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Lighting as facilitator of the theatrical transaction

Abstract:

The act of writing is firmly embedded within the praxis of the lighting designer. A script is annotated, documents to communicate creative concepts are created and records to facilitate the realised design are carefully crafted. Less formalised writing includes doodles, sketches and drawings to amplify design ideas conveying simply what few words can not. This act of writing, planning, plotting and recording is contrasted by the nature of light, an ephemeral effect that illuminates an object in space at a moment in time and is then gone. This article will examine some of the roles that illumination plays as both storyteller and communicator within a performance, through an examination of the lighting design for Epicentre Theatre Company's 2014 production of Reginald Rose's seminal play *Twelve Angry Men* (1955). The article will examine the role of the lighting to interact with the stage and the actors, as well as in supporting and reinforcing the communication and storytelling within the performance environment.

Biographical note:

Simon Dwyer has over twenty years of experience working in many technical and production roles in the entertainment industry across Australia and New Zealand. He is currently a doctoral candidate at CQUniversity, Australia examining the theatricality of the lighting of the Sydney Opera House. Simon has presented original research in the creative industries at numerous conferences and has written on a wide range of topics including architecture, education, facilities management, literature and the performing arts.

Keywords:

Storytelling – Lighting – Theatre writing – McCandless, Stanley – Rose, Reginald

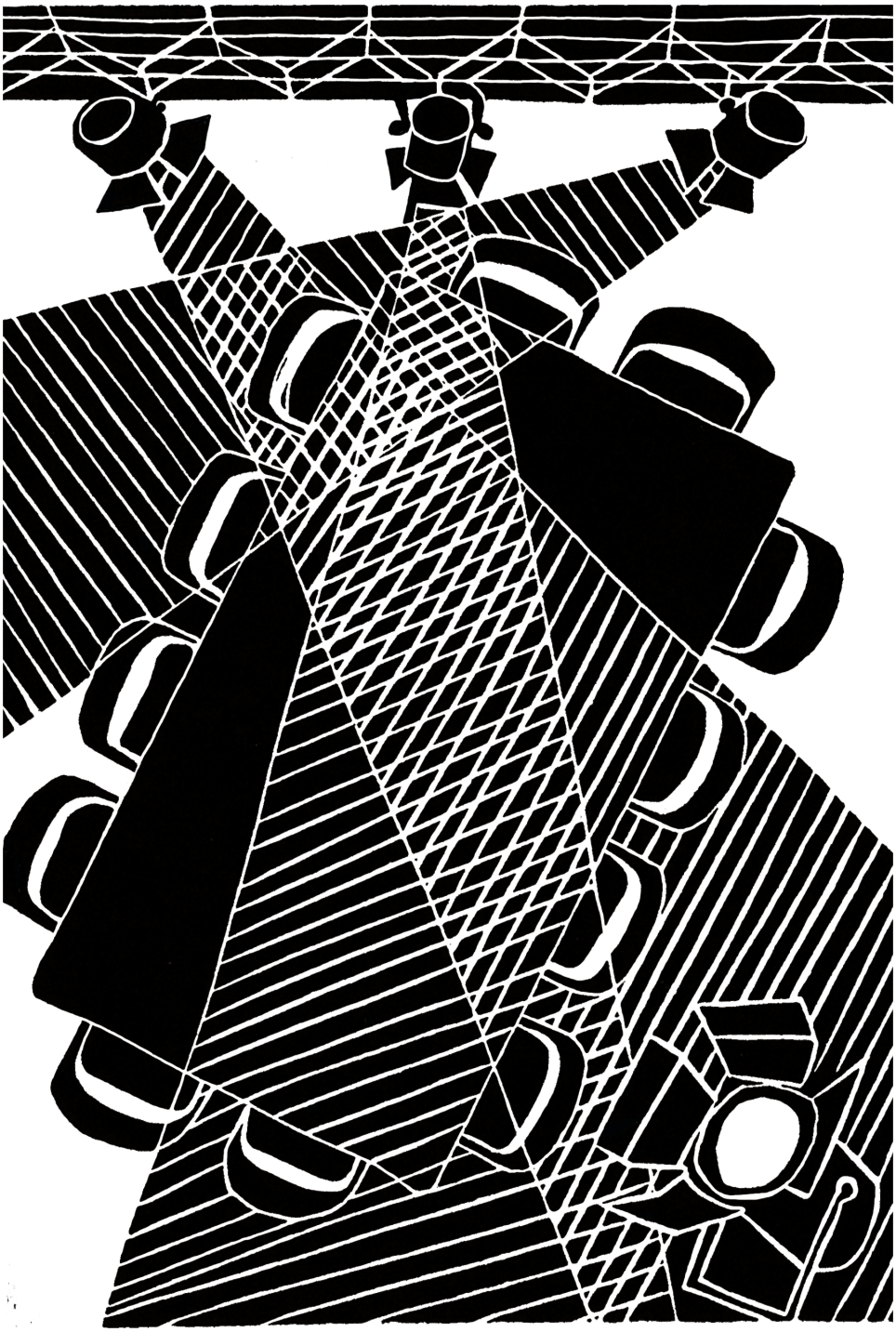


Fig. 1. Ulrike Sturm, *Searching for truth*, linocut, 2016

Introduction

The research reported in this article builds upon a practice-led project that examined the lighting designer's praxis for the illumination of a community theatre company's production (Dwyer and Franks 2015). Specifically, the author was the lighting designer for the Epicentre Theatre Company's season of Reginald Rose's *Twelve Angry Men* (1955) playing at the Zenith Theatre in Sydney, Australia, during October and November 2014. This article profiles the play in general terms to provide a background for readers. The discussion then continues with an examination of theatrical lighting design before exploring the role of light as an intermediary in two different types of performances, those that happen in the formalised theatrical space and those that occur in the public domain. The article concludes with a discussion of the lighting elements of two sculptures identified by Carla Lever as Exhibit B (Marco Cianfanelli's 2012 Nelson Mandela Sculpture in Howick) and Exhibit E (Willie Bester's 2000 sculpture of Sarah Bartmann in Cape Town) (in another article of this Special Issue) and two films, *'71* (2014) and *Paradise Now* (2005), analysed by Louise Harrington (in another article of this Special Issue). Thus, unpacking three different types of storytelling.

