Composing the Performance of Ōto Shōgo’s The Water Station

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COMPOSING THE PERFORMANCE OF ŌTO SHŌGO’S

THE WATER STATION

A Thesis Presented

by

VISHNUPAD BARVE

Submitted to the Graduate School of the University of Massachusetts Amherst in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

May 2020

Department of Theater
COMPOSING THE PERFORMANCE OF ŌTO SHŌGO’S

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A Thesis Presented

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VISHNUPAD BARVE

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Department of Theater
DEDICATION

To my wife, Gayatri Joshi.
ABSTRACT

COMPOSING THE PERFORMANCE OF ŌTO SHŌGO’S

THE WATER STATION

MAY 2020

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Directed by: Professor Gilbert McCauley

This written portion of my thesis documents my process as a director in composing the Performance of Ōto Shōgo’s The Water Station in collaboration with a creative team of designers, dramaturgs, stage managers and performers.

I share with the reader my processes toward fostering cohesion and collaboration among a team while composing a theatrical experience that departs from many theatrical conventions. I discuss significant learnings from several areas of dramaturgical and performance research that dovetail within the performance: aesthetics of divestiture, dramaturgy of simultaneity and composition of psychophysical score, and how I used this research to support the communication with my design, performing and managerial collaborators. This thesis includes dramaturgical research, production design process, documentation of the training and rehearsal process, and documentation of audience perception.
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CHAPTER 1

INTRODUCTION

Biography and aesthetics of divestiture

Born in 1939 in Jinan, China, Ōta Shōgo spent his early childhood in Beijing. In 1945, with the defeat of Japan in World War 2, at the age of six, Ōta and his family were deported back to Tianjin. Mari Boyd, in her book, Aesthetics of Quietude Ōta Shōgo and Theater of Divestiture, discuss the impact of the Ōta Shōgo’s childhood memories of deportation and aftermath of his political involvement on the development of his theater aesthetics.

“I did not see it [the U.S.-Japan security treaty] just as a political turning point. I saw it as a time to reconsider the thought and cultural forms of modern Japan. I also saw it as an anti-modern movement, and through this movement I was forced to reflect on myself, and those reflections moved me towards drama.” (Boyd 72).

In the survey we can see how childhood deportation experience influenced his dramaturgy. In 1945, at the age of six, Ōta with family and other Japanese, went through the long deportation journey from Beijing, China to Tianjin, Japan under the observation of Chinese soldiers. In this travel, the Japanese were allowed to take whatever stuff they could carry with them. The weak or disabled were not allowed to continue the journey. This journey had a direct impression on all of Ōta’s station plays.
From 1968 to 1988, he developed the Tenkei Theatre Company (Gekidan Tenkei Gekijō, Theatre of Transformation) and served the company as playwright and director of the Tenkei Theatre, which they disbanded in 1988 due to financial reasons. This is the major phase in terms of development of his aesthetics, vision and theater. In 1977 Ōta, wrote and directed *Tale of Komachi Told by the Wind (Komachi fūden)*, wherein Ōta first time used, silence and stillness as a theatrical character. In 1980 Ōta published essays on his theatrical vision, *The Divested Theater: Collected Essays by Ōta Shōgo*. In 1981 he produced *The Water Station (Mizu no eki)*, his ground-breaking play that deployed his idea of silent theater in performance. He developed and refined his aesthetics further by writing, directing and producing new work such as *The Earth Station* [1985], *The Wind station* [1986], *The Sand station* [1993], *The Water Station 2* and *The Water Station 3* [1995 and 1998 respectively]. All this station plays are silent plays. In this period, Shōgo, travelled through Europe, Australia and U.S.A, performed and interacted with other theater makers.

“Ōta Shōgo’s artistic aim in theatre is to create a perspective of death that enables the audience to distance themselves from society and see humans, not as individuals but as species, travelling through the birth to death life cycle.”

(Boyd x)

The dramaturgy of his theatre has a solid base in the philosophy of human existence. For Ōta, perspective of death is a position that distances one from the temporal processes of life and enables us to see ourselves as species going
through the absolute process of life. Silence, slow tempo and bare space are three major components of the divestiture practiced by Ōta to achieve the aesthetical distance necessary to realize the perspective of death in theater. In a program note to the 1985 Tokyo production, “Silence As A Means Of Expression” Ōta mentions; Is it not possible to construct a drama from the nature of human existence itself rather than from elements of human behavior? I feel this question lies behind my search for appropriate dramatic experiences and my approach towards silence as a dramatic expression in itself… The "Drama of Silence" which I am trying to construct is not designed to exalt human beings to some mystical height, but rather to root them in the fact of "being there."

