

## **LIGHTING IN THE PERFORMANCE "KAPAI-KAPAI" BY ARIFIN C NOER**

**Puji Koswara**

*Institut Seni Indonesia Yogyakarta; Indonesia*

Email; [pujikoswarapuji@gmail.com](mailto:pujikoswarapuji@gmail.com)

**Abstract:** This article focuses on lighting using GrandMA2 equipment, the work steps of a lighting designer, and the simulation of lighting arrangement work in the performance "Kapai-Kapai" by Arifin C Noer. This study aims to make lighting designs in theater performances with the script "Kapai-Kapai" by Arifin C Noer. This research is a type of action research that uses a qualitative approach, with library research methods to collect information, theories, and concepts related to lighting in the performing arts, especially theater. Research data sources include books related to performing arts, journal articles, and documents related to the performance "Kapai-Kapai." Meanwhile, data collection was obtained from observation and interviews. Data analysis is carried out qualitatively. Observational and interview data were analyzed to identify patterns, trends, and findings related to the application of lighting in the performance of "Kapai-Kapai." Modern equipment such as color-adjustable LED lights, special effects with projection, and automatic control allow performances to become even more dynamic and creative. Some lighting designers use computer simulations to plan light effects before the show begins. This allows them to test various scenarios and ensure that the lighting matches the artistic vision.

**Keywords:** Arifin C Noer, Colour, Contrast, Distribution, GrandMA2Intensity, Kapai-Kapai, LED Lights, Lighting

### **INTRODUCTION**

Lighting is one of the important aspects of the world of performance that often does not get enough attention. However, without good lighting, a show can lose its appeal. The importance of lighting in performances and how these elements create an immersive atmosphere and influence the audience's experience. Lighting in the performing arts has a crucial role in shaping the atmosphere and mood. Carefully selected light can create dramatic effects, such as Light Color. The use of light colors can change the overall feel. For example, warm light is often used to create an intimate or affectionate atmosphere, while cold light can give a mysterious or tense impression. Light intensity. The brightness of the light can affect the viewer's focus. Dim light can create a calm or reflective atmosphere, while bright light can draw attention and increase the intensity of the scene. The selection of light direction can determine shadows and highlights on certain objects or actors. This can create powerful visual effects, guide the audience's attention, and emphasize important elements in the performance. Changes in lighting during the show can reflect the development of the plot or changes in the emotions of the characters. For example, the transition from bright light to dim light can depict a dramatic change in the atmosphere. The use of special light effects, such as strobes, light waves, or dynamic color changes, can create dramatic moments and amplify the viewer's visual experience.

By utilizing these elements, lighting can be a powerful tool to convey emotions, create an atmosphere that matches the theme of the performance, and direct the audience's attention to aspects important in the story or stage action.

The performance "Kapai-Kapai" by Arifin C Noer presents a story rich in emotional and atmospheric nuances. One important element that can strengthen and accentuate this aspect is the lighting system. Lighting in theatrical performances has an important role in creating an atmosphere and mood that matches the nuances desired by the director, art director, or lighting designer. In the context of Arifin C Noer's "Kapai-Kapai" performance, lighting becomes a key element that shapes and directs the audience's aesthetic experience.

The use of light colors can significantly affect the emotions and mood of the audience. For example, lighting with warm colors like red or yellow can create a warm and pleasant atmosphere, while cool colors like blue or purple can give a mysterious or dramatic feel. Variations in light intensity can also be used to create contrast between different parts of the stage. An increase in light intensity in a scene can highlight the main focus and increase drama, while a decrease in light intensity can create a soft or intimate atmosphere.

The lighting must be able to adapt to changes in the storyline. For example, action-packed scenes may require dynamic, energetic lighting, while more introspective scenes require a softer approach. The use of light patterns and silhouettes can create dramatic visual effects and can enhance the power of expression of a character or situation. This can give an additional dimension to the artistic interpretation of the performance.

