

ARTISTIC DOSSIER
LA DAME AUX CAMÉLIAS
(CAMILLE)
ALEXANDRE DUMAS FILS
ARTHUR NAUZYCIEL



Théâtre National de Bretagne
Direction Arthur Nauzyciel
1, rue Saint-Hélier
35000 Rennes
T-N-B.fr



After the novel and the play

La Dame aux camélias by

ALEXANDRE DUMAS FILS

Adaptation

VALÉRIE MRÉJEN

ARTHUR NAUZYCIEL

PIERRE-ALAIN GIRAUD

Direction

ARTHUR NAUZYCIEL

Assistant stage director

JULIEN DERIVAZ

Set design

RICCARDO HERNÁNDEZ

Lights

SCOTT ZIELINSKI

Production, image and film making

PIERRE-ALAIN GIRAUD

Sound

XAVIER JACQUOT

Costumes

JOSÉ LÉVY

Choreography

DAMIEN JALET

Sculpture

ALAIN BURKARTH

Photography

PHILIPPE CHANCEL

Set assistant

CLAIRE DELISO

Assistant réalisation

ALIOCHA ALLARD

Costume assistant

MARION REGNIER

General management

TUGDUAL TRÉMEL

Sound technician

FLORENT DALMAS

VASSILI BERTRAND

Lighting technician

CHRISTOPHE DELARUE

Set technician

ANTOINE GIRAUD ROGER

FÉLIX LOHMANN

Video technician

STÉPHANE POUGNAND

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With

PIERRE BAUX (Mr Duval)

OCÉANE CAÏRATY (Nanine)

PASCAL CERVO (The Doctor / Olympe)

GUILLAUME COSTANZA (Arthur de Varville)

MARIE-SOPHIE FERDANE (Marguerite Gautier)

MOUNIR MARGOUM (Gaston Rieux)

JOANA PREISS (Prudence Duvernoy)

HEDI ZADA (Armand Duval)

Duration 2h45

Not recommended for people under 16

Show created from September 26 to October 5

2018 at Théâtre National de Bretagne.

Production: Théâtre National de Bretagne,

Centre Dramatique National (Rennes).

Coproduction: Les Gémeaux – Scène nationale

de Sceaux; Théâtre National de Strasbourg; Les

Théâtres de la Ville de Luxembourg; Comédie

de Reims; Le Parvis scène nationale Tarbes

Pyrénées. With the support of ENSAD in

Montpellier (FIPAM).

LA DAME AUX CAMÉLIAS ALEXANDRE DUMAS FILS ARTHUR NAUZCYIEL

La Dame aux camélias (commonly known as *Camille* in English) opened the 2018/2019 season at the TNB (Rennes, France). One of the focal points of that season was an analysis of the relationship between power and the human body. Arthur Nauzyciel offers a subversive reading of the novel by Alexandre Dumas fils, weaving together the novel and the play with cinema in a continuation of his work on *L'Empire des lumières* (*The Empire of Light*), presented last season at the TNB.

For this first creation at the TNB since taking over as director, Arthur Nauzyciel brings to the stage several of his trusted actors: Marie-Sophie Ferdane and Mounir Margoum (*La Mouette/The Seagull*), Pierre Baux (*Ordet/The Word*). And he invites others whom he directs for the first time: Océane Cairaty, Pascal Cervo, Guillaume Costanza, Joana Preiss and Hedi Zada. He also invites back some long-standing artistic partners: Valérie Mréjen for the adaptation of the novel to the stage, Pierre-Alain Giraud for the video, Damien Jalet for the choreography, Riccardo Hernández for the set design, Scott Zielinski for lighting, Xavier Jacquot for the sound and José Lévy for the costumes.



CREATION 2018

Rennes, Théâtre National de Bretagne (FR)

2018/2019

Les Gémeaux, Scène Nationale de Sceaux (FR)

La Comédie de Valence – CDN (FR)

La Comédie de Reims – CDN (FR)

La Comédie de Clermont-Ferrand (FR)

Le Parvis – Scène Nationale (FR)

Lyon, Théâtre des Célestins (FR)

Théâtre National de Nice (FR)

Théâtre Vidy-Lausanne (FR)

Comédie de Caen – CDN (FR)

Théâtre National de Strasbourg (FR)

Nouvelle scène nationale de Cergy-Pontoise
et du Val d'Oise (FR)

TANDEM, Scène nationale Arras-Douai (FR)

La Criée – Théâtre National de Marseille (FR)

2019/2020

Perpignan, L'Archipel, Scène nationale (FR)

Toulouse, ThéâtrédelaCité – CDN (FR)

Théâtres de la Ville de Luxembourg (LU)

Villeneuve d'Ascq, La rose des vents – Scène
nationale Lille Métropole (FR)

2020/2021

Martigue, Théâtre des Salins (FR)

Annecy, Bonlieu, Scène nationale (FR)

Prague, Nová scéna (CZ)

Mulhouse, La Filature, Scène nationale (FR)





How did the *Camille* project come about?

I began thinking about *La Dame aux camélias* (a novel by Alexandre Dumas fils, known as *Camille* in English) while working on the staging of Jean Genet's *Splendid's*. I like texts by Genet, Ginsberg and Fassbinder, because they are authors that address very daringly the issues of intimacy and sexuality in society. All three were subversives in their time and remain so today. They were great 20th century artists who reinvented writing and poetry. They were always marginal, focusing their attention on marginal people. They gave a voice to those that society didn't allow one. That interests me. I immediately made the connection between *Camille* and *Splendid's*, no doubt because, in his work, Genet, a former prostitute, explores the commodification of the human body and the sexual act as an exchange, whether paid for or not. I looked into prostitution in the 1930s and 1940s, then probed further back to 1848 when Dumas fils wrote *Camille*. The novel's preface explores a question which resonates powerfully with Genet: how does bourgeois society create prostitution in its own image? This speaks to the political question: how does society frame crime? What is at work here is the notion that the bourgeoisie has invented a diabolical machine for its own pleasure and amusement – the commodification of the human body and its simultaneous moralization. The economic, social and political framework of that time remains fully operational today.

Furthermore, if we read the text closely, we discover a romantic, very sophisticated, highly literary language emerging like the vector of a more trivial dialogue. There is never a reference to money. Everything is exchange, transaction, calculation. Regardless, money determines and dominates all social and sexual relations.

So, a very intimate dimension is also unwrapped into a plainly political one, if I understand correctly?

