

**THEATER
LIGHTDESIGN**

THE UGLY LIGHT

2

ENGLISH EDITION

realized by

BENJAMIN SCHÄLIKE

ARTIST / Choreografie: Hyoung Min Kim / Light : Benjamin Schälke



BENJAMIN SCHÄLIKE

2 FISH/Lightdesign

Alexander Charim/Lightdesign

Felix Marchand/Lightdesign

HZT /UDK Berlin/Lightseminar

Hanna Hegenscheidt/Lightdesign

Dance On/Lightdesign

Dance On/Tecnicl Director

Hans-Werner Kroesinger/Lightdesign

Byung Hoon Lee (Seoul)/Lightdesign

Tanztage Berlin/Tecnicl Director

Hermann Heisig/Lightdesign

Ernst Busch School for Choreografie/Lightseminar

Hyoung-Min Kim/Lightdesign

Lupita Pulpo/Lightdesign

Martin Clausen/Lightdesign

Jee Ae Lim/Lightdesign

Adam Lindner/Lightdesign

Rabiha Mroue/Lightdesign

Santiago Blaum/Lightdesign

She She Pop/Lightdesign

Love Parade Berlin/Lighting Master

Soo Eun Lee/Lightdesign

Sommer Ulrickson/Lightdesign

HFG Karlsruhe/Lightseminar

Peter Zadek/Lightdesign

William Forseyth/Lightdesign

Uferstudios Berlin/Tecnicl Director

University of Art Montevideo (Uruguay)/Lightseminar

White Horse/Lightdesign

Tanz im August/Tecnicl Director

Kunstakademie Düsseldorf/Lightseminar

Impulse Tanz Wien/Lighting Master

Jeongho Nam (Korean National Contemporary Dance Caompany (Seoul)/Lightdesign

Expo 2000/Lighting Master

Mobile Akademie/Tecnicl Director

Hans Werner Klohe/Lightdesign

Korean Natinal University of Art (Seoul)/Lightseminar

Total Brutal – Nir De Wolff/Lightdesign

Ruhrfestspiele Recklinghausen/Lighting Master

ARTIST / Choreografie: Hyoung Min Kim / Light : Benjamin Schälike

CONTENT

016 PETER BROOK
017 MARTIN CLAUSEN

018 * THE EXPERIANCE LIGHT *

020 VINCENT LONGUEMARE - ABOUT STUDY
022 PAVEL KODLAK - INTERVIEW
025 MOVIES
026 PC / FRESNEL
027 COLOR - LEE 201
029 FRED POMMEREHN - ABOUT STUDY

030 * THE BEAUTIFUL LIGHT *

032 FRED POMMEREHN - INTERVIEW
036 PROFILLAMP
037 GOBO
038 MICHAEL BALLHAUS
039 SIDELICHT
040 ROBERT WILSON
041 BRUNO POCHERON - A BEUTIFUL LIGHT

042 * THE UGLY LIGHT *

044 FLOOD LIGHT
046 BENJAMIN SCHÄLIKE - INTERVIEW
056 FOCUS
058 UTOPIA
060 PAR LAMP
063 SPECIALS

064 * THE BLACK LIGHT *

066 JENNIFER TIPTON - ITS ALWAYS POSSIBLE :
067 PETER ZADEKS TOTENTANZ - 20 MINUTUES OF DARKNES
068 ANDRE DIOT - 100 SHADOWS
071 MINNA TIKKAINEN - INTERVIEW
074 HEINER MÜLLER - HAMLET/HAMLETMASCHINE - NA/LIGHTS
077 VINCENT LONGUEMARE - INTERVIEW .
079 ULTRA BLACK CALLED VANTABLACK
081 BLACK OUT

CONTENT

082 * THE WHITE LIGHT *

- 084 FRED POMMEREHN - SENSITIVE COLOR SYSTEMS -
- 085 HMI - HQI
- 086 MARTIN BEERITZ - INTERVIEW
- 090 BLACK (LIGHT) OUT - MOD
- 092 MARC THUROW - INTERVIEW
- 095 COLOR
- 096 DISCREPANCY - LIGHT IMAGING - LIGHT REALITY
- 098 YOUNGWA KONG - INTERVIEW
- 103 7 DIFFERENT LIGHTS - HEINER GÖBBELS

104 * THE LIGHT - ART - LIGHT *

- 106 OLAFUR ELIASON - THE WEATHER PROJECT
- 110 JAMES TURELL - LIGHT THAT INHABIT SPACE
- 112 DAN FLAVIN - AVOID ANY DRAMATIC STAGING
- 114 FLUORESCENT LIGHTS
- 116 PAINTING / IVAN BAZAK
- 117 ANTHONY MC CALL - SOMETHING TO OBSERVE

122 * THE COMFORTABLE LIGHT *

- 124 SERGIO PASSANDO - INTERVIEW
- 126 TIME FADES - SO LET THEM PASS BY
- 128 6 LIGHTS - THAT'S ENOUGH - I'M NOT ON THE BLACKLIST
- 132 GELBE LANDSCHAFTEN - YELLOW LIGHTS ?
- 135 ART/ECHO/SEOUL - JO NESBO
- 136 BENJAMIN SCHÄLIKE - THE COMFORTABLE LIGHT - INTERVIEW
- 141 GRIND - THE LIGHT IRRADIATE THE DARKNESS
- 146 ONE LIGHT
- 149 BERNHARD KLEBER - INTERVIEW
- 150 VINCENT LONGUEMARE - THE COMFORTABLE LIGHT - INTERVIEW .
- 155 BEN RADCLIFF - 3 SYNERGY AND DETAIL FLOWING THROUGH TIME - INTERVIEW
- 156 7 TIMES SAME INFORMATION - HEINER GOEBBELS
- 157 CHRISTOPH SCHLINGENSIEF
- 158 LIGHT HAS ALSO A MEAN - HEINER GOEBBELS
- 160 SYMBOLIC - HEINER GOEBBELS
- 162 KAHLMANN/SCHLEF/WILSON - HEINER GOEBBELS
- 165 BRIGHTNESS - OLIVER BOTTINI

