

## Dismantle Rules of Lighting In Dance Creation

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### ABSTRACT

*This research aims to provide a new discourse to the younger generation about the world of creating dance works. The field of development dance work creation has resulted in new discoveries ranging from creation methodologies to movement techniques that require dancers to improve fast. A choreographer must investigate every dance element that has been "considered" as a support in a dance performance, in addition to the body. These elements include music, clothing, make-up, lighting and artistic performances. The author, a choreographer, has created a lighting system for composing and staging the dance works he creates, one of which uses light from ultraviolet lamps, which can provide a different visual impact than the use of spotlights in dance performances. This research was internal research because this approach was a reconstruction of the author's thoughts on the lighting exploration process in every work process. The development of lighting in the staging of dance works should provide creative discourse for young choreographers in their work. So that young choreographers do not rely exclusively on exercise to create new movements. The stages of exploration involved in processing lighting vary significantly from the process of exploring the body. Lighting exploration focuses on using ultraviolet light on objects that are presentations of ideas and creative ideas. As a result, the author's development of elements that are "considered" supporters in a dance performance was presented in several dance works. Combining body techniques with ultraviolet-ray-irradiated objects takes dance performances to a new level.*

### KEYWORDS

*Light; Dance;  
Dance Creator*

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### INTRODUCTION

The performance of a visible dance work involves many people other than the choreographer as the creator of the choreography. A dance performance includes movements, music, make-up and costumes, stage setting, and lighting arrangements. Briefly, all elements of dance performances (other than movement) were only "considered" as supporting the performance of dance works. Music is a motion accompaniment to make the show appear more dynamic. Make-up and costumes are used to make dancers look dashing and beautiful, and lighting is limited to lighting in dance performances.

Movement is the main element in constructing a dance work and will later become the character of the choreographer when viewed from the form of motion created. This was also explained by Tiwi Febrimaningrat (2020) that dance movement is an essential factor in demonstrating a choreographer's ability to process body art. The creative process then produces dance movements identical to those of the choreographer. The ego of a dance artist is determined by the style of motion he creates, which then becomes the artist's characteristic.

Contemporary dance is known as contemporary dance works based on a new finding in the creation of dance works. This is in line with the opinion of Siti N Kusumastuti (2018) "in the creation of contemporary dance works, the prerequisites are readiness and the ability to find and present novelties both in ideas, concepts and movement techniques". The development of contemporary dance forms requires artists to be concerned with finding new findings beyond ideas, concepts and movement techniques. The closest thing is to maximize the elements initially "considered" only as a support for the performance of dance works.

Today, there have been numerous developments in the previously "considered" elements to support the exhibition. Dance music pinatas have entered the realm of not only accompanying the dance movements presented in the field of dance music. In addition to strengthening the atmosphere in dance performances, the dance music director is more in analyzing the needs of dance creation ideas so that the sounds that are worked on as dance music are more based on sound needs to support the achievement of dance ideas better. Make-up and clothing in dance performances have also developed rapidly; at first, the clothing in dance was to distinguish the identity of the characters in the dance. It is in line with Suratman's statement in Muhamad Caesar Jumantri (2020) "dress in dance has four important roles, namely to strengthen character, provide character traits, help reveal content or themes, and provide characteristics based on type". However, nowadays, make-up and clothing for dance performances are related to creating dance works. So make-up and clothing are not only limited to visually beautifying dancers but make-up and clothing create certain characters in dance performances.

Regarding make-up, Martono also explained in Maghfirah (2021) that Many characters in dance performances are formed from make-up with cosmetic tools. Make-up in the performing arts is used to beautify oneself and express oneself in a wide range of roles, so the forms are as varied as desired (Martono, 2012). In terms of lighting design, which was previously limited to lighting performances, it has evolved into a form of colour play as an illustration of the atmosphere of a dance performance.

The explanation above has explained very well that the elements that are "considered" to support a dance performance have changed to become an essential part of a dance performance. Dance movements cannot be separated from the music that sounds, make-up and clothing used during performances, lighting that produces various colours and stage arrangements are an integral part of the dance performances being performed. Because it has become part of the show, each element must be presented according to the artist's needs. If there is a change in these elements during the show, it will impact the meaning of the show.

Changes in the position of the elements that are "considered" to be supporters of a dance performance to become an integral part of a dance work have an impact on the form of the dance work's creation. The choreographer begins to think about maximizing the elements that will become an integral part of the dance work being created. Researchers who are also active in creating dance works also seek to develop elements of dance works (besides movement) so that the dance works that the authors create have a contemporary visual impact and provide new offers to the world of creating dance works.

The arrangement of light is one of the elements that the researcher "played with" while creating the dance work. The researcher considered how to outsmart the lighting in the author's work, not only as lighting and a description of the dance's atmosphere. The researcher considered how the lighting system maximizes the type of motion created; thus,

the lighting system becomes a whole with the motion that occurs in a sequence of dance performances. The researcher's study of the process of creating dance works has a significant goal in documenting contemporary dances. The process of processing elements in dance in the creation of contemporary dance works can be a reference for young choreographers to increase the intensity of the search in the stage of creating dance works.