Lighting is one of the most ephemeral elements in a theatrical production. Lighting is cued, illuminates objects in space and is gone. This temporal aspect is reinforced throughout the design process. Usually working from an existing text, costumes are sketched and swatches acquired, actors' movements and lines are recorded, sets are detailed and constructed, yet the physicality of lighting is elusive. It may be that this temporality has led to research that focuses on instruments and practice within theatre environments, leaving the role of light, in contributing to the narrative of a performance, often uncontested and regularly unexamined. Similarly, architectural lighting research tends to focus on physics, such as lens arrangements and power consumption, rather than the aesthetics and effects of integrating light and the built environment. This article examines the role of lighting through a production of *Twelve Angry Men* utilising a model of theatrical engagement proposed by Peter Brook. This examination asks the reader to consider light as a meaning-laden phenomenon in which a designer has made a series of deliberate choices to inform, or alter, interpretations of the world around us.

Setting the scene

Despite being often considered Reginald Rose's best work, *Twelve Angry Men* experienced a difficult rise to fame. Originally written in 1954 as a teleplay for the CBS anthology series *Studio One* in New York (Bergan 2002), it was not until the 1957 film adaptation, shown predominately in art-house cinemas, that a cult following began to form around this work (Marder 2007: 572).

The allure of the original work might be elusive to modern audiences who expect a string of big names (with the exception of Henry Fonda's appearance in the 1957 film version), a Hollywood siren, high-definition colour visuals, flashbacks and numerous special effects (Dwyer and Franks 2015: 99) – elements that are absent in *Twelve Angry Men*. Also missing are gender and ethnic balances and a clear dénouement to resolve the central question. Despite, what would be considered today obvious omissions, a

stage version quickly followed the cinematic release, confirming American film writer and critic Patric Verrone's observation that 'trials appeal to film makers because of their theatrical trappings' (1989: 96). These 'theatrical trappings' revolve around the drama that unfolds as twelve jurors retire to consider the fate of a youth from an ethnic minority, who is accused of murdering his father. The jury is given strict instructions: they must unanimously, 'beyond a reasonable doubt' decide a verdict of either 'guilty' or 'not guilty' (Rose 1955: 9). The judge adds significant weight to his instructions, as a verdict of 'guilty' will be accompanied by a mandatory death sentence.

In the theatre script, and in the screenplay, the characters are stripped of names – each juror is referred to by the number allocated to him, with the supporting roles reduced solely to their title such as the witnesses 'the old man' and 'the woman across the street' and the court staff of 'clerk', 'guard' and 'judge'. The jurors' personalities, along with their occupations and personal biases, are slowly revealed through their deliberations that lead to a lone dissenter: the one juror who votes 'not guilty' in the first ballot. As a voice of reason and logic, Juror Eight then begins convincing all eleven of his peers that 'there is reasonable doubt' arising from the reliability of the witness statements and so advocating the boy charged with murder should be found 'not guilty.' The writer's decision to reduce the characters to stereotypes allows audiences to quickly identify with both the situation and the personalities.

The setting is similarly reduced only to its essential elements, a drab nondescript room in a government building on a hot New York summer's evening, without air-conditioning. Maintaining the focus of the narrative on the jury's deliberations, there are a limited number of properties for the actors to interact with – a water cooler, bin for waste, note paper and writing materials. These reductions serve to focus the audience's attention on the interactions between the characters in their deliberations on the fate of an unnamed young man.

As a play, *Twelve Angry Men* is regularly presented by community (amateur) theatre companies, with eight productions in Australia between 2013 and 2015. Professional companies have presented the play in London (1964, 1994 and 2013), New York (2004), Washington DC (2006) and Chicago (2007). Of further interest, the 1957 film was remade in 1997, emphasising the script's ability to maintain critical acclaim and demonstrating the enduring appeal of this work with audiences the world over.

Theatrical lighting

Stanley McCandless, a Harvard architectural graduate, was Professor of Lighting at Yale when he became the first person to define the praxis of modern theatrical lighting design through his 1932 text, *A Method of Lighting the Stage*. As an early author on the art and craft of stage illumination, McCandless is often considered the grandfather of modern theatrical lighting designers, with Oscar Brockett and Franklin Hildy noting his achievements as 'the most influential work in the field until the advent of computerized lighting controls' (2010: 440). In summary, McCandless' method involves dividing the stage into small sections, then illuminating each section by two fixtures, one the motivating or key light, the other a 'fill' to provide 'proper compositional quality to the

picture' ([1932]1958: 19). These two lights are set off at 90 degrees to each other and at 45 degrees in both plan and elevation, from the acting area, to provide proper modelling of an actor's features ([1932]1958: 33). The lighting from one direction uses warm tones, with cooler tones in the lights from the opposite side, to enhance the desired modelling ([1932]1958: 50-52). Additional light may come from behind, or above, the acting area to further model the actors as they move through the space. Further lights ('specials') are then added for highlighting and effects. It is also important to note that McCandless encourages the lighting designer to use the textual clues that can be found within the script. He observes that the 'fundamental lighting of a production is outlined by the playwright's manuscript' ([1932]1958: 17).

