

ARTISTIC DOSSIER
**THE IMAGINARY INVALID
OR THE SILENCE OF MOLIÈRE**
MOLIÈRE / GIOVANNI MACCHIA
ARTHUR NAUZYZIEL



Théâtre National de Bretagne
Direction Arthur Nauzyciel
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THE IMAGINARY INVALID OR THE SILENCE OF MOLIÈRE

MOLIÈRE /
GIOVANNI MACCHIA
ARTHUR NAUZYCIEL

In 1999, Arthur Nauzyciel directed his first play in Lorient (France): *Le Malade imaginaire ou le silence de Molière* (*The Imaginary invalid or the Silence of Molière*), based on Molière's work and a fiction by Giovanni Macchia. 23 years later he revives this seminal show with the desire to pass it on to today's audience. By returning to this creation where two figures cross each other, Molière, who was taking his leave (the author died at the 4th performance of his play) and his only daughter, Esprit-Madeleine Poquelin - Arthur Nauzyciel gives substance to the source of his theatre. The performance, which mixes reality and fiction to the point of vertigo, reveals what underlies the artist: his conviction that life and death are intertwined, that the past feeds the present and that Art can repair us.

He who played Diafoirus the son, plays this time Diafoirus the father. At his side, 1 actress and 1 actor present at the origin, Catherine Vuillez and Laurent Poitrenaux. The trio is surrounded by 7 performers, their former students at the TNB Drama School. These young people carry this testamentary confession.

Embedded in *Le Malade imaginaire*, the words of Esprit-Madeleine sow confusion. She brings to light a world of grief, jealousy, anger and love. *Le Silence*, says Arthur Nauzyciel, is the story of a girl who said "no" to her family, her father and her name. *Le Malade* is the story of a man who dies in the theatre dreaming that his family will forgive him for being born Poquelin and dying Molière.



AVAILABLE FOR TOURING

CREATION

Théâtre National de Bretagne, Rennes
May 2023

TOURING 2023/24

Sibiu International Theatre Festival (RO)
31 06 – 01 07 2023
Pau, Le Foirail
13 12 – 14 12 2023
Reims, Comédie de Reims – CDN
17 01 – 19 01 2024
Nanterre, Théâtre Nanterre-Amandiers – CDN
26 01 – 10 02 2024
Bourges, Maison de la Culture –
Scène nationale
21 02 – 22 02 2024
Caen, Comédie de Caen – CDN de Normandie
13 03 – 14 03 2024
Cergy, Points Communs – Scène nationale
03 04 – 05 04 2024
Dunkerque, Le Bateau Feu – Scène nationale
11 04 – 12 04 2024
Paris, La Villette
24 04 – 27 04 2024

Based on the play *Le Malade imaginaire*
(*The Imaginary Invalid*)

By **MOLIÈRE**

And the novel *Il Silenzio di Molière*
(*The Silence of Molière*)

by **GIOVANNI MACCHIA**

Direction and adaptation

ARTHUR NAUZYCIEL

Assistant director

RAPHAËL HABERBERG

THÉO HEUGEBAERT

Set design

CLAUDE CHESTIER

Costumes

CLAUDE CHESTIER

PASCALE ROBIN

Lighting

MARIE-CHRISTINE SOMA

Sound

XAVIER JACQUOT

With

HINDA ABDELAOUI

AYMEN BOUCHOU

VALENTIN CLABAULT

MAXIME CROCHARD

ARTHUR NAUZYCIEL

LAURENT POITRENAUX

ARTHUR RÉMI

RAPHAËLLE ROUSSEAU

SALOMÉ SCOTTO

CATHERINE VUILLEZ



Répétition lors de la résidence de création
au TNB, août 2022 © Philippe Chancel

Running time 2h30

New creation 2022

Production : Théâtre National de Bretagne

Coproduction : Ville de Pau

First creation 1999

Production : CDDDB - Théâtre de Lorient, Centre
Dramatique National ; Centre Dramatique
National de Savoie, Compagnie 41751/Arthur
Nauzyciel.

Site specific version from 25th to 28th of
August 2022 in the Salle des cent couverts du
Château de Pau, as part of the Molière 3.0, the
prefiguration event of the Centre for research
and creation of Pau.

« AH, GOD... THEY WILL LEAVE ME HERE TO DIE! »*



Mise en espace au Château de Pau, dans le cadre de Molière 3.0, août 2022 © Philippe Chancel

My story begins in a place where there are no more people, no more language, no more names.