Coordination between lighting and sound elements, such as music or sound effects, can create an immersive, holistic experience. This alignment can reinforce the impression that the show seeks to achieve. The lighting must also be programmed in a timely manner to follow the flow of the performance. The right change of light at the right time can increase the effectiveness of the stage and deepen audience engagement. Effective collaboration between lighting stylists, directors, and other creative teams is essential. Good communication can ensure that the desired artistic vision can be realized through lighting.

Lighting designers have a very important role in creating an immersive experience for the audience by integrating light effects with stage elements. Previously, lighting designers needed to understand the theme, mood, and feel of the show deeply. Knowing the characteristics of each scene, the changing emotions of the characters, and the development of the storyline will help designers determine how light can contribute to the audience experience.

Designers can use a variety of special light effects, such as gobo, wash, and beam, to create a unique atmosphere. These effects can be used to highlight specific objects or characters, create dramatic shadows, or give a specific visual impression. Adjustment of color and light intensity must also be done with attention to the context of the stage. Changes in color or intensity can be used to distinguish between scenes, highlight important moments, or create emotional changes.

Utilizing the latest technology in lighting equipment can open up new opportunities to create innovative and stunning effects. LED lights, holographic effects, and advanced control systems can enhance the creative power of lighting designers. By carefully blending these elements, lighting designers can create an experience that is not only visual but also immersive and immersive for the audience, supporting the narrative and giving the performance an extra dimension.

The development of lighting technology has given light designers more tools and the ability to create innovative visual effects in performances. Led Technology provides flexibility in adjusting the color, intensity, and changes in light with high precision. Light designers can create dynamic effects and be more energy efficient. Moving light recognition gives light designers greater control over movement and dynamic lighting on stage. This allows for more creative and dynamic lighting

Digital projection allows the projection of images and visual effects directly onto the stage or background. This opens up new opportunities to create atmospheres, virtual backgrounds, or special effects that are difficult to achieve with traditional lighting. Wireless control systems allow light designers to adjust lighting remotely more easily. This provides greater flexibility in creating precise lighting changes at the right time. Interactivity light designers can integrate sensor technology and interactive elements into the enumeration to respond to motion, sound, or direct interaction with the audience.

Augmented reality (AR) technology allows light designers to bring together virtual and physical elements, opening the door to highly innovative and immersive visual experiences. With these developments, light designers can create visual experiences that are more dynamic, innovative, and in accordance with their artistic vision, providing a higher level of creativity in the world of performance.

Departing from the experience of being a performance lighting designer. I, as a cultivator, began to take an interest in light. At first, cultivators found light as random light that appeared suddenly and was not related to each other. This eventually became one of the interests of the cultivator until it became the starting point behind the emergence of ideas for performance work in the future. Artwork comes through a process of creativity and a series of interpretations that grow from personal experience and knowledge in dealing with various problems related to the object of light arrangement of performing arts. The performance lighting in this context is a lighting system that focuses on the art of light arrangement that can create illusions so that the audience feels the distance, space, time, and atmosphere of an event that is shown in a performance.

The lighting can give a certain emphasis to the desired scene or object. The use of color and intensity can attract the attention of the audience so that it helps convey the message. A tall building that is constantly illuminated throughout the performance will attract the attention of the audience and raise questions that make the audience investigate the intent of the matter.

Research (Dwi, 2013) shows the results that Kapai-kapai performances are related to the socio-cultural background behind Arifin C. Noer as the writer, Arifin C. Noer's Kapai-kapai drama script interprets the background of infinite space and exploration of artistic forms, especially in terms of lighting. Then, research (Purnomo, 2018) states that the search for supporting factors and the arrangement of artistic order produces assumptions about the role of the scenography behind the existence of the Ludruk performance of Surabaya Cultural Rhythm. Research (Puspitasari, 2016) shows that the light in Sang Pencerah is a cinematic metaphor that acts as an aspect of realism, pictorial compatibility, and storytelling. Then, research (Isnanta, 2010) states that light becomes important as one of the aesthetic elements. This work is not only on spotlights

like standard shows but also flexible according to conditions and needs, such as spotlights, flashlights, lanterns, candles, or even slide projectors or video projectors. This work is actually very open, both in idea and form. In addition, research (Tohir, 2013) states that the lighting system is present as well as giving denotative meaning to a situation, but after interacting through its relationship with other signs (such as spatial arrangement, dialogue, and acting of the players), it will give connotative meaning in the imagination of the audience.

