



Guildhall School of Music & Drama Research Portal

Document Version

Peer reviewed version

Citation for published version (MLA):

Schmidt, Hansjorg. "Light and environment: Fevered Sleep". *Theatre and Performance Design*. 2023, 9(3-4). 159-174. <https://doi.org/10.1080/23322551.2023.2288432>

Citing this paper

Please note that where the full text provided on GSMD's Research Portal is the Author Accepted Manuscript or Post-Print version this may differ from the final Published version. If citing, it is advised that you check and use the publisher's definitive version for pagination, volume/issue, and date of publication details. And where the final published version is provided on the Research Portal, if citing you are again advised to check the publisher's website for any subsequent corrections.

General rights

Copyright and moral rights for the publications made accessible in the Research Portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognize and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the Research Portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain.
- You may freely distribute the URL identifying the publication in the Research Portal.

Take down policy

If you believe that this document breaches copyright, please contact pure@gsmd.ac.uk, providing details, and we will remove access to the work immediately and investigate your claim.



Light and environment: Fevered Sleep

Hansjörg Schmidt

To cite this article: Hansjörg Schmidt (2023) Light and environment: Fevered Sleep, Theatre and Performance Design, 9:3-4, 159-174, DOI: [10.1080/23322551.2023.2288432](https://doi.org/10.1080/23322551.2023.2288432)

To link to this article: <https://doi.org/10.1080/23322551.2023.2288432>



Published online: 05 Mar 2024.



Submit your article to this journal [↗](#)



Article views: 9



View related articles [↗](#)



View Crossmark data [↗](#)



Light and environment: Fevered Sleep

Hansjörg Schmidt

Beginning

Fevered Sleep are a collective of artists and performance makers, led by artistic directors Sam Butler and David Harradine. Working across many art forms, they produce researched and deeply original works of performance for both adults and children. Established in 1996, the company works across the UK and internationally and is based in London. I have designed lighting for work by Fevered Sleep since 1998.

I think what always fascinated me as a lighting designer working with Fevered Sleep is how extraordinarily free and liberating the work is, for audiences as well as everyone involved in the making process. I believe it is artificiality that supports this freedom – the set, for example, usually grows out of an abstract concept and will offer environment as artificiality: a white box for *On Ageing* (Young Vic Theatre, 2010. See [Figure 3](#)), chalk stones for *Above Me the Wide Blue Sky* (Young Vic Theatre, 2013. See [Figure 1](#)), a raked floor for *We Are Not Finished* (The Place Theatre, 2021. See [Figure 10](#)).

In response to the question ‘What fascinated you about Josef von Sternberg?’, the German film director Rainer Werner Fassbinder says: ‘What [he] does with light. The ability to tell stories indirectly, in a roundabout way. It’s this extreme artificiality, which is still, in my opinion, very much alive’.¹

Light plays a huge part in Fevered Sleep’s work – photographic light, natural light, domestic light, remembered light. Light appears in many forms and is rendered artificial and, if possible, beautiful through a series of conversations, research/development, and strongly collaborative practice. In Fassbinder’s films, for example, light is nearly always interior, electrical and non-natural light. Very few scenes play out in nature; people are constantly trapped inside rooms and other built environments. Lighting in film is often literal light – the light we see is the light we recognise from our own lived experience: light from a pendant lamp, from a street light, from a TV. Light in a Fevered Sleep project is more open than that, both as a design aesthetic and in the way it is realised – natural light particularly is often a starting point for a conversation about the visual appearance of a production, but the lighting that arrives on a Fevered Sleep stage is far removed from those early discussions and visual reference points. The design process creates an artificial translation of a quality of light – for example, the light moving over a meadow becomes a series of vertical lines with luminous end points. This process can be seen as a deliberate artistic strategy to move depiction into representation, to find an expressive figure in a (more or less) naturalistic reference point – to render something immaterial material.



