ROBERT WILSON
‘theatre of visions’

2.05 – 3.20 pm: Part 1
3.20 – 3.40 pm: BREAK
3.40 – 4.55 pm: Part 2
TOTAL THEATRE
from Artaud, The Theatre and Its Double

‘How can it be that in the theatre, at least theatre such as we know it in Europe...everything specifically theatrical, that is to say everything that cannot be expressed in words.....has been left in the background?’

‘I maintain that the stage is a tangible, physical place that needs to be filled and it ought to be allowed to speak in its own concrete language

‘I maintain that this physical language, aimed at the senses and independent of speech, must first satisfy the senses. There must be poetry for the senses’

‘We must admit theatre’s sphere is physical and plastic, not psychological’

‘this whole complex of signs, gestures, postures and sound which makes up a stage production language, this language develops all its physical and poetic effects on all conscious levels and in all senses.’
BETWEEN MODERNISM AND POSTMODERNISM
Robert Wilson - who?

- Distinctive American artist of the late 20th century
- All round artist: theatre/performance, exhibitions, installations, opera - ‘opera’
- Maker of theatre which stresses the primacy of the visual - and works through visual and aural ‘composition’, not ‘writing’ or ‘directing’
- Rejects the idea of ‘representation’ as the purpose of the theatre-work

www.youtube.com/watch?v=IXKEC_9mkSg
Absolute Wilson, 2006
(available in the library)

www.robertwilson.com
Einstein on the Beach

Collaboration with composer Philip Glass and dancer/choreographer Lucinda Childs
Roughly 5 hours of performance

Premièred at the Avignon Festival in 1976 (European tour later that summer, and Metropolitan Opera House NYC in November). Re-staged in 1984, 1992 and 2012

Non-narrative, associative, formalist 'portrait opera' about Albert Einstein
www.youtube.com/watch?v=b26E0D2pm1c
Absolute Wilson, 2006 (Einstein extract)

http://ubu.com/film/glass_einstein.html
Einstein on the Beach: The Changing Image of Opera (1985)

https://www.youtube.com/watch?v=k8iLOGPm7AY
Robert Wilson, Philip Glass and Lucinda Childs discuss the show
Born 1941 in Texas

Cured of childhood stammer by Miss Byrd Hoffman, a dance instructor - early interest in slow motion and the relationship between the mental and the physical

Studied architecture and interior architecture/design which led him to...

New York ‘loft culture’ (refusal of commercialism of art/galleries, conceptual art, performance art/). Particularly interested in the dance work of Merce Cunningham, untrained performers and unconventional movement

At the same time as building his artistic career he worked with brain-damaged patients (interest in divergent perceptions of reality)

Child collaborators and great influences:

1968-1973: Raymond Andrews  deaf/mute 11 year old boy
1973-1977: Christopher Knowles 13 year old autistic boy
1970  *Deafman Glance*
Incorporating previous pieces *The King of Spain* (1969) and
*The Lives and Times of Sigmund Freud* (1969)
making it roughly 8 hours long

1972  *KA MOUNTAIN AND GUARDenia TERRACE*
[created for Shiraz Festival, Iran]

1973  *The Life and Times of Joseph Stalin*

1974  *A Letter for Queen Victoria*
*DiaLog*
*A Mad Man A Mad Giant A Mad Dog A Mad Urge A Mad Face*

1976  *Einstein on the Beach*

1977  *I Was Sitting On My Patio This Guy Appeared*

1979  *Death, Destruction and Detroit*
*Edison*

1980-1984  *The CIVIL warS*
https://www.youtube.com/watch?v=erzedLYLvqo
Absolute Wilson, 2006 (Deafman Glance extract)

https://vimeo.com/46089268
Drawing Deafman Glance (Wilson remembers the piece through drawings)

‘Wilson seems to transcend the popular notion of theatre as universally centered upon the talents of the specially trained and developed performer, and return us to a healthier ‘compositional’ theatre in which the directorial effort is not straining after more and more intense ‘expression’ of predetermined material, but is a sweet and powerful placing of various found and invented stage objects and actions - so placed and interwoven as to ‘show’ at each moment as many of the implications and multi-layered relations between objects and effects as possible.’ (Foreman in Aronson, 2000:126)
Robert Wilson - a ‘compositional’ theatre

- Highly theatrical and artificial
- The 'content' is the mise-en-scene itself
  - Derived from concrete physical elements (time/space/objects/light...)
  - not story/plot/character
- Theatre of abstraction - not representation
- ‘structure comes before plot... plot is the relationship between light and darkness, between sound and silence’ (Quadri, 1998:36)
- ‘my texts are not meant to tell a story, they are constructed like musical scores... a score in which light, sound and action converge’ (Wilson in Quadri, 1998:36)
Robert Wilson's storyboards for *Einstein on the Beach*, 1976

