

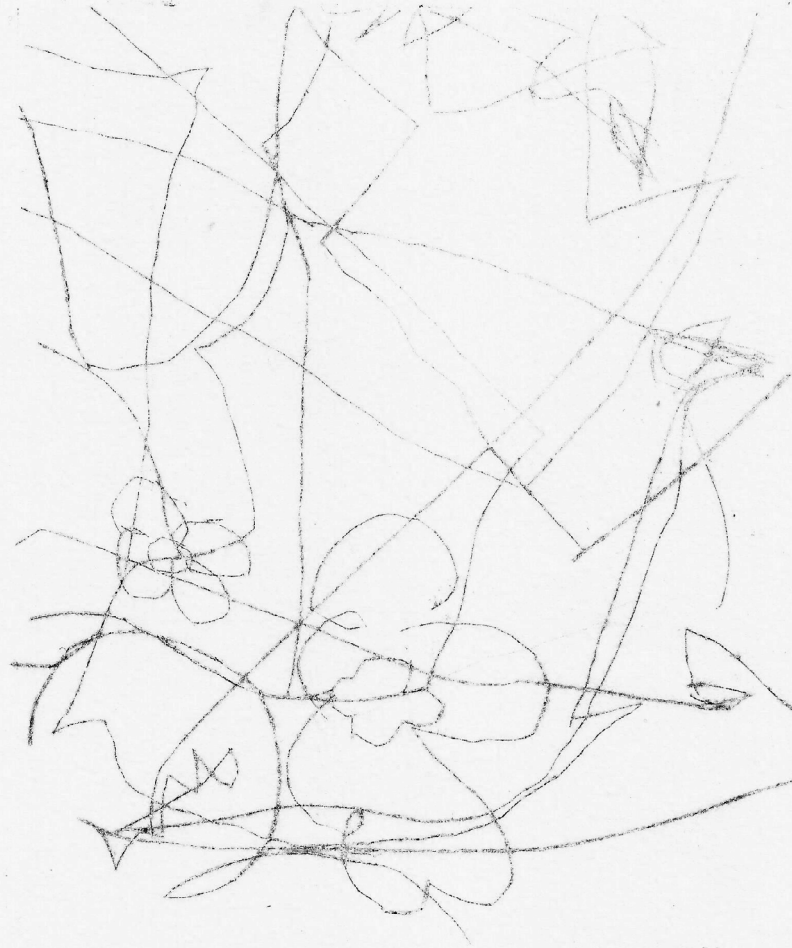
printing instructions

print on white paper (90g), black-and-white, recto-
verso on the short side, then fold into a booklet.
the dimensions of the printed fanzine are 11x21cm.
cut the margins on the dotted line to reproduce the
original dimensions.



reflecting light
issue nr 5 - June 2024
What is left on stage

nr 5



Reflecting Light Issue Nr 5 - June 2024

What is left on stage

Members of the research group: Emese Csornai, Henri Emmanuel Doublier, Jan Fedinger, Tomi Humalisto, Jan Maertens, Bruno Pocheron Ezra Veldhuis, Bram Coeman & Geert Belpaeme.

V.u. Geert Belpaeme

Research in the arts. The research project *Reflecting Light* is financed by the HOGENT Arts Research Fund and co-financed by BUDA arts centre (Kortrijk), HAUT (Copenhagen) and Mad House (Helsinki).

Graphic design: Amina Saâdi
Editors: Emese Csornai & Geert Belpaeme
Printed in edition of 500 copies
Thanks to Thomas Desmet

Subscribe to the electronic version of the fanzine: reflecting.light@hogent.be
or scan the QR code to read or download all fanzines online.

Reflecting Light is a fanzine about *light* and *lighting* design in the arts.

.....



CONSERVATORIUM
CONSERVATORIUM
CONSERVATORIUM
CONSERVATORIUM

byen



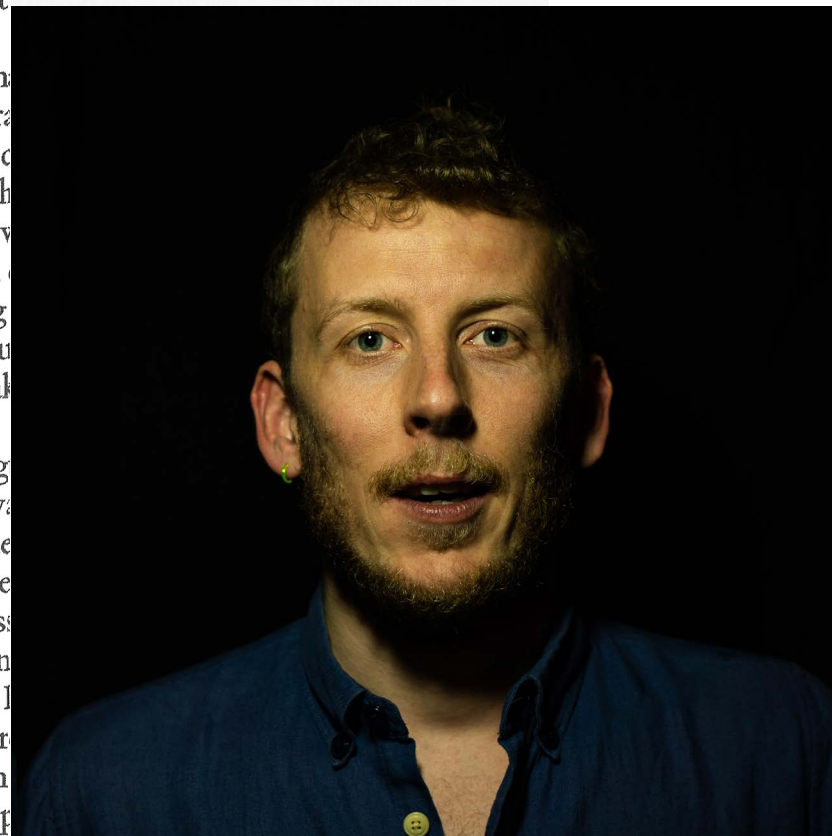
.....