Figure 1: Laura Cubitt operating a film projector in *Above Me The Wide Blue Sky*. Photo by Matthew Andrews with permission by Fevered Sleep.

Memories

I have worked with the theatre company Fevered Sleep as their lighting designer for many years. This essay will review the role light has played across the company's production output – an ongoing exploration of light and environment, from *Shore* at Battersea Arts Centre London (BAC) in 1998 to *We Are Not Finished* at The Place in 2021. On all these shows we explored how light can be used to create an environment – a forest, a beach, a photographic studio, a memory, time.

Light in the work by Fevered Sleep is never conventional. We as a creative team tend to not use standard lighting tools, or if we do then they are employed in new, unusual contexts. There's never just a selection of lighting instruments that have been rigged and focused to create a series of images on a carefully framed stage. Creating a lighting design with Fevered Sleep is to try and find an essence, an immaterial quality of light that often at first glance can feel random, arbitrary, not designed. It is very much like the kind of lighting you might encounter on a walk – pedestrians backlit by the sun under Waterloo Bridge, a street light in the fog, pixelated colour from a digital advertising panel. These are fleeting images that we, as an audience, recognise and instinctively respond to. Light in the work by Fevered Sleep is also about finding the right material quality of the object making the light: red bulkhead lamps in *Dusk* (Young Vic Theatre, 2014), a strobe light in *We Are Not Finished*, metal rods in *Above Me the Wide Blue Sky*, a discharge light with metal shutters in *On Ageing*. I think this duality of immaterial and material light is informed by two things: my own interest and training in architectural lighting (where light arguably has a more material quality than light for live performance:

measurable, defined by surfaces and optical controls) and David Harradine's fascination with photography where the immaterial light is made material through the process of fixing an image onto paper or a screen (see *Fevered Sleep's* production *Stilled*, 2008–2015).

This essay aims to document and reflect on the impact light can have on the creation and realisation of original performance pieces, with reference to the collaborative design process and the materiality/immateriality of light.

Images

As a lighting designer I create images. These images need to connect to the people watching, ideally across all three of Erwin Panovsky's levels of iconography.² Images need to resonate somehow or, in Panovsky's words, speak directly to the senses. They bypass the rational mind. They offer a direct link to us/me/you. In live performance images may speak through the performers, but also often they speak directly to the people watching, establishing a sort of short circuit between the stage and auditorium. So, rather than watching in darkness through an opening onto a carefully lit and composed scene, you may feel that you are watching from within the thing you are looking at. I think that's what lighting should do – break down the barrier between stage and auditorium, or at least make it more porous, and thereby affect the person watching in a direct way, without the need for explanation or programme notes.³

In very practical terms, to achieve this in *Fevered Sleep's* work I increasingly use lighting instruments that have little optical control but produce a light that you can feel. More traditional theatre lights have very good optical control, as their main purpose is to send the light across stage onto a clearly defined area (an actor's face, the kitchen table, down stage centre, etc). But increasingly I worry that this makes the light too passive, too decorative, too dull, and not artificial or material enough.

Lights

Here is a list of the key lights used for the three *Fevered Sleep* shows discussed in this article:

- *On Ageing* (2010): 1 × HMI Arri 2.5 K Fresnel, with dark vader DMX dimmer shutters.⁴ 1 × VL1000 TI. 1 × VL1000 AS. (The HMI is a large light that produces a strong diffuse beam, often used on film sets as key light. The Vari*Lites (VLs) are automated spot lights that produce a narrow beam which can be shaped and changed remotely, by adding colour for example. They can pan and tilt, so their focus can be changed from the control desk).
- *Above Me the Wide Blue Sky* (2013): 47 × dichroic M16 tungsten lamps on steel rods, wrapped in diffuse film. (M16 lamps are the ones often found under kitchen units, as downlighters.)
- *We Are Not Finished* (2021): 14 × JDC 1 LED strobe lights. 15 × X bar LED linear battens.