By teaching me to count with the numbers tattooed on his forearm, my grandfather inoculated me with Auschwitz. I knew numbers before letters. Those indelible numbers were his name.

Behind the letters of my name is the story of my family's suffering, and that of millions of people.

For years, sometimes all their lives, the survivors said nothing. When my grandfather spoke to me, I tried to understand his sentences made of foreign words, snatches of another language, lost, soon forgotten.

A language from before the horror and which will never really be reconstituted. So, most of the time, he was silent.

My father would tell me the story that his father had never been able to tell him, and that he had learned from others.

It is telling me this story that makes him a father.

It is telling it and never forgetting it that would make me a man. Then I would become a father in my turn.

And if I said: "Forgive me, but I can't"...

If I didn't want to be a good son...

If I wanted nothing to remain after me and everything to die...

"I wanted to stop all this," cries Esprit-Madeleine Poquelin.

"Ah, there are no more children... In truth, I can't take it anymore", Molière murmurs.

"The Silence" is the story of a girl who said "no" to the theatre, "no" to her family, "no" to her father, "no" to her name.

"Le Malade imaginaire" is the story of a man who dies in the theatre, dreaming that his family will forgive him for being born "Poquelin" and dying "Molière"...

— Arthur Nauzyciel (November 1997)

* *Le Malade imaginaire*, Molière (I.1)

ABOUT THE RECREATION

The dead are not going anywhere. They are all here.

Every person is a cemetery

A real cemetery

Where our grandmothers and grandfathers rest,

The father, the mother, the wife and the child.

Everyone is there. All the time.

– Isaac Bashevis Singer

The starting and ending point of *Le Silence de Molière* is the enigmatic image of Molière's only daughter, Esprit-Madeleine Poquelin, whose entire life was surrounded by a profound silence. It is the story of a childhood in a family of actors, a world of grief, jealousy, anger, love and theatre. Esprit-Madeleine tells her own story and that of her father. This story, placed at the centre of *Le Malade imaginaire*, is a deflagration of the play that we think we know and which reveals another, intimate and secret one, made up of the father/daughter links, teacher/student, director/actor.

In this theatrical testament, this veiled confession, there is no question of medicine, or of the medicine that, on the verge of death, repairs and heals souls and hearts that are too heavy. This medicine is Art, and its doctors are the actors, those "who write in the sand", as Antoine Vitez said, the man with whom I discovered the theatre, who was my teacher, and who could have been our Argan...

Le Malade imaginaire ou le silence de Molière was my first show. We created it 23 years ago at the CDDB-Théâtre de Lorient in March 1999. It was then performed until 2008 with a partly renewed cast in France, Russia and Iceland. The last performances took place at the CDN d'Orléans, which I had just taken over as director.

A show about intimacy, the surrender to death, memory and transmission, mixing real life with theatre, or theatre with life, it brought together my own father and actor friends.

Today, 15 years later, we are going to bring back its body, breath and life. Because it is currently impossible to revisit a first production, I want to offer a new generation of spectators the possibility of becoming part of a story, of weaving links from one creation to the next, of discovering the founding show, the one that already contains all the others.

Today, we are reviving it with Laurent Poitrenaux who was the main performer at the time of the creation. With Catherine Vuillez who was Esprit-Madeleine. And while I played Thomas Diafoirus the son, I will now take on the role of Diafoirus the father played by my father, who is now deceased. The rest of the cast is made up of a new generation of actors. The first promotion for which we were responsible for with Laurent Poitrenaux at the TNB Drama School. So we are going to perform this show with our first 'former' students.

Recreating this show means recounting this unique adventure, an artistic journey, but also delegating an experience and handing over to another generation. The story of transmission, of the troupe, of inheritance, of ghosts, which is at the heart of the play, is thickened by the length of time and all the years spent performing and directing, and joins that of our lives. A classic is a memory of the future, the summoning to the present of what is past and in the gap, a humanity of yesterday meets and confronts that of today. The revival of this show is a confirmation of this.