Previous research has not fully explored and detailed how each indentation of light fills the stage with deep shades. Some studies are limited to providing an overview of the lighting system without detailing how specific light changes create the atmosphere and mood needed in the context of the story.

The novelty of this research is reflected in its application to the context of Arifin C Noer's performance, a step that captures the beauty and complexity of lighting in one particular work of art. This research not only opens the door to the technical aspects of lighting but also provides inspiration that can be applied in the context of local performing arts. This contributes positively to the understanding of local art and culture, making lighting a bridge that connects art with society more deeply. Thus, the uniqueness and novelty of this study lies in its ability to detail, tell stories, and give meaning to lighting in specific performance contexts, making a valuable contribution to our understanding of the role of light in the performing arts.

Lighting is an important element of artistic order in theatrical performances. Since the invention of lamps as lighting, humans have created modifications and invented new things that can be used to illuminate the staging stage. A lighting designer needs to learn basic knowledge and mastery of lighting equipment, which can then be applied and developed for the artistic benefit of staging.

Light designers can create an immersive experience for the audience by integrating light effects with stage elements, initiating several steps. First, they can consider lighting that supports the overall atmosphere of the show, such as color changes to create an atmosphere that matches the desired theme or emotion. In addition, the selection of light angles and their intensity can be used to highlight specific stage elements, creating visual focus.

Light designers can also use the movement of light to create interesting dynamics. For example, changing light patterns or lighting moving throughout a performance can add an interesting visual dimension to the audience. Choosing the right light source, such as spotlights, special effects, or projectors, is also important to create unique special effects. It is important to collaborate with stage designers and other creative teams to ensure alignment between the light design and stage elements. This alignment will ensure that the viewer's visual experience becomes more holistic and stunning.

Lighting is an element of artistic order that is quite important in theatrical performances. Since the invention of lights as lighting, humans have created modifications and invented new things that can be used to illuminate the staging stage. A lighting designer needs to learn basic knowledge and mastery of lighting equipment, which can then be applied and developed for the artistic benefit of staging.

Aesthetic enhancement helps identify new and innovative ways to enhance aesthetics through lighting. Through research, it can be better understood how lighting can affect emotions and atmosphere. Also, learning and educational research on lighting can be used to develop learning and education programs that increase understanding of the role of lighting in various disciplines.

This article will explain the importance of lighting in a performance and how this element creates an immersive atmosphere and affects the audience's experience. This study aims to make lighting designs in theater performances with the script "Kapai-Kapai" by Arifin C Noer. This research is expected to not only provide in-depth insight into the lighting system in "Kapai-Kapai" but also engage in an emotional and aesthetic journey. The benefit of this research lies not only in understanding the concept of lighting but also in the transformation of the performing arts experience from a mere spectacle to a journey that captivates the soul.

## **METHOD**

This research is a type of action research that aims to improve the understanding and application of lighting in the performance of "Kapai-Kapai" by Arifin C Noer. The research approach used is a qualitative approach, with library research methods with a focus on an in-depth understanding of aspects of lighting in the show.

Library research methods are used to collect information, theories, and concepts related to lighting in the performing arts, especially theater. Sources will include performing arts-related books, journal articles, and documents related to the performance of "Kapai-Kapai."

