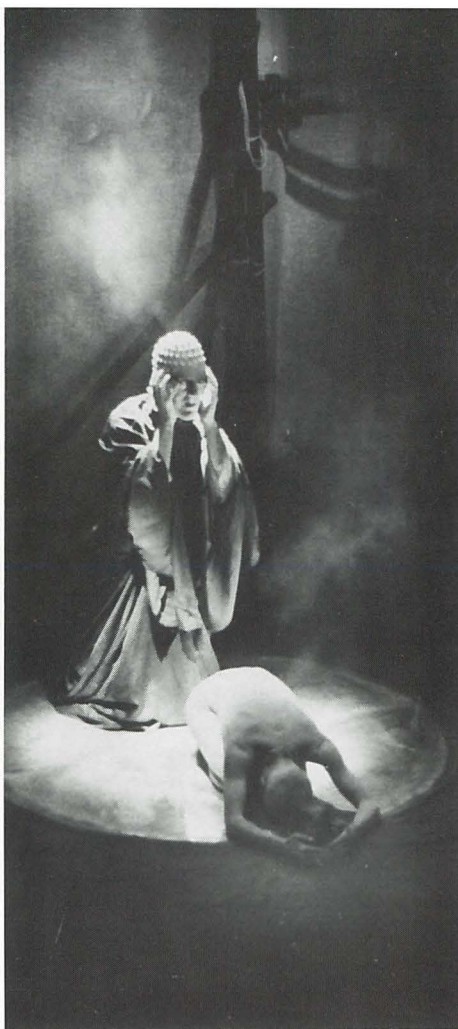


Colomer (4) began his collaboration with Marin in 1984. Besides lighting many of the company's works (3, *Eden*, 1986), Colomer serves as the company's technical director. He continues to work with other directors, including Pierre Puech, for whom he designed *Canta Oedipae* in 1984 (1, 2). "Here I used very few lights, maybe 50 at most, many with gobos, but no direct light. Everything was reflected."

*Colomer (4) a commencé sa collaboration avec Maguy Marin en 1984. Il crée les éclairages pour la plupart des spectacles de la compagnie (3, Eden, 1986) et occupe également le poste de Directeur Technique. Il travaille aussi avec d'autres metteurs en scène tels que Pierre Puech, pour lequel il a réalisé, en 1984, des éclairages pour Canta Oedipae (1, 2). "Pour cette pièce, j'ai utilisé très peu de projecteurs, une cinquantaine environ, beaucoup avec des "gobos," aucun éclairage direct. Tout se réfléchissait."*

Colomer (4) begann seine Zusammenarbeit mit Marin im Jahr 1984. Neben seiner Beleuchtungsarbeit für viele Werke der Truppe (3, *Eden*, 1986) ist er auch ihr technischer Direktor. Er arbeitet weiterhin mit andern Regisseuren, unter anderem mit Pierre Puech, für den er 1984 *Canta Oedipae* entwarf (1, 2). "Hier benutzte ich nur sehr wenige Scheinwerfer, höchstens 50, viele davon mit Gobos, aber kein direktes Licht. Alles war reflektiert."



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*continued from page 17*

With his two jobs for the Marin company, Colomer prefers to work on his lighting plots at home, and save his administrative duties as technical director for the office at Creteil. In the past five years, Colomer has traveled extensively with the company, and goes on the majority of the tours, sending his assistant, Alex Bene-teaud, when necessary. In describing his relationship with Marin, he notes, "Maguy is very interested in the sound and the music, and concerned with the sets and costumes. Perhaps a little less concerned directly with the lighting, so she must trust me." For the new piece, Colomer spent two hours discussing his ideas for the lighting with Marin and Mariotte, and only made a few small changes at the end.

Colomer has continued to work with other directors as well, most notably Gérard Gelas, for whom he designed the lighting for a bicentennial production of *Marat/Sade* in Avignon this past year. "The decor for *Marat/Sade* was easier to light," says Colomer, in describing a set with large blackened walls and high, grilled windows, which created a closed, basement setting. "I wanted to create a very cold, raw light," for which one 4kw HMI fresnel, two 2.5kw HMI fresnels, four 1.2kw HMI fresnels, and four 1.2kw profiles with Color Wiz colour changers were employed.

Avignon seems to provide fertile ground for Colomer's creativity, as among his past designs he seems to be particularly proud of his lighting for *Canta Oedipae*,



CLAUDE BRICAGE

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