Robert K. Sarlós, 1085

For Ōta it is not a pure silence, he negates spoken words in theater, to portray the unspoken aspect of human nature.

Another element that Ōta deploys is slowing down the actors and their on-stage actions. By the means of slow tempo, Ōta kills the socialized or culturally specific bodies of actors, dramatizes the nondramatic actions of the performers and helps performers to radiate presence. The slowing down of actors and actions brings the audience out of everyday urban life pace and cacophony, gives time to actively participate through imagination in performance and invites viewers to experience performance at the kinesthetic level. Mel Gussow, 1988, New York Times critic describes his experience after watching Ōta’s slow tempo The Water Station.
“Mr. Ōta has intentionally slowed his play almost to a standstill, making every second seem like a minute. Sometimes the movement is so minimal that it is imperceptible. Moving gracefully, but with glacial slowness, the people are like frozen figures from Eadweard Muybridge's stop-action photographs. During those rare moments when there is a quick gesture by one of the actors, one is startled out of what has become a trancelike state. Returning to fast-paced New York life after the performance, one undergoes nothing short of a cultural shock.”

Along with slow tempo, Ōta focuses on the performance space as a major element of divestiture. His preference was nontraditional space. Ōta prefer bare or empty space to physicalize his vision. “reducing the material world of the play to an elemental landscape is an extreme but entirely consistent application of his concept of divestiture. By reducing unnecessary, decorative aspect of stage setting and bringing in elemental value to it, Ōta also expects actors’ bodies to discover sensory awareness, here and now. (Boyd 132)

Ōta Shōgos by deploying divestiture aesthetics enhances the power of passivity in theater and invites audience to participate with active imagination. Such reduction-based aesthetics diminishes activity based, fast- paced conventions, negates socio-cultural concerns, and aims the perspective of death to develop the audience viewpoint towards human existence.

_The Water Station - “Script as document”_

“The desire to stage living silence is the desire to act out the ‘unparaphrasable realm of experience’, to enter that realm complicated process was
necessary...what is recorded is the movement from the complex discussion during the rehearsals. It is the script of documented externals.” (Shōgo & Boyd 151)

This script is arranged like a music sheet; every page is divided into columns of categories such as Major action, Minor action, and Stage directions. The stage directions suggest cues for props, lights, music, specific placement of bodies and the relationship between sound of water and movement of music. The narrative is divided into sequence of nine events, in which travelers enter the pathway from audience left either by themselves, in a pair or in a group. They then interact with the environment and the water before departing the visible pathway. An observer inhabiting witnesses the actions of the travelers. In the preface to the published script, Ōta says, ‘The composition is mine...but the inner state which cannot be set down in movement or words and is left untouched is wholly actors own.” (Shōgo & Boyd 151) The Water Station is codified with following qualities;

No spoken words

Ōta has entirely negated the spoken language in The Water Station. Ōta’s goal of expressing what is unsayable and uncommunicable is achieved through silencing the performers. It is not a pure silence; it is reduction of the spoken activity.

Slow Tempo

In the preface to the published script of The Water Station, Ōta Shōgo mentions, “the basic tempo of this play is a slow walk of two meters in five minutes.’ This slow tempo of walk and actions kills the socialized or culturized biological
rhythm on both ends, performers and audience. Slow tempo supports the actor to maintain consistent engagement with breath, sensory awareness and impulse for the desire/action, which paves the way to perceive and express micro level movements.

**Narrative through events**

*The Water Station* is written in episodic structure. It is not a conflict-resolution structure rather it is event-based story telling. It consists of nine events. The first and the ninth event are identical, though the ninth event is approximately half the length of the first. The continuity of the events is sustained through the water dripping from a broken faucet and fragmented images of abandoned material.

