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Intimacy and Depth in Theatre

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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Intimacy and Depth in Theatre

A thesis submitted in partial satisfaction of the  
requirements for the degree Master of Fine Arts

in

Theatre and Dance (Design)

by

Anna Lineham Robinson

Committee in charge:

Robert Brill, Chair  
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Victoria Petrovich

2018

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The Thesis of Anna Lineham Robinson is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

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Chair

University of California, San Diego

2018

## DEDICATION

To my parents

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## LIST OF SUPPLEMENTAL FILES

File 1. *Vieux Carré* - The Writer facing away

File 2. *Vieux Carré* - Mrs Wire Screams

## ACKNOWLEDGEMENTS

I would like to acknowledge Robert Brill and Will Detlefsen for challenging and inspiring me.



## ABSTRACT OF THE THESIS

Intimacy and Depth in Theatre

by

Anna Lineham Robinson

Master of Fine Arts in Theatre and Dance (Design)

University of California, San Diego, 2018

Professor Robert Brill, Chair

The distance between an actor and their audience can have considerable impact on the audience's emotional involvement with the drama. In theatre, when an actor stands some distance away from the audience both intimacy and connection can be lost because of the depth of the space between the audience and the action. In film, that issue is not present because of camera shots such as close ups that can minimize the distance between the audience and the actor. By combining theatre and film through the use of live video and projections on stage we can be provided with a solution to this undesirable loss of intimacy in theatre. By integrating filmic techniques into theatre, we are able to use cameras to zoom in on an actor who could be standing far away from the audience and project the resulting imagery onto a new surface at a larger scale. The face of the actor could now

be 30 feet tall allowing the audience to see all the subtleties in the actors' expressions and emotions, something we would have struggled to see without the help of the live video projections. By using these techniques, we have regained our connection and intimacy with the actor and the ability to see the minor changes in expression, the tilt of the eyebrow, the blush in the cheeks and the water in their eyes. This outweighs the notion that they are now represented as a giant digital collection of pixels on a solid and static surface.