

INDIANA REPERTORY THEATRE

RED

by John Logan

October 14 – November 9, 2014, on the IRT's Upperstage

STUDY GUIDE

edited by Richard J Roberts
with contributions by Janet Allen, James Still
Ann Sheffield, Guy Clark,
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Indiana Repertory Theatre
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Red

by John Logan

It's 1958, and abstract expressionist painter Mark Rothko had just landed the biggest commission in the history of modern art. With the help of his assistant, Rothko frantically struggles against his insecurities while trying to create a definitive and moving body of work. Electrifying and captivating, this winner of the Drama Desk Award and Tony Award for Best Play investigates the conflicts inherent in the tension between a great artist's desire to be understood and respected.

Estimated length: 95 minutes

Recommended for students in grades 11 and 12 due to strong language and adult situations. Previewing the script is recommended.

THEMES, ISSUES, & TOPICS

Artworks as objects vs. triggers for experience
 Art as the expression of a generation/historical era
 An artist's interpretation of his work vs. a viewer's

Student Matinees at 10:00 A.M. on October 29 and November 5

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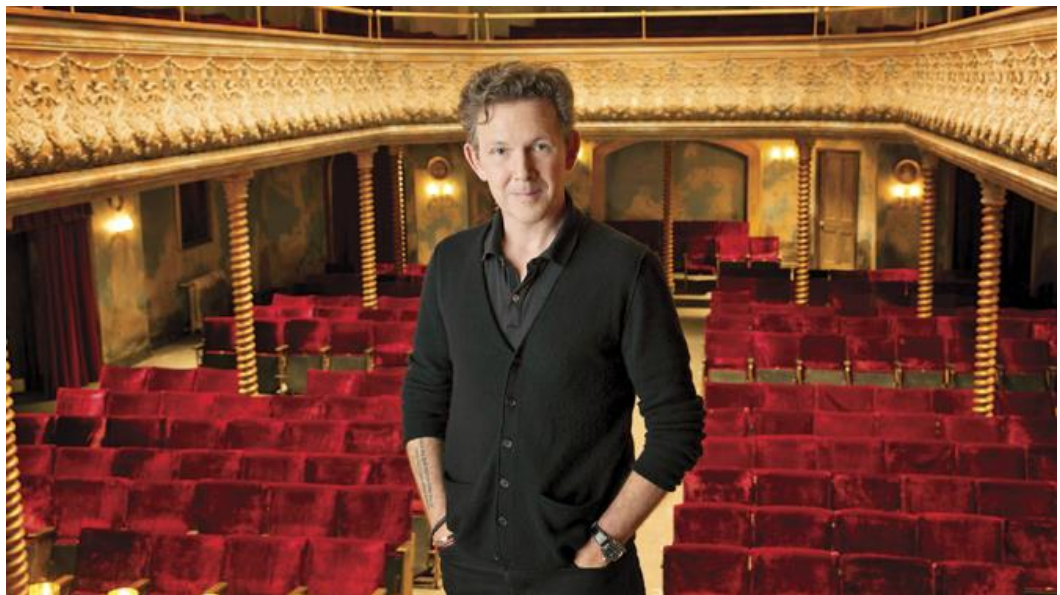
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Playwright John Logan

John Logan received the Tony, Drama Desk, Outer Critic Circle, and Drama League awards for the Broadway production of *Red*. He is the author of more than a dozen other plays, including *Never the Sinner*, *Hauptmann*, and an adaptation of Ibsen's *The Master Builder*. In 2013 his play *Peter and Alice* opened in London, and *I'll Eat You Last: A Chat with Sue Mengers* opened on Broadway. Logan's screenwriting work includes *Skyfall*; *Hugo* (Oscar nomination); *Rango*; *Sweeney Todd* (Golden Globe Award); *The Aviator* (Oscar, Golden Globe, BAFTA, and WGA nominations); *The Last Samurai*; *Gladiator* (Oscar, Golden Globe, BAFTA, and WGA nominations); *Any Given Sunday*; and *RKO 281* (WGA Award, Emmy nomination). He is the creator and writer of the Showtime series *Penny Dreadful*.

In a 2011 interview with Goodman Theatre associate dramaturg Neena Arndt, Logan discussed the inspiration for *Red*:



“I was in London filming *Sweeney Todd*, so I was there for months on end, and one day I walked into the Tate Modern and went to the room with the Seagram murals, and they had a very powerful effect on me. I knew very little about Mark Rothko, very little about abstract expressionism, but I found the paintings themselves profoundly moving and very kinetic in a strange way. I went to the wall and read a little description about how he had painted them originally for the Seagram Building and then decided to keep them and give the money back. And I thought, ‘Well, this is an interesting story.’ So I decided that I would read a little more about it, and the more I read the more I thought that it was a play. And I almost immediately thought it was a two-hander play with Rothko and a young assistant.... I knew that Rothko would have to be the prow of an ocean liner cutting through the ocean and Ken would have to be the wave that billows around it for most of the play.” Ultimately, the playwright claims, the play is not about art or painting, but rather “about teachers and students, mentors and protégés, fathers and sons.”

Art & Artists

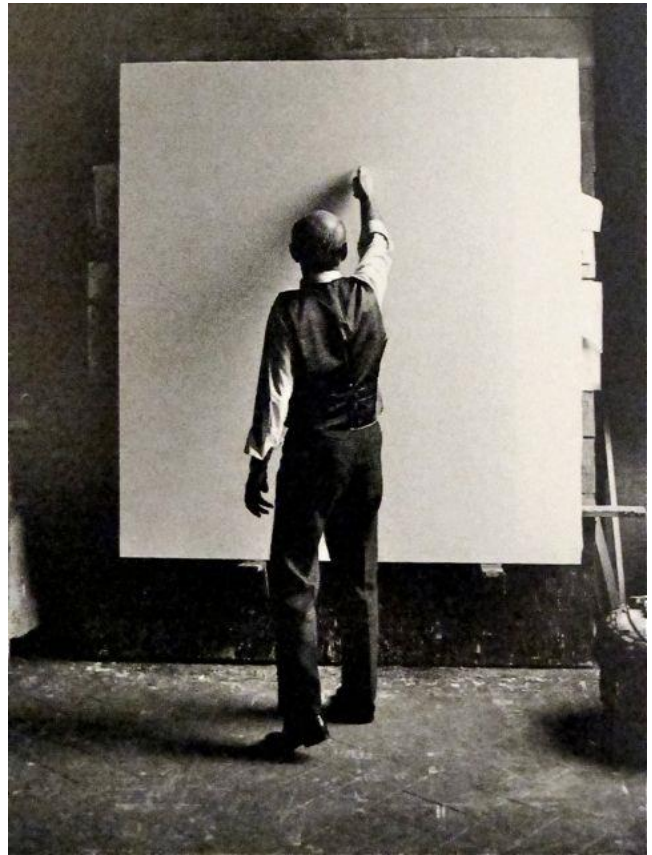
by Janet Allen, Executive Artistic Director

Red has swept the theatre scene in America in the past handful of years, despite the fact that it takes as its central figure a less-than-household name, abstract expressionist artist Mark Rothko. I'm always fascinated by the "why" of such popularity, particularly with subject matter that could be construed as esoteric; but as we explored the play more deeply as a programming possibility, the beguiling features of the work emerge loud and clear. It captures some huge American compulsions: our desire for success, our national zeal for recognition, and our fierce dedication to personal freedom. On the surface, the play seems to be about a painter who suffers from artist's block while wrestling with his largest commission. Below

the surface, it's an exploration of an immigrant who wants very much to make good in his adopted country; and it reminds us that America has historically been a place where first generation immigrants can thrive in artistic, not just mercantile, pursuits. This in fact is one of the subtle promises of American culture: the freedom to make art.

The play also provides a deep dive under the surface of a famous artist's personal veneer—his immense struggles with relationships; with envying his peers; with his own personal religious, intellectual, and cultural legacy; and with what Winston Churchill famously called "the black dog" of depression. We've seen this phrase bandied about considerably in the wake of Robin Williams's recent death. Rothko, too, carried this burden, but with considerably less ability to hide it than Mr. Williams. Many of his paintings speak volumes about his towering, and not always manageable, passions.

We are always fascinated by what makes artists tick, particularly those with international reputations whose visibility also becomes part of their burden. How did they comport themselves day to day? How did fame and the pressure to create impact their lives? How did they find, in these challenges, an emotional cauldron from which to forge their art? The play explores all of these questions. It also looks at mentorship, through Rothko's growing relationship to his assistant, Ken, a role that is both enigmatic and surprising as the play unfolds.



But at its heart, the play beats with the primal challenge of all artists: the conflict between the artist and his medium. The playwright or novelist and the blank page, the sculptor and the clay or stone, the painter and the canvas—how does the artist transcend material and conquer the terror of rendering tangible art out of the imagination. This is where Rothko is particularly stage-worthy, because his struggles to make art were famously dramatic: his own relationship to his canvasses and his public was fraught with conflict.