PHOTOS :

| | | |
|-----|---|-----------------------------|
| 008 | HYOUNG MIN KIM / ARTIST | (LIGHT : BENJAMIN SCHÄLIKE) |
| 018 | UNKNOWN | (LIGHT : SANDRA BLATTERER) |
| 019 | HANNA HEGENSCHIEDT / NICHT MIT BLAUEN BÄNDERN | (LIGHT : BENJAMIN SCHÄLIKE) |
| 024 | HANNA HEGENSCHIEDT / DONT RECOGNIZE ME | (LIGHT : BENJAMIN SCHÄLIKE) |
| 028 | 12 H KOLLEKTIV / 360° | (LIGHT : BENJAMIN SCHÄLIKE) |
| 030 | KARSTEN SCHÄLIKE / PAINTING : ATTACKE DER ZWISCHENRÄUME | |
| 031 | BYON HO LEE / MERRY CHRISTMAS | (LIGHT : BENJAMIN SCHÄLIKE) |
| 038 | THEATER TIKWA / OZ OZ OZ | (LIGHT : BENJAMIN SCHÄLIKE) |
| 039 | SIDELIGHT | (UNKNOWN) |
| 040 | ROBERT WILSON | (LIGHT : ROBERT WILSON) |
| 042 | HERRMANN HEISIG / SINGING MACHINE | (LIGHT : BENJAMIN SCHÄLIKE) |
| 043 | HERRMANN HEISIG / SINGING MACHINE | (LIGHT : BENJAMIN SCHÄLIKE) |
| 045 | LIGIA LEWIS | (LIGHT : SANDRA BLATTERER) |
| 055 | DANCE ON COMPANY / WATER BETWEEN THREE HANDS | (LIGHT : BENJAMIN SCHÄLIKE) |
| 058 | JEONGHO NAM / THIS IS NOT A GAME | (LIGHT : BENJAMIN SCHÄLIKE) |
| 059 | 5 EDGES / PLAY - GAME | (LIGHT : BENJAMIN SCHÄLIKE) |
| 061 | HYOUNG MIN KIM / 70 / CIPTER | (LIGHT : BENJAMIN SCHÄLIKE) |
| 065 | HYOUNG MIN KIM / GELBE LANDSCHAFTEN | (LIGHT : BENJAMIN SCHÄLIKE) |
| 070 | DANCE ON COMPANY / WATER BETWEEN THREE HANDS | (LIGHT : BENJAMIN SCHÄLIKE) |
| 076 | DANCE ON COMPANY / WATER BETWEEN THREE HANDS | (LIGHT : BENJAMIN SCHÄLIKE) |
| 083 | DANCE ON COMPANY / WATER BETWEEN THREE HANDS | (LIGHT : BENJAMIN SCHÄLIKE) |
| 091 | HYOUNG MIN KIM AND LENA MAYERKORD / MAKING OF DISTRICT | (LIGHT : BENJAMIN SCHÄLIKE) |
| 094 | SOO-EUN LEE / HEAVEN ON THE RUN | (LIGHT : BENJAMIN SCHÄLIKE) |
| 104 | ANNA VIEBROCK | (STAGE : ANNA VIEBROCK) |

PHOTOS :

| | | |
|-----|---|---|
| 105 | OLAFUR ELIASON / THE WEATHER PROJECT | |
| 109 | OLAFUR ELIASON / THE WEATHER PROJECT | |
| 110 | MY DAUGHTER IN FRONT OF AN JAMES TURELL ART | (EXEBITION IN SEOUL / KOREA) |
| 113 | DAN FLAVIN / UNTITELT | |
| 114 | DAN FLAVIN / THE DIAGONAL OF MAY 25, 1963 | |
| 115 | LIGIA LEWIS & MLONDI ZONDI / DEADER THAN DEAD | (SET : LIGIA LEWIS) |
| 116 | ALEXANDER CHARIM / SPIELEN, SPIELEN, SPIELEN | (STAGE: IVAN BAZAK) |
| 119 | ANTHONY MC CALL / SOLID LIGHT WORKS | |
| 120 | LEA MARTINI + DENNIS DETER / WELTGESCHICHTE ANDREJ TARKOWSKI | (LIGHT : BENJAMIN SCHÄLIKE) (GRAFIK : HANNAH JIA SCHÄLIKE) |
| 121 | MARTIN CLAUSEN / COME TOGETHER | (LIGHT : BENJAMIN SCHÄLIKE) |
| 122 | MARTIN CLAUSEN / COME TOGETHER | (LIGHT : BENJAMIN SCHÄLIKE) |
| 123 | 5 EDGES / PLAY – GAME | (LIGHT : BENJAMIN SCHÄLIKE) |
| 129 | HYOUNG MIN KIM / I 'M NOT ON THE BLACKLIST | (LIGHT : BENJAMIN SCHÄLIKE) |
| 131 | HYOUNG MIN KIM / GELBE LANDSCHAFTEN | (LIGHT : BENJAMIN SCHÄLIKE) |
| 134 | HYOUNG MIN KIM / GELBE LANDSCHAFTEN | (LIGHT : BENJAMIN SCHÄLIKE) |
| 145 | JEFTA VAN DINTHER / GRIND | (LIGHT : MINNA TIHKAINEN) |
| 147 | KAT VALASTUR / LANG | (LIGHT : NYSOS VASSILOPOULOS) |
| 148 | HYOUNG MIN KIM AND THOMMI ZEUGGIN / GUEST | (LIGHT : BENJAMIN SCHÄLIKE) |
| 154 | HYOUNG MIN KIM / ARTIST | (LIGHT : BENJAMIN SCHÄLIKE) |
| 156 | KAT VALASTUR / GLAND | (LIGHT : MARTIN BEERETZ) |
| 159 | HANNA HEGENSCHIEDT / NOT GOOD ALONE | (LIGHT : BENJAMIN SCHÄLIKE) |
| 161 | HYOUNG MIN KIM AND THOMMI ZEUGGIN / EVERYTHING ELSE | (LIGHT : BENJAMIN SCHÄLIKE) |
| 163 | MAX KELLER | (BOOK : FASZINATION LICHT) |
| 165 | FLUORESCENT COLLAGE BY BENJAMIN SCHÄLIKE | |

The spectator

does not get the piece

as a gift.

He gets the service

of having to do it himself.