In the preface of *Camille*, the issue already under discussion is that of the oppression of women and the impossibility for them to achieve a certain form of independence in society; for some, prostitution is simply a means of survival. In a manner of speaking, a complacent bourgeoisie is the organizer of that. The history of the brothels is interesting in its own right, especially in regard to the early beginnings of hygienicness and the theories of the physician, Dr. Parent-Duchâtelet, who used statistics to study prostitution in Paris and produce a thorough overview. He shows the origins and conditions of the girls, how the brothels worked, their hierarchies – everything is well organized and precisely defined. The brothel is a veritable social and political organization. It is also the invention of heterosexuality: what shapes the identity and power of masculinity is the appearance of sexual pleasure which is given prominence. Relations with a prostitute play the role of an initiation rite for the male. A man whose sexuality is healthy goes to a brothel. It's the advent of patriarchy and relations of submission and dependence between men and women which go hand in hand with the transformation of the socio-economic model and industrialization.



It's also an organization characterized by the constraints of hygiene and public order, no doubt...

Syphilis is the great terror of the times. Naturally, the hospital is the centerpiece of this organization, because the girls need to be examined regularly, and so is the police, because the girls have to declare their activity. Up until the 1870s and 1880s the link between politics, the police, and the brothel were very tight in the world of prostitution. It became firmly anchored in the mid-19th century with the institutionalization of prostitution.

Which *Camille* inspired you most? The novel published in 1848, or the play staged in 1852, after the resolution of troubles with the censorship?

The overall tone of *Camille* is that of victimization that one would like to be delivered from. I'm referring to the loving courtesan, who redeems herself but nevertheless is lost in the end. On closer reading, the story can be told without pathos, even with severity, like in the novel where relations between men and women and oppression and submission are discussed. *Camille* is inspired by the love of Alexandre Dumas fils for the courtesan Marie Duplessis and, more generally, by his desire for greater independence for women. *Camille* is not solely a show about prostitution; it allows Dumas fils to discuss the world, social conventions, and prejudice. It is above all a show about love, absolute, unconditional love, tested by reality. How can love be experienced in the real world? What is the place of fanaticism and romance in our lives.

I weave together the novel and the play, because they display some very interesting differences. With the character Armand Duval, Alexandre Dumas fils tells his own, nearly autobiographical story. A few years later, in the play, he changes the story and projects himself into the meeting with this woman, invented through fiction. The novel begins with the auctioning of Marguerite's belongings, thus the dispersal of everything she owns. It ends with her death as she awaits in vain Armand's return. In the play, they meet again just before she dies, which she does in his arms. This is a making of amends of sorts, like a painter who brings to the canvas a woman he loved and who no longer is. Fiction and art bring together the living and the dead. Art enables this mysterious bond between the living and the dead, between reality and illusion. The beauty of theater is contained in this miracle. I found it in some of my earlier creations, such as *Le Malade imaginaire ou le Silence de Molière* by Giovanni Macchia, *Ordet* and *La Mouette (The Seagull)*.

In your artistic work, what is the particular relationship between theater and film? How would you describe the mechanism of representation?

More often than not, an earlier show contains the seeds of the next. This holds for the formal and aesthetic aspects as well. *Camille* can be seen as an early version of *Splendid's* and *The Empire of Lights*. One is pure theater, the other weaves together the novel and the documentary film based on testimonies. *Camille* will draw on the novel and the theater both, with a third dimension, film work in continuation of my work on *The Empire of Lights*.

Film work, such as the projection of pre-filmed images?

As in *The Empire of Lights* I will use images filmed beforehand. Film, not streaming or projection mapping. I have often used filmed images in my work, for example in the prologue of *La Mouette (The Seagull)*, with the projection of a film by the Lumière brothers, in *Splendid's* with the projection of Jean Genet's film *Un Chant d'Amour (A Song of Love)*, and in *Jan Karski* a video entrusted to the artist Miroslaw Balka, a self-contained part of the show which, as in *The Empire of Lights*, ran continuously throughout. Rather than follow one another, film and theater are in continuous dialogue. I have a strong conviction that the theater lacks nothing; it can tell anything and everything. I do not use film to fill in a gap. So, what can an image contribute that is worthwhile and valuable to the show?

In *The Empire of Lights*, my intention was to show the characters in their relation to their urban habitat. The status of the actors on stage is a little more fuzzy; are they characters or figments of the imagination? On the screen they come across as more real, paradoxically in the illusion of a film. The theater becomes an evocative space, the absence and the presence of the characters, whereas the film allows the visible world to be seen. My work explores this paradox: the absences and presences of the characters, different levels of reality. With *Camille* I'm keen to pursue this stimulating exploration of filmed images with Pierre-Alain Giraud.

Interview conducted
by Raymond Paulet (June 2017)

ALEXANDRE DUMAS FILS AUTHOR

Alexandre Dumas fils was born in Paris in 1824. He was the last in the dynasty of the three Dumas. His grandfather, Thomas Alexandre Dumas-Davy de la Pailleterie (1762-1806), born in Santo Domingo, was the son of a minor nobleman who took a black slave woman as his concubine. He joined the Regiment of the Queen's Dragons, rising eventually to the position of General-in-Chief of the Army of the Alps. Appointed to lead the cavalry of the Egyptian Army, he was captured and fell gravely ill in captivity. He died penniless in 1806, leaving a widow and three children, among whom the future prolific novelist, Alexandre Dumas, born on July 24, 1803. Engraved in the lifelong memory of the author of the *Three Musketeers* was an indelible remembrance of his father, but one who was, more often than not, absent.

Alexandre Dumas fils (1824-1895) was registered at birth as of unknown paternity. He was the son of Alexandre Dumas and Catherine Laure Labay who ran a dressmaking shop from home. When Dumas fils was eight years old, his father, overcome with scruple, acknowledged his paternity and took charge of his son's education. Failing his Baccalauréat (school-leaving examination), he became a prominent dandy of his time, leading a raucous Parisian life. This created an urgent dilemma: he had neither assets nor income, only debts. Between 1846 and 1852 Dumas fils published numerous tales, short stories, and novels, including *Aventures de quatre femmes*, *Antonine*, *Le Docteur Servan*, and *Le Régent Mustel*. He achieved fame when in *La Dame aux camélias*/*Camille*, written in 1848,

he took on contemporary society. This was followed by *Diane de Lys* (1851) and *La Dame aux perles* (1854). These works introduced the reading public to the morality of what Dumas fils called the demi-monde, the link between good and bad society. His fiery love affair with the demimondaine Marie Duplessis between September 1844 and August 1845 was the inspiration for the author's novel *La Dame aux camélias*, written a few months after the death of the young woman in 1848.