But as always, eventually a play succeeds because it presents exciting challenges to theatre artists. The list of actors who have played Rothko is a pretty distinctive recitation of American stage skill. When a play or film characterizes an historic figure who has been multiply photographed or painted, the first questions tend to rest on casting an actor who resembles in some way the figure he or she is portraying. In this instance, I thought that issue mattered little. Rothko's art, not his likeness, is what we may know, as well as his fiery temperament. So we needed an actor and a creative team that would capture that art-making zeal, that monumental personality, and the environment in which he both defines and traps himself. Pairing the virtuoso skills of actor Henry Woronicz (our *Midsummer Night's Dream* Bottom of two years ago, and our storyteller in *An Iliad* last year) with Rothko was simply too tempting to pass up, and we are delighted that he could work this into his busy schedule so that we may share his "take" on Rothko.

So, too, are we fortunate to have attracted as scenic designer Ann Sheffield, whose own painting skills are remarkable, and whose understanding of the importance of every object in a studio is something she lives with every day. And finally, the directing leadership of James Still always ensures a nuanced, actor-driven, text-cogent production that leads with the heart and is meant to give us both emotional and intellectual insight into this troubled and thrilling artist.



*Henry Woronicz
in An Iliad
at the IRT,
2013.*

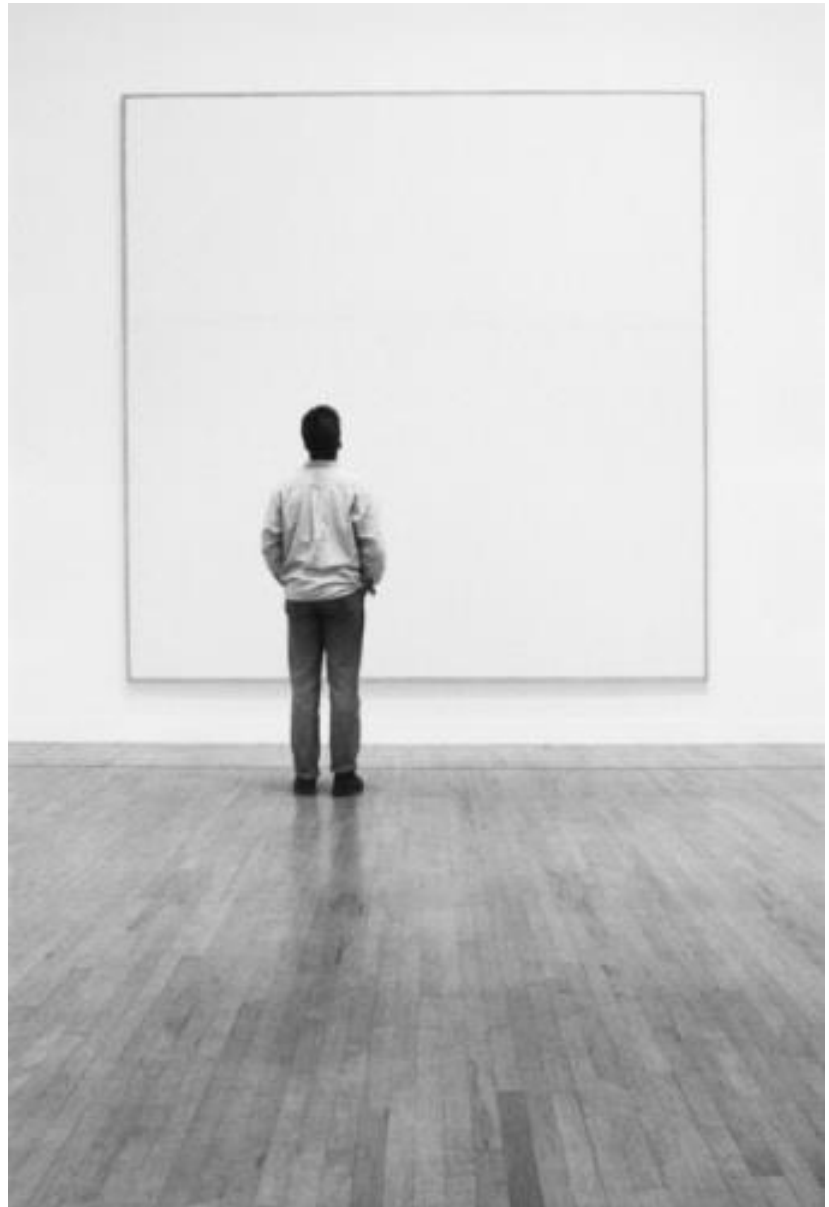
Conversation with a Canvas

by James Still, Director

Many years ago I was in London at the Tate Modern. I had stumbled into a mysterious darkened room and sat on a bench to look at nine paintings hanging on three walls. The paintings were by Mark Rothko and were from the thirty he painted for the Seagrams Series (the commissioned work explored in *Red*). The rest of the museum has natural light streaming in from modern life, inescapable. But this one room with Rothko's nine paintings felt modern *and* ancient. I suddenly felt like I was in church. It was holy, somehow. If you talked, you wanted to do it in a whisper. I sat there for a long time. The experience was a little other-worldly. I felt like the paintings were vibrating. I felt like I was levitating. And I finally made myself

leave the room because I was overwhelmed by the sense that I'd been in an emotional conversation with nine paintings and maybe even the artist himself. And I wondered, "How did he do that???" That's partly what John Logan's play is about—an emotional and intellectual wrestling match with the questions "How did Rothko do that? And why?"

In the late 1940s, Rothko described his work as "unknown adventures in an unknown space." As a writer and director, I relate to that brutally honest approach to process. Process is packed with the unknown and seemingly unknowable. That's one of the things that makes Mr. Logan's play so appealing to me. He opens a window and lets us watch Mark Rothko and his young assistant: process as action. Mentor-mentee, father-son, teacher-student, older generation—younger generation, famous-unknown, establishment and anti-establishment.... It's tempting to say that *Red* is a study of opposites. But something about Rothko's paintings promises that it's never that black or white.



Mr. Logan's play is a two-hander. As a writer, I can tell you with great confidence: it's hard to write a play with two characters. So of course the fact that Mr. Logan does this with some great finesse and nuance is a joy for me to work on as a director. But as I've worked on the play, something elegant has emerged about Mr. Logan's choice to write about two characters. In a way, viewing art is a two-character experience—one person in communion with the art itself. *Red* is about two characters in an evolving relationship set in a working art studio over two years from 1959 to 1961. What happens? A lot. They talk, of course; it's a play. They talk (and argue) about art and life and childhood. They talk (and argue) about paint and painters and painting. And they paint. Sometimes they paint with brushes, sometimes they paint with words. All of it is a painting.

There are many elements that can affect a production of any play. With this production, one of the most exciting challenges is that artistic director Janet Allen programmed *Red* to be performed on the Upperstage, with audience on three sides. This is an unusual and glorious choice for this play. What I love about that as director is that it invites the audience into Rothko's art studio. Rather than watching the play like you're watching a painting inside a frame, the audience is watching it like you are there in the room, like you are part of the painting yourselves.



Art / Work

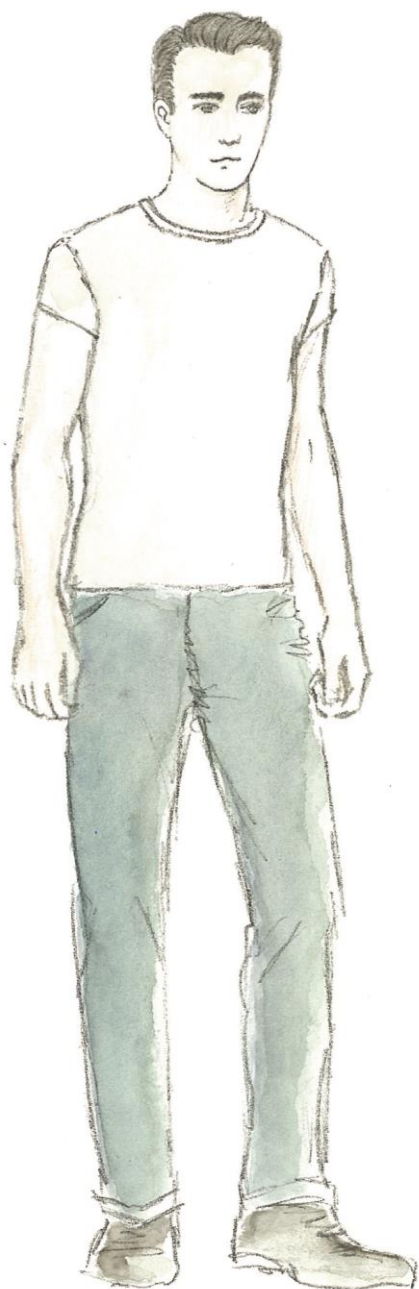
Ann Sheffield Scenic Designer

Playwright John Logan begins by giving a detailed account of Rothko's studio ... down to "bottles of Scotch, packets of pigment, coffee cans filled with brushes..." etc. But then he ends his opening statement provocatively with this: "Alternatively, the entire setting could be abstract." Guided by Logan's words, rich conversations with director James Still, and responding to the thrust configuration of the stage, I followed a path toward a part-realistic, part-conceptual world for the play.