– Arthur Nauzyciel (November 2021)



THE GHOSTS OF A FUTURE WORK

Creating has nothing do to do with signifying, but with surveying, mapping, even of the lands to come – Gilles Deleuze, *Mille plateaux*, Éditions de Minuit

REVENANT(S)

Laurent Poitrenaux was Molière in the first show directed by Arthur Nauzyciel. It was in 1999, at the CDDB in Lorient. In 2011, he played Karski, the spectre of Karski, who came back from the world of the dead to tell the unheard-of vision he had of Man when he discovered, in 1942, the Warsaw ghetto and the Nazi concentration camps. One ghost meets another here, and it is at the point of this meeting that Arthur Nauzyciel's universe unfolds. A universe in which the living and the dead meet, in which the past and the present come together, in which, finally, one performance always refers to another, as if each production always contained those that preceded it, as well as those that are to come. In this theatre, as you will have understood, representing no longer means only showing but putting into the present, that is to say reinventing time. Here the past does not pass, it returns. The spectres of Molière, Inger, César, Treplev, Marguerite Gauthier, return.

RETURN(S)

Arthur Nauzyciel's productions all revolve around the notions of vision, memory and haunting, articulating seeing and knowing, but also presence and absence.

To what extent are the absent still there? What have they taught us? What can we do with them? In other words, how can we live with the dead? These questions return with each performance and are posed through the mixed voices of Molière and Macchia, Bernhard, Munk or Shakespeare, Chekhov or Genet. The search is then for a language: the language that will make the dialogue with the dead possible. The language that will make the words resonate because it will have modified their pronunciation and rhythm.

Because it will have cut them up, sometimes disembowelled them, so that their entire flesh can spread and penetrate the ear. Because it will have turned them into bodies, and each of the letters into organs.

– Leila Adham, dramaturge
and collaborator of the TNB (December 2021)



Le Malade
imaginaire
ou
le silence
de Molière

ARTHUR NAUZYCIEL

Théâtre
Globe de
LORIENT

15 REPRÉSENTATIONS DU 4 AU 20 MARS 1999

CRÉATION D'APRÈS "LE MALADE IMAGINAIRE" DE MOLIERE ET "LE SILENCE DE MOLIERE" DE GIOVANNI MACCHIA / MISE EN SCÈNE ET ADAPTATION ARTHUR NAUZYCIEL / AVEC GILLES BLANCHARD, NATHALIE DUVERNE, MARC ERNOTTE, NICHELE GODDET, ISABELLE HURTIN, PIERRE LAMANDÉ, CATHERINE MOUCHEZ, ARTHUR NAUZYCIEL, EMILE NAUZYCIEL, LAURENT POITRENAUX / SCÉNOGRAPHIE CLAUDE CHESTIER / COSTUMES CLAUDE CHESTIER & PASCALE ROBIN / LUMIÈRES MARIE-CHRISTINE SOMA / SON XAVIER JACQUOT / MUSIQUE JEAN-CHRISTOPHE MARTI / ASSISTANT PIERRE LAMANDÉ / COLLABORATION BÉRANGÈRE JANNELLE & CÉLIA HOUDART / RÉGIE SABINE SCANOA PRODUCTION UDDS THÉÂTRE DE LORIENT, CDN DE SAVOIE, CIE 41751 ARTHUR NAUZYCIEL / AVEC L'AIDE DE L'ADAMI ET DU JTN UDDS CENTRE DRAMATIQUE DE BRETAGNE THÉÂTRE DE LORIENT 11 RUE CLAIRE DRONEAU 56100 LORIENT TÉL 02 9783 0101



STORY OF A LIFETIME OF PERFORMANCE

1999, FIRST STAGE DIRECTION

Arthur Nauzyciel became fascinated with *Le Malade imaginaire* when working with a group of amateurs at the CDDB in Lorient in 1999 and became a director. As an associate artist of the theatre, he responded to a request from the director Éric Vigner, who offered him a carte blanche on Molière. Arthur, like Nora Krief and Laurent Poitrenaux also present at the CDDB, is then an actor in charge of training. Here he is, switching to directing without suspecting that this performance will be the first of his career. With the amateurs, he chose to work on *Le Malade imaginaire*, the last play by Molière, who died at the end of the 4th performance, curiously confirming what his fiction had announced. Argan never ceases to mention a mourning ceremony that is to take place on the fourth day.

TROUBLE

Arthur Nauzyciel is challenged by a scene that is little considered by the vox populi, when it is not simply left out of the staging. It is the dialogue between Louison and Argan which, according to legend, is of no dramatic interest and serves no purpose. A slightly mischievous girl talks to an old man who is ill. For all directors, this picturesque exchange might as well not exist. But this reading is too quick for anyone who wants to cleanse Molière of fixed interpretations, clichés and prejudices. Such is the case with Arthur Nauzyciel.

