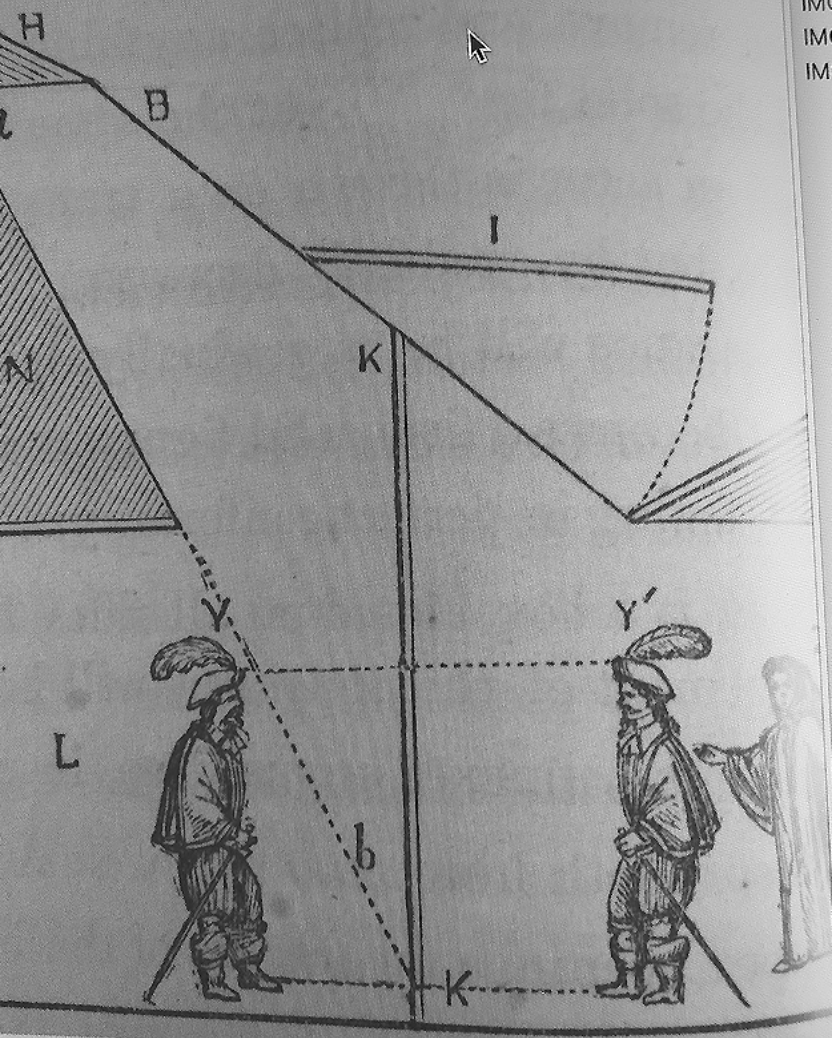


nr 2

IMG_1363.JPG



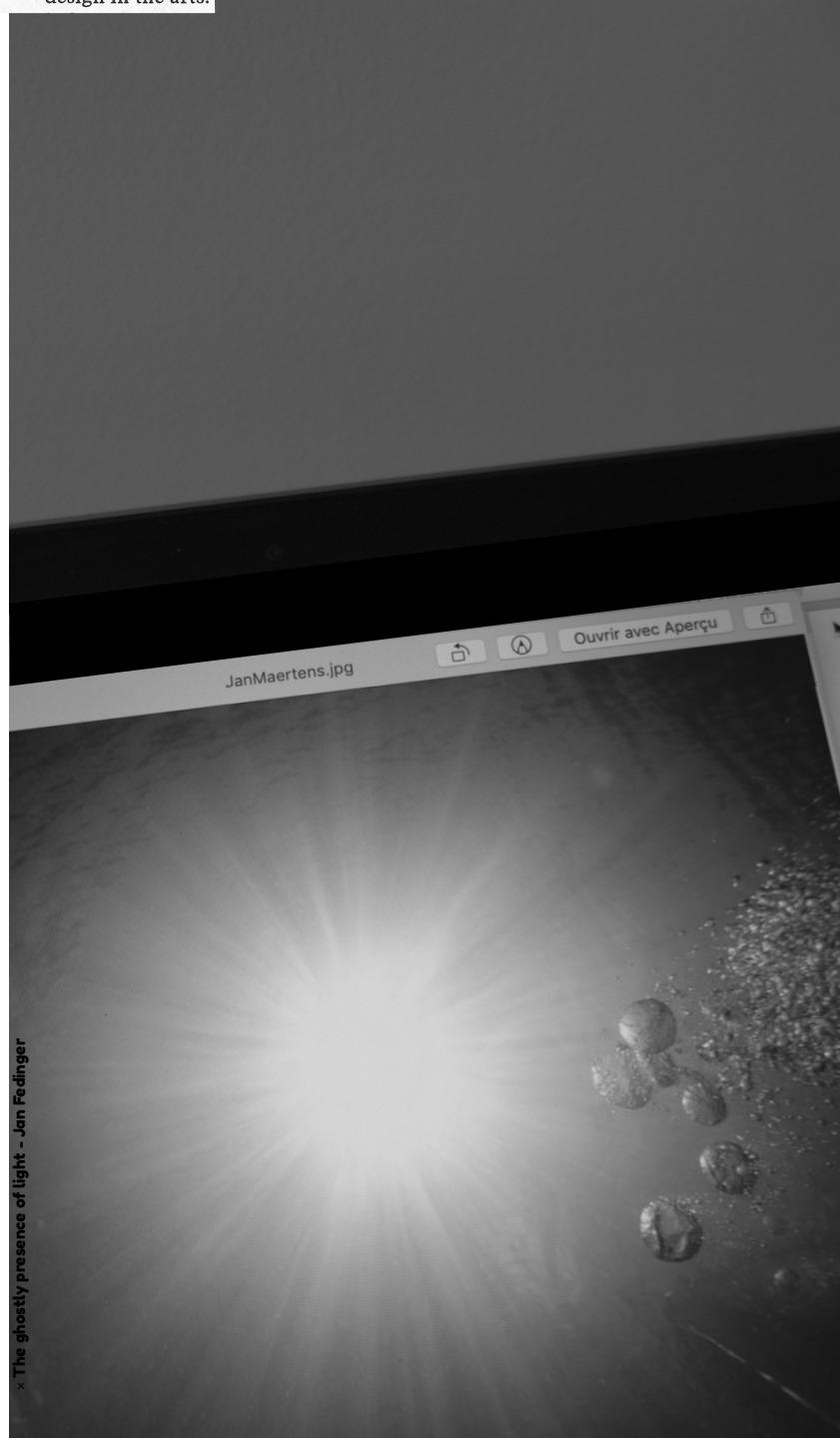
Ouvrir avec Aperçu



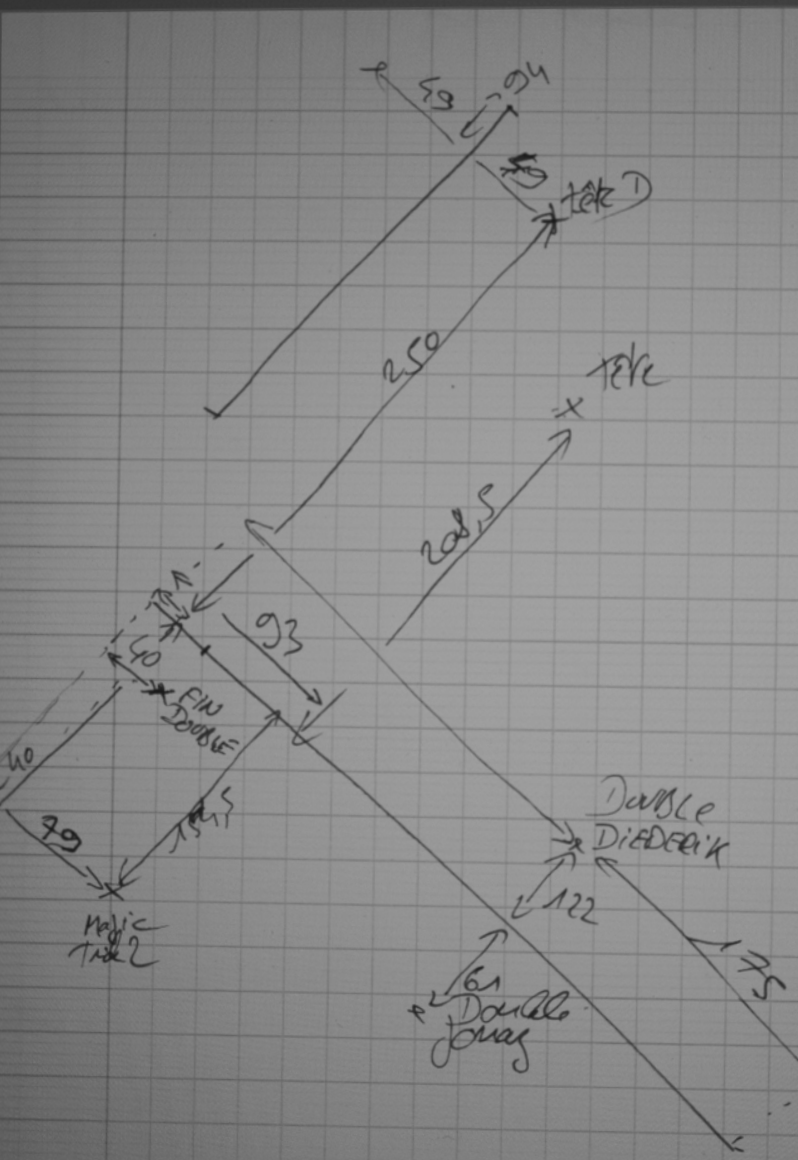
“The Dircksian Phantasmagoria.” From Henry Dircks, *The Gh...*
Theatre Division, New York Public Library for the Performing A...
Tilden Foundations.

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