After the darkness the lights they brought? Maybe within the time left on stage when that happened audience a transformation occurred, As a piece premieres, what energy of some sort. Not a simple not there? Will what is there distribution of energy. While the gone? How is inclusion at large did not leave with everything What happens to the thought it might have gained some.thing spirited ideas, the harmonies, other undefinable some.thing. Where do the dead darlings [ent, recognition, respect] They gained some. What is an autonomous decision the lights? What role did they play? multimedia, how does hierarchy they have and on whom? Did the relate to budget, how does a pathing on stage and left with some. How much do we see what

This issue is about works that thought processes that over into questions of authentic c inspiring collaborations, tight processes, budgets that know Gordon Craig, inspirations, and how much they belong how much one owns a thou thought starts owning a mak

This issue includes special g Knops and composer Bilawa will welcome us in her colle talks about how the practice functions against the express other media, and how it can Emmanuel Doublier looks I the eye and tells us about cr seeing a body of work from designer's broader creative p some works of Jan Fedinger same title as this fanzine.



WHAT IS LEFT ON STAGE

lights have gone out?
 ed from every last corner
 ryone in attendance
 s happened, there
 ore complicated to
 was and even harder
 as been written
 of theatre, of life and
 pears after IT has
 out a tangible trace and
 ound can be recorded,
 n the comfort of one's
 e of scenography in a

Why did I assume
 with less than th
 shared with the
 an exchange of
 loss, or one way
 performers mayb
 they brought, bu
 else in return. Ar
 [acknowledgeme
 They gave some
 And what about
 What impact did
 lights leave some
 thing else?
 go back on. But what is
 design in the arts.
 ens?
 as been left out? What is
 e be influenced by what is
 rge presenting itself?
 ts, the beautiful lines and
 s that are cut out?
 go?
 sion in the realms of
 chy influence it, how does it
 creation take its own shape?
 we don't know of?



Jan
 excerpt from whats left on stage

at are complete and
 arch them. We are going
 choices, artistic paths and
 at bottlenecks, short work
 w nothing about Edward
 conjunctions of thoughts,
 to the rest of our thoughts,
 ight or worse yet, when a
 ter.

uests Meri Ekola, Ellen
 a Ade Respati. Meri Ekola
 ective practice, Jan Maertens
 e of theater production
 sion of lighting among
 be otherwise, Henri
 Dominique Bruguière in
 eative process but also
 the angle of the lighting
 process. The edition hosts
 's photo series with the

© 2014 by [unreadable] All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the prior written permission of the publisher.

© 2014 by [unreadable] All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the prior written permission of the publisher.



Ellen

Knops

That whole idea of killing your darlin' When you have the luxury to try this to be killed. But you always keep so problem with killing my darlings. But sometimes you kill due to miscel with the set designer or the choreo, 52nd piece was about gaming. I am really know what I was going to do. old, helped me to get the atmoephe The actors walked into the world of atmoephere the faces were not visil drastically. On top of it the set desi, be a huge curtain coming in on the light plot fell into pieces. That was a darling I had to kill for ti

Ezra

Veldhuis

For the production Matieklo (2018) of Paul Celan, I was responsible for design. Throughout our rehearsals, played a central role. Unfortunately to the final performance.

In the scene we ultimately cut, Joei actors of the show, were in costume wood, the other from paper tissues. panels adorned with various types of the audience. Strategically position audience created diverse reflection intended as a poignant, poetic prot the performance. However, after car coherence, another interlude was n of "the glitter protest".

It's a shame that we had to cut this displaying boards with the somewh playful, poetic moment within an on Since then, I keep trying to use the succeeded yet, but of course I keep

Jan

Fedinger

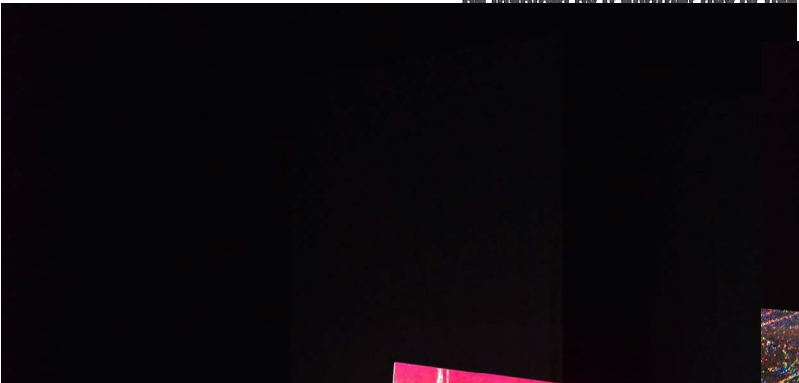
Every time - until I get over it, docu be inspired by it another day or use

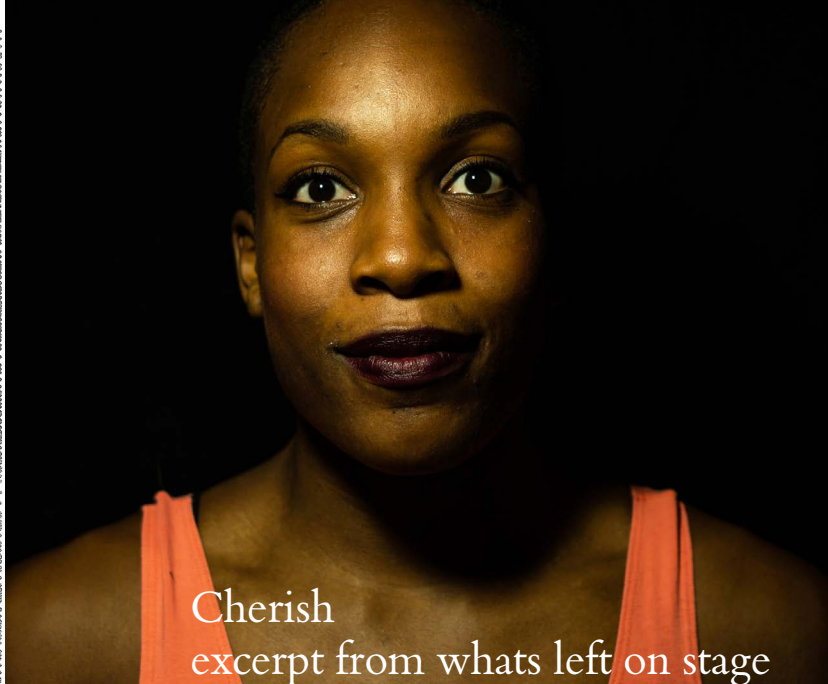


l bouncing around the particles of through the space.