ESPRIT- MADELEINE POQUELIN

As he pulls out the strings one by one, going to the bone of the hidden meanings, the scene becomes clear to him: an elderly man, Argan, tries to make a seven-year-old girl, Louison, talk. She refuses and prefers to play at being dead. This girl is in fact Esprit-Madeleine Poquelin, Molière's daughter, the only survivor of his four children. Her existence was revealed in the 20th century thanks to the research of Giovanni Macchia. In *Le Silence de Molière*, this Italian historian and archivist reconstructs the life of Esprit-Madeleine in the form of an interview. She answers questions from an interviewer, explains her choice to leave her family, to give up a life in the theatre to enter a convent (temporarily). She will have neither husband nor children.

Esprit-Madeleine, Arthur Nauzyciel reminds us, is the one who "said no to the father". She was the one who, at the age of 12, heard the persistent rumour that she was the product of incest. Her mother Armande, whom everyone takes to be the youngest daughter of Madeleine Béjart (Molière's first companion), is in fact Madeleine's daughter. And of Poquelin.

Esprit-Madeleine is the one who runs away from parents who are suspected of being father and daughter, and whom she hears quarrelling from the conjugal room to the theatre stage. When do they play, when do they stop playing? As a witness to the marital conflicts, the little girl does not know what is real and what is not. This confusion between reality and illusion is terrible. So much so that when her father, Molière, writes the role of Louison for her and asks her to play it, she is furious. She does not want this character that he has written for her. She breaks with a system set up very consciously by the author.

What Molière precipitates into his fictions is his life. His theatre is documentary.

Or autofictional.

By writing for his troupe, his family, by distributing them in the performances, he deliberately blurs the lines. In *Le Malade*, the scene between the lovers Cléante and Angélique is played by his wife Armande and Lagrange. Molière knows them to be lovers. Is this his way of asking the question of the future? He is going to die. What will the illicit couple of the Illustre Théâtre do?



Répétition lors de la résidence de création au TNB, août 2022 © Philippe Chancel

TESTAMENTARY WORK

Under the appearance of fiction, *Le Malade imaginaire* is in fact a testamentary work. The author summons to the stage the characters, actors and actresses who will accompany him from word to word until his imminent death. It is like a palimpsest of the man and his relationship with those around him. It is difficult to escape the visionary dimension of the playwright. It is impossible to miss what underlies his sickness: the notions of posterity, heritage and transmission.

This is why Arthur Nauzyciel decided to insert Giovanni Macchia's text in the form of a monologue at the heart of the show. The character of Esprit-Madeleine intrudes into the story. She appears precisely before the Argan-Louison dialogue. When the performance resumes after this intrusion, the actress who played Esprit-Madeleine takes on the role of the little girl. 400 years later, through a contemporary gesture, the daughter finally accedes to the father's request.

REPAIR

Theatre can do anything. Arthur Nauzyciel's production of *Le Malade* is much more than a debate on the possibilities of medicine. And much more than a light comedy, for although there is laughter, melancholy wins out hands down. This production reveals how Molière wrote in order to reconcile himself with his loved ones, but also to accept the idea of his coming death, and finally to use his art for reparation. When the play was first performed in 1999, the cast included Laurent Poitrenaux, Gilles Blanchard, Catherine Vuillez and Émile Nauzyciel - Arthur's father - who was not an actor but gave the cue to his son. Both played the father and son *Diafoirus*. Thus conceived, the show ran for 10 years.

2021

The years pass. France is put under arrest by a global COVID. While the virus seems to be subsiding at last, Éric Vigner plans to initiate a theatre festival in Pau devoted to the classical repertoire. He wants to present *Le Malade imaginaire*. Arthur Nauzyciel hesitates. As he leaves the confines of his home, he prefers to project himself forward. Laurent Poitrenaux too, who is handing over the past and is about to pass on his role in *Le Colonel des Zouaves* to a young actor, Guillaume Costanza.

TRANSMISSION

But in the summer of 2021, things change. The 10th promotion of the TNB Drama School will leave after completing their studies. The students perform *Dreamers* by Pascal Rambert. The 11th promotion moves to the Salle Paradis, on the top floor of the theatre. The newcomers work on *Le Malade imaginaire*. Going back to it once again, Arthur Nauzyciel understands to what extent all of his shows decline the desire for reparation, for reconciliation of the dead and the living, themes that had marked that very first performance. So, 23 years after Lorient, he agreed to return. With Laurent Poitrenaux and 7 actors from the 10th promotion. With him in the role of his father Émile (*Diafoirus père*), with Catherine Vuillez as *Esprit-Madeleine*. Arthur, Laurent, Catherine: all 3 have directed the 10th promotion of the TNB Drama School. Transmission is at the heart of the project. The show lives on in a delegation that endures and suggests that, perhaps, in ten years' time, it will be performed by the same former students, but without Arthur, Laurent and Catherine. The torch is passed from generation to generation.