Research data consists of two types, namely qualitative data and data from library research. Qualitative data were obtained through direct observation of the performance "Kapai-Kapai" and interviews with professionals involved in aspects of lighting, such as lighting director, director, and artistic director. The data from the library research includes theories and concepts related to lighting in the performing arts. The source of the research data was obtained from:

- Performance of "Kapai-Kapai" by Arifin C Noer.
- Books and articles related to performing arts.
- Interviews with lighting directors, directors, and artistic directors involved in the performance.

Meanwhile, data collection is obtained from several techniques, namely:

- Observation: Researchers will be involved in the "Kapai-Kapai" performance to observe the lighting system used directly.
- Interview: Engage relevant professionals to gain insight and an in-depth understanding of the use of lighting in performances.

Data analysis is carried out qualitatively. Observational and interview data will be analyzed to identify patterns, trends, and findings related to the application of lighting in the "Kapai-Kapai" performance. The analysis also involves comparing with theories found through library research to gain a deeper understanding.

By combining library research, observation, and interview methods, this research is expected to contribute to the development and understanding of lighting in the performing arts, especially in the context of the performance "Kapai-Kapai" by Arifin C Noer.

**RESULTS AND DISCUSSION**

**Results**

The work steps of the performance lighting designer involve planning, designing, implementing, and evaluating. Here are a series of general steps in the job of a performance lighting designer:

Understanding of the Performance: A lighting director must fully understand the concept and theme of the performance. This involves reading scripts, discussing them with directors and production team members, and gaining an in-depth understanding of the characters, atmosphere, and overall message of the show.

Consultation with the Director: Close collaboration with the director, set designer, and other members of the creative team is essential. Regular discussions help the lighting director understand the overall artistic vision and adapt the lighting to other elements in the performance.

Equipment Selection: Based on the needs of the show, the lighting stylist will select the appropriate equipment, including lamp type, special effects, and lighting control. This selection should take into account technical needs, budget, and artistic vision.

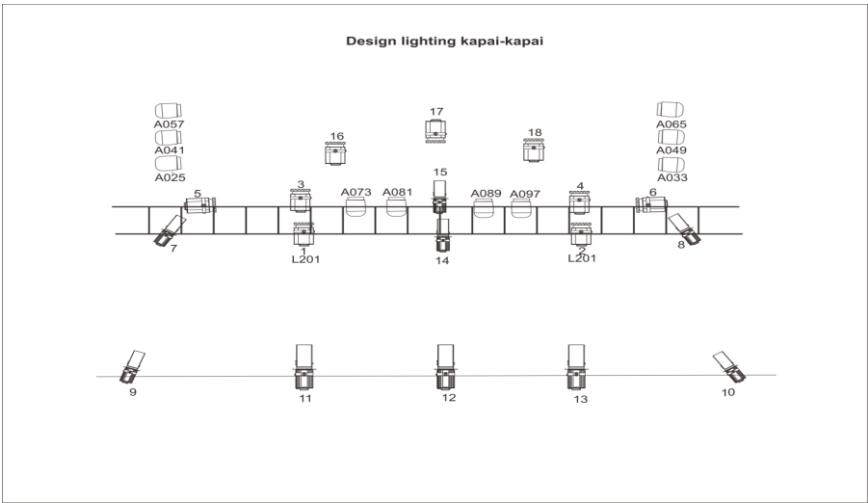
**Table 1.** Lighting in the Performance "Kapai-Kapai" by Arifin C Noer

No.	Lighting Functions	Light Grammar Planning Process	Technology in Lighting
1.	Space in the script "Kapai-Kapai" by Arifin C Noer	It evolves from the home, the setting for fairy tales, the surgical chamber, the work industry, the crucifixion arena, the end of the world, the kingdom, and the boundary between heaven and hell.	The lighting that plays in realist drama comes from a map of how space and territory in the show should be spatially, historically, as well as sociologically. Space in realist drama is a logical extension of the structure of the story and how the space of light can serve a dramatic narrative.
2.	In the Kapai-kapai show, the effect of time actually becomes spatial	The historical boundaries and details of time per time, second per second, become a broad narrative. The lighting system became an ideological pattern, How philosophical impressions can work more, and how narratives of meaning work in spatial exploration.	It is the continuity of narrative creation that will make the lighting strategy in the spatial category rather than the clarity category, and the spatiality played with is also considered.
3.	The effects are real and the surreal,	the painful and the happy, the cornering and the expanding into the application of the	Lightcraft is needed precisely to provide angular detail of the entire rhythm of the scene that takes place.

dramaturgy of light over  
space.