After lengthy clashes with the censorship, Dumas fils presented the stage version of his novel at the Théâtre du Vaudeville in Paris, where the love, death throes, and expiration of Marie Duplessis enjoyed a prolonged success. Many of his other comedies, dealing with paternity claims, divorce, seduction, common-law marriage, prostitution, and adultery, were staged at the Théâtre du Gymnase, including *Le Fils naturel* (1858); *Un père prodigue* (1859); *L'Ami des femmes* (1864). From now on he no longer confined himself to writing about his former love, "the first-born of the gods", or scripting the frantic cravings and tragic errors they aroused in him. Henceforth, he would strive to establish the incongruity and injustice of the civil laws invented to caution against the punishment of such crimes of love. He would also attempt to reform social legislation. From time to time he used his writing skills to the benefit of others, including his father. He engaged in the debates raised by the issue of divorce in *La Question du divorce* (1880) and the issue of paternity in *La Recherche de la paternité* (1883). He presented his position in various prefaces and letters. Dumas fils was elected to the Académie française on January 30, 1874. In his inaugural speech he invoked the glory and fame of his father as his best claims for the Academy's benevolence. In so doing, he pointedly underscored one of its flagrant injustices. Dumas fils died on November 27, 1895 at his home in Marly-le-Roi.

ARTHUR NAUZYCIEL DIRECTOR

Arthur Nauzyciel is a director and actor. He was director of the Centre Dramatique National Orléans from 2007 to 2016, and has been director of the Théâtre National de Bretagne since 2017. After studying visual arts and cinema, in 1987, he enrolled at the Théâtre national de Chaillot school, directed then by Antoine Vitez. After working as an actor under the direction of Jean-Marie Villégier, Alain Françon, Éric Vigner, and Tsai Ming-liang, he directed his first plays, *Le Malade imaginaire ou le silence de Molière*, based on Molière's work and Giovanni Macchia (1999) –recreated in 2023 at the TNB– and *Oh Les Beaux Jours (Happy Days)* by Samuel Beckett (2003).

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This was followed in France by *Place des Héros*, marking the entry of Thomas Bernhard into the repertoire of the Comédie-Française (2004); *Ordet (La Parole)* by Kaj Munk, translated and adapted by Marie Darrieussecq for Avignon Festival (2008); *Jan Karski (Mon nom est une fiction)* based on the novel by Yannick Haenel for Avignon Festival (2011, Prix Georges-Lerminier from the Syndicat de la critique); *Faim* by Knut Hamsun (2011); Chekhov's *La Mouette (The Seagull)* in the Cour d'Honneur at Avignon Festival (2012); *Kaddish* by Allen Ginsberg (2013); and *Splendid's* by Jean Genet (2015).

Nauzyciel works regularly in the United States. In Atlanta, he created 2 plays by Bernard-Marie Koltès: *Black Battles with Dogs* (2001) and *Roberto Zucco* (2004). In Boston, for A.R.T., he staged *Abigail's Party* by Mike Leigh (2007) and Shakespeare's *Julius Caesar* (2008). He has created a number of shows abroad which have gone on to be performed in France and at festivals around the world: in Dublin, Samuel Beckett's *L'Image* (2006); at the National Theatre of Iceland, Marie

Darrieussecq's *Le Musée de la mer* (2009); at the National Theatre of Norway, *Abigail's Party* by Mike Leigh (2012); and at the Mini teater in Ljubljana, Slovenia, *The Bitter Tears of Petra von Kant* by Fassbinder (2015). In Seoul, at the National Theater Company of Korea (NTCK), he created *L'Empire des lumières* by Kim Young-ha (2016) and *Love's End* (2019), the Korean version of *Clôture de l'amour* by Pascal Rambert. In October 2022, at the National Theatre in Prague, he created Arthur Schnitzler's *La Ronde* with the National Theatre company.

He also works in dance and opera, directing *Red Waters* (2011), an opera by Lady & Bird, *Une tragédie florentine* (2018) by Alexander Zemlinsky, and *Le Papillon Noir* (2018), an opera composed by Yann Robin and Yannick Haenel. Alongside Sidi Larbi Cherkaoui, he took part in the creation of *Play* (2010) with dancer Shantala Shivalingappa and *Session* with choreographer Colin Dunne.

Nauzyciel regularly collaborates with other artists: Miroslaw Balka, Colin Dunne, Matt Elliott, Christian Fennesz, Barði Jóhannsson, Damien Jalet, Valérie Mréjen, Pierre-Alain Giraud, José Lévy, Gaspard Yurkievich, Erna Ómarsdóttir, Ensemble Organum, Sjón, Winter Family, Phia Ménard, and Boris Charmatz, for whom he performed in *La Ruée*, which premiered at the 2018 TNB Festival. He was directed by Pascal Rambert in *De mes propres mains* (2015), *L'Art du Théâtre* (2017), and *Architecture* (2019).

Nauzyciel created *La Dame aux camélias* based on the novel by Alexandre Dumas fils at TNB (2018), followed by *Mes frères* by Pascal Rambert. He now opens the 2023-2024 season with Jean Genet's *Les Paravents*, on tour in May and June at the Odéon – Théâtre de l'Europe. Nauzyciel is also director of the TNB Drama School, for which he devised the educational project, and at which he is a regular guest teacher.

VALÉRIE MRÉJEN

ADAPTATION ASSOCIATE ARTIST

Valérie Mréjen is a visual artist, writer, director, video artist and associate artist at the TNB. For the past twenty years, she has participated in numerous festivals and exhibitions in France and abroad (Palais de Tokyo, Centre Georges Pompidou, Tate Modern, Brooklyn Museum...). In 2008, the Jeu de Paume (Paris) devoted a retrospective exhibition to her entitled *La Place de la Concorde*. She has published several stories (*Mon grand-père*, *L'Agurme*, *Eau sauvage* published by Allia; *Forêt noire*, *Troisième personne* published by P.O.L.). She has directed numerous short films, documentaries, including *Pork and Milk* (2006), and a feature film, *En ville* (2011). In 2018, she co-directed the young audience show *Le Carnaval des animaux* by Camille Saint-Saëns with Albin de la Simone. In 2021, she creates *Gardien Party* with Mohamed El Khatib and presents her show, *Trois hommes vertes*, created in residence during the Festival TNB 2020. She has published a monograph, *Palais des Glaces*, with Manuella Editions. She is in residence at the TNB this season for her latest creation for young audiences, *Le Petit chat est mort*, and will be presenting *Comment se débarrasser de son crépi intérieur* and *Communiqué* with Arthur Nauzyciel during the Festival TNB.