Inspiration came from a number of sources: starting with Rothko as well as the work of artists such as turn-of-the-century James McNeill Whistler and post-WWII artist Anselm Kiefer—all manifested through a series of connections drawn from both the mysteries of the cosmos and life's existential questions. Although these artists' work is pure and pared back, their various approaches all involve series of layers informing the onionskin of what we can know and not know, see and not see. To that end I have endeavored to present a multi-layered world with texture and paint, a visible invitation into the mysteries of the work.



Scale model by scenic designer Ann Sheffield.



*Costume
renderings
for Ken (left)
and Mark
Rothko
(right)
by designer
Guy Clark.*



Guy Clark Costume Designer

In *Red*, two men meet across a blank canvas. Despite being a generation apart, from disparate backgrounds and seemingly opposing aesthetics, they go to work. And that is what the costumes in *Red* are: work clothes. Friends of Mark Rothko recount how he would arrive at his studio at the same time each morning, and then change out of his street clothes into his painting clothes—a uniform of sorts, improvised over the decades of his professional life as an artist. Ken, his new assistant, enters the studio neatly dressed for a job interview, but Rothko puts him right to work, and Ken's own uniform begins to evolve.

Mark Rothko (1903-1970)

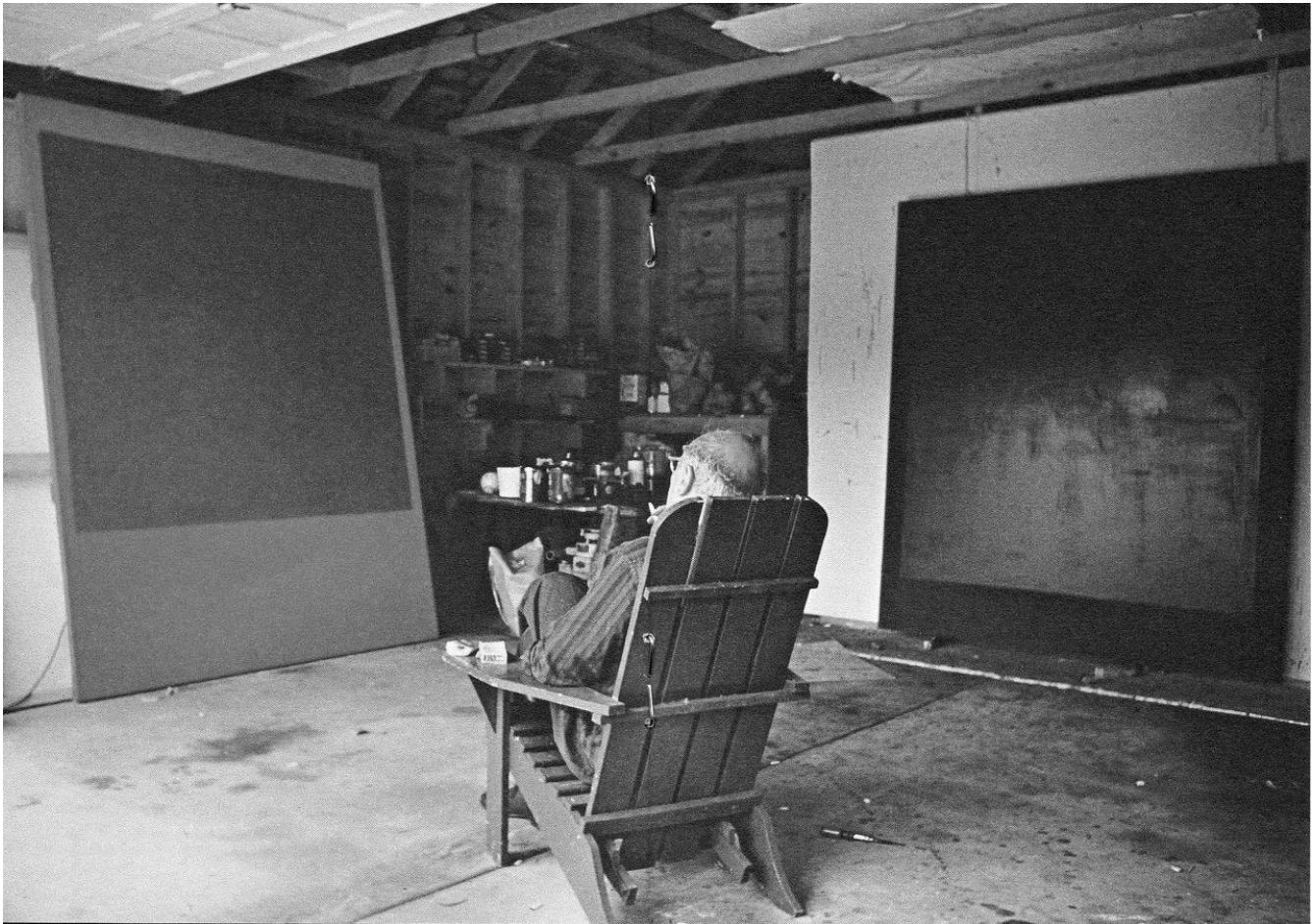
Born Marcus Rotkovitch in the town of Dvinsk, Latvia, then part of the Russian Empire, Mark Rothko immigrated to the United States with his family at the age of ten, settling in Portland, Oregon. A gifted student, Rothko attended Yale University on scholarship from 1921 to 1923; but, disillusioned by the social milieu and financial hardship, he dropped out and moved to New York to “bum around and starve a bit.”

A chance invitation from a friend brought him to a drawing class at the Art Students League, where he discovered his love of art. He took two classes there but was otherwise self-taught. Rothko painted in a figurative style for nearly twenty years, his portraits and depictions of urban life baring the soul of those living through the Great Depression in New York. The painter Milton Avery offered Rothko both artistic and nutritional nourishment during these lean years. In the 1930s, Rothko exhibited with The Ten, a close-knit group of nine (!) American painters, which included fellow Avery acolyte, Adolph Gottlieb. Success was moderate at best, but the group provided important incubation for the abstract expressionist school to come.



The war years brought with it an influx of European surrealists, influencing most of the New York painters, among them Rothko, to take on a neo-surrealist style. Rothko experimented with mythic and symbolic painting for five years before moving to pure abstraction in the mid 1940s and ultimately to his signature style of two or three rectangles floating in fields of saturated color in 1949.

Beginning in the early 1950s Rothko was heralded, along with Jackson Pollock, Willem de Kooning, Franz Kline, and others, as the standard bearers of the New American Painting—a truly American style that was not simply a derivative of European styles. By the late 1950s, Rothko was a celebrated (if not wealthy) artist, winning him three mural commissions that would dominate the latter part of his career. Only in the last of these, the Rothko Chapel in Houston, was he able to realize his dream of a truly contemplative environment in which to interact deeply with his artwork.



Red presents a fictionalized account of Rothko's frustrated first attempt to create such a space in New York's Four Season's restaurant. Rothko sought to create art that was timeless—paintings that expressed basic human concerns and emotions that remain constant not merely across decades but across generations and epochs. He looked to communicate with his viewer at the most elemental level and, through his artwork, to have a conversation that was intense, personal, and above all, honest. A viewer's tears in front of one of his paintings told him he had succeeded.

While creating a deeply expressive body of work and garnering critical acclaim, Rothko battled depression, and his brilliant career ended in suicide in 1970.

(biography courtesy of Artists Rights Society [ARS], New York)

In the Painter's Studio

Red is set in Mark Rothko's studio and features a number of art-making terms and activities.

Supplies

Buckets of Paint: often mixed from scratch by Rothko or his assistant.

Paint typically consists of pigment, resin, solvent, and additives:

- **Pigments** provide color and opacity. Historically they were ground powders made from earth, minerals, plants, or biological sources such as insects and mollusks.
- **Resin** or **binder** holds the pigment particles together and provides adhesion to the surface painted. In painting, the binder is often oil or an acrylic polymer emulsion.
- **Solvents** or **thinners** act as a carrier for the pigments (mineral spirits or turpentine).
- **Additives** are used to enhance certain properties such as ease of brushing, mold or scuff resistance, drying and sag resistance.

Rothko also used commercially available oil paints, mixing them with turpentine to adjust their consistency. He generally worked in very thin layers to create depth and luminosity.