Consultation with the director of Arifin C Noer's "Kapai-Kapai" resulted in the establishment of light arrangement patterns from scene to scene. Here's the light design of the performance "Kapai-Kapai" by Arifin C Noer.

Figure 1. Lighthing Design "Kapai-Kapai" by Arifin C Noer



Tools used at this show include Parcan 62, Persenel 650W, Zoom 650W, Profile Zoom 1K, Parled, GrandMA2 on PC, Common Wings, Dimmer Pack, and Colour Gel.

The lighting design for the "Kapai-Kapai" show used GrandMA2 Software to simulate the lighting of the scene. In this show, there are four space markers created through light or lights that are distinguished by color selection for each space created.

Figure 2. The initial gimmick of the audience area at the performance of "Kapai-Kapai" by Arifin C Noer.

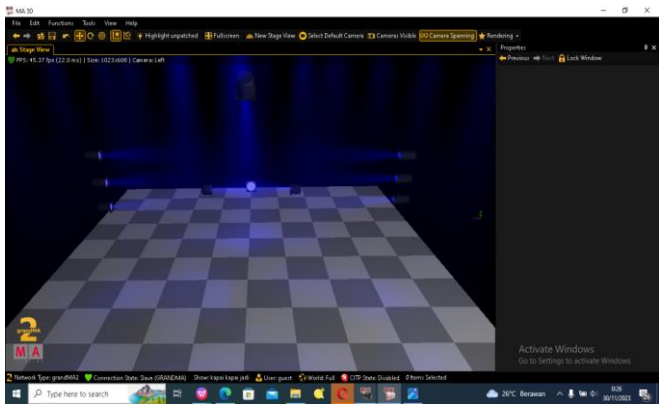


Figure 3. Light for Ema Space at Arifin C Noer's "Kapai-Kapai"

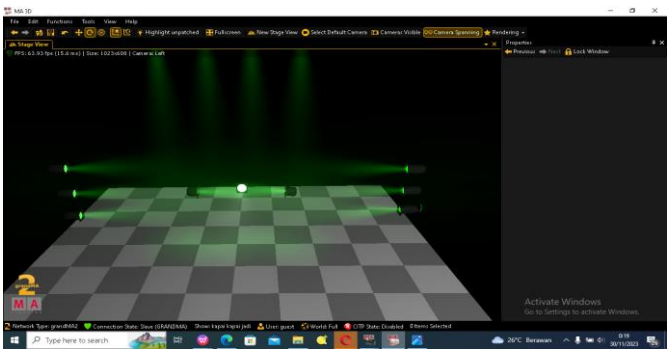


Figure 4. The Dark Light of SpaceAt Arifin C Noer's "Kapai-Kapai"

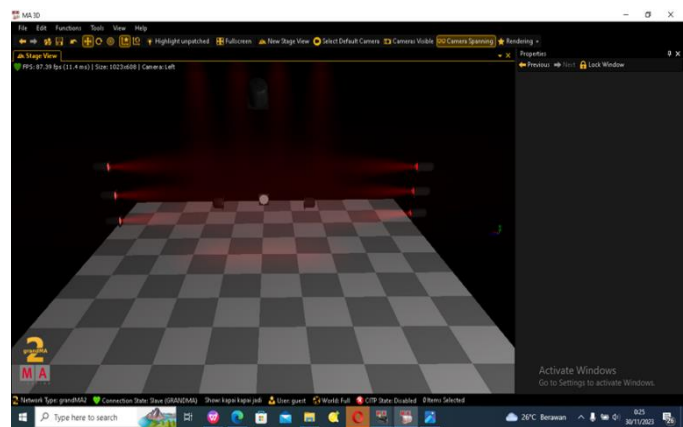


Figure 5. The Scene of the Crucifixion of Abu and Iyem by the Dark One at the Performance of "Kapai-Kapai" by Arifin C Noer