All of these lights were chosen for specific reasons – generally to do with a wish to create something abstract or heightened: time/memory in *On Ageing*; the natural world in *Above Me the Wide Blue Sky*; rage in *We Are Not Finished*.



Figure 2: One of the young performers in *We Are Not Finished*, lit by a strobe light. Photo by Camilla Greenwood with permission by Fevered Sleep.



Figure 3: The set and performers for *On Ageing*. Photo by Keith Pattinson with permission from Fevered Sleep.



Figure 4: Tactile light in *On Ageing*. Photo by Keith Pattinson with permission from Fevered Sleep.

All the lights were chosen because of their materiality (of both the light object and the light it emits) and by a wish to make connections – a connection between audience and stage in *On Ageing*; a connection between the performer, Laura, and the lights in *Above Me the Wide Blue Sky*. And in *We Are Not Finished*, to rupture the connection between stage and auditorium, to give agency to the young performers – a rediscovery of Brecht's *Verfremdungseffekt*, perhaps⁵ (in one early version of the show the cast performed with their backs turned to the audience).

On Ageing

The first Fevered Sleep show for which I remember the creative process quite clearly is *On Ageing* in 2010. *On Ageing* was commissioned by David Lan at the Young Vic in London. The Young Vic had also given a home to Fevered Sleep, so it felt to me at the time that the company had grown up and established itself as an important voice for new theatre work.

As always with Fevered Sleep, there were some clear rules at the start of the devising process. *On Ageing* would be a piece of verbatim theatre, with children speaking text lifted from interviews with adults talking about growing old. It would be performed to an adult audience at the Young Vic. The set would be an empty white box that gradually fills with lots of stuff (see [Figure 5](#)).

Developing a lighting language for a Fevered Sleep show often starts with talks about landscapes. What is the quality of this landscape and journey? What does the landscape of memory and change look like? As a lighting designer, I will look for things to respond to. The white set for *On Ageing* will have high reflectance so light can become extremely tactile and create texture and movement (see [Figure 4](#)). Talking about change as an abstract concept makes me think about the way light changes, from one image to the next. For the research and development workshop, I chose two lights that allowed me to explore tactile light and moving light: an HMI Fresnel (a big film light that creates an intense, soft, wide, cold-white field of light) and a VL1000 (a 'moving' light, a light that can pan and tilt as well as shape the beam with remotely controlled metal shutters. It can create, for example, a narrow strip of light instead of the standard circular beam and then make that strip move across a surface – see [Figure 6](#)). This technological affordance offered an opportunity to find something new, a playground of shapes and forms – a lighting technology that allowed for something surprising to appear, playfully and often by accident, instead of a reproduction. This goes to the heart of the collaborative working practices on a Fevered Sleep project: whilst the set usually is predetermined and designed very early on, the application of the light is often done intuitively. So, instead of presenting lighting ideas via a computer visualisation or reference images at the start of the making process (and thereby suggesting the light becomes a reproduction of images that exist elsewhere), we will try and identify lighting tools, control systems and rigging positions that allow for an openness, for as many possibilities as possible. And we are not driven by fixed reference images. We may say 'the light for *On Ageing* will be about memory' instead of 'the lighting for *On Ageing* will be a representation of the light in the sky, like in this image'.

Out of these two lights a visual language emerged. There was an early rule that the HMI would only light the back wall (see [Figure 3](#)), and the VL would be used to both interrupt what the HMI was doing (a sharp rectangular shape growing out of the diffuse light



Figure 5: A VL1000 Arc beam and colder light from the Arri HMI, moving along the back wall in *On Ageing*. Photo by Keith Pattinson with permission from Fevered Sleep.