...e that the performers left the stage ...ey brought? Maybe within the time ... audience a transformation occurred, ... energy of some sort. Not a simple ... distribution of energy. While the ... e did not leave with everything ... t might have gained some.thing ... other undefinable some.thing. ... ent, recognition, respect]

They gained some. ... the lights? What role did they play?





Cherish
excerpt from what's left on stage

I asked myself: if there was something they had brought, that was no longer with them, then maybe I could also understand what the light had been doing there. If IT had brought something to the stage? What had been ITS impact? The value IT had added. The transformation IT had initiated / brought about. Had the lights been similarly consumed? If the light similarly could not have been taken home by the audience then it might still be there. Still reflecting from the walls, the floor and other surfaces. Maybe

on stage?
igger

the lights have gone out?
ed from every last corner
ryone in attendance
s happened, there
more complicated to
was and even harder
has been written
of theatre, of life and
pears after IT has
out a tangible trace and

the light was still
dust that linger t

Why did I assume
with less than th
shared with the a
an exchange of e
loss, or one way
performers mayb
they brought, bu
else in return. An
[acknowledgeme
They gave some.
And what about t



ings I think is a beautiful concept.
nge out there are many darlings
something from it. I do not have a

ommunication or no communication
grapher. As an example, one studio
not really into that, so I did not
The sound designer, being 21-year-
re right.

gaming, but because it was a dark
ple enough, so I had to change it
gner reminded us that there would
day of the premiere. So, my whole

he wrong reason.

, which revolved around the poetry
r the scenography and lighting
we made two scenes where light
, one of these scenes didn't make it

ri Happel and Benjamin Cools, the
s - one entirely constructed from
They entered carrying wooden
of glitter foils, presenting them to
red lamps behind and above the
is within the space. This scene was
set, serving as an interlude within
eful consideration of thematic
ore fitting, leading to the omission

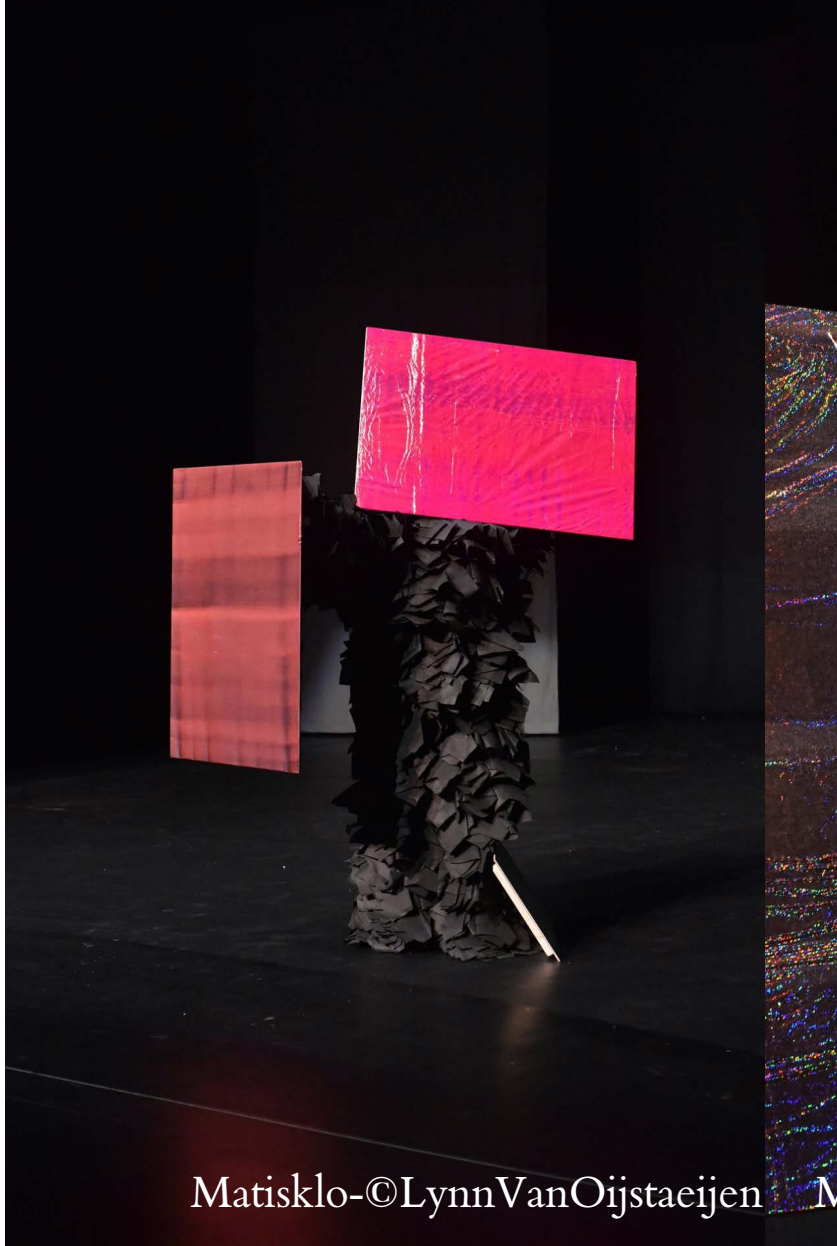
scene, as the simple act of
at tacky glitter foils created a
overall serious performance.
se foils in other work. It hasn't
trying!

ment the attempt, store it away, to
it in another project.



