Lost Patterns" research plates



3.8 - "Lost Patterns" research plates



3.9 - "Lost Patterns" research plates



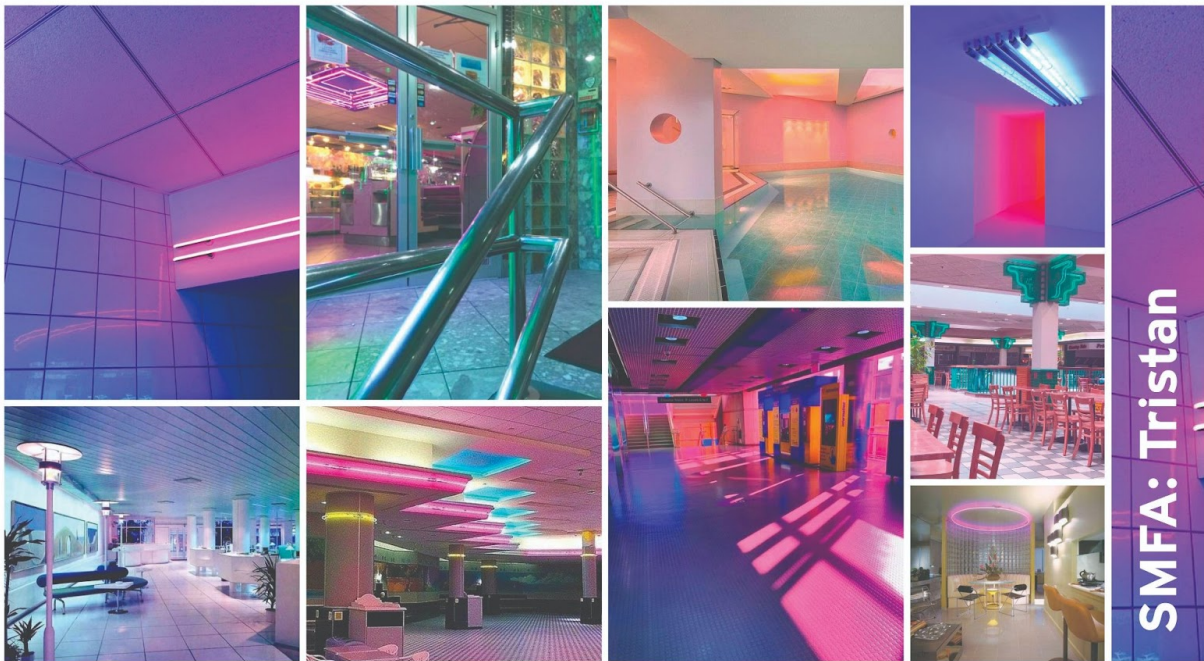
Becky's response to my research was really positive and she was equally intrigued by our parallel connection to the mountains. This helped establish a common base understanding of what the emotion of the place wanted to be once we started world building. She was also interested in how fabric would be in the space, especially how it would interact with Heather's lighting design. She pointed out the desire to stay away from saturated colors that wouldn't exist in nature but showed interest in starting the journey in cooler colors reminiscent of the trees to then end in the warmer colors indicative of the rust and more industrial side of the Appalachian communities.

My research for "Finally, Fairies" was focused on how to take the shell of an abandoned mall and push it into the world of Vaporwave (Image 3.10). Knowing Tristan's desire to have large play space, I mainly explored materials and how they interacted with saturated light and imagery that Heather and Deja would be providing (Image 3.11). The three materials that stood out were: tile, plastic, and glass block (Image 3.12). I was really interested in refraction and light spill from each of the materials and exploring how they would interact with the wooden floor of the Dance Theater (Images 3.13 - 3.14). An added discovery was the use of tube televisions as a new surface for projections, allowing for media to have real estate downstage .

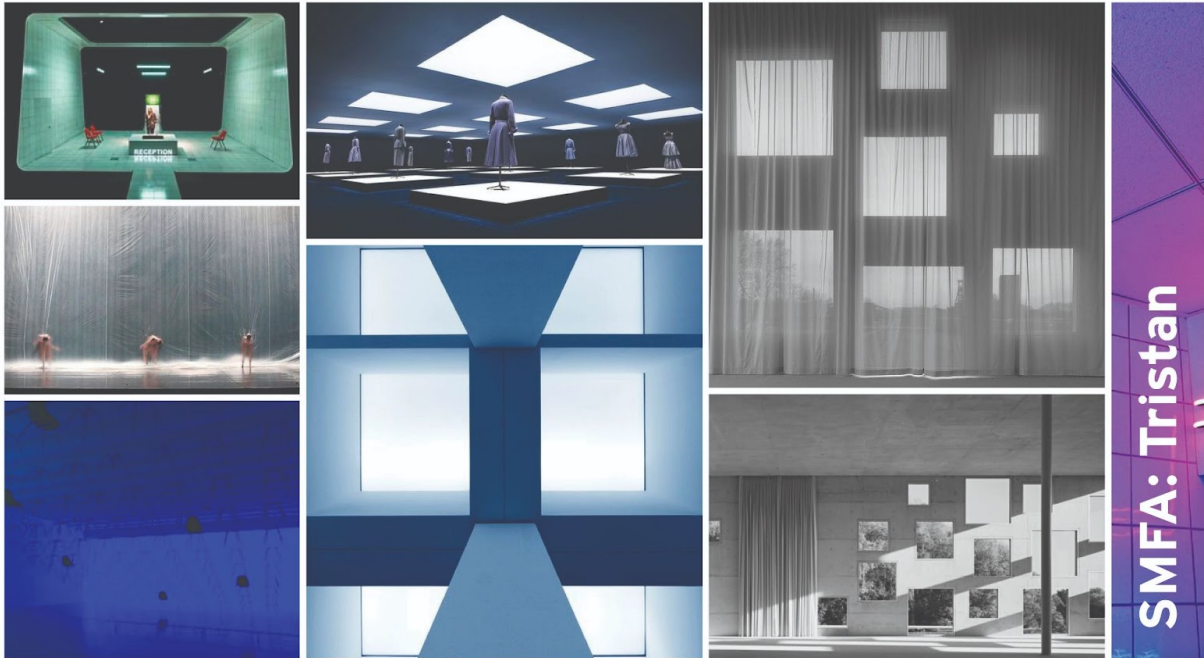
3.10 - "Finally, Fairies" research plates



3.11 - "Finally, Fairies" research plates



3.12 - “Finally, Fairies” research plates



3.13 - “Finally, Fairies” research plates



3.14 - "Finally, Fairies" research plates



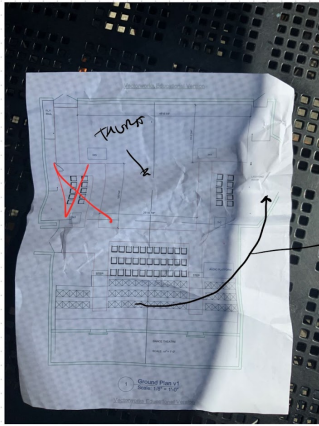
Chapter 4: Preliminary Design

Later the next week, I met once more with Tristan and the “Finally, Fairies!” design team to talk about how all our concepts could start to melt together for the stage picture (Image 4.1). This allowed us to cement several scenic elements that had been discussed in the research meeting. We started with solidifying our commitment to think of the stage as an abandoned space that had the remaining parts of a mall. The set was to show a conversation between the 80’s and now, with artifacts of its previous life. We settled on: a curved glass wall, a group of TV’s to be used by Deja for media, mannequins, and benches, which were to be seen as abandoned artifacts from the benches we wanted to use in “Lost Patterns”. We also talked about the idea of using lighting to stretch and compress time, along with incorporating the colors of the golden hour. This led to the idea of having a window frame as a scenic element to connect that light to a source conceptually but without the attachment of them requiring a physical connection (Image 4.2). With all of this being decided on, the question now was where would it all live onstage and how would it respond to Becky’s piece.

4.1 - Meeting Notes

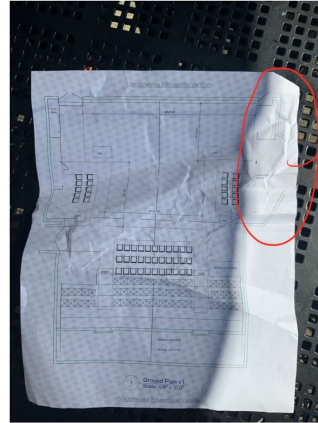
- LESS BLOWN WINDEN FLOOR
- OBSERVE PRIMARILY WIND BUILDING

0a29



KEEP SWEEP FOR BELLY

- CREATE ILLUSION OF WINDOW ON SIDE
- STRETCHING + COMPRESSING TIME



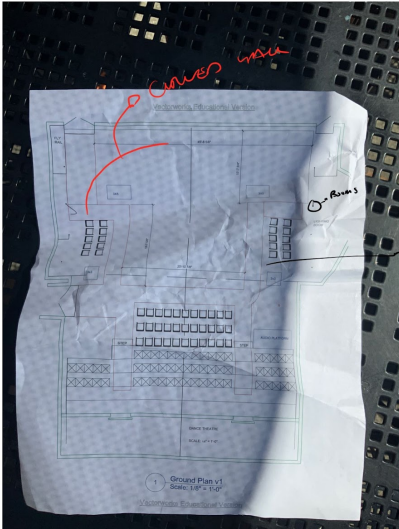
WINDOW LOCATION

- LIKE TV IDEA
- ARTIFACT

REMAINS OF STAIRS

- CONVERSATION B/W 80'S + NOW

- NAME QUINN
- CURVED WALL OF TILE
- WINDOW AS SHADOW



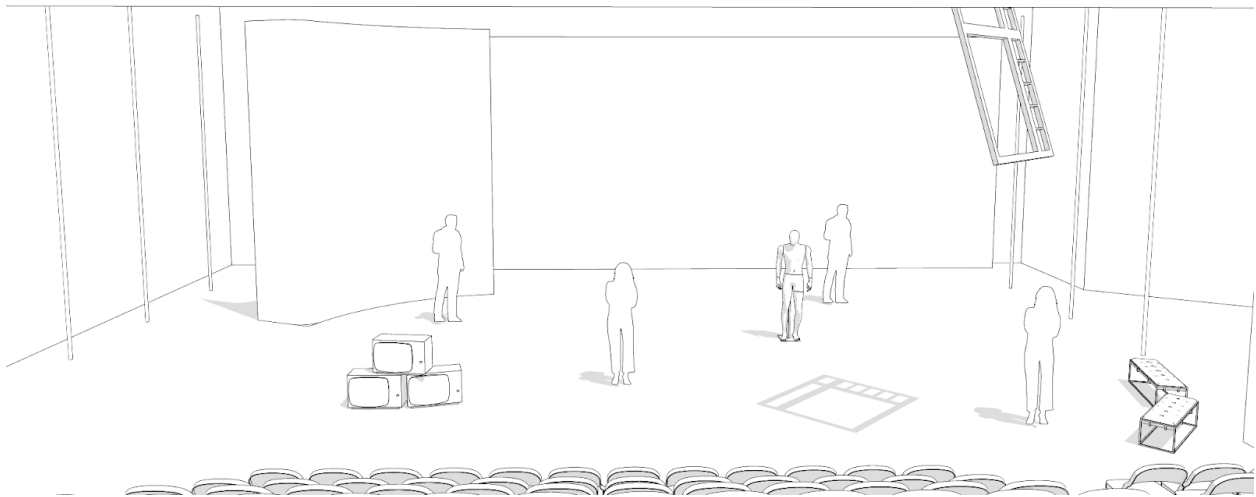
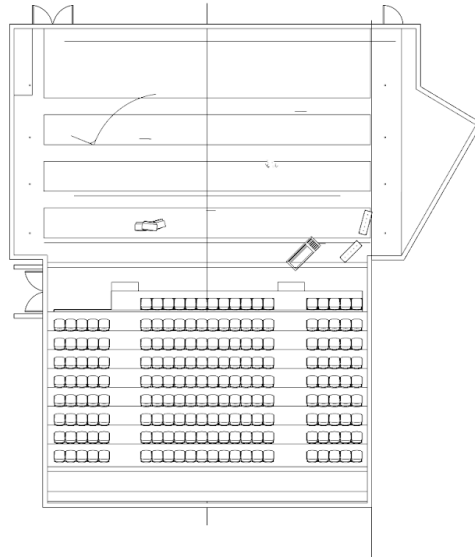
WINDOW ROOM IN OPPOSITE

FADE
- NAME
- NAME
- NAME
- NAME

- 2 QUIET THINKS THAT ARE NOT HELPING EACH OTHER

- GOLDEN HOUR
- PLATFORM MAYBE AS ARCHITECTURAL SIDE
- OLD AUDIENCE SEATS TO STAIRS
- MANEQUIN SITTING IN CHAIR
- NUMBER + ABSURDITY

4.2 - “Finally, Fairies” first design concept



My conversation with Becky started around where the audience would be seated (Image 4.3). We wanted for the seating arrangement to be more of a thrust, as in contrast to the presentational quality that the Dance Theater had with its proscenium configuration. Even though it would help us create a sense of closer community and make for a less presentational stage picture, this

arrangement also had a couple downsides. First, it would take away dancing space from the performance. Second, it would take away the possibility for Heather to use chin lights downstage which, due to the focus of the whole piece being footwork, was a big compromise. We decided to hold onto the benches for now. Becky then listed a series of wooden boxes of different heights to be used by performers to lean against, seat on, or use as a table. With these added elements, our concern for space onstage became even bigger. The solution was to create a canopy of fabric over the stage to give us the nested composition we craved without using up any more space on the floor. This canopy was also designed to be made from several different pieces of fabric to allude to the quilting patterns Becky was referencing, along with having greater flexibility of removing panels as needed for lighting (Image 4.4).

4.3 - Meeting Notes

START W PANELS → RUST



Breathtaking Free-Spirited Wedding with a Vintage Scarf Canopy

TEXTURE
↳ SMALLER
PIECES TO
WHOLE

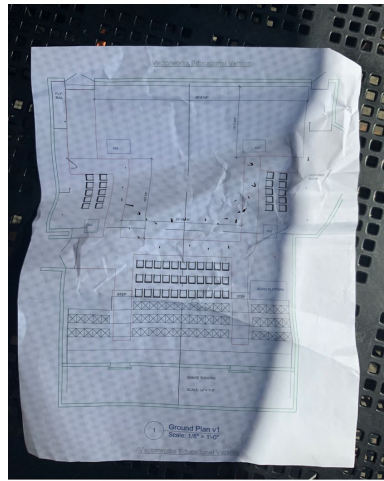


Gallery of "Yendiya (the Shift)": The Turkish Pavilion at the 2016 Venice Biennale

) SIMILAR WAY

ABSTRACTED

CAMPY TENT
BUT NOT



CUBE
FOR MARRIAGE
- CUBE AS
TABLE
- YET TABLE
- HAS DESIGN
OF WHERE
THE STAFF

3x3
DANCE BOARD
LASTING
BOARD ON
CUBE

↓
ALL AS
PATTERN
SURFACE

1-2 SEATS

ARM(?)

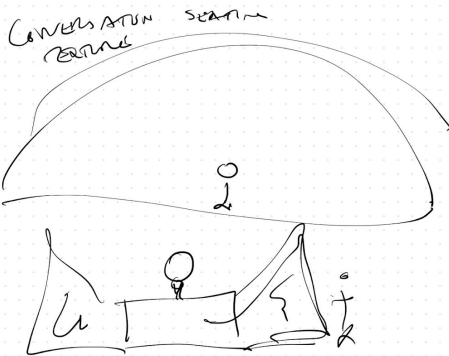
ROUND SEATING

MOVE BY
1-2 PEOPLE

"HE IS DANCING"
↳ LARGER POPS

BLUE CANYON TEXTURE
IDEA'S EXAMPLE
- TIME LAPSE

EARTH TONE



CONVERSATION
TEXTURE

2 UNEQUALS

- WINDOW AS ADJECTIVE

ROSE BOARD
↳ LINED CANOPY

UNWATER
UNRESOLVE

W/ LOW SEATING
+ SPINDY
↳ SPLIT INTO
SPACE

UNWATER?

QUILT PATTERNS
↳ TO FOLLOW FORM & SHAPE

RUST BROWN/GREENS

PIECE WILL CALLENDO

"MECT" COLOR

SKIN SATURATED PAPER

SPACE TO
MARRY COLORS

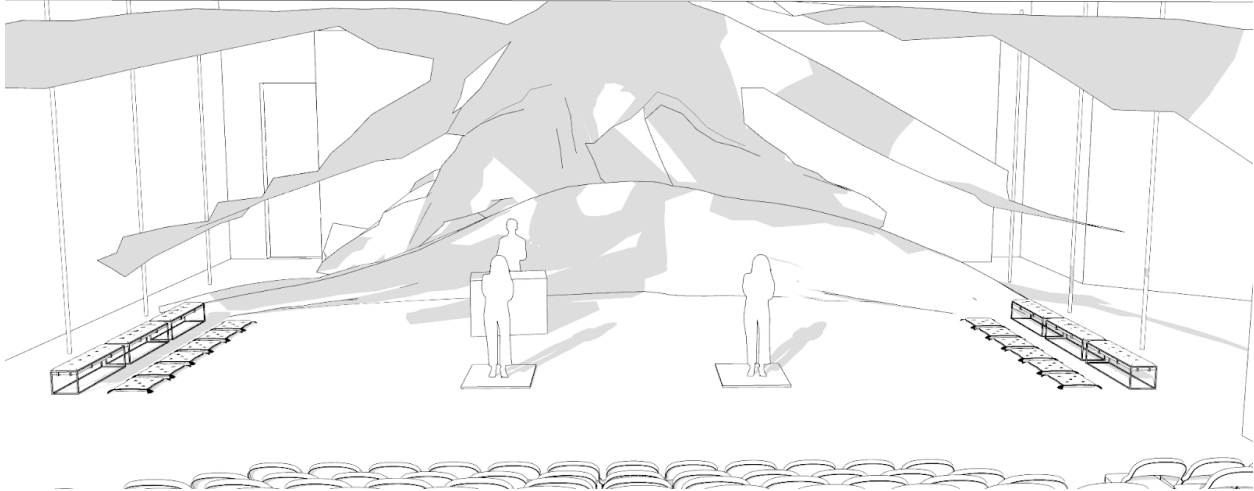
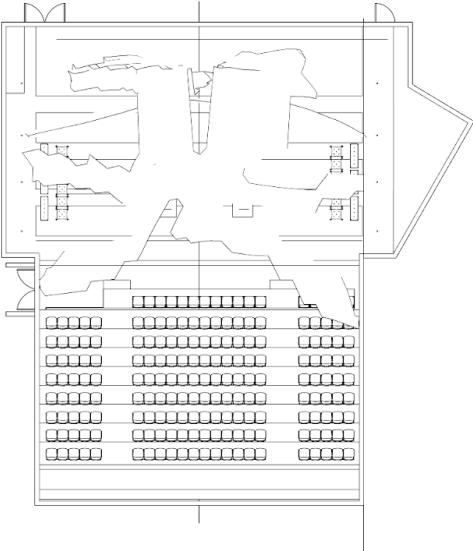
2.5 x 2.5

W/ BEG GUIDE FROM
STRUCTURE

STAIRCASE

↳ MOVE BY
PERFORMERS

4.4 - "Lost Patterns" first design concept



Chapter 5: Design Presentation and Cost Out

A month later, both design teams had come to a pretty good understanding of what the vision for the shows were, and how we were to proceed in the process. The bigger question now was whether the designs were buildable within the constraints of the shops and the allotted budget. When talking with Mark Rapach, Technical Director, and Michael Driggers, Assistant Technical Director, they pointed out a series of concerns when it came to the both pieces.