Figure 6: Opening sequence lighting montage in *On Ageing*. Photo by Keith Pattinson with permission from Fevered Sleep.

coming from the HMI) and connect the back wall with the performance space (as a 'moving light', the beam from the VL was able to move across the whole space). I used both lights to initially light the back wall like a canvas. I could make images appear and disappear. These images could be abstract responses to what the children did on stage or light sequences that I had developed in isolation. At times the light would move continuously, as the light in the sky or on the sea will change continuously. At other times, the light was more organised and focused, like trying to recall a particular memory or image seen previously. Both these lights, compared to technology available now, were physically large and noisy presences in the space. People were aware of them, both the light they produced and the lighting instruments themselves. The lights' presence meant that a clear dramaturgical structure emerged: when the children spoke or performed an action, the lights would be quiet and the light immaterial. At the end of a speech or an action the lights would become more active and the light material, commenting on what had been said or done.

I remember looking at work by the German Romantic painter Caspar David Friedrich and the contemporary composer Heiner Goebbels when thinking about light for *On Ageing*. Goebbel's *Stifter's Dinge* had been in London in 2008, and I had just read Childs, Malpas, and Vaughan's book on Friedrich (2004). I had been in England for 15 years and had got used to discovering German art through a remote, British lens. Both Goebbels and Friedrich produce images that are connected to the landscapes they know and grew up in (the German, untranslatable, word for this is *Heimat*). I looked at the images both Goebbels and Friedrich produced in a detached, analytical way. This is the opposite to what I want from the images I produce as a lighting designer – I want



Figure 7: The lights as part of Laura Cubitt's world in *Above Me The Wide Blue Sky*. Photo by Matthew Andrews with permission from Fevered Sleep.

those to be evocative, emotional, felt. But when thinking about light at the start of a process I find analysis and rules very helpful. I liked the use of light in *Stifter's Dinge* (designed by Klaus Grünberg) – light as material, contained to and emerging from water tanks, machines, projectors; the light being completely disconnected from other elements of the staging.⁶ And I'm fascinated by Friedrich's attempts to paint skies that only exist in the mind, and how the light is used to suggest movement and establish pull and connectivity. It is a visual foreshadowing of Peter Brook's theory of need in *The Empty Space's* 'Holy Theatre' (2008).

Heiner Müller enjoyed adopting Brecht's practice of *Kopieren* (copying, or sampling) using texts by others as material to be used, reflected, rewritten. Lighting designs that had a big impact on me and aspects of which I started to copy were: *The Three Lives of Lucy Cabrol* (Complicite/Paule Constable); *The Black Rider* (Thalia Theater/Robert Wilson); *Machinal* (National Theatre/Rick Fisher); anything by Pina Bausch and Cheek by Jowl; And many films – by Sergio Leone, Aki Kaurismäki, Jim Jarmusch, Terence Davies, Ridley Scott, Leos Carax.

In Fevered Sleep's work there are certain types of lighting that keep reappearing – the HMI from *On Ageing*, for example, was used again in *Men and Girls Dance*, and quite a few of my designs for other companies and works. The consciously non-theatrical lighting for *Above Me the Wide Blue Sky* might have grown out of the lighting for *Kursk* the previous year (Sound & Fury, 2012), which used only non-theatre lighting such as fluorescent tubes, gooseneck clip-on lamps, and bulkhead lamps. The strobe lights in *We Are Not Finished* I'd seen used the previous year by the visual designer Andi Watson, for the band *The Smile*.



Figure 8: The set, video and lighting for *Above Me The Wide Blue Sky*. Photo by Matthew Andrews with permission from Fevered Sleep.



Figure 9: The set, video and lighting for *Above Me The Wide Blue Sky*. Photo by Matthew Andrews with permission by Fevered Sleep.

Whilst lighting for live performance should always be design rather than art, supportive and responsive rather than inward looking, I like it when there's a signature, a style of lighting that is recognisable and unique, whatever the source material. Light can and maybe should have a recognisable presence in a performance space, akin to a performer adding her energy and presence into the space.