Le Malade imaginaire ou le silence de Molière,
Arthur Nauzyciel 1999 © Alain Fonteray

COSTUMES

The costumes from 1999 are lying in boxes. Clothes, wigs and shirts are ready to be used again. Taken out of their wardrobes, deformed by the bodies that wore them, they revive a sensory memory in Arthur, Laurent and Catherine. These costumes, still inhabited, with their sweat stains, their folds, their deformations, the young actresses and actors will have to make them their own. The astonishment of the young performers in front of these costumes, made of luxuriant and evocative handmade fabrics, which speak of the need and desire for beauty from a bygone era of theatre, leads to the idea that it is important to reactivate this theatre of craftsmanship, creation and know-how. Since its origins, this *Malade imaginaire* has wanted to create the imaginary.

AIDS

First reading in December 2021. Arthur Nauzyciel is aware of something obvious: his *Malade*, created in 1999, was born at the time of AIDS, when friends, partners and comrades disappeared every month. Each month had its own funeral. The show was born of AIDS. Arthur Nauzyciel was already addressing the living and the dead.

UNIVERSALITY

When they meet our intimacies, texts written 400 years ago are close to us. Texts that carry within them the universality of the human being can be played over and over again because they owe nothing to current events. Even 400 years after they were written, they shine on us like stars that have been dead for ages, but which survive in a flicker that the eye can see.

CONTINUITY

Returning to *Le Malade imaginaire* in 2022 means reconnecting with a past reality, which is expressed in the present for those who have lived it. Before today's reality once again sweeps away everything in its path and takes precedence over what has been. This show is not a remake but a continuation.

— Joëlle Gayot (March 2022)



ARTHUR NAUZYCIEL DIRECTOR, ADAPTATION, MONSIEUR DIAFOIRUS

Arthur Nauzyciel is a director and actor. He directed the National Dramatic Center of Orléans from 2007 to 2016 and has been director of the Théâtre National de Bretagne since 2017. After studying visual arts and cinema, he entered the Théâtre National de Chaillot School directed by Antoine Vitez in 1987. Initially an actor under the direction of Jean-Marie Villégier, Alain Françon, Éric Vigner, or Tsai Ming Liang, he created his first stage productions, *Le Malade imaginaire or le Silence de Molière* after Molière and Giovanni Macchia (1999) and *Oh Les Beaux Jours* by Samuel Beckett (2003).

Next, in France: *Place des Héros*, which marks Thomas Bernhard's inclusion in the repertoire at the Comédie-Française (2004); *Ordet (The Word)* by Kaj Munk translated and adapted by Marie Darrieussecq at the Festival d'Avignon (2008); *Jan Karski (My name is a fiction)* based on the novel by Yannick Haenel at the Festival d'Avignon (2011, Georges-Lerminier prize of the Syndicat de la critique); *Faim* by Knut Hamsun (2011); Chekhov's *The Seagull* in the cour d'honneur at the Avignon Festival (2012); *Kaddish* by Allen Ginsberg with the complicity of Étienne Daho (2013). In 2015, he created *Splendid's* by Jean Genet, with American actors and the voice of Jeanne Moreau, recreated on Zoom, live streamed during the Festival Fantôme 2020, an online edition of the cancelled TNB Festival.

He works regularly in the United States, and creates in Atlanta 2 plays by Bernard-Marie Koltès : *Black Battles with Dogs* (2001) and *Roberto Zucco* (2004), and in Boston, for A.R.T., *Abigail's Party* by Mike Leigh (2007) and *Julius Caesar* by Shakespeare (2008). Abroad, he creates shows that are then performed in France or in international festivals. In Dublin, *The Image* by Samuel Beckett (2006) with Damien Jalet and Anne Brochet, Lou Doillon and Julie Moulier; at the National Theatre of Iceland, *The Museum of the Sea* by Marie Darrieussecq (2009); at the National Theatre of Norway, *Abigail's Party* by Mike Leigh (2012