Tins of Turpentine: Rothko used lots of turpentine to thin his oil paints and make them translucent. The thin base layers would soak into the canvas. Turpentine itself is an oil distilled from tree resins and is used to clean brushes as well as thin paint.

Tubes of Glue: Rabbit skin glue was the main ingredient in Rothko's canvas primer. He often added pigments to color the primer.

Crates of Eggs: In tempera paints, egg yolk serves as the binder in a thinner of water, white wine, or vinegar.

Packets of Pigments: In Rothko's day, dry pigments were usually packaged in jars or small paper bags. Today they often come in plastic bags.

Stretchers: Long, slim pieces of wood used to hold the canvas taut. Typically they are purchased with their ends precut into tongues and grooves to form mitered corners. The wood pieces are often angled away from the center of the canvas or have a slight lip around the outside edge so that the inner edges don't leave lines on the final painting.



Procedures

Stretching the Canvas: The artist and his/her assistant first join two pairs of wood stretchers to make a rectangle of the desired size. They cut plain or primed canvas 3" to 4" larger than the final painting size. Rothko most likely used plain canvas and primed it after stretching. They then align the centers of each edge of the canvas to the centers of the stretchers.



They staple outward from the center in small increments on each side, carefully keeping the weave aligned with the frame. When only the four corners are left, the artist carefully folds down the corners and attaches them. He then inspects the canvas for uniformity of tension and makes sure it is free of wrinkles. Poorly stretched canvasses can sag and wrinkle or cause paint to crack as artworks age, so stretching canvas properly is very important. You can see the process and equipment illustrated here:

<http://www.craftsy.com/blog/2013/08/how-to-stretch-your-own-canvas/>

Priming the canvas: To prepare the surface of a canvas before painting it, the artist uses a glue-based primer followed by gesso. Priming processes can vary for oil and water based paints. Some artists do not prime their canvasses, but there are several reasons to do so. First, unprimed or “raw” canvas can soak up paint and cause blurring of the painted image. Oxidation of oil paint may cause unprimed canvas to rot over time—the paint itself destroys the painting. Additionally, the application of wet paint causes the canvas to shrink; quick, even application of primer to the whole canvas assures even shrinkage and thus the accuracy and longevity of the final work. Commercially available canvasses are often already primed, but artists who stretch their own canvasses prime them (or not) according to their own preferences.

Preparing Paint Brushes: Rothko used decorator (wall) brushes for his color field paintings. New brushes can be slapped against one’s hand or a table to be loosened. Bristles stiffen when brushes are cleaned and dried. Running the clean brush back and forth across the hand warms and limbers them.

Ground Color: The first layer of paint. For Rothko, this was generally the rabbit-skin glue-based primer to which he added pigment; thus priming and applying ground color were completed in one step. Rothko also sometimes used very thin oil paint over colored primer to add depth and begin building up luminosity.

The Seagram Building & the Four Seasons

The Seagram Building, located at 375 Park Avenue between 52nd Street and 53rd Street in Midtown Manhattan, is a modernist skyscraper designed by Philip Johnson and Ludwig Mies van der Rohe.

Philip Johnson (1906-2005) was one of the most influential figures in American design and architecture during the second half of the 20th century. He is remembered for championing two architectural movements that profoundly affected urban landscapes during that period: the International Style (exemplified in his 1949 Glass House and the Seagram Building) and postmodernism (his 1984 AT&T Building).



Mies van der Rohe (1886-1969) was a German-American architect. His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces. He strove toward a minimal framework of structural order balanced against free-flowing open space. He is often associated with the aphorisms “less is more” and “God is in the details.”

Construction of the Seagram building, a 38-story office and retail structure, was completed in 1958; with its high-quality materials and luxurious interior decoration, it was the most expensive skyscraper yet built. Its rigid, flat shape and unadorned façade, along with its entry-level plaza, were highly unusual at the time, but quickly became the model for New York skyscrapers for the next 40 years.

The Four Seasons Restaurant is located in the Seagram Building. Opened in 1959, it is credited with introducing the idea of seasonally changing menus to America. Its interior,



designed by the building’s architects Mies van der Rohe and Philip Johnson, has remained almost unchanged since construction. The New York City Landmarks Preservation Commission designated the restaurant as an interior landmark in 1989. The restaurant itself has been widely praised but is known as much for its clientele as its food, with its Midtown location making it convenient for power lunches with celebrities and business moguls.

Artists: Historic

Many important artists, writers, and thinkers are mentioned in Red:

Leonardo de Vinci

Leonardo da Vinci (1452-1519) was an Italian Renaissance painter, sculptor, architect, musician, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer. He is widely considered to be one of the greatest painters of all time and perhaps the most diversely talented person ever to have lived. His most famous paintings are *The Last Supper* and the *Mona Lisa*.

Michelangelo

Michelangelo (1475-1564, Italian) originally modeled his style after masterpieces of classical antiquity. In his work, muscular precision combined with realistic facial expressions and overall lyrical beauty to create a distinct style of painting and sculpture, exemplified by the ceiling of the Sistine Chapel and his statue of David. His work synthesizes Christian symbols and prophecy with humanist principles.

Titian

Tiziano Vecellio (c. 1488–1576), known in English as Titian, was an Italian painter, the most important member of the 16th century Venetian school. The term “Titian hair” is derived from the painter’s frequent depiction of women with dark red hair, although today the term is often used to describe brighter shades.

Pieter Bruegel the Elder

Pieter Bruegel the Elder (c. 1525–1569) was a Flemish Renaissance painter and printmaker known for his landscapes and peasant scenes as well as mythological and religious subjects such as *The Fall of Icarus*. Bruegel also designed engravings that were heavily reproduced, making him very influential.

El Greco

El Greco (1541–1614) was Greek-born painter, sculptor, and architect of the Spanish Renaissance. His painting *The Disrobing of Christ* shows Christ clad in a bright red robe, looking up to Heaven with an expression of serenity. His radiant face is violently juxtaposed to the coarse figures of his executioners, who are amassed around him creating an impression of disturbance with their movements, gestures, and weapons.

Caravaggio

Caravaggio (1571–1610, Italian) combined a realistic observation of the human state, both physical and emotional, with a dramatic use of lighting in his paintings. In commissions for the church, he placed figures in contemporary dress in biblical scenes to create a sense that the event from the distant past is unfolding before the viewer’s own eyes.

Velázquez

Diego Rodríguez de Silva y Velázquez (1599-1660) was the leading artist in the court of King Philip IV during the Spanish Golden Age. He painted portraits of the Spanish royal family, other notable Europeans, and commoners, culminating in the production of his masterpiece, *Las Meninas*. Many famous modern artists have paid tribute to Velázquez by recreating his most famous works in their own styles.

Rembrandt van Rijn

Rembrandt Harmenszoon van Rijn (1606-69) is generally considered one of the greatest painters and printmakers in European art and the most important in Dutch history. Although he is probably most famous for *Night Watch*, his greatest creative triumphs are portraits of his contemporaries, self-portraits, and illustrations of scenes from the Bible. He is also known for his use of chiaroscuro, the strong contrasts between light and dark in a composition that give the painting dramatic intensity, rhythmic visual harmony, and psychological depth.

Johannes Vermeer

Johannes Vermeer (1632–1675, Dutch) specialized in domestic interior scenes of middle-class life, but the portrait *Girl with a Pearl Earring* may be his most famous single work. He used bright colors and expensive pigments, with a preference for lapis lazuli and Indian yellow. He is renowned for his masterly treatment of light.

Goya

Francisco José de Goya y Luciente (1746–1828) was a Spanish romantic painter and printmaker. He was court painter to the Spanish Crown, but he commented on his era as well as documenting it in works like the print series *Disasters of War*. His subversive imaginative elements and bold handling of paint influenced artists of later generations. His non-portrait works are characterized by violence.

J. M. W. Turner

J. M. W. Turner (1775-1851) was an English Romantic painter fascinated by the power of God in scenes of nature. People in his paintings were generally small and insignificant compared to the power of nature around them. In his most famous painting, *Rain, Steam, and Speed*, Turner focuses on light and energy but pays little attention to detail and recognizable objects.

Eugène Delacroix

Eugène Delacroix (1798-1863) was a French Romantic painter. In his *Liberty Leading the People*, a woman leads the people forward over the bodies of the fallen, holding the flag of the French Revolution (the tricolor flag which is still France's flag today) in one hand and brandishing a bayoneted musket with the other.

Henry Wallis

Henry Wallis (1830-1916) was an English Pre-Raphaelite painter. His most famous painting, *The Death of Chatterton* (1855), depicts the 1770 suicide of the 17-year-old poet Thomas Chatterton, a romantic hero to young artists of Wallis's era. Wallis used vibrant color and symbolic detail in depicting Chatterton's corpse draped on his bed like Jesus in a Pietà.