x The ghostly presence of light - Jan Fedinger



GHOSTS



x Lighting up the ghosts - Henry-Emmanuel Doublier

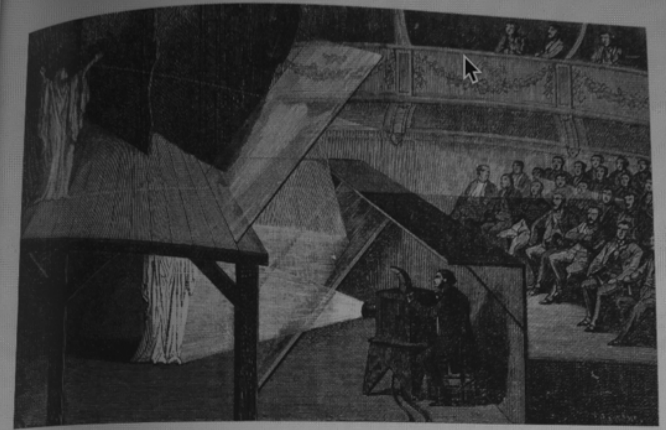


FIG. 3.9. (a) Pepper's Ghost, with Silvester's mirror in the lower stage. From *Natural Philosophy for General Readers and Young Persons* 1876. Translated and edited from Adolphe Ganot, *Cours élémentaire de physique*.