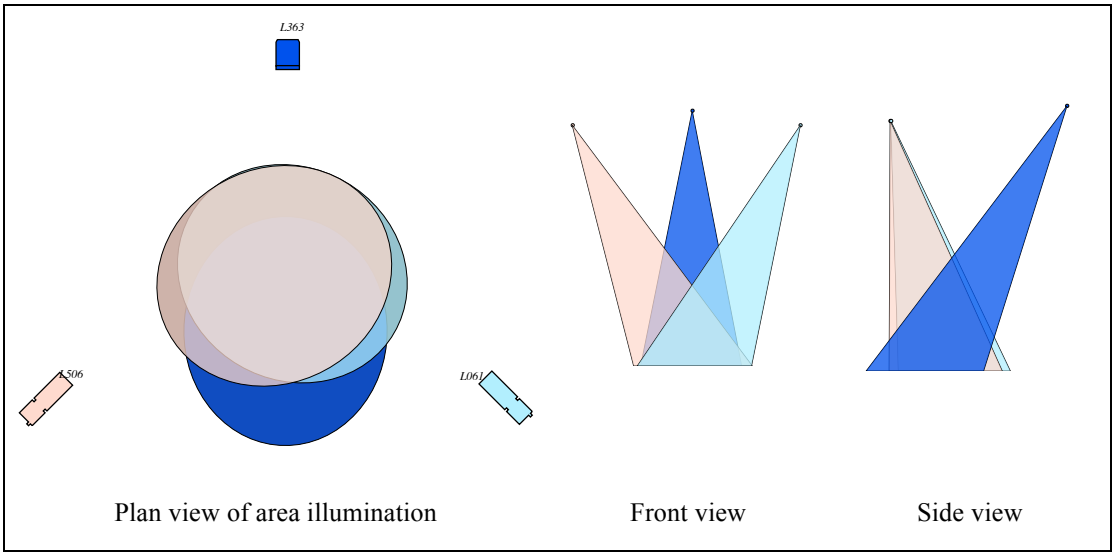


Fig. 2. Typical approach to illuminating a stage area using the McCandless method on *Twelve Angry Men* (created by Simon Dwyer, using LXBeams software)

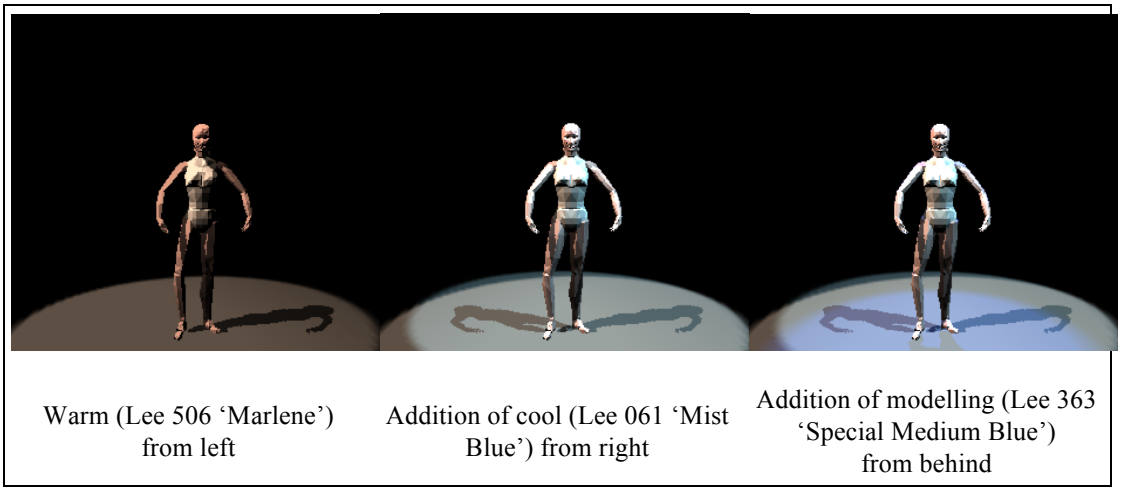
In addition to describing a procedure for lighting the stage, McCandless defined the functions of light and the qualities of light in a theatrical environment that are used an extension to the storytelling of the playwright. The original four functions were: visibility, naturalism, composition and mood. In the opening section of his discussion on the application of lighting, McCandless argues that these functions 'are a measure of its value to the stage' ([1927]1964: 84). The functions help craft the 'emotional, mental and psychological reactions' of the illumination the designer presents to an audience ([1927]1964: 84). Of the four original functions of lighting described by McCandless, visibility is the easiest to define. If the action on stage cannot be seen then the design has failed, since 'the primary function of lighting is to give controlled visibility [and] this influences all its other functions' (McCandless [1932]1958: 4). McCandless uses the term 'naturalism' to describe the effect of artificial light replicating that of the natural world – sunlight, moonlight, lamplight, firelight or diffuse daylight, which is the second function of lighting. The third function of lighting is composition. Composition is the balancing of light to paint the picture which the designer presents to an audience. The illumination is not viewed as an individual performer, rather as part of a company so that through 'light, the beauty of architecture, sculpture, and painting as found in the setting can be lifted out of their static condition

and made to live with the actor' (McCandless [1927]1964: 86). The final function of lighting, which McCandless describes as an 'intangible dramatic essence' ([1932]1958: 19), is mood. He expands upon this in his *Syllabus of Stage Lighting*, noting that mood is the 'fundamental spirit of a play which the producer interprets for an audience through the medium of production,' utilising lighting to create 'an atmosphere or an emotional response for an audience' ([1927]1964: 86).

