



Spoorwegmuseum



Jan Schaeferbrug



Uitvaartcentrum Bouwens

Czech Dance Platform april 2009 – Light Design comments.

DA CAPO / Katerina Stupecka

A well done piece.

Everything fits as it has to be

Dance, music, sound, costume and light. All elements came together as it has to be.

Visibility, movement of light que's, composition, Key light and color although the last one was nihilism.

Light is simple but strong in following the body and the music, subtle. Composition is clear. (the way the focus has been done)

What I miss ?

Sometimes to carefully in cueing, would like to have seen some CutQues.

There where some moments in music and movement to do so.

Saw that it was done manually.

Projection of gobo's good have been doubled to have even a stronger effect on the body.

TO THE WORLD TO / Lenka Bartunka and Dora Hostova

Started really strong and dynamic, but got a big dip in the middle.

Good integration of video projection and light as stage design (white floor)

Light was very conceptual. They stayed with the concept and that broke them. Light was repeating itself and became boring and predictable.

Visibility was sometimes hard.

Use of color (from video) was clear and strong. Liked the whole set up.

Girls are great dancers/performers from beginning to end.

Both pieces were lit / focused very well and it seems with great care. So there's something to say about the light-technician(s) as well.

JAJA A PAPUS / VerTeDance

I didn't get it from the beginning till the end.

I missed the reason of telling this story in combination with how a dance performance is technical created completely. It's even a very very bad example to present this to the audience of this "technical exercise" It was terrible light and so many light and still they managed to go in the dark.

Open wide floods all over the place. When they pulled the plug out it just went out, but in total nothing happened.

This piece just needs one strong general static light. Well focused with front, side and backlight. Tell your story, forget the technical side and concentrate on the piece.

Get ride of all the extra's like a ballet floor, florescent lights, fights with ballet rolls and so on. Just Dance !

WHEN MY MIND IS ROCKING, I KNOW ITS, 7 / Jiri Bartovanec

Also in this piece, all the extra's which in my opinion are not necessary.

Playing with shoes and TL lights.

The guy is a great dancer and has a future.

Although in general to dark, there were some nice moments and at least they tried to work with different light sources in different directions.

But it first starts with the dance and then the light, not the other way around.

LOVE ME / Nigel Charnok

A well done formula. Good and motivated dancers.

Light wise happy to see dancers, finely.

A simple but good strait forward light design, with a good use of color.

The adding of a haze of smoke machine makes the effect more dramatic and light visible. A easy trick, but will always work.

Point of critic, to symmetrical. Would like to have it seen in the opposite way according to the chairs for a more contrasting composition. Missed some strong Key lighting.

But how can we judge this piece according to the others in terms of professional choreographer and light designer towards the others ?

HIDDEN LANDSCAPE / Thomas Steyaert

So many projectors are doing nothing.

A sorry sorry night and very hard to endure.

A pity we didn't had a discussion with the light designer to hear about the Why's.

Trying to convince me that what he/she did was with a reason. I would love to had that discussion.

SMALL HOUR / Vaclav Kunes (NOT IN SELECTION CDP)

I loved this piece. Beautiful dancers. Strong set design.

Asymmetrical light design, strong Key light, nice composition. A bit rough focused. Would have been chosen for medium floods to lit the floor.

GOLDEN CROCK / Václav Kuneš

Well done piece, but you could see that the light was a combination and sharing of projectors with the other two pieces. The same row of Pars backlight combination.

Premiere was probably in a different location where they had a nice ceiling and there was a reason to lit it. In here there was no reason to do so. That's often the main problem with doing things like that. Sometimes it makes no sense and then you have to ask yourself if you have to do it. Now it worked opposite.

B/ OLERO / Ohad Naharin (NOT IN SELECTION CDP)

Well danced. Light wise not interesting. The use of color is a choice. But it had to be doubled, much more stronger. Then there was no use anymore to bring in the (same rows) of Par backlights.

Now it did and flattens out the color. The definition of color was gone or at least to less visible.

The idea and the combination of the green and the pink is good and makes it something different. And when you see that the dance is good, there's no need to have many light cues. A static image will do the job, because they are doing the job.

LE PETIT MORT / Adela Lastovkova Stodolova

The whole piece didn't do anything to me. It didn't provoke, it didn't touch me, I found it an empty shell.

Two of the girls dancers were oke, the rest, no.

So I was forgetting the piece and was looking at how the sunlight entered the roof through some very narrow holes into the space.

Magic light beams you could touch and what we many times tried to create but never will succeed.

I think nobody saw this most beautiful light design of the festival except me and my colleague light designer and Jury member Vincent. It made my day.

100 Wounded Tears / Josef Fucek

Bad focused light, strange light cues, I didn't get it.

Would love to talk with this designer about his ideas and WHY's

Had problems with text, cause I wanted to know what's it all about. I see some emotions on the face but I didn't get the story.

IN GENERAL

Light Design in the Czech Republic is in my opinion in the beginning of the beginning. And is missing ideas, creativity and guts.

Most of the shows I've seen had a lack of the essential rules of light design. There are only four which every respected Light designer will try to achieve. You have to know and understand these rules before you can break them. Then there are unlimited possibilities in the craft of designing the stage and architectural space with light.

Light design is not a technical craft, it's not about PC and Fresnel, it all has to do with emotion and the invisible light witch has to strike you in the heart. The light is not a separated art form within the making of a Dance performance. It's one of the disciplines like set, costumes, sound. A performance will only succeed when all disciplines are connected to each other dramaturge wise. Everything has to support the dancers and actors what they have to say on stage. If one link is missing you'll see the result.

It seems that the knowledge and understanding of visual design is still a long way to go. It needs time to get the skills, most of the time it take years of trying, doing, make decisions, make many mistakes and again, study, meet other designers, talk about it, learn. It actually never stops. If you're not willing to do this, you better quit the job and go and look for something else.

I've seen some good moments, hopeful. And there are some very positive things going on with The Institute of Light Design. It's moving. What's needed be side's education is to have a open dialogue between (light) designers in Czech and there work. Not based on jealousy, but based on interest and the will to learn.

Niko van der Klugt
Light Designer, Netherlands