For Arthur Nauzyciel, she directed a short film for the show *Kaddish* by Allen Ginsberg. She co-adapted the novel *The Empire of Light* by Kim Young-ha as well as the novel and the play *La Dame aux camélias*.

PIERRE-ALAIN GIRAUD

ADAPTATION, PRODUCTION, IMAGE AND FILM MAKING

Pierre-Alain Giraud is a video director and editor. He produced documentaries, short films and animated films. In 2011 he directed a feature-length documentary, titled *Everything Everywhere all the time*, which was selected for several film festivals. He collaborated on a trilogy with Erna Ómarsdóttir and Matthew Barney. He is currently preparing a feature-length action movie, *Aimé*, and a feature-length documentary, *Le Dernier Voyage de Gerhard* (*Gerhard's Last Journey*). He is also the co-author of a series of animated films, titled *À Boire et à manger* (*Food and Drink*). He is also a musician with Michael Wookey. With Antoine Viviani, he has created a series of virtual reality experiences and the interactive exhibition *In Limbo*. Most recently, he collaborated on the creation of *Noire, la vie méconnue de Claudette Colvin* by Tania de Montaigne and Stéphane Foenkinos (2024 Best Immersive Experience Award), and directed Björk's *Victimhood* video.

He worked with Arthur Nauzyciel on *The Empire of Light*, *La Dame aux camélias* and *Les Paravents*.

RICCARDO HERNANDEZ SET DESIGN

Riccardo Hernández is a set designer. He grew up in Buenos Aires and studied at the Yale School of Drama in the United States, where he is now Associate Professor Adjunct and Co-chair of Design and Set Design Advisor at Yale Repertory Theatre. His work on Broadway has won numerous awards: *Caroline or Change* (Best New Musical 2006) and *Parade* (Tony Award and Drama Desk nominee 2007), *Topdog/Underdog* (Pulitzer Prize 2002), *The People in the Picture* (2011), *The Gershwins' Porgy and Bess* (Tony Awards 2012), *The Gin Game*, *Indecent* (Tony Award nomination 2017). For opera, his designs include the sets of *Appomattox* by Philip Glass in 2007, *Lost Highway* directed by Diane Paulus (2008), and *Il Postino*, directed by Ron Daniels (2011). In theatre, he has worked with George C. Wolfe, Tony Kushner, Brian Kulik, Mary Zimmerman, Ron Daniels, Liz Diamond, Rebecca Taichman, and notably Robert Woodruff, Ethan Coen, John Turturro, and Steven Soderbergh. Recently, he designed the set for George Brant's *Grounded*, directed by Julie Taymor with Anne Hathaway at the Public Theater in New York, *The White Card* and *Jagged Little Pill* (music by Alanis Morissette, choreography by Sidi Larbi Cherkaoui) directed by Diane Paulus for the American Repertory Theater, and the opera *Florença en el Amazonas*, directed by Mary Zimmerman for the Metropolitan, with a world premiere in November 2023.

For Arthur Nauzyciel, he created the sets for *Julius Caesar*, *Jan Karski (Mon nom est une fiction)*, *Red Waters*, *Abigail's Party*, *La Mouette*, *Splendid's*, *Les Larmes amères de Petra von Kant*, *The Empire oh Light*, *La Dame aux camélias*, *Mes frères*, *La Ronde* and *Les Paravents*.

XAVIER JACQUOT SOUND DESIGN

Xavier Jacquot is a sound designer. He studied at the École Supérieure d'Art Dramatique at the Théâtre National de Strasbourg (TNS), and works regularly with directors such as Stéphane Braunschweig, Christophe Rauck, Marc Paquien, Éric Vigner, Balázs Gera, Jean-Damien Barbin, Macha Makeïeff, and Agnès Jaoui. He has also worked on short and feature-length films for the cinema, as well as dramas and documentaries for television.

Since joining the teaching team at the École du TNS, he has been a regular part of the sound training course in the production department.

Jacquot has worked with Arthur Nauzyciel since his first show, *Le Malade imaginaire ou le silence de Molière*, as well as on *Black Battles with Dogs*, *Oh les beaux jours*, *Ordet (La Parole)*, *Jan Karski (Mon nom est une fiction)*, *Faim*, *La Mouette*, *Splendid's*, *The Empire of Light*, *La Dame aux camélias*, *Mes frères*, *La Ronde* and *Les Paravents*.

DAMIEN JALET

CHOREOGRAPHY

Damien Jalet is a choreographer, dancer and associate artist at TNB who has been awarded as an Officier de l'Ordre des Arts et des Lettres. Jalet has worked for companies including Les ballets C de la B, Sasha Waltz, Chunky Move, Eastman, NYDC, Hessisches Staatsballett, Paris Opera Ballet, Scottish Dance Theatre, and Iceland Dance Company. His works as a choreographer include: *Babel (words)* (2013); *Boléro* (2013); *Inked* (2013); *Les Médusés* (2013); *YAMA* (2014), presented in 2017 at TNB; *Gravity Fatigue* (2015); *Vessel* (2015); *Thr(o)ugh* (2016) and *Skid* (2017), presented for the first time as a double bill at TNB in 2023; *Pelléas et Mélisande* (2018); *Omphalos* (2018), presented in 2019 at TNB; *Brise-lames* (2020) for the Paris Opera Ballet with visual artist JR, pianist Koki Nakano, and dancer Aimilios Arapoglou; *Planet [wanderer]* (2021) in collaboration with Kohei Nawa; and *Kites* (2022) for the GöteborgsOperans Danskompani.

He also choreographed several sequences for Madonna's Madame X tour. In film, he collaborated with director Gilles Delmas to create *The Ferryman* in 2016, with the participation of Marina Abramović and Ryuichi Sakamoto (Venice Biennale in 2017), and created the film *Mist* for NDT1 (2021). Jalet also choreographed Luca Guadagnino's remake *Suspiria* (2018), Paul Thomas Anderson's *Anima* (2019 – Best Choreography at the UKMVAs) with Thom Yorke, and *Émilía Perez* (2023), the first musical by Jacques Audiard.