In addition to the four functions of lighting, McCandless defined four qualities of lighting: intensity, colour, distribution and movement. Intensity or brightness is measured in lux (metric) or foot-candles (imperial). By utilising dimmers and control equipment, the designer can vary the intensity of an individual light or group of lights. Intensity is also affected by the beam shape and spread, and colouring media or projections used in the lighting instrument, along with the contrast between the subject being illuminated and the background. McCandless noted that the colour or quality of light 'has been very little considered in comparison with its use in the fields of painting and decoration' ([1927]1964: 88) – an observation that holds true today. The colour of the lights is a personal choice, one over which designers 'fret and agonise a lot' (Pilbrow 1997: 366) in deciding upon what the most suitable colour is from the extensive ranges that each lighting manufacturer has available. Even as a personal choice, McCandless offers guidance: 'tints of colour [… for] comedy, pure strong colours with tragedy' ([1927]1964: 89).

Distribution (also referred to as form in McCandless' *A Syllabus of Stage Lighting* [1964]) refers to three of the elements of lighting: direction, shape (or size) and quality. The direction is determined by the position of the light in relation to the subject. The type of fitting being employed and the distance between the fixture and the subject determines the shape and size of the light. Profile lights also have shutters that allow for the shaping of the beam, while Fresnel and pebble convex (or simply PC) fixtures are usually fitted with barn doors for the same effect and control of spill. The shape or size can also be altered by the use of a gobo in a profile; gobos serve to project a pattern over the area being illuminated. Distribution also encompasses quality. This refers to the beam field. The rim of the beam can be made hard with a crisp cut-off or muted with a soft-feathered edge. Similarly, the intensity across the beam can be even or peaked so the centre of the light is brighter than the edges.

The final property that McCandless identified was movement, which he defined as any 'changes in intensity, colour or form of the light' ([1927]1964: 91). This quality is often demonstrated with the lighting designer's use of automated fixtures that are a common feature of concerts, musicals and many spectacles. Not only can the intensity, colour and shape of the light change but the beam itself can be programmed to move across the stage or audience. This quality would also apply to the use of follow spots and practical lights such as a lamp or torch used by an actor. A subtler movement in lighting, that falls under this property, is the transition between lighting states as one set of lights change in intensity relative to others.



Warm (Lee 506 ‘Marlene’) from left	Addition of cool (Lee 061 ‘Mist Blue’) from right	Addition of modelling (Lee 363 ‘Special Medium Blue’) from behind

Fig. 3. Painting the picture using the McCandless method (created by Simon Dwyer, using LXBeams software)

Theatre lighting has evolved significantly from the beginning of indoor illumination by gas, to the widespread use of electricity and modern advanced automated lighting fixtures. Computer controls have replaced resistance dimmers, lime light superseded by incandescent globes which themselves are on the verge of being overtaken by light emitting diodes (LEDs). It has been noted that ‘theatre has always used the technology of it’s period’ (Stanton and Banham 1996: 349). A number of recent authors (see Pilbrow 1997; Gillette 2005; Parker, Wolf and Block 2009; Shelley 2009) have expanded upon and developed the functions and qualities of lighting as the craft has evolved, yet the McCandless method has stood the test of time and is still widely used as a basis for design by many practitioners in the industry today. Lighting is ‘a science and an art’ (Steffy 2008: 2), regardless of its purpose. Therefore, illumination involves a high degree of creativity, which is supported by the notion that there is no single correct approach for all situations.

Lighting as an intermediary

The sections above have briefly examined the methods of spatial illumination. This section takes these ideas to examine the way in which light is used as an intermediary in a theatrical transaction within the formalised theatrical environment of a stage and the less traditional relationship of the built environment as an actor. The link between these situations lies in the English-language term ‘theatre’ which can be used to describe both the physical space and the action of the space. The London-born, Paris-based theatre author, director, producer and researcher Peter Brook was one of the early practice-led researchers that focused on an actor’s communication with an audience through language, speech and sound. The inspiration for this discussion of light and lighting comes from one of the opening phrases of Brook’s seminal 1968 work *The Empty Space*: ‘A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged’ ([1968]1996: 7). In this way Brook is examining the notion of the theatre through a lens that posits the idea that any space, with an actor and an audience, results in a theatrical engagement.

There are some terms that should be briefly discussed to further frame the argument of lighting being a significant component of the theatrical engagement. These are unpacked below. The term 'space' when used as a theatrical noun is rarely defined and often loosely associated as a synonym for a room or a place, such as a rehearsal space or the stage and auditorium as a performance space. In Brook's text this type of specific definition is not required, a space is just that – a continuously available unoccupied area that can be filled by at least an actor and an observer. This area is equally undefinable as it could be a formalised theatrical stage such as those found in the West End or on Broadway which feature formal built and conceptual frames with a proscenium, a rear stage, a fly tower above galleries to the side and the 'show deck' possibly with a trap room or orchestra pit. These boundaries effectively form a performance cube with six defined sides, thus providing a construction of a place. Brook's conception of a space could see such a space as a rooftop garden where there is a floor plane, some very low transparent sides and an expansive open 'roof'. Similarly, Brook's space is not confined to an 'inside' area. A streetscape under a bridge or in a park could equally be transformed into a space in which there is a theatrical engagement. The space in which this theatrical engagement takes place may also be transitory such as a passing parade or aerial display. The term 'actor' is a little less nebulous, though a brief discussion is still required. There are often negative connotations attached to the term, such as to 'act the fool', or when not working properly, an item, such as a car, may be said to be 'acting up'. In Brook's model, an actor is a neutral term to define the role of the person or group of people who willingly exhibit themselves for another willing individual or assemblage in the theatrical transaction – the observer or audience who are the primary beneficiaries of the engagement.