The comments for “Finally, Fairies!” were fairly straightforward. Driggers named that at the scale we were looking for, there was not enough budget to create a glass block wall. I named glass blocks as mainly the launch point of the textural quality of the surface, but I was happy to explore other materials to allow for a similar result. I was also asked to clarify the types of props needed, and how masking and cabling would work.

For “Lost Patterns” the biggest concern was with the fabric canopy. They noted that the precision needed to rehang the fabric to align with the map location would likely not be possible with the constant striking and resetting of the whole structure that had to happen during each performance. Another issue was the size of the canopy and the fabric mountains themselves; they required an amount of fabric that exceeded the quantity we would be able to purchase within the budget. The creation of the plywood boxes was an easy element so that would be the first constant for cost out, but the amount of fabric we would be able to afford was pending on how all other variables fell in place.

Chapter 6: Revisions of the Design

The revisions for “Finally, Fairies!” were resolved pretty quickly once we landed on creating the glass block wall out of 1 inch cube steel pipe and facing the back of it with plastic to create the opaque yet glassy look. After some experiments with projections, Deja suggested 3 layers of the same plastic to create the right blend of opacity to serve as a surface for media, while still being translucent enough to allow for performers to be seen behind it. We were also able to finalize 3 working CRT TV’s along with two metal benches. For the mannequins, Tristan knew of a depot that had a large selection of them and agreed to go and select 4 for the show.

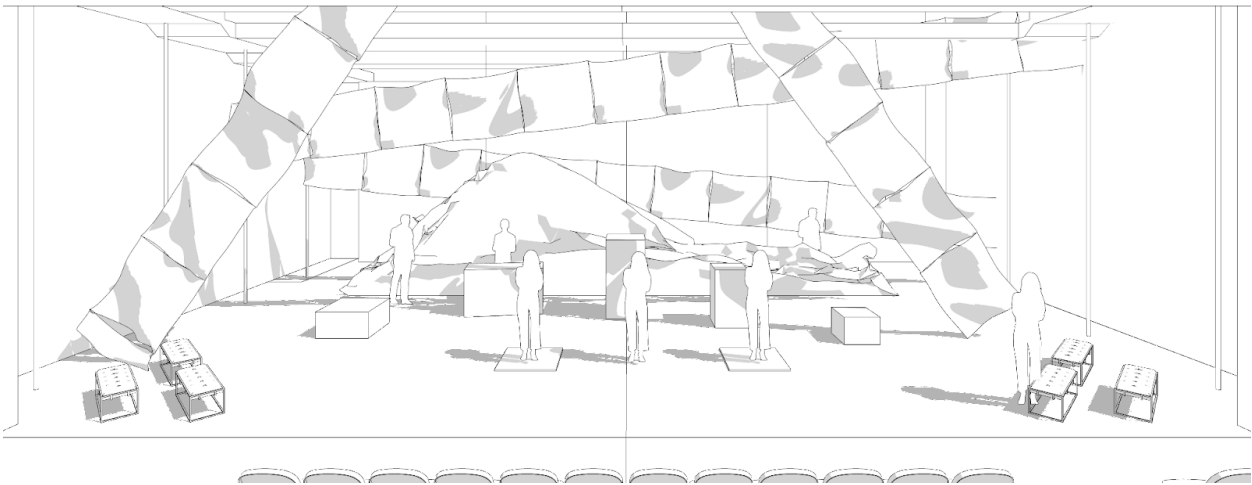
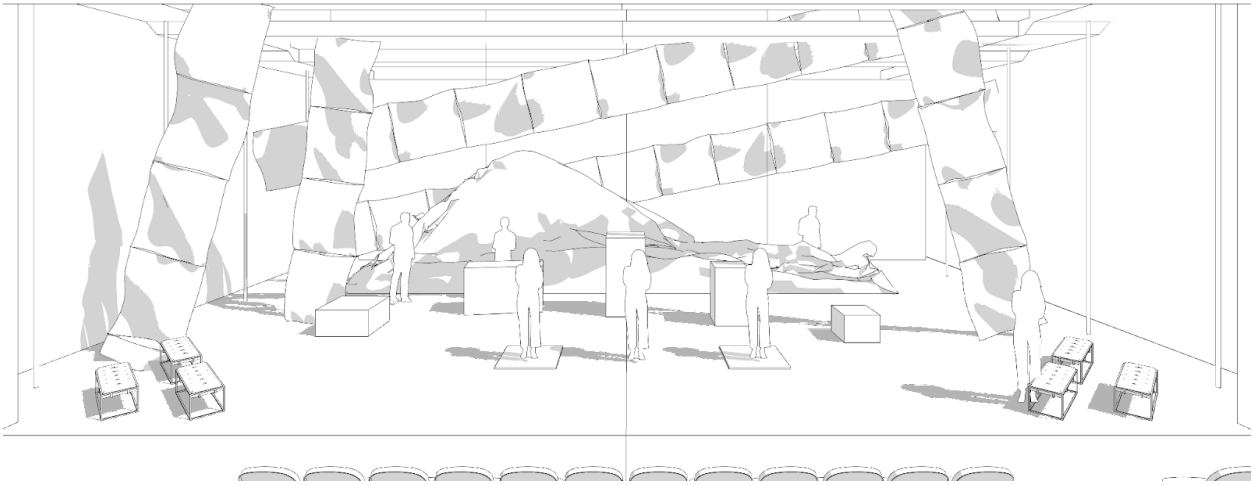
The solutions for “Lost Patterns” proved to be a little more complex since changing the design of the canopy meant redesigning how we would create the nested feeling we had agreed upon. Due to the fact that we were in the later stages of production for the show, we agreed with the scenic shop that the plywood boxes would stay as-is so they could start building while we explored other options for the canopy. Based on the budget that remained, Driggers provided me with a set amount of fabric yardage for me to explore different options within the realms of what was possible. This was incredibly helpful because I was able to be a lot more precise and intentional with the use of fabric and was able to rule out any design that wasn’t feasible. At this time Driggers had also mocked up a smaller version of the standing mountains in the shop for us to see how the fabric would drape once it was added to the structure (Image 6.1). Seeing this assembled, we agreed that the shape didn’t look organic enough to resemble a mountain; we needed to go back to the drawing board and explore new variations for both the canopy and the mountains.

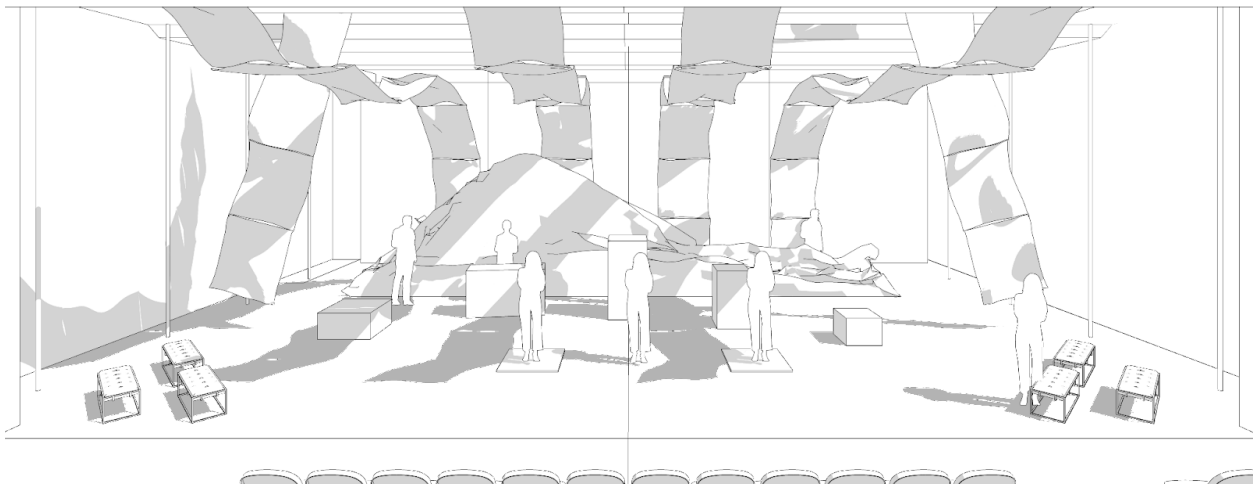
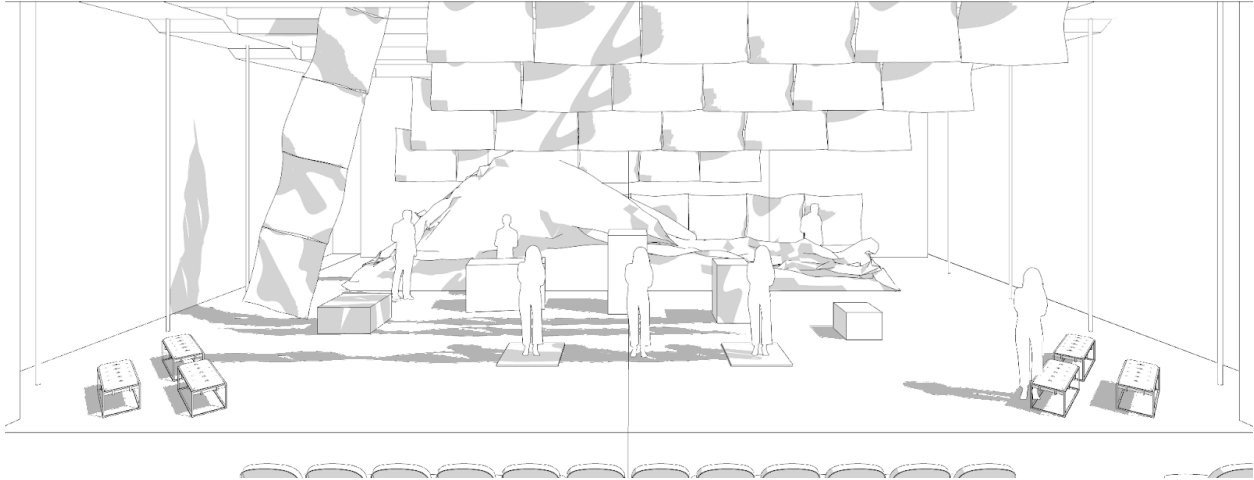
6.1 - Mountain Mockup

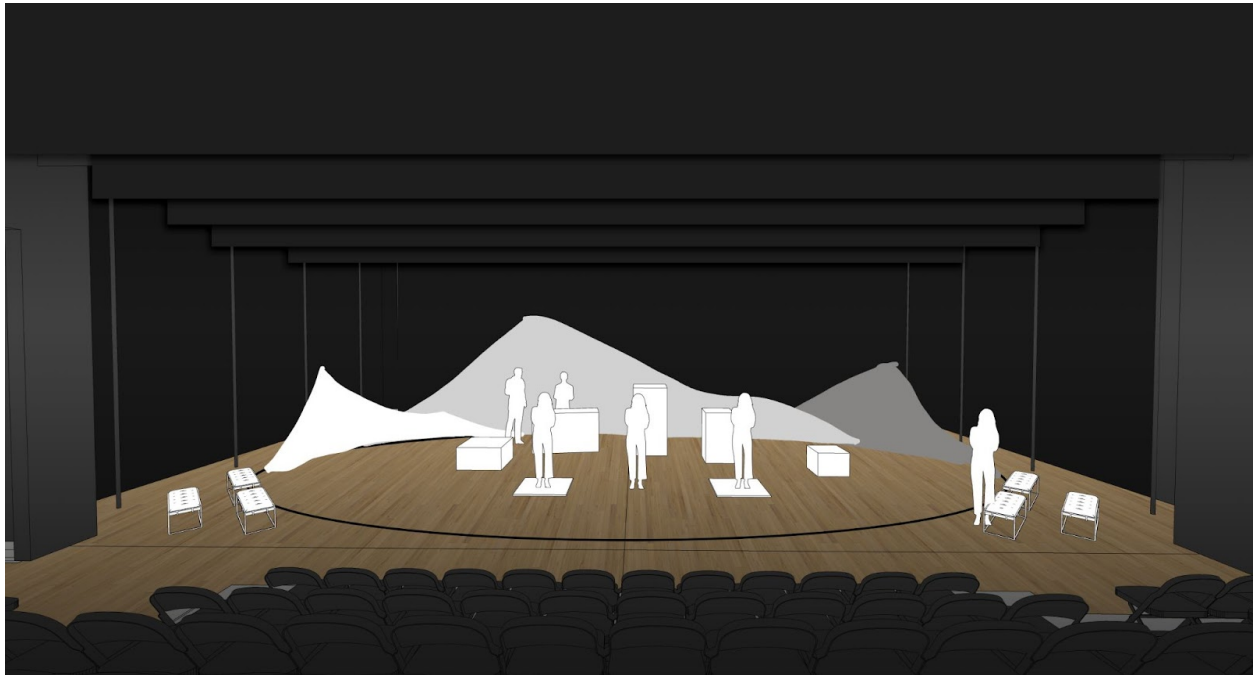
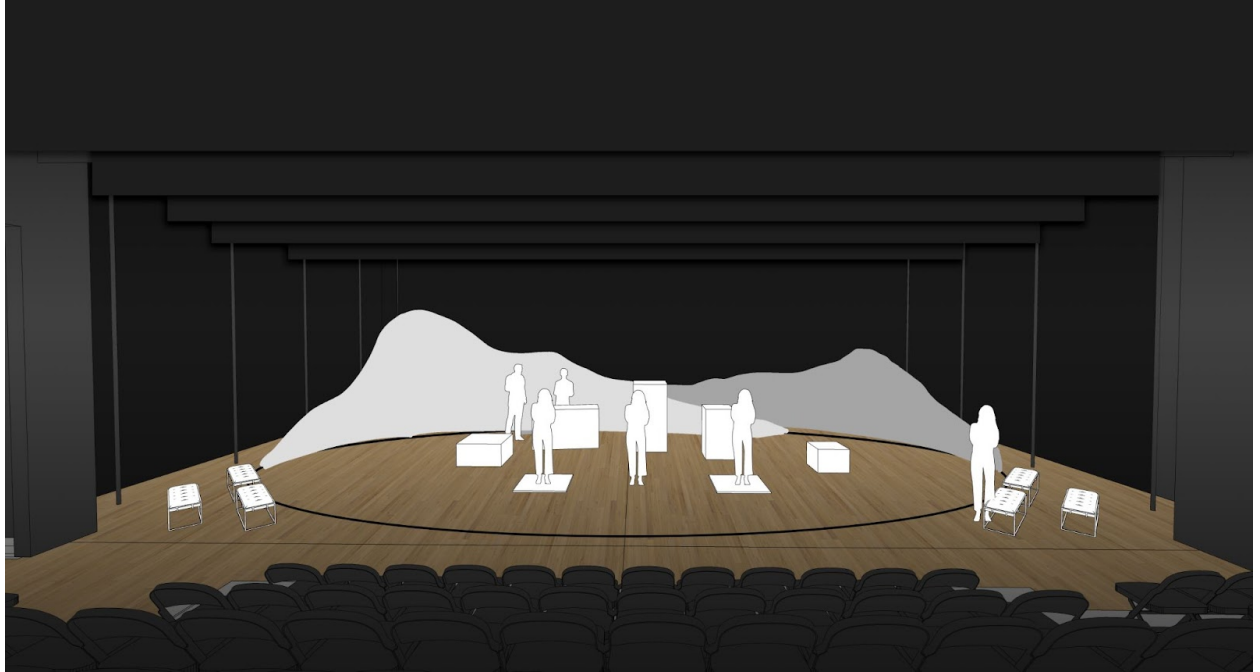


With this information I came up with a couple of quick versions of the canopy for Becky to look over, but none of them worked with the overarching subject (Image 6.2). At this point, the winter break was approaching so Jennifer Schwartz, Production Manager, made the call that the shops had enough information to start building both shows and allowed for me to take the break as time to design new options to explore with Becky once we returned. This opportunity was especially exciting to me because I was going down to Colombia for the holidays, so I was going to be able to see the very mountains that had served as my root inspiration at the beginning of this whole process.

6.2 - "Lost Patterns" alternative mountain design concepts







Chapter 7: Shaping the Mountain

While on break, I visited the SCAD Museum in Savannah, Georgia and saw an exhibition by Nohemí Pérez called “The Forest Bedding” (Image 7.1). In large-scale works she depicts magnificent tree specimens drawn in charcoal and painted with incredible detail on raw canvases. She uses these pieces to raise awareness of the complex relations between humans and nature. When seeing them, I was really inspired by their scale and composition. While keeping a pretty geometric shape in the structure of the canvas, she was able to allude to the organic shapes in nature by both the subject of the piece and the way in which they were all hung in an overlapping manner to break the rigid lines of the rectangles. I was also really inspired by the rawness of the canvas along with the high contrast illustrations to help transport the viewer into a natural world. [While revisiting the images I took of this exhibit as I wrote this thesis, I realized that Nohemí Pérez is also a Colombian born artist who studied at the Savannah College of Art and Design. It is so amazing to see now how an artist who has a shared path with my career as an artist was able to help me bridge the gap between how to show the life of nature and the mountains within the constraints of a rectangular canvas, all with the use of materials and composition.]

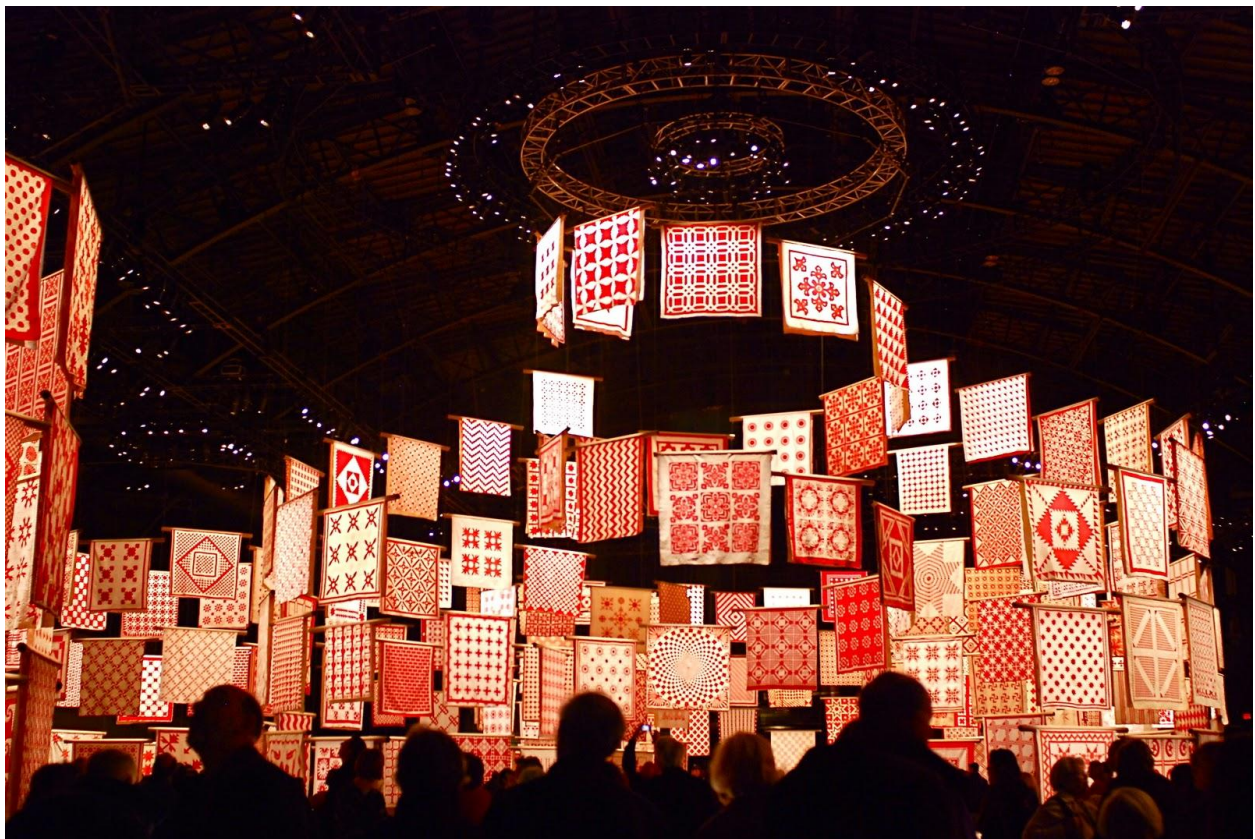
7.1 - “The Forest Bedding” by Nohemí Pérez



Now that I had released myself from the need to depict the mountains in a literal sense, I started to explore what other elements of Appalachian culture could inform this newly found rectangular composition. During this research I was reminded of a quilting pattern Becky had emailed me earlier as possible media content to project onto the floor during the show. I looked at different ways in which patterns had been shown within rectangular installations and found some amazing examples. The one that I truly gravitated to was “American Folk Art Museum Presents, Infinite Variety: Three Centuries of Red and White Quilts” at the Park Avenue Armory, curated by Elizabeth V. Warren (Image 7.2). This installation had over 650 red and white quilts amassed since 1956 by collector Joanna Rose hanging from the ceiling of The New York Park Armory. I

was so moved by how the intricacy of each quilt was so easy to explore within the scale of the exhibition, while still being understood as part of a bigger collective. The different ways in which the quilts were composed gave me insight into a plethora of patterns I could use to hang my rectangles of fabric.