He has worked with Arthur Nauzyciel on a number of shows, including *L'Image*, *Julius Caesar*, *Ordet (La Parole)*, *Red Waters*, *Jan Karski (mon nom est une fiction)*, *La Mouette*, *Splendid's*, *La Dame aux camélias*, *Mes frères*, and *Les Paravents*.

JOSÉ LÉVY

COSTUMES

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A polymorphous artist and free electron.

Alternately designer, fashion designer, artistic director, interior designer and artist, José Lévy had excelled in all areas of the fashion world before expressing himself in the Fine Arts.

Known for his brand of ready-to-wear clothing José Lévy in Paris, which made him famous from the USA to Japan. He was artistic director of Emanuel Ungaro and Holland and Holland, and more recently he has designed for the Manufacture de Sèvres, the gallery Tools, Emmanuel Perrotin, Astier de Villatte, Roche Bobois and Gallery B. Bensimon. In December 2014, he designed a collection for Monoprix, more than 100 references in the world of fashion (man, woman, child), beauty and food.

He is a scholar of the Villa Kujoyama and Grand Prize of the City of Paris.

For Arthur Nauzyciel, he designed the costumes of: *Ordet (The Word)*, *Jan Karski (My Name is a fiction)*, *The Seagull*, *Splendid's*.

SCOTT ZIELINSKI

LIGHTING DESIGN

Scott Zielinski is a lighting designer for theatre, dance and opera. A graduate of Yale University School of Drama, he has worked with American and international directors including Richard Foreman, Robert Wilson, Tony Kushner, Hal Hartley, and Krystian Lupa. In New York, he works regularly on Broadway, including on the production of *Topdog/Underdog* by Suzan-Lori Parks, and for the Lincoln Center and The Public Theater.

He has designed lighting for shows created in cities across North American and the world, working with directors and choreographers such as Neil Bartlett, Chen Shi-Zheng, Daniel Fish, Tina Landau, Diane Paulus, Anna Deavere Smith, Twyla Tharp, and George C. Wolfe. He recently designed the lighting for Judith Weir's *Miss Fortune* at the Royal Opera House in London. In 2019, he designed the lighting for *Oklahoma!* by Daniel Fish, a major Broadway success and the winner of a Tony Award.

For Arthur Nauzyciel, he created the lighting for *Julius Caesar*, *Le Musée de la mer*, *Jan Karski (Mon nom est une fiction)*, *Red Waters*, *Abigail's Party*, *La Mouette*, *Splendid's*, *Les Larmes amères de Petra von Kant*, *Love's End*, *La Dame aux camélias*, *Mes frères*, *La Ronde*, and *Les Paravents*.

JULIEN DERIVAZ

ASSISTANT STAGE DIRECTOR

After completing his BSc. Degree in Cognitive Science, Julien Derivaz began training for the theater at the Conservatoire Régional de Lyon, then enrolled in the TNB Drama School (2012-2015) under Éric Lacascade. He was an assistant to Éric Lacascade at the School of Theater Art Moscow. With seven other members of the 8th graduating class, Julien founded the Collectif Bajour (*Un homme qui fume c'est plus sain*, directed by Leslie Bernard). In 2019, he and Katell Daunis will create *Je voudrais parler de Duras*. He sings in the cabaret *Le Secret* and at the Hall de la Chanson. In the cinema, he plays for Mélanie Auffret in *Roxane*. Alongside his various roles (*Détruire*, directed by Jean-Luc Vincent, *Amours et Solitudes*, by Frank Verduyssen), and workshops (Jan Fabre, Richard Brunel, Arnaud Pirault, Cécile Pauthé) he runs several educational workshops (TNB Drama School, Conservatoire de Brest, École Primaire in Rennes).

He assisted Arthur Nauzyciel on the creation of *La Dame aux camélias*.

MARIE-SOPHIE FERDANE MARGUERITE GAUTIER

Marie-Sophie Ferdane is an actor. She was a member of the Comédie-Française from 2007 to 2013. Her other theatre work includes collaborations with Marc Lainé for *Vanishing Point* (2014) with the band Moriarty, and *Hunter* (2018) with musician Superpoze, with Pascal Rambert for the creation of *Argument* (2016), in which she appeared alongside Laurent Poitrenaux, and for *Architecture*, presented in 2019 at Avignon Festival and as a season opener at TNB. She played the role of Masha in Christian Benedetti's staging of Chekhov's *The Three Sisters*, and appeared in Claudine Galea's *La 7e vie* de Patti Smith, directed by Benoît Bradel and revived for the 2018 TNB Festival. In film and television, Ferdane has worked with Nina Companeez on an adaptation of Marcel Proust's *À la recherche du temps perdu* (2011), and with Philippe Harel on *Les Heures souterraines* (2015) for Arte, for which she received the Best Actress award at Luchon Film Festival; under the direction of Éléonore Pourriat in *Je ne suis pas un homme facile* (2017) for Netflix; in the fourth season of the series *Killing Eve* on BBC America alongside Jodie Comer and Sandra Oh; and in the lead role in the series *Philharmonia* (2018) by Louis Choquette for France 2. In 2024, she will be at TNB in January for Sara Stridsberg's *Dissection d'une chute de neige*, directed by Christophe Rauck, and in March will appear at the Théâtre du Rond-Point alongside Bertrand Belin for *En travers de sa gorge* by Marc Lainé.

For Arthur Nauzyciel, she played Nina in *La Mouette*, presented in the Cour d'Honneur at Avignon Festival in 2012, Marguerite Gautier in *La Dame aux camélias*, the Servant in *Mes frères* and the Mother in *Les Paravents*.

