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Art 175, Blanton

Reading #3

I was amused by the retelling of the premiere of *Elijah*, and how at the end, the audience drowned out the last note because they were so enthusiastic about it that it received an instant standing ovation. I was so pleased by this because it's so against everything we're taught as artists will happen in our own work; that as a working artist, most people might not understand or appreciate what we have to offer right away; we should not expect instant gratification. To put your all into something and have it received exactly the way you'd want it to be, that is every artist's dream! As for the story of *Elijah*, I know I had it locked away in my mind somewhere, but it was weird to have to think back to bible stories and try to relate it to my work with this piece!

I am a little bit timid about working on this piece, because I don't feel as though I am very well versed in anything related to opera (and 'Phantom of the-' does not count!). The most I am familiar with is from a performance I went to that my best friend was in a few years back. She was in a performance of Handel's *Messiah*, and while I thought it was beautiful, it was difficult to relate my own prior knowledge and taste in music to it. Upon delving into this assignment, I've felt similarly. My one beacon of hope, recognition, and inspiration is that we are contributing using familiar digital tools and motifs. I have always been fascinated with the mixing of old media with new, whether the purpose is to recontextualize with irony, or to encourage the audience to see the elements with a new perspective and make the work stand out. It might be a sensitive mixing of media, since opera and 3D rendering are like night and day in similarities, but

I think the goal to have a lot of blurred out 3D pieces will work well because it'll reduce a lot of the harshness and obvious "3D-ness" of our work.