The important distinction made here, and not made by Brook, is that an actor intends to have an audience. This engagement and subsequent transaction is not a coincidental happening as there is some degree of planning. That is not to say that the transaction is restricted by time or space, or that there is some form of initiation such as an invitation or ticket purchase. The final element that requires brief investigation is the theatrical transaction itself that results from the engagement of the actor and audience. The transaction is perhaps best described as the loop that begins with an action of the actor that elicits a response from the audience, who then react to the actor. The process repeats multiple times throughout the willing exhibition. Many researchers term this transaction theatricality. For the purposes of this article, light or more correctly, visible light, is considered to be electromagnetic radiation that is visible and is responsible for the sense of sight.

It is interesting to note that with estimates that most information communication occurs within a visual sphere, light did not feature in Brook's research, perhaps it was considered to be a fundamental element for the theatrical transaction, just as oxygen is for the actors' functionality. Light is an essential element of the human condition, from sunlight to ancient fires, artificial light to advanced communications and provides us with the humble remote control; illumination governs our daily lives. Theatre and lighting have been linked for thousands of years – be it a modern opera house using artificial electric lighting, an eighteenth century venue with gas or candles or an ancient

amphitheatre – performance and light are intertwined. It is for this reason the omission of light in the model Brook recorded is curious. For instance, is Brook saying that light is not required for theatrical engagement or perhaps that light plays no active role in the transaction and is only present as a passive participant? Richard Pilbrow notes that 'an actor who cannot be seen cannot be heard' (1997: 7). By extension, if an actor is not seen or heard, then there is no transaction taking place. This model of engagement through a transaction between actor and audience, therefore, forces light to the forefront of theatrical expression as an intermediary – indeed, a facilitator – between the performer and the spectator in the theatrical transaction.

It is argued here that the role of light is a subtle but essential element in the theatrical transaction that Brook describes. Without illumination the audience is both figuratively and literally kept in the dark. The first role of lighting is uncomplicated – it facilitates a quick and effective communication to establish that there is the possibility of a theatrical transaction. Light provides access to the visual information necessary to ensure that it is a transaction with an actor and an audience in the same place at the same time – the primary tenant of the model. It could be argued that both parties can exist in the dark, and that a transaction could take place, yet with estimates that most information communication occurs within a visual sphere, the transaction is unlikely to be self-sustaining and will quickly decay. This understanding of the role illumination plays in the theatrical transaction is lore through the adage that if you cannot see an actor then, in turn, you cannot hear them.

Having demonstrated that light is necessary for the theatrical transaction, the second role of light can be examined. This role builds upon proving a means of communication by focusing an audience's attention through simultaneously defining and creating a space. Architectural lighting designer Richard Kelly observed that 'space is nothing until interrupted. Light is invisible until interrupted by a surface, line or point, thus made visible' (in Aronson 2015: 13). What is made visible is somewhat dependent on the selectivity of the light. A highly focused sharp edge will accentuate the difference between light and dark, what is considered part of the space for the actor to work in (the stage) and what is to be hidden from view (off stage). Whereas a subtler edge will provide a wider gradient between what is illuminated – shared by an actor for consumption by the audience – and the dark, hidden world that is solely the domain of the actor. Thus space, in terms of this model, has been both defined and created by light. Therefore, as this article argues, it is not only possible that light is an essential element for an engagement to take place, but that light and lighting are, in fact, an *inseparable* constituents of the theatrical transaction between actor and audience in Brook's model. The final role of light, suggested here, is the one Brook would perhaps dismiss most quickly. Light – intentionally or not – adds meaning to the story. What is commonly accepted, as white light is not a consistent 'colour'. On one end of the spectrum, white light is more yellow (like a candle), and on the other it is more green (a fluorescent tube for example). Thus, even a single bare globe hung above an empty space will add some meaning to the scene below in addition to creating and defining the space it illuminates.

As human physiology, experience and aesthetics are unique to each individual, these additional meanings are unique for each observer, however our associations with light

are often similar within popular cultures and serve as useful shortcuts and stereotypes. For instance, in western theatre, a stage bathed in red light can either be the scene of a bloody murder or romantic interlude, if it is deep blue then we are either at night or perhaps underwater. As this meaning is only added when the light illuminates an object in space the meaning can also be interpreted slightly differently based on the item being illuminated. A person illuminated strongly from below will appear grotesque with their facial features exaggerated, if the light was vivid green in colour most people would reasonably assume the character being played was monstrous, however if illuminated from above and in front of the action with a yellow-green, the situation would change to a person in a forest with far more naturally proportioned features. The symbolism of colour changes across contexts and cultures. In this way, like the words offered by the playwright, the colours offered by the lighting designer are open to interpretation and re-interpretation. The model of theatrical engagement has at its core the interaction between an actor and an audience.