(Peter Brook)



LIGHTS



NICHT MIT DIESEN BLAUEN BÄNDERN

Choreography : Hanna Hegenscheidt
Light : Benjamin Schälke

DONT RECOGNIZE ME

Choreography : Hanna Hegenscheidt

Light : Benjamin Schälke





360 °

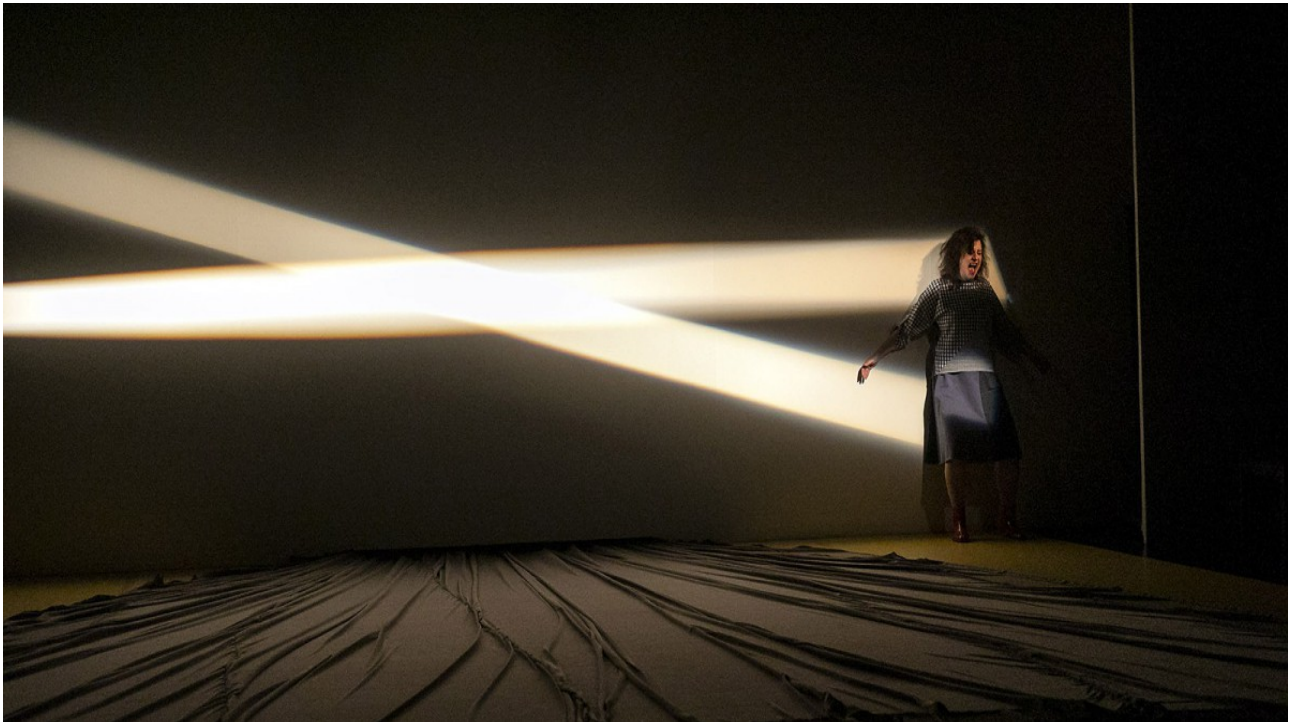
Choreography : Moonsok Choi and Yamila Kadir
Light : Benjamin Schälke



MERRY CHRISTMAS
DIRECTOR :
LIGHTDESIGN :

BYUNG HOO LEE
BENJAMIN SCHÄLIKE

YOU CAN EXPRESS VERY, VERY STRONG FEELINGS WITH PICTURES. AND AMAZINGLY, MOST OF THEM ARE PICTURES THAT WE CALL SO-CALLED "ZERO PICTURES" IN THE SPECIAL jargon — THE PICTURES THAT ACTUALLY HAVE NO MEANING. IN „THE MARRIAGE OF MARIA BRAUN“ THERE IS A SCENE THAT I ALWAYS REMEMBER, WHICH FOR ME IS A TYPICAL EXAMPLE OF WHAT PICTURES CAN



Theater Tikwa : *Oz Oz Oz*

Light : Benjamin Schälke

EXPRESS. THERE IS A SCENE IN WHICH MARIA BRAUN LEARNS THAT HER HUSBAND HAS DIED. SHE GOES TO A DRAIN, TURNS ON A FAUCET, AND HOLDS HER HAND UNDER THAT FAUCET. THIS IS THE PICTURE. THIS PICTURE ACTUALLY TELLS MORE THAN THE FACE OF A CRYING WOMAN. IT IS A SYMBOL OF TEARS, A SYMBOL FOR CRYING, BUT YOU DON'T HAVE TO SHOW IT, IT HAPPENS IN THE VIEWER'S HEAD. SUCH THINGS ARE EXTREMELY BEAUTIFUL. THIS IS THAT THE GREAT ART OF PICTURE-MAKING BEGINS — WHERE PICTURES TELL MORE THAN WORDS CAN TELL.

(MICHAEL BALLHAUS)

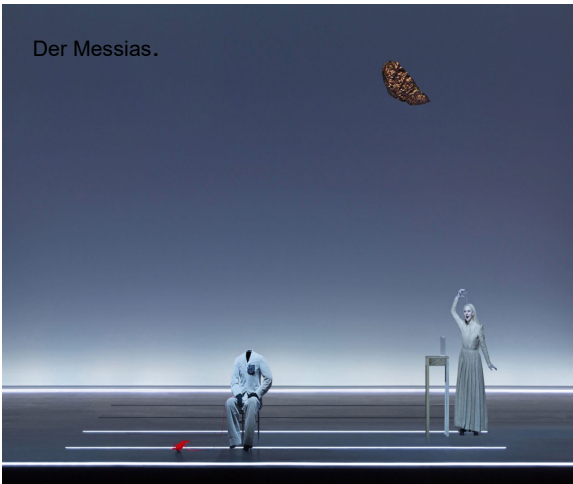
SIDELIGHT



For me, sidelight is beautiful and I use it often. But it is also very classic.

Sidelight makes bodies very plastic. If you use profilelights, positioned on floor stands, it is possible via the slider/cutter to take the light off the stage floor. The spectators only see the light on the bodies. The bodies get something weightless. - „flying over the floor“ This effect is often used in dance, especially in ballet. (Text : Benjamin Schälke)





Wilson creates collages of images with slow, slow-motion sequences that often seem autistic.

