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Please forward this fax to Andrew Sedgwick and Peter Rice

The questions asked by Mark from PENN is at the center not only of lighting design but of stage language . It has to do with : attention/ concentration / driving the audience regard , etc...

1) The art of staging is directly connected with the ability of driving consciously the public attention on various spots, actions, characters, etc on stage. Therefore, beside the velocity of the eye mobility and its focal adjustment, there is the idea of psychological attraction of audience attention. One could point out various type of way to look at the stage for an audience member : general look /detail look /travelling look/rythmic look etc... Looking at a stage image can be like looking at a painting in motion, where the center of interest is defined by the director. Would a good show be when the public looks at the right place at the right time in accordance with the actors , author, set and lighting designers, director intensions ?

A classical clown entrance is a stumbling entrance, because it creates an accident, a fast change in the visual aspect of the stage ! That is catching the eyes of the public. Everything or any actor appearing on stage correspond to a certain intensity of presence, depending on the dramatic importance of the character, its front or back stage position while appearing, the type of costume he is wearing, the liveliness of its acting , all those things that give an actor what we call " presence ". After an actor has catch the eye of the spectator then it takes subtle charm to keep it.

If actor B is in the dark very poorly lit but very active in mooving dancing etc, and actor A in full light but almost unmoving, the audience will look at actor B. In other words light is just one of the factor that drive the "regard"! Entering the world of nuances and stage relativity : sometimes what the public doesn't look at might be more important for the reception of the show. See Peter Brook "L'espace Vide".

I don't think that one could formulate a law in theater lighting based only on light intensity or on pure physiological concepts . Statements on minimal theater light itself will probably have to be connected with the quality and the nature of sound level .

A very traditional law expressed in " No " Japanese Theater (used and known in all the Theater world) could find its equivalent in lighting design, or in any stage language :

Before an actor enter the stage, or before he makes a dramatic action, or a change in its perceived image , a traditional way of calling the attention of the audience consist of hitting the floor with the foot, it's call the call of the foot :

to a small call of the foot, large body movement answer

to a strong call of the foot , small body movement answer

This is true also in Sport for calling a jump, in music for pointing out a change of tone, chromatism, or harmony, and in many other performing arts. It introduces the idea of Rythm, used probably in a comparable way in architecture as well.

The art of theater lighting is directly dependant :

- 1) on the capacity of activating nuances of perception for the audience.
- 2) on the mobility in terms of directions, intensity, focal adjustments, of the lighting system in order to adapt itself to a specific set or theater environment.

Mark questions could be reformulate in those terms:

What are the minimal variations of light necessary between different parts of the stage in order to create an environment that can be dramatically activated ?

What is the influence of low and high light intensity on stage to the audience capacity of attention ?

etc....

Question 4 :

That drives back to Leonardo da Vinci statement in "Trattato della Pittura" about "light in painting", where he explains how one master light effects through shadows. (section about light/ darkness/ colours)

Question 5 :

For the Multiplying factor (25 ML) you know my position, though the more you decrease the number of ML (Moonlight), you need the best focal adjustment in order to get a sharp image. With my 60cm/D parabolic collector I get interesting light spot at 6ML. Though if we go to 100ML the colors are absolutly magnificent.

When we did the test in Odeillo , we got between 25ML and 40ML

For specific effects, we could experience double bouncing in order to increase the ML available even on a small surface (1M2) : For example if we want to light once the MC (or Pierrot Lunaire) very strongly , we could use double bouncing from the large static to the stage side back to the follow spots back to the stage . What do you think?

Pour Alexandre:

J'attends ~~vo~~tre confirmation pour ~~vo~~tre heure d'arrivée Jeudi soir en Gare de Montpellier. Vous su

amicalement 'chercher à l'aéroport. pas de problème.

Humbert Camerlo