PIERRE BAUX MR DUVAL

Pierre Baux is an actor and stage director. He played in *Andréas*, staged by Jonathan Chatel. Other performances include *Il se trouve que les oreilles n'ont pas de paupières* (*Apparently Ears Don't Have Eyelids*), after a text by Pascal Quignard; Eugene O'Neill's *Long voyage du jour à la nuit* (*Long Day's Journey into Night*), with Benjamin Dupé and the Tana Quarter, directed by Cécile Pauthe; *Une faille* (*Rift*), staged by Mathieu Bauer; *Le Traitement de Crimp*, directed by Rémy Barché; *Disgrâce* (*Disgrace*) by J.M. Coetzee, directed by Jean-Pierre Baro, and presented at the TNB in 2018. He acted in *Les Démons de Tosca* and in *Le Kamasutra*, two musicals in collaboration with Vincent Courtois. He also worked with Ludovic Lagarde at the Comédie de Reims where he was an associate actor for 4 years. As a stage director, he develops his theatrical projects with the Company IRAKLI which he created with Violaine Schwartz and Cécile Pauthe in 2000. In that same year he staged *Comment une figure de parole et pourquoi* by Francis Ponge at the Théâtre de la Cité Internationale. The show then went on tour in the French Institutes in Syria and Egypt, followed by performances at the Théâtre Gérard Philipe - CDN de Saint-Denis. He also staged *Rosalie au carré*, based on texts by Jacques Rebotier, at the Villa Gillet in Lyon. In collaboration with the violinist Dominique Pifarély, he directed le *Passage des heures* (*Passagem de Horas*) after a poem by Fernando Pessoa, present at the Subsistances in Lyons in 2004. At the TNT (Toulouse), he worked closely with Heiner Müller on the creation of *Quartett*, later reprised at the Théâtre de la Cité Internationale. He has led Masterclasses with the musicians Dominique Pifarély and Vincent Courtois.

In work for Arthur Nauzyciel, he acted in his show *Ordet* (*Word*).

JOANA PREISS PRUDENCE DUVERNOY

Joana is a stage and film actress, singer, performer and director. For over 10 years she worked with Pascal Rambert (*Gilgamesh*, *Antoine et Cléopâtre*, *Félicité*) and Éléonore Weber (*Rendre une vie vivable n'a rien d'une question vaine*). For the cinema, she has acted in films by Christophe Honoré (*Ma mère*, *Dans Paris*, *Tout contre Léo*), Olivier Assayas (*Clean*, *Noise*, *Boarding gate*), Antoine Barraud (*Le dos rouge*, *Son of a Gun*), Pia Marais (*Die Unerzogenen*), and others. After her studies in classical singing and contemporary music, she created an experimental duet with Vincent Epplay, called *White Tahina*. As a filmmaker, in 2012 she released her first, full-length feature film entitled *Sibérie* (*Siberia*). The film was presented at the 2001 Marseilles International Film Festival (FID) and thereafter at several other international film festivals. It was released in movie theaters in Paris, as well as in other cities in France and around Europe. In 2013, *Silent Asylum*, one of her short films, was presented at the Cannes Film Festival in the category Quinzaine des Réalisateurs. She is currently working on her next full-length feature film, set in the world of bullfighting and shot in Super 8 format. She recently appeared in Tonino De Bernardi's film trilogy: *Casa dolce casa* / *Hôtel de l'univers* / *Jour et nuit*, and in a film by Vincent Dieutre (*Trilogie de nos vies défaites*), in *La Veillée* (*The Vigil*), directed by Jonathan Millet, and in *Grave* by Julia Ducournau. Since 2006 she has been acting and singing in *The Moon*, written and directed by MaisonDalhBonnema, a musical show coproduced by the Needcompany (Jan Lauwers), on extended tour throughout Europe.

La Dame aux camélias is her first collaboration with Arthur Nauzyciel.

Océane CAÏRATY NANINE

A former professional footballer, Océane Caïraty is an actress who trained at the Conservatoire du 18^e arrondissement de Paris, then at the 1er Acte workshop, before joining the school of the Théâtre national de Strasbourg. She made her stage debut in 2017 under the direction of Stéphane Braunschweig in *Soudain l'été dernier*, at the Odéon - Théâtre de l'Europe. She soon went on to work with renowned directors such as Pascal Rambert (*Mont Vérité*) and Stanislas Nordey (*Ce qu'il faut dire*). In 2021, she played the role of Varia in *La Cerisaie*, directed by Tiago Rodrigues, first performed at the Festival IN d'Avignon and then at the Odéon. She reunited with him in 2024 in *Chœur des amants*. She then appeared in Pascal Rambert's new production of *Mon absente*. In the cinema, she plays in *Les Olympiades* by Jacques Audiard, selected in official competition at the Cannes Film Festival in 2021.

For Arthur Nauzyciel, she played in *La Dame aux camélias* and *Les Paravents*.

PASCAL CERVO

THE DOCTOR / OLYMPE

Pascal Cervo is an actor-director. He was discovered in Catherine Corsini's movie *Les Amoureux (The Lovers)*. Since then he has worked with many leading movie directors: Laurent Achard (*Le Dernier des fous, Dernière séance*), Paul Vecchiali (*Nuits blanches sur la jetée, Le Cancre, Trains de vies, Bonjour les langues*), Pierre Léon (*Deux Rémi, deux*) and Valérie Mréjen (*French Courvoisier, Enfant chéri*). He also worked under the direction of Jean-Claude Biette, Robert Guédiguian, and Louis Skorecki, and more recently in Christophe Honoré's *Le Lycéen*. On the theatre scene, he has taught and acted under the direction of Maurice Bénichou (*Dom Juan, Knock*). He also starred in Valérie Mréjen's first play, *Trois hommes verts*, alongside Adèle Haenel and Gaëtan Vourc'h, and in Laurent Mauvignier's *Proches* (2023). He made his first film in 2009, *Valérie n'est plus ici*, and then directed *Monsieur Lapin* in 2013. *Hugues*, her third short film, was awarded the Grand Prix for Fiction and the Best Actor prize for Arnaud Simon at the 2017 Côté Court Festival.

La Dame aux camélias is his first collaboration with Arthur Nauzyciel.

GUILLAUME COSTANZA

ARTHUR DE VARVILLE

Guillaume Costanza is an actor. He took his first steps on the boards at the Conservatoire d'Art Dramatique in Marseilles under Pilar Anthony and Jean-Pierre Raffaelli. In 2013, he was admitted to the École Nationale Supérieure d'Art Dramatique (ENSAD) in Montpellier. He has worked with various stage directors, among whom Julie Deliquet, Gildas Milin and Alain Françon. Alongside his chosen profession of actor, he plays the piano. In 2017 he went on tour under Mathieu Sapin with the release of the latter's feature film *Le Poulain*. He also worked as an assistant director for Stuart Seide. In 2021, he took part as an actor in the creation of *Sous l'orme*, a one-man show written and directed by Charly Breton. He performed under the direction of Pascal Kirsch in *Grand Palais* at the Festival TNB 2023.

For Arthur Nauzyciel, he played in *La Dame aux camélias* and *Mes frères*.