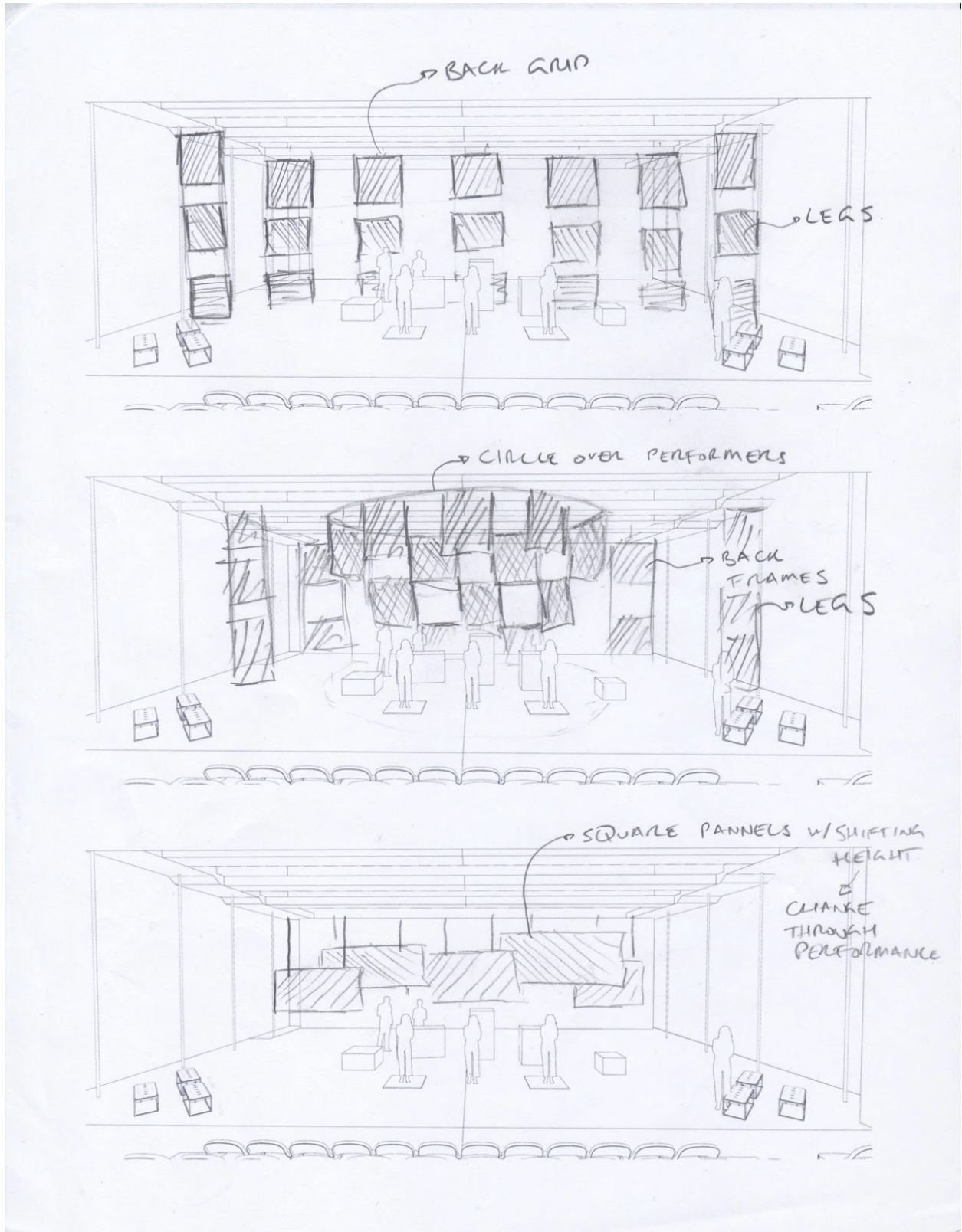
7.2 - “American Folk Art Museum Presents, Infinite Variety: Three Centuries of Red and White Quilts” curated by Elizabeth V. Warren

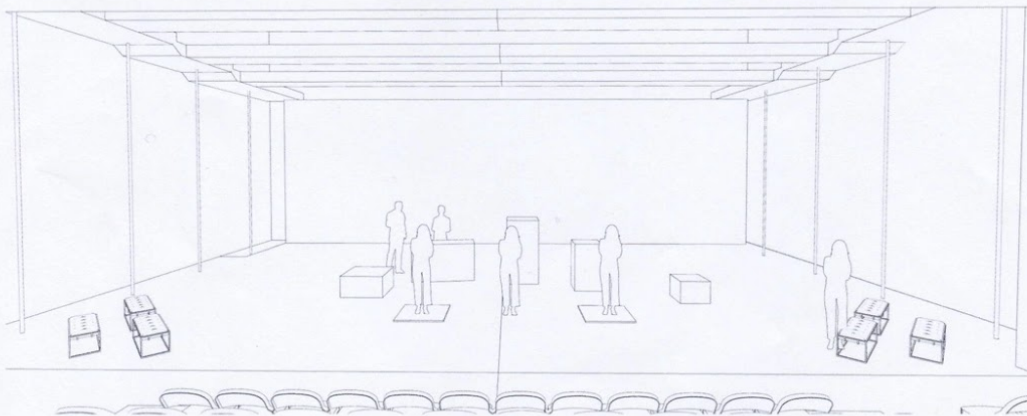
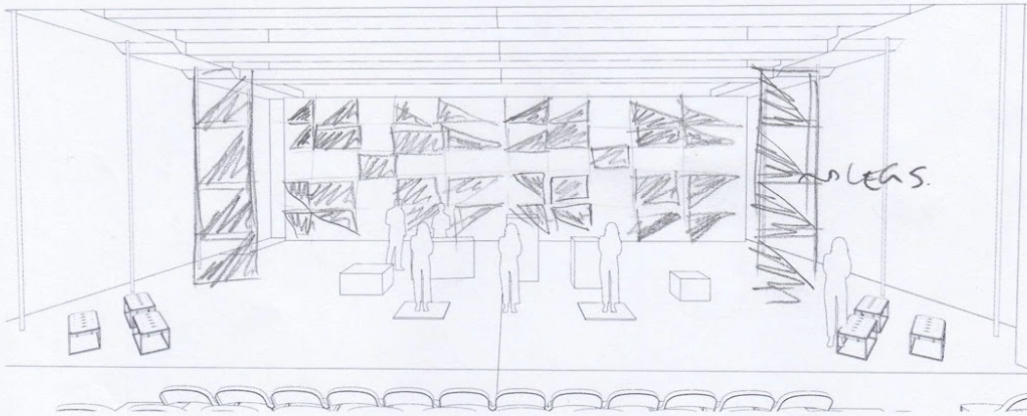
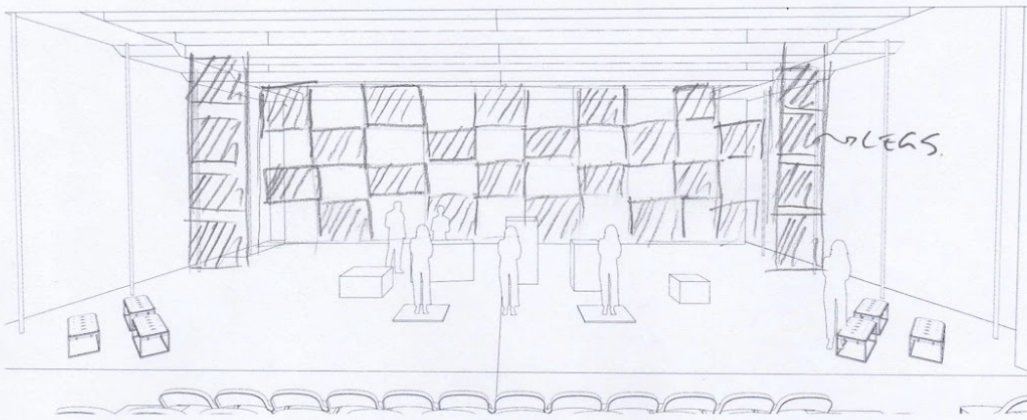


Once I was back for the winter semester, I shared my new insight with Becky. She was really excited about the possibilities this offered but wasn't sure how they would translate into the performance. To allow for some options, she asked me to sketch different versions of how I saw the rectangles composed onstage. This task concluded with me creating five possible options ranging from the design at “The Forest Bedding” by Noemí Pérez, to the shapes in quilt

patterns, to the different hanging structures at the Park Armory (Image 7.3). After reviewing all of them, Becky and I agreed to proceed with the design that had a series of columns composed of stacking rectangles that would be both upstage and flanking each side of the performance space. This design allowed for full use of the fabric allotted to us, and provided us with plenty of projection surface while still creating a circular shape to create the nested feeling we had agreed upon. Now the only question that remained was how these pieces of fabric would look without media on them.

7.3 - New mountain sketches





Chapter 8: Discoveries from the First Showing

Before the first showing for the Spring M.F.A. Dance Thesis Concert, I had seen rehearsals and recordings of both pieces to start to get an idea of what the show was going to look like and what needs it had. The hard part about these was that they mainly happened in spaces other than the Dance Theater and tended to have performers or elements missing in them. This led to an informed but incomplete image of what each dance was, especially in regards to how it felt to see them as an audience member. For these reasons, I was really excited to see both works in the intended space, with the full cast, and most importantly, in sequence from each other. Up to this point I had been working with an awareness as to how both pieces would connect visually in the concert, but hadn't had a chance to truly see how it felt to move from the Appalachian world to Vaporwave aesthetic.

The showing started with "Lost Patterns" and I was completely taken back by the energy that the performance carried. The power with which each step was grounded on the floor was something I had never felt before. Seeing the power that flat footing carried in the performance I became extremely aware that, with projections being mainly around the perimeter of the stage, I should be extremely cautious to not pull focus from the action that was happening with the feet. I had to balance a way to provide media to aid in the journey as we had discussed without pulling the audience's focus away from the floor. Based on this discovery I made two decisions: if media was on the perimeter it would work as world building to place us in nature, and if media was on the floor it would augment the energy and timing with which the performers were dancing.

When seeing "Finally, Fairies!" I was surprised by how vast the choreography was. During meetings we had discussed how Tristan needed as much space as possible, but seeing it in the

space it was extremely clear that the dance needed as much stage space as we could give it. After attending several rehearsals it was clear to me how wide the blocking was, but the need for depth was highlighted by seeing how performers stood as close to the audience as they could to then move all the way upstage to the cyc. Knowing this, I now had to make sure that however we transitioned from “Lost Patterns” to “Finally, Fairies!” we removed as much as possible from the stage to leave only what was required.

Chapter 9: Recalling the Mountain

My original idea was to paint all the rectangles with a different quilt pattern—but I wasn't sure what patterns to use. Moreover, I didn't have the knowledge about the subject to do dramaturgical justice to such an important part of Appalachian tradition. I also knew that Becca was showcasing this part of the culture through costuming, so adding it to scenic would only be a repetition of the same motif in the overall composition. Finally, due to the timeframe we had to build this set, the paint treatment couldn't be as detailed and large in its scope.

While looking at other crafts from the region, I saw a rug that had mountains woven into its pattern. I thought this would be the perfect way to bring back the idea of place, not by showing a literal mountain onstage, but instead by using it as texture in our panels. With this in mind I created a monochromatic landscape with three layered mountains to be seen as one image through all the panels. The intent was for the fabric to look worn and dyed instead of painted, while also allowing for lighting to be seen through it and media to use it as surface (Image 9.1).

9.1 - First paint elevations

REVISION

DISCLAIMER

CREATIVE TEAM

Spring MFA Dance Thesis
DANCE THEATER

FULL COLUMN ELEVATION

DATE: 02/02/2022
SCALE: 1/4" = 1'-0"
DRAWN BY: AP
ANDRES POCH

1
of 4

REVISIONS

DISCLAIMER

CREATIVE TEAM

Spring MFA Dance Thesis
DANCE THEATER

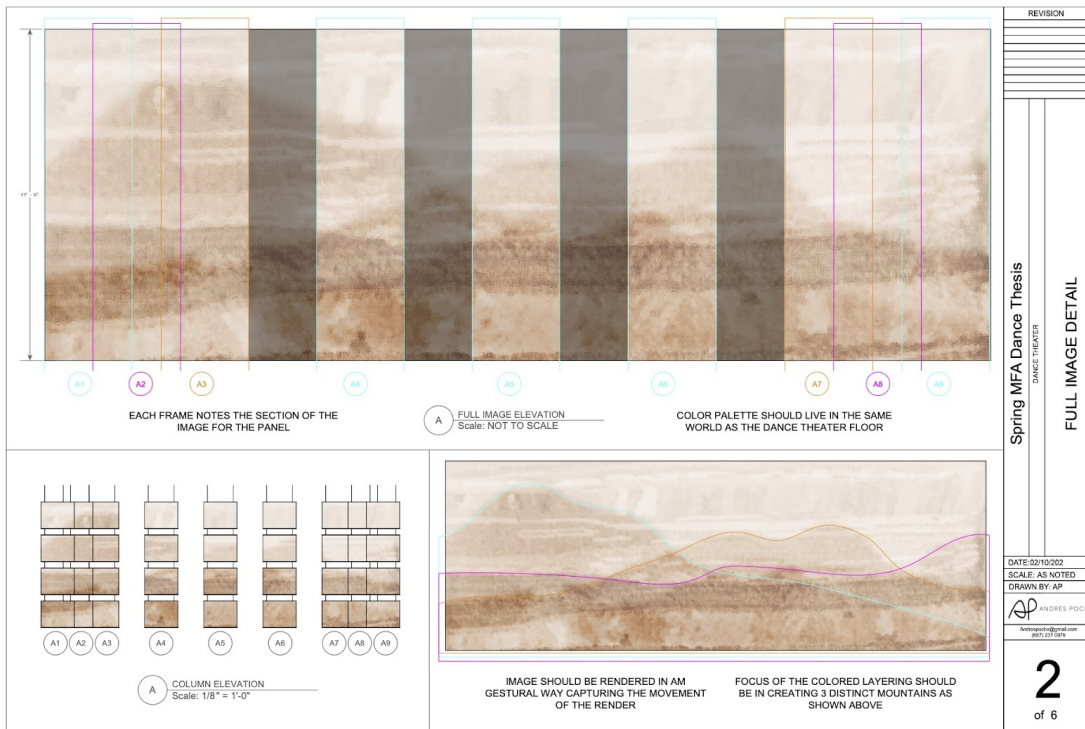
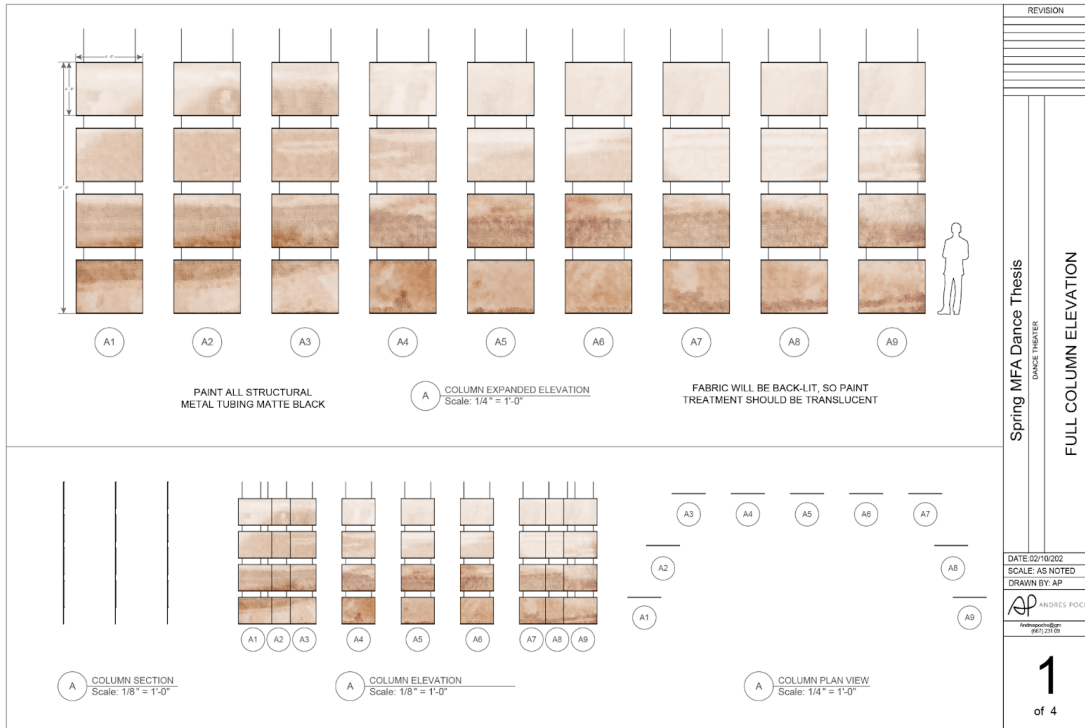
Lost Patterns SL and SR Leg Paint Elevation