Édouard Manet

Édouard Manet (1832–1883, French) was one of the first 19th century artists to paint modern life, and a pivotal figure in the transition from Realism to Impressionism. His paintings *The Luncheon on the Grass* and *Olympia* caused great controversy when first exhibited. Today, they are considered watershed works that mark the genesis of modern art.

Henri Rousseau

Henri Rousseau (1844–1910) was a French Post-Impressionist painter in the Naïve or Primitive style. In such paintings as *The Hungry Lion Throws itself on the Antelope* (1905) and *Jungle with Setting Sun* (1910), the deep red of the small but vivid sun contrasts strongly with the dark green landscape and pale blue sky.

Vincent van Gogh

Vincent van Gogh (1853–1890, Dutch) was a post-Impressionist painter whose bold, dramatic brush strokes expressed emotion and added a feeling of movement to his works. His best known works include *Starry Night* and *Irises* as well as a number of self-portraits.

Henri Matisse

Henri Matisse (1869-1954, French) was known for his use of color, fluid drawing, and collages. In the early 1900s he developed the Fauvist style by painting natural scenes in unnatural, often extremely bright, colors. Later, his interest in patterns led him to work in collage.

Pablo Picasso

Pablo Picasso (1881-1973, Spanish) mastered classical painting techniques at a young age and became determined to create something completely new. In his long life and career he used many different techniques and media and worked in a variety of styles. *Les Femmes d'Alger (O. J. R. M.)* (1907) and *Guernica* (1937) are among his many important works. As one of the co-founders of cubism and collage, and the creator of constructed sculpture, he is considered perhaps the greatest and most influential artist of the 20th century, as well as the most famous.

Salvador Dalí

Salvador Dalí (1904-1989) was a prominent Spanish Catalan surrealist best known for striking and bizarre images, but his painterly skills are often attributed to the influence of Renaissance masters. His best-known painting is *The Persistence of Memory* (1932). An eccentric personality, Dalí avoided paying tabs at restaurants by drawing on the checks he wrote, assuming (correctly) that the restaurant would not cash such a valuable signature.

Artists: Rothko's Contemporaries

Willem de Kooning

Willem de Kooning (1904–1997) was a prominent abstract expressionist painter. Although he established his reputation with a series of entirely abstract pictures in the vigorous gestural style of the movement, he felt a strong pull towards traditional subjects and would eventually become most famous for his paintings of women.

Barnett Newman

Barnett Newman (1905–1970) was one of the foremost of the color field painters in American abstract expressionism. He rejected the expressive brushwork employed by other abstract expressionists in favor of hard-edged areas of flat color that prefigure post-painterly abstraction and minimalism. He is also known for his use of the “zip,” a single strong vertical line first seen in 1948's *Onement*.

Jackson Pollock

Jackson Pollock (1912–1956) was an influential American painter and a major figure in the abstract expressionist movement. He was well known for his unique style of drip painting, exemplified in 1948's *No. 5*. During his lifetime, Pollock enjoyed considerable fame and notoriety as a major artist of his generation. Regarded as reclusive, he had a volatile personality, and struggled with alcoholism for most of his life. Pollock's technique of pouring and dripping paint is thought to be one of the origins of the term “action painting.” His most famous paintings were made during the “drip period” between 1947 and 1950. He rocketed to fame following an August 1949 four-page spread in *Life* magazine that asked, “Is he the greatest living painter in the United States?” Later in his career, when Pollock moved to a more commercial gallery; there was great demand for his work from collectors. In response to this pressure, along with personal frustration, his alcoholism deepened. Pollock died at the age of 44 in an alcohol-related, single-car accident; he was driving.

David Smith

David Smith (1906–1965, born in Decatur, Indiana) was an American abstract expressionist sculptor and painter, best known for creating large steel geometric sculptures. His work sometimes has a two-dimensional sensibility that blurs the distinctions between sculpture and painting. His best-known series, *Cubi*, features a hand-brushed finish reminiscent of brushwork in expressionist painting.

Robert Motherwell

Robert Motherwell (1915-1991) was the youngest American abstract expressionist. His paintings, prints and collages feature simple shapes, bold color contrasts, and a dynamic balance between restrained and boldly gestural brushstrokes. He was also a writer, editor and speaker. One of his most famous works is *Elegy to the Spanish Republic No. 110*.

Artists: the Generation after Rothko

Roy Lichtenstein

Roy Lichtenstein (1923–1997) was an American pop artist. Favoring the comic strip as his main inspiration, Lichtenstein produced hard-edged, precise compositions characterized by tongue-in-cheek humor. His work was also heavily influenced by popular advertising. *Whaam!* and *Drowning Girl* are generally regarded as his most famous works.

Robert Rauschenberg

Robert Rauschenberg (1925–2008) was an American painter and graphic artist associated with the pop art movement. He is known for his “combines” of the 1950s, which employed non-traditional materials and objects in innovative combinations of painting and sculpture. He also worked in photography, printmaking, and performance. He was awarded the National Medal of Arts in 1993.

Andy Warhol

Andy Warhol (1928–1987) was an American Pop artist whose works explore the relationship between artistic expression, celebrity culture, and advertisement. Warhol’s art encompassed many forms of media, including hand drawing, painting, printmaking, photography, silk screening, sculpture, film, music, and computer-generated art. His subjects included celebrities and soup cans.

Jasper Johns

Jasper Johns (born 1930) is an American pop artist who works primarily in painting and printmaking. Johns appropriated popular iconography for painting, thus giving the viewer a set of familiar associations. Unlike many pop artists, his treatment of the surface is often lush and painterly. He is best known for his painting *Flag* (1954–55), which he painted after having a dream of the American flag.

Frank Stella

Frank Stella (born 1936) is an American painter and printmaker, noted for his work in the areas of minimalism and post-painterly abstraction. In 1959, he gained recognition with his series of coolly impersonal black striped paintings. He has worked in a wide range of media over the past several decades and was awarded the National Medal of Arts by President Barack Obama in 2009.

Writers & Thinkers

Aeschylus

Aeschylus (c. 525 BCE–c. 455 BCE) was the first playwright to introduce the second actor, allowing for conflict between characters. Previously, a single actor had interacted only with the chorus, changing masks to show change of character. Aeschylus also integrated the chorus directly into the action. Seven of his plays have survived into modern times, including *The Suppliants* and *The Oresteia*.

Sophocles

Sophocles (c. 497 BCE–406 BCE) was the most celebrated playwright in the city-state of Athens for nearly 50 years, winning more than 20 competitions. His most famous plays are *Oedipus Rex* and *Antigone*. Sophocles influenced the development of drama by adding a third actor and developing characters more deeply than earlier playwrights.

William Shakespeare

William Shakespeare (1564–1616) was an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. His works include 38 plays, 154 sonnets, and two long narrative poems. His plays have been translated into every major living language and are performed more often than those of any other playwright.

William Wordsworth

William Wordsworth (1770–1850) was a major English poet who helped to launch the Romantic Age in English literature with the 1798 publication *Lyrical Ballads*, a collaboration with Samuel Taylor Coleridge. Wordsworth's best-known work is *The Prelude*, a semiautobiographical poem of his early life. Wordsworth was Britain's Poet Laureate from 1843 until his death in 1850.

Lord Byron

George Gordon Byron (1788–1824), commonly known as Lord Byron, was an English poet and a leading figure in the Romantic Movement. He wrote lengthy narrative poems as well as the famous short lyric *She Walks in Beauty*. He created the immensely popular Romantic hero—defiant, melancholy, haunted by secret guilt—for which, to many, he seemed the model.

Arthur Schopenhauer

Arthur Schopenhauer (1788–1860) was a German philosopher best known for his book *The World as Will and Representation*, in which he claimed that our world is driven by a continually dissatisfied will, continually seeking satisfaction. He was influenced by Eastern philosophy; his solutions to suffering recall those of Hindu and Buddhist thinkers.

Ivan Turgenev

Turgenev (1818–1883) was a Russian realist novelist, short story writer, and playwright. His novel *Fathers and Sons* (1862) is regarded as one of the major works of 19th century fiction.

Friedrich Nietzsche

Friedrich Nietzsche (1844–1900) was a late–19th century German philosopher who challenged the foundations of Christianity and traditional morality. He was interested in the enhancement of individual and cultural health, and believed in life, creativity, power, and the realities of the world we live in, rather than those situated in a world beyond. Central to his philosophy is the idea of “life-affirmation,” which involves an honest questioning of all doctrines that drain life’s expansive energies, however socially prevalent those views might be. Often referred to as one of the first existentialist philosophers, Nietzsche has inspired leading figures in all walks of cultural life, including dancers, poets, novelists, painters, psychologists, philosophers, sociologists, and social revolutionaries.

