

David Folley

‘The Man in the Red Scarf’

Jojo Two: Composition Colour Beginnings

A visual record of a scene with commentary by the director

January 2009

Painter's Forward

In March 2008, Jojo appointed me as Artist-in-Residence (although I prefer the term Painter, which will become apparent later) on his new play *The Man in the Red Scarf*. As a perfectionist, Jojo believed my inclusion in his production team would enhance the actors' experience and understanding of the symbiosis relationship between the painter and his model. It was also an opportunity to paint passport-style images of the cast to illustrate the souvenir programme and a further addition to the first catalogue, *Nine Portraits for Jojo: The cast of 'The Man in the Red Scarf'*.

My foremost interest in Jojo's play however, was to explore the *spatio-temporal* effects of the actors' movements upon the stage; and the subsequent effects these influences have upon localized colour-patches.

My preferred working mode on this project was to sketch and photograph key moments within the play that caught 'my' *mind's-eye*. Naturally the quantity of visual material collected was overwhelming, a possible hindrance to the painter which necessitates being synthesised. Synthesizing collected visual material eliminates the tactile sensations of 'common' (every day) optical perceptions; allowing the visual familiarity of inherited (taught) or 'lived' (personal experiences) perceptions to be discarded.

An active painter's mind synthesise visual material and removes all notions and fears of a blank canvas. The painter's mind and third eye, helps achieve this state of awareness by providing a *diagram*.

The *diagram* is the unknown; the hidden process and untold mystery that creates the sub-structure or aperture of an artwork and is usually hidden from the spectator and final work. The *diagram* is the imaginary lines, marks and colour-patches, *happy accidents* which are 'opportunities of facts' the figurative painter aspires to exploit. This painter's search is not for pictorial facts or truths; this after all is the realm of the artist – whose artistic *mimêsis* and *mimêma* attempt to imitate and copy.

My Compositional Colour Beginning worksheets are in a way my *diagram*; they allow me to process my thoughts in an analytical figurative form. I find worksheets accessible; providing opens for my third-eye; in contrast, sketch books always appear restrictive to me.

There are ten coloured worksheets and the eleventh a drawing is composed using elements from each of the coloured worksheets. The drawing clearly illustrates how various elements have been included or discarded.

David Folley
January 2009

Director's Forward

This scene was the only one within the play which showed Robert seducing someone and suggested his prowess at oral sex through “showing” rather than “telling.”

It is also important as it answers the question posed by the “journalist” at the start of it about what his “notebooks” (documents created by Robert and his lovers describing in words and images the various sensations connected to the sexual acts) are like.

The character Jane arrives just as Robert and the journalist, Jill, might be about to kiss, again the first time in the play that the audience have seen this. Jill is irritated by her arrival and leaves them to it. Jane presents Robert with one of his favourite sandwiches and settles down on his knee to continue posing for a painting of the two of them. Robert asks her to remove her top, she attempts to avoid it but his arguments win her round. She takes a few paces away from him and though obviously embarrassed reveals her breasts facing the audience. At this moment there is an obvious change in the dynamic within the auditorium, an almost religious and very audible silence fills the space.