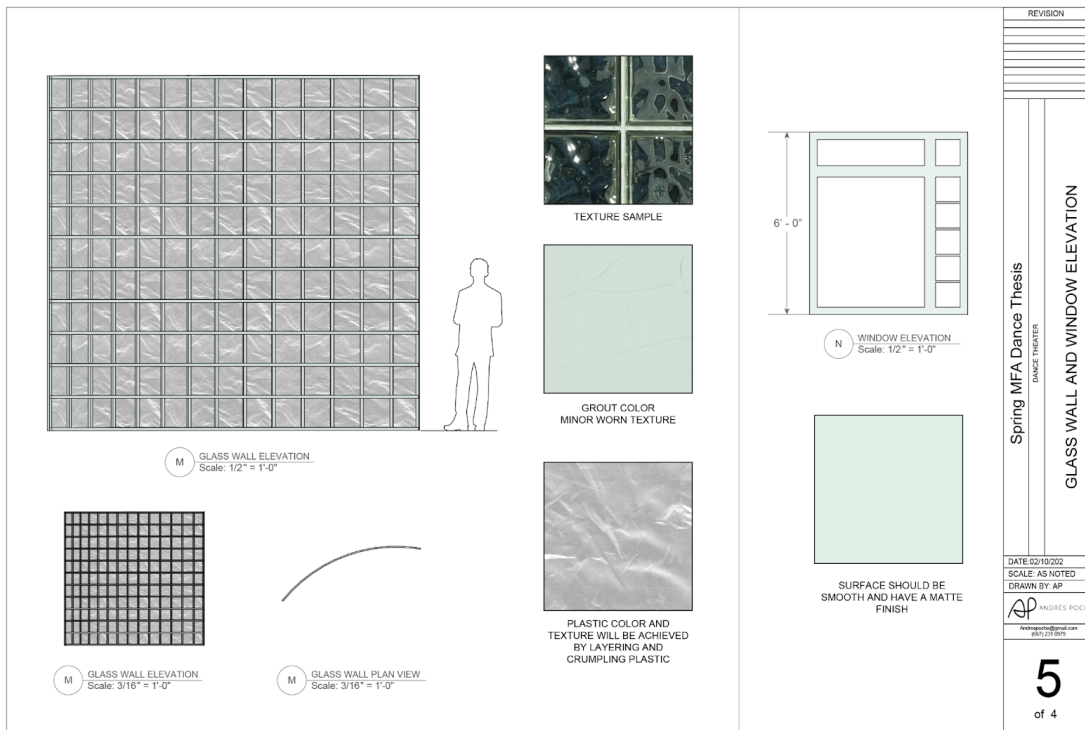
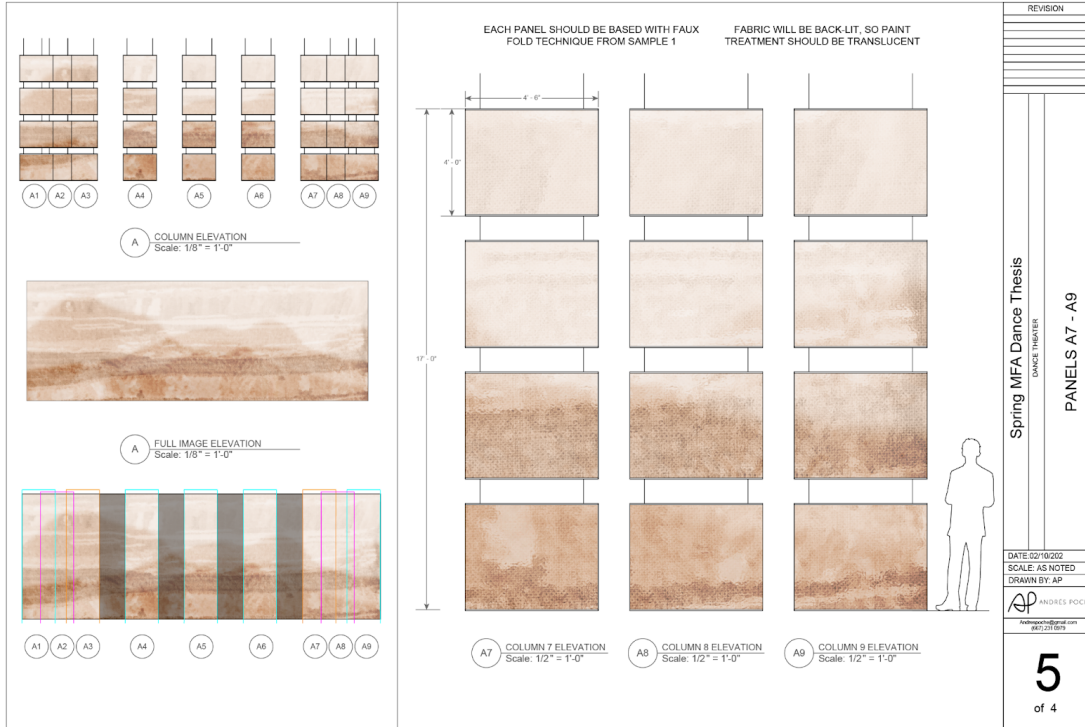
DATE: 02/02/2022
SCALE: 1/2" = 1'-0"
DRAWN BY: AP
ANDRES POCH

2
of 4

This was my first time delivering detailed paint elevations to the shop, so once I had my first draft, I had Andrea Ball, scenic artist, help me figure out what was missing and the best way to communicate the information needed. She helped me compose the elevation in a way that showed how the overall image was to be seen onstage, along with how each of the individual panels had to be painted. Another key element was clarifying how the design overlapped on the outer panels and how the rendering should be focused on the shape of the three mountains I had envisioned. Having this input not only helped me communicate the information to the shop in a more effective way, but it also gave me a blueprint as to what a scenic artist is looking for in a paint elevation and the best ways in which to convey those details (Image 9.2).

9.2 - Second paint elevation





Chapter 10: Trust in Collaboration

In the rush of delivering the paint elevations to the shop I committed the grave mistake of delivering them without first having Becky take a look and approve them. The first time she was able to see them was when she stopped by the shop to deliver one of the soundboards to be dyed, which led to the uncomfortable moment of her talking about a paint treatment she had no input into. Following this exchange Becky emailed me and Jennifer Schwartz communicating how surprised she had felt seeing the design for the first time (Image 10.1). She noted how she did see the consideration and creativity I had put into the work, but wanted to have a check-in with the whole design team to make sure the decisions made were not in conflict with what they had already planned for. Moreover, Becky pointed out this hiccup had made her not trust the collaborative process with me and how she was concerned about moving forward this way into tech. She noted how she had seen my work with her colleagues and she thought being in the same room had ignited fruitful collaborations for me in the past, so she invited me to be in the rehearsal room as soon as possible to talk about the next steps with media.

10.1 - Becky's email



Rebecca Ann Marie Hill <rhill127@umd.edu>
to me, Jenn ▾

Fri, Feb 11, 10:55 AM ☆ ↶ ⋮

Hi Andres,

I went to turn the dance board into the paint shop yesterday and Ann showed me the test panels for the mountain fabric design. I was a little surprised to see the mountains being painted on the panels since I hadn't seen or approved of the final design. The last time we met on February 2nd with Heather it sounded like the panels would remain a natural one linen/muslin with potentially a transparent quilt design on the panels in a light contrasting color. At that meeting you hadn't mentioned your desire to have mountains painted on the fabric panels at all. I also didn't receive an email, hallway conversation, or text about this and felt surprised when I encountered the test panels in the paint shop.

It is not that I don't like your design, it is the fact the final design was never shared with me or my fellow designers. After seeing the panels my initial instinct was to reach out to Becca on costumes to make sure the colors did not conflict with her design, and to touch base with Heather on lighting. Both of the designers had not known the design had shifted again and had been uploaded to box. I like the design, I do. But, this exchange on top of the other miscommunications makes me nervous to head into tech week with you. Things keep constantly changing and I've been surprised multiple times throughout this process, which makes me not trust the collaborative process and without trust is it collaborative at all?

When I look at the final design I see the consideration and creativity put into the work. Thank you. However, I'd really like to make sure we are on the same page for projections prior to tech week, especially since I haven't seen any further research for projections since the first design meeting. Like I've offered in previous emails you are welcome to come into our rehearsals and experiment with us on projection design. We will be in the Dance Theatre 2-5pm today and February 18th as well as Tuesday & Thursday 9-11am next week. I'm also available on weekends if that is a better time for you. I've seen your work with my colleagues and I think being in the same room has ignited fruitful collaborations for you in the past. Therefore, I think we should make the time to get into the same room together and try out some ideas as soon as possible. Please let me know what your availability looks like.

--

Regards,

Becky Hill
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School of Theatre, Dance, and Performance Studies
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616.446.5074
she/her/hers

At this point, I want to make sure to highlight what trust means in a collaboration process. Trust is usually a buzzword when it comes to creative processes. Most of the time it is not even talked about or is assumed to be a given during the design process, but it takes a lot of work to establish, maintain, and, especially, regain trust. I think it is important to talk about how trust really is a core element in a production that envelops both the personal relationships between the artists in a collaboration, but it also influences the product of the process itself. I think this connection is even clearer in processes like “Lost Patterns” and “Finally, Fairies!” where the choreographer is an active performer in the piece. They are dependent on everyone else's eyes to

get feedback as to how the whole composition is looking and feeling so it is important to gain the trust from them where they know they can trust you with that opinion. This trust means that the design team has to know and understand the entire vision of the performance from what their individual disciplines mean to what the whole piece should look and feel like.

At this point in my career at UMD I had been lucky enough to consecutively work along some of my favorite artists: Christina Robson, Carlo Villanueva, and Tristan Koepke. Through the past three years I had the chance to create different iterations of work with them, have long conversations about our voices as artists, talk about our workstyles, and just enjoy our company having meals together. It hadn't occurred to me, but the simple fact of being around each other so much had allowed us to create a mutual language that covered aesthetics, physicality, and communications styles, among many other subjects.

With Tristan specifically, our connection had started my first year at UMD when we met during a grad student mixer. After this, I had followed his work at school with true admiration towards his style and the different ways in which he had used the restrictions of the pandemic to create innovative recorded performances that made use of the virtual medium. I expressed my interest in working with him, so over the summer we got together to devise an improvisational score with Carlo. Through our explorations during those two weeks, we learned how each other created work and the best ways in which we built upon each other to create a final product. During the fall, we got to work together as I designed and he performed in "Overscore" by Christina Robson. During the tech rehearsals we were aware that I had been assigned to design his thesis show, so throughout the process we would talk about what things he was attracted to and different visual motifs that we would make use of later. At the same time we were working together on "Triple Helix", an improvised performance exploring the liveness of dancer and

design onstage that was presented in the Dance theater for the TDPS Fall Dance Concert. By the time I started designing “Finally, Fairies”, Tristan and I had already worked on three productions together and I had been having conversations with him for the past two and a half years, so I was really excited to have another opportunity to collaborate with him. Our process seemed to work really smoothly, which at the moment I just attributed to our friendship and knowledge of the subject. Though looking back now I can see that the main element that allowed for a fruitful collaboration was the trust we had built with each other.

On the other hand, Becky and I had bumped into each other a couple times throughout my years at UMD, but, other than seeing her work in different showcases, I had not talked much with her. I was aware of the difference between my relationship with Tristan and her from the beginning of the design process so I had been trying to get to know her better as I caught up to her body of work and her style of devising. Up to this point, our collaboration had been productive but it didn't feel like we had a clear language with each other and the different iterations of the mountain had become somewhat tiring as we struggled to understand each other's intent. But now that the shape of the set had been established, I was feeling confident that we were on the same page and that we had gotten to a place where we trusted each other and she understood my intended design for the performance. This is why when I first read this email my heart dropped. I had realized that from Becky's perspective I had lost my connection with the piece as a whole which was jeopardizing the vision she had worked for months to curate with the entire team. She pointed out how lighting and costume design could be thrown off by these changes, since this was an addition of color and texture we had not discussed before.

I felt so embarrassed about how I had placed Becky in such an awkward situation, and was mortified that the collaborative trust had been broken. Trust is the most important part of a

collaboration—especially going into this tech process where Becky was also a performer, as she would have to depend on us designers to be eyes for her and see what works best while she is onstage. I was also incredibly thankful to see that Becky had an intention to fix this breach of trust to ensure a productive collaboration going forward. I replied to the email as soon as I finished reading it (Image 10.2). I apologized to Becky for failing to include her in my process and for moving ahead with decisions without her approval. I assured her that I still wanted her input on the elevations and that changes were still very possible. I also promised to deliver a storyboard for projections so she could have a clearer idea of what my design concept was before seeing it in the space. In this apology I wanted to make sure that Becky knew I still had a clear vision as to what the intention of the whole performance was. With cues being built during tech for projections, I need to make sure that Becky could trust me to know what the look and emotion of the show was so she could focus on the other elements she was directing.

10.2 - Reply email



Andres Poch <anpoch@umd.edu>
to Rebecca, Jenn ▾

Fri, Feb 11, 11:07 AM ☆ ↶ ⋮

Hi Becky,

Thank you so much for this message, I really appreciate your honesty and clarity on the intent of the collaboration. I apologize for not sharing the elevations with you before, I'm the rush of getting them in in time to the shops I skipped the step of consulting you. The intent of the paint treatment is still to keep the natural color of the fabric as we had discussed with Heather just with an addition of some texture to add some interest. The paint elevations were informed by the established decisions with designers but I do understand the lack of communications leads to a lack of trust in that process.

I am unable to meet today at 2 today due to some errands but I would love to talk make sure as we move forward I am able to be a more collaborative process. As to the projections, I will gather research and storyboard my current vision of the show over the weekend to have a visual to talk about next week when works best for you.

Once again I apologize for the break of trust and I really appreciate your openness to talk about it and make sure we move forward in a positive way.

Thank you,
Andrés

Later that day Becky texted me to ask if I wanted to join her on a trip to see “Transient: Impermanent Paintings” by Quayola at ARTECHOUSE (Image 10.3). I was incredibly thankful

to her for making this offer as an opportunity for us to reconnect in our collaboration and to realign on what we wanted media to do in the show. When we met the next day, I was expecting for it to be an awkward evening with what had just happened weighing over us, but I was pleasantly surprised by Becky's generous intention to quickly address what had happened and, more importantly, find our groove again and explore this installation together with the intention to later create a world onstage as a team. The exhibition used music to bring classical paintings to life, focusing less on the subject and more on the color and energy of each painting. With the sound of each note in the track, a stroke of color would appear in the space filling the room with energy as the music played. Our primary focus of inspiration was a room that had the same style of projection as the main room, but was divided into several monitors. This gave us a more direct translation as to how this sort of media could look while confined within the bounds of a rectangle. We also were drawn to the abstract nature the paintings had by being blurred, and how the only defined texture was the brush stroke that appeared with the music. By the end of this outing we had solidified how we wanted to show blurred images of the landscape of the mountains along with some sort of defined brush-like movement. We also agreed that the movement of the projections wanted to be a lot slower than the one in the installation, so it would be more connected to the passage of time and the look of wind on trees, more than being responsive to anything sonically in the dance.

10.3 - Transient: Impermanent Paintings

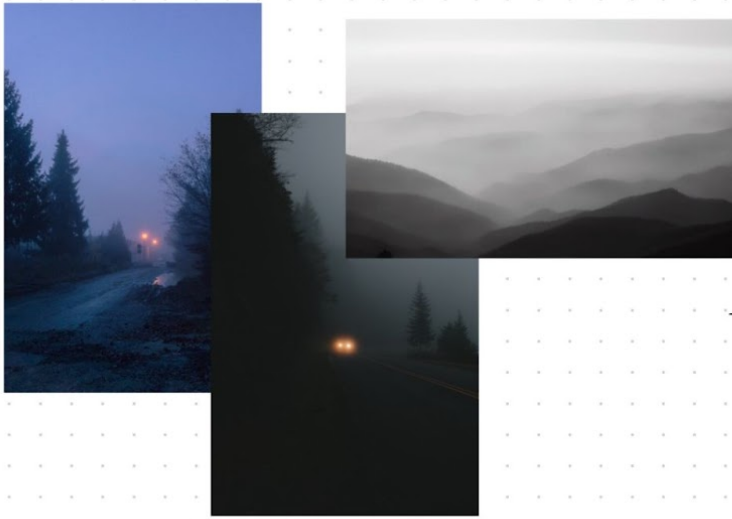


The following week I attended Becky's rehearsal with a projector and some test content so we could see how the concepts we had agreed to on Saturday would look in the scale of the theater with performers in front of it. Having dancers along with the content was really useful since the ARTECHOUSE exhibit had no performers and had no beginning or end to it. Because of that, until this experiment, we didn't know how this content worked with the choreography and if it would pull attention from the dancers. After trying a couple of options with a variety of blur and speed, we landed in a place where the media became atmospheric, creating a backdrop to the performance instead of pulling focus. With this knowledge I was able to map out the entire journey of media in the show and share it with Becky (Image 10.4). We settled on the journey of a day from sunset to sunrise to be projected on the panels and a ripple design on the floor for the Step-a-tune Soundweb section. To have greater clarity of where in the day each section was, Becky provided a chart connecting the time of day to the music along with who was onstage for it (Image 10.5).

10.4 - Day/section Chart

MUSIC	WHO IS DANCING	MUSIC (crickets is throughout the whole show)	RUN TIME	POINT DURING THE DAY
Pre-show	NA	Daniel Fiddle near entrance to theatre	10-15	
Opening	Starts w/ B alone on Board, dancers trickle in and trade, eventually leading up to individual solos.	Hums	4.22	Morning Foggy
Falls of Richmond	Roxy & Becky dance. Ends with a 1 min tap solo between banjo & Roxy	Daniel - banjo.	3.56	Mid Morning / Early Afternoon
Elk River Blues	Paetyn/Ashton/ Tiffany	Becky - banjo, Daniel Electric Guitar.	3.44	Afternoon
9 Pin Willow	All Cast	Musicians are walking in the space. Daniel electric guitar/ Erik vocals. Square Dance audio overlayed.	5.09	social dance sensation
Music Transition	NA	Erik & Daniel - Electric Guitar	1.5	Dusk
Greek Melody	Rox/Gerson/Becky	Erik & Daniel - Electric Guitar	5.12	Dusk
Dirge	Everyone	Erik	2.2	Highest point of projections
Step-a-tune Soundweb	Becky on dance board	Erik - Modular Synth	7	Night?
Banjo Loop	Becky - Cast enters towards end with Hums	Erik - Modular Synth, Daniel - Fiddle	3	Night - Morning?
Bow				

10.5 - Projections Storyboard



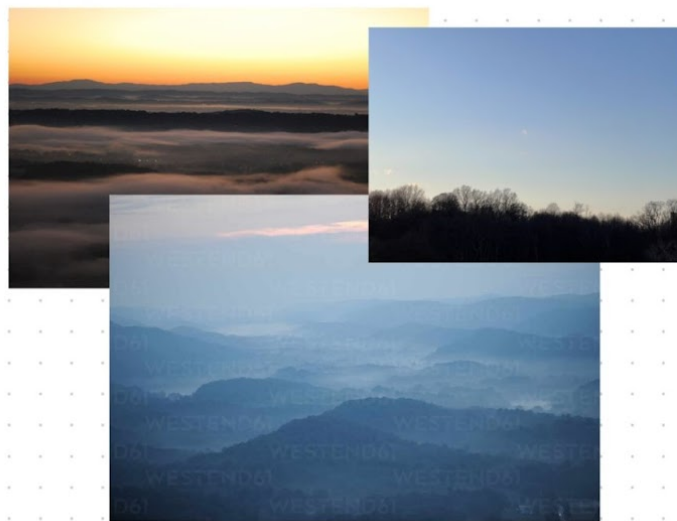
PRE SHOW

- NIGHT
- DARKNESS W/
SOME MOMENT
- SUPPORT LIGHTING



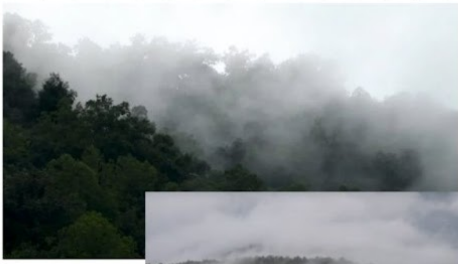
CHANTING STARTS

- WE START COOL
SHIFT TO DAYTIME
- KEEP MOVEMENT
+ SWIRL OF CLOUDS
- BLUES / YELLOWS / GRAYS

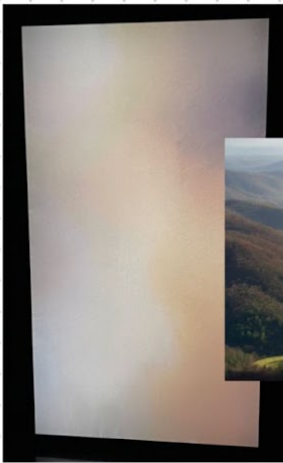


EVERY ONE ENTERS

- LATER IN THE
MORNING
- LOSE SOME OF
THE YELLOW
- GRAY / BLUE CLOUDS
- WHAT SHIFT DOES THE
VOICE BRING?



