

Devin Koenig
Theatre 250
Week 12: Mood Boards
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Mojada Mood Board: Time

Mojada is set in contemporary times, but it also has a mythical, timeless quality to the storytelling. I wanted to capture both of these qualities in the mood board. The basis of the board is a piece of art called *La Santa Desconocida* by Judithe Hernandez. This image is of a woman, asleep or resting with her eyes closed, lying on cacti in the desert. She is wearing a garment with beautiful flowers, but there is a narrow, red strip of fabric that almost seems like it is holding her down. In the original image, it is daytime, and she might be reaching out to someone who is just out of sight. This image immediately brought to mind Medea's journey to America. Standing over this woman I added the Statue of Liberty, but not as many of us know her. She is angry and screaming at the woman. She seems very much like a vengeful god, especially in her robes; this is a callback to Medea's origins as a greek epic.

With the manic Statue of Liberty are skyscrapers and other New York City buildings as we see them today. These include the Chrysler Building and the Empire State Building. However, they spike out of the ground in a similar way as the cacti do, hopefully creating an unwelcome feeling along with Lady Liberty. Although these are specific places and not necessarily specific times, I included them in the time moodboard to demonstrate the particular political era we are living in currently, when the play takes place. In *Mojada*, Medea is leaving one unforgiving land only to end up in another one. Additionally, although most of the buildings have been around for many years, the quality of the lights within the buildings, and the way in which they are lit up, are unmistakably from contemporary times.

Mojada Mood Board: Place

Where I used more general New York City imagery in my mood board for time, I wanted to use images more directly related to Queens in my mood board for place. In my mind, Queens has always been characterized by the elevated subway trains that run through the burrough. I found the picture of the train that I used particularly interesting because it seems to be in a state of disrepair, with ivy growing up the support beams, and the metal beginning to rust. It is passing directly next to a house made of brick and wood. Additionally, the train itself is clearly in motion, creating a frantic, rushed feeling that is suitable for New York City. With Medea unable to leave her home, the world, like this train, is passing her by. There is also a map of Queens in the upper left corner of the moodboard.

In addition to representing Medea's current home in Queens, I also wanted to show where Medea grew up and lived for most of her life. Because there is so much bird imagery within the play, I chose to use an image of a guaco to represent her home in Zamora. Her previous life was agricultural, and she lived in a rural area. Now she lives in a bustling city. Outside everything is cold and industrial, but in her home she plants a banana tree, trying to keep something alive from her old life.

The composition of this mood board is loosely cut in half, with elements relating to Queens and New York City at large occupying the top half, and the elements from Zamora and her home in Queens occupying the bottom half. The Chrysler Building eagle stares down intimidatingly at the guaco bird. Even the image of the train has this dichotomy, with the train itself being fast and crowded, and the support structures being somewhat untouched, and removed from people passing by.