The Birth of Tragedy

Fueled by Nietzsche’s enthusiasms for Greek tragedy, the philosophy of Schopenhauer, and the music of Wagner, his first book, *The Birth of Tragedy from the Spirit of Music* (1872), argues for the necessity for art in life. Nietzsche outlined a distinction between art’s two central forces: the Apollonian, representing beauty and order, and the Dionysian, a primal or ecstatic reaction to the sublime. He believed that the combination of these states produced the highest forms of music and tragic drama—those that not only reveal the truth about suffering in life, but also provide a consolation for it. The book has become a key text in Western culture.

Sigmund Freud

Sigmund Freud (1856–1939) was an Austrian neurologist who became known as the founding father of psychoanalysis. His theories about free association, transference, sexuality, dream analysis, repression, the unconscious, and the libido have suffused contemporary Western thought and popular culture.

William Butler Yeats

William Butler Yeats (1865–1939) was an Irish poet and one of the foremost figures of 20th century literature. He was a driving force behind the Irish Literary Revival, a founder of the Abbey Theatre, and the first Irishman to win the Nobel Prize in Literature.

Carl Jung

Carl Gustav Jung (1875–1961) was a Swiss psychiatrist and psychotherapist who founded analytical psychology. He proposed and developed the concepts of extroversion and introversion, archetypes, and the collective unconscious. His work has been influential in psychiatry and in the study of religion, philosophy, archeology, anthropology, literature, and related fields.

Painting “isms”

These styles, discussed in the play, are just a few of many over the last century.

Fauvism

Fauvism is the style of *les Fauves* (French for “the wild beasts”), a loose group of artists led by Henri Matisse and André Derain from 1904 to 1908. Fauvist works emphasized painterly qualities and strong color over representational values.

Cubism

Cubism was an early–20th century avant-garde art movement pioneered by Georges Braque and Pablo Picasso around 1910. In Cubist artwork, objects are analyzed, broken up, and reassembled in an abstracted form—instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints, in order to represent it in a greater context. Cubism has been considered the most influential art movement of the 20th century.

Surrealism

Surrealism began in Europe in the early 1920s and is best known for its visual art and writing. Artists painted unnerving, illogical scenes with great precision, created strange creatures from everyday objects, and developed painting techniques that allowed the unconscious to express itself. Their works feature elements of surprise, unexpected juxtapositions, and non-sequiturs.

Abstract Expressionism

Abstract expressionism was a post–World War II art movement in American painting, developed in New York in the 1940s. In the aftermath of war, troubled by man’s dark side, irrationality, and vulnerability, artists wanted to express their concerns in a new art of meaning and substance. They created monumentally scaled works that stood as reflections of their individual psyches—while at the same time attempting to tap into universal truths. They valued spontaneity and improvisation and accorded the highest importance to process. Pollock, de Kooning, Kline, Krasner, and others emphasized dynamic, energetic gesture; while Rothko, Newman, Motherwell, Still, and others demonstrated a more reflective, cerebral focus with open fields of color. In either case, the imagery was primarily non-representational. Abstract expressionism was the first specifically American movement to achieve international influence; it shifted the center of the western art world from Paris to New York City.

Pop Art

Pop Art emerged in the 1950s. It presented a challenge to traditions of fine art by including imagery from popular culture such as advertising, comic books, and mundane cultural objects, emphasizing the banal or kitschy, most often through the use of irony. It is also associated with the artists’ use of mechanical means of reproduction (such as printmaking) or rendering techniques (like collage). Roy Lichtenstein. Andy Warhol, Jasper Johns, Robert Rauschenberg, and Robert Indiana are among the best-known artists of the movement.

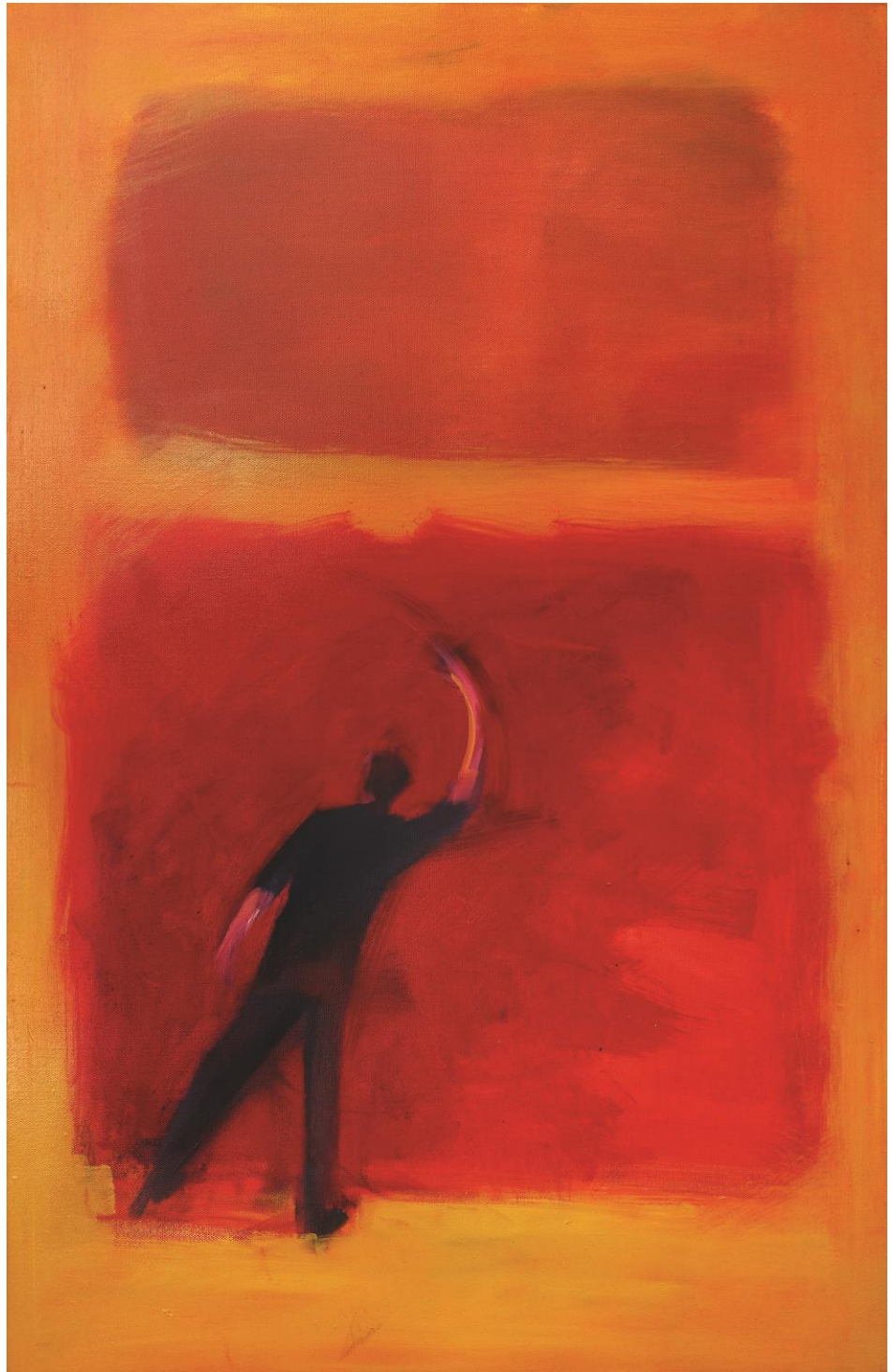
Works of Art – Kyle Ragsdale & the IRT

This summer the IRT initiated a unique collaboration with one of Indianapolis's most prolific artists, Kyle Ragsdale. IRT executive artistic director Janet Allen worked with Kyle to create an original piece of art to represent each of the IRT's nine plays that make up the upcoming 2014-15 season. The IRT will use these images throughout the season and display them in the theatre. The IRT hosted a First Friday event in October to unveil these original pieces as well as some of Kyle Ragsdale's other pieces.

"I wanted to focus on the actual Rothko image, so you knew it was about [painter Mark Rothko] right away. It's hard because it's the kind of thing that Rothko would've hated, like crazy hated. Then Janet pointed out that he would've hated that there was a play about this hard part of his life at all."

—*Kyle Ragsdale*

Red by Kyle Ragsdale



Indiana Academic Standards Alignment Guide

Reading – Literature

- RL.1 – Read and comprehend a variety of literature independently and proficiently
- RL.2 – Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas
- RL.3 – Build comprehension and appreciation of literature, using knowledge of literary structure and point of view
- RL.4 – Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning

- Sample: *11-12.RL.2.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).*
 - Throughout *Red*, Rothko and Ken examine the “painting” by looking out at the audience. What do you believe is the playwright’s purpose for including this device?

Cross-Curriculum: History

- USH.4.8 Identify and explain the significance of New Deal relief programs.
- USH.6.4 Summarize key economic and social changes in post-WW II American life.

