

ARTISTIC DOSSIER
MES FRÈRES
PASCAL RAMBERT
ARTHUR NAUZYCIEL



Théâtre National de Bretagne
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MES FRÈRES

PASCAL RAMBERT

ARTHUR NAUZYCIEL

Deep in the woods, in a house where four brothers and their maidservant live, a strange ceremony blurs the lines between the real and the supernatural. Heirs to a thousand years of violence, these brothers, lumberjacks, return home only to harass the servant. They covet her, brush up against her, brutally desire her. But the balance of power will soon shift when this woman takes a terrible revenge. This dreamlike, animistic fable is about a desire so raw that it becomes ridiculous – stretched and twisted into farce by the text of Pascal Rambert, a playwright for whom language itself is flesh.

After *La Dame aux camélias*, his first production at TNB, Arthur Nauzyciel both performs in and directs this text, written for him specially by Pascal Rambert. First shown at La Colline – théâtre national in Paris in September 2020, *Mes frères* was presented in Rennes for the first time in 2021 after 2 cancellations during the pandemic. The piece brings together a team of artists that have left their mark on Nauzyciel's career, including the performers Guillaume Costanza (originally Adama Diop), Marie-Sophie Ferdane, Pascal Greggory, and Frédéric Pierrot (recently seen in the series *En thérapie*).

Text

PASCAL RAMBERT

Direction

ARTHUR NAUZYCIEL

Assistant director

RAPHAËL HABERBERG

THÉO HEUGEBAERT

Scenography

RICCARDO HERNÁNDEZ

Lights

SCOTT ZIELINSKI

Sound

XAVIER JACQUOT

Costumes, make-up, hairstyles

JOSÉ LÉVY

Choreography

DAMIEN JALET

Music, the brothers' song

ROUGE GORGE (ROBIN POLIGNÉ)

Photography

PHILIPPE CHANCEL

Assistant set design

CLAIRE DELISO

Costumes assistant

MARION RÉGNIER

Assistant choreography

ALEXANDRA GILBERT

Hair and make-up production

MAURINE BALDASSARI

Ivory shoulder cast

NICOLAS BROSSEAU

Falconner

ALEXANDRE THÉVENIN

Fight coaching

YANN PANSARD

JULIEN FOUCHÉ

Stunt advice

SAMUEL KEFI-ABRIKH

General management

ERIK HOULLIER

Sound technician

FLORENT DALMAS

Lighting technician

CHRISTOPHE DELARUE

Stage management and special effects

YANN KERRIEN

Stage management

QUENTIN VIANDIER

PHILIPPE MARIE

Dressing

CHARLOTTE GILLARD

Set construction

ATELIERS DE LA COLLINE – THÉÂTRE NATIONAL (PARIS)

Fabrication of trees and ancestral portrait

ALAIN BURKARTH

With

ADAMA DIOP

MARIE-SOPHIE FERDANE

PASCAL GREGGORY

FRÉDÉRIC PIERROT

ARTHUR NAUZYCIEL

et **GUILLAUME COSTANZA** en alternance

First performed in September 2020 at

La Colline – Théâtre national.

Mes frères by Pascal Rambert is published by Solitaires Intempestifs.

Production: Théâtre National de Bretagne.

Co-production: La Colline – Théâtre national

(Paris). With thanks to: CENTQUATRE-PARIS; Odéon – théâtre de l'Europe.



ABOUT MES FRÈRES

Surrounded by an exceptional cast, Arthur Nauzyciel explores the landscape of this cruel fable written for him by Pascal Rambert.

"Render unto Caesar that which is Caesar's." It is thanks to Pascal Rambert that Arthur Nauzyciel has returned to the stage as an actor. Indeed, it was under Rambert's direction that, from 2015 onwards, he performed 2 monologues (*De mes propres mains* and *L'Art du théâtre*) before opening the 73rd Avignon Festival in the Cour d'honneur du Palais des papes with a role in the play *Architecture*.

Known for staging his own texts, with *Mes frères* Pascal Rambert breaks this rule for the first time.