MOUNIR MARGOUM GASTON RIEUX

Mounir Margoum is an actor and a graduate of the Conservatoire National Supérieur d'Art Dramatique. In the theatre, he has worked under the direction of Franck Castorf (*Bajazet*), Nicolas Stemann (*Contre-enquêtes*), Cécile Pauthé (*Antoine et Cléopâtre*) and Pauline Bureau (*Féminines*). He has been directed by Jean-Louis Martinelli in *Une virée*, *Phèdre*, and *J'aurais voulu être égyptien*.

He has worked between classical and contemporary repertoires with various directors: Mathieu Bauer (*Alta Villa*), Laurent Fréchuret (*À portée de crachat*), Frédéric Sonntag (*MEJA*), Justine Heynemann (*Le Torticolis de la girafe*). On screen, he can be seen in anglophone productions such as *Rendition* by Gavin Hood (Oscar for Best Foreign Film 2006), *House of Saddam*, produced by the BBC and HBO, or *The Spy* (Netflix). In France, he appeared in *Divines* by Uda Benyamina, which won a Caméra d'Or at the 2016 Cannes Film Festival, *Par accident* by Camille Fontaine, *Timgad* by Fabrice Benchaouche, *Trois mondes* by Catherine Corsini, and *L'Ombre des Femmes* by Philippe Garrel.

A regular in Arthur Nauzyciel's productions, he played in *La Mouette*, presented in the Cour d'honneur at Avignon Festival in 2012, *La Dame aux camélias* (2018), and *Les Paravents*.

HEDI ZADA ARMAND DUVAL

Hedi Zada is an actor. He entered the School of Drama at the Théâtre National de Strasbourg in 2011, graduating in 2014 as a member of Groupe 41. He has worked with TG Stan, Éric Vigner, Cécile Garcia Fogel, Gildas Milin, as well as Julie Brochen and Alexandre Gavras. In 2014, he played in *En attendant Godot* (*Waiting for Godot*) by Samuel Beckett, directed by Laurent Vacher. The same year, he was involved in the 21st edition of the Mousson d'été (a Young Stage Writers Festival for budding European talent). In 2016, he acted in Pier Paolo Pasolini's *Une vitalité désespérée* (*A Desperate Vitality*), staged by Christophe Pertron. In 2017, he worked on a text by Ivan Viripaev under the direction of Galin Stoev. During the 2017 season he performed in *Je suis un pays* (*I Am a Country*) and *Voilà ce que jamais je ne te dirai* (*Here's What I'll Never Tell You*), written and directed by Vincent Macaigne, both for the TNB. In 2018, he has a role in a TV film for France Télévisions directed by Isabelle Czajka.

THE WORLD OF PROSTITUTION

If in reality a wide diversity of legislations can be observed, it is fair to say that the three major trends that frame the link between prostitution and society are regulation, abolition, and prohibition.

PROHIBITION

Prohibition forbids prostitution and comes down hard on individuals engaging in, organizing and extracting gain from prostitution. While such legislation no longer exists in contemporary Europe, it is still in force in most American states and in China. Its purpose is to reprimand solicitation, prostitution, and procurement. Rather than putting an end to prostitution, the framework pushes prostitution underground and criminalizes the sex workers.

REGULATION

Such policy aims to provide an administrative framework for the practice of prostitution. This theory emerged in the 1830s with the work of the physician Alexandre Parent-Dûchatelet. The regulatory approach acknowledges the social usefulness of prostitution, regarding it as a necessary element of “normal” male sexuality. At the time society regarded prostitution as a “necessary evil” from a health and moral point of view. But some restrictions needed to be placed on it. They would restrict its practice to enclosed places controlled by the health administration and the police. This was the model, referred to as the French model, which the Napoleonic Code (1804) gradually extended throughout Europe. Today supporters of such regulatory policy are in favor of recognizing prostitution as work like any other, to be freely exercised like a liberal profession, with the rights and duties that adhere to it. Such countries as The Netherlands and Germany have fully legalized and regulated prostitution.

ABOLITION

This policy emerged in the late 19th century in the United Kingdom. The aim at the outset was not the abolition of prostitution but rather ending the regulations in force requiring sex workers to undergo medical and police controls. In 1875 Josephine Butler founded the International Abolitionist Federation which achieved these aims as early as 1886. In France the movement came into law much later, on April 13, 1946 (the so-called Marthe Richard Law), which resulted in the closure of brothels, the destruction of the prostitution registry, and stricter punishments against procurers. The principles of the abolitionist movement were recognized in 1949 by the Geneva Convention in a protocol in favor of “the suppression of traffic in persons and of the exploitation of the prostitution of others”. Today the abolitionist movement regards prostitution as both an oppression and an assault against women. The contemporary reference is to neo-abolitionism and feminist abolitionism, which strive to eliminate prostitution altogether.

Such abolitionists reject all regulation of prostitution, which in their view merely sanctions its existence. Their position is a series of measures enabling sex workers to leave the profession. Sweden is one of the leading countries in this regard. Between 1946 and 2003 France was regarded as an abolitionist state. That said, like other so-called abolitionist states, no substantive thought was developed to put an end to prostitution. Since the implementation of the Internal Security Act in 2003, interdicting the act of passive soliciting, the French position has moved away from abolitionism and back towards prohibition (the repression of sex workers, the interdiction of soliciting in public places). Indirectly this has resulted in a regulatory policy (see the proposal by Christine Boutin in October 2009 to reopen brothels).

EXTRACT

CAPITAL OF LOVE. LADIES OF THE NIGHT & HOUSES OF PLEASURE IN 19TH CENTURY, PARIS

LOLA GONZÁLEZ QUIJANO

Visits to brothels by male students was more a collective act than an individual one. Only the sexual act proper was intimate, and students often frequented houses of pleasure in groups without all being customers. It was not uncommon for the group to contribute collectively to offer a girl to a newly arrived student or to one who had recently succeeded on his exams. In the late evening some played the game “ace of hearts”; the winner earned the right to take a girl upstairs paid for by the group. Gustave Flaubert tells this anecdote to the Goncourt brothers after a dinner engagement at Magny: “Such was my vanity when I was young that when I visited a brothel with my friends, I chose the ugliest girl, then insisted on fucking her in front of everyone without putting down my cigar. I didn’t enjoy it, but I did it to play to the gallery.” Though not strictly speaking a Parisian story, the anecdote reflects the social character of these practices, which are inextricably tied to the need to demonstrate one’s virility.

Visits to brothels were regarded as a token of normalcy, even good health and effusive desire. The Goncourt brothers recount that, before the wedding of their cousin Alphonse, they went to a state councilor to make a pledge on their honor that he had duly demonstrated his excellent physical capacities in a brothel.