Cross-Curriculum: Fine Arts

- H.2.2 PROFICIENT: Identify stylistic characteristics in the works of an artist or movement and describe how style is influenced by the culture and time. ADVANCED: Assign works to time-periods or movements based upon style.

Sample Cross-Curriculum Activities:

- Read, explore, and analyze the historical context of the rise of abstract expressionism in post-WWII America and make connections to the attitudes of the Rothko and Ken characters in *Red*.
 - [Wikipedia | Abstract Expressionism](#)
 - [MoMA Learning | What is Abstract Expressionism](#)
- Examine Mark Rothko’s (and other artists’) work as part of the Works Progress Administration.
 - [The Art Story | WPA](#)
 - [University of Missouri—St. Louis | The Federal Arts Program](#)

Discussion Questions

Before your students see the show:

Discuss art. What is art? What are different kinds of art (not only visual art but also the performing arts, literature, etc.)? What is the difference between design and art? What are the uses of art? What should art strive to do? How does one assess quality in art? What is the artist's role in society? What would our lives be without the existence of art in any form?

After your students have seen the show:

Return to the questions discussed before seeing the show. How has seeing the play affected the students' perceptions of these issues? What is art? What are different kinds of art? What are the uses of art? What should art strive to do? How does one assess quality in art? What is the artist's role in society?

The first line of the play is "What do you see?" What is the question's significance? What meanings might it have? How might it be a question to the audience as well as the character?

How did the actors use their voices and bodies to create characters? How did they portray emotion and evoke feelings through their performances beyond the script? What about their performances surprised you?

How does the relationship between Rothko and Ken change and develop over the course of the play? Why does Ken continue working for Rothko despite the way he is treated? What pairs of terms might you use to describe their mutual roles at different moments in the play (teacher/student, father/son, etc.)? What factors in each character's personality and history contribute to both the conflicts and the agreements in their relationship?

How would you describe the emotional and intellectual journey of each character through the play? How is each character different at the end of the play than he was at the beginning?

Why do you think the playwright chose *Red* for the title of his play? How is the color significant in the play? What might it symbolize? Rothko says in the play, "There is only one thing I fear in life.... One day the black will swallow the red." What do you believe he means?

The play contains a lot of conversation and a lot of physical activity. How do these different areas relate to each other? How does one enhance or detract from the other?

What fears does Rothko communicate throughout the play?

Activities

In *Red*, Rothko pushes Ken to critically analyze art and to deeply assess how he feels and why. When Rothko asks Ken what he thinks of a painting, simply saying “I like it” is not considered a good answer. Chose one or several paintings for the class to discuss—perhaps a single Rothko painting, or perhaps a series of artworks spanning history. Google the image(s) and project them on a screen so the whole class can easily see. Have the students spend a few minutes quietly, writing down their critical observations: Is it appealing or not? Why? What about the piece is interesting, engaging, moving, thought-provoking? What do you think the artist was trying to say with this work? After a few minutes of quiet thought, lead a class discussion. How do different viewpoints lead to different responses? If you look at a series of images, have students analyze what elements they find consistently interesting and what elements they do not. Perhaps individual students could prepare in advance to present historical background information on each painting—after the initial discussion. How does this information alter students’ perceptions of the artwork?

Vocabulary Activity

A good way to aid students in seeing this play is to read through the glossary, thereby giving them the opportunity to hear the vocabulary aloud and test themselves on words that they already know, as well as learn new words. This can be done as a class activity by dividing up the terms for the students to read aloud and discuss. Or you could create a vocabulary game, with the students in teams and you, the teacher, calling out each term, with a point going to the team that finds the meaning first and pronounces the word correctly.

Here are some additional, undefined vocabulary words from the play *Red*. Have the students determine the meaning of the words. Discuss their connotations and usage. What words have they encountered in other forms of literature? Which words are common place and which would be considered archaic and why? What words or phrases are now used in their place? Are these words more descriptive than words or phrases currently in place? Are these words used more in writing than spoken English? Why or why not? Are they specific to any one field of study, business, or craft? Have the students write sentences using the words or attempt to use them in conversation.

Anemia	anthropomorphize	<i>arriviste</i>	arterial
bioluminescent	bohemian	bourgeoisie	cognition
continuum	effulgence	enigmatic	entomologist
ephemeral	hermetically	intimations	paeon
panoply	pedestrian	psychodrama	recede
salient	solipsistic	symbiosis	viscera

There is much discussion in the play about the differences between Rothko's work and that of Jackson Pollock. Project several examples of both artists' work on a screen for the class to study. Which students are more drawn to which artist? Why? Relate this discussion to the play's discussion of Dionysus and Apollo in Nietzsche's *The Birth of Tragedy*.

Visit your local art museum, or combine your field trip to the IRT with a stop at the Indianapolis Museum of Art or the Indianapolis Museum of Contemporary Art.

Invite a professional artist, art historian, or art curator to visit your classroom and discuss the function of art in our lives, today's art world, and his or her career.

Using the artists mentioned in the play (see pages 15 to 19 in this guide) and others, create a display board that shows a visual history of art. Assign each student an artist to research, writing a brief biography and choosing one or two representative works. Arrange chronologically, showing which artists worked at the same time, and which created bold new visions that changed the way we look at things.

Writing Prompts

Create diary entries for Ken during his time working with Rothko.

Write a review of the play. What moments made an impression on you? How do the elements of scenery, costumes, lighting, and sound work with the actors' performance of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Post your review on the IRT website: <http://reviews.irtlive.com/>

In the play, Rothko states that in order for an art movement to be born, the new movement must destroy the old. Write an essay on this idea. How is this idea seen in the play at different moments, with Rothko on both sides of the equation? Do you agree or disagree? Why? How might this statement be applied to other areas of life beyond painting?

What are Rothko's expectations of his viewers? Do you think his demands are reasonable? Why or why not? From Rothko's point of view, write a set of "instructions" for those looking at his paintings.

Resources

Books

Mark Rothko: Writings on Art by Miguel Lopez-Remiro (editor), Yale University Press, 2006

About Rothko by Dore Ashton, Oxford University Press, 1983

The Artists Reality: Philosophies of Art by Mark Rothko (edited by Christopher Rothko), Yale University Press, 2004

Mark Rothko: A Biography by James E. B. Breslin, University of Chicago Press, 1998

Mark Rothko: Subjects in Abstraction by Anna Chave, Yale University Press, 1989

The Rothko Book by Bonnie Clearwater, Harry N. Abrams, 2007

Mark Rothko: The Art of Transcendence by Julia Davis, Crescent Moon Publishing, 2007

The Legacy of Mark Rothko by Lee Seldes, Penguin Books, 1979

The Essential Mark Rothko by Klaus Ottmann, Harry N. Abrams, 2003

Mark Rothko in New York by Diane Waldman, Guggenheim Museum, 1994

Seeing Rothko by Glenn Phillips and Thomas Crow, Getty Research Institute, 2005

The Art of Mark Rothko: Into an Unknown World by Marc Glimcher and Mark Pollard, Clarkson N. Potter, 1991

Mark Rothko: The Works on Canvas: Catalogue Raisonné by David Anfam, Yale University Press, 1998

DVDs

Rothko's Rooms: The Life and Work of an American Artist (2008)

Simon Schama's Power of Art (BBC Series, 2007), Episode 8: Rothko

Painters Painting: A Candid History of the New York Art Scene, 1940-1970 (2010)

Robert Motherwell & the New York School: Storming the Citadel (2010)

Pollock (2001) starring Ed Harris as Jackson Pollock [rated R]

Frida (2011) starring Selma Hayek as Frida Kahlo [rated R]

Websites

<http://www.theartstory.org/artist-rothko-mark.htm>

Rothko page at TheArtStory.org, "your guide to modern art"

<http://www.nga.gov/feature/rothko/>

the National Gallery of Art's Rothko page

http://www.artcyclopedia.com/artists/rothko_mark.html

ArtCyclopedia's page on Rothko, with many links

http://www.pbs.org/newshour/bb/entertainment-july-dec98-rothko_8-5/

transcript of a 1998 PBS NewsHour on Rothko's Legacy

http://www.moma.org/collection/artist.php?artist_id=5047

Rothko's paintings at the Museum of Modern Art

<http://www.tate.org.uk/art/artists/mark-rothko-1875>

Rothko's paintings at the Tate (including the Seagram murals)

<http://www.rothkochapel.org/>

website of the Rothko Chapel in Houston

http://www.moma.org/learn/moma_learning/themes/abstract-expressionism

The Museum of Modern Art's Learning Page on abstract expressionism

Glossary

Baker, Chet

Chet Baker (1929–1988) was an American jazz trumpeter, flugelhornist, and vocalist. Baker earned much attention and critical praise through the 1950s, particularly for albums featuring his vocals: *Chet Baker Sings* and *It Could Happen to You*.