"I put [Wilson’s notebook of sketches] on the piano and composed each section like a portrait of the drawing before me. The score was begun in the spring of 1975 and completed by the following November, and those drawings were before me all the time." (Glass in Shyer, 1989:220)
Robert Wilson's storyboards for *the CIVIL warS* (act I-IV), 1983-84
KA Mountain and GUARDenia Terrace:  
a story about a family and some people changing, 1972

Continuous outdoor performance on 7 hills, for 7 days and 7 nights

https://vimeo.com/46089267  
(Wilson remembers the structure of the performance through drawings, example of his use of time and space as structural devices)
STAGE SIGNATURES

- space and geometry
- colour
- music/sound
- use of performers
- time
Stage signatures: SPACE & GEOMETRY

© Pablo Pakula www.pablopakula.com
The Magic Flute, 1991
https://www.youtube.com/watch?v=OP9SX7V14Z4
Wilson the architect/painter visible in the use of the stage space and in the creation of ‘live paintings’.

Paradoxically, Wilson is a anti-naturalist theatre revolutionary who embraces and demands the proscenium arch as ‘frame’.

“I'm a visual artist. I think spatially (...) I have no sense of direction until I have a sense of space.” (Wilson in Holmberg, 1996:77)

“Go [to Einstein on the Beach] like you would to a museum, like you would look at a painting. Appreciate the colour of the apple, the line of the dress, the glow of the light....You don’t have to think about the story because there isn’t any. You don’t have to listen to words, because the words don’t mean anything. You just enjoy the scenery, the architectural arrangements in time and space, the music, the feelings they evoke. Listen to the pictures.’ (Wilson in Shyer, 1989:xv)
Seventy Angels on the Façade, 1998
Peer Gynt, 2007

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Stage signatures: COLOUR
Use of colour is a particular feature:
- through his sophisticated use of lighting effects
[if anything he'd be remembered as a lighting designer, 100s of cues]
- but also in design of costume and/or scenic objects

He uses colour - and changes of colour - to wash the entire stage, or to focus the gaze of the audience on a detail

Colour is part of the emotional language of his work - accessing the mental through the physical
Wilson’s work is always musical - in its construction: musicality.

Worked with classical music/musicians/composers, as well as with jazz and popular musicians.

Philip Glass, Gavin Bryars, Jessye Norman, Keith Jarrett, Lou Reed, Randy Newman, Tom Waits, Laurie Anderson, Rufus Wainwright, Antony Hergarty (from Antony and the Johnsons), CocoRosie....

‘not only is there no attempt to harmonise the visual [with the aural], the aim is toward their divergence and against all traditional values of comprehension’ (Quadri, 1998:40)

‘Wilson may extol the values of distance and restraint in design and performance but aurally his theatre is one of total immersion’ (Kuhn in Shyer, 1989:233) [Hans Peter Kuhn worked with Wilson on DDD]
Language as patterns of sound:  
influenced by Christopher Knowles (from 1973-77)

“I never liked theatre (...) Later I added words, but words weren’t used to tell a story. They were used more architecturally: for the length of the word of the sentence, for the sound. They were constructed like music...

I became more fascinated with him and what he was doing with language. He would take ordinary, everyday words and destroy them. They became like molecules that were always changing, breaking apart all the time, many-faceted words, not just a dead language, a rock breaking apart.....”

(Wilson in Lortringer & Morris, 2013)
The Life and Times of Joseph Stalin, 1973

http://ubu.com/sound/wilson_r.html
Byrd Hoffman School Of Byrds - Soundtrack to The Life and Times of Joseph Stalin (1973)
A Letter for Queen Victoria, 1974

https://www.youtube.com/watch?v=0WILBYooZ1g
('The Sundance Kid is Beautiful' fragment)

http://www.ubu.com/ubu/wilson_opera.html
(full playtext available for free download)
Stage signatures: USE OF PERFORMERS

From 1980s onwards, his work became more refined, choreographic and painterly.

Defining characteristics:
- always in relation to architectural context (shapes, built scenery, light/dark)
- not internally motivated or representational acting
- emphasis on the exterior and formal
- visual language = the human figure / groups of figures
- patterns (horizontal/vertical, straight/curved, sustained/sudden, choral/solo)
- simplicity and rigour

Methodologically: highly composed, precise (expect to count!), demanding
“I'm interested in what's artificial; I think that an actor who tries to act natural on stage is lying, because to be on stage is something artificial.” (Wilson in Lavender, 2001:185)

What about the performers then? Are they meant to become robots?