"It was a simple decision," explains Arthur Nauzyciel. "After telling me that he was still influenced by the spirit of two of my previous shows – the intense, transcendental *Ordet* (*La Parole*) by Danish playwright Kaj Munk, presented at Avignon Festival in 2008, and my 2009 creation for the National Theatre of Iceland staging the apocalyptic tale *Le Musée de la mer*, the first play written by Marie Darrieussecq – Pascal Rambert offered to write a play for me entitled *Mes frères*, with only 2 conditions: I would have to act in it and direct it."

Rambert put the finishing touches to his work in the Jutland region of Denmark, in a former convent that had been transformed into a writing residency. Keen to discover the text under the light of the northern landscapes that helped bring it into the world, Nauzyciel reserved his first reading of *Mes frères* for a trip to this isolated location, which turned out to be next to the village where Kaj Munk had thought up the drama *Ordet*. "Having a play written for you is very different from choosing a text to stage," adds Nauzyciel. "It puts you up against the wall and triggers a flood of emotions; it's a deeply unsettling experience."

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With *Mes frères*, Nauzyciel explores a new dimension in Pascal Rambert's creative work – one that draws on the archaic nature of fairy tales to allow the writer an unprecedented freedom of speech and cruelty. The result is a suffocating, closeted affair in which men preach their hatred of others and their deadly desire to subjugate women to their sexual fantasies. It is a total indictment that condemns the failings of our times and depicts the hell of a dying planet where nature is reduced to a pile of dead tree trunks. In a vision worthy of a pitiless omen, the culprits of the disaster, whom the author calls his brothers, are ultimately cursed to devour one another.

With intense energy, Arthur Nauzyciel transforms the absolute darkness of this final warning into a sacrificial potlatch of total generosity.

— Patrick Sourd, Les Inrocks magazine, 2020





ASSOCIATIONS, CONTRADICTIONS AND ALLIANCES OF OPPOSITES

AN UNDERGROUND DIALOGUE

[...] When Pascal Rambert wrote *Mes frères* he based it on his memory of *Ordet* (*La Parole*), set in the hostile climate of an isolated, wild region in northern Denmark, and the imagination it awakened in him, as well as on the voices and bodies of performers Pascal Gregory and Frédéric Pierrot. As for Marie-Sophie Ferdane, Rambert had written the piece *Argument* for her after seeing her in *La Mouette* – and wanted to continue writing for her with *Mes frères*...

OPPRESSION & VENGEANCE

Pascal Rambert wanted to tell an epic, metaphysical story of an oppressive relationship turned violently on its head – of the revenge of a woman (representing the revenge of all women) against four brothers, lumberjacks who live alone in the heart of a forest, whose treatment of her is brutal and possessive. Literally obsessed with their maidservant, the brothers mistreat her, desire her, bully her. But when she falls in love with a young man she meets in the forest, she is no longer able to bear their assaults or her confinement, and her revenge will be swift and severe [...]

The brothers simply replicate behaviours that have been handed down to them over generations. The 'Book of the Ancients' they speak about is an inventory of crime and war, a history of violence passed from generation to generation, and an emblem of a masculine identity based on conquest, expansion, and the right of possession. It is like the sum total of all the books, sacred or not, which humanity has produced since the dawn of time. The brothers are the product of an education that is without language, without culture. If they have learned to read, it is only to welcome the violence of their ancestors within themselves.

WOMAN & SERVANT

The servant has prepared her whole life for the role. A servante ('ghost light' in English) is also the name given to the light that is left on at night on theatre stages. *Mes frères* is a metaphor for theatre itself, for the relationship between life and fiction, dream and reality. The twist is the servant's revolt. She does not resign herself to anything, especially not to accepting an unfair relationship between men and women, between the dominant and the dominated, or to the idea that we must simply live together in spite of everything.

The servant is both the centre of attention and a vantage point to look outwards – 2 positions that are not mutually exclusive. Her story is tragic, but she is on the threshold of a fundamental realisation: she has a future.