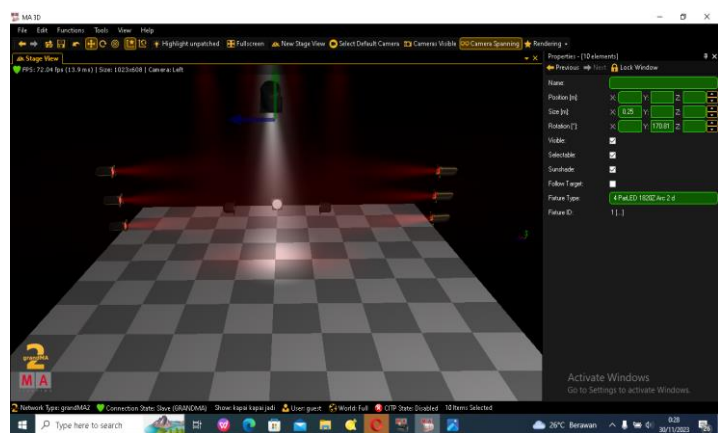


Figure 6. Crucifixion scene at Arifin C Noer's "Kapai-Kapai"



Discussion

Lighting Functions

The lighting that is present on stage and illuminates all the real objects presents the possibility for the director, actors, and audience to see and communicate with each other. All the illuminated objects give the audience a clear picture of everything that will be communicated." With light, the director can present imaginative illusions. Many things can be used related to the role of the light system, but there are four basic functions of this light system, namely lighting, dimensions, selection, and atmosphere" (Hadiyat, 2020).



The lighting designer is responsible for the design, installation, and operation of lighting and special electrical effects used in production. To present their visual ideas, lighting designers often draw sketches or show visual examples of painting photographs, which show the type and style of lighting they want to create (J. Michael Gillette, 2012).

### **Light Grammar Planning Process**

**Testing and Engineering:** Before a show opens to the public, the lighting must be thoroughly tested and engineered. This includes setting lighting for different stage conditions, adjusting special effects, and ensuring that all elements can run smoothly.

The work steps of the performance lighting designer involve planning, designing, implementing, and evaluating. Here are a series of general steps in the job of a performance lighting designer:

**Understanding of the Performance:** A lighting director must fully understand the concept and theme of the performance. This involves reading scripts, discussing them with directors and production team members, and gaining an in-depth understanding of the characters, atmosphere, and overall message of the show.

**Consultation with the Director:** Close collaboration with the director, set designer, and other members of the creative team is essential. Regular discussions help the lighting director understand the overall artistic vision and adapt the lighting to other elements in the performance.

**Equipment Selection:** Based on the needs of the show, the lighting stylist will select the appropriate equipment, including lamp type, special effects, and lighting control. This selection should take into account technical needs, budget, and artistic vision.

**Lighting Design:** The lighting designer will design the lighting layout by considering aspects such as color, intensity, direction of light, and desired changes in the atmosphere. This could involve creating lighting diagrams, stage sketches, or even computer simulations to visualize light effects.

**Trial and Engineering:** Before the show starts, the lighting designer will do the test run and engineering. This involves setting up lights on stage, testing special effects, and ensuring that all equipment is working properly. The test also provided an opportunity to adjust the lighting based on the response from the production team.

**Stage Setup:** During the performance, the lighting director is responsible for adjusting the lighting according to the performance scenario. This includes adjusting the light changes according to the changing atmosphere, highlighting the main characters, and guiding the audience's attention.