ROBERT WILSON



THE UGLY LIGHT



... sat

in silence

and waited

for the

light

(W. Pilbow)



SINGING MACHINE / Choreography : Herrmann Heisig / Light : Benjamin Schälke

Why I like

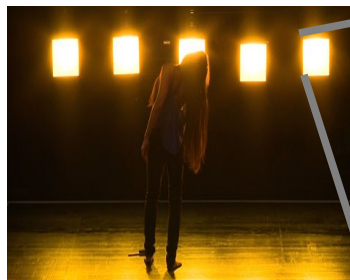
FLOODLIGHT

I often work in open-stage spaces where all the stage technology is visible. Nevertheless, I like to keep the stage area "clean", to avoid visible spotlights. The viewer perceives everything the moment they enter the auditorium and begins to build up expectations. Floodlights don't look like headlights. They are flat and inconspicuous. If the viewer is presented with an open stage and hardly finds any indication of the following technical processes, he will go into the upcoming show more openly. The use of floodlights is very helpful for this (my preference for headlights also stems from this. Spotlights in the back or above the heads of the spectators are less visible).

Floodlights have an extremely high beam angle and, the design makes it square. Stages are also square; sometimes one floodlight is enough as a top light to illuminate the entire set. A spotlight isn't particularly bright, of course. That means I can cover the whole stage with one spotlight and an accentuating light in a very short setup time (floodlights are also focused quickly). Time saved that I can invest in rehearsals and cueing with the artists.

In principle, I like to use as few spotlights as possible, preferably one to get a clear shadow or a clear shadow direction or no shadow (e.g. with a floodlight top over the actor).

(Text: Benjamin Schälke)







WATER BETWEEN THREE HANDS
Choreography : Rabia Mroue (Dance On)
Light : Benjamin Schälke

My **utopian** idea of light in the theatre is this one big, strong, glaring, yellow spotlight. This yellow stands for warmth, beach, hope, as well as for desert, desolation and nuclearity. This one spotlight is an expression of clarity and of a decision, it hardly allows anything else. It excludes everything else. In the worst case, it (the spotlight) is fascist. (Benjamin Schälke)

THIS IS NOT A GAME

Choreography: Jeongho Nam

Light: Benjamin Schälke



A light that could be controlled

without me having

to finish it, that would be my

utopian light.

(Fred Pommerehn)

RULES | RAWNESS

RUNNING
DESCRIBE THE SCENE
DO SOMETHING BEAUTIFUL
TIE A KNOT UNTIL IT AGAIN
DEAL WITH CONFLICT AND FIND THE FLOW
DON'T PERFORM
NOTHING PRECISE
FOR THE PERFORMANCE
CHANGE CLOTHING AND SOUND
IF ONE PERSON IS ALONE

5 EDGES : PLAY / GAME / UNDER FRAGILITY

LIGHT : BENJAMIN SCHÄLIKE





©Nellie de Boer

암호 / 70 / Cipher
Choreography : Hyoung Min Kim
Light : Benjamin Schälke



GELBE LANDSCHAFTEN
Choreography : Hyoung Min Kim
Light : Benjamin Schälike



WATER BETWEEN THREE HANDS

Director : Rabia Mroue

Light : Benjamin Schällike

Director : Rabia Mroue

Lightdesign : Benjamin Schülike







Tanzperformance
“(Making of) District”
Hyoung-Min Kim und Lena Soon-Hee Meierkord (Korea)



HEAVEN ON THE RUN / Director : Soo Eun Lee / Light : Benjamin Schälke





LIGHT



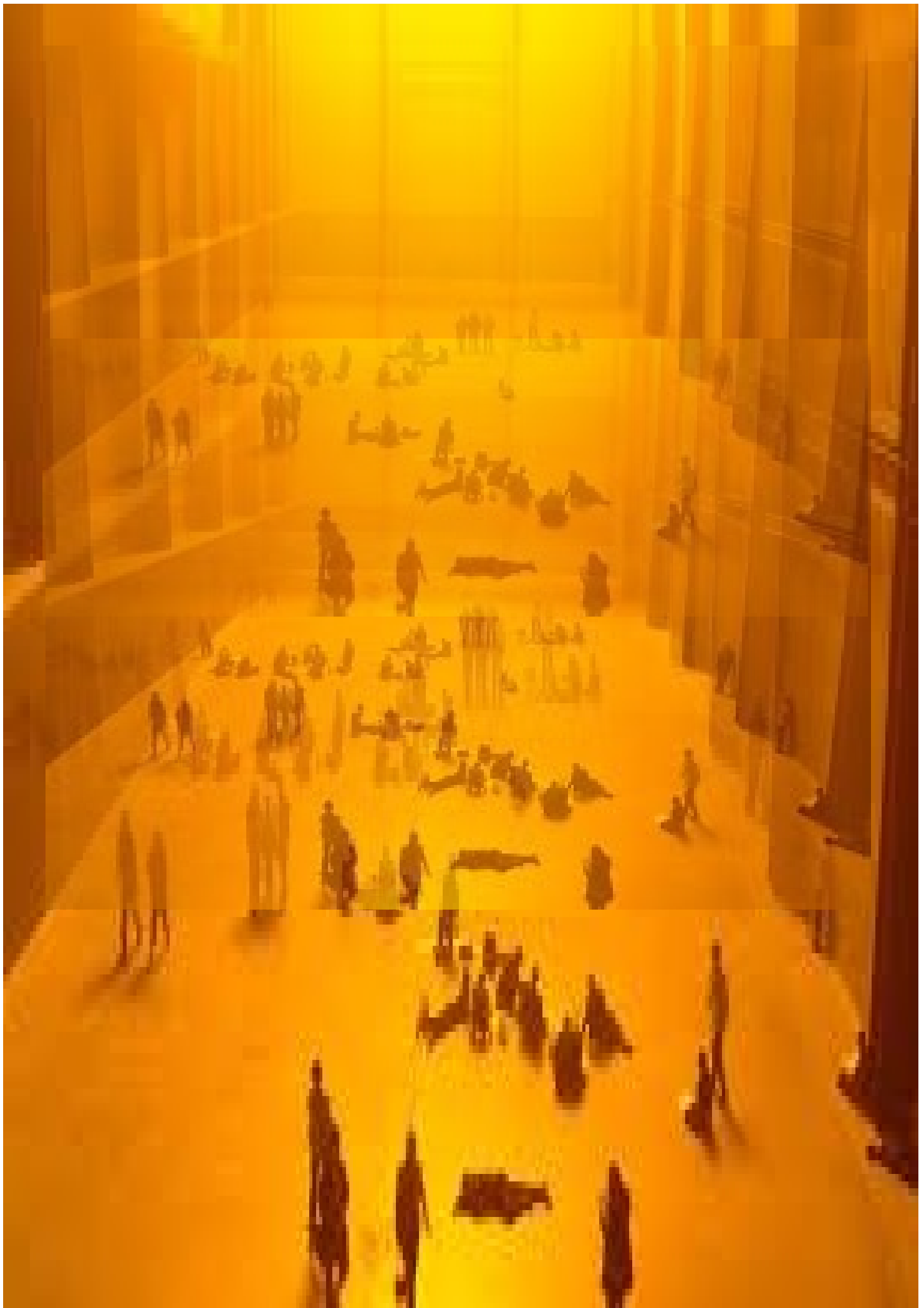
ART

LIGHT



An artist must react to life with his special sensitivity and change it.
(Ai Weiwei)





JAMES TURELL:

As a child, I wished
that I could touch
the light of dreams..."

