

Last month I spoke about safety issues confronting lighting designers and electricians during the installation of a lighting design. And the need to stay ahead of the tsunami of technical advances in lighting and control equipment. Today I will be writing about ABRIC, an association of lighting designers that can help you find the information you need WHEN you need it.

I met Luiz Paulo Nenen in his outdoor office (a bar) in Botafogo to get background information about the association he is involved with because good food, drink and conversations belong together. For a Carioca there is no better place to meet and talk. And as a New Yorker, I am happy to be in any outdoor bar especially in late November (when it is much too cold to be outside in New York.)

Nenen has a resume that includes the designs for hundreds of theatre, dance and TV events. His experience started in theatre and dance then went to television but he ultimately returned to his theatre roots because there is nothing more satisfying than a live performance. When he is not actively pursuing his design career, he is also the Diretor secretario da ABRIC.

AbrIC (Associação Brasileira de Iluminação Cênica) began as a study group (GEPHIC – Research study group of stage lighting) in Sao Paulo. The idea spread throughout Brasil via a mailing list that resulted in a convention which met in Sao Caetano in 2005. AbrIC was officially created on 7 September 2005 during a closing ceremony of the first national congress of lighting in Brasil. That was the beginning of the association of lighting designers, technicians and other collaborators in the performing arts.

Their study group saw that there was an incredible need to spread technical and artistic knowledge beyond the cities of Sao Paulo, Rio de Janeiro and other cultural centers of Brasil. There was also a need to organize themselves as professional designers and craftsmen.

In June 2007, they took a bold step forward by becoming a member of OISTAT (International Organization of Scenographers, Theatre Architects and Technicians) representing all of Latin America. This additional association is bringing new techniques *cpf* new members to ABRIC.

Even though it was originally founded by lighting designers, AbrIC represents Brazilian men and women of all backgrounds in the performing arts from the extremely experienced to the novice designer.

The original founding members and officers of ABRIC are:

Diretoria eleita em 2005

PRESIDENTE DE HONRA - Jorginho de Carvalho (Rio de Janeiro/RJ)

Primeiro iluminador reconhecido por todos como o grande mestre, com 50 anos de profissão e quase 1000 espetáculos no currículo.

PRESIDENTE - Luiz Nobre (Curitiba/PR)

Trabalha com Iluminação cênica "teatro, dança, show, exposições, etc." com 25 anos de profissão.

VICE-PRESIDENTE - Ney Bonfante (São Paulo/SP)

Dono de empresa de locação.

SECRETÁRIO - Luiz Paulo Nenen (Rio de Janeiro/RJ)

Com 38 anos de experiência em teatro tv e show - 15 anos como diretor de fotografia na linha de show da tv globo 394 espetaculos teatrais, entre teatros e dança.

TESOUREIRO - Sérgio Azevedo (São Caetano do Sul/SP)

CONSELHO FISCAL:

Alexandre Lopes (Porto Alegre/RS)

Nezito Reis (São Paulo/SP)

Rafael Andrade (Paulo Afonso/BA)

Diretoria eleita em 2007

PRESIDENTE - Luiz Antonio Nonato Nobre/PR

VICE-PRESIDENTE - Maurício Rosa Marques/RS Iluminador

TESOUREIRO - Rodrigo Ziolkowski/PR

SECRETÁRIO - Luiz Paulo Peixoto/RJ

DIRETOR DE COMUNICAÇÃO - Alex Aureliano Nogueira/SP

CONSELHO FISCAL:

André Luiz Gouvêa Cruz/SP

Marcus Vinicius Henriques Feio de Lemos/SP

Rafael Bezerra de Andrade/BA

The goals that ABRIC has set for itself are vast but ultimately attainable. They include:

1. The distribution of technical knowledge.
2. The collecting of data from all theatres in Brasil including performance dimensions and theatre personnel.
3. The dissemination of theatre techniques and creating technical and artistic courses for their members.

All these ideas will cost money. And they are looking into ways for their members and others to help attain these goals.

Naturally they will need to increase their membership as well because there is power in numbers. More members will advance the spread of information and this will help create a standardization to the design process which is necessary for effective communication. When one person has a new thought it is an idea. When several hundred have the same idea it becomes a movement.

