

# Dance Concert 2006



Lighting Design by John Stechschulte

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Department of Theater, Film and Dance  
Cornell University

# Bench

Chris Black, Choreographer



Two characters fight and play on and around a bench. They are very expressive, acting as much as they are dancing. I used bright, warm light from the diagonal right front, and a colorful fill from the sides.



# Perimeter of a Parameter

Kathleya Afanador, Choreographer

Ryan Spicer, Graphics

"Perimeter of a Parameter" explored the use of projected graphics that were dynamically generated from live video of the performance. This approach led to a very austere piece, dealing abstractly with movement, form, geometry, and color. The video technology used placed some restrictions on the lighting, since a certain amount of light was necessary for the computer to find the dancers, and strong colors could throw off the color-tracking software. However, I was able to use a basic high frontlight system throughout, and add some interesting overlay. Patterns from the floor-level instruments on the booms were particularly useful, and very effective on the numerous entrances and exits during the piece.



# Again

Chris Black, Choreographer

The two family dogs play in the afternoon sunlight. This carefree piece was warm, with the sunlight coming in from the high right side. Cooler colors filled in from the left.



# Prometheus Rebound

Jim Self, Choreographer



This three-part epic follows the story of Prometheus, Zeus, Man, Woman and Hercules. Set to a hip-hop remix of the "I Dream of Jeannie" theme, the stabbing theme from Psycho, and Aerosmith's "Walk This Way," it demanded a range of visuals.

The first movement followed Prometheus as he animates Man, and gives him fire. Initially, the lights were very cool, with strong pinks and purples, and the cycle a bright magenta. However, after Man receives fire, it warmed up, appropriately.





In the second movement, Zeus chains Prometheus to a column, to have his liver torn out by an eagle during the day. Hercules comes every night and heals him again, until he ultimately fights the eagle and kills it.





The days are hot, and uncomfortably green. The nights are softly purple. Hercules' defeat of the eagle occurs at dawn.





After his rescue, Prometheus reconciles with Zeus. Their reunion is celebrated with a rock concert: lots of air guitar, lots of jumping around, lots of saturated colors and bright lights.





# Three More Kinds of Loneliness

Jacob Slominski, Choreographer



This very quiet piece incorporated three contrasting duets. I was able to light the piece largely with the hanging lamps, but added some color from the side lights during two of the duets.



# I own a mansion and a yacht

Chris Black, Choreographer



"I own a mansion and a yacht" is set to audio from an orchestral recording session for a Looney Toons episode. The piece had a rehearsal-like feel, with the two dancers going in and out of character as the orchestra started and stopped. To complement this, I primarily used strong front and top light, giving the sense of worklight. I added sidelight to fill, and provide edge.





## Almost a Tango

Kathleya Afanador, Choreographer

"Almost a Tango" is an abstract piece that utilizes parallelism in space and time, with dancers frequently repeating or mirroring each other's movements. To complement the geometry of the piece, I used strong, white high-side light, and a pattern incorporating perpendicular lines.



# Lightning Never Strikes the Same Place Twice

Catherine Galasso, Choreographer



Roy Cleveland Sullivan, the most-lightning struck person known to history, is the subject of this piece. His tragic story is told in a series of movements punctuated with narrated video. In the movements, he interacts three characters: Hot Wire Honey, an electric-cord-clad woman accompanied by Mediterranean music; Ballerina International, who is very Euro, dancing to techno disco music; finally, the Testosterony Pony, accompanied by tribal drumming. I made thorough use of silhouette, emphasizing the exaggerated shapes in the costumes and the movement. The variety of situations, music, and characters gave me a broad realm to play in.





