

THEATER  
LIGHTDESIGN

# THE UGLY LIGHT

## 2

ENGLISH EDITION

REALIZED BY  
BENJAMIN SCHÄLIKE



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**Benjamin Schälike**

# **THE UGLY LIGHT 2. Theater Lightdesign**

**English Edition**

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ENGLISH EDITION

*realized by*

BENJAMIN SCHÄLIKE

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

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BENJAMIN SCHÄLIKE

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2 FISH/Lightdesign

Alexander Charim/Lightdesign

Felix Marchand/Lightdesign

*HZT /UDK Berlin/Lightseminar*

Hanna Hegenscheidt/Lightdesign

Dance On/Lightdesign

Dance On/Tecnical Director

Hans-Werner Kroesinger/Lightdesign

Byung Hoon Lee (Seoul)/Lightdesign

Tanztage Berlin/Tecnical 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 Forseythe/Lightdesign

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*University of Art Montevideo (Uruguay)/Lightseminar*

White Horse/Lightdesign

Tanz im August/Tecnical Director

*Kunstakademie Düsseldorf/Lightseminar*

Impulse Tanz Wien/Lighting Master

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

Expo 2000/Lighting Master

Mobile Akademie/Tecnical Director

Hans Werner Klohe/Lightdesign

*Korean National University of Art (Seoul)/Lightseminar*

Total Brutal – Nir De Wolff/Lightdesign

Ruhrfestspiele Recklinghausen/Lighting Master

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

# FOREWORD

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 UGLY LIGHT** 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.  
The book is not made to be read necessarily from  
A – Z.  
You can read creatively.  
As I know,  
such a book,  
which illustrates and discusses different approaches  
and perspectives of lighting design,  
have not existed in this form before.



# FOREWORD

**THE UGLY LIGHT** book is about my understanding of light.  
My understanding of lightdesign  
as an creative and artistic prozess.

**THE UGLY LIGHT** book is not a catalog of my lightdesign.

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 and theatermakers.

**THE UGLY LIGHT** book offers different spectrum of lightdesign,  
and, I think this makes **THE UGLY LIGHT** special.

Take the book as an inspiration and not as a guide.

It is not about right or wrong,

I try to take a step beyond the technical know-how,  
to go towards considerations about creative lighting.

It is about finding your own way with light design.

Technical knowledge is the base,  
but this you find elsewhere.

For example :

Max Keller (Faszination Licht)

Scott Palmer (Light)

Marie-Luise Lehmann (Lightdesign)

Now, here is : **THE UGLY LIGHT 2 - ENGLISH EDITION**

Benjamin Schälike

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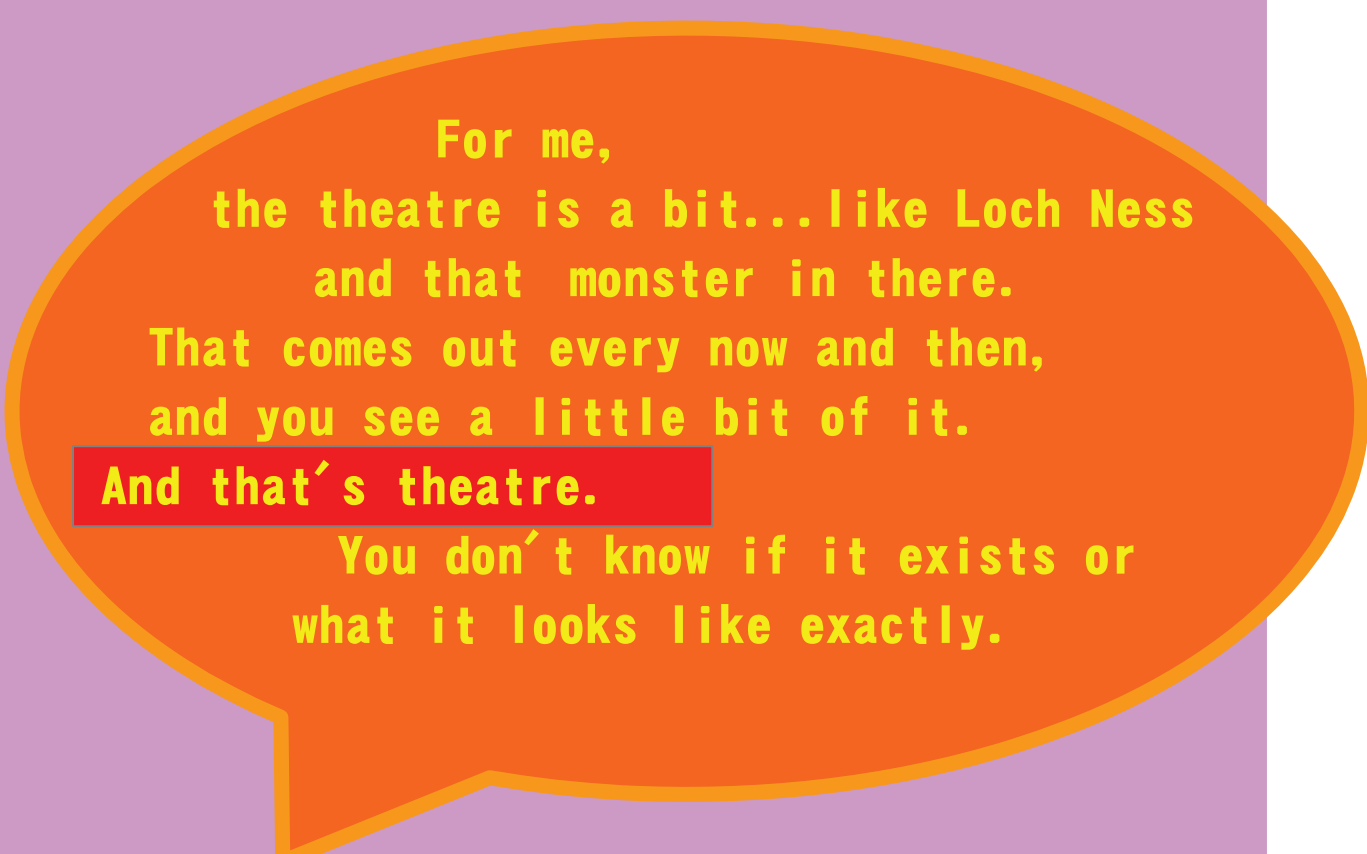
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I will try to talk about actions and consequences from my field of work: this determines my experience and my point of view. The reader, for his part, must bear in mind that these cannot be separated from the entries in my passport - nationality, date of birth, place of birth, physical characteristics, the color of eyes, and signature. They are also inseparable from the present date. This is a picture of the author at the moment of writing: he is searching and groping within a decaying and unfolding theatre. With the continuation of my work, every experience takes away the conclusiveness of these keys. It is impossible to calculate the function of a book - but I hope that this will prove useful at some point for everyone who has to wrestle with their own problems related to a different time and place. But if someone wanted to use it as a manual, I can only warn him - there are no formulas, there are no methods. I can describe an exercise or a technique, but anyone who tries to reproduce it according to my description will surely be disappointed. I would teach anyone, without further ado, everything I know about theatre rules and techniques in a few hours. The rest is practice - and that can only be acquired by yourself. All we can do is try to do.

(Peter Brook)



**For me,  
the theatre is a bit...like Loch Ness  
and that monster in there.  
That comes out every now and then,  
and you see a little bit of it.  
And that's theatre.**

**You don't know if it exists or  
what it looks like exactly.**

**(Martin Clausen)**

**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