There are several previous studies that are used as references. First, research by Familia Kristian Arum Sari & Setyo Yanuartuti in 2020 with the title "Study of Gandhong Dance Structure Study in Bangun Village, Munjungan District, Trenggalek Regency". In this study, the researchers examined more deeply the structure of the Gandhong Dance performance. To deepen this study, the researcher uses Jackquiline Smith's theory which states that performance art is a form consisting of forms and forming elements that are interrelated according to their functions and are inseparable in one unified form. This study concludes that in one package of the Gandhong Dance performance there are 4 sub-themes, namely: the beginning, the main part, the climax and the end, which only contains small themes forming the sub-themes of the dance. (Sari & Yanuartuti, 2020)

Second, an article by Hasprina Resmaniar Boru Mangoensong & Setyo Yanuartuti in 2020 with the title "Myth and Ontology as a Wealth of Dance Studies". In this study the aim is to inspire mythic and ontological communities to use their experience, knowledge, thoughts, and culture as material in studying art, especially dance. (Mangoensong & Yanuartuti, 2020)

Third, an article by Nur Sekreningsih Marsan & Mia Juliana Siregar in 2021 with the title "Reviving the Identity of the Riau Archipelago through Traditional Dance". This research aims to see how far the identity of the Riau Islands is through the art of dance that is known in the community and tries to revive the identity of traditional soldiers through shooting the soldiers' movements themselves. Based on the results of the assessment of responses, 61% stated that they knew and were familiar with the Riau Archipelago dance tradition, the rest stated that they did not know the dance tradition. Art performances can only be enjoyed on certain occasions. To overcome this, one way to revive the identity of military traditions is to collect information related to military traditions and document them in the form of photos, videos and books, increasing the frequency shown by soldiers. (Marsan & Siregar, 2021)

## **METHOD**

To achieve the research objectives, this study used a qualitative approach, suggested by Moleong (2001: 12), which states that qualitative research is research that produces descriptive data, namely in the form of words and actions of people and observed behaviour as data. Primary data, and the second data, is in the form of additional data derived from literature studies. Furthermore, Moleong (2001: 2) says: that the results of the phenomena observed are not in the form of numbers but the coefficient of the relationship between data variables in the form of words or images.

The descriptive-analytical method is used to examine the status of a human group or an object, a condition, a system of thought and an event in the present. Descriptive research aims to accurately describe the factors and characteristics and the relationship between the phenomena investigated. Thus qualitative research needs to see, review, and collect

information and then reveal and describe precisely what is being studied.

## RESULT AND DISCUSSION

The process of creating a dance work undoubtedly refers to finding movements consistent with the concept of creating a dance work because the central element in dance is the movement that is arranged in such a way. However, elements are still an essential part of the dance work to make it appealing in the eyes of the appreciator. The elements are music, lighting, make-up, costumes, and the stage setting.

The use of lighting, limited initially to lighting has become one of the amplifiers of the atmosphere in a dance performance. A fundamental question arises, Can light only be a booster for the atmosphere? Moreover, whether the lighting system can be combined with the choreographer's movement. The researcher, a choreographer who has been creating dance works since the 1980s, tries to find new ways to use lighting systems so that the motion becomes one unit with the lighting systems used.

Ultraviolet (UV) light was originally a lamp that served as illumination in several fine art exhibitions, making the works on display more appealing to the eyes of viewers. This gives the researcher a separate imagination of how ultraviolet light can play a role in the dance works that the researcher creates. Ultraviolet lamps have the ability to make colours alive in the sense that certain colours glow in the dark when exposed to light from an ultraviolet lamp. This, in the researcher's opinion, will add a new dimension to the visuals of movement and objects illuminated by ultraviolet light. The use of ultraviolet lights also makes the lighting creator's job easier in dance performances. The stages that the researcher went through when using ultraviolet lights in creating her choreography.

### 1. Exploration Stage

The most crucial stage in creating dance works is the exploration stage. This helps to discover new things that other choreographers still need to do. The choreographer's typical exploration has been searching for new body techniques to produce new character movements with the original value from the choreographer. Initially, the researcher did a lot of body exploration to discover new movement techniques. However, in addition to deconstructing the body for magnificent movement, the researcher must have the courage to take steps to discover something new.

Essentially, the process of discovering something in the creation of a work includes the stages of searching and experimenting. The researcher tried to use ultraviolet light on a white piece of cloth; the impact produced by white cloth when exposed to ultraviolet light is extraordinary. The white cloth reflects bright light, giving the impression that it is floating in the air. When the researcher moved in a white cloth that had been exposed to ultraviolet light, the findings made the researcher chuckle in amazement because the motion emerged more optimally as a result of the exposure to ultraviolet light on the white cloth, allowing every detail of the movement to be seen in detail. Things that are usually not seen in a series of movements become very real because exposure to ultraviolet light produces a different visual dimension.

After experimenting with ultraviolet light on a white sheet, the researcher tried to use a liquid dye (paint) other than white on objects that appeared to have dance properties and then highlighted them with ultraviolet light. As a result, every dyed object glows in the dark.