About 25 years ago, I helped to organize the Stage Managers' Association in New York City. ([www.stagemanagers.org](http://www.stagemanagers.org)) We were just a small group of stage managers who wanted to

share our ideas and methods with each other. Naturally these early gatherings began after our shows. Also, quite naturally, we held these informal meetings in bars near Broadway. (Some things don't change!) Within the first five years we grew from a New York based group to a nation-wide organization of stage managers from all types of theatre, dance and opera companies across the U.S. Determining our goals and becoming a real NGO were the hardest part of taking the SMA from concept to reality. I am sure there will be some "growing pains" for ABrIC but I am also sure this organization will succeed.

Currently, ABrIC has over 290 members who stay in contact with each other via a mailing list and a website. ([www.abric.org.br](http://www.abric.org.br)) Member services include: classes, seminars, workshops and discounts for professional publications, courses and theatre tickets. ABrIC publicizes itself directly by word of mouth, sponsored year-round events and their website.

The ABrIC website is becoming a national conduit for the exchange of ideas and techniques. And I noticed that there are participants from other parts of South America too. This is very good for the industry. Now is the time for anyone interested in artistic and technical training in the performing arts to join this professional organization. ABrIC is currently growing at a rate of 3 new members each day.

I am sure this has already been discussed by the membership of ABrIC but I would like to see a lighting workshop given where designers of every caliber can experiment with color, lighting equipment and angles of light. And not just with fancy new moving lights either. There is an entire spectrum of equipment from ellipsoidals, PAR's and Fresnels to striplights and a multitude of LED's that demand to be used. How can you know what an instrument can do if you never used it?

This is where the industry needs to have the active participation of lighting rental companies. If these companies want to have their equipment rented (and I believe they do), ALL designers must have access to lighting and dimming equipment at rental prices that can be afforded by a producer's show budget. And a lighting laboratory would serve both the rental companies and designers because it could be used to show producers what can be done with specific equipment for a unique look that a production might require.

Standardization of forms, lighting symbols and methods of creating paperwork can be found on the world-wide web at sites like the United States Institute of Theatre Technology ([www.usitt.org](http://www.usitt.org)). And I have already written about this in a recent article. (Revista Backstage – September issue) I'm glad to see that ABrIC has many of these forms on their website too. There is no need to "create" a Brazilian standard for drafting a design when there are some great models you can use.

Another area that both ABrIC and I agree about is the need for more education in the arts. The performing arts need the support of companies, universities, teaching professionals, entrepreneurs, unions, associations and government agencies to raise the standards of the craft as well as the artist. Improving the artist improves their production. And when the public sees these new shows and comes to expect the higher artistic values, they will not only delight in them but demand more in future productions.

The result is that everybody wins because quality speaks for itself. Producers will be able to get their investment back faster because of higher ticket prices. The public will pay the cost

because they will be getting a much better show for their money. And the technicians, designers and the entire artistic community will be able to enjoy a higher standard of living because of their higher level of education, expertise and experience.

This will not happen overnight. Indeed it may take years. But I say it is a good start. And ABrIC is a major first step towards this goal.

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Atividades feitas no Ano de 2008

MANHÃS ILUMINADAS

- Curitiba - Paraná

núcleo PR da ABrIC - de 24 a 28 de Março de 2008

promovendo palestras e workshops gratuitos.

História do Desenvolvimento dos Conceitos em Iluminação Cênica

- Rio de Janeiro - RJ

NÚCLEO - RIO DE JANEIRO - ABrIC/OISTAT

Palestra com Michael Ramsaur "Presidente da OISTAT"

1º RS LUZ

- Porto Alegre - Rio Grande do Sul

NÚCLEO

- RIO GRANDE DO SUL - ABrIC/ OISTAT

SEMINALUZ

- Ipatinga - Minas Gerais

ENCONTRO NACIONAL DE ILUMINAÇÃO

I ENCONTRO EXPOMUSIC DE ILUMINAÇÃO

- São Paulo

24 e 25 de Setembro de 2008

Expo Center Norte - SP - Brasil

3ª SEMANA DE TECNOLOGIA CÊNICA DO NOVELAS

- Curitiba

ABrIC/OISTABr - de 21 a 26 de Outubro 2008

Temas: 1º CENTRO OISTAT DA AMÉRICA LATINA

fcc – FUNDAÇÃO CULTURAL DE CURITIBA

ABrIC/OISTABr – ASSOCIAÇÃO BRASILEIRA DE ILUMINAÇÃO CÊNICA

O Seminário sobre Iluminação da Ópera Madame Butterfly

São Paulo - Outubro de 2008

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