**Evaluation and Adjustment:** After the performance, the lighting director will conduct an evaluation to assess the success of the lighting and note any areas that may need adjustment. Feedback from the director, team members, and audience members can also help improve lighting for future performances.

This process is an ongoing cycle, and lighting artists are constantly working to ensure that lighting supports and enhances the overall performance experience. For example, the application of work steps that I have made in a theater performance entitled "Kapai-Kapai" by Arifin C Noer. The understanding of Arifin C Noer's "Kapai Kapai" script thematically this play is actual and contextual with the events around us, especially because this script is not so distant from the

author, as a subject who is also present in Arifin C Noer's observation, reaching the poverty line, unclear biographical culture, swallowing western culture but still black, and also looking for the identity of what Abu is doing in the script. So, Arifin C Noer's text is a narrative that continues to grow. Abu, Ema, Employer, Iyem, and several other such figures also attract and suck what we have been hiding.

The strategy of covering up and casting a shadow on oneself, hiding in language, is a human tactic that continues from ancient times to the present day. In the script "Kapai-Kapai," we find all these things are illusions that continue to be maintained in the name of any culture. The illusion is stripped away and given new clothes, clothes that will strip us all naked.

In the artistic interpretation of the script "Kapai-Kapai" by Arifin C Noer, the time produced from this script is cyclical time, time that does not go forward nor does it go backward, but the time that can be put to sleep is sometimes awakened. This time is the Dindin produced by Eastern culture as well as animistic culture, where everything that begins will return to its beginning.

The time of kapai kapai takes place between the tales of Ema, who is Larat, circling and constantly reminiscing around Abu's body. When Abu wakes up and sleeps together, sometimes Abu wakes up in sleep, or sometimes Abu is trapped in his awakening. This time also continues to be a marker of suspension, namely, employer and Iyem. At the time created by the Master, the time that developed around Abu shrank and shriveled, but in the time produced by Iyem, Abu became empowered to breathe again. There is no firm bond of time except born from the Dark Yang character, the firmness that the author sees in closing the second by second of Abu's death, but beyond that, there is no marker of the rotation of the calendar, placement per period. Arifin C Noer treats time similarly to the space in the text "Kapai-Kapai" with the logic of poetry, where impressions are more important than the pegged dating system that explains the flow of recording and dating plays.

The space in Arifin C Noer's "Kapai-Kapai" can develop from the home, the setting for fairy tales, the surgical chamber, the work industry, the crucifixion arena, the end of the world, the kingdom to the boundary between heaven and hell. The lighting that plays in realist drama comes from a map of how space and territory in the show should be spatially, historically, as well as sociologically. Space in realist drama is a logical extension of the structure of the story and how the space of light can serve a dramatic narrative.

In kapai-kapai performances, the effect of time actually becomes a pour, meaning that historical boundaries and details of time per time, second per second, become a broad narrative. The lighting system also becomes an ideological pattern, how philosophical impressions can work more, and how narratives of meaning work in exploring space.

It is the continuity of narrative creation that will make the lighting strategy in the spatial category rather than the clarity category, and the spatiality played with is also considered.

The effects are real and surreal, painful and happy, angular, and extend into applications of the dramaturgy of light over space. Lightcraft is needed precisely to provide angular detail of the entire rhythm of the scene that takes place.

### **Technology in Lighting**

**Modern Equipment:** Technology is constantly evolving, and modern lighting equipment can give designers greater flexibility. Color-adjustable LED lights, special effects with projection, and automatic control allow performances to be even more dynamic and creative.

**Computer Simulation:** Some lighting designers use computer simulation to plan light effects before the show begins. This allows them to test different scenarios and ensure that the lighting matches their artistic vision.

### **CONCLUSION**

Lighting is a critical element in creating theatrical experiences, concerts, and other performances. By using light effectively, designers can build an immersive atmosphere, highlight characters' emotions, and guide the audience through the story. A successful show depends not only on the talent of its performers but also on the lighting skills that work behind the scenes.