© 2014 THE NEW YORK PUBLIC LIBRARY ASTOR LENOX TILDEN FOUNDATION

© 2014 THE NEW YORK PUBLIC LIBRARY ASTOR LENOX TILDEN FOUNDATION



Matisklo-©LynnVanOijstaeijen M



Lacknowte
 They gave
 And what a
 What impa
 lights leav
 thing else

playful, poetic moment with
 Since then, I keep trying to see and
 succeeded yet, but of course I keep

Jan

Fedinget

Every time - until I get over it, docu
 be inspired by it another day or use

Bilawa

Respati

No, so far. But this is because I wor
 taking them out along the way, and
 However, I never arrived at the poin
 out.» The taking out stops, usually
 technical challenge/limitation.



Marcus
excerpt from whats left on stage

about the ephemeral nature of theatre, of life and alive art. About how IT disappears after IT has happened. Disappeared without a tangible trace and transformed into a memory. Sound can be recorded, listened to again and again in the comfort of one's home. You could place a piece of scenography in a frame and hang it onto your wall, but just like the actions of the performers on stage, the light no longer IS THERE. Both disciplines of theatre share this volatile nature of being in the moment, part of an experience that you can't take physically with you. Or is it really this simple? To find out I started to photograph performers just before they entered the stage and immediately after they left it again. To find out what they had brought to the stage, what they had left there, what was no longer with them after they had exited the confines of the defined space that makes for the theatre.



Matisklo-©LynnVanOijstaeijen

trying!

ment the attempt, store it away, to it in another project.

k by starting with many materials, arrive with fewer materials. t of «there is nothing left to take due to deadline or unresolved

© Lynn Van Oijstaeijen 2014

© Lynn Van Oijstaeijen 2014

There was a time when I was nearly a long time now, I don't regret anything. I was discovering and composing with the light. I didn't regret the lead and eating the choreographer, fighting, arguing, begging nearly to keep this idea in the show. It even took my name out of the program, but I design if those reflectors (it was a light on white panels) weren't in there. Now I consider the research moment, where ideas can be tried and it's a good idea, I don't try to force it and I trust in the gaze and sensitivity that a good idea has an immediate impact by itself. We usually all agree when it arrives even more and more to me, simple sometimes and I'm scared to would take too much space and time. Even worse, there are some ideas that I piece after trying it, even if the material thought it was too heavy.

As Minna Tiikkainen says: « Light is like a try to the trash bin » and I do agree. We try, it's fun. And if you don't like it in my toolbox and I don't regret a

the light was
dust that li

Why did I
with less th
shared wit
an exchange
loss, or on
performers
they broug
else in retu



What's left on stage?

Jan Fedinger

© 2014 THE NEW YORK PUBLIC LIBRARY, ASTOR LENOX TILDEN FOUNDATION, INC. www.tls.org

What's left on stage?

Jan Fedinger

What's left on stage?
what is left on stage once the lights have gone out?
Once the applause has echoed from every last corner
of the theatre? Although everyone in attendance
will agree that some.thing has happened, there
on stage, it might be a little more complicated to
define what that some.thing was and even harder
what it still might be. Much has been written



Aitana
excerpt from whats left on stage

ted. But since quite
at the beginning of
tricks and images,
is sometimes taking
s. And then, I was
maker of the piece
to ask a director to
n't sign the lighting
to use reflections of

in as a playful
period nobody feels
rears in a collective,
f makers. I consider
the piece and works

lea. I prefer to stay
too massive, which
lo, I close my mouth.
it to do in the
liked it, because I

lting 80% of what we

ve no problem to put

© 2014 THE NEW YORK PUBLIC LIBRARY, ASTOR LENOX TILDEN FOUNDATION, INC. www.tls.org

What remains of the light

Marie Perle

Dominique Bruguère, France's best-known lighting designer, has written a book called *Penser la Lumière* with researcher Chantal HURAUULT analysing her creative processes. The book is particularly interesting, as it gives many pertinent examples drawn from her vivid memories.

She has worked with some of the most innovative directors and choreographers¹. Her subtle use of

Alfredo Arias, Luc Bondy, Yousef Chahine, Petrice Shéreau, Emma Danté, Jérôme Deschamps, Arsaud Dedplachin, Catherine Diverrière, Jean-Claude Fall, Hôla Fétouni and Eric Lamoureux, Darío Fo, Jean-Claude Gallotta, Christophe Honoré, Agnès Jaoui, Georges Laveill, Nicolas Le Riche, Marie-Claude Pietragella, Dominique Pitoisot, Anjelin Praljeot, Pascal Rambert, Claude Régy, Yasmina Reza, Bernard Sobel, Umberto Wilson, Peter Zadek, Françoise Zambello.

light has left a sparkling echo in the history of the performing arts. As preliminary phase of creation, she documents herself, reads the text, imagines, studies the plan of the set designer, and chooses the type of fixtures, and the angle at which they will be hung. She describes this as geometric work, using a ruler, protractor and set square. She also models the set in 3D to ensure perfect rendering of the shadows and cast shadows created by the main light sources. She then observes the staging during rehearsals and imagines how she will write her composition. Finally comes the moment that she's particularly fond of, the composition phase. During this phase, she writes her light in the darkness of the theatre.

Light affects the narrative, space and time of a performance. So, what influences the decisions and choices the lighting designer must make when faced with so many possibilities? Dominique Bruguère writes that the richer the diversity of sources is, the greater the freedom to invent, to create layers of transparency, hues and textures that blend and mutually enrich each other.

