

## PIERRE COLOMER LIGHTS THE FRENCH STAGE

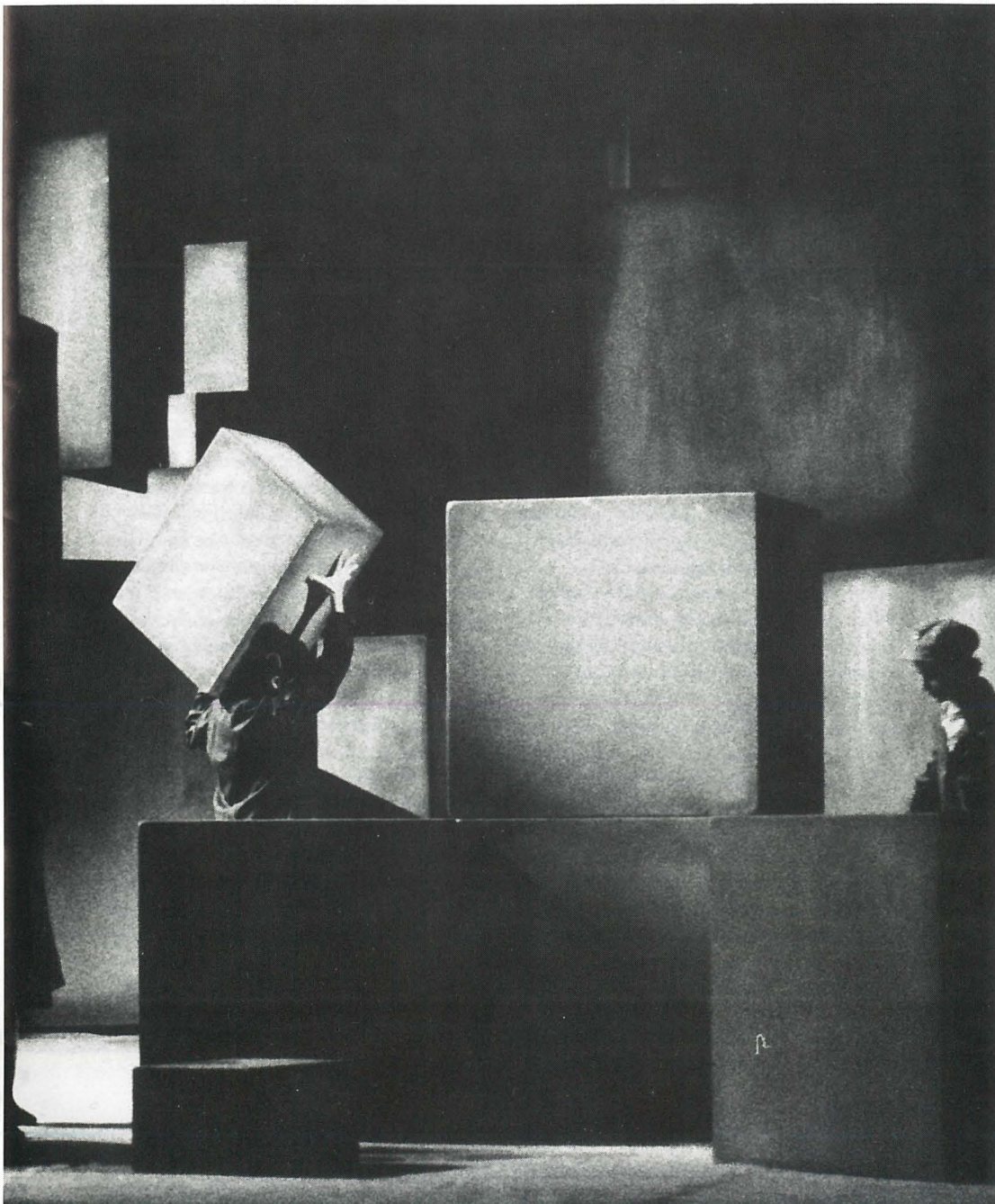
BY ELLEN LAMPERT

I never stop looking at light, wondering how it happens naturally and how to recreate it on stage," says Pierre Colomer, who serves as both lighting designer and technical director for the Paris-based Compagnie Maguy Marin. Marin's most recent work, *Eh, Qu'est Ce Que Ca M'Fait a Moi!?*, (*Hey, What's All This To Me?*) is the company's most expensive work to date, and also the most technically demanding. Marin's response to the Bicentennial celebration of the French Revolution, the work premiered in July 1989 in the Cour d'Honneur at the Avignon Festival, and toured throughout the late summer and fall to Spain, Sicily, Switzerland, Germany, and the United States, before returning to France. From 8 - 20 December, the company will perform at Creteil, at the Maison des Arts in sub-

urban Paris, before going on to dates in Amsterdam and Glasgow, undertaking a French winter tour, and finally moving on to Japan.

*Eh, Qu'est Ce Que Ca M'Fait a Moi!?* is Marin's ironic look at the lives of men and women 200 years after the bittersweet victory of the French Revolution. It is made up of a series of vignettes, punctuated with brief musically political interludes accenting the ongoing struggles for liberty in such places as China, Palestine, and Africa.

Colomer was confronted with lighting the massive outdoor stage of the Cour d'Honneur — 28 meters wide by 17 meters deep with five meters of wing space on each side. "The space in this theatre is enormous," according to Colomer, "but one does not feel lost in it. You can give the idea that it is an intimate space." The basic decor for this production is a series of gray cubes in various sizes, many of which are pushed against the back wall, and need to be lit apart from the action of the stage itself. "The decor is the most important element," says



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