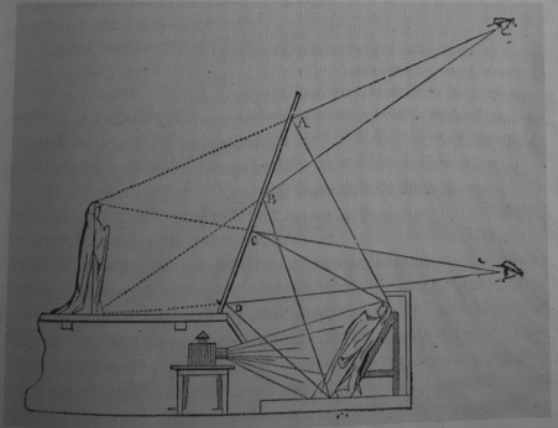
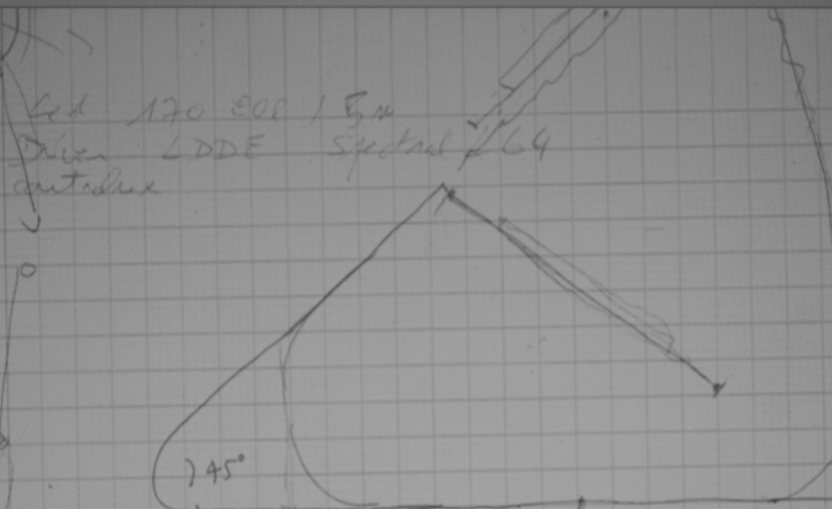


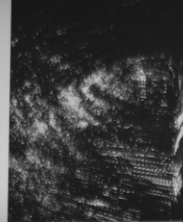
FIG. 3.9. (b) Illustration of Pepper's Ghost. From Jean-Eugène Robert-Houdin, *The Secrets of Stage Conjuring*, translated and edited by Professor Hoffman, 1881. Billy Rose



13 Août LEIPZIG:
 Ampuls de jerrycan → com. M. de la loge + S. de la loge
 Tables giratoires du Jan
 Remontée par la chaise → 5 m. de la loge → scène
 plus + Cracks
 Led Face → cathédrale 2020
 Halogen → jerrycan + de la scène
 Les yeux fermés → Remontée = expérience
 visuelle plastique lince sur perspective
 pub Vidéo (avant + Détail)
 Drame public de la conf. laque 400
 pas de scène vide
 salt comme Rod King M. de la loge / épave
 des pieds saute / corde à 2000 m. de la loge
 comm. lampe 100000... / - couleur blanc

x Lighting up the ghosts - Henry-Emmanuel Doublier
 x The ghostly presence of light - Jan Fedinger

ghostly_presence-1.jpg



ghostly_presence-1.jpg
 Image JPEG - 22 Mo

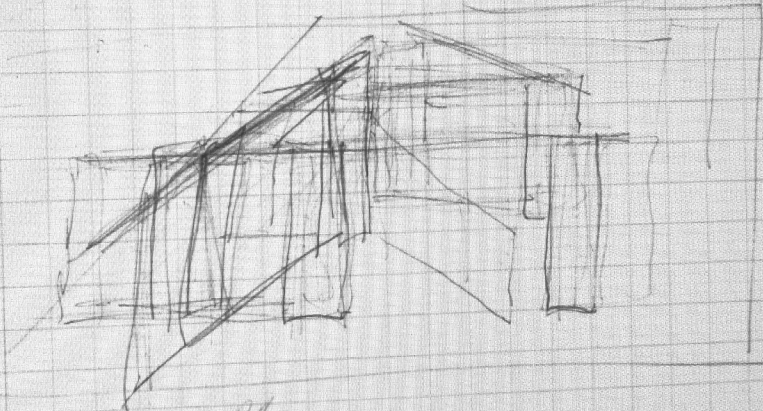
Tags + Tags...
 Créé le 19/05/22 09:39
 Modifié le 19/05/22 09:39
 nenu créé 16/05/22 13:25
 dimensions 6000x4000
 Résolution 300x300
 Espace RGB
 de couleur sRGB IEC61966-3
 Marque du SONY
 Modèle du NEX-7
 Modèle E 16mm F2.8

its
 ons
 di
 ements
 loud Filet
 e
 ant

- Etudes courtes : l'arche
- photo pour Rideau calmat ?
 - passer table sur Backdy.
 - Asblite yeux petit papier
 - faire avec l'ancien rideaux
 - changer petit papier + a' cadre
 - avoir petit papier j'ont