This is the whole series of events:

1] A Girl;
2] Two Men;
3] A Woman with a Parasol;
4] A Married Couple;
5] An Old Woman;
6] A Caravan;
7] A Man and Woman;
8] A Man with a huge load on his back;
Cyclical timeline

Unlike the arrow [past, present, future] based linear time of referential theater, The Water Station follows the cyclical time structure. There is no conclusion at the end rather, the cycle restarts. The reference of cyclical timeline can be also seen in the element of water, which sustains the continuity of all the events. Ecologically water follows the hydrologic cycle: evaporation, transpiration, condensation, rainfall and back to the beginning. In *The Water Station*, water also serves as a metaphor of the absolute process of nature.

Psychophysical score

*The Water Station*, as a written document consist of major and minor actions for the performers. Philip Zarrilli, *In Psychophysical Acting, An intercultural Approach After Stanislavski*, says “Ōta’s text is a source of non-psychology based stimuli for actors [153].' As Ōta has mentioned in the preface that he has provided the physical composition in the document along with limited suggestions for internal state and has asked actors to utilize active imagination to create a psychological score for the composition. In his written composition, Ōta, along with major and minor actions, has specified movement and placement, quality of rhythm of an action, direction of the physical gaze and focus, awareness and movement of particular body part, object carried and function of the object, and immediate outer environment and connection with the elements of the environment within the landscape of the travelers. These instructions are very up-front and direct and are verb-based rather than thought-based.
**Landscape**

In *The Water Station*, Ōta has mentioned the elemental landscape. Mari Boyd describes it as “Almost barren, the natural world is simply an empty space while the fragments of the civilization that exploited it are collected into a parody of a burial mound.” [115]. Empty space, running water, pathway and images of abandoned material are the minimalistic but necessary requirements of *The Water Station’s* space.

**Soundscape**

*The Water Station* document specifies the soundscape for the performance. It indicates soundscape through water dripping and musical score of Erik Satie’s ‘Three Gymnopèdies’ and Albinoni’s ‘Oboe Concerto’. And one unspecified soundscape emerges from the pile of Junk in event eight. The entry and exit points for the entire score are distinctly mentioned in the script. Ōta has devoted one separate column in the script to distinguish the relationship between water and music.

**Dramaturgy of simultaneity**

“The great difference between story- through -words and a story- through -actions can be linked to the difference between the logic of time and that of space. story- through -words, both written and oral, must necessarily organize events one after another, following the vector of time. A story which takes shape in theater can on the contrary show two or more different events at the same time in the same space.” (Barba 101)
Eugenio Barba, in his book ‘On directing and dramaturgy’, explains the laws of space. He says in a same space more than one event can happen simultaneously, irrespective of their interrelation. The bonding can be constructed in them just putting them in same space by applying the law of simultaneity.
CHAPTER 2

DEVISING THE SCENOGRAPHY OF THE WATER STATION

The process of the devising the scenography for The Water Station was very collaborative in nature. Research of the dramaturgical elements of the production provided the structural and aesthetical clarity for the design process. The well-composed written script and the design related suggestions by Ōta lent narrative and structural clarity. With this clearness the team went through the series of design analysis exercises based on the text analysis tools offered by Christopher Baker in the textual analysis class of fall 2017 at Umass, Amherst. A workshop was conducted for the design team comprising of physical exercises to experience slow tempo and psychophysical acting work.

Design analysis

Digital painting

Christopher Baker’s article ‘Danton’s Death at Alley Theater’ about Robert Wilson's process of directing Danton’s Death was very influential. Wilson’s technique of visual responding to the text was an inspiration for this particular analysis. In the very initial phase of the production I started responding to the text through digital paintings. 25 digital paintings- figurative, non-figurate, abstract color compositions, line drawings, and object work were created by me. These paintings initiated the conversation regarding unpacking The Water Station structure from the lenses of visual form. Visual ‘Form’ became a platform of communication for the scenography of the performance. Research and analysis of line, weight, color,
texture, material, elements of visual images, time, topography, shape, kinesthetics of body-object, based sensual response became primary rather than interpretation-based analysis & design method.