Above Me the Wide Blue Sky

Above Me the Wide Blue Sky had a difficult creation period. In complete opposition to *On Ageing*, for a long time I had no idea what the lighting for this show might be like. A lot of effort and energy went into the video design and content – the show was to be staged in the round, with a 360-degree video screen wrapping around the entire space with one human performer, Laura Cubitt. The show was part of a series of works by Fevered Sleep that explore our relationship with the natural world (others I would include in this are *An Infinite Line*, *The Forest*, and *Dusk*). Apart from the video screens and Laura there was a floor made of chalk stones, some 8 mm film projectors, and a dog (see [Figure 8](#)). David and Sam wanted *Above Me the Wide Blue Sky* to be like an installation, with the performance a part of the larger art gallery/durational feel of the piece. At the time I was interested in exploring non-theatre lights in live performance works. I had lit a show called *Kursk* the previous year, set on board a submarine. The scenography was mostly concerned with establishing a space that felt like being in a submarine. We ended up lighting *Kursk* with lights that you might find on a submarine – fluorescent tubes, bulkhead lamps, clip-on spots. The effect was very powerful, creating a space for the audience to be immersed in that was totally believable, and very dynamic.

For *Above Me the Wide Blue Sky*, after some unsatisfying experiments with theatre lights, we again started talking about landscapes. David mentioned standing in a field as a way of thinking about Laura's presence in the show. I had always wanted to recreate the feel of cloud shadows running over a field, something I find completely exhilarating when I encounter it in the natural world. A clear visual memory I have with regards to this is that of Russell Crowe standing in a cornfield in Ridley Scott's *Gladiator* (2000). As often occurs with visual references, I remember less how this looked exactly but strongly remember what I felt when I saw that scene – a sense of yearning and connectedness to a place; *Heimat*. I also very strongly remember the sound of that scene. The relationship between light/image/sound is something I'm very conscious of, and often the key relationship in a creative process to me is with the sound designer and/or composer.

So, we decided to create a field made out of light (see [Figure 9](#)). We made a very simple prototype – a metal rod with an MR16 20 W dichroic lamp (like the down lighters in a domestic kitchen), with the lamp wrapped in diffuser. There was a lot of angst about these lights, and that they shouldn't look too much like flowers or cheap interior design. I needed them to be flexible at the top so I could focus the light coming from the M16 lamp towards Laura (to use the light as a 'special' or task light instead of general lighting). We ended up with around 40–50 of these lights, at different heights and beautifully made by a scenic artist. Each could be controlled individually so we were able to create ripples of light across the stage, or just have one light on at a time, lighting Laura.

Once in technical rehearsal and with the video present, the lights quickly became part of Laura's world – helping to root her and connect her to the people watching as well as



Figure 10: The raked set for *We Are Not Finished*. Photo by Camilla Greenwell with permission from Fevered Sleep.

giving her a presence in front of the video screens (see [Figure 7](#)). This ensured that *Above Me the Wide Blue Sky* did not become overwhelmed by the very powerful and beautiful film imagery. The fact that everyone could see where the light came from (the light wasn't produced by a mysterious object hidden behind some masking) meant that there was clarity and shared ownership with regards to the lighting landscape, something I really like: a feeling that the light is made in front of us, as a shared act – a living light that responds to the presence of the performer and the audience in equal measure, in an autonomous but non-mystical and non-technical way.

Light to me can be many things – it can create a series of images that hold a performance. It can work dramaturgically, helping the audience to make sense of what they see. It can establish a connection between stage and auditorium, guiding the gaze and setting the pace. Light can be spatial, like architecture – in the work of the Czech set designer Josef Svoboda and the British artist Anthony McCall, for example. In *Above Me the Wide Blue Sky*, unlike any other Fevered Sleep show, the light managed to be a little bit of all of those things.

We Are Not Finished

Fevered Sleep's work has changed hugely since I started working with the company. It has become much more political and much less theatrical – work is made across a wide range of art forms and places. The company continuously re-defines what performance-making means, now.