3m 1.90

340 / 238



PS table

- Reflex° Backdy grand papier
- Backdy d'ancien
- a' cadre / petit pendule TOP
- 3x2m => 6m -> 470 papier
- 2x2m -> 4m -> 3m50 f
- 1x2m50 (papier)
- + table imprimé => 6m

x Lighting up the ghosts - Henry-Emmanuel Doublier

y: 41.86m x Haunted questions

Fanzine 1221 GHOSTS

180 140 140

working proces picture-SUN-SET- Ezra Veldhuis & Bosse Provoost ©JoeriThiry

The ghostly presence of light - Jan Fedinger

The ghostly presence of light - Jan Fedinger

"When we are walking we are constantly aware of all those things happening in the periphery of our vision" wrote Francis Alys. I'm rewriting these words while staring at a bamboo forest. The more my eyes focus on the individual detail, like a single tree for instance, the more everything around blends out of focus into a blurry mesh. Still my senses perceive this blurry mesh as more than just noise, visual noise in the background. I distinctly perceive the sun shining through the trees, while the wind gently bounces the trunks back and forth. I experience the constant motion of the trees, and I experience a play of lights and shadows in a similar constant motion. This is a much harder to define, intangible, yet definitely present presence. While I understand the physical reason for what I experience there, in the periphery of my vision, my mind transforms these moving images into the feeling of not being alone. I feel the presence of something or someone. What has been background until now becomes foreground as I centre my attention on it.

Such feelings I often encounter in moments of daydreaming, of reverie, when my mind is wandering off, focusing, staring at a single person, a face, an object or action. Like the body of a moving dancer. Or multiple moving bodies of multiple dancers moving on the stage of a theatre like the trunks of



× The ghostly presence of light - Jan Fedinger

working proces picture-quand j'ai vu mon ombre
vaciller - van Mélanie Perrier ©JanFedinger

the bamboo trees move within the forest they create together. What I perceive as the forest, is at first glance the culmination of trees, but really is a complex ensemble of everything I perceive at this moment in time. The soft sensation of moss on the ground, the moisture on the skin and the sunlight shining through the tree-trunks. The presences of those additional elements are maybe easy to define as soulless entities. A decorating ambience. Much harder to be seen as some kind of actors that co-shape my experience of this very moment. Still they act. They are an active part of what I perceive. Their bodies might be abstract. Maybe the closest I could compare them to would be the perception of a ghost. The Idea of a ghost is a wicked concept. My ghosts are not yours and your ghosts are not mine. I would not be here, now [in my now], writing these words without them and you would not be here, [in your here], reading these words without yours. While those ghosts of mine are in both your and my past, your ghosts that make you read this might be in the future from my now. But since I think of you right now, your ghosts influence my thinking.

This is one way of describing a ghost. An experience, an idea of something in a future, maybe a memory from a past. Both influence my behavior [now], or how I experience my surroundings. Oftentimes these memories get amplified by the spaces where I perceive

the impres
them. Like the bamboo forest close to my house, where the trunks move gently in the wind, or on the stage of a theatre where my mind allows itself an openness to what might happen in front of me. Where I perceive not just what is in front of me, but what is happening all around me and all around the centre of my attention. There are ghosts that I can actually see, or hear, feel, perceive with all of my senses. Like the sunlight that moves through the bamboo trees. That is moved by the bamboo trees. That is there, as a perceivable presence. This presence of the light seems to have a consciousness. It is a presence that is active. A presence that seems to be aware of its presence through its movements. Movements that are not random but have a direction. An origine and a destination. In some way they seem to have a purpose. A purpose, that here in the bamboo forest might not be that obvious at first glance, but still feels genuine. In this presence I experience the light as something bodily.

["we never hear the wind in itself, only the wind in the door, the wind in the trees"
Heidegger, Origin 15-86 - cited from Morton - Hyperobjects, p86]

My rational mind knows that I perceive the light as a volume because of the dust in the air. Because of tiny particles that reflect the light into a myriad of directions, creating

the impression of a tangible volume. What I perceive are shadows that are moving because the objects creating these shadows are moving. Objects like the trunks of the trees or clouds in the sky on a sunny day. I perceive the difference of shades of light and darkness in front of one another due to the perspective from where I watch. Yet it is exactly those physical phenomena that trick my mind into believing that there is something more around me. Something alive that moves around me. Something conscious, something with a will, something with an agenda.

Ghosts are fascinating, as they remind me of something I know or have known while at the same time represent something else, something unknown. This can become somewhat uncanny. The more a presence resembles, reminds me on something I know, the more its presences become "strangely familiar and familiarly strange" [hyperobjects - Morten p. 130]

When I see the abstract movement of light next to the abstract movement of a dancer, the familiarity of both their movements can bring me towards this "uncanny valley" [ibid]. An experience similar to encountering a robot. The more his appearance resembles a human shape the more it provides me with a certain friction.