The color wheel is okay for paint, but you can think of it better if you think of it in light because the light is what reaches our eyes.

We can think of what light irradiates a paint or color and what light comes off it.

In the piece you saw at the Einsteins („a sky space“), the color of the sky has changed. It's not as though I've changed the color of the sky. That ends up as the result, and it has to do with our prejudiced perception. That's because we "know" a white surface. We're going to read it as a "white" surface. When other colors of light are on it, the only thing that can change is what we have to contrast with it, this open sky. This is why we will change the color of the sky when in fact, the sky has not been changed the color.

I always felt that art was more interested in posing the question than in getting the answer, ... but I've come to more recently think that art is the answer.

I was really interested in light. I was trying to find out what to do with it, how to present it, and what place in the culture to bring it out. It was a little bit difficult. ...So I studied perceptual psychology and the psychology of official perception. And that was a way I came to this and then took this into the art world.

I'm interested in having a light that inhabits space so that you feel light to be physically present.

I mean, light is a substance that is, in fact, a thing, but we don't attribute thing-ness to it..

But the most interesting thing is that light is aware that we are looking at it, so that it behaves differently when we are watching it and when we're not, which imbues it with consciousness.

Often people say that they want to touch some of the work I do. Well, that feeling is actually coming from the fact that the eyes are touching,

In the piece "Sky Space," a daylight space brings the sky down to the top of the room. This idea that the sky actually comes down right on top of us and that we're at the bottom of this ocean of air is a feeling that I like to create. As in "Sky Space" it's strange because this is New York, where you don't usually see the sky like that. But then you come in and hear the sky -- and this is New York sky -- it's beautiful. New York sky is beautiful.

The history of Western painting has a great deal to do with light and light qualities. Light on a cathedral, like Monet's painting in the Impressionist period: Or Rothko, where the light seems to come out of the surface, out of the paint, where it seems to be a source of light.

I just want to use light. I want light itself.

I just want to have light seem to be physically present and have its presence be there.

JAMES TURELL:

UNTITLED (FOR KSENIJA)

DAN FLAVIN'S INSTALLATION UNTITLED (FOR KSENIJA) PUTS THE KUNSTBAU IN COLORED LIGHT.

ENTERING THE ROOM VIA THE RAMP, IN WHICH STANDARD NEON LIGHTS ARE INSERTED. THE LEFT RAIL IS GREEN AND IS THE ONLY ONE THAT RUNS FROM FRONT TO BACK WITHOUT INTERRUPTION.

TO THE RIGHT OF IT FOLLOW IN EVENLY SPACED BLUE, YELLOW AND RED, EACH INTERRUPTED BY THE ROUND OF THE MEDIA SPACE.

IN FLAVIN'S WORK, HOWEVER, THE SPATIAL EXPERIENCE IS NEITHER SPIRITUAL NOR TRANSCENDENTAL;

THE INTENDED EFFECT IS PROFANE, CREATED BY OBVIOUSLY BANAL, INDUSTRIALLY MANUFACTURED NEONTUBES THAT PRODUCE ARTIFICIAL LIGHT. FLAVIN DELIBERATELY AVOIDS A DRAMATIC STAGING. WHEN DANCERS MOVE IN UNTITLED (FOR KSENIJA), THEY DO NOT ACT ON ANY STAGE SURFACE, BUT ARE CONFRONTED WITH THE WHOLE SPACE OF THE ART BUILDING. THE DANCING BODIES BECOME KINETIC SCULPTURES, WHICH IN TURN HAVE AN EFFECT ON THE APPEARANCE OF THE SPACE .

WHEN THE DANCERS OF THE TRISHA BROWN DANCE COMPANY SHOWED SOME OF THE "EARLY WORKS" IN WHITE SHIRTS AND TROUSERS, THEY TOO - ACCORDING TO THEIR POSITION IN THE SPACE - TOOK THE COLOURED LIGHT ON. THE LIGHT MADE NO DIFFERENCE BETWEEN THE WALLS AND THE BODIES. ARCHITECTURE, SPACE AND DANCERS BECAME ONE. TRISHA BROWN CHOREOGRAPHS HER DANCE PIECES JUST AS UNDRAMATICALLY AS DAN FLAVIN USES LIGHT IN A ROOM. EVERYDAY ACTIONS ARE STRIPPED OF THEIR PURPOSEFULNESS AND BROKEN DOWN INTO SOMETIMES REDUNDANT SEQUENCES OF MOVEMENT. SHE COLLAGES NEW DANCE SEQUENCES FROM THIS FUND. AS WITH FLAVIN, PROSAIC POETRY EMERGES FROM THE SHEER REALITY OF THE MATERIAL.

(Katrin Dillkofer)