Returning to *Twelve Angry Men*, the use of light as an intermediary between the performer and the spectator appears simple. The illumination interacts with the stage (the space), the actors (the body), across a defined period (time) to support and reinforce the communication within the performance environment and to facilitate the theatrical transaction between performer and spectator. However, in doing so, the illumination fulfils a dual purpose. First, as an intermediary it conveys, without modifying, a range of visual information that has been carefully curated by the production team to an audience who are willing recipients in the transaction, thus supporting the translation of the written text of the playwright into the physicality of the actor. Simultaneously, the lighting performs the role of an additional player in the transaction, offering further direction, emphasis, and meaning to the stage presentation. It is with this second transaction that lighting designers, be they architectural or theatrical lighting designers, chiefly concern themselves. What started as a simple task of illumination of a body in space, now takes on a much more curated creative design of illuminating a body; not only in a certain space but also in a particular context.

Part of the lighting designer's preproduction process (that is the preparation period from the designer's engagement to the production's move into the theatre) usually involves several readings of the script followed by research around the script to provide an extended context of the key details that arise from the first reading. Such is the quality of Rose's script and the simplicity of the setting that there is usually little research required for his best-known work. There are no obscure references or 'in jokes' that necessitate investigation; the setting is obvious and the character traits are all laid bare for an audience to see. There is no heavy reliance on technical elements such as elaborate costumes, scenery, lighting, sound and special effects: the specific production discussed here was true to the original 'production concept' of the play.

The set was a stylistic representation of a 1950s government building: a flat (so named as they have the 'flat' scenic element on the side presented to the audience and the necessary bracing on the other) for each side of the stage to represent the jury room walls, the upstage one with a practical sash window (that is, a window that is fully functioning and used by an actor as part of the action) and a long table that could

accommodate jurors one to twelve. The set was dressed with some coat hooks on the opposite prompt flat (to avoid confusion, when looking at the stage from the auditorium, this is usually the left side of the stage, while the prompt side is the right hand side of stage), a clock on the prompt side flat and a backing flat of an abstract cityscape for the window flat. A water cooler, rubbish bin, legal books, note pads and pens as well as fourteen chairs scattered around the room, completed the stage setting. The first lighting transaction is the basic illumination of the space. This illumination reinforced the boundaries of the space created by the set, through the careful direction of light away from the gaps between the flats and flood-lighting the cityscape-backing flat (this approach, which differed from the McCandless method deployed in the main acting area, reinforced the space inhabited by the actors and, by extension, the space beyond the 'world of the play'). The space used by the actors was evenly illuminated ensuring the criterion of visibility was met.

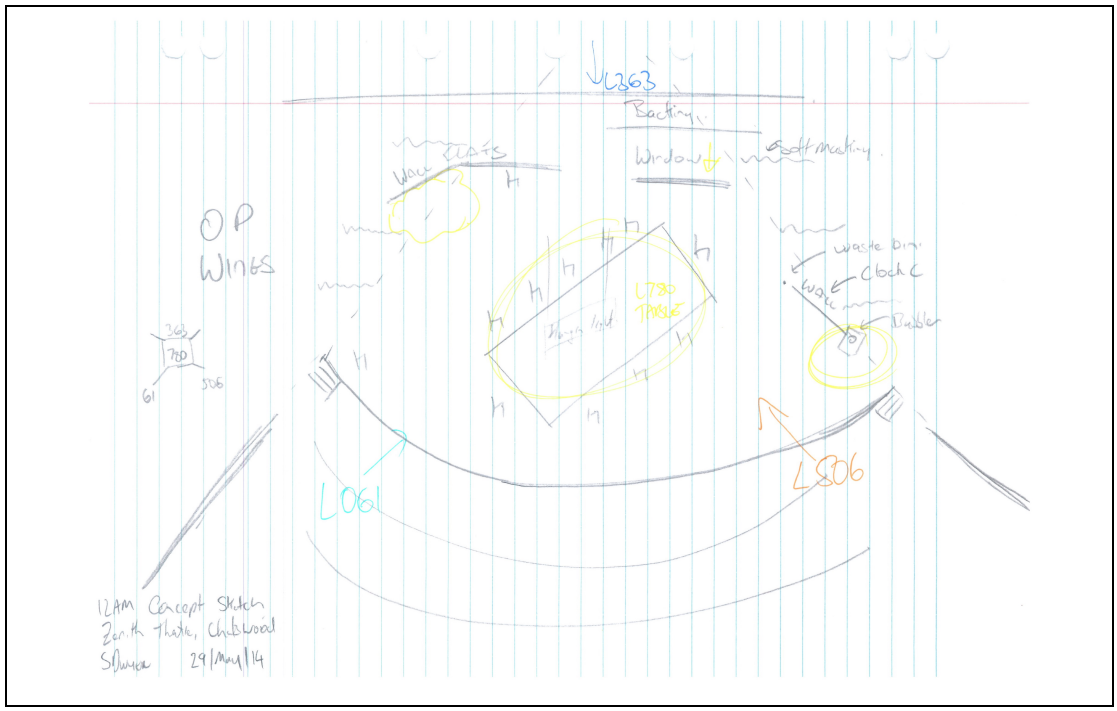


Fig. 4. Initial lighting sketch overlaid on a scenery concept for *Twelve Angry Men* (created by Simon Dwyer and Tonya Grelis)

It is the second role, that of the additional player, that was much more difficult despite the apparent simplicity of the task. The lighting had to reinforce the seriousness of the task that the actors were debating: is a boy accused of murdering his father guilty beyond a reasonable doubt? This was achieved through subtle highlighting of the table and central acting space, much like how an architectural lighting designer would deploy task lighting over a desk or highlight an entryway to a room. This highlighting also reinforced the confined nature of the space and served as an anchor for the action around the major set element.