### **BIBLIOGRAPHY**

- Andrianto, Y. H. (2020). Show Lighting. Bandung: Sunan Ambu Press, Isbi Bandung.
- Arikunto. Suharsimi. 2002. Research Procedures: A Practice Approach. Jakarta. Rineka Cipta
- Bentham, Frederick.1968. The Art Of Stage Lighting. London. Pitman Publishing
- Cadena, Richard, Automated Lighting/The Art And Science Of Moving Light In Theatre, Live Performance, Broadcast, And Entertainment, 2006,
- Creswell, John. Qualitative Inquiry And Research Design.2007 London: Sage
- Eckersall, Peter, Helena, Grehan Dan Edward Scheer, London, Palgrave Macmillan, 2017, New Media Dramaturgy: New Shows, Media And Materialism, (Peter Eckersall • Helena Grehan • Edward, 2017)
- Gloman, C., & Napoli, R. (2007). Scenic Design And Lighting Techniques A Basic Guide For Theatre (1st Изд).
- Kemmis, S. & McTaggart, R.1988. The Action Research Reader.Victoria, Deakin University Press.
- Mahmud & Priatna, T. (2008) Classroom Action Research, Bandung: Tsabita
- Mccandles, Stanley. 1985. A Method of Lighting The Stage. New York. Theatre Art Book
- Sugiyono. (2014). Quantitative, Qualitative, And R&D Research Methods. Bandung: Alfabeta.
- Sugiyono, 2012.Educational Research Methods, Bandung, Alfabeta Bandung
- Setyosari, Pungoi, 2010.Research And Development Methods, Jakarta : Kencana
- Susanto, Tony Dwi (2020, September 5). Method Research Action (Action Research). Ntest Tony Dwi Susanto.
- Yudiaryani. (2021). Digital Show Relation Of Postdramatic Theory And New Media Dramaturgy. B [Et Al.] Sri Rochana Widyastutieningrum (Ред), Cultural Engineering In Science, Technology, And Digital Art (1st Изд, С-Ци 321–354). Isi Press, Surakarta.
- Isnanta, S. D. (2010). Studi Penciptaan Karya Performance Art Dengan Fokus Eksplorasi Ruang Dan Cahaya. Jurnal Acintya, 2(2), 219–227.
- Moha, L. R. (N.D.). Skrip Karya Seni.

- Purnomo, H. (2018a). Tata Artistik (Scenografi) Dalam Pertunjukan Kesenian Tradisi Berbasis Kerakyatan. *Satwika: Kajian Ilmu Budaya Dan Perubahan Sosial*, 2(2), 95–106.
- Purnomo, H. (2018b). Tata Artistik (Scenografi) Dalam Pertunjukan Kesenian Tradisi Berbasis Kerakyatan. *Satwika: Kajian Ilmu Budaya Dan Perubahan Sosial*, 2(2), 95–106.
- Puspitasari, D. G., Sabana, S., & Ahmad, H. A. (N.D.). *Cahaya Kearifan Lokal Dalam Narasi Visual Film Sang Pencerah Karya Hanung Bramantyo*.
- Rachmat, G., & Safitri, R. (2017). Tata Cahaya Dalam Pameran Seni Rupa: Cahaya Memperkuat Informasi Yang Disampaikan Perupa. *Atrat: Jurnal Seni Rupa*, 5(1).
- Sudiana, I. K. (2022). Kreativitas Tata Cahaya Moderen Dalam Pertunjukan Wayang Kulit Bali Masa Kini. *Jurnal Fusion*, 2(12), 858–869.
- Tohir, M. (2013). Membangun Suasana Melalui Tata Cahaya Pada Panggung Pertunjukan. *Atrat: Jurnal Seni Rupa*, 1(2).



© 2022 by the author. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution-NonCommercial 4.0 International License (CC BY NC) (<https://creativecommons.org/licenses/by-nc/4.0/>).