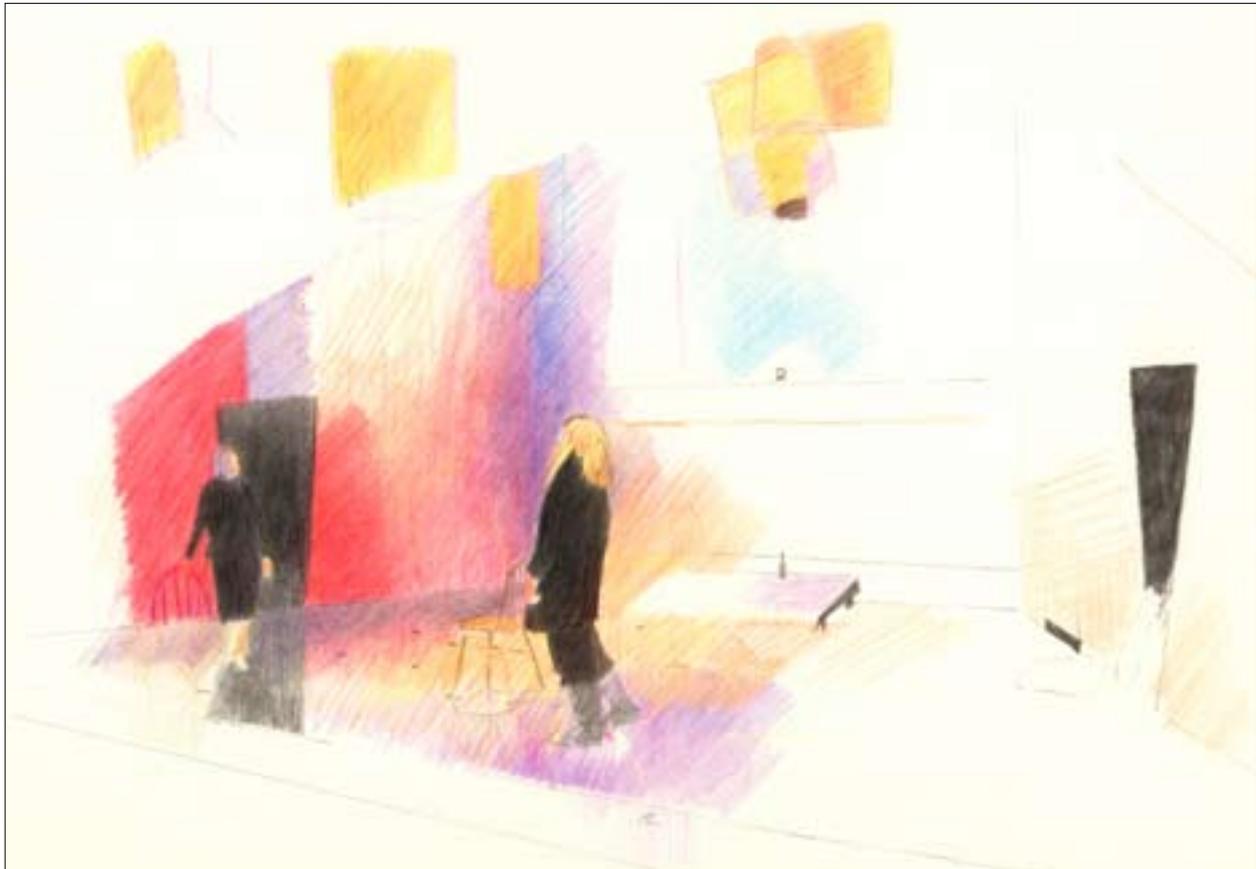
She returns to his lap and he continues to work on the painting, music starts, after a moment he places the

paintbrush down and asks her some intimate questions. Members of the audience who had been paying attention will have heard him say “when I have a paintbrush in my hand you might as well be a bowl of fruit” but as he drops it the seduction begins. First he uses words, asking her if she can feel the heat of his hands on her breasts, promising her unimaginable orgasms then he begins to kiss her neck and shoulders, he wins her round and in a dramatic flurry lifts her in his arms as if to carry her to a bed.

At that point a large piece of red material, it is up to the audience to decide if it is a sheet or a scarf, is unravelled from the side of the stage, so that it comes between them and the audience. They kiss passionately behind it before Robert disappears “beneath the sheet” to supposedly perform oral sex. After a while of her arching her head back in pleasure she disappears as well and shapes start to be made on the sheet. The music builds to its loudest at this point before calming about forty seconds later when they both emerge from behind the sheet, Jane now dressed, and each carrying a notebook. They read from their notebooks giving the audience the chance to glimpse an example of the content. At the end of them each reading a couple of paragraphs, the books are closed, Jane and the material exit leaving Robert once again alone on the stage with the journalist.

Jojo

January 2009



7D8031

Jojo: Robert is alone on stage with Jill, they move around the space getting closer to one another as Robert seems to be melting her resistance.



7D8032

Jojo: They have moved close enough to feel each other's breath, tension builds, will they or won't they?



