
Andy Warhol Project -

Meeting Notes

This document is primarily for Harrison to note down what we work through/come up with in our sessions so everyone can read it. Anyone else is free to contribute though :)

Sunday 31/11/25

(this one isn't very detailed sorry xxx)

- Jimmy explains the expanded scope of the project- people are excited
- Lakeside's anti-censorship stance is explained
- Discussion of this event being more of a 'party' than the traditional theatre we originally envisioned
- Discussion of actors being spaced throughout the venue, with 60-90 minutes for the actors to socialise among the looping
 - Maeve likes this idea
 - Discussion of logistics surrounding space(s)
 - Mention of the second gallery and the fake wall- useful potential third space
- Charlotte brings up lots of good ideas surrounding themes
 - Potential concept of projector
 - Splitting up rooms based on themes
- Issue of space- 100 people will *not* fit in the cafe. We must plan our program/performances around this.
- Theme of celebrity was explored through devising

Tuesday 02/12/25

- Many fun warmups were had
 - The seminar next door did not appreciate this
- Concept of a scene surrounding an artist unveiling their 'magnum opus'

- The others seeing it are very unconvinced
 - Art critics can be mean
 - Will had a mental breakdown about his art piece being his 'baby boy' who 'loves' and 'speaks to him'
 - Scene definitely has potential
 - Take 2: Now will is unveiling a shit piece of art to people who eat it up
 - Everyone is full of enthusiasm
 - Ben has a running bit of getting will's name wrong
 - Will just told emma to zip it
 - Will's child is dead and so is his dog and also his art is a commentary on society at large
 - People snatching other's art while admiring it- how much does art being personal matter?
 - Will keeps saying 'fuck you' to his potential investors
 - Interesting to explore how an artist reacts when people misunderstand the meaning of their artist creations
 - Consumers vs. the artist?
 - Nebulous abstract space representing the art- not about what's in the space, but the people surrounding it?
 - These two scenes work as a fun contrast in the cyclical nature of what we're making- i like it.
- Concept of empty plinths being in the venue for the show, with performers reacting strongly to this imaginary art- fun potential for improv as well as playing with audience reactions
 - Physically questioning the audience- oh did you believe there was something cool there??? Fun ways to make the audience feel intrinsically involved in our performance(s)
 - Will the audience play along? Defend the art? Agree with the actors?
- Abbie and maeve are like so in sync right now
 - Cyclical nature of the performance
 - Introduction of a 'fan'
- Let's make will camp
- Ben could never be emma- he's a big fan
- Emma is unaware of why she has fans- gradual transition to being like oh yeah i actually am the shit
- Gay will, superfan ben and charlotte who seems relatively sane make a great trio
 - Aloof critic charlotte!
- 'Dont meet your heroes'

- I really like the move of a character (charlotte in this case) exiting the scene in an improvised manner- even if they return quickly it adds some really interesting physicality and power to the scene.
- Abstract relationship dynamics, fickle friendships/allyship
- Factory concept- in the teaching studio- artist leading corpse-esque, ragdoll representations of art?
- Bound vs freeflow movement- contrast between art and the artists
 - Symmetry and anti-symmetry
 - Loose artist vs rigid art

Wednesday 03/12/25

Marketing, branding & social media

Marketing:

- Each member of the team introduce themselves
- Lean into behind-the-scenes content
- Collab with Lakeside's social media & marketing
- Warhol gallery launch - 23rd January
- Merged NNT & Lakeside logo for social media
- 'Crop-up gallery' - given £1000 budget to bring student engagement to the gallery
 - Collaboration in marketing
- Language of marketing
 - Inclined not to use 'Student takeover' in official marketing, presenting it as a one-off; we want to suggest a professional, established relationship with Lakeside
 - Prefer 'exclusive event', 'night', 'collaboration'

Branding:

- Colour scheme - Warhol's 'brand' as an easy way to design social media
- Can we tweak lakeside's logo? Incorporating bold 'warhol-style' colours
- Idea about American iconography being adapted to British pop culture

Performance spaces & Structure

Recap of each possible performance space:

- Main cafe - larger open space
- Teaching room - smaller, customisable, easier to create atmospheric environment