A pale blue (Lee 061 'Mist Blue') was selected to subtly reinforce the harsh fluorescent lighting typical of a government building of the mid-twentieth century. This effect was contrasted by a soft amber (Lee 506 'Marlene'), which linked the illumination within

the space created by the set with the sunlight and the city beyond. These lighting selections subtly reinforced the boundary of the space, the notions of inside and outside, incarceration and freedom while adhering to the McCandless method. The choice of two complementary colours allowed for modelling of the actors' bodies (which was reinforced by deeper colours from the back) and reinforced the space created by the scenery without 'upstaging' the performers or the author's text.

The adding of meaning to the theatrical transaction is one of the most creatively difficult, but most rewarding, phases of the lighting design. This use of light to convey a theatrical transaction is not limited to a formalised theatrical performance. For instance, in a *son et lumière* (a popular type of sound and light show) the light must reflect off an object, either theatrical haze or smoke in the atmosphere, the natural environment or a constructed element and thus fulfils a dual role as both an actor and a conveyer of additional information in the theatrical transaction.

Lighting in space

Brook reduces theatrical engagement to its base elements, the empty space, an actor and an audience. To briefly return to the earlier discussion, that Brook specifically references the empty space, the space becomes stage and therefore the space is actually a place, space is an open and perhaps indefinable whereas place is a construct in which boundaries can be drawn. This article argues that as soon as a space is defined (through holding both an actor and an audience), a place is actually being discussed, particularly if the place has further defining structures such as being part of the built environment – in this case a stage – the place of the theatrical transaction can then be further physicalized as the interface between the audience and the actor.

This demonstrates another constituent in the model that is not addressed by Brook: the impact of place on the theatrical transaction. This article asserts that Brook deliberately chose an empty space to represent a place stripped of decoration and ornamentation to elevate the position of the actor in relation to the audience. However, it is further argued that no matter how empty a space can be, just as light adds meaning, so the space creates points of reference for both actor and audience. A space can never be completely devoid of content. For instance, the theatre has its stage, an outdoor performance has the streetscape or natural environment and these 'scenes' bring as much meaning to a person walking across the empty space as the illumination brings. These meanings can be small such as a single actor on a bare stage where they occupy such a small percentage of the total performance volume they can appear irrelevant or a small part of a whole. An actor with a vast distance between themselves and the audience can similarly appear small. These meanings can be completely devoid of the message the actor is delivering, emphasising the influence that the place can have on the theatrical exchange. Although McCandless' method predates the work of Brook, it is hard not to draw some parallels – Brook sought to define the base needs for theatre to exist, yet omitted illumination and McCandless sought to define the basic praxis to deliver creative and aesthetic lighting to the theatre. When joined, the complimentary approaches to the stage, that is illumination that supports the action are realised.

Carla Lever and Louise Harrington (in other articles of this Special Issue) have examined space through two different viewpoints. Lever looks at six spaces encompassed by a corporeal history that crosses time and space in South Africa, while Harrington negotiates two distinctive landscapes bounded by conflict: Belfast in Northern Ireland and Nablus in Palestine. Lever references six sites of corporeal curiosities that she argues present contemporary South African embodiment, two of which, Exhibit B (Marco Cianfanelli's 2012 Nelson Mandela Sculpture in Howick) and Exhibit E (Willie Bester's 2000 sculpture of Sarah Bartmann in Cape Town) are examined here. In her introduction, Lever discusses the way in which bodily exhibits are offered to the reader in a manner that is perilously close to Victorian carnivals, which in itself invokes a meaning in which the illumination of the exhibits may be presented. This style of carnival illumination is, though, absent from both of the examples reflected upon in this article.

The viewer is prepared to receive the Nelson Mandela Sculpture through a highly curated approach, the arrival path gently slopes downward and involves a bend so that the sculpture is not revealed until the last moment, looming on the horizon above the viewer. This temporary tunnelling of vision blocks out the soundings and is perhaps emblematic of incarceration, one coming from darkness into light then receives first sight of the sculpture. Just as the approach path reduces the availability of light, the sculpture employs the absence of light through the path of the sun from the right, behind and finally to the extreme left of the sculpture, the shadows therefore only ever lie 'on the other side' of the sculpture and never approach the viewer.

The scene that is created as the sun moves across the sky, and the clouds pass along, is infinitely varied resulting in no two showings that will be the same. This then creates a contrast between the precise laser cut steel poles that when viewed face on generate the familiar silhouette of Nelson Mandela and the imprecise nature of the constantly changing natural illumination – the contrast and tension between the strictness imposed by the immovable stakes firmly anchored in the ground and the changing light. The choice not to provide any artificial illumination is interesting – perhaps the evocation of 'an eternal' light is seen is too religious or that the artist did not wish to have the additional layers of meaning that illumination would bring?

The natural illumination of the sculpture will still bring with it meaning. One can observe the quality of the poles change between a clear light blue sky behind them in early morning sun or afternoon sun, with Mandela's silhouette strong and clearly recognisable compared to the same view on an overcast day, the features a little harder to recognise, the space perhaps a little less appealing, more foreboding in recognition of what happened all those years ago.

As an object that is not physically anchored to the ground and one which occupies a small area, not much greater than two people in conversation, there is the opportunity for the Sarah Bartmann sculpture to be arranged in numerous ways in a number of spaces. Thus, the current location of the work is interpreted here as being deliberate but it is not known if this was in agreement with the artist, or the subject's family. Nevertheless, the location does raise some interesting observations.