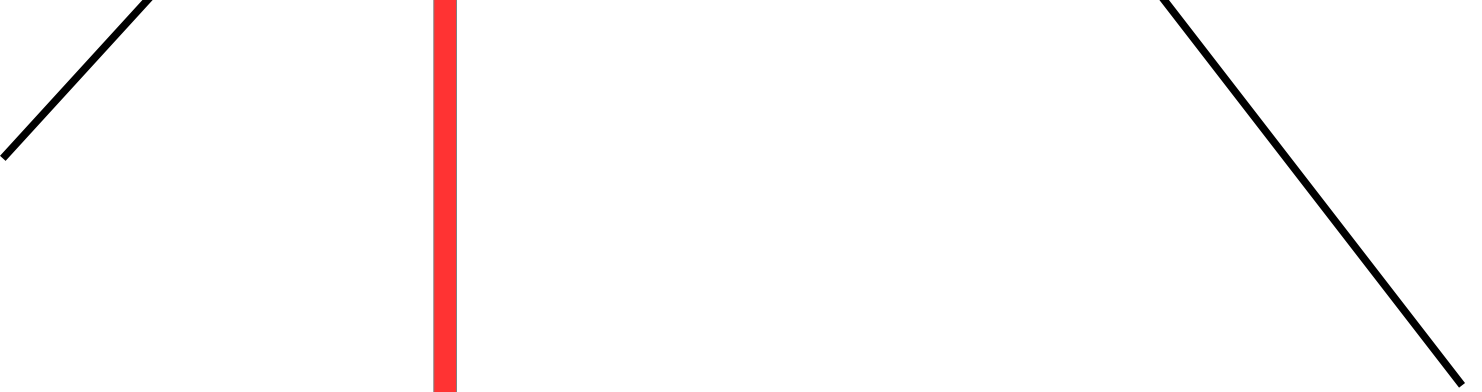
DANCE COMPANY

TRISHA BROWN

LIGHTARTIST

DAN FLAVIN

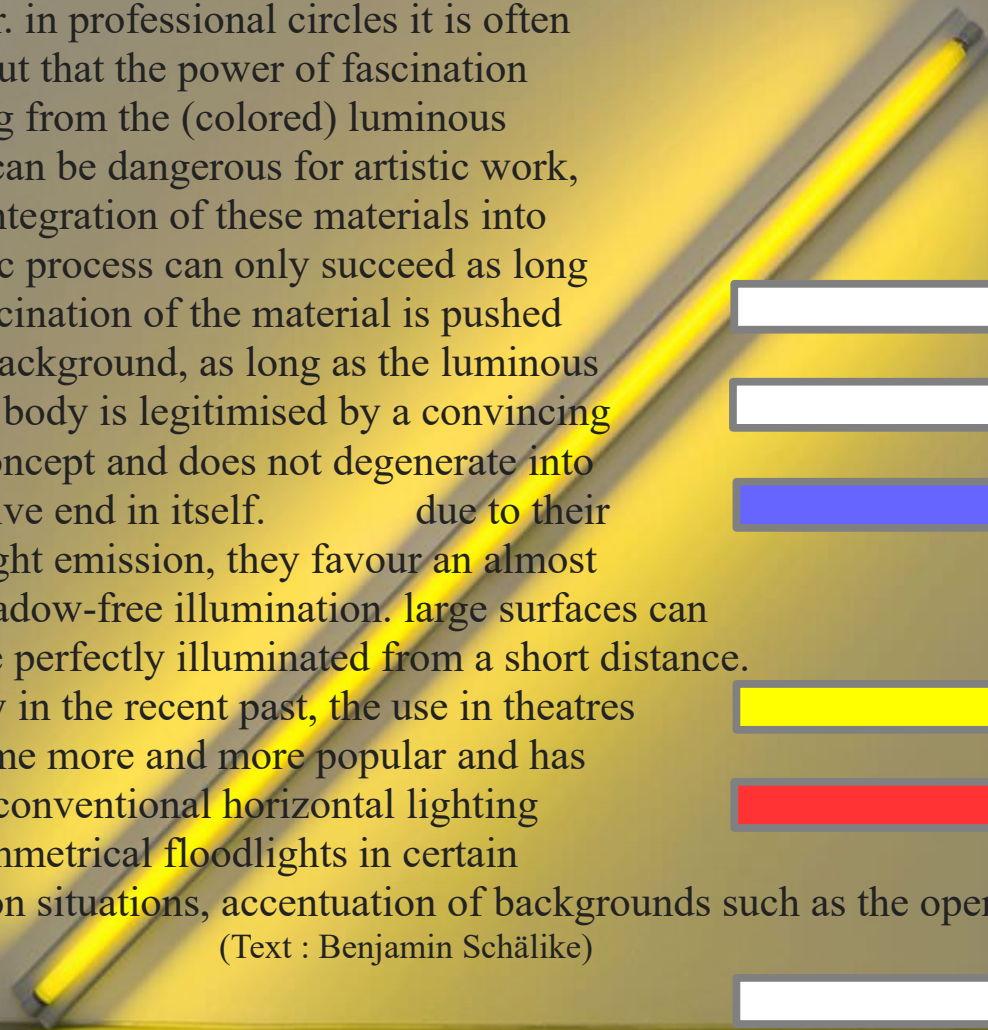
DAN FLAVIN / UNTITLED

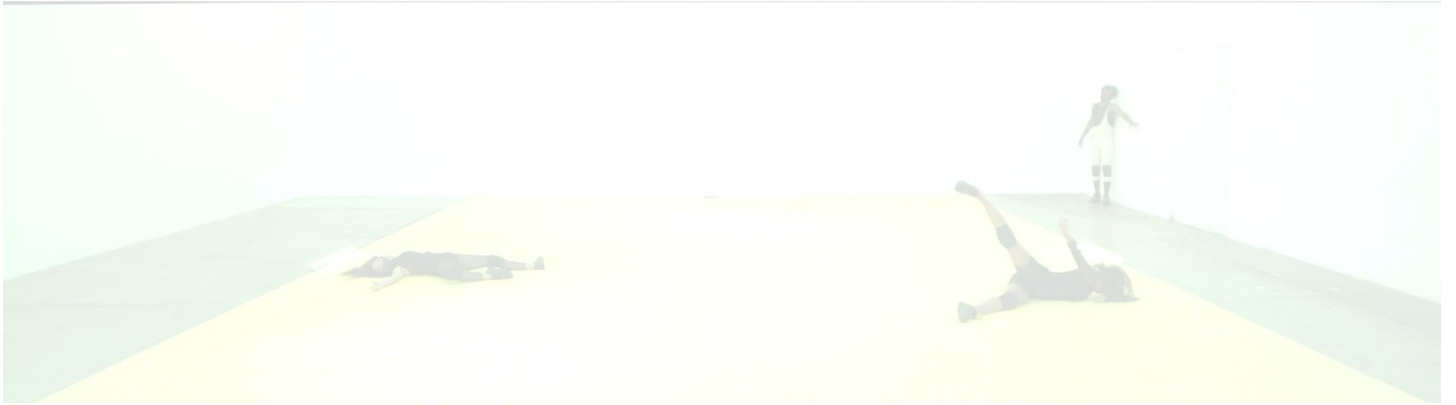


FLUORESCENT TUBES

fluorescent tubes are an excellent way to work with light. when they are visible, the light takes on something instellative and abstract. the handling of fluorescent light is not without problems. the tubes are very present, and the moments of dimming are very clear. in professional circles it is often pointed out that the power of fascination emanating from the (colored) luminous material can be dangerous for artistic work, that the integration of these materials into the artistic process can only succeed as long as the fascination of the material is pushed into the background, as long as the luminous (colored) body is legitimised by a convincing artistic concept and does not degenerate into a decorative end in itself. due to their diffuse light emission, they favour an almost shadow-free illumination. large surfaces can be perfectly illuminated from a short distance. especially in the recent past, the use in theatres has become more and more popular and has replaced conventional horizontal lighting with asymmetrical floodlights in certain application situations, accentuation of backgrounds such as the opera foil.