**Titling an event**

All nine events in the script of *The Water Station* carry a title. The titles of the events depict the factual information of the figures in the respective event. Each tells about physical [biological] phase, gender, quantity of the persons in the event, relationship among the persons, and properties they carry. To initiate the discussion for the design, collaborators were asked to title every event, expressing the metaphoric quality. As all the events were exploring the unique characteristic of travel, the prompt for this exercise was to title the event beginning with ‘Travel of’. The titles were shared and discovered commonalities were combined to make a format to share a common language. New headings were for design purpose only and were not shared with actors. These headings lead the production’s design process. Discovered titles were as followed;

1. Travel of puberty
2. Travel of body migration
3. Travel of servitude
4. Travel of separation
5. Death of a beauty
6. Travel of restoration
7. Travel of balance
8. Travel of Burden

9. Travel of puberty

**Slow tempo work**

_The Water Station_ demands constant slow-tempo movement and this pre-defined tempo affects the production design. Ōta mentions that Tenkei Theatre Company deployed 2 meters in 5 minutes tempo for the production of _The Water Station_ in 1980. However, in 2020 in USA, while working with university students with limited hours of rehearsal period and performing for an audience who is unexposed to such convention, it was necessary to find a more suitable slow tempo for the production.

Slow tempo workshop was organized for design collaborators and stage managers in September 2019, as a part of production work. Slow walk was demonstrated by Vishnupad Barve and collaborators were introduced to the basics of slow walk, relationship between the breath, sensory awareness and actions. Designers participated and performed the exercises for the slow walk to expand the physical sensibility of the slow walk concept. A decision was made to work with 3 feet 15 seconds tempo for the walk.

**Time**

“Time in the theater is special…we can stretch it out until it becomes the time of the mind…the time of my theater is the time of interior reflection.” (Holmberg 9)
The element of slow tempo was the platform to navigate the performance time of *The Water Station*. Centered on the tempo, overall timeline was outlined as 80 minutes performance time for the show. Every individual scene was defined through time structure;

Scene one- 8 minutes
Scene two-12 minutes
Scene three- 7 minutes
Scene four-12 minutes
Scene five-8 minutes
Scene six-12 minutes
Scene seven-12 minutes
Scene eight-7 minutes
Scene nine-2 minutes

Scene four and five, scene seven and eight, scene eight and nine share the time/space, other scenes exit and entry time overlaps, considering which approximate performance time-structure was considered as 80 minutes.

**Line**

The costume designer for *The Water Station*, Mikayla Reid, invited the design collaborators to respond to the qualities of the characters through line and weight. The prompt was to create line drawings expressing the qualities of the event. Drawings were non-figurative, and focus was on principles of line. Designers examined the drawings from the perspective of orientation and nature of line:
1. Horizontal, Vertical, Diagonal
2. Curvy, Straight, Zigzag
3. Thick, Thin, blurry
4. Long, short

Drawings were grouped together event wise and a visual board was created for graphic perception of all events in a single glance. Qualities of every character were analyzed exploring the characteristics of the line and the costume designer deployed this analysis for deciding the visual line of every costume in the design.

Event one- Thin, short, curvy
Event two- Straight, long, vertical
Event three- Swirly, curvy, long, thick
Event four- Horizontal, twisted, long, thick
Event five- Blurry, short, curvy,
Event six- Series of parallel lines, short-long, vertical-horizontal, thick-thin
Event seven- Horizontal and vertical, thick, curvy
Event eight- Zigzag, several vertical lines
Observer- short, vertical

**Topography**

Anne Bogart and Tina Landau in their book ‘The viewpoints book: A practical guide to viewpoints and composition’, defined the concept of topography as floor pattern designed through movements in the performance landscape. In
The Water Station where physical movements of the actors are scripted in detail, graphic visualization of the topography served as a tool to the production designers in their visual design process.

**Design decisions**

The elemental landscape required for *The Water Station* includes a pathway, a broken faucet with water dripping, a catchment, and a heap of junk. Scenic designer Xinyuan Li designed a long running pathway with a ramp and an oval shaped catchment downstage with a faucet. With this design and as per the time structure decided for slow walk, 3 feet per 15 seconds, each actor would take 4 minutes to reach the catchment area and 3 minutes to exit from the catchment. A four-foot-high faucet was designed with a catchment 15 inches deep.

![Figure 1: A Girl on a pathway (Photo: Derek Fowles)](image-url)
As a heap of junk scenic designer proposed a sculpture and added an element of duration to it keeping it in the concept of time as a ruler. A timeline was created to fly in every element of the sculpture, 80 minutes of the performance time was divided into 10 elements of the sculpture which approximately came to eight minutes per section. The sculpture was made up of various materials including, plastic, paper, metal, rubber, fabric and electricity in different geometrical shapes.