We Are Not Finished (2021) is about children and young people as political agents with radical imaginations, fierce opinions and wild hopes (see [Figure 2](#)). It's inspired by the many young activists around the world who are leading local and global change.

The lighting design for *We Are Not Finished* was influenced by technology, the Covid-19 pandemic, and the climate crisis. It was the first *Fevered Sleep* show to be lit only with LED lights – the move from tungsten to LED light sources continues to change the way we create and encounter lighting – on a stage, at home, in public spaces.

In developing the design for *We Are Not Finished*, we wanted to create a lighting language that could exist independently of the performers. So, not a lighting that has been carefully crafted and imposed by grown-ups from the production desk or control room, but a lighting that is free, improvised and alive to the possibilities and energy coming from the stage. To this end the lighting is not controlled by a technician but consists of a range of pre-programmed lighting scenes which are randomly selected and played back by a computer. No two shows are the same, and the lighting follows its own abstract rules and patterns – a bit perhaps like early modernist works that tried to visualise what it means to inhabit a modern world that is sliding out of control: *Man with a Movie Camera* by Dziga Vertov (1929) or work by Dix and Grosz (see [Figure 10](#)).

This was an important choice – to remove the designer's control over a system. In part this was driven by dramaturgical thinking (as stated above – taking control away from the grown-ups) and also my long-standing interest in improvisation⁷ in jazz music and what the lighting equivalent of this might be. See, for example: Jarret (1975), Mingus (1963), Riley (1964). But this was something different. Our design intention was to allow the materiality of the light to take control over the design. And this was also a materiality that went further than in previous productions. The JDC-1 strobe lights we used are digital lights. They don't just produce a strongly material quality of light; the digital control of the LED dots inside each unit (there are hundreds of dots in each light, and each dot can be controlled individually) allows for that materiality to be considerably heightened and become ever more impactful and, possibly, independent. This is light developing its own agency – an independence as a distinct design choice rather than something to be avoided: 'instead of mere representations, the digital does something else. It offers the possibility of capturing the world; abstracting, manipulating and shaping it in a wholly other form and then sending it back out in a newly altered state' (Salter 2018, p. 163).

The stage is lit with JDC-1 strobe lights (see [Figure 11](#)). I'm fascinated by the strobe light but had never used it as the main light source in a show. Olafur Eliasson (2011) uses a strobe light to make time stand still. I think a strobe should perhaps fracture rather than frame, and because of that I'm not sure if I like Eliasson's work in this instance. The strobe light is used a lot in live music performances and, as far as I know, was developed or certainly adapted and turbocharged by punk music. In many ways it is opposite to the psychedelic oil wheel effect – ugly and brutal rather than pretty and fluid. It was one of the first lights to be developed for its kinetic quality alone. I think there's an interesting line connecting Maholy-Nagy's *Light Prop for an Electric Stage* (1930) with the strobe light and then perhaps the moving light – Weimar Germany trying to capture the huge societal changes post World War I in a way that's not unlike punk; Iggy Pop



Figure 11: Strobe light effect from *We Are Not Finished*. Photo by Camilla Greenwell with permission from Fevered Sleep.



Figure 12: The strobe lighting accidentally freezing time in *We Are Not Finished*. Photo by Camilla Greenwell with permission from Fevered Sleep.

as a character from a Georg Grosz painting; the strobe light disrupting the stage like Maholy-Nagy's light might have been able to.

The JDC-1s in *We Are Not Finished* created a layer of light that could be incredibly visceral and harsh and beautiful all at once. It was a big decision to not create a fixed cue stack for this show, not to create particular images for particular moments. Images of beauty might layer against rough or angry moments on stage, and vice versa (see [Figure 12](#)). In some ways I'm not sure where lighting for *Fevered Sleep* can go from here – it felt a little like an end point, a handing over.