SEX & RITUAL

The world of the brothers is narrow, ritualistic, characterised by habit and promiscuity. It is only at night that they can escape through dreams. Dreams stop them killing each other. When they barge into each other's dreams they hate each other, and invading the dreams of another is a terrible act. An erotic, almost pornographic dimension is very much present, reinvested in an imaginary field: between dream and nightmare, the characters fall prey to the permissive madness of fiction. The possibility of an act is evoked but never carried out. They suffer the worst kind of frustration. In reality, this reveals their true suffering: their inability to love. Love is also the great subject of the piece.

WOOD & METAL

Pascal Rambert says of this piece that it's animist. The characters live in a godless world. Their relationship with the divine rests in their relationship with nature. The brothers are basically the dwarves in *Snow White*, which with its owl and its prince anchors itself in a cosmology beyond the earth. But for *Mes frères* we needed a real space. The dream and the ritual must be born in a place that has a materiality. At the same time we must surpass naturalism and inscribe this reality in something that is larger and more metaphysical.

Outside, all the trees have been cut down and piled on the ground. It's as if there are none left. There's no more wood and they have cut down and destroyed everything. Inside, everything is metal, just like the saws which the men wield. Wood outside, metal inside.

We find ourselves in a world remade where the micro (the unconscious, the relationship between men and women, their impulses) and the macro (the epic and tragic feeling, the destruction of the forest, the animals) combine to make something both intimate and universal. This theatre, more vertical than it is horizontal, calls back to myths but also evokes works like *The Texas Chain Saw Massacre*. The power of the piece, achieved through its poetry and mystery, is to be contemporary without ever referring to current affairs. It is time to reinject a sense of myth, of cosmology, in order to relieve the pressure that events put us under, and to take a step forward in our understanding and our sense of the world.

CHALLENGE & PLAY

Pascal Rambert has an uncanny ability to intuit very personal things about the actors he writes for, but he also challenges them and gives them something to play with in the staging of a work. *Mes frères* is about the body and what it is capable of when that body is abused in every sense. Rambert's writing is deeply compelling and physical; it pushes the performers to a state of overcoming, of exhaustion. To the point of annihilation. To the point of devouring one another to stop the violence and the ceaseless boiling of words. It shows his faith in theatre, and in our ability to meet the challenges it presents. As Truffaut said in *La Nuit américaine*, films, like performances, are trains moving through the night. We're always surprised by the form a show takes.

What's exciting here is that, unlike with classical texts, we don't have any reference points. It's a chance to take part in the formation and development of a piece of writing, an artistic work, that is marking its age and its moment in time. Being part of that is something that only happens once in a generation.

– Arthur Nauzyciel speaking to Joëlle Gayot
in Rennes on 21 January 2020



PASCAL RAMBERT AUTHOR

Pascal Rambert is a writer, director, producer and choreographer. In 2016, he was awarded the Prix du Théâtre by the Académie française for his body of work, while his production company 'structure production – pascal rambert & pauline roussille' has been associated with the Théâtre des Bouffes du Nord since 2017. Rambert has also been an associate artist and author at TNS – Théâtre National de Strasbourg since 2014. From 2007 to 2017, he directed the T2G Théâtre de Gennevilliers, which he transformed into a Centre dramatique national de création contemporaine, dedicated exclusively to living artists and authors.

Pascal Rambert's theatre and dance productions have been presented internationally in Europe, Central and South America, North Africa, Russia, Asia, and the Middle East. He has directed operas in France and the United States, and made short films that have been selected and awarded at festivals in Pantin, Locarno, Miami and Paris. His texts (plays, short stories, poetry) are published in France by Solitaires Intempestifs, but have been translated, published and staged in many languages. His play *Clôture de l'amour* (premiered at Avignon Festival in 2011 with Audrey Bonnet and Stanislas Nordey and presented at TNB in 2018) has been performed over 200 times and translated into 25 languages.