Barbasol

Barbasol is a brand of shaving cream available since the 1920s.

charnel house

A building or vault in which corpses or bones are piled; a place associated with violent death.

Cossacks

Although historians and sociologists disagree on the use of the term, Cossacks might be described as militaristic communities living in the steppe regions of the Ukraine and southern Russia, originally founded in the late Middle Ages by serfs. Over the centuries, they became known for their initiative in combat, their rough riding skills, and their reliability as fighters. They are most popularly known for their use by the Russian tsars as a kind of police force.

counter-jumping

Counter jumper is derogatory, old-fashioned slang for a shop clerk.

Conversion of Saul

According to the book of Acts, Saul of Tarsus, on his way to Damascus to annihilate the Christian community there, was struck blind by a brilliant light and heard the voice of Christ saying, “Saul, why do you persecute me?” Caravaggio painted this subject at least twice.

declension

In the science of grammar, declension is a way of categorizing nouns, pronouns, or adjectives according to the inflections they receive. For a student or scholar, a declension is a list of such inflections in a particular order. In the study of literature, the term is used to describe a condition of decline or moral deterioration, often using a series of specific steps.

Downtown

Downtown, also referred to as Lower Manhattan, is the southernmost part of Manhattan Island. In popular parlance, the term Downtown refers to the qualities embodied in the Greenwich Village–SoHo scene, with its lofts, alternative theatres, galleries, and gay bars, as well as nightclubs focusing on jazz, punk, rock, and folk music.

Dresden firestorm

A firestorm is a conflagration attaining such intensity that it creates and sustains its own wind system. Usually a natural phenomenon, it can also occur in cities as a deliberate effect of targeted explosives. A firestorm area of approximately 8 square miles occurred during the bombing of Dresden toward the end of World War II. As many as 25,000 people were killed.

the East River

The East River connects Upper New York Bay on its south end to Long Island Sound on its north end. It separates Long Island—including the boroughs of Queens and Brooklyn—from the Bronx. It is not a river but a tidal strait and thus changes its flow direction frequently. In popular culture, the East River is characterized as a stinky, polluted canal where the city pumps sewage and the mob dumps bodies.

Florentine marble

Hand-made marbled endpapers are a distinguishing feature of traditional Florentine bookbinding. Traditional patterns include fantails, waves, shells, and imitations of natural patterns in marble stone. Deep reds were often seen in 19th century books.

Life magazine

Life magazine was the first all-photographic news magazine, published from 1936 to 2000. It dominated that market for more than 40 years, publishing many iconic and historic images.

the Louvre

The Louvre is one of the world's largest museums as well as a historic monument. A central landmark of Paris, France, it exhibits nearly 35,000 objects from prehistory to the present. It was built as a fortress in the late 12th century and expanded many times to house the French royal court. During the French Revolution, the National Assembly decreed that the Louvre be used as a museum to display the nation's masterpieces.

Medici Library

The Laurentian Library in Florence was commissioned in 1523 by the Medici pope, Clement VII, and contains the manuscripts and books belonging to the private library of the Medici family. It is considered one of Michelangelo's most important architectural achievements. The vestibule, also known as the *ricetto*, is 31' long by 34' wide by 44' tall. This relatively small public room is dominated by a massive stone staircase that covers most of the room's floor space. The four walls are lined with three stories of window frames that have no windows, except for one wall with three small clerestory windows at the top.

the Modern

The Museum of Modern Art (MoMA) is located in Midtown Manhattan in New York City. It has been important in developing and collecting modernist art, and is often identified as the most influential museum of modern art in the world.

National Gallery in London

The National Gallery is an art museum on Trafalgar Square in London. Founded in 1824, it houses a collection of over 2,300 paintings dating from the mid-13th century to 1900. It is the fourth most visited art museum in the world.

Neolite

A durable, semi-flexible synthetic material used for the heels and soles of shoes.

operating theatre

Historically, the term referred to a tiered theatre in which students and other spectators could watch surgeons perform surgery.

Pietà

The Pietà is a subject in Christian art depicting the Virgin Mary cradling the dead body of Jesus, most often found in sculpture. Michelangelo's *Pietà* in the Vatican is the best known.

Romantic

Having characteristics of Romanticism. Romanticism was an artistic, literary, and intellectual movement that peaked from 1800 to 1850. It rejected the enlightenment idea that reason was the one path to truth, instead emphasizing emotion, imagination and intuition. Romantic art celebrates the power of nature and seeks to create a strong emotional response in the viewer.

Santa Maria del Popolo

Santa Maria del Popolo is a 15th century church located next to the northern gate of Rome. It is famed for its wealth of Renaissance art; its walls and ceilings are decorated with paintings by Pinturicchio, Raphael, Carracci, Caravaggio, and Bernini.

Sistine Chapel

The Sistine Chapel in the Vatican is most famous for its frescos. Between 1508 and 1512, commissioned by Pope Julius II, Michelangelo painted the Sistine Chapel ceiling, creating a masterpiece without precedent that changed the course of Western art. Between 1535 and 1541 he returned to paint *The Last Judgment* on the chapel's altar wall.

the Vivaldi

Antonio Vivaldi (1678-1741) wrote *The Four Seasons*, a set of four violin concertos, in 1725. His best-known work, it is among the most popular pieces in the classical music repertoire.

zeitgeist

The defining spirit or mood of a particular era as shown by the ideas and beliefs of the time.

Going to the Theatre: Audience Role & Responsibility

You, the audience, are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:



Leave mp3 players, cameras, mobile phones, and other distracting and noise-making electronic devices at home.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink must stay in the lobby.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

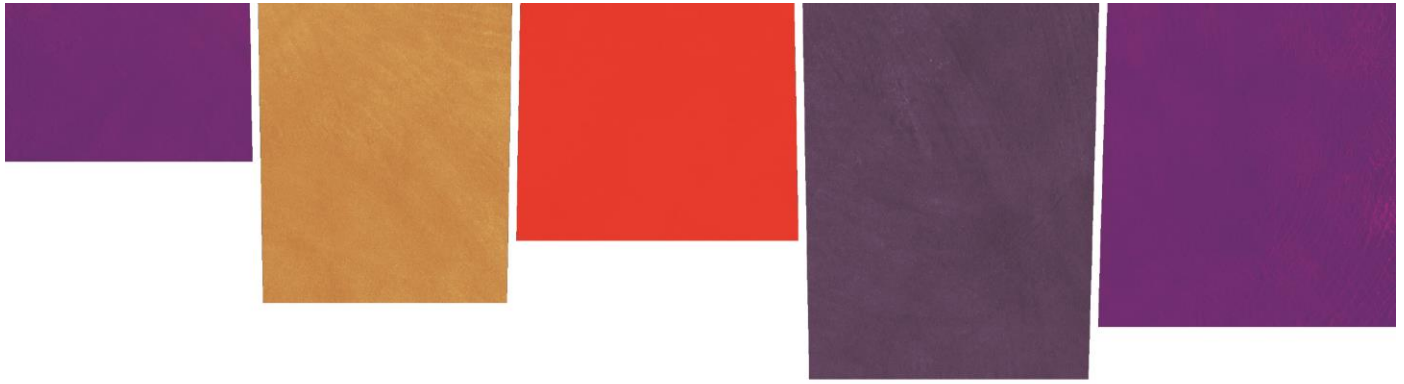
Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call because this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.



**Even Shakespeare
had to start somewhere.**



If you're an Indiana student in 6-12 grade, we want to hear from you. Whether you've written a play before or you've never SEEN a play before, we know you have a story to tell.

Maybe it's about you.

Maybe it's about someone you know.

Maybe it's about somewhere that doesn't even exist yet.

But it's there.

And we want to help you bring it to life.

Young Playwrights in Process (YPIP) is an annual playwriting competition for Indiana students in grades 6-12. The competition was created in 2005 through the Margot L. and Robert S. Eccles Trust, and sponsored in collaboration with IRT. YPIP encourages junior high and high school students to create plays for live theatre that reflect and challenge their world. Originally the contest focused on Marion County and the nine contiguous counties, but is now open to the entire state of Indiana.

Scripts will be read by theatre and writing professionals who'll look at your storytelling, dialogue, characters and plot. The judges will choose six Semi-Finalists (three high-school, three junior-high) to attend a weekend workshop where IRT's professional actors will read your play

out loud and you'll work one-on-one with directors and playwrights. This will get you ready to tune up your play and turn it in for Finalist selection. Plus, all Semi-Finalists win \$100 and tickets to IRT!

Two Finalists (one high-school, one-junior high) win a workshop of their play, and a full public, professional reading at the Final Event and Reception. Both Finalists will also win \$1000 and a full scholarship to the IRT Summer Conservatory.

Submission deadline is December 1, 2014.

Learn more about YPIP and how to enter at
www.IRTLIVE.com