Looking back over these three shows, I'm struck by the increasing materiality of the lighting and its developing independence. *On Ageing* was lit in a way that suggested a developing material quality of the light that was still separate from the source, with beams moving across the space or shaped by the light source's metal shutters. Lights were chosen for the close control they afford to the controlling operating system (they won't do anything unless the designer/the computer/the operator tells them to). *Above Me the Wide Blue Sky* brought the lighting sources onto stage, thereby offering a materiality that was directly connected to the light source. The materiality of the performer (the process and meaning of a word being articulated, or a gesture) overlapped and became one with the materiality of the light and the light source. Control became cruder (the only remote-control option being on/off, but with the possibility to create patterns of light that mimic nature as an ecosystem that has its own control system built in). *We Are Not Finished* uses lights that are designed for their material impact alone (strobe lights) and hands over control to an algorithm, redefining the role of the designer as somebody who co-inhabits a collective piece of art that is defined by its materiality and has its own logic and set of rules.

My journey as a designer for the work by *Fevered Sleep* does not yet feel complete, but it has given me the opportunity to design lighting that has become increasingly material in nature, and increasingly free of overt and applied control systems.

Notes

1. Excerpt from an interview with Rainer Werner Fassbinder by Wilfried Wiegand, Berlin, 1974. In Penman (2023), p. 90.
2. Erwin Panovsky's levels of iconography are: Primary, or natural; Secondary, or conventional; Tertiary, or intrinsic.
3. I am following in John Berger's footsteps here; his *Ways of Seeing* is still, to me, a key text with regards to image making (Berger 1972).
4. Made by German company *Lichttechnik*. Not just chosen because of the name.
5. 'I do not like the word distance much, because everyone thinks the word distance comes from Brecht. *Distanciation*. Brecht never spoke of *Distanciation*. He spoke of *Verfremdung*, which means strange. It is completely different. The English are even worse, they translate it with alienation'. Jean Marie Straub, Penman (2023), p. 89.
6. The lighting designer Michael Hulls speaks of independent and interdependent lighting. Interdependent lighting means the production is unimaginable without the lighting design. Independent lighting means that another lighting design would have little to no effect or change on the production. Russel Maliphant's *SHIFT*, with lighting by Michael Hulls, is a good example of interdependent lighting.
7. There's a very useful discussion of Improvisation and Jazz music in Roger Kneebone's *Expert* (2020).

Disclosure statement

No potential conflict of interest was reported by the author.

References

- Berger, John. 1972. *Ways of Seeing*. Edmonton, AB: The Schools.
- Brook, Peter. 2008. *The Empty Space*. London: Penguin Books.
- Childs, E., J. Malpas, and W. Vaughan. 2004. *Friedrich (Art and Ideas)*. London: Phaidon Press.
- Eliasson, Olafur. 2011. *Model For A Timeless Garden*. Installation. Hayward Gallery, London.
- Goebbels, Heiner, dir. 2008. *Stifter's Dinge*. P3: London.
- Jarret, Keith. 1975. *The Köln Concert*. Munich: ECM Records.
- Kneebone, Roger. 2020. *Expert. Understanding the Path to Mastery*. London: Viking.
- Mingus, Charles. 1963. *The Black Saint and the Sinner Lady*. New York: Impulse! Records.
- Moholy-Nagy, Laszlo. 1930. *Light Prop for an Electric Stage (Light-Space Modulator)*. Sculpture. <https://harvardartmuseums.org/collections/object/299819>
- Penman, I. 2023. *Fassbinder Thousands of Mirrors*. South Pasadena, CA: MIT Press.
- Riley, Terry. 1964. *In-C*. New York: Columbia Records.
- Salter, Chris. 2018. 'Participation, Interaction, Atmosphere, Projection'. In *The Routledge Companion to Scenography*, edited by A. Aronson, 161–181. London: Routledge.
- Scott, Ridley, dir. 2000. *Gladiator*. Burbank, CA: DreamWorks Pictures.
- Vertov, Dziga, dir. 1929. *Man with a Movie Camera*. Soviet Union: VUFKU.