But on what basis of Schönberg's work. a distance from the performance time because for one scene, the time we could see irisation and the smoke that we couldn't even see the dissolving boundary. For one show, he is using a bare, vacant space too much. At the end, someone for density of sutures, he couldn't see the dance. And Possibilities of spectacular or smoke! creating ruptures with the spoken score. Or that bre

Above all, there is the imagination, the lighting designer that the lighting designer that starts. Dominique successive approach and retreating, with intuitions. She needs impulses in order realisation when

As she composes leaves plenty of room evokes in her. She is of letting go and to an element of inability to embrace the faces, the music her score with the a connection between scene and the im

Throughout the book that influence the As we saw earlier

Wha

.....

showing that are at the very heart
But, during this Opera, I really felt
and the music two times. The first
profiles were so badly focused that
curve of the shutters.
A second time, he used so much an
smoke and light installation. (May
It reminds me of a joke of Jan Fedir
lot of smoke. And one night, he did
told him that, because of the smok
he answered: but you could see the

do you decide to go for contrasting
dramatic intensity, indicates
pressure; or for directional light
al and spatial hierarchies, defines
or diffused, all-encompassing light,
laries and contours, opening up a
e. There are so many possibilities
istance, transparency, thickness.
laying with temporality in a
bliminal way. The possibility of
s. To create a style that blends in
words, the movement or the musical
raks away from it.

s the interpretation, the intuition,
the vision and the know-how of
yner. And it is from the lighting
aesthetic direction of the lighting
e says that directing is made up of
atches, of moments of advancing
hich can divert her from her
eeds to shield herself from external
to focus on the moment of
everything comes together.

s the lighting, Dominique Bruguière
oom for the emotions the stage work
e feels caught up in the dichotomy
hyper-awareness, giving free rein
rrationality. This state gives her the
e the whole: the audience, the body,
sic and the set, and to interweave
airs. She describes composing as
ween a visual and a sound from the
ages in her subconscious.

ook, we follow the various factors
e creation of lighting a show.
; she begins to create with a

It remains of the light
Henri-Emmanuel Doublier

.....

dedicated attention to the set plan. It is fundamental for her to begin with this in-depth, geometric study of the space. "Once I've found the spatial structure, I can enter into the otherness of the collective dream". The décor therefore has a primordial influence on her work. She also talks about her relationship with the set designer, a relationship based on dialogue and sometimes conflict. Conflicts are also part of the story of the creation of a show. She quotes the set designer Richard Petuzzi, for whom she has great artistic regard. She talks about her relationship with Daniel Jeanneteau's set designs, which proposed sets and textures designed for light. For her, this close collaboration is the quintessential union between set design and lighting, giving rise to a troubling and moving dialogue. Beyond the set, she also questions the soul of the place, the theatre. Should lighting make its walls exist or, on the contrary, make them disappear, depending on whether we are talking about the outside or the inside?

But more than giving texture to the set, light is what brings people together!
Dominique wants the actors to be free in the space she creates.

She creates a light that is meaningful to the actor through its angle, intensity and quality: frontal, targeted or global, diagonal, vertical, side, fragmented, moving or fixed light. Certain actors have a direct influence on her work, such as Isabelle Huppert, who does not want to see the audience to be able to concentrate, which multiplies the sources and directions on her.

During the rehearsal phase, Dominique Bruguère doesn't necessarily need to talk to the director. Instead, she feeds her imagination by observing his work. She has a reading of the whole that is not necessarily the same as the director's ideas, and this sometimes creates conflicts during the composition phase.

Lighting has great power. It can bring the narrative into a different context, confusing and unsettling, but also pushes the show further or elsewhere in terms of

aesthetics or mean reflection on the pl
~~lighting.~~

It also happens the designer's voice. T
Dominique Bruguère
"Time and the Room"
asked her to compo
The set had severa
naturalistic aesthe
windows evoked te
Patrice Chéreau as
light so that each v
independently to th
sceptical at first bu
this effect, which a
and the representa
freedom for her.

**ive recording where they tilted
at Melkweg. There the dressing
sees someone rolling down the
ed and he appeared on stage. That
t it! That is the only thing I still
the images they we
her long collaborat
far away from the s
director who, befor
Paris, had worked f
He kept in touch wi
continued to create
work in German the
kind of lighting tha
Dominique was cre
that the theatres w
cap or in the first b
well lit, without she
created a flattening
the set. This conce
velation for her. F
led her artistic app
precise but discret**

**videos were staged 30 years ago,
ing new to add video. They were**

**ame to the conclusion that yes,
ally have to pace it and be careful
with the rest ignored.
ings going on on stage, it takes all**

**stef from Forced Entertainment a
unison, mirror-perfect in a
ides. They were always speaking
untry. This was such a powerful
more was needed; it would work**

**t come with that example right
some element has such a strong
t it unbalances the whole, that
tors next to it. Or when some
ng the audience physically in a
ds, or safety guidelines can undo**

**f the time, rock concerts, where
at can blow you up, you don't feel
so much, not written, couldn't
nents, the use of angles and**

**ectors like Bob Wilson or Romeo
I admit that sometimes, I feel
t installation take the lead on the**

**re Opéra national de Paris in
ion on me with its stylised
and its dialectic of black and
and the difficulties of telling and**

Did you see a gesture made irrelevant?

ing. This power opens the field of space that directors really attribute to lighting.

at the director influences the lighting here's this touching story: When ère was creating the lighting design for n° with Partice Chéreau at her side, he ose an effect that she found distasteful. l windows and they had defined a tic. The light passing through the mporality. For a certain transition, ked Dominique to programme the window would switch on and off ne rhythm of the music. Dominique was it was won over by the relevance of llowed her to escape from the narrative tion of reality. It was a great lesson in

Ellen

Knops

Not a specific piece. When the first it was quite hip, and it was something always overpowering the stage. It took everybody a while people using video is beautiful but you realize that its not becoming a videoplay, Anything that is bigger than the th the attention.