ADDITION OF DANIEL

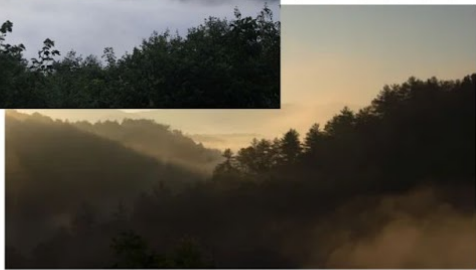


RECKY W/ INSTRUMENT



BLUR REFERENCE

GROUP SECTION



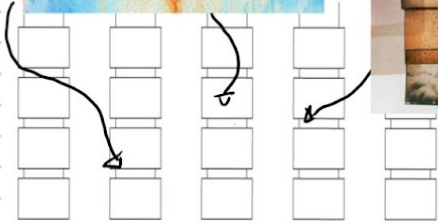
PROGRESSION
OF THE DAY



EVASUES
EMULSION → RASH IN
→ QUICK RASH

SATURATION RAMP

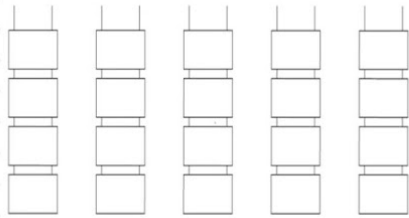
JUST/SATURATION
STARTS TO SEEP
IN SLOWLY
FOR TOP CORNERS



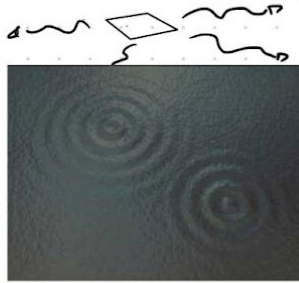
→ BLACK OUT

SEEP
RASH

BOARD FOWS



→ ROOTED FROM
ERIC

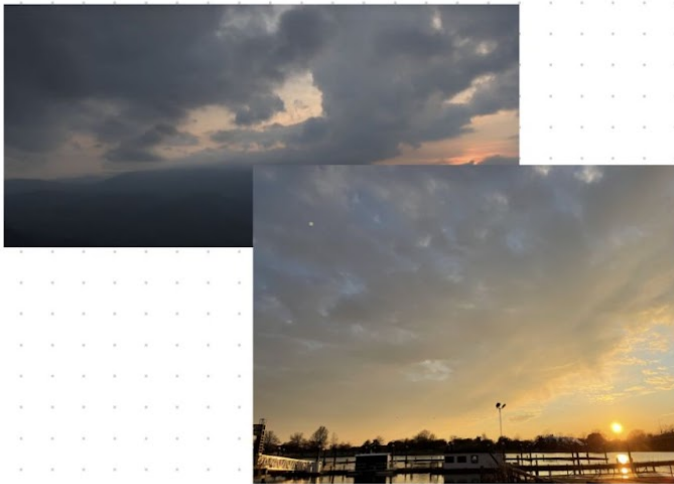


EMMANATING
FROM BOARD
BOTH RESPONSIVE
TO SONIC INPUT

GROUP ENTERS

RETURN TO
DAY CYCLE

DO WE RETURN
TO BEGINNING
OR HAS SOMETHING
CHANGED?



FLASH CUT → SCENE
DUAL
NATURE SCENE → SOMETHING IS OFF
DUAL

SOMETHING SLIPS @ END

↳ BEGINNING IS CONVERSATION

↳ STANDING TO AUDIENCE

↳ AUDIENCE IS A PART OF IT

- WE'VE ALWAYS BEEN HERE

↳ REMINDER @ END

↳ "YOU'RE INVOLVED"

~~END SCENE OUT~~

- END CUT → SUNSET → ~~SCENE OUT~~

↳ WREY MOUNTAIN

SIN FULLY SET.

Chapter 11: Redefining the Mountain

After attending several rehearsals with Becky and having larger discussions of how projections presented the world of Appalachia, I began to understand that there was more to it than just showing nature and the passage of time. Seeing the energy and emotion behind flat footing I started to see the importance of capturing the essence of the mountains, not only on how it looked, but more importantly, how it served as a home to this folk dance. I knew then that my context of Andes mountains as a baseline wasn't going to work as a proxy for this story. I had to step away from the tropical, luscious, foot sliding, Cumbia headspace and find what made the Appalachian mountains so special and so specific to this piece. I decided to travel for the weekend to the Shenandoah River State Park to truly experience and capture how a day felt at the peak of these mountains.

I had two goals that I wanted to achieve during my trip: first, I wanted to recontextualize the mountains I had in my head to be reflective of the world of "Lost Patterns"; second, I wanted to capture images that would be useful as content to utilize during the show. Before traveling, I had done some research on images at different times of day at the mountains, but I had been struggling to find a variety of pictures that could encompass the full passage of a day as we had planned in the storyboards. I had been able to find sunsets and beautiful skies, but to take the audience on a full day's journey I had to be more specific with what pictures I used. The main set of pictures I wanted to take was the mountains right before sunrise. Capturing the moment where the sky has started to light up but the sun hasn't peeked over the mountains yet.

Waking up at five in the morning, I drove to the top of the park to photograph the sunrise. I was moved by the vastness of the valley and how it slowly started to light up as the sun moved closer

to break the top of the mountains. I saw the sky transform from a dark blue with a light band of yellow into the warmth of saturated reds and oranges of the sunrise. The air started to warm up as the sun flooded the valley and I took in the crisp scent of the morning air. The mountains here were so much smoother than they looked back home, which led to a softness with how light moved through the valley. I was starting to grasp what made this environment so specific to Appalachian flat footing and how it truly was connected to the feeling of the air, the plants, and the soil (Image 11.1).

11.1 - Picture at Shenandoah River State Park



In terms of capturing images for the show, that task proved to be a little harder than anticipated. Since it was still winter, all of the trees had shed their leaves and there was still some snow in the mountains. The clear sky augmented the size of the valley but wouldn't work with the movement

that we wanted to see in the media projected onstage. I knew the world of the show couldn't live in the cold and barren look of the winter, so I went to Becky to look for more images. She had a friend, Benjamin Zorn, that had been sending her some postcards with images of the mountains from West Virginia—plus he had also been taking pictures as he went on hikes (Image 11.2). These gave us a vast inventory of images through the seasons labeled by time of day. The photos had the perfect mix of green forests with partially clouded skies we wanted for the media. I now had a much better understanding of the feeling of the mountains the show wanted.

11.2 - Benjamin Zorn pictures



Chapter 12: How Does it Look Onstage?

It was the end of February: the whole show had been loaded into the Dance theater and we were getting ready for tech week. Due to the uncertainty of COVID restrictions, Becky had decided to remove the downstage audience benches. This allowed for a larger performing space and for lighting to have a clearer shot to the legs of the dancers in the downstage position, but I was concerned about how removing the closeness of the audience would get rid of the sense of envelopment we had craved. When I walked in and saw all 9 columns of fabric hung—along with the four plywood boxes—I started to feel more at ease (Image 12.1). The fabric and boxes really encompassed the space and with their height, and helped frame the performance as we had wanted with the benches. The set looked at home in the space as it blended with the color of the wooden floors and swooped around the perimeter of the stage, while still allowing for performers to move around it freely.

12.1 - Set at beginning of tech



I was also able to see all the different scenic elements for “Finally, Fairies!” in the space but I wouldn’t be able to see how they looked in their spot until we had our first go at the transition. The allotted time we had for intermission was fifteen minutes, so the goal was to have the whole set changeover in twelve minutes allowing three minutes for the audience to exit and return to the theater. The first attempt at the transition happened during the rehearsal onstage and took 42 minutes. That time was very far from our goal so we immediately started discussing how scenic would have to change to allow for a shorter transition. Tristan’s set had already made adjustments to fit within the overall budget so I knew that the bulk of the changes had to happen with Becky’s piece. The first step was to move the window scenic element from being flown out

downstage during intermission, to it being permanently installed over the audience right (Image 12.2). This only shaved our time down by a couple minutes so we had to then cut two of the nine panels, leaving us with seven columns. This decrease, though, now made all of them able to be projected on. These cuts led us to a twenty minute intermission, so production agreed to hold on to cuts and rehearse further to try to cut down the transition.

12.2 - New window position



Now seeing the “Finally, Fairies!” set fully in place, I was really pleased with how the space had transformed from the nest of the fabric columns to a vast stage. The curved wall’s plastic created an effect closer to a digital blur than to the glass block but, since we had rooted the world in the Vaporwave aesthetic, and with the white grid created by the structure, it served as a great surface for projections while also diffusing light and shadows. I was concerned that the window would

lose its presence onstage by being out of the main stage picture, but the movement allowed for the scenic piece to be more closely aligned with the gobo simulating its cast shadow. This movement also opened up the world of the piece to now encompass the audience as well, instead of just being contained within the vignette. I was concerned that, since we had removed the benches in Becky's piece, the metal benches would now look out of place. They still created a balance along with the wall and the stacked TV's and, since Tristan had created motion around and with them, they worked perfectly to create the world of the abandoned mall. Finally, my favorite discovery was seeing how Deja used the TV's to augment the content being projected onto the cyc. This provided clarity but also helped create the sense of nostalgia that is so integral to the Vaporwave aesthetic.

With scenic being mostly resolved I was able to shift gears to projections and start to shape what content would look like in the fabric. Knowing that Becky and I come from different backgrounds and she was new to the vocabulary related to the content, I created a list of vocabulary terms with examples (Image 12.3). This allowed for both of us to have a specificity in our language while knowing exactly what the other person was talking about. It also allowed for our conversations to be streamlined since she had to tend to more than one designer or performer onstage. The vocab sheet also worked as a key for both of us to know what tools were in our belt so we knew what changes were possible within the concept we had created.

12.3 - Vocab sheet

LOST PATTERNS VOCABULARY

Base Image Manipulation

Saturation



No Saturation

Normal Saturation

High Saturation

Blur

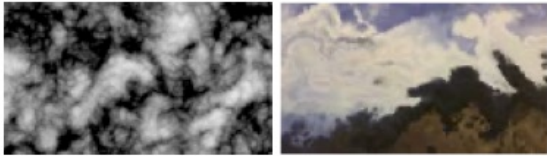


No Blur

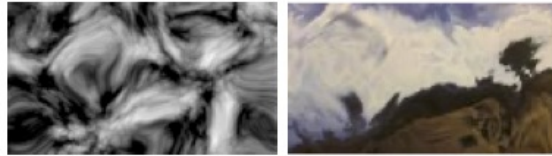
High Blur

Fractal Type

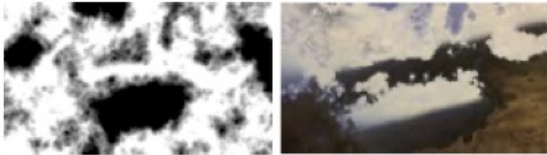
Smeary



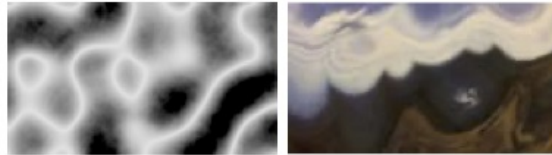
Swirly



Terrain

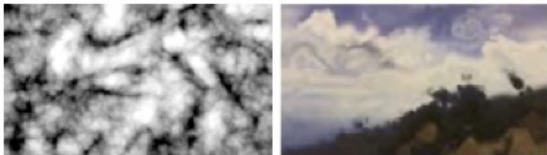


Strings

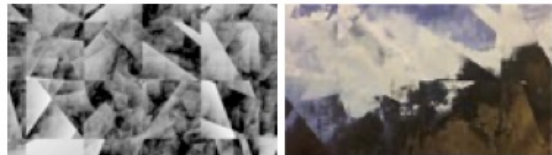


Noise Type

Smooth: creates more organic results



Block: creates a more geometric result



Fractal Qualities

Scale: size of pattern



Small Scale

Large Scale

Evolution: speed of change



Transition Types

Fade



Drip



Cut



Seep



On my first day working with projections on the set, I decided not to have any fully edited content. Instead, I opted to have a broader selection of images to shuffle through and select for each cue. This “sketching” method enabled a couple of possibilities. First, I was able to quickly explore the entire catalog to see which picture fit best with the performers and the lighting for each scene. Second, I was able to save time on rendering media. For each cue of the show, I would take an image of the mountains, apply a displacement map to it with evolution to add movement to it, and I would blur it. This stacking of effects requires a long rendering time, so being able to place a blur static image as a stand in before committing to the render time assured I was using my time more effectively by only creating media with the images we had approved of by seeing them onstage. The only element pending to be solved was getting the equipment to capture the sounds of the Sound Web section to create the rippling circles.

While we waited on the appropriate equipment I had our board operator, Logan Stevens, tap on a keyboard watcher along with Becky’s movements so we were able to see how the waves would look once we had sound being the trigger. The effect was completely magical, to the point where everyone believed that Becky’s sound was acting as the trigger. Two days into tech we were able to install the software and implement the equipment to capture her sound, but this was creating the media computer to crash consistently. Knowing how successful the draft of the effect had been with Logan as the trigger, we decided to keep that method to prevent any major changes in the computer since now both Deja and I had programmed our shows into the machine.

The next two days we had staggered tech between both pieces in the span of two days giving us a total of 8 hours of rehearsal for each. Due to the size of the transition, we wanted to make the least amount of changes possible, which led us to less tech sessions but with a longer time for each of them. By the end of the two sessions, I was able to select all the images that we wanted

for each cue on the first day and then render the content for the second day to explore how speed felt for each section. The remaining elements left to be explored were how to transition between sections and how to balance brightness and contrast with lighting.

On the third day of tech we had Faculty Run. I was really nervous and excited because this was the first time I was showing any projection design work at the Clarice for my colleagues and the faculty to see. I also felt really confident in my designs from the Fall M.F.A. Dance Thesis Concert, so I wanted to show that my talent had not been a one-off coincidence but I truly had a good eye to design for dance. After watching “Lost Patterns”, I walked out to the lobby to get feedback from the media cohort and Jared Mezzocchi, Associate Professor for media design and Co-Director of the Maya Brin Institute for New Performance, Dance/Theatre Design and Production. I was really pleased to hear that the media was melding really well with lighting and scenery to create a backdrop for the dance. Jared pointed out that the imagery really helped create a world in the periphery without pulling focus from the footwork happening onstage. One of the notes that I found most useful was to make sure that the energy didn’t drop between sections. This note was mainly connected to the fact that at this point the transition between cues was set to additive which created a dip in brightness. Jared pointed out that the current transition made each section look like a vignette instead of the journey through one whole day we wanted to show. Knowing the temporal attachment that transitions had to move us through the day, it became a lot clearer to me why using a swipe instead of a fade would be most effective. This focus on transitions also led to him pointing out how I should pay closer attention to the entrances and exits of performers. Currently there were no cues to mask content when people moved around the stage, so at times they would be lit by projection. By seeing dancers casting shadows from the projection, it broke the illusion of the imagery emanating from the panels. This

would then call attention to the media and distract the audience from the action onstage. Before this note, I had been worried about the performers' shadow being seen in the panels but it hadn't occurred to me that this also broke the dramaturgical intent of how media emanates from the fabric.

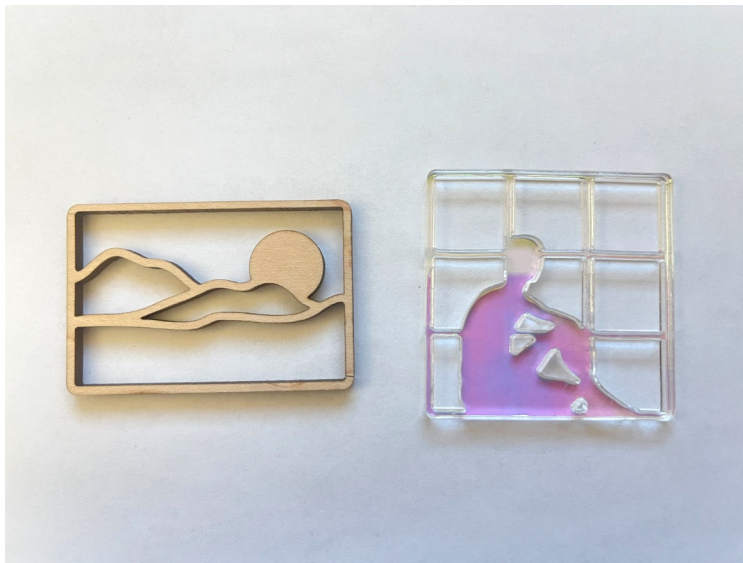
Entering into "Finally, Fairies!" I was really curious to see what people thought about the change onstage. Daniel Conway, Professor of scenic design and Production and Director of Graduate Studies, School of Theatre, Dance, and Performance Studies, mentioned that the transition had really helped transport the audience between pieces and helped create a feeling of vastness for the second dance. After seeing the whole performance, he pointed out that the curved wall needed help to feel like a separate idea from the cyc. Due to the proximity of its position upstage, it often felt like it was in the way of a full cyc picture instead of providing an additional element to the composition. Taking this note I suggested to the group that the curved wall have a texture projected onto it to help separate it as an object from the cyc. Deja agreed with this note and applied a glass texture to it which helped solidify the intended material of the wall while helping it stand out from the cyc.

The next three days leading up to Opening consisted mainly of tweaking the timing of transitions, masking projections whenever performers would cast shadows on them, and finalizing color balance with lighting. The last issue we resolved was timing where to douze the projector to mask the projector black light. The main moments that needed this was at the end of 9 Pin willow into Soundweb and the bows. The tricky detail of it was that we needed enough light onstage to avoid seeing the douzer move into position while still staying as close as possible to the moment of transition. What we ended up doing to conceal projection fading earlier was

using lighting to color the panels during the transition so they would still have a similar look to them even though projections weren't hitting them anymore.

For a year now I've had the tradition of giving people little mementos as a thank you for helping me bring my design to life (Image 12.4). Every time I get to see the elements I have drafted and programmed constructed, I get emotional thinking that so many people have been a part of the process to allow for my concept to come to life. I design small keychain-like mementos to show appreciation and for each one of them to have a little piece of the show to take home and remember the concert with. This time around I wanted to make sure every person got one so I passed them around during our last day of tech.

12.4 - Show mementos



Chapter 13: Show Opens

After a week and a half of tech, we arrived at opening night. I was so happy to share the final product with my partner, friends, and family, who were watching the show remotely thanks to the virtual live stream. It was so rewarding to finally get to see the show as an audience member and enjoy it as is, instead of focusing on the different elements that I had to fix. We sat on the far right end of the house in the second row which was an extreme sightline I had never sat on during tech, so I was curious as to how the show translated being this close to the panels instead of having some distance to see the full stage picture. For the first time, I was able to see both performances without the need to have my designer brain on and it was an amazing experience to just take it all in as a performance (Images 13.1 - 13.2).

13.1 - Images from “Lost Patterns”









13.2 - Images from “Finally, Fairies!”









Walking out of the theater at the end of the show, it was magical to hear the different conversations people were having. My favorite interaction was with Becky's mother who said that Becky had wanted to walk on water since she was a kid, so the rippling water projection had a really meaningful connection to her. I thanked both Becky and Tristan again for their generosity and went home to relax now that this 9 month process had come to a fruitful end.