Figure 2: A Person with a huge load (Photo: Derek Fowles)

Li created a three-story structure as an observer’s place, which was designed in cantilevered with a trap door for an actor to exit and two drawers to hide objects. The pathway, ramp, floor, observers’ structure, back curtain, wings,
the catchment were black in color, a faucet grey in color and sculpture was multi-color.

Costume designer Mikayla Reid’s design sketches had a common quality of interplay of line, weight, shape and color. Non-contextual designs focused on socio-cultural defamiliarization. However, all the traveling gears designed by Calypso Michelet had the utilization value, functionally used by actors in their interaction with water and environment.

Pianist Amanda Hussmann developed a score as suggested in the script. This timeline had action cues and hence was supported with live improvisation during the performance. It was decided that Amanda would play preshow score and make a preshow announcement at every show.
Figure 3: A Man in scene seven (Photo: Derek Fowles)
CHAPTER 3
TRAINING AND COMPOSING FICTIVE BODIES THROUGH TIME

For the production of The Water Station, where the actor is provided with complete physical actions, has a mandatory slowed down biological tempo to follow and is responsible to generate psychological score through sensory awareness and active imagination, the director has well-defined role: a trainer and a composer. Actors at the University of Massachusetts Theater Department, who had no prior exposure or experience in theater of divestiture performance process, needed training to perform the provided physical score and also a methodology to generate the psychological score. Upon training, director has to compose the actor generated psychophysical score and audio-visual scenography through the lenses of time to create the total performance for the audience to experience. Considering the need of the performance, a two-phase directorial process was conceived to stage The Water Station: training the actors and composing the performance.

Training

Actors at the University of Massachusetts Theater Department were offered training:

- To build physical endurance, body balance & biological slow tempo
- To develop the faculty of body-mind sensory awareness
- To nurture the points of inner energy through breathing
- To cultivate the ability of active imagination
Suzuki

Actors went through rigorous physical training of Suzuki movement methodology, guided by Professor Milan Dragicevich and assisted by Alison Butts and Luke Bosco. The reason for including Suzuki as a training method was the resemblance of Suzuki principles to the required body-mind discipline for The Water Station. In training, Professor Dragicevich included specific exercises of Suzuki, such as walks, marches, sitting & standing statues and slow tenteketen. Focus was on breathing, body discipline, repetition, strengthening the core, tempo/rhythm and upper body stillness, including gaze. Suzuki demands precision in every single aspect of movement which enhanced the actors’ capacity.

Breathwork

Breathing is the key to complete body-mind awareness. It is a pathway to begin the attunement of body-mind wakefulness. I guided the group through the breathwork, slow tempo walk & structured improvisation. Exercises for breathwork did not impose any specific type of breathing pattern. Rather, the focus was on deep breathing and persistent awareness of the cycle of every breath. The kind of awareness breathwork insisted was corporal. The actors were continuously engaged in an action of breathing; they were required to literally follow the path of the breath inside the body-mind and back up. This persistent engagement with journey of the breath rooted the actor in the present. In the breathwork, engagement of mind was very crucial, for which a concept of an active
inner eye was borrowed from the kalarippayattu: martial arts technique from Kerala, India.

**Slow walk**

During the design process the tempo for the slow walk was decided to be 3 feet in 15 seconds. The ensemble was trained to work on slowing down as the intended walk was not an imitation of the slowness but rather was literally slowing down, experiencing each micro bit of every movement, sensation and impulse. Actors were instructed not to change the style of the walk but to adapt with the quality of awareness of sensations. Keeping maximum sensory awareness of touch with the floor, lifting the feet and movement in the air before making connection with the floor again, actors were coached to be continuously mindful of every detail.

This slow walk helped to eliminate the socialized or culturized biological rhythm of the actors and supported their continues engagement with breath, sensory awareness and impulse for the desire/action.

**Gaze**

‘Netra abhinaya’ literally means acting through eyes. It is an expression methodology explored and executed in the Indian classical theatrical forms. In Bharata’s Natyashastra physical gaze, has been discussed as a major tool for an actor for expression. In *The Water Station* Ōta Shōgo mentions the three types of gazes, straight ahead, up/above and down towards right. Actors were trained through basic eye exercises to have relaxed but active gaze.
Structured improvisation

The idea of structured improvisation was borrowed from the exercises of ‘Kuttiattam’ classical Indian theatrical form and Philip Zarrilli’s book, *Psychophysical Acting, An Intercultural Approach After Stanislavski*. Philip Zarrilli has studied in Kerala, India and has incorporated the principles of Kalarippayattu and Kathakali in his approach towards acting.