Since 2014, he has been directing his own texts written for specific artists, including: *Répétition* in 2014 (for Emmanuelle Béart, Audrey Bonnet, Stanislas Nordey, and Denis Podalydès), for which he was awarded the 2015 Prix de littérature et de philosophie by the Académie française; *De mes propres mains* in 2015 and *L'Art du théâtre* in 2017 (for Arthur Nauzyciel); *Argument* in 2016 (for Laurent Poitrenaux and Marie-Sophie Ferdane); *Une vie* in 2017 (for actors from the Comédie-Française); *Actrice* presented at TNB in 2017, and *Sœurs* in 2018 (for Audrey Bonnet and Marina Hands); *Reconstitution* in 2019 (for Véro Dahuron and Guy Delamotte).

In July 2019, he created *Architecture* at Avignon Festival, a play later presented at TNB and starring Marie-Sophie Ferdane, Jacques Weber, and Arthur Nauzyciel. In 2020, he created *3 annonces* at TNB for the actors Silvia Costa, Itsaso Arana (alternating with Bárbara Lennie), and Audrey Bonnet, and wrote the play *Mes frères* directed by and for Arthur Nauzyciel. He also staged *Dreamers*, featuring young actors from the 10th class of the TNB School and will stage *Dreamers #2* with the 11th class.

ARTHUR NAUZYCIEL DIRECTION

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).

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.

GUILLAUME COSTANZA PERFORMER

Guillaume Costanza is an actor. In 2013, he enrolled at the École Nationale Supérieure d'Art Dramatique in Montpellier. He has since worked with a number of directors, including Julie Deliquet, Gildas Milin, and Alain Françon. Since 2018, he has been involved as an actor in the creation of *Sous l'orme*, a one-man show written and directed by Charly Breton. In 2021, he appeared in *Antoine et Cléopâtre* by Cécile Pauthe.

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

ADAMA DIOP PERFORMER

Born in Senegal, Adama Diop arrived in France in 2002 and joined the École nationale supérieure d'art dramatique in Montpellier. He then went on to study at the Conservatoire National Supérieur d'Art Dramatique in Paris. On graduating, he worked with Bernard Sobel, Yves Beaunesne, Cyril Teste, Marion Guerrero, Patrick Pineau, Arnaud Meunier, and Christophe Perton. He played Macbeth under the direction of Stéphane Braunschweig, then joined Julien Gosselin for *Joueurs / Mao 2 / Les Noms*. He has acted in film projects directed by Jean-Philippe Gaud, Ousmane Darry, Yukamei, and Laurent Bonnotte, as well as radio dramas by Mariannick Bellot, Christine Bernard-Sugy, Juliette Heymann, Ilana Navaro, and Christophe Hocké. In 2021, he was awarded the Best Actor prize for his performance in *La Cerisaie*, directed by Tiago Rodrigues. The following year, he played *Othello* in a production directed by Jean-François Sivadier.

Mes frères is his first collaboration with Arthur Nauzyciel.

MARIE-SOPHIE FERDANE

PERFORMER

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* (premiered at the TNB in 2018), the Servant in *Mes frères* (2020), and the Mother in *Les Paravents* (2023).

PASCAL GREGGORY

PERFORMER

Pascal Gregory is an actor. He began his career on stage in 1975 with an appearance in François-Marie Banier's play *Hôtel du Lac*, before landing his first major film role in André Téchiné's *Les Sœurs Brontë*. In 1979, he acted in *La Petite Catherine* de Heilbronn under director Éric Rohmer – a meeting that would prove decisive. In 1983, Rohmer gave Gregory one of the leading roles in *Pauline à la plage*, followed by *L'Arbre, le maire et la médiathèque*, *Le Beau mariage*, and *Le Trio en mi bémol*. In 1988, Patrice Chéreau asked Gregory to play in Shakespeare's *Hamlet* at Avignon Festival. This marked the start of a collaboration that would last until the director's death in 2013 – on stage in Botho Strauss' *Le Temps et la chambre* (1991), Bernard-Marie Koltès' *Dans la solitude des champs de coton* (1995), Racine's *Phèdre* (2003) and Jon Fosse's *Rêve d'automne* (2010); and on film in *La Reine Margot* (1994), *Ceux qui m'aiment prendront le train* (1998), *Son frère* (2003) and *Gabrielle* (2005).