In one performance I have seen a l the camera, filming the backstage room is on the right, so you would right backstage and the door open was the first time I thought, you ge remember from the piece.

Emese

Csornai

I have seen Notebook of Agota Kri long time ago at HAU. The twins starring the story were li large but confined square on two in unison until one escaped the co staging concept that I felt nothing outside the theatre too.

Meri

Ekola

Yes, I have that feeling, but I cannot now. It connects with the idea that influence on the interpretation the other elements just seem minor far gesture is so strong, like approach manner that feels intruding, no wo this effect.

Henri-Emmanuel

Doublier

The worst example for me is, 80% c after 10 minutes of using effects if anything anymore because it was t keep strong effects for specific mo colours without knowledge.

Then there are visual artists and di Castellucci, that I admire a lot. But that the massive stage and the ligi performance and the piece itself.

I could see "Moses and Aaron" at t 2015, which made a lasting impres beauty, its ritually powerful image white, reflecting the moral conflict

The experimentation with German light resulted in a simplicity of purity for the last two Patrice Chéreau shows that she lit.

So, I can't help thinking about what I wrote in this Fanzine about one of these last two shows:

The *Rêve d'automne* written by John Fosse, directed by Patrice Chéreau, created in 2010 and with the lighting design of the master of light in France, Dominique Bruguière, was for me a total disappointment. The lighting design had no dramaturgy. It was just lighting the set and the actors in a comfortable way, but without any strong propositions. It seems that Patrice Chéreau had a vision for the light about this piece for not dramatising, not creating semiological meaning, or not hiding anything.

Thanks to Dominique Bruguière's writings on the genesis of this piece, I was able to follow her approach and I now understand better why the light seemed so neutral and without emphasis.

Rêve d'automne was created in the Louvre Museum in Paris. Dominique's approach was one of purity. She wanted to blend into the natural light of the museum's rooms. She wanted the light she added to the actors to remain discrete and sensitive.

When Richard Petuzzi created an exact replica of the museum on the stage of the city's theatre, Dominique had the intuition that she should continue with this approach, also guided by the desire to do away with shock effects and flamboyant aesthetics.

We followed Dominique Bruguière's creative process and noted the significant influence of the set designer, actor and director during the lighting composition phase. We saw how she positioned herself within a collective of artists and technicians. The importance of the "we" in favour of the "I".

Understanding Dominique Bruguière's artistic approach to the creation of *Rêve d'automne* opened my eyes to the importance of the "I". I'm convinced that what remains of the lighting on stage is above all the lighting designer's

state of achievement
Alongside our light
personal research.

I can recognise the
research collective
and their desires: i
layers of strange te
light, programming
working on the mu
of representatory...

What remains of the
unveiling of our

manifest
editions
re is

Please feel safe and welcome. Let the process begin.

wishes that bring the process forward, rather than ~~decisions.~~

The entire working period is a process of constant exit, coming ins and leaving outs. Everything and everyone be alive in the process, taking centre stage for a period with no preconceived notion that their presence is to stop at the beginning, everything is trying to find its way to the end. Even the small anecdote heard during a break tries to transform, reinterpret or reimaged.

Over time, the persistence of certain materials begins to reveal itself, revealing the entanglement of various bodies and materials as a result of trust and openness. The same notes are played, steps repeated, and as the light dims in counterpoint, questions arise and connections are on the verge of formulation. There is something in there, and this something makes us curious.

Building on these three qualities—trust, openness and curiosity—the performance takes shape and is finally set on stage as well. The process leaves behind a hybrid formulation, a complex system, which functioning is tuned together in a way that it is hard to break down into cued components. We live through the performance in an open encounter with the audience, trusting our invented constellation of altering presences of various human and material performers, while remaining curious about the transmission of the questions we continue to ask ourselves.

nt, approach and artistic maturity. ing creations, we all carry out our own This is reflected in every piece we light. lighting of all the members of our , because I know their preoccupations ntermingling subtle colours, creating xtures born of different qualities of software for innovative rendering, sicality of light, questioning the status

the light on stage is the abstract siqueness.



Is there a work that
where you not
something

rite you this
ing three key
ate in practice.
ate through
n till the final

Emese

ur work stems
nowledge
ethods are
is an excess
making.
o this
efinitive

**Yes, mostly in works that could not
It is easy to tell when a piece is created
circumstances...
When I see the very local staged and
not weighing the benefits, I wish for
touring network in Europe.**

Ellen

Knops
nd
athered
sm,
k
of
idual,
is well

**I would say yes, but I wouldn't be able
I worked with SNDO a long time and
department.
The teachers were, the students were
And then I saw a piece of one of the
201, 202 and 203-s, but beautifully
And then I was like: now I understand
me realize that you can only design
and ability. If someone asks something
cannot.**

Henri-Emmanuel

Doublier
ing
ill
but
be
y.

**Yes, sometimes I feel that there is no
light doesn't propose anything, that
to accompany, that it does not create
is no quality, no vision. I can feel that
misunderstanding in the artistic creation
technical support, a bad performance
with the light.**

**It arrived to me a lot when I saw the
program at Avignon. But I could perceive
The « Rêve d'automne » written by
Shéreau, created in 2010 and with the
master of light in France, Dominique
disappointment. The lighting design
lighting the set and the actors in a
strong propositions. It seems that I
light about this piece for not drama
meaning, or not hiding anything, only
due to deadline or unsolved technical**

To ease your landing as a part of this group I will letter. I will introduce you to our work by describing qualities of our collaboration and how they reson. Recognising these qualities will help you to navig the process, from the first steps of our collaboratio outcome on stage.

Before we start, it is necessary to understand that ou from a starting point where there is only minimal kn about the resulting performance, where the implied n grounded in improvisation and devising, where there of overlapping input without a hierarchy of decision n. It might be challenging at times for all of us to adjust t multifaceted working environment where there are no a yes or now, answers that are right or wrong.