The script of *The Water Station* documents the physical actions for actors. These actions were related to movement/placement/direction of an actor or actors, rhythm, relationship to an object, awareness of particular part of body, relationship with immediate outer environment, type of interaction with water, gaze and suggestions for actor’s imagination. Even before the ensemble begin to interact with Ōta’s physical score they went through series of structured improvisational exercises. These exercises were focused on the elements correlated to the actions mentioned in the script but were not direct imitations of them. In the second phase of the rehearsal, as actors were working on breath work, slow walk and gaze, a series of structured improvisations were introduced involving sitting, standing and walking positions. Exercises were executed individually, as a group and always in the presence of an audience. The ensemble was asked to follow the prompts for physical actions as closely as possible and not to add any new element. Improvisations were always accompanied by side coaching. The focus was on continues deep breathing, sensory awareness, gaze and Jo Ho Kyu of every action.
Composing Psychophysical score for actors

As an extension of the training process and structured improv work, the ensemble engaged with the physical score provided by the Ōta Shōgo in *The Water Station*. My primary focus as director involved composing the placement of actions. In the initial phase of rehearsal primary placement of all scenes were decided except the observer’s structure and real water. In the second phase actors were prompted to execute the walk, gaze and actions at a slow tempo. Constant side coaching was provided by the director to remind the actor about the gaze, isolation of body parts, bodily sensations, Jo Ha Kyu of breath and every movement, gesture, shape, activity, and action.

The time structure for every scene was decided during the design process and in every rehearsal, an attempt was made to achieve it practically. During every run of the scenes and all run-throughs of the play, the time of every scene was calculated and discussed with the actors. Water to the faucet was provided during the technical rehearsal where the final blocking of water interaction was fixed. During the technical rehearsal, the final transitions of entry-exits of every scene were timed. By preview performance, the running time was recorded as 85 minutes. The ensemble kept working regularly to achieve 80 minutes run time. The actors and I never discussed what psychological imagery an actor created, it was actor’s responsibility and they were reminded of the same very often.
**Interplay of time & space elements**

As *The Water Station* was an interplay between components of space and time, the technical rehearsal played a crucial role in defining the performance structure. During technical rehearsal scenic, sonic and performance elements were arranged together in the performance space following the time structure guidelines decided for the performance. Performance intended timeline was of 80 minutes wherein each scene was following a specific timeline. In relation to which each individual element of sculpture was flying in taking 2 minutes to take its final position. Stage manager Elizabeth Diamond followed the time structure guidelines and queued the separate call time for scenic and performers entrances/exits. This interplay was based on dramaturgy of chance operation.
CHAPTER 4
AUDIENCE PERCEPTION

The core element of *The Water Station* is audience, who is expected to participate actively in the construction of the narrative. The dramaturgy of *The Water Station* invited spectators to use their imagination to build a narrative connecting psycho-physical score of performers, kinetics of scenography and sonic composition of piano and water.

Dramaturg Tatiana Godfrey curated a three-part program to prepare the audience. At the first level, for every spectator, Godfrey made available a printed booklet containing information about the playwright, a dramaturgy note, line drawings and photos of the process. She also described the role of an audience in this type of work. Secondly, Godfrey curated an exhibition titled “Speaking Formally” in collaboration with artist Naya Gabriel. The exhibition concentrated on inviting spectators to infer meaning from the elements of form [line, shape, color, texture]. Both booklet and exhibition prepared the audience to perform their role while watching the show. The third aspect was a postshow tea session, an interactive platform for audience members to reflect on their experience. Cast, crew and audience shared a space over a complimentary tea to interact with each other. This interaction was very informal, one to one or group based. This tea session provided an opportunity for production team to receive the reflection of spectators about the performance. Some other reflections were received through emails and social media posts.
Caroline Berteletti, writes in an article ‘The Water Station’, Creating your own story, for Amherst Wire:

“Once you see this play you have contributed to the art of story-making, by actively interpreting what is on stage and creating a new story…The story I construed was different than any other person who has seen “The Water Station”, and I find that to be one of the most interesting and unique elements out of any performance that I have ever seen.”
BIBLIOGRAPHY


