

Amina Gilbert

Advanced Lighting Design

Heather Gilbert

Analysis

I believe that Macbeth hinges on secrets, the illusion of privacy, and from my perspective, the hilarious way that men use(d? no.) revenge, jealousy, and power hunger to destroy literally everything. It is fabulously horrifying how men and pride are represented in this play, which is why it may be relevant to contemporary audiences. It is the story of one misunderstanding and a whole heapful of power hunger turns into madness, murder, and then war. While it is historical and not American, I believe that the audience doesn't need to understand or even appreciate these factors to understand the compelling story. I love the imagery of candles and different times of day. I love how they are inside and out, sometimes scenes jumping between inside and out with different groups. It seems that there is always something going on in this world that is unnoticed, un-gossiped about, nothing happens in a vacuum, even though that's what Macbeth believes. The imagery of ghosts and apparitions is a great symbolism for the paranoia, dread, and grief that come hand and hand with each other to Macbeth. In the text, the light comes from basically two places: candles and natural light. In my production, the light will radiate from the interior beliefs of the characters, and cast an even tone throughout the world, as if we are seeing the world through their rose-colored (or horror-colored) glasses. Light changes as fear grows, as confidence implodes, as stakes raise. In my idea, the view of the audience controls the light. At first, we see where Macbeth is coming from, straightforward, he wants the crown so he will kill to get it. Then, as he and Lady M descend into madness, we see their actions as less and less understandable, their world less recognizable to us. This is a horizontal world, heating slowly from the ground.

Description of Design

The concept behind my design is to have the only source of light be the natural light coming through the windows. It will be performed at dawn, as the sun is rising. The audience will enter, ideally, from the darkness into a dark space with just enough flashlights for safety. There are windows downstage and upstage of the performance area. In front of the windows: there will be various sheets of fabric (silk, cotton, etc.) that will be manipulated over the windows throughout the performance, as to color, diffuse, and control intensity of light as the sun rises. Generally, there will be one sheer piece of fabric covering the entirety of the East-facing windows, creating an even light on the entire space, while the West-facing windows will have some rendition of a black-out curtain until the reveal in Act 5 scene 8. The curtains will be hand-manipulated by crew

Act 1 scene 2: Macbeth et al talk about the war

- Soft pink, very diffused, not very saturated, reminiscent of the dreamy midwest morning

Act 2 scene 2: Lady M tells of murdering- she is no coward

- Harsh yellows of golden hour if holden hour happened in the morning. Sharp lines, sharp shadows in faces, potentiality

Act 3 scene 4: Dinner scene- he sees the ghost!

- Harsh golden has lost its stamina, it has the same hue but is diffused, we are losing hope in Macbeth, losing focus on the goal

Act 4 scene 1: Witches, Hecate, Macbeth

- White light, sun has now fully risen, and pouring in through windows without a hued fabric. Fog to emphasize sharp, direct beams coming through the window.

Act 5 scene 8: Battle, Macbeth dead

- Light reminiscent of mid-day light, Macbeth is tired and so are we. East-facing windows clad with a light green, tired, unpleasant silk. Macbeth becomes fully exposed by revealing the West-facing windows with an intense orange silk. We see dimension like we haven't seen before, and with it comes truth and this literally blinds the audience a little bit.