The researcher's journey to use ultraviolet light in a dance work encounters numerous obstacles. The main challenge was to find fabrics and dyes that could maximize UV rays. The next challenge stems from the researcher's routine of creating dance works; by using ultraviolet lights, the researcher must change movement routines that have become ingrained in the researcher's body.

## 2. The stage of forming the work

After conducting numerous experiments with ultraviolet light to create dance works, the researchers must apply the findings to be able to convey the author's imagination of the work. As a result, the author must gather dancers to perform various forms of movement wrapped in white cloth. This is done so that the author can visually compare the accomplishments of fabrics exposed to UV light to the ideas and concepts of the work that exist in the author's imagination

There are numerous ways to create a dance work. Making small shapes and then combining them into a complete form of dance work is one of them.

## 3. Ultraviolet light in dance works

The researcher created several dance works based on the experimental results above that use the light produced by ultraviolet lamps as a lighting system in dance performances. *Alleys of light* (2003), *Faces of masks* (2006), and *The World in Troubles* (2007) were among the dance works created and performed by the researcher using ultraviolet lights (2010). When transformed into a dance work, every work has an idea that underpins it, and every idea that is born from anxiety certainly refers to a deep message. The researcher described three work ideas and their relationship to the use of ultraviolet lamps in the following sections.

### a) *Alleys of light* (2003)

This work is based on the idea of the existence of the human spirit and how the spirit is connected vertically and horizontally. The researcher tried to interpret the activities of the human spirit in the form of new (contemporary) dance works. The UV light that hits the dancer's body, which is wrapped in white cloth, was the result of the researcher's interpretation of the nonverbal form of the human spirit that becomes verbal, allowing the activity of the human spirit to be seen visually in the form of dance work.



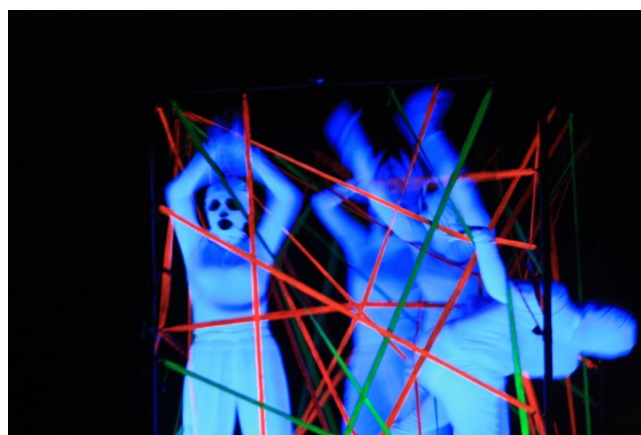
**Figure 1.** The work of the Light Alleys  
(doc. Personal 2003)

- b) Faces of the Mask (2006) is a dance work that departs from anxiety about human habits in living life. Hypocrisy is a human trait that refers to pretence. At this time, many people live life by pretending; this is done in order to achieve the ambition that drives every human being to live life. In this work, the hypocritical nature of the researcher of the interpretation of the use of masks in dance productions. Besides the symbol of every human being created in a holy condition, the author describes a white costume. The process of performing this work uses ultraviolet light as an affirmation that humans are created in a state of purity, but in the course of life, the purity of the human heart becomes increasingly dimmer because it is eroded by a trait called hypocrisy.



**Figure 2.** Face Mask Work  
(doc. Personal 2006)

- c) Dunia dalam galau (2010) is a work that was born from seeing the condition of the world, which is full of problems which, of course, become obstacles for humans in living life. In this work, the author interprets every problem that exists in the world by placing a number of rubber tires (dance properties as well as stage art) that have been coloured with paint that glows when exposed to UV light. In addition to rubber tires, dancers also use costumes that can glow when exposed to ultraviolet light. This work is presented with dancers dancing between rubber tires that have been stretched in such a way that it is very clear how humans live their lives in a world full of problems.



**Figure 3.** World's Work in Confusion  
(doc. Personal 2010)

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## CONCLUSION

The creation of dance always uses the means of thinking and reasoning in an orderly manner, meaning that the creation of dance is carried out using a set of interconnected concepts. The concept projected by the creator was a frame of mind in the use of lighting (Ultra Violet) in order to understand, interpret and explain reality or convey values. The idea for the work of Dance about the Arrangement of Light in the Brainstorming of the Creation Process departs from the feeling that the artist has. In developing or creating a good structure, the movement pattern must be adjusted to the needs of Ultra Violet (UV) light from this work; at least one can consider a taste. The packaging of a dance work always has its considerations in the form of differences in structure into a flow of a sense of wholeness, that is, the use of light. The dance work that the author tried to create is in the form of emotion in the play Ultra Violet (UV) lights because the idea of the work departs from feelings and phenomena in life.

The author's findings from exploring lighting in the show have resulted in several dance works. This explained that elements "considered" as supporting dance performances can be maximized to become an integral part of dance performances. Suggestions for the next choreographer to focus more on developing other elements in dance performances. In order for the form of dance work to develop and increasingly have high aesthetic value

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