7D8033

Jojo: The intimacy between Robert and Jill is shattered by the arrival of Jane and Eve. Whilst Eve transforms the space by placing an easel and paints, Jill and Jane exchange pleasantries. Jane is unaware of the coldness emanating from Jill. Jill exits.



7D8034

Jojo: The moment when Jane has been persuaded to expose her breasts, she is nervous and a little excited and she turns away from Robert to take off her bra, thus exposing herself and her insecurities to the audience.



7D8035

Jojo: Now topless she sits on Robert's lap so he can continue with the painting.



7D8036

Jojo: Robert has caused her to surrender to his words and shortly, his tongue. He lifts her up literally sweeping her off her feet.



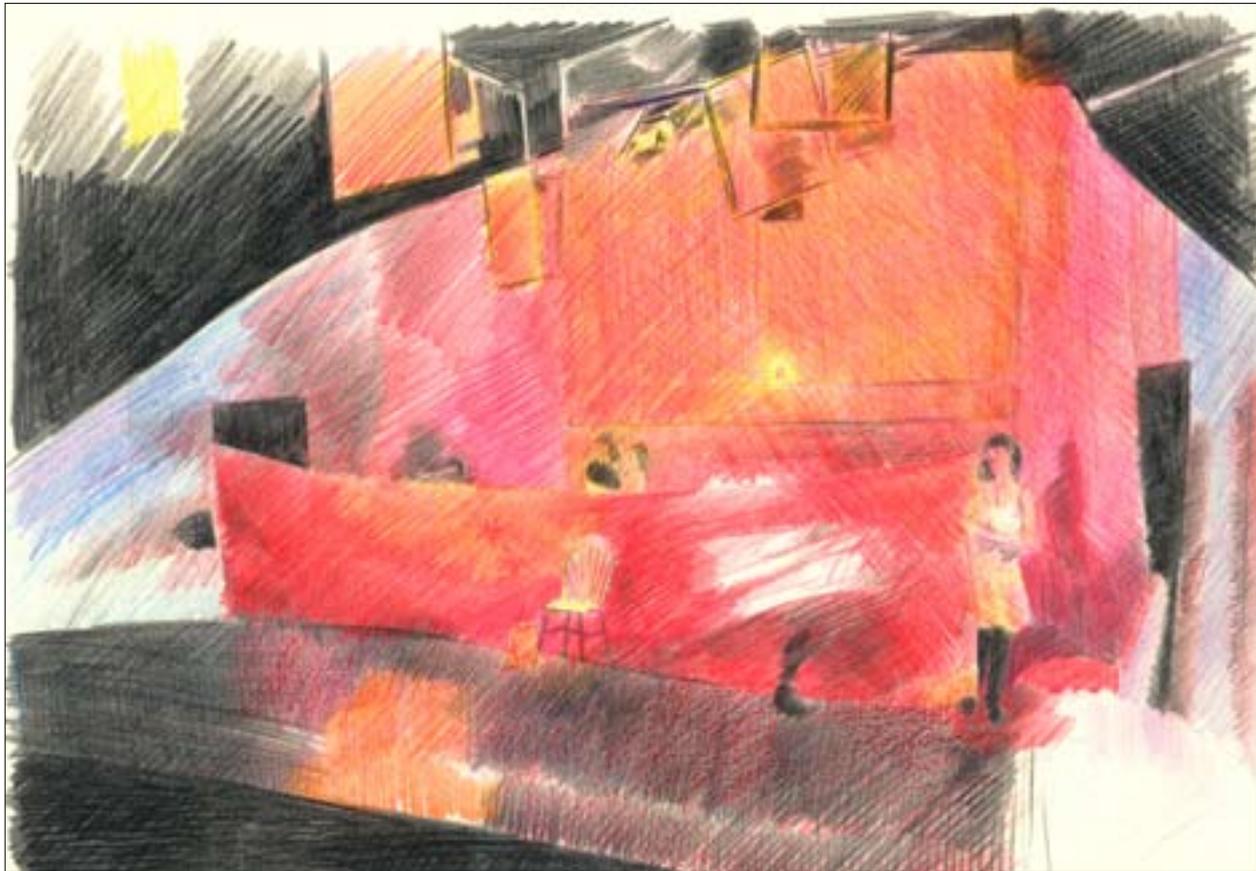
7D8037

Jojo: He crosses the space with her in his arms, carrying her like a child.