(Text : Benjamin Schälke)





deader than dead, with Ligia Lewis & Mlonzi Zondi

IVAN BAZAK (BERLIN) :

Ivan Bazak is a fine artist and stage designer.
He studied at the Academy of Fine Arts and Architecture in Kiev (Ukraine) and at the Düsseldorf Academy of Art, where he was a master's student of Prof. Karl Kneidl.
His art is shown internationally at exhibitions and biennials, In 2009 he co-initiated the 1st Carpathian Biennale in Cologne. 2008 awarded the the Henkel Art Prize.
As a stage designer he has worked at various theatres. He worked as a director at Theater Bielefeld.
In 2015 he was awarded the renowned Nestroyt Theatre Prize for stage design.

... from which I
have learned a lot
and which always
accompanies me
when I think about
light. The old
masters of the
Renaissance
, Baroque,

Mannerism,
Modernism, and
Postmodernism
, etc.
All these epochs have a
specific "light" for me.
Fine Artists who

painted with "light" or,
more precisely, "light",
like Gézanne

and the

Expressionists
particularly, those who
brought figures out of
the darkness, like
Caravaggio,
Titian, and
Rembrandt,
or created fascinating
color mixtures, like
El Greco,
for example.

SPIELEN, SPIELEN,
SPIELEN
Staatsoper HanoverRegie :
Alexander Charim
Bühne : Ivan Bazak



Solid Light Works
Anthony McCall

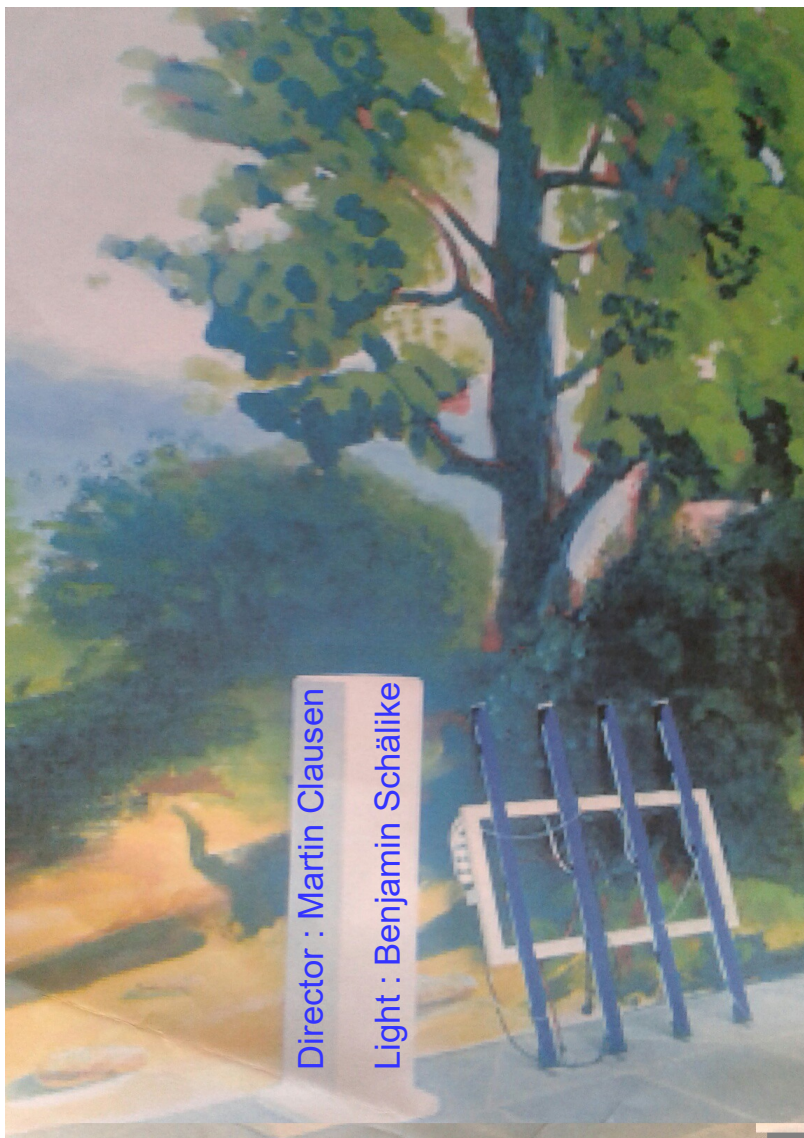
EINE GESCHICHTE DER WELT
Choreography : Lea Martini / Denis Deter
Light : Benjamin Schälke

Grafic : Hannah Jia Schälke

ANDREJ TARKOWSKI

A TREE IN THE MORNING
LOOKS DIFFERENT
THAN AT NOON OR IN THE EVENING.

(BETTINA PELZ)



Director : Martin Clausen

Light : Benjamin Schälke

THE COMFORTABLE LIGHT



Two lights illuminate our world. One provides the sun and one answers it
(Arthur Zajonc)





5 EDGES :
LIGHT :

PLAY / GAME / UNDER FRAGILITY
Benjamin Schälke



I`M NOT ON THE BLACKLIST
Choreography : Hyoung Min Kim
Light : Benjamin Schälike



GELBE LANDSCHAFTEN
Choreography: Hyoung Min Kim
Light: Benjamin Schälke

A high tower is built with stones. The whole 10-minute scene plays in the light.

9.

When the actress comes down from the tower, the front light goes out, and the 2 KW dimmed to 30% (1 minute).

10.

When she reaches the floor the 2 KW goes out, and the blinding PARs go up to 30% (time in 15 sec./time out 8 sec.).

The actress goes off as she comes.

11.

The PARs increase to 100% (time in 8 sec.).

12.

The music goes on for about 9 sec.

13.

with the end of music, on sign, in 0 sec. music and light = BLACK.

The Titel Yellow Landscapes confronts a lighting designer with the question =Do I make yellow light or not.

