Portraying Pointillism: An Actress's Journey Through Pointillism To Define The Role Of Dot In Sondheim And Lapine's Musical Sunday in the Park with George

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Abstract
Upon receiving a role, an actor must research the major themes, concepts, and relationships associated with the play, its collaborators, and the character they are to portray. Only by layering this combination of research and analysis to the rehearsal process and performances in a detailed format can an actor cohesively transform the learned knowledge from the performer's training and research to a finished product on stage. Many forms of art are created using a similar process. This thesis will explore the similarities between the Post-Impressionist technique of pointillism and the actor's process in developing a role. Upon observing the basic process of each technique, one can conclude that the method of consistently adding many specific elements eventually creates a finished product whether it is in the form of a painting on a canvas or a performance on a stage. By paralleling these two artistic techniques, a new contribution to musical theatre is made by presenting a fresh outlook for performers in their approach to creating roles. Research on pointillism and George Seurat's painting technique when interwoven with Stephen Sondheim's techniques in music theory (specifically the examples derived from the score of Sunday in the Park with George), and compared to my technique and process as the actor playing the role of Dot in the University of Central Florida Conservatory Theatre's 2006 Spring production of Sunday in the Park with George, demonstrates how the theories of pointillism and the actor's process are clearly comparable and arguably inseparable.

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To say that "Sunday in the Park With George" is "inspired by" "A Sunday Afternoon on the Island of La Grande Jatte" might be slightly understating the case. If anything, the musical is based on the painting, insofar as this production echoes the work's visual elements in terms of costuming (overseen here by Robert Morgan), projection (designed by Zachary G. Borovay) and scenic design (the work of Derek McLane). Seurat's pointillism relied on placing specks of different color next to one another and then allowing the eye to merge the specks into a combined hue. "Sunday in the Park with George" continues through Oct. This blessed moment of passage occurs early in the joyous City Center concert production of Stephen Sondheim and James Lapine's "Sunday in the Park With George," which opened in a gala performance on Monday night and runs only through Wednesday. Starring Mr. Gyllenhaal and Annaleigh Ashford, with a supporting cast that glows with top-drawer, Broadway-honed talent, this is one of those shows that seems destined to be forever spoken of with misty-eyed bragging rights by anyone who sees it. It's not as if "Sunday in the Park With George," a diptych portrait of the artist at work in the 19th and 2 The heroine of Stephen Sondheim and James Lapine's 1984 musical, Sunday in the Park With George, is named Dot. This tiny jape of Lapine's has... Lapine's joke derives from his "Dot" serving as model and mistress to the painter Georges Seurat, whose canvases, when viewed close up, seem to be composed entirely of tiny, multicolored dots of paint; your eye only blends them into the colors and shapes of the composition when you step back. Seurat's approach is sometimes called "pointillism" because the French word for "dot" is point.