For sure there is an element of aliveness to a ghost. Ghosts are not just there. They appear, they vanish and they reappear. All the while they are not fully graspable. Light, especially on stages, shares similar fascinating properties with ghosts. Light is there and it is not. It is only visible through a host. Like the body of a performer or the floor of a stage, or at least the dust in the air. As an audience I become aware of light when I start to feel its presence, like if someone is staring at me from across the room, trying to provoke a reaction. I become aware of light when it is changing. When it is moving from one state to another, or from one place to another. When its movement becomes a constant factor of the atmosphere in the room. I become aware of the light when it is interacting. With me as an audience, or with other performers on stage. When an action of either one provokes a reaction.

Following this line of thought one can think [of] light on stage as circumstance and one can think [of] light as an actor. In the sense of someone that acts, that does. Light too, can address its audience. Can communicate with them, not with words but with its presence and through the abstraction in its movement. Just like dance does. Only with a different kind of bodily presence.

"Danser, c'est donc s'adresser. Le travail de la danse est de provoquer un déplacement de la pensée chez le spectateur, d'offrir un horizon"

[ex-corpora - Volmir Cordero, p41]

["Dancing, thus is to address. The aim of dance is to provoke a shift in the thinking of the audience, to offer a horizon." translated by me]

How much body is needed to be a performer? Can we separate the human body of the performer from his 'esprit', his spirit? Again words from the same pool of names we give to ghosts. How does the presence of this human body change how we look at the consciousness performing? Can we see the human body merely as a tool, an extension, an incarnation, as the host of a ghost. How much does this presence of the human body then differ from another presence, the presence of a body of light?

A great many questions that ultimately lead to the question: Where is the performance happening? Is it happening in the physical bodies of performers on stage [of the human and non-human kind] or in the space between all performers and the audience. Where is this exchange of ideas between you reading this text and me writing it happening? Isn't the real magic happening in the space inbetween your reading eyes and the ink soaked into the paper in front of you. Isn't it somewhere in the space inbetween where both our ghosts meet. On the stage there is the same kind of space. The Space between the audience and those on stage... a space inhibited by the light.

Lighting up the ghosts - Henri-Emmanuel Doublie

Lighting up the ghosts - Henry-Emmanuel Doublie
prologue My father was an actor, director of plays and operas, director of festivals such as Sarlat and Annecy, director of the French lyric season in Rio de Janeiro, officer of the Order of Arts and Letters.

https://fr.wikipedia.org/wiki/Henri_Doublie

I was three years old when he became aphasic and hemiplegic, following a devastating stroke that cut him off suddenly at the height of his fame.

His work was of great quality, but we make living art, magical moments linked to immediacy, and his name quickly sank into oblivion. Strange coincidence when your name is DOUBLIER. (meaning forgotten in french). I have never been able to see him on stage, nor any of his productions.

I heard him speak by listening to the recordings he did of his plays, poetry recitals, operas, oratorios.

I saw him on stage, dressed like a prince in the middle of grandiose stage designs by Jean Cocteau or Georges Wakhevitch, looking at black and white photos.

I grew up among the ghosts of the theatre, among posters announcing a show that was performed 30 years ago.

As a teenager, I inevitably rejected everything related to the theatre.

I turned to contemporary music and the guitar, an instrument that suits the introvert, who is withdrawn into himself, to shine somewhat socially. Uncomfortable, with a few acne pimples in a budding beard and my six-foot tall body, I avoided anything that could resemble a stage, seeking above all not to be exposed to snide looks.

My mother was part of an amateur theatre group and they were looking for a light and sound technician. As I played guitar and had some knowledge of sound, she offered me the job. I was 14 years old and I accompanied the little theatre group to the villages in the south of France. Lighting was a revelation. It was a way for me to reconnect with the theatre, without being exposed to the gaze of the audience. It was a way to give life to the actors and the stage, to pierce the anxiety-inducing darkness, to highlight

certain actions, to be able to direct the spectators' gaze, to invent scenographies and luminous objects.

revelation I quickly realised that what was driving me went even further than that.

I imagined that every time I lit up, I was bringing the actors or dancers out of the dark, out of the world of the dead. As if the very act of being on stage in front of an audience implied being in an uncertain and vibrant place between the world of the living and the world of the dead. Somewhere, through each performance I lit, I sought to bring the absent one to light, to bring my father back to life.

Could we be in the presence of ghosts, appearing in the beams of light, every time we attend a performance?

I later found many points of agreement with this feeling when I attended Monique Borie's classes at the Sorbonne nouvelle (Paris III).

Although I am not yet a spectre (I hope), she enlightened me, so to speak.

Through the writings of Artaud, Genet, Craig and Kantor, I became aware that the issues of theatrical representation were intimately linked to this spectral dimension, to this sensitive relationship between the visible and the invisible, and that lighting designers have a major role to play in this, since they handle the instrument of appearance.

apparitions I continued to light up spectres for years, without telling anyone, but it was with my good friend Diederik Peeters that I was able to develop the art of lighting up ghosts.

Just before the Covid 19 pandemic, we researched for 3 years the technological discoveries of the 19th century, the hopes and fears they provoked, the links between science and technology on the one hand and magic and the supernatural on the other.

This is what historians of technology call 'the human gothic tendency': a tendency to always project onto new technologies hopes related to invisible, inexplicable, in short supernatural things. (such as technologies that will

finally allow communication with the dead)

Another theme that came up during the creation process, and which still echoes the story with my father, was: the place of the dead in our lives, and in our society.

Throughout the creative process, we worked in the form of autonomous research modules around the same theme. We experimented with different artistic strategies and formats. We presented very different things, in very different contexts, but always linked to the same content.