On the following days I was invited to be a guest speaker in two classes to talk about the process of designing for this show. In one of the classes I presented along with Becca and Heather. It was so interesting to look back at our research and evolution through the nine months having now seen the final product. We even discovered different ways in which we had influenced each other's designs and got the chance to speak about topics that had been unspoken conversations during tech, like how Heather and I had balanced lighting and projector color and brightness. The second class, Becky and I presented our process to a group of undergraduate dancers. What I enjoyed the most about this conversation was her and I talking about the uncomfortable moments during our collaboration. We got to share that the journey to a good design isn't easy but if both artists remain committed to the project it is possible to come out on the other side.

Two weeks later, we had the critique for Spring M.F.A. Dance Thesis Concert where faculty and all the masters cohort came together to talk about the design process. Overall the response was pretty positive as we summarized how we had each arrived at the concepts we had shown onstage. The main question that came out from the design of "Lost Patterns" was how I had landed on the fabric for the panels. Jared questioned whether having them made out of the same plywood as the boxes would have helped create a sense of artifact and exploitation of theme to more closely tie the material to the Appalachian culture. Both Jared and Daniel were curious as

to how the projections might have looked if they had the grain of the wood as a base to them instead of the uniformity of the fabric.

As for “Finally, Fairies!”, the conversation mainly focused on how lighting and media had worked together to shape the piece. Jared pointed out that having the TV’s downstage helped create a legend for the design that was being projected in the cyc. He said that having the full brightness of the media in the TV helped him as an audience member have clarity as to what the content on the back was. The final point that was discussed was how the intent of the piece was to have a trance-like effect on the audience but due to the alignment of elements onstage and the proximity of the audience to the performance the trans was broken when they had to use move their head to see different elements versus a more passive action like just moving the eyes to stay in the trance.

Now that I’ve had over a month to look back into this project and this process I am so proud of the product that these collaborations made. Moreover, I am so thankful for how much I learned through the highs and lows of this process. I was able to tap into my history of collaboration with Tristan to create a design that was a true reflection of the choreography he had created. He had been working for years on the concept of hauntology and creating non spaces where action is transitory. I was able to take that prompt with his guidance and provide a stage picture that a younger me would have been terrified to present. From the beginning of the process I was scared about how empty the stage looked and how minimal scenic intervention there seemed to be in the space. Now, having a deeper understanding of the vastness and sense of placelessness that Tristan was craving, I am glad that I trusted my instincts and stood by my design not letting ego take over. As for the process with Becky, I am so thankful to have had such an amazing collaborator that was able to be kind to extend an olive branch after a breach of trust to allow for

communication to persist and end at the desired goal. In hindsight, I also learned that I should trust my instincts better, since some of the images in the original research resemble the final design.

Chapter 14: Reflections

Looking back through my time at the University of Maryland, I feel like I have grown so much as an individual and as an artist. Both of these I have dance to be thankful to. I started as a shy person who wasn't comfortable with my sexuality, body, and artistic voice. For years I had policed the way in which I inhabited the world, how I talked, how I walked, the things I showed interest in, but seeing and working with such amazing artists in the dance cohort and faculty really helped me see the power that can be had as an individual when I let go of myself to give into a process. I saw artists who were unapologetically themselves and were able to fill up a room with movement while still being the kindest people I've had the pleasure to work with. I was able to get past my aversion to dance and now have been part of performing and devising in two shows. There is still plenty of room to grow in this area, but I have this process to thank for starting me in a journey of self acceptance and growth that has also empowered me to claim my voice as an artist.

When it comes to my growth as an artist, one of the most central explorations that I've had through my time at UMD has been how to deal with ego during collaboration processes. With design being a craft so close to who we are as artistic human beings, it is easy to fall in the assumption that every work you do is a representation of who you are as a person, moreover, every failure you have is reflective of your character. This belief hinders the ability of an artist to detach themselves from the work at hand and to be able to see it in a way that is less of a trigger to our emotional core. When it comes to the design itself, this battle with the ego creates an environment where an artist is either terrified to have bold statements, in fear of how that might

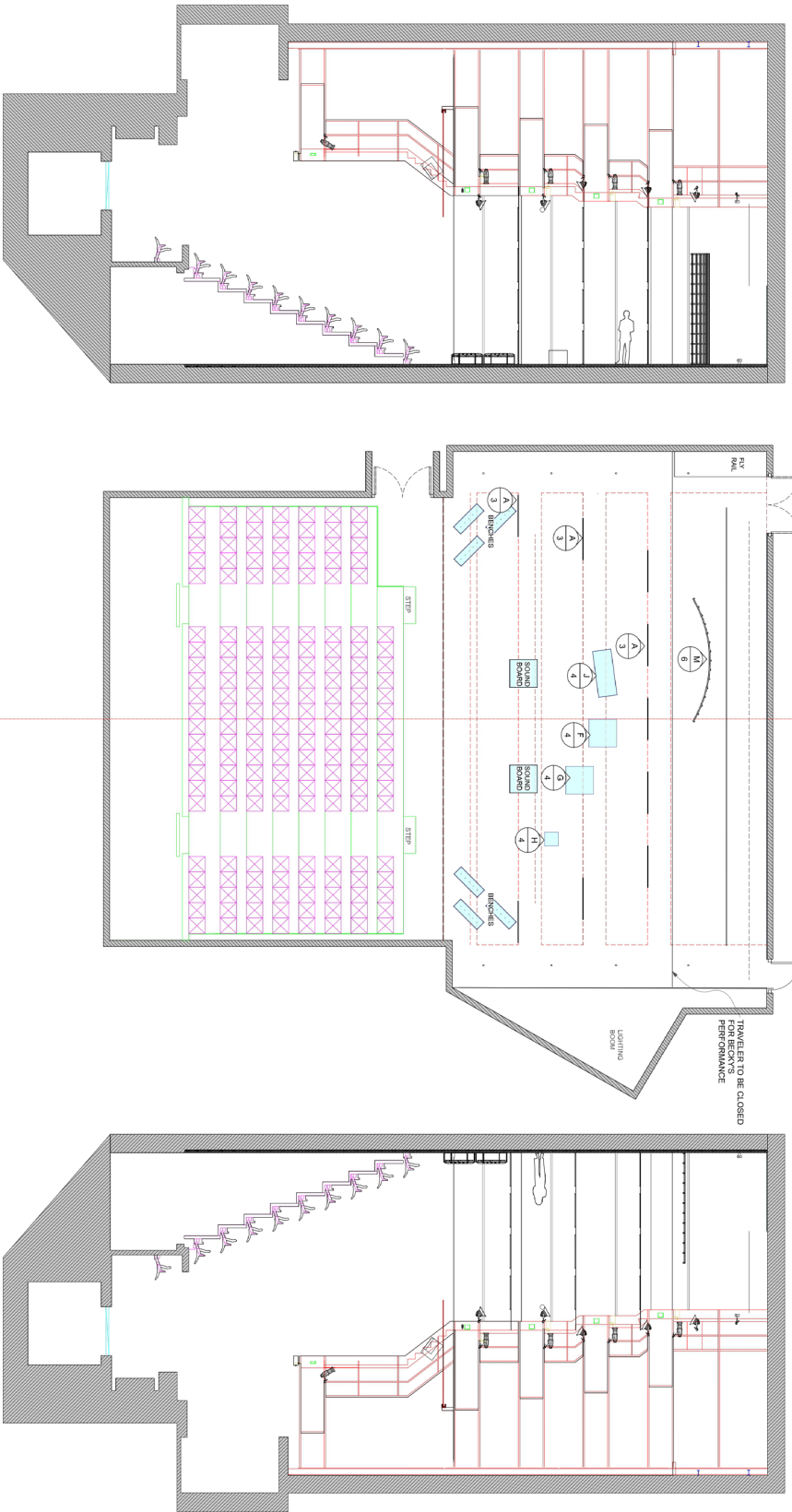
reflect on themselves, or a collaborator who is unable to take notes, in fear of how that might show their inadequacy as a designer.

My exploration of ego as a designer started with “Crash Test” with Christina and Zavier. We were making this work out of our passion for the piece and for our desire to work together to make a unique virtual live experience. Through the whole process the fear that usually fills us when presenting new ideas or making mistakes was replaced with comradery of artists that knew we all wanted to create something amazing, and knowing that takes time. Now with Spring M.F.A. Dance Thesis Concert coming to a close I feel like my perception of self and ego in a collaboration has become more layered and holistic. I now understand that part of being a generous member in a devised piece is to know how to properly add to the whole. At the beginning of the process, I was trying to find ways for my presence on stage to be as central and vital to the piece as it was in “Overscore”, where the set I had designed was an active dancer in the dance. Looking back now, I understand how powerful a design can be in its stillness and its periphery to help enhance the action that is being performed.

Finally, the most valuable lesson from this whole process has been how to manage trust with my fellow collaborators. It is not an easy thing to create and maintain trust but if ego is set aside and both parties have the interest of the work itself in mind, it becomes a more generous and forgiving process where mistakes can happen. Thanks to my time at UMD I’ve been able to find people I trust to create work with and show my work to. The most surprising element of this process was learning to trust myself and my artistic voice. Several times during the past year I would find myself unsure of my skills to be able to bring to life the design I know both of these dances were worthy of. This struck me notably during tech. Everything I had planned and worked for was now onstage and I felt like I was about to see all of the elements crumble down

when I was asked to put them together. As the days passed, everything kept falling into place and melding gracefully with all other elements. It was at this point that I was able to stop myself and my impostor syndrome and acknowledge that I wasn't in this position out of luck or by mistake. I was in this position because I had done the work it takes and I had the talent and vision to produce extraordinary work.

There is nothing I would change about this process, as taxing as it was, because it truly has tested me and brought me to a place where I feel I am a stronger artist and a stronger person. What is left now is the hope to keep iterating on these works and the invitation to keep devising new dances to keep my exploration and journey going. Now what is left is an incredible love for all the faculty, artists, staff and fellow graduates who have helped me grow, and a want to keep breaking the mold and never let dance be taken away from me ever again.



9R) Stage Right Section
Scale: 3/16" = 1'-0"

9P) GROUNDPLAN
Scale: 3/16" = 1'-0"

9L) STAGE LEFT SECTION
Scale: 3/16" = 1'-0"

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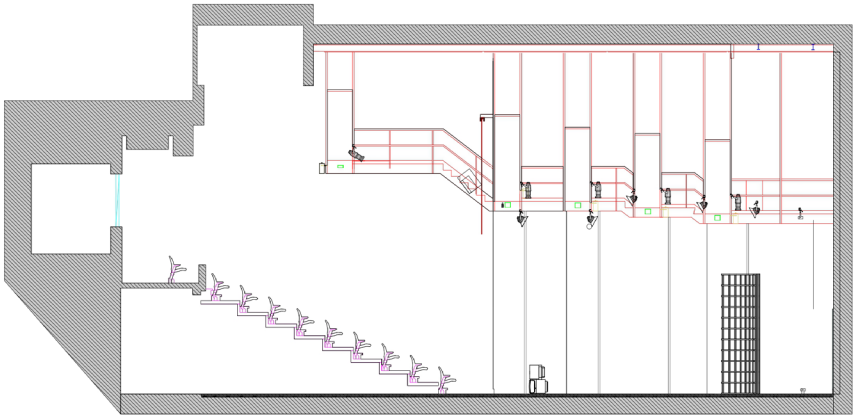
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CREATIVE TEAM

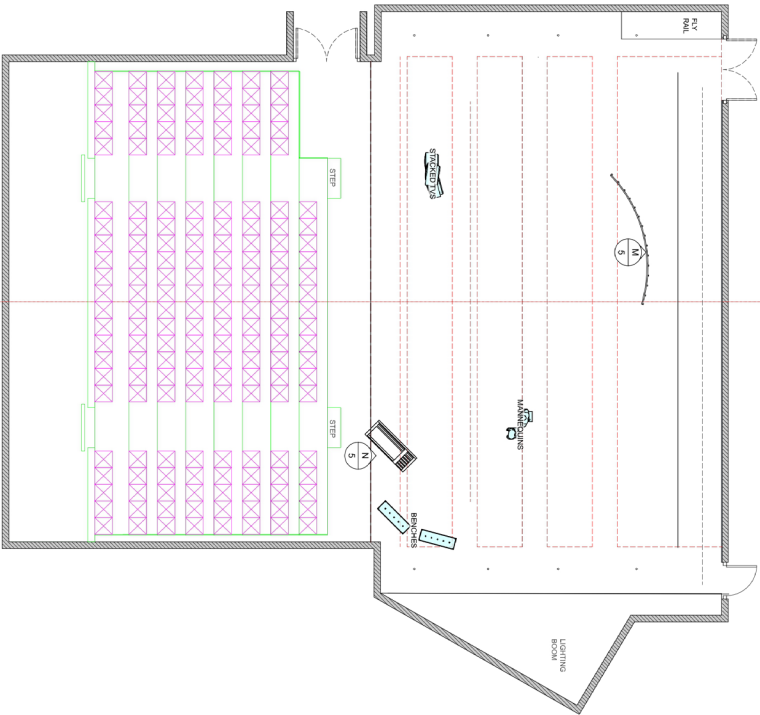
CONCEPTUAL DESIGN: T. SCOTT & M. HILL
 ARCHITECTURAL DESIGN: A. POCH & J. J. JONES
 COSTUME DESIGNER: F. CLARK & J. JONES
 MECHANICAL DESIGNER: A. POCH & J. JONES
 SOUND DESIGNER: N.A.
 LIGHTING DESIGNER: N.A.
 TECHNICAL DIRECTOR: N.A.

Spring MFA Dance Thesis
 DANCE THEATER
 GROUND/SECTION PLAN BECKY

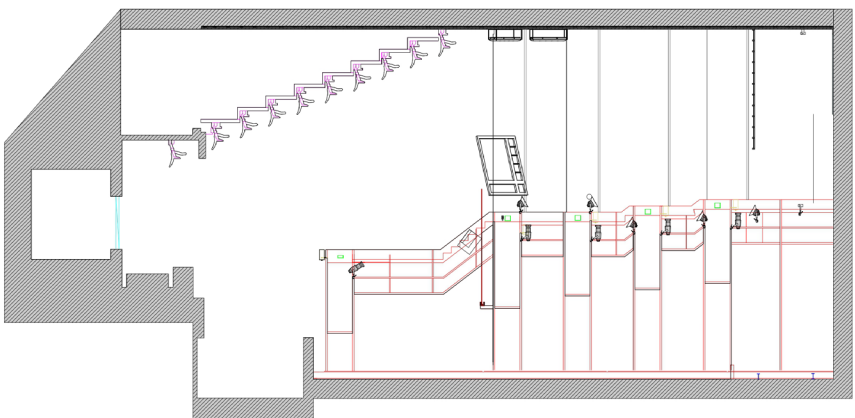
DATE: 01/10/2022
 SCALE: 3/16" = 1'-0"
 DRAWN BY: AP
 ANDRÉS POCH



SR Stage Right Section
Scale: 3/16" = 1'-0"



GP GROUNDPLAN
Scale: 3/16" = 1'-0"



SL STAGE LEFT SECTION
Scale: 3/16" = 1'-0"

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CREATIVE TEAM

COORDINATOR: T. SCOTT, B. HILL
 COSTUME DESIGNER: F. CLARE, B. JANNY
 MEDICAL DESIGNER: A. POCH, D. COLLIER
 SOUND DESIGNER: N/A
 TECHNICAL DIRECTOR: ANDRÉS FOCH

Spring MFA Dance Thesis

DANCE THEATER

GROUND/SECTION PLAN TRISTAN

DATE: 01/10/2022

SCALE: 3/16" = 1'-0"

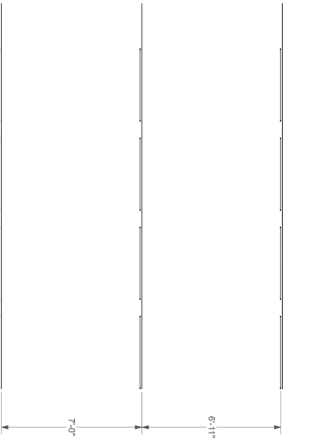
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ANDRÉS FOCH

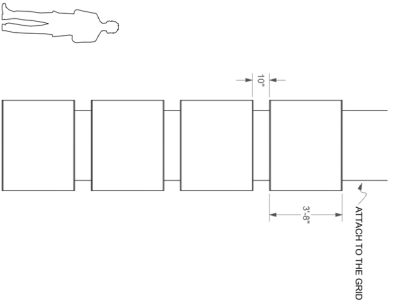
Andres.foch@grinnell.com

(517) 251-1515

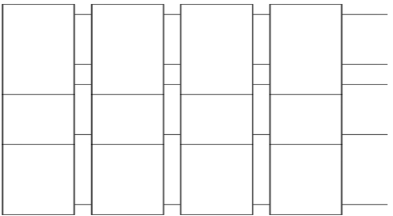
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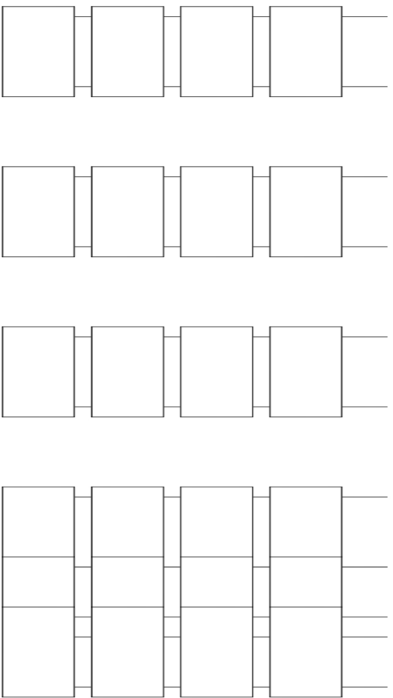
A2) FABRIC PANEL'S SECTION VIEW
Scale: 3/8" = 1'-0"



A3) FABRIC PANEL'S COLUMN ELEVATION
Scale: 3/8" = 1'-0"



A1) FABRIC PANEL'S PLAN VIEW
Scale: 3/8" = 1'-0"



A1) FABRIC PANEL'S ELEVATION
Scale: 3/8" = 1'-0"

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CREATIVE TEAM

CONCEPTUALIZER: T. SCOTT B. HILL
 COSTUME DESIGNER: F. CLARE B. JANNY
 MECH. DESIGNER: A. POCH, D. COLLINS
 SOUND DESIGNER: N/A
 TECHNICAL DIRECTOR: SHERYL RANCIH

Spring MFA Dance Thesis

DANCE THEATER

FABRIC PANELS

DATE: 01/10/2022

SCALE: 3/8" = 1'-0"

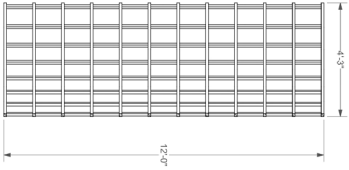
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ANDRÉS POCH

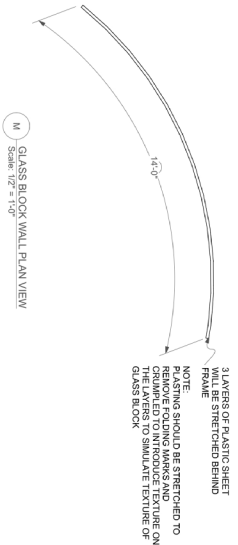
Andres.poch@grinnell.com

(517) 251-1515

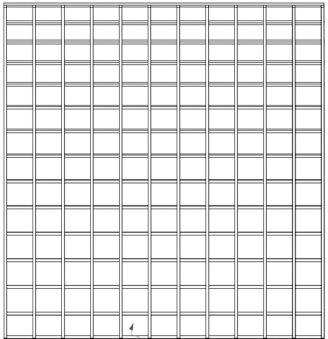
NOTE:
ELEMENT OF ROY-TUBE AND
PLASTIC IS HINGING UPON
DISCOVERIES MADE WITH
RESEARCH AND TESTING.
INTENT IS TO RESEMBLE LOOK-OF
GLASS BLOCK



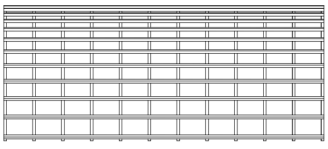
142 GLASS BLOCK WALL SECTION
Scale: 1/2" = 1'-0"



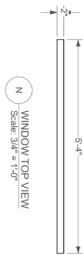
143 GLASS BLOCK WALL PLAN VIEW
Scale: 1/2" = 1'-0"



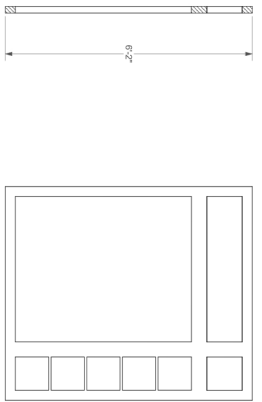
141 GLASS BLOCK WALL ELEVATION
Scale: 1/2" = 1'-0"



140 GLASS BLOCK WALL ELEVATION
Scale: 1/2" = 1'-0"



144 WINDOW TOP VIEW
Scale: 3/4" = 1'-0"



145 WINDOW SECTION
Scale: 3/4" = 1'-0"

146 WINDOW ELEVATION
Scale: 3/4" = 1'-0"

NOTE:
WINDOW OPENINGS TO BE LEFT
OPEN. FRAME TO MIMIC LOOK
AND PROPORTIONS OF
WINDOW IN THE THEATER.