- Keen to full send the set in the teaching room, creating an immersive 'Factory' environment
- Photography room (gift shop area) - false wall will be put up creating two separate spaces, will be set up closer to the time
- *Gallery - where the pieces are on display, would be limited movement, ideal not to due to crazy insurance costs*
 - *I think we've mutually reached the conclusion we should just avoid the actual gallery space - we have enough freedom with just the other three spaces*

Structure of the performance (Maeve's idea):

- Central 'scene' based around the idea of 15 minutes of fame, featuring all four actors in an 'ensemble' capacity
 - Potentially return to this performance throughout the evening, making changes each time
- Create a 'bank' of short performances to be performed in the other spaces
- 'Transition' periods of 2-5 minutes between performances in which audiences can move around the space, get a drink, look at the artwork etc.
- 'Red sticker' idea: give each audience member a sticker which they can put on any object, like reserving a piece at a gallery
 - The winning buyer could be revealed at the end of the performance

Formal Performance Structure

We've established the below structure as a framework for future devising/workshopping sessions. This will also allow us to start putting pen to paper and getting some actual script written ASAP.

Direction of the evening:

- Three distinct performance locations, each showcasing a different distinct theme
- The audience progress through the different spaces, led by the actors
- The locations of each piece become incrementally more intimate and 'behind the scenes'

Piece 1

- Space: the main cafe
- Themes: the coveted '15 minutes of fame', and the glitzy exterior of celebrity culture.

- Technical elements: larger set pieces such as the gallery plinth idea(?) explored in previous workshop
- Performance elements: promenade theatre, immersive for the audience. Audience interaction. Creation of archetypal characters previously explored.
- All actors involved in this piece, in a collaborative ‘ensemble’ capacity

Piece 2

- Space: the teaching room
- Themes: the artists’ ‘Factory’, and the mechanics behind artistic creation
- Technical elements: full set dressing, transformation of the space into the ‘Factory’.
- Performance elements: repetitive movement sequences invoking mass-production?

Piece 3

- Space: small photography room (second gallery exhibit), will have a temporary wall dividing the space into two
- Themes: the intimate life of the artist. The mental health implications of a life under scrutiny, with reference to Warhol’s own schizophrenia.
- Technical elements: dim, atmospheric lighting, potentially the use of lamps. Use of audio equipment, playing of tape recordings (including clips from audiences’ comments on exhibit).
- Performance elements: intimate, emotional performance, incorporating monologue/more formally scripted elements.
- We need to clarify the nature of this third room:
 - Dimensions
 - Audience capacity (probably reduced)
 - Any limitations with tech
 - Details of the wall etc.

Audience:

- Audience should be constantly moving, never static
- Ties in with marketing
 - Need to think about how we market the non-linear, interactive, free-moving aspect to audiences
 - Don’t want audiences to feel uncomfortable to move around the space during performances
 - Creating a ‘collaborative’ environment between audience and actors
- Non-linear pieces with thematic ties - creating a ‘universe’ for audience members
- Audience members should have the perspective of watching a looping film in a museum

Moving forward...

- Need a name for the project (currently in everyone's notes as 'The Untitled Andy Warhol Project'...)
- Need to establish more formal marketing timeline
- Concretes to give Alex:
 - (I (Abbie) will collate this into a document and send it to Alex by the end of the week. I'll also forward to everyone on the team, hopefully will be a useful consolidation of what we have generated so far)
 - Dates
 - Location
 - Brief of the project
 - Intended audience
 - Creative concepts locked down
- 'Stockpiling' rehearsals photos
- Establishing more formal deadlines
- Friday's session: first hour a script-writing workshop
 - Establish info for costumes in terms of characters in each scene, number of actors

Friday 05/12/25

- Maeve runs through the outline/schedule of the night, will be uploaded to the drive later (**remember harrison**)
- Apologies for the general lack of notes I have been writing up a storm (thank you maeve)
- Abbie says my role title should be updated to cheerleader

Sorry for the delay!

The next page is the proposed schedule for the performance nights:

We discussed how we could build up a bank of scenes to be performed in the 15 minutes between the repetitions of scene one (ideally 10-12)

This is what today's writing workshop was for.