This is how we were able to create a conference (a seance, where Diederik revived Dracula, Edison, Pythagoras, etc.), a workshop to create automated heads, an installation, a puppet show, a dance piece, a radio piece...

We also looked at the processes of stage illusion in the 19th century.

The starting point was research into the possibilities offered by a very old stage illusion process: The Pepper's Ghost. We experimented with the superimposition of objects, faces and bodies. We made characters, heads, scenic elements, painted canvases appear or disappear... and all this only thanks to the sensitive work of light around the Pepper's ghost. It was an incredible field of exploration, often surreal, which suited Diederik's world wonderfully. It was a limitless source of inspiration for the writing and the scenography and lighting around the theme of 'transparency and reflection'.

For Diederik, the Pepper's Ghost turned out to be a kind of mating dance between transparency and reflection, inviting metaphysical reflections: how often in life (in interpersonal relationships, for example) do we ask ourselves whether what we see is really reality or whether we are rather projecting ideas onto reality.

pepper's Ghost The Pepper's ghost illusion process is quite simple. It was developed in 1862 by the chemist John Henry Pepper for the play 'The Haunted Man or the Ghost Play' by Charles Dickens.

We have all had the experience of looking at our

reflection in a window, and finding that our reflection is superimposed on the objects and scenery behind the window, if those objects or scenery are lit.

The Pepper's ghost is a semi-reflective glass or plastic sheet and it is with precise lighting work that we can make a character, object or scenery located in front of this glass sheet appear by reflection and a character, object or scenery located behind it by transparency.

We can also superimpose the two if we light the objects in front and behind.

The confusion becomes almost ontological: am I looking at something, or at its projection? Am I actually seeing something, or is it merely a ghostly projection, a figment? There is no way of telling.

- Illusion literally makes the invisible visible, shows things that are hidden, that are not actually there. Or the other way round: it makes visible things that are invisible, and hides things that are actually right in front of us.

- In other words, illusion effectively alters our perception of reality, and proposes alternate versions of that reality, alternate ways of looking at the world in front of us. The tension between what is hidden and what is not becomes dizzyingly concrete. It is as if Pepper's Ghost can show us the hidden dimensions and secret layers of reality.

This revolutionary process in the 19th century continues to be used today. Indeed, if a pepper's ghost reflects the video-projected image of a character, then we can literally bring the absent person to life on stage. This is how Snoop Dog was able to duet with the singer Tupac, who died in 1996, Amy Winehouse toured the world after her death, Maria Callas recently sang on the stage of an opera.

However, together with Diederik, we opted for nineteenth-century illusion and dreamlike magic and did not use any video projection in our appearances.

We lit our characters and heads with old filament lamps, giving a light similar to Edison's bulb. This artistic choice gave our appearances a perfect definition and warmth, avoiding pixels and the bland, sticky light quality of video. We noticed when we showed the installation in an art

gallery that viewers went straight to our Pepper's Ghost, instinctively drawn to the brilliance of the light as well as the depth of the 3D, and consistently shunned the four projected video installations in the same exhibition room.

a change of perspective 'APPARITIONS' will be the title of the show fed in large part by the relevant materials found during this 3 year research.

It was through the process of writing this show that Diederik brought an optimistic and joyful perspective to the moribund status of performance.

Peter Brook, in 'The Empty Space', speaks of the theatre as a self-destructive art form, which dies every time the curtain falls (or the final blackout occurs) and whose impermanence is its beauty.

The performance survives in the memory of the spectators and slowly dissolves in their minds, sometimes becoming nothing more than an image, a phrase, an afterimage floating in their memory.

Diederik reverses this perspective by imagining that the spectators are ghosts, that they are dead and that the ritual of the performance will revive them, 'revified' them.

So the ghosts that I was so keen to bring to the stage are no longer just on the stage, but in the auditorium.

Shit!

I was depressed and down, a state we all experience at one time or another during a creative process.

Having spent so many years trying to conjure up ghosts on stages around the world,
having gone so far in the art of lighting them,
striving so hard for perfection to bring my father back to life,
only to have him hidden in the middle of the audience in the dark,
with no light!

So many wasted years as a lighting designer,
when I should have just been a spectator,

having the chance to sit next to him,
or to bump into him at the bar after a performance of
'Apparitions'.

Diederik is certainly right, the audience is in the dark,
immersed in an uncertain and vibrant place between the
world of the living and the world of the dead.

It is made of ghosts and it is only after the applause
(a compulsive primate gesture that gives the spectators
the impression of being reborn thanks to an unpleasant
contact between their two hands) that they become aware
that they have a body.

The audience light finally brings them back to the present,
revives them.

We are all 'revivified' at the end of each performance,
actors, dancers, musicians, technicians and spectators, and
that is what this play brings to the history of theatre.

épilogue — I never found my father in the audience and
yet I tried to be an assiduous spectator of 'Apparitions' by
Diederik Peeters.

My father was primarily an actor and I still have the
feeling that his ghost is on a stage.

So I continue to be a lighting designer.

I discovered much later, when I no longer had acne, that I
would have liked to be an actor too.

Maybe when I'm dead I'll come and haunt the stages of
our theatres alongside my father...

The lighting designer had better be good!

Meeting the ghosts

Meeting

In March 2022 we had our first encounter with stu-
dents from different departments (mainly Drama,
Performance and Film) at KASK during a Project
Week. This is Henri-Emmanuel Daoublier's report of
this encounter.