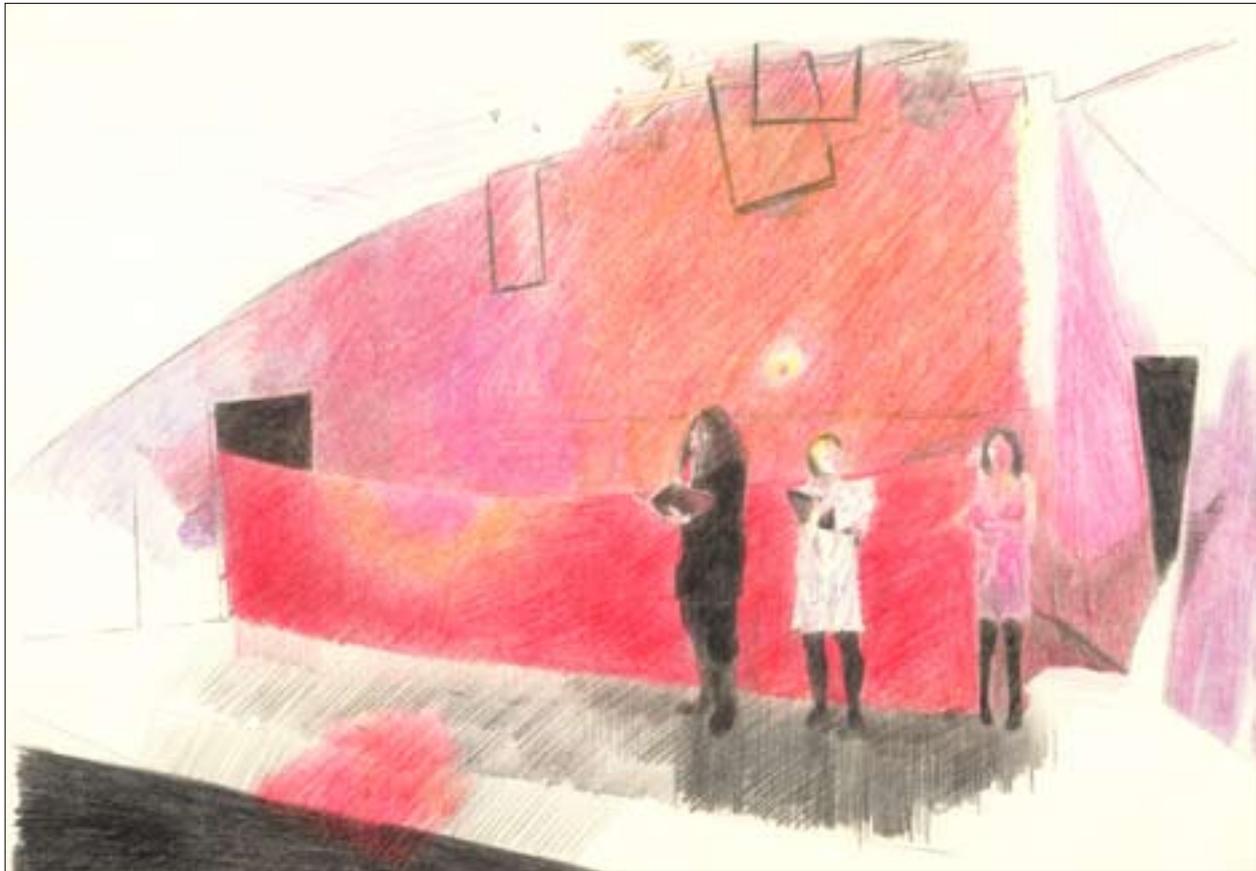
7D8038

Jojo: Now in position he looks her in the eyes and waits as the music swells.