Standing against a pillar in the library of the University of Cape Town's Science and Engineering Department is Willie Bester's sculpture of Sarah Bartmann. The work lacks any direct illumination, and is somewhat in semi-darkness with the only source of light from the celling-mounted fluorescent lights. As a result, the location and illumination only go some way to completing the first lighting transaction – that of basic illumination. Although it is more likely to be a serendipitous happening rather than a specific choice, the darkness could be interpreted as recognition of a life lived at the hands of others, not a total absence of light representing evil, but not the bright life well lived either. The solid construction of the pillar stops any light from behind the sculpture permeating the metallic parts that comprise her body – springs, shock absorbers, cylinders and screws. This raises the question, is this second (perhaps even third since a plaster cast stood in the Parisian Museum of Man until the mid-1970s) viewing of her body consciously being controlled through the absence of illumination?

Another interpretation of the illumination in respect to the sculpture is the sense of normality. The use of standard fluorescent illumination deployed throughout the Library combined with the matter-of-fact display of the sculpture, works to make Bartmann less of a curated artwork and more of an everyday object – perhaps as part of the 'scenery' or another resource to be read and learned from like the numerous books on the shelves. There is a contrast between the overt display of the body in Europe on a stage separated from the viewing audience to the body co-located with the viewing audience in South Africa. As much as an audience may be observing the sculpture in the library, the sculpture is also gazes back and is as much a part of the audience as those passing by. A parallel between a public life on stage in the spot light and the private life off stage in the shadows can be drawn here which echoes Bartmann's life of fame found and fortune lost.

One could, perhaps, go further, and consider the existing lighting as a commentary – is the semi darkness there to hide embarrassment or shame at the treatment of this young woman, or is it 'Victorian sensibilities' that still surround the public display of a body – her body? McCandless emphasised naturalism as one of his qualities, yet the current illumination of the sculpture has the opposite effect, with elongated shadows under her head, bust and stomach. The bodily part Sarah was most known for (her posterior) is hidden from view by the pillar and low levels of illumination. The lighting around the sculpture focuses the viewer's attention of the tools of learning, books, computers and tables in this way once again reducing Sarah to living her life in the shadows.

From the light and shadow utilised to represent elements of South Africa's complex history, to light and shadow acting as metonyms for peace and war. The first role of light is fulfilled for the two examples of conflict cinema examined by Harrington. Without basic illumination of the space being cinematically captured, the viewers would be left with a blank screen and just and audio track (a narrative device deployed in both films). The second role of light, that of the additional player is present in both *'71* and *Paradise Now*.

Harrington describes the deployment of drill-hardened soldiers in an alien environment, an observation reinforced through the lighting, especially as one, Gary Hook of *'71*, ended up being left behind in 'hostile' territory. The illumination of darkened alley

ways that contain numerous shadows demonstrating that the body is outside of its known environment, perhaps as an allegory to the light of knowledge and enlightenment or to emphasise that there is right and wrong, but no in-between when it comes to Northern Ireland and the period known as the troubles. The use of such defined light reinforces the borderlines and physical divisions within these hostile spaces. These lighting motifs are replayed in the night scenes where the characters are in the streets illuminated by ornamental streetlamps that create pools of light and vast areas of darkness. Harrington also addresses the foregrounding of male bodies within conflict cinema, again the lighting is in harmony with this notion. In numerous scenes, Hook's body is the brightest object within the shot, almost as if he had a spotlight focused on him, while the scene around him, and indeed those with a group of actors, are less well illuminated, accentuating the singular body within the hostile space.

The body within the space of *Paradise Now* is less well defined, as Harrington notes, either the two friends, Said and Khaled, become 'Palestinian guerrilla resistance fighters (or terrorists, depending on perspective)'. It is perhaps this point that the lighting takes its cue, often resulting in highly angular lines across the space and bodies contained within. Does this angular light become a visual represent the border that these friends are being asked to cross both physically and metaphorically? Perhaps it is there to act as a contrast, the highly formalised and structured illumination of space and body against the 'underground' militant guerrilla cell. The final moment of the film described by Harrington can also be analysed in terms of the intermediary that light plays – the blank white screen – is it representative of the 'flash' of a high intensity explosion, perhaps a more western interpretation is the moment after this when Said is a martyr ascending to heaven? Is it possible that Said decides not to proceed and this is a pure white light that is in contrast to the scenes preceding it? Regardless of the viewer's personal interpretation, the role of the lighting in conveying extra meaning is well demonstrated by this final moment – the white screen can have a range of meanings ascribed to it as an additional layer to providing illumination.

Conclusion

This article has briefly discussed approaches to theatrical design, with a high-level comparison between the two disciplines. As a spatial art, Brook's simple model of a body moving in space over time is one of the canonical definitions of a theatrical event and the resulting engagement between actor and audience. The model for the theatrical transaction between performers and spectators was introduced into the lighting praxis and tested for compatibility. The model was also demonstrated through a simple unpacking of the illumination for a production of Reginald Rose's *Twelve Angry Men* and the contribution that light makes as both an intermediary and as an additional player in the theatrical transaction. The illumination not only provided visibility to facilitate the first layer of the transaction in the model, but also provided direction, emphasis, and meaning to the action on stage reinforcing the role that light plays as a storyteller. In *Twelve Angry Men,* the illumination sought to reinforce the confines of a cramped jury room on a hot summer's evening while alluding to the world that lay beyond. The lighting designer's choice of colour was also used to subtly emphasise this notion and

underscore the parallels of incarceration and freedom that were the core of the debate within the author's text, yet in doing so unconsciously confirmed to the praxis defined by McCandless. The role of light was then examined through Cianfanelli's Nelson Mandela Sculpture and Bester's 2000 sculpture of Sarah Bartmann examined by Lever and the films *'71* and *Paradise Now* unpacked by Harrington.

Light is an essential part of the human experience and our desire to tell our stories.

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