STRUCTURE OF EVENING

<p style="text-align: center;"><u>SCENE ONE</u></p> <p>central space, 15 minutes of fame, 15-minute duration, focus on one actor as “muse”, piece ends with new actor taking over central role – they remain in central space until scene is repeated</p>		
2-5 minute transition period, actors move to their next role. Audio recordings of people in the gallery are played into the space.		
<u>SCENE TWO</u> e.g. A duologue, set in the factory	<u>SCENE THREE</u> e.g. A monologue, photography room, focus on mental health	<u>SCENE 4</u> e.g. Another monologue or movement-based piece, happening in the main space?**
2-5 minute transition period, actors move to their next role. Audio recordings of people in the gallery are played into the space.		
<p style="text-align: center;"><u>SCENE ONE</u></p> <p>Repeated, with different focus actor</p>		
<p style="text-align: center;"><u>INTERVAL</u></p>		
<p style="text-align: center;"><u>SCENE ONE</u></p> <p>Repeated, with different focus actor</p>		
2-5 minute transition period		
<u>SCENE FIVE</u>	<u>SCENE SIX</u>	<u>SCENE SEVEN</u>
2-5 minute transition period		
<p style="text-align: center;"><u>SCENE ONE</u></p> <p>Repeated, with final focus actor</p>		

These are my prompts from the writing workshop for future reference:

GENERATING IDEAS – WARM UP

- Think without writing for three minutes.
- Write without thinking for three minutes.
- Write to a piece of music. Don't stop writing until the music stops.
- (Once in the space) Write for three minutes a list of as many things as you can that you notice (deliberately draw on the senses)

CHOOSE A THEME

Write without stopping for three minutes in response one of the headings:

- I am frightened that....
- I am angry that....
- I hope that....
- I am ashamed that...

CHOOSE A CHARACTER

Write a list of 5 things the character can remember

Write a list of 5 things the character has forgotten

Write a list of 5 things about the character that they have NEVER known

Write a list of 5 things the character wants

Write a list of 5 things you know to be true about your character

CHOOSE A RELATIONSHIP

Relationship Questions – short answers (choose one of the dynamics, e.g. The Artist and The Muse etc):

- How do the characters know each other?
- How long have they known each other for?
- What do they openly like about one another?
- What do they openly dislike about one another?
- What do they secretly like about one another?
- What do they secretly dislike about one another?
- What do they wish the other would forget?
- What do they GET from one another?
- What do they want from one another but don't currently get.

RANDOM SCENE GENERATOR

1. Write a scene in which a character talks more than another / or is silent
2. Write a scene in which a character lies
3. Write a scene in which a character behaves in the opposite way to their feelings
4. Write a scene with no actors on stage, only the audience in the space
5. Write a scene with no words just with action.
6. Write a scene where the longest line is five words long.
7. Write a scene with at least four characters in it.
8. Write a monologue in which a character articulates with sensitivity and compassion an opinion that you yourself abhor.

Sunday 07/12/25

Frantic Assembly Hymn Hands + Character Stimuli

- Devising Group Abbie, Maeve, Jimmy
 - Artist pursues muse & shapes them into vision
 - Tycoon comes in and attempts to change vision
 - Resistance ultimately overcome by abbie throwing money around
 - Tycoon then takes control muse shaped into a more popular vulnerable state
 - Muse ruined/discarded and Artist sees end product
- Emma and Charlotte
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- Ben and Will
 -

Frantic Assembly 'extra-daily' movement exercise

- Jimmy, Will & Abbie
 - Signature extremely high tension
 - Phone call back to back high tension singular dialogue and movements
 - Stuck in the mud, slow mo, high tension getting unstuck extreme dodges

Backstage meeting

Present: Abbie, Jimmy, Charlotte, Kalista, Lorena, Maeve

Production timeline

- Led by Charlotte
- Technical aspects we are behind on are primarily due to lack of communication by Lakeside
 - We need floor plans and details on each space
- Emphasis this upcoming week on VENUE
- Need a meeting led by technical leaders to communicate views on space
 - Tomas and Ben B
- Onboarding actors - need a timeline
 - Actors that auditioned

Structure of the show

- Led by Maeve
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Marketing

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Moving forward

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