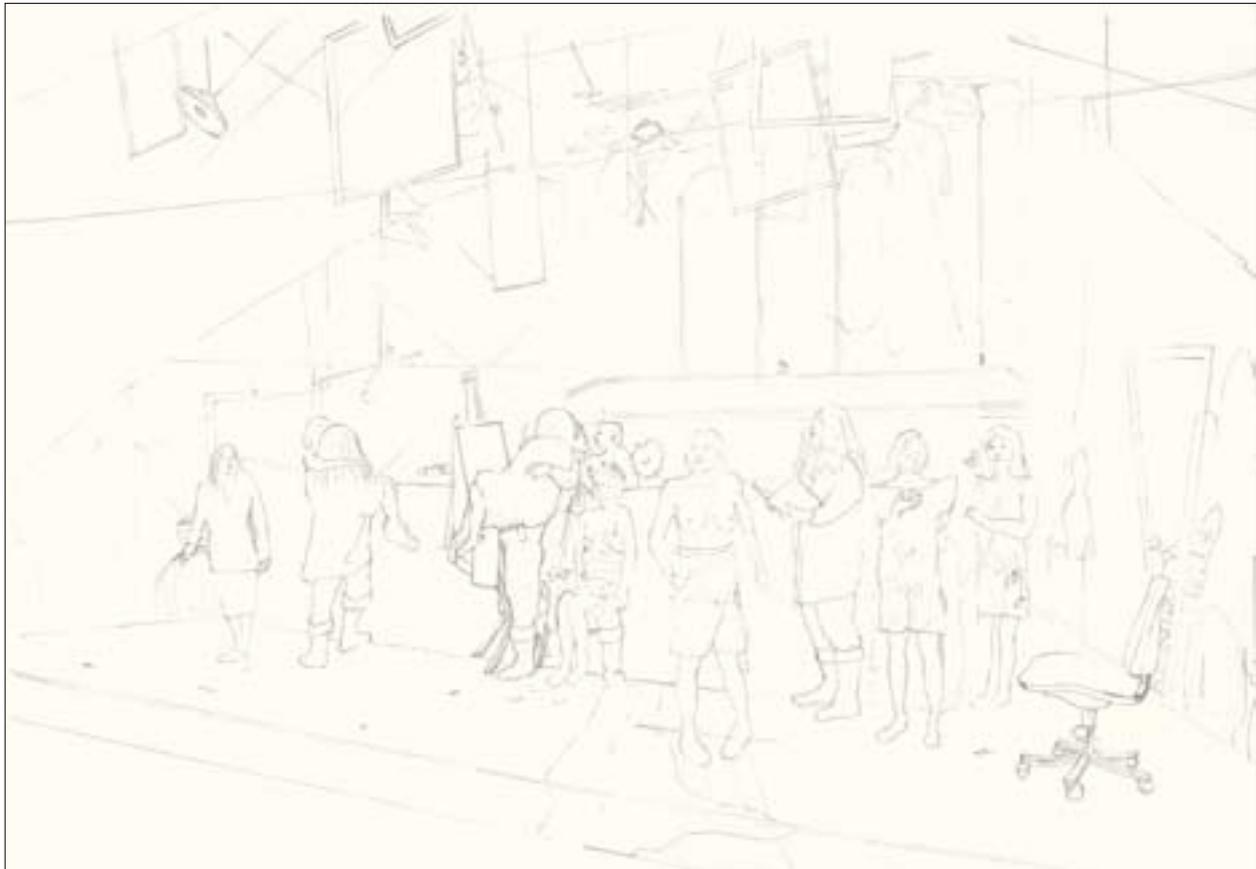
7D8039

Jojo: The material has been pulled out and is held in place by another actress.



7D803A

Jojo: Jane and Robert read from the lover's notebooks over the level of the music. The language is a cross between explicit sexual language and descriptive abstract colour observations, as if he is able to identify colours which are created through the sexual act.



7D803B

Jojo: I love this, how fantastic to see all this action from different points in the scene condensed as if it was happening at the same moment but on different planes: very star Trek!

Index of Scenes



7D8031



7D8036



7D8032



7D8037



7D8033



7D8038



7D8034



7D8039



7D8035



7D803A