Until the end of the 19th Century, and even later, a brothel visit remained a necessary rite of passage as proof of one’s virility, a ritual of sorts, bonding students and, more generally, male youths around common representations of virility. Claims to bawdy, phallocratic, Rabelaisian sexuality were made. Such claims were echoed throughout the culture of the Latin Quarter, in particular through the many popular songs in fashion, such as *La Ronde des raccrocheuses* or *Lapin chaude*.

Pertaining to the sexual trade between students and young prostitutes, the student press is less allusive under the reign of Louis-Philippe. Student friendship is somewhat glossed over and feelings towards women devalued. Adolescent male solidarities are strengthened at the expense of female figures now only associated with the sex trade. The brothel visit is no longer regarded as sexual initiation, nor is it understood as arising from the loneliness of bachelors or the imperious needs of adolescence. For students and conscripts alike, a visit to and celebration of houses of pleasure form an integral part of one’s learning about sexual behavior and masculine development; this is perhaps even truer of conscripts than of students.

SCANDAL ON STAGE

For a long time acting was seen as an evil by official religion, resulting in social exclusion, since until the French Revolution, the Catholic Church ruled over the mores of civil society. Though both sexes were concerned, only women were victims of the assimilation between theater and prostitution. From the earliest of times a confusion was entertained between actresses and courtesans. The comparison continued well into the 19th century, a critical period for women in the acting profession both from the point of view of working conditions and social status: "the stage depended on kept women and nut cases. It gave pride of place to scandal. Life, death, honor, and virtue were deformed in the name of literature. So-called playwrights often went so far as to speculate on the scandalous reputation of this or that kept woman. Some dared to stage her name, her outfits, her lovers, even convincing her to play her own character on stage. This was common practice at the Théâtre des Délassements-Comiques."

— Lola Gonzalez-Quijano,
*Capital of love. Ladies of the night & houses
of pleasure in 19th century, Paris*
Paris, Vendémiaire, coll. « Chroniques », 2015

EXTRACT

TESTO JUNKIE: SEX, DRUGS AND BIO- POLITICS

PAUL PRECIADO

The discontinuity of history, body, power: Foucault describes the transformation of European society in the late eighteenth century from what he calls a "sovereign society" into a "disciplinary society", which he sees as a shift away from a form of power that determines and ritualizes death toward a new form of power that technically plans life based on population, health, and the national interest. Biopouvoir (biopower) is his way of referring to this new form of productive, diffuse, sprawling power. Spilling beyond the boundaries of the legal realm and punitive sphere, it becomes a force of "somato-power" that penetrates and composes the body of the modern individual. This power no longer plays the role of a coercive law through a negative mandate but is more versatile and welcoming, taking, on the form of "an art of governing life", an overall political technology that is transformed into disciplinary architectures (prisons, barracks, schools, hospitals, etc.), scientific texts, statistical tables, demographic calculations, how-to manuals, usage guidelines, schedules for the regulation of reproduction, and public health projects. Foucault underlined the centrality of sex and of sexuality in this modern art of government.

The biopower processes of the feminine body's hysterization, children's sexual pedagogy, the regulation of procreative conduct, and the psychiatrization of the pervert's pleasures will be to Foucault the axes of this project that he characterized with some degree of irony as a process of sexual modernization.

Sex has become such a part of plans for power that the discourse on masculinity and femininity, as well as techniques of normalizing sexual identity, have turned into governmental agents of the control and standardization of life. Hetero- and homosexual identities were invented in 1868, inside a sphere of empiricism, taxonomic classification, and psychopathology. Likewise, Krafft-Ebing created an encyclopedia of normal and perverse sexualities where sexual identities became objects of knowledge, surveillance, and judicial repression. At the end of the 19th, laws criminalizing sodomy spread throughout Europe. "Sexual difference" was codified visually as an anatomical truth. The fallopian tubes, Bartholin's gland, and the clitoris were defined as anatomical entities. One of the elemental political differences of the West (being a man or a woman) could be summed up by a banal equation: whether one had or did not have at birth a penis that was a centimeter and a half long. The first experiments in artificial insemination were accomplished on animals.

With the help of mechanical instruments, interventions were made in the domain of the production of female pleasure; whereas, on the one hand, masturbation was controlled and prohibited, on the other, the female orgasm was medicalized and perceived as a crisis of hysteria. Male orgasm was mechanized and domesticated through the lens of a budding pornographic codification... Machinery was on the way. The body, whether docile or rabid, was ready.

Until the 17th, the sexual epistemology of the sovereign regime was dominated by what the historian Thomas Laqueur calls "a system of similarities"; female sexual anatomy was set up as a weak, internalized, degenerate variation of the only sex that possessed an ontological existence, the male. The ovaries were considered to be internal testicles and the vagina to be an inverted penis that served as a receptacle for male sex organs. Abortion and infanticide, practices of the time, weren't regulated by the legal apparatus of the state but by different economic-political micropowers to which pregnant bodies found themselves affixed (the tribes, the feudal house, the pater familias...). It maps out a new sexual anatomy, in which the female sex ceases to be an inversion or interiorization of the male sex and becomes an entirely different sex whose forms and functions proceed from their own anatomical logic.

The invention of what could be called the aesthetic of sexual (and racial) difference is needed to establish an anatomical-political hierarchy between the sexes (male, female) and the races (white, nonwhite) in the face of upheavals resulting from movements of revolution and liberation that are clamoring for the enlargement of the boundaries of the public spheres for women and foreigners.

It is here that anatomical truth functions like a legitimization of a new political organization of the social field. The change that will give birth of the disciplinary regime begins with the political management of syphilis, the advent of sexual difference, the technical repression of masturbation, and the invention of sexual identities. The culmination of these rigid and cumbersome technologies of the production of sexual identity will come in 1868 with the pathologizing of homosexuality and the bourgeois normalization of heterosexuality. From then on, abortion and postpartum infanticide will be subject to surveillance and punished by law. The body and its products will become the property of the male/husband/father and, by extension, the state and God.

— Paul Preciado,
Testo Junkie: Sex, Drugs and Biopolitics
Grasset & Fasquelle, 2008



CONTACTS

ISABEL ANDREEN

International development manager /
Crossings

T +33 (0)2 99 31 55 33

M +33 (0)7 86 53 06 83

i.andreen@tnb.fr

EMMANUELLE DE VARAX

International development

M +33 (0)6 61 17 03 51

e.devarax@tnb.fr