Trust is the mental cornerstone to build the processual a collaborative work ethics we believe in. Trust the people & to work on this performance—trust in their professional personality, opinions, and sense of responsibility. The wor is grounded in the idea of performance-making as a form tinking together. It is a shared process but also very indivi There is a great deal of respect for each individual's input, a as for the group's collective will, both of which are formulate through a cyclic process of sending and receiving and adjust in between. Trust in the process that develops over time. It wi consist of good times and bad times, busy periods and slow periods, it might feel gradual, chaotic, unorganised, or stuck, its function is clear and powerful. When the process is given th trust, it feels as though the work is shaping itself autonomously.

Curiosity creates the overall conversational mode, providing the fuel and organisation for our work. It serves as the access point to the various themes we explore, legitimising our expertise in only making our own interpretations. We are aware that, as a group of individuals, we share a fairly similar socio-cultural background, which is also where our curiosity is rooted.

Openness is the mindset and precondition for engaging in the creative process. It entails sensitivity and a willingness to seek pathways forward, to recognise thoughts that seek collective formulation, and to give those thoughts the attention they require. Decisions emerge through listening and interpreting these moments of occurrence. They are sometimes silently internalised and digested, rather than firmly declared—they can be difficult to trace. It is the moods, feelings, tendencies, preferences, and

find a way to my heart.
ated in disharmonious circumstances.

t language codes that we take over
a more consistent international

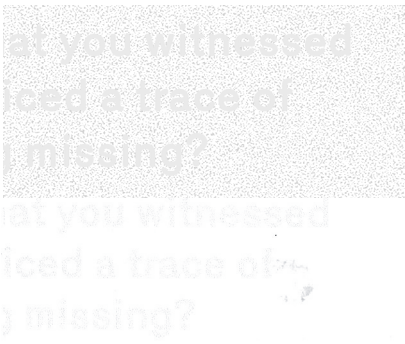
ble to bring an example.
d they all asked for 201 in the gel department.

re, and it is not my favourite color.
m, and the whole piece was lit in
done.

nd what you all meant. It made
from your own feeling, taste
ing that is not inside of you, you cannot.

o dramaturgical line, that the
it is just something to see or
be the visual line, that there
on that there is no desire (or
w, or no time, or no money, or a bad
space...) to develop something

atre plays specially in the OFF
ceive that even in big productions.
John Fosse, directed by Patrice
he lighting design of the
e Bruguère, was for me a total
I had no dramaturgy. It was just
omfortable way, but without any
atrice Shéreau had a vision for the
lizing, not creating semiological
The taking out stops, usually
al challenge/limitation.



Between thought and action

Jan Mairiaux

The on-stage technical creation phase of a performing arts project is too often treated as a linear process. After having spent too much meandering time – non-technical time – to make up artistic minds and set the technical sync, the hands-on technical creation is presumed to be straightforward. Consider the creative potential of working with stage media gets diluted and narrowed down to a directional pragmatic processing and execution of pre-thought ideas. There is of course a scarce time and limited budget to work with while enjoying a stage in its full technicality. But giving in to a Realpolitik of all technical production planning, would it not take out possible agency of technical media? A humanist materialist approach to performance. So how can we, lighting designers, either and common functionality process-thinking while installing agency with lights while creating reasonable process-functionality?

When starting up a stage production, brainstorming and collectively thinking out all too concrete design ideas coming out of a preliminary phase will, later, rarely lead to satisfying results. Material doesn't let itself pre-think. Also, artists' drafts often lose their co-creating and creative potential when their actual concretisation manoeuvres towards the end of the process and trial-and-error is no longer. It is hard to make abstraction of the final implementation, both functional and technical medium installed on top of the still-to-become. Be it that it might be

Dear colleague,

Between to a future collaborator

Meri Ekola

Letter to a future collaborator

Meri Ekola

expression.

The final outcome of a performance is mostly result of the nature of the creative process and conducted. Underlying conditions, like the budget, easy-to-guess influence on any final artistic r this text I want to focus on some more opaque a the stage reflects as well. That is why I want to question 'What is left on stage?' by taking a logical premises of the collaborative and process-driven the performance collective Oblivia (F1).

Collaboration in Oblivia happens both between members with extensive experience of working together visitors who join on specific project. Having spent ten years in Oblivia, where my role has involved creating lighting and scenographic interactions in performance still find the collective's creative process mysterious

Collaboration is rooted in experiential knowledge and it truly unfolds through experience. Observing numerous encounters over the years has revealed the diverse responses of visitors to being submerged in the process: an unexpected kind — sometimes assimilating, sometimes clashing, and also rebelling against it. For this fanzine I engaged in the exercise of writing a letter to an imaginary future collaborator about the creative process of Oblivia.

se into a new
ought to be
he condoned
e that is mostly
re noses in
n process is
sequently, the
ge-technical
n to a one
wrapping up
se the ever-
rk creatively
nical extend.
pragmatic
I mean ruling
lia in a post-
forming arts.
scape the
ng in favour of
aying within a
process by
ng out loud,
out of that
r directly be
ist agency
stic technical
d performative
ation is being
roduction
er an option.
All
artistic, of a
a performance-
suggested as a

shortcoming by the institutional definition of quality to the job, an all too confident and sustained belief in humanising materialist design leads in my opinion unavoidably to uninspired window-dressing, first degree representation or reactionary spectacularity. We should let the lighting design speak more for itself! And by itself!

On the one hand, exactly playing out the cards of working with an abstract medium may give a lighting designer the advantage of iterative re-interpretation or re-contextualisation of pre-thought working constructs. Be it that, within this approach, preliminary work shouldn't be considered uniquely functional towards a concrete production, but rather in line with an overall working method or a conceptual approach to the lighting design job as such. In an ideal world, potential agency of lighting design is being valued in a fair, consistent, and constant communication towards and with other co-creators. In the real production world however, its chances within a singular production are often limited to a functional epilogue or a trial-without-error. Therefore, it is important to open to a more comprehensive experimentation level based on trial-and-error with a broader perspective:

- A dead end in a particular production line up, might be worthwhile re-investigating in a next one.**
- A darling killed in function of a director's cut might inspire another director.**
- An at first glance unfinished discourse might only get fully outspoken over more productions.**
- A promising attempt might need to find multiple projects to get fine-tuned in all its potential.**
- ...