(Tangent: check out Edward Gordon Craig & Über-marionette)
Adam's Passion, 2015
(Stage images accompanying existing pieces by Avro Pärt)

https://www.youtube.com/watch?v=Weg9J5OGl1o
(performance fragments)

http://bobnational.net/record/316160
(documentary about the making of the performance)
What about the performers then? Are they meant to become robots?

The performers' job:

How to achieve that level of precision, yet keep it alive?

How to keep it the same, yet allow it to change?

How to make emptiness and slowness, rich and full?

How does the line continue, even in stillness?

How to inject the coolness of form, with the warmth/depth of humanity?

Physical and mental challenges!

Robert Wilson: Moving on stage
https://vimeo.com/46089772
Stage signatures: TIME

Key characteristics:

**Duration** (in the early works) endurance and engagement

**Slow Motion** of movements across the stage, or individual actions/gestures
- deliberately makes space for the audience's reflection

**Repetition** as a means of structuring images/actions/texts
- changes to interpretative gaze demands attention
- disrupts our tendency to ‘harmonise’ into patterns
A practical invitation...

Here's a little something to do before your seminar next week. Think of it like a recipe of sorts, interpret it and adapt it as you see fit.

In your independent study groups (or individually):

Find a space.
Place yourselves within it
Decide on a gesture, movement or action (simple in form/function).
Perform it in extreme slow motion.
Build in moments of 'stillness', search for 'movement' within it.
If possible, have somebody watch, to exchange views afterwards.

This music might help get you in the zone (wear headphones):
https://www.youtube.com/watch?v=CGG6aM0cMew
*The Grid* by Philip Glass
https://www.youtube.com/watch?v=8HON4AswPVk
*Tabula Rasa* by Avro Pärt
A turning point...

The CIVIL warS: a tree is best measured when it is down (1983-84)

Conceived to coincide with Los Angeles Olympic Games '84

Mega-opera (12 hours)

International co-production

6 countries, 6 composers
6 acts connected by kneeplays

Cancelled just 3 months after all sections were meant to come together (no funds was an excuse, actually no support from organisers)
The Black Rider
31/03/90, Thalia Theater, Hamburg

www.youtube.com/watch?v=l5P_mVQNnbE
“Just the right bullets”

http://ubu.com/film/wilson_rider.html
The Black Rider, 1990 (FULL show)
www.youtube.com/watch?v=vO82BAZOvYk
The Black Rider (documentary)
Wilson confronting the classics

Since the mid 80s much of Wilson’s work has been of classics: existing plays, operas, literary texts...

Wilson extraordinarily prolific (leading to criticism of ‘production line theatre’...). Since 2000 he has created, or re-created from earlier works, 40+ theatre pieces (plays, operas or original theatre works) as well as exhibitions and installations.

*King Lear* [Shakespeare] Schauspielhaus Frankfurt, 1990 (26th May)
(...)

*Just a selection:*
*Woyzeck* [Buchner] Betty Nansen Theatre, Copenhagen, 2000
*Three Sisters* [Chekhov] Stockholm State Theatre, 2001
*The Fables* [La Fontaine] Comedie Francaise, 2005
*Peer Gynt* [Ibsen] Norwegian National Theatre, 2005
*The Threepenny Opera* [Brecht] Berliner Ensemble, 2007
*Happy Days* [Beckett] 2009
*Sonnets* [Shakespeare] Berliner Ensemble, 2009
*Peter Pan* [Barry] Berliner Ensemble, 2013
*Rhinoceros* [Ionesco] National Theatre Craiova, 2014
*The Blacks* [Genet] 2014

[www.robertwilson.com/chronology-theater/](http://www.robertwilson.com/chronology-theater/)
Wilson confronting the classics

How do Wilson’s ‘signature’ approaches deal with text-based work?

All texts can be stripped back to the elements Wilson is interested in:
- Structure (space/time, rhythm)
- Images, tableaux and moments
- Sound and silence / movement and stillness / light and darkness

Wilson addresses the text by first abstracting the structure of the work (visual book), then realising it through precise and concrete images and actions (often silently).

Plot and characters become the relationships between bodies and groups, conveyed concretely and visually.