In the end : I made small frames with yellow LEE 101 foil. Similar to the 3-D glasses in cinema. We handed this to each spectator together with the ticket. The spectator could decide by himself if and when he like to see the yellow landscape.



YELLOW LANDSCAPE

RICO

STEINFEST

DRESDENER KULTURMAGAZIN :

Their strength lies in their slowness.

Accompanied by the sound of the wind, she glides from one position to the next in minimal motion. This seems like loose snow or dune sand, constantly, almost imperceptibly, transformed and reshaped by the wind. This offers plenty of opportunity for associations and digression of thoughts. The viewer is not directly challenged but almost reduced to the core: watching. You get to see a performer who lies motionless on stage for a long time, half on the bricks, half beside them. A victim of an accident. Then she reaches for her mobile phone and listens in. What she hears remains open.

Hyoung-Min Kim dismantles her brick collection, rearranges, rearranges. Slowly, intricately and laboriously, she erects three fragile columns on which her body rests. Brittle strength. Then, after a short rebuilding, it is only a stack, or rather a platform, central, stable. She continues building it up, climbs laboriously, straightens up, and stands, but there is nothing like liberation or satisfaction on her face. Rather almost a kind of horror at the height. Sounds like rain, and the crackling of a record gets louder.

GELBE LANDSCHAFTEN

Choreography : Hyoung Min Kim

Light: Benjamin Schälke



GRIND

Choreography : Jeftha van Dinther

Light : Minna Tikkainen





LANG

Choreography : Kat Valastur

Light : Nysos Vassilopoulos



GUEST / Hyoung Min Kim and Thommy Zeuggin
Light : Benjamin Schälke

ARTIST / Choreografie: Hyoung Min Kim / Light: Benjamin Schälike





GLAND / Choreography : Kat Valastur / Light : Martin Beeretz



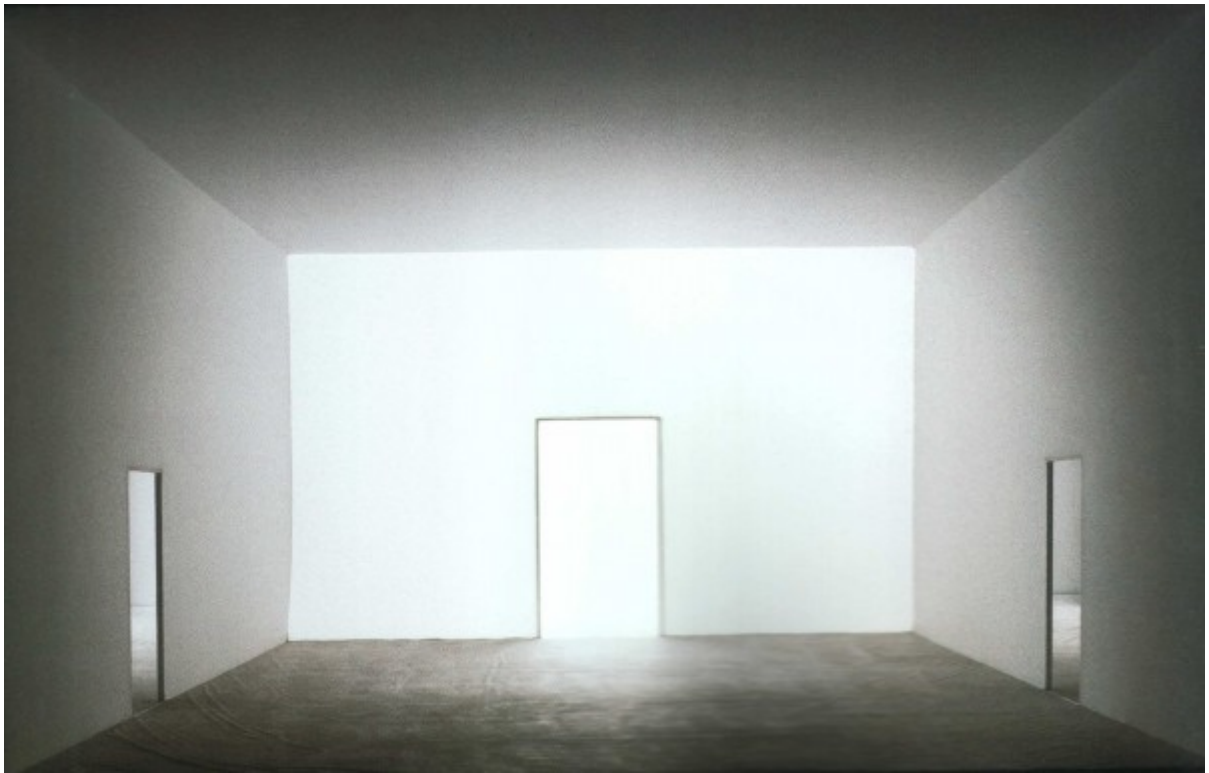
NOT GOOD ALONE
Choreografie: Hanna Hegenscheidt
Light: Benjamin Schälike



EVERYTHING ELSE

Choreography : Hyoung Min Kim and Thommy Zeuggin

Light : Benjamin Schälike



BOOK : FASZINATION LICHT / MAX KELLER



**THEATER
LIGHTDESIGN**

THE UGLY LIGHT

2

ENGLISH EDITION

BENJAMIN SCHÄLIKE

BENSCHPRODUCTION@GOOGLEMAIL.COM

WWW.THEUGLYLIGHT.COM

**I have
been concerned with the question
of how to write about light
as a creative medium
without having to write a technical guideline.**

The book is not a catalog of my lightdesign..

**The book is about my understanding of light.
My understanding of lightdesign,
as an creative and artistic prozess.**

**The book is intended to serve everyone
as a beginning, extension and stimulus
to the understanding of light.**

Accordingly, it will open up a kaleidoscope of possibilities.

**You will find interviews and articles
of people I worked with,
of people I share ideas, how theater can work,
how theater can be.**

**You will find interviews and articles
of people who influenced or impressed me.
You will find interviews and articles
with other lightdesigner, with lightartists,
stagedesigners and theatermakers.**

**As I know, such a book,
which illustrates and discusses different approaches
and perspectives of lighting design,
have not existed in this form before.**

I think this makes **THE UGLY LIGHT special.
As I know, there is no other book like this,
who offer this kind of different spectrum of lightdesign.**

**Take this book as an inspiration
and not as a guide.
It is not about right or wrong,
but about finding your own way with light design.
I try to take a step beyond the technical know-how,
to go towards considerations about creative lighting.**