Letter to thought and expression.

Jan Maertens

Just don't mistake this working method for a serial recuperation of second-hand ideas. Rather, a systematic exercise, be it contextual or circumstantial, is at the base here to practice the full potential of lighting on stage. On the contrary, it would be to believe that a lighting design process is a pop-up of ever freshly invented ideas while anticipating all implications to performance-to-become. All has been there. It is renewing an idea's materialist-humility that is able to generate contemporary And it is especially due to the abstract lighting design vocabulary - variety in spatial quantity & quality, contrast & duration, ... that what is left on one side is necessarily loose validity to get re-connected on another one: an abstract language interpreted within the concrete world along the narrative of the performance agency to.

On the other hand, and that might initially seem as a contradiction, working with this notion of pre-thought working constraints can even help the lighting designer answer an impatient quest for originality. It shows that implementing abstract working conditions in a history of productions isn't a linear process. When processing this, while truly relying on the inherent agency of the lighting design, one soon ends up in a multidimensional space with many connecting circuits: similar constructs lead to a variety of directions being exercised in different situations: on variable conditions, confronting different setups, juxtaposed to ever changing content, ... Given the rather uniform theatrical staging context, a dull repetition on d

able stage element that would performers would just get pushed forward the imagination was wild and and techniques for implementing it, we were just talking about it created an imaginary presence that was invisible and this was a performance, that would not have had have actually been there.

performance in the form of a pop-performance, I was asked to create the idea of gamelan generative samples, but dismissed the rather disjunct aesthetics with 3, recording "serious" gamelan of the project Latent Sonorities and the composer Khyam Allami. I used generative music builds the memories of the Void (2024).

Meri

Ekola

I once had the idea of huge inflated balloons that slowly take over the space and the stage. How this triggered us to really research for materials with longing. This thought process of something immense in the stage very nice feeling in the eventual piece has been achieved if the element would

understand and design's agency; pretentious to its functions as a design and proposals towards the work done before :-)
humanist interplay of performativity.

Bilawa

Respati

Once in 2021, I had a collective performance in between the long performance a musical transition. I played with music, using self-recorded gamelan samples due to impracticality and the rest of the performance. In 2022 samples became the main premise with the musician Morgan Sully and The computer program for the design base of our current work Distant M

ect nature of the performance; tone, rhythm & stage, doesn't contextualised; looks to be it is spoken in, it lends its

tially sound long-term effects, might be clear concepts over process at all. In the digital world for preliminary decisions when making, depending on different line producers of software and designing lights

won't be overcome by simply tracking along an all too evidently chosen meta-trajectory of trial-and-error... albeit that perseverance is a quality too :-)
But exactly making lighting design speak for itself while reckoning its plural agency within a multiform of exercises, can generate an ever renewed source of inspiration to make lighting genuinely perform. To an adept, a well-wrought implementation of the metier with a consistent behaviour on that multidimensional circuit board of humanist and materialist interaction, might then well be addressed to as signature design... knowing that this is not to be confused with repetitive design. But I do believe that it is such signature design, although not always rationally understood by solicitor or receiver, that makes lighting design a valuable co-performer on stage.

But may we conclude in the first place, that the lack of unconstrained technical experimentation time as well as the insatiable thirst for novelty can both be overcome - to a certain extent that is of course - by revitalising what once has been left on stage. Or in other words: what is left on stage, waits between (initial) thought and (further) expression.

Did you ever miss something
from a piece that evolved into
something greater?

Jan

Fedinger

Every project I have been in attempts to produce something totally new but has to acknowledge that it is carried by past ideas, assembled in new circumstances. Many ideas I try in creation processes might have been born out of other situations. Something in the 'new' process of creation triggered their memory to apply them in this circumstance. This is when they turn into something new. I don't know if such a thing as a wrong idea exists [in creative arts at least]. Maybe it is just an idea whose time hasn't come yet. Therefore, every idea that I dismiss from a project enters my carrier bag of inspirations. There is for example a folder on my computer with half-baked concepts that did not make it into the projects they once were intended for. This bag of inspirations is what I open to stimulate my own fantasy and those of others. What I bring to start and feed conversations. What helps me to illustrate possibilities. To this I must add that I treat every project as a playground, as a test setup for something I want to research for myself. A friend once gave me the advice that if I gave my time to other people's projects, I should always make sure that I could get something out of there for myself.

Ellen

Knops

Sometimes you have an idea or a tool that you would love to use in a piece. For me that was a LED strip. I had a 1m long LED strip, and I tried to push it into a piece. I don't mean the meter, but the things you could do with it. I wanted light to come from the middle of the room, instead of from up. You can tape the LED strip into the floor, that tickled my imagination. I tried it out in a rehearsal for a new piece, and it did not really do the thing I thought it would do. I wanted a little stripe of light in the room the dancers would pass through, but the LEDs would not at all do it - it didn't do anything, basically. In the end I put up profiles with a centimetre wide stripe, in a pattern. I was proud of thinking about that, and proud of what the dancers did with it. They understood it completely. There a darling showed me what I wanted and how to achieve it in a completely different way. Later, in a different piece, someone wanted a light object in space, and I thought of several spirals of LED hanging down. I showed the meter and said: Jelena, imagine this is 10 meters long. And she said: I cannot. I need to see it. And I said: that is very expensive. I still had my meters of LED strips, I had some now, some cold, some warm. When I showed the LED strip to Jonathan, he knew what is 10m. He said he wanted a circle, and he wanted 30m. At a point there were 3 circles 3 dancers and 3 times 30m.