REVISIONS

NO.	DATE	DESCRIPTION

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CREATIVE TEAM

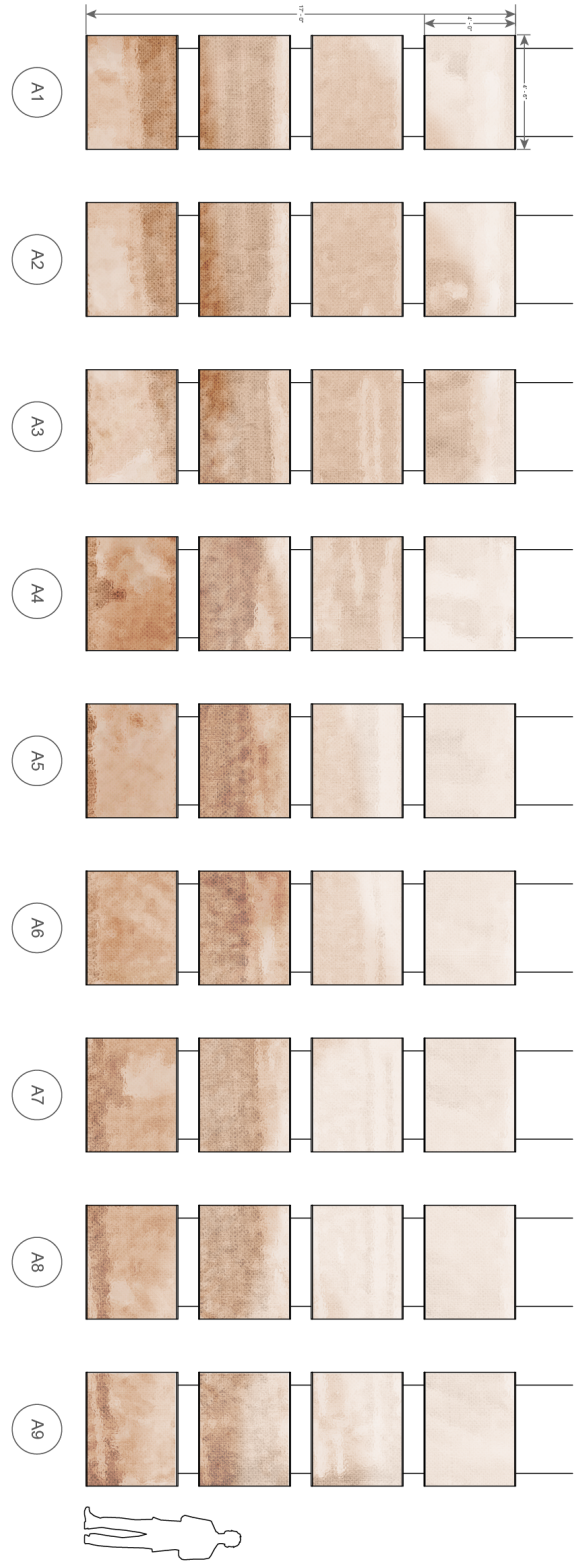
COORDINATOR: T. SCOTT B. HILL
DESIGNER: T. SCOTT B. HILL
CONTRACT DESIGNER: CLARE B. JANNY
MECHANICAL DESIGNER: A. POCH, D. COLLINS
SCENE DESIGNER: N/A
TECHNICAL DIRECTOR: ANDREW HANCOCK

Spring MFA Dance Thesis

DANCE THEATER

GLASS BLOCK WALL AND WINDOW

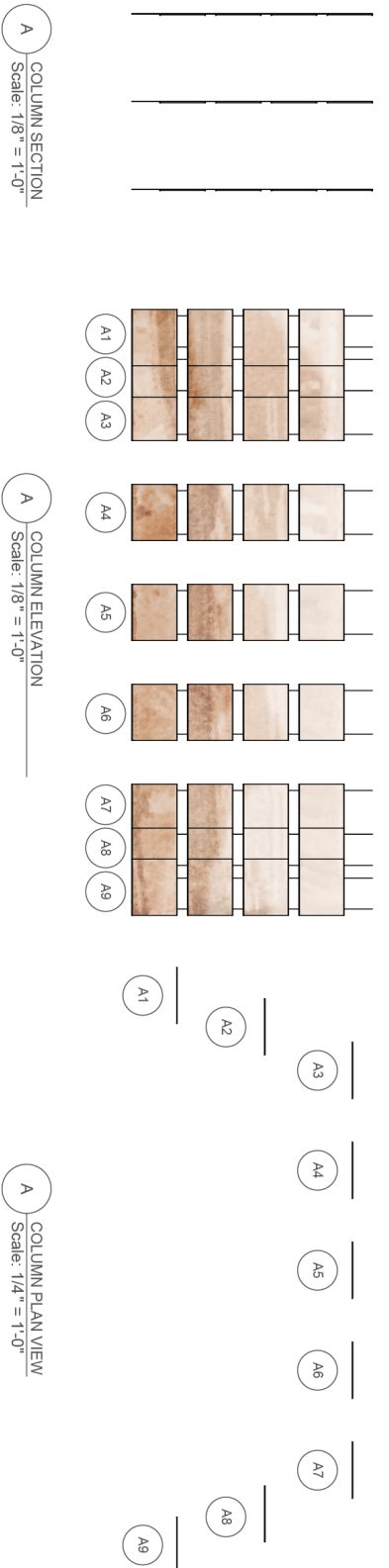
DATE: 01/10/2022
SCALE: AS NOTED
DRAWN BY: AP
ANDRÉS POCH
Architect@poch.com
(503) 251-1515



PAINT ALL STRUCTURAL METAL TUBING MATTE BLACK

COLUMN EXPANDED ELEVATION
Scale: 1/4" = 1'-0"

FABRIC WILL BE BACK-LIT, SO PAINT TREATMENT SHOULD BE TRANSLUCENT



COLUMN SECTION
Scale: 1/8" = 1'-0"

COLUMN ELEVATION
Scale: 1/8" = 1'-0"

COLUMN PLAN VIEW
Scale: 1/4" = 1'-0"

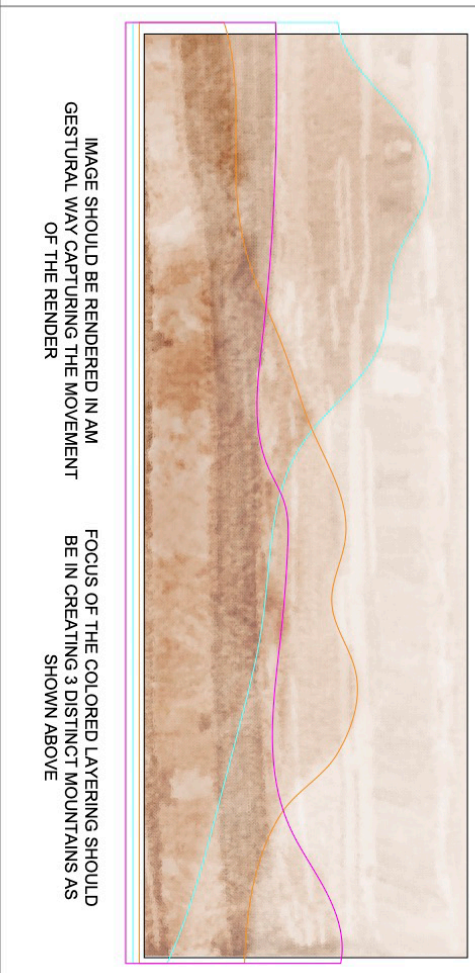
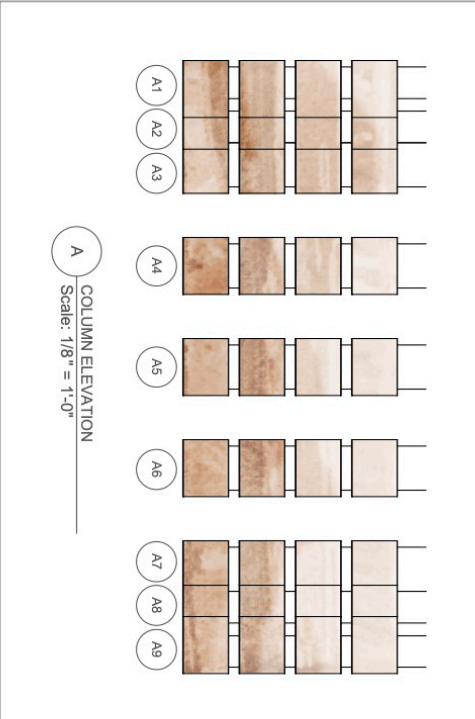
REVISION

Spring MFA Dance Thesis

DANCE THEATER

FULL COLUMN ELEVATION

DATE: 02/10/2022
SCALE: AS NOTED
DRAWN BY: AP
ANDRES POCH
andrespoch@umt.edu
(607) 231-1199



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DANCE THEATER

FULL IMAGE DETAIL

DATE: 02/10/202

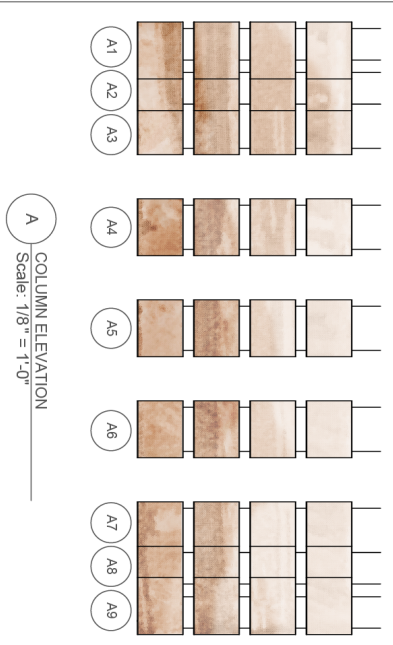
SCALE: AS NOTED

DRAWN BY: AP

ANDRÉS POCH

andrespoch@gmail.com

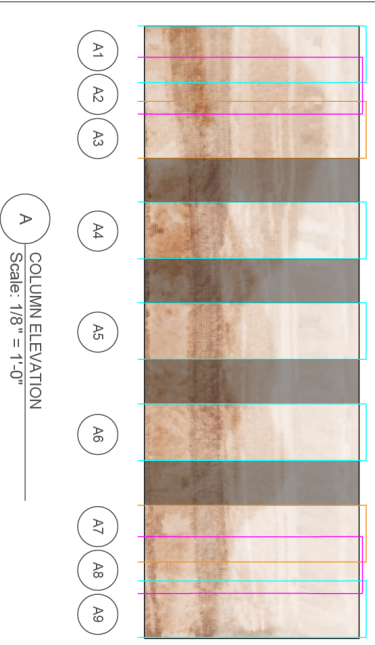
(917) 231-0979



A COLUMN ELEVATION
Scale: 1/8" = 1'-0"

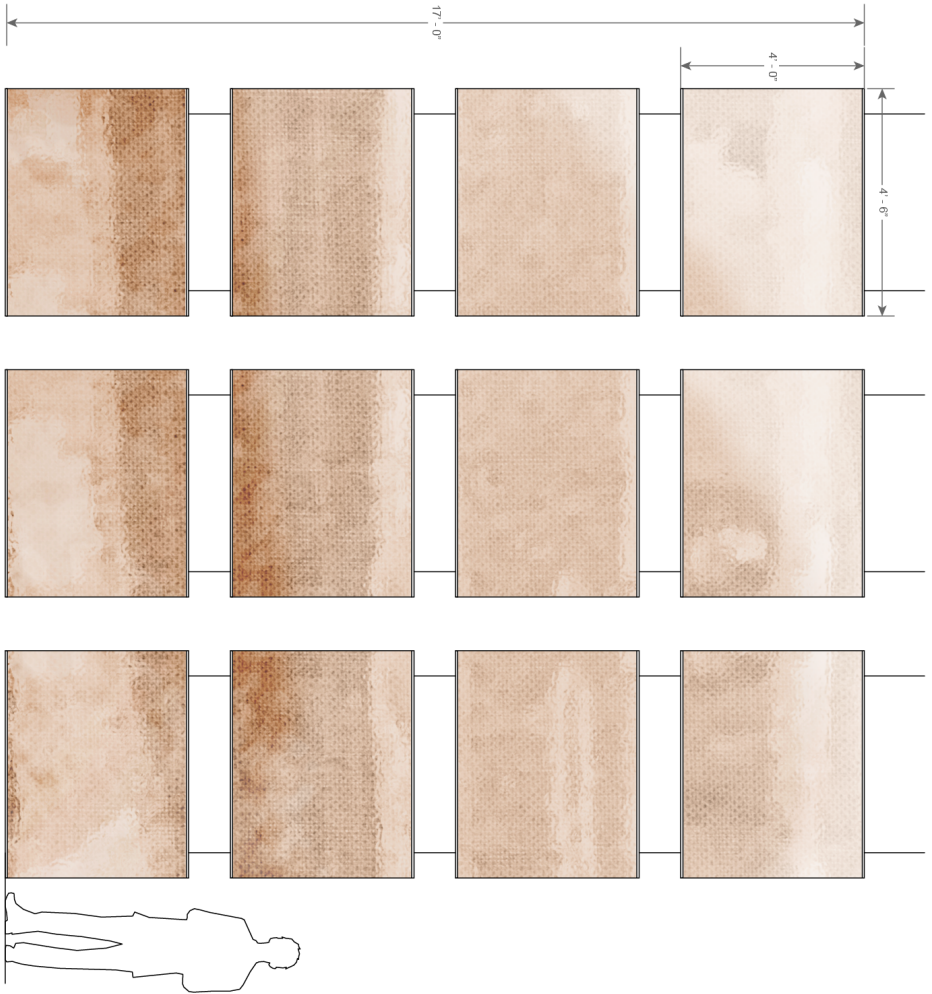


A FULL IMAGE ELEVATION
Scale: 1/8" = 1'-0"



A COLUMN ELEVATION
Scale: 1/8" = 1'-0"

EACH PANEL SHOULD BE BASED WITH FAUX FABRIC WILL BE BACK-LIT, SO PAINT FOLD TECHNIQUE FROM SAMPLE 1 TREATMENT SHOULD BE TRANSLUCENT



A1 COLUMN 1 ELEVATION
Scale: 1/2" = 1'-0"

A2 COLUMN 2 ELEVATION
Scale: 1/2" = 1'-0"

A3 COLUMN 3 ELEVATION
Scale: 1/2" = 1'-0"

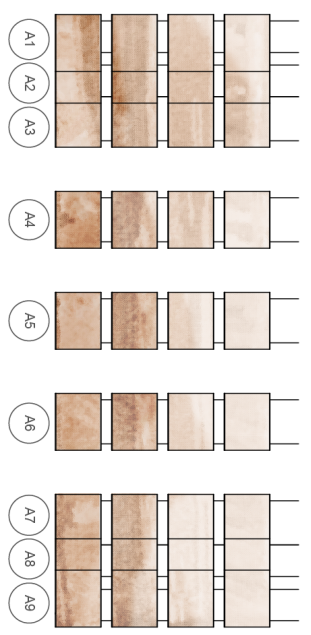
Spring MFA Dance Thesis

DANCE THEATER

PANELS A1 - A3

REVISION

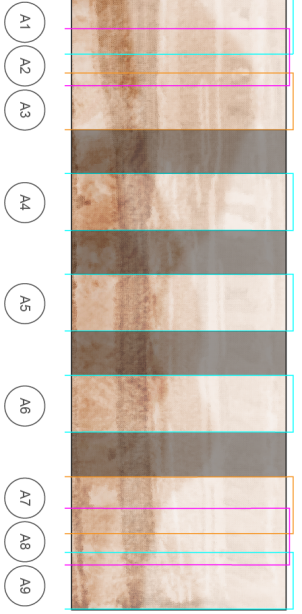
DATE: 02/10/2022
SCALE: AS NOTED
DRAWN BY: AP
ANDRES POCH
andrespoch@gmail.com
(607) 231-0979



A COLUMN ELEVATION
Scale: 1/8" = 1'-0"

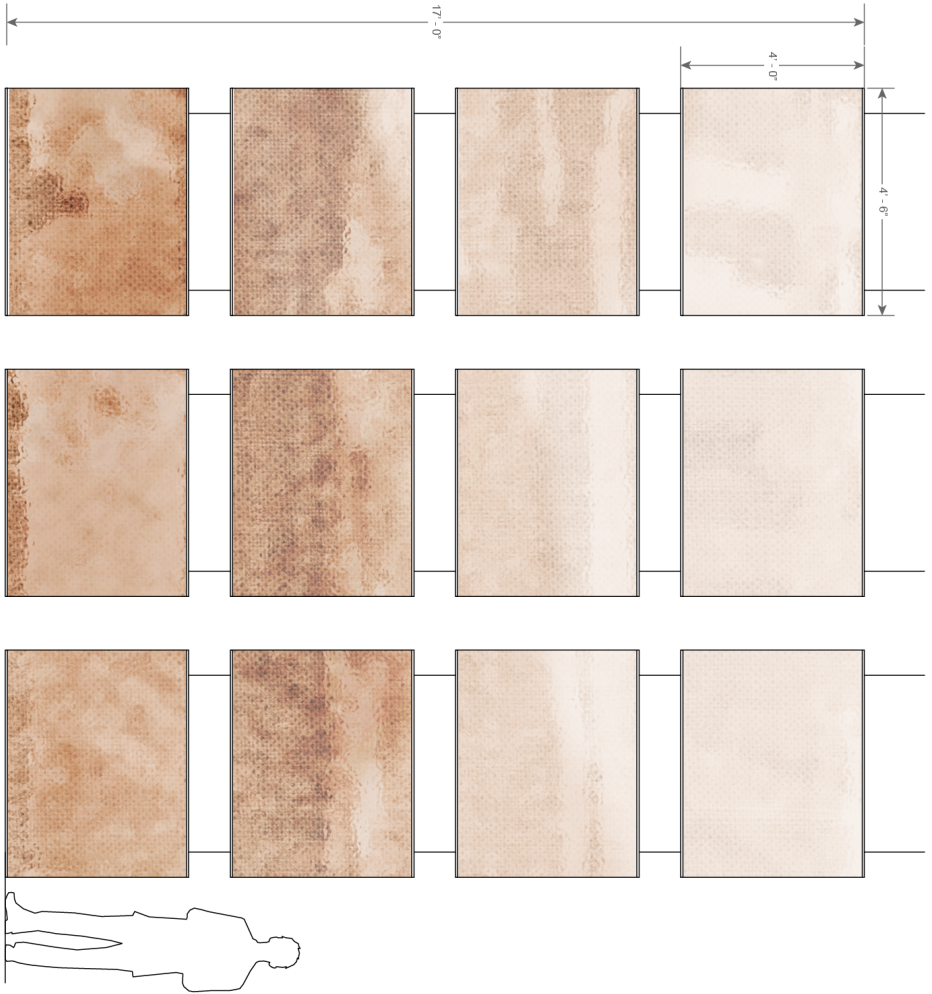


A FULL IMAGE ELEVATION
Scale: 1/8" = 1'-0"



A FULL IMAGE ELEVATION
Scale: 1/8" = 1'-0"

EACH PANEL SHOULD BE BASED WITH FAUX
FOLD TECHNIQUE FROM SAMPLE 1
FABRIC WILL BE BACK-LIT, SO PAINT
TREATMENT SHOULD BE TRANSLUCENT



A4 COLUMN 4 ELEVATION
Scale: 1/2" = 1'-0"

A5 COLUMN 5 ELEVATION
Scale: 1/2" = 1'-0"

A6 COLUMN 6 ELEVATION
Scale: 1/2" = 1'-0"

REVISION

Spring MFA Dance Thesis

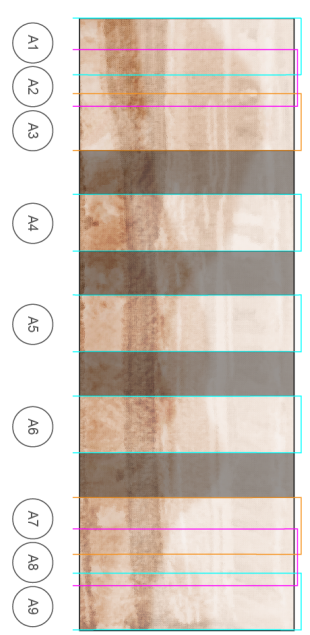
DANCE THEATER

PANELS A4 - A6

DATE: 02/10/2022
SCALE: AS NOTED
DRAWN BY: AP
ANDRES POCH
andrespoch@gmail.com
(607) 231 6793

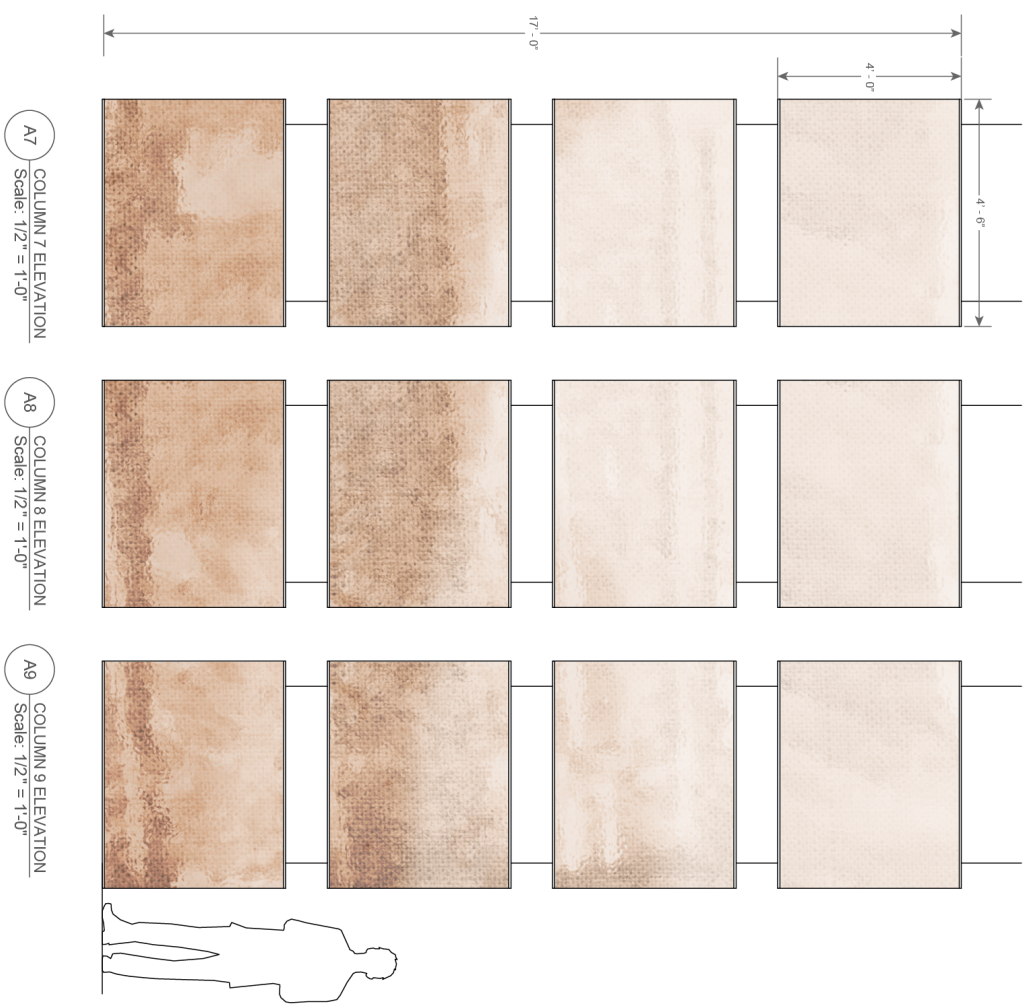


A FULL IMAGE ELEVATION
Scale: 1/8" = 1'-0"



EACH PANEL SHOULD BE BASED WITH FAUX
FOLD TECHNIQUE FROM SAMPLE 1

FABRIC WILL BE BACK-LIT, SO PAINT
TREATMENT SHOULD BE TRANSLUCENT

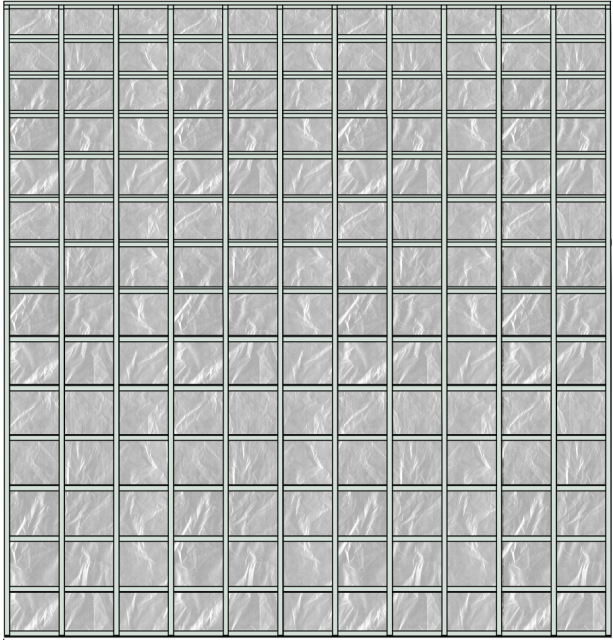


REVISION

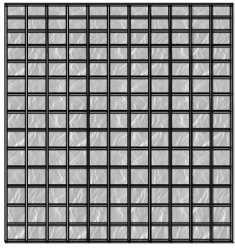
Spring MFA Dance Thesis
DANCE THEATER

PANELS A7 - A9

DATE: 02/10/2022
SCALE: AS NOTED
DRAWN BY: AP
ANDRES POCH
andrespoch@gmail.com
(607) 231 6793



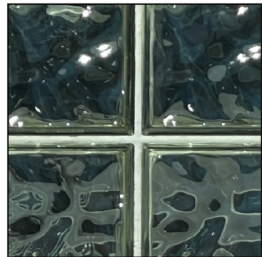
M GLASS WALL ELEVATION
Scale: 1/2" = 1'-0"



M GLASS WALL ELEVATION
Scale: 3/16" = 1'-0"



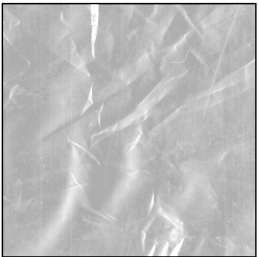
M GLASS WALL PLAN VIEW
Scale: 3/16" = 1'-0"



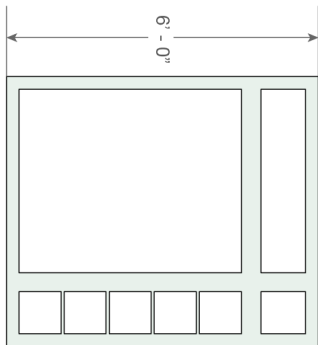
TEXTURE SAMPLE



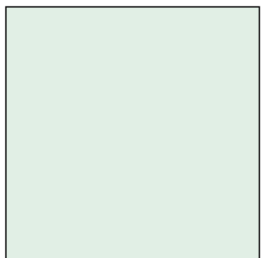
GROUT COLOR
MINOR WORN TEXTURE



PLASTIC COLOR AND
TEXTURE WILL BE ACHIEVED
BY LAYERING AND
CRUMPLING PLASTIC



N WINDOW ELEVATION
Scale: 1/2" = 1'-0"



SURFACE SHOULD BE
SMOOTH AND HAVE A MATTE
FINISH

REVISION

Spring MFA Dance Thesis

DANCE THEATER

GLASS WALL AND WINDOW ELEVATION

DATE: 02/10/2022

SCALE: AS NOTED

DRAWN BY: AP

AP ANDRES POCH
Andres.poch@gmail.com
(650) 231-0919

Production Services Props List

Department: TDPS
 Director: Tristan Keopke and Becky Hill
 Show: Fall Dance Tesis
 Designer: Andres Poch
 Space: Dance Theater
 Date: 01/25/2021

Prop #	Prop	Description	Qty:	Reh	Y/N	Tech	Y/N	Perf	Y/N	Notes	Page #
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1	Audience Benches	Style can vary, will seat audience members during Becky's performance Becky: B035 (2), B039, B039, B034, Tristan: B045 (2)	9	N		Y		Y		Pending on style we might need 8 if 2 of the original 6 don't work for Tristan's piece	N/A
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2	Analog TV	Should be 3 working TV's too be stacked one on top of the other 2 TV019, TV018, TV001 [TV015, TV17] I've listed more than 3 in case one of the initially listed doesn't work	3	N		Y		Y		All TV's should be able to power on and show content since Projections Designer will be showing content on TV's	N/A
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3	Mannequins	Mannequins may be disassembled or kept whole. Tristan and I are interested in shopping for the extra mannequin	2	N		Y		Y		Tristan already owns one mannequin and may be interested in purchasing the second one	N/A
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4	Sound Boards	Both Sound boards will be provided by Becky Hill	2	Y		Y		Y		Sound Boards may need to be painted pending on Projections discovery	N/A
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HAND PROPS

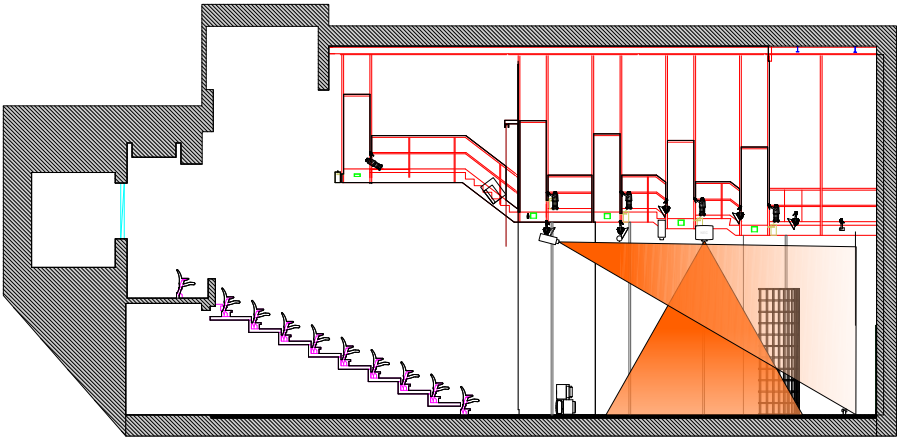
5	Foot Bath with Bubbles & Heat-up	Target foot spa	1	Y		Y		Y		https://www.target.com/p/foot-bath-with-bubbles-38-heat-up-38-up-8482/A-736649712 <a 148="" 308="" 405"="" 927="" data-label="Table" href="ref=tbl_adv_XS000000&eID=google_pla_r8&ndscr=qltao&DFA=71700000094276118CPNG=PLA_Health%2Bshopping_Local%2BShopping_Local%2BHealthEssentials&adgroup=5C_Health&ID=70000001170720pgs&LNM=PRODUCT_GROUPE&network=g&device=calculation=9060031&targetid=pla-3230702387448ds_r=12469788ds_r=1248099&gclid=CJWKCAlkayvNBhAFwADBelDyEnlJrBftDp_ANZCZMgUFCsmb3a2WtqVbA6qcvpew3_VeInzx0C2UYQAVD_BwE&gclid=aw.ds</td> <td>N/A</td> </tr> </tbody> </table> </div> <div data-bbox="> <table border="1"> <tbody> <tr> <td>6</td> <td>Gel Eye Mask with Eye Holes</td> <td>BLUE Gel masks</td> <td>3</td> <td>Y</td> <td></td> <td>Y</td> <td></td> <td>Y</td> <td></td> <td>amazon.com/dp/B07N1V6G5C?tag=amz-mk-ct-us-20&ascsubtag=1ba00-01000-a0027-mac00-other-smile-us000-pcomp-feature-pcomp-feature-pcomp-wm-8&ref=aa_pcomp</td> <td>N/A</td> </tr> </tbody> </table> 	6	Gel Eye Mask with Eye Holes	BLUE Gel masks	3	Y		Y		Y		amazon.com/dp/B07N1V6G5C?tag=amz-mk-ct-us-20&ascsubtag=1ba00-01000-a0027-mac00-other-smile-us000-pcomp-feature-pcomp-feature-pcomp-wm-8&ref=aa_pcomp	N/A
6	Gel Eye Mask with Eye Holes	BLUE Gel masks	3	Y		Y		Y		amazon.com/dp/B07N1V6G5C?tag=amz-mk-ct-us-20&ascsubtag=1ba00-01000-a0027-mac00-other-smile-us000-pcomp-feature-pcomp-feature-pcomp-wm-8&ref=aa_pcomp	N/A											

7	Hand Towel	Towel will be used to dry feet of performer. Towel doesn't have to be the one linked but matching one or more of the two blues is important.	2	Y		Y		Y		https://www.amazon.com/SKI-Home-Saturday-Knight-Ltd/dp/B0713YF5Y/ref=se_1_212?pf_rd_p=1643987069&refinements=p_n_feature_twenty_browse-bin%3A3254109011&s=bedbath&sr=1_21	N/A
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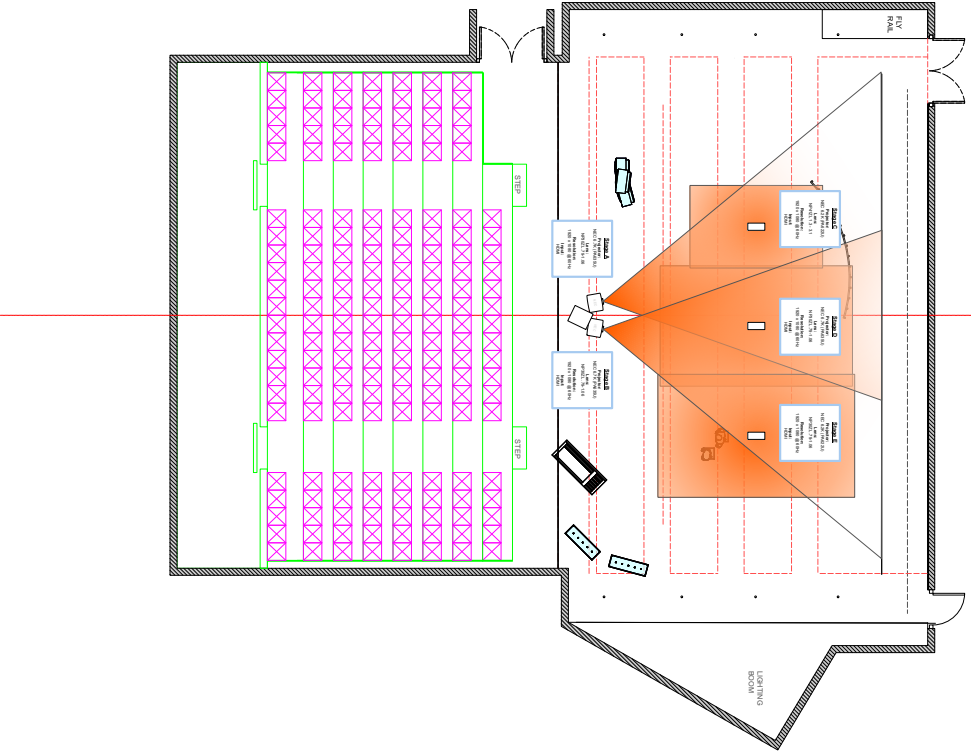
8	Bucket	Bucket will be used off-stage to fill basin of foot spa. It would be helpful if it could hold around 6 liters of water.	1	Y		Y		Y			N/A
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CONSUMABLES

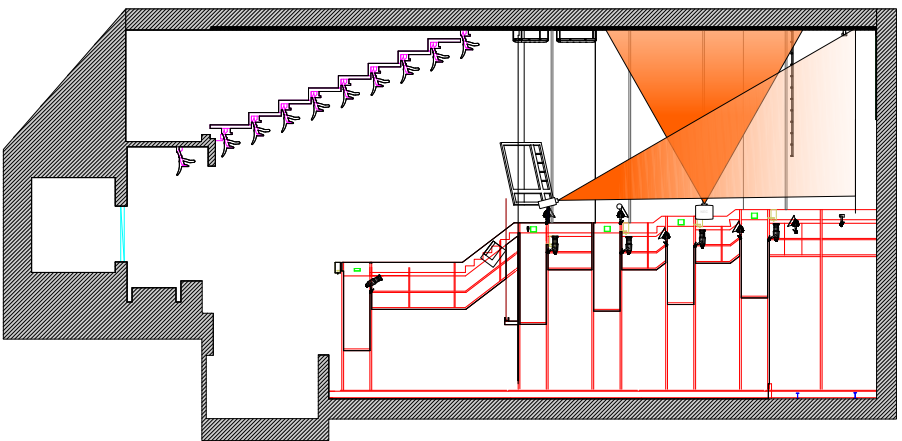
9	Extension Cord		1	Y		Y		Y			N/A
10	TV Remote	Does not need to function, preferably corresponds with style of TV's	1	Y		Y		Y			N/A



SR STAGE RIGHT SECTION
Scale: 3/16" = 1'-0"



SL STAGE LEFT SECTION
Scale: 3/16" = 1'-0"



REVISIONS

DISCLAIMER

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CREATIVE TEAM

CONCEPT DESIGNER: T. CLARK S. HILL
 LIGHTING DESIGNER: T. CLARK S. HILL
 COSTUME DESIGNER: F. CLARK S. JAMES
 MEDIA DESIGNER: A. POCH S. COLLINS
 SOUND DESIGNER: V.A. ROCH S. COLLINS
 TECHNICAL DIRECTOR: WYNCH HANCOCK

Spring MFA Dance Thesis

DANCE THEATER

PROJECTOR PLOT

DATE: 02/15/2022

SCALE: AS NOTED

DRAWN BY: DC/AP

ANDRÉS POCH

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