In theatre, he has acted under the direction of Luc Bondy in *Jouer avec le feu* by August Strindberg (1996) and *Le Retour* by Harold Pinter (2012); in film, under the direction of Jacques Doillon, Raúl Ruiz, Andrzej Żuławski, Luc Besson, Maiwenn, Olivier Assayas, Lou Ye, and others; and most recently on television in *Section Zero* (2016) and *Glacé* (2017).

For Arthur Nauzyciel, he played in *Ordet (La Parole)* by Kaj Munk, first performed at the Avignon Festival in 2008, and *Mes frères*.

FRÉDÉRIC PIERROT PERFORMER

Frédéric Pierrot is an actor. After his first screen appearance in Jacques Nolot's *Manège* (1986), he appeared in *La Vie et rien d'autre* (1989) by Bertrand Tavernier, a director who would later call on him for *L.627*, *Capitaine Conan*, and *Holy Lola*. He has since worked with many directors: Ken Loach for *Land and Freedom* (1995); Maria de Medeiros for *Capitaines d'avril* (2000); Mäiwenn for *Polisse* (2011), in a role which won him a nomination for a César; Agnès Jaoui for *Parlez-moi de la pluie* (2008) and *Place publique* (2018); François Ozon for *Jeune et Jolie* (2013) and *Grâce à Dieu* (2019). In 2021, he played the lead role in the series *En thérapie* by Éric Toledano and Olivier Nakache. Pierrot also works in theatre. In 2010, he directed *Prévert blues* by Jacques Prévert. In 2017, he starred in Anton Chekhov's *The Three Sisters*, directed by Simon Stone, and in 2019 he appeared alongside Isabelle Adjani in Cyril Teste's *Opening Night*.

For Arthur Nauzyciel, he gave a reading of *Tom est mort* by Marie Darrieussecq at the 2007 Avignon Festival, and acted in *Ordet (La Parole)* by Kaj Munk, which premiered at Avignon in 2008, and in *Mes frères*.

RICCARDO HERNÁNDEZ 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 *Florencia 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*, *L'Empire des lumières*, *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(ough)* (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 Abramovic 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 *Animia* (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*.

XAVIER JACQUOT

SOUND

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*, *L'Empire des lumières*, *La Dame aux camélias*, *Mes frères*, *La Ronde*, and *Les Paravents*.

JOSÉ LÉVY

COSTUMES, MAKE-UP, HAIRSTYLES

José Lévy is a Parisian artist and traveller who navigates between fashion, decorative arts, design, and museum installations with skill and a whimsical poetry. Trained as a fashion designer, his work is multifaceted but remains faithful to the human as a principal starting point and driving force for all his projects. A purveyor of unique, intimate objects, Lévy weaves links between his creations and their eventual recipients, recreating memories (both his own and borrowed) to enliven each object with a characteristic imagination and rigour. Lévy draws inspiration from the cultures he has visited and the skills he has acquired on his many travels, comparing them with those of his Parisian roots. A Villa Kujoyama laureate, and a recipient of the Grand Prix de la Ville de Paris and the Chevalier des Arts et des Lettres, Lévy also works with art and design galleries and publishers such as Astier de Villatte, Carpenters Workshop Gallery, Cristalleries Saint-Louis, Diptyque, Hermès, Manufacture de Sèvres, and Perrotin. He has also mounted solo exhibitions in museums such as the Musée Guimet and the Musée de la Chasse in Paris, and collaborates with the Petit Palais, the Palais de Tokyo, and the Villa Kujoyama in Kyoto.

Working with Arthur Nauzyciel, he has extended his creative process to the theatre, taking on characters from *Ordet (La Parole)*, *Jan Karski (Mon nom est une fiction)*, *La Mouette*, *Splendid's*, *La Dame aux camélias*, *Mes frères*, and *Les Paravents*, reflecting their personalities in a comprehensive approach that incorporates costumes, hairstyles and make-up.

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 America 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*.

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MES FRÈRES



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