The choreography/composition of bodies in space, motion, and time

Wilson brings his own ‘signatures’. Each text becomes a Wilson text/work, not a ‘realisation’ of the author’s text. Wilson then is the ‘author’ of all his productions – ‘auteur’
Hamlet: a monologue, 1995

www.youtube.com/watch?v=WpzgbMnEDko

The Making of a Monologue: Robert Wilson's Hamlet
(available in the library)
Sonnets, 2009

https://www.youtube.com/watch?v=xRelHYyh5IE&index=9&list=PL1lzpGG96tWvXJUvN4KKkNcT6TlFawQV8
(various extracts)
The Blacks, 2014
(by Jean Genet)

www.youtube.com/watch?v=gE09JzVewb0
Life and Death of Marina Abramovic, 2011

www.youtube.com/watch?v=NAOK7Va_3vE&feature=related
https://www.youtube.com/watch?v=natT4xHY39k
(trailer)

Fragments:
https://www.youtube.com/watch?v=U1209LJH1WI
www.youtube.com/watch?v=MDqNpa-GU4Y
www.youtube.com/watch?v=MWgD9ZEdZA0
Responding to Wilson's work
“I don't make meanings. I make art. (...) Theatre that imposes an interpretation is aesthetic fascism.” (Wilson in Holmberg 1996:61)

Our responses to Wilson's work takes place through two 'screens':

‘exterior screen’: first responses to the work, conscious readings, cultural references shaped by history and society (use of recognisable icons/figures)

‘interior screen’: subconscious, personal, associative connections (as we are defeated in trying to make a logical narrative/rational sense minds will relax and ‘play’) - deeper engagement, introspection
Producing our own individual/associative response is only one possibility.

Aesthetic response

The mind is freed by its contemplation of abstracts (colour, line, sound, movement, etc.) and empties of all rational thought, leaving the simply aesthetic response: ‘It is. It is beautiful.’

Such responses have been theorised in philosophy (Kant), but are also the basis of Zen Buddhism (achieving a transcendental or metaphysical state through a meditative process, effect of the physical experience on the mind).

And minimalism: ‘a simple line, drawn straight, should offer man, distressed by darkness and by a confusion of phenomena, enormous happiness (...) abstract straight lines are the only and highest forms in which man can find peace, when faced with the confused picture which the world offers.’ (Worringer in Quadri, 1998:182)
Wilson beyond the stage
Walking
2008 (first version Netherlands)
2012 (second version UK)

https://www.youtube.com/watch?v=T8ih4GddMc4
VOOM portraits, ongoing since 2004

www.youtube.com/watch?v=2p6GE_D5hRU
Steve Buscemi

www.youtube.com/watch?v=a1s-YgmHWKI&feature=related
Brad Pitt
GAGA portraits, 2013

www.youtube.com/watch?v=gO5Z6j51JKc
The Death of Marat
GAGA portraits, 2013

www.youtube.com/watch?v=HYvpp3TKGTI
Flying

https://www.youtube.com/watch?v=HgnPm9hNauw
(Wilson talks briefly about GAGA portraits)

https://www.youtube.com/watch?v=an30AM_fAHA
(Longer interview about the piece)
RECAP: KEY INFORMATION

Influenced by training in design and architecture, New York loft culture, and child collaborators (Raymond Andrews - silent images; Christopher Knowles - language as sound and pattern)

Stresses the primacy of the visual & aural (without harmonising them)

Not writing or directing, but 'composition' (choreographic precision, musical construction, painterly approach, proscenium arch frames 'live paintings')

Theatre of abstraction- not ‘representation’
  • structure comes before plot (time/space, light/dark, sound/silence)
  • not interested in psychologically constructed characters but surface and form (visual language of the human figure and groups of figures, etc.)
  • formal movements, gestures and patterns of action (not behaviour)

Unique approach to time: duration, slow motion, repetition

Fosters different kinds of audience engagement
conscious readings and cultural references ('exterior screen')
highly personal and subjective associations ('interior screen')
purely aesthetic response
Preparation for your seminar:

Reading:
• chapter on Wilson in Counsell
• two journal articles (on Moodle)

Revisit some of the screenings mentioned today, and discuss them in your independent study groups

View Einstein on the Beach: The Changing Image of Opera (1985)
http://ubu.com/film/glass_einstein.html

Remember the practical invitation!
Questions for your seminar:

What is unique about Wilson's work and what makes it different to the practitioners you have encountered so far?

How does Wilson's work encourage us to see and appreciate theatre in a different way?

How does Wilson's work cultivate the audience's subjectivity?

To what extent can abstracts (shapes, colour, movement, etc.) be considered 'theatre' in their own right?

In what ways can Wilson's work be considered compositional?

Is it beautiful? If so, how/why? What makes it beautiful?
Bibliography


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