The students' needs

The most important thing for us was to start by taking
into account the students' needs, in order to adapt our
speech to a common language. We had sent them some
questions before the session and many of them res-
ponded with a video which was very useful, thank you!

The questions were aimed at finding out what aware-
ness the students have on lighting, what they already
observer, what words they use to describe light as a

the

ghosts

phenomena, what they find memorable and what they see when observing staged work from a lighting point of view.

We also asked them to bring a lamp, one that they liked and thought was relevant to bring to the workshop.

We started the week with a presentation of everyone asking them why they had brought this lamp and why they wanted to follow this project week on light.

Wishes, references and interests

Their general needs:

- Looking for a basic understanding of the infrastructure of lighting: where to start thinking about it?
- Finding solutions to the problem of light on stage.
- The relationship between light and scenography, working with light in a scenographic way.

- What to think about light as a starting point for a creation?

There seemed to be a preference for naturalistic light, or the concept of "non-theatricality" (I don't like this terminology, because it says a lot, but nothing at the same time. I prefer "non-dramatic light"):

- preference for natural sunlight
- desire to use only the basic lights of life

Most of them were interested in the magical (as we have developed since the beginning of this fanzine) and "ghostly" part of lighting design. Therefore, we can call these students our little ghosts, because they belong to this fantastic world:

- Low lights
- Light can transform perception
- Light can change expression
- Create a curious atmosphere with light
- Create different moods, reveal and hide

- Create a different world, with different colors
- Create images on stage
- Illusion of over exposure
- Mastering shadows
- Shadows create images
- Dancing shadows
- Using reflection
- Mixing colours

Then

With all these lyrical topics, we knew how to focus our speech and we went for a course on the basics of lighting design, to introduce the notion of light characterisation :

- Direction
- Intensity
- Colour
- Quality (which isn't mentioned in the manuals of light design, but we all agree that it is one of the most important topics to characterize the light)

We ended with a common discussion, exchanging on ... As we e
... the most interesting for the inv ...

We ended this first beautiful day with some powerful experiments on crazy lamps; one hyper powerful metal halide lamp to light stadiums and another sodium light that creates monochromatic space.

From this introduction the terminology of light temperature, the kelvin scale, comparative overview of different lighting sources and the concepts of filtering tungsten to the LED with diodes emitting different colors were laid out. The physical description of light sources and perception was explained.

The colors and the quality of light were the most developed subjects in the following days. We went further and further into the perception of the light spectrum. We analyzed the light in the paintings of pietas and we experimented colors on projectors with the reference book "Interaction of Colors" by Josef Albert.

AS we all...
the investment of translating into light sources...
... would come up

Students had the chance to have hands-on experience focusing lights and giving instructions to coordinate between concept and handling lights.

Then came the big moment of experimenting with the 24-lamp matrix, where, one by one, we presented our tools to make it work: from video images, from an iPad, from a musical keyboard, from midi sync via sequencer.

Our goal was to demystify the technical tools and to show our ghost friends that: Everything is possible to serve an artistic idea. We were using pre-recorded videos of students to use as an input. Different sound-to-light and light-to-sound projects have been presented and demonstrated. Students had the possibility to control complex lighting systems, and got an insight in patching in PureData, and Max, and seeing different softwares connected to the lanbox in action.

We ended with a common discussion, exchanging on what they caught onto, what was the most interesting for them and what their desires for the next sessions were.

The initial insecurity of how to even start thinking lights had been eliminated. There was an initiative from the students to make a workgroup studying lights together- they have recognized that the fact that they all came from different departments was enriching their discourse.

Many questions of autonomy and collaboration came up, having seen the possibilities and having thought already of what artistic direction means.

A question of usefulness has been raised by film students, who claimed that their study agenda is very dense, so that experimentation working with lights would need, has not enough space, therefore they would have preferred a more hands-on course.

As we...
the in...
in film...
Alto...
doors...
and d...
chang...
be ne...
With...
lacion...
had in...
But w...
light...
when...

Haunted questions

HAUNTED QUESTIONS

We started a practice of interviewing each other. For this issue, Jan Fedinger is asking the questions. Henri-Emmanuel Doublie, Emese Csornai, Bruno Pocheron, Ezra Veldhuis and Jan Maertens are answering. This haunted issue of the fanzine had prompted questions on the presence of light.

How are you present on stage?
[as someone working with light]

HENRI-EMMANUEL DOUBLIER

I'm not physically present on stage, but the lights I balance are! The lights are a part of me, of my sensitivity, which can be perceived on stage.

BRUNO POCHERON

In rehearsals, out of my work boots, stockinged feet, sitting in a circle exchanging with performers, choreographers, musicians and other colleagues involved. Before that, in my work boots, on ladders, scaffolds, lifts, hanging and focusing light fixtures together with local technicians.. Alternatively, having a little nap on stage when performers are warming up - what a lovely (and too rare) feeling. In my mind, I am very often on stage, revisiting stages and performances from the past, experiencing them as they successively fill up with technical apparatus, come alive

ing on As we all based our presentations on theater work,
esting for the investment of translating into light sources used
ns were. in film did come up.

inking Altogether the workshop seemed to have opened
tiative doors of perceptions and enabled a richer discourse
ying and deeper observation, but for it to make a real
he fact change, more opening in time and workshop use will
ts was be needed.

With the lamps they brought, we made a small instal-
tion came lation all together, which was not as beautiful as we
g thought had imagined.

But we all know, after this week, that the beauty of
y film light often goes beyond our imagination, especially
nda is very when we are part of the world of ghosts.

h lights
re they
rse.

with performers, audience, sound and light, then return to that particular beautiful state of stasis filled with potential, after the show is done and packed away. Else I am projecting and planning stages in the future.

EMESE CSORNAI

I am implementing my abstract ideas in material, so they can respond to me, and start a dialogue. I imagine I am lending a shorter-term dynamic to spaces I work in. It lends a dynamic to space similar to spoken word. I imagine a space gets animated by each work. I notice colors and angles of light can lend sensuality, sense of behavior to a space. Temporality can be very emotional, and this is how I communicate on stage.

How is your light present on stage?

EZRA VELDHUIS

Light is always an active player and signifier in my performances and lighting designs. Although light has a supporting role in many works and is an elusive performer, I strive to embed light in the language and dramaturgy of a performance in such a way that it becomes a fully-fledged co-performer, and occasionally shamelessly steals the show.

EMESE CSORNAI

In questions, in adapting retinas, in directions. Light can and will re-contextualize everything seen and the gaze of the viewers of it and anything made visible by it. It is mostly appealing to other organs than the brains of the viewers (that of course does not mean that it is pointless to analyze or elaborate).

JAN MAERTENS

There are two ways: a "scenographic" and a "performing" one. In contemporary performances the light infrastructure does not longer need to be hidden, but can become integrated with the overall visual outline of the performance or can even become, more profoundly, a (set of) genuine scenographic light object(s) on stage. This concrete presence is an important point of attention in my work, though still is rather an attribute to a more ephemeral on-stage presence of the light design(er). It is by creating content emitted by this infrastructure that the performing presence of the lighting design(er) is truly happening: as ghostly company for the bodily performers, a dramaturgical co-organiser in constant dialogue with the various media being used or sometimes even directly addressing the audience with bold and alive light states / lightscapes, trying to exchange common effect-fulness for visual poetry.

Where do you see light?

HENRI-EMMANUEL DOUBLIER

Everywhere

JAN MAERTENS

Everywhere and always... as without light, I do not see.

EZRA VELDHUIS

In the creation process of SUN-SET (an installation-performance that I made together with Oshin Albrecht and Bosse Provoost), we asked ourselves the opposite, and therefore perhaps the same question, by looking for a 0-point. We came up with the idea that places that are completely free of visual stimuli are almost non-existent. Complete darkness has become almost impossible to find. You would have to go to a very remote nature reserve at night and then also be lucky that there are no stars or moon to be seen that night, before you can experience an approximate total darkness outside. Inside, we are kept company by all kinds of lights and machines. That is why the theatre seemed the perfect place to search for a visual zero. Surprisingly, light also appeared in this total darkness, in the form of a flowing or pulsing grey mass. After some research, we learned that at that moment our brains 'guess' what might be out there and that, in the absence of external stimuli, these hypotheses are not being

contradicted. In other words, the grey is a (not too spectacular) hallucination called eigengrau or brain gray. Everyone imagines brain gray differently. I often see a kind of purple falling stars.

*"If the audience does not see your light, you have done a good job" alternatively
"if the audience looks at your lights, your performance is probably not doing a good job"*

EMESE CSORNAI

I quickly disengage when such dialogues come up, for me it is a bit like the sketch 'philosopher's football' by Monty Python, but without the narration. Language is so flexible that it still can contort into logical sounding nonsense without feeling its own pain.

HENRI-EMMANUEL DOUBLIER

No, that's such an old-fashioned way of thinking. That's what I learned at drama school 35 years ago... It's good for the format where the choreography or the text is the god on earth and the rest is just there hidden to serve that writing. But I worked for 10 years in a collective where everything had the same importance and resonated together, the writing, the performers, the light, the sound, the set design, to create together a new world on stage, a machine where all the elements work together in sensitivity or spectacularity.

BRUNO POCHERON

No comment. All has been said :). Plus I have to catch up with re-re-re watching the Flying Circus.

What ghosts do you encounter on stages?

HENRI-EMMANUEL DOUBLIER

I only see ghosts

EMESE CSORNAI

The sound of the lamps clacking when cooling down I found sometimes scary, but mostly beautiful.

I spent the night working on the last possibility at MDT on Chromopoem, and that house has many odd sounds. Then I thought if I were a ghost I would certainly feel invited by this work.

EZRA VELDHUIS

Light in motion often evokes in me a feeling of 'presence' without apparent agency. This reminds me very much of ghosts: invisible, intangible, but present.

What ghosts haunt your [lighting-]designs?

HENRI-EMMANUEL DOUBLIER

My father

BRUNO POCHERON

No ghosts and no haunting as such, really. Naturally, more and more departed colleagues, who were dear friends too, are accompanying me on my path. I take this opportunity to remember them. In memoriam Michel Yang, Laurent Dailleau, Miljenko Bengez, Miš, Benjamin Grieve, Barbara Loreck, Eric Vermeulen, Amandine Denain, Eric Colliard.

Reflecting Light Issue Nr 2 - June 2022

Ghosts

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

The research project *Reflecting Light*
is financed by the HOGENT Arts Research Fund and

co-financed by BUDA arts centre.



Graphic design: Amina Saâdi
Printed in edition of 500 copies
Thanks to Thomas Desmet
Image selection: Ezra Veldhuis



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
Reflecting Light
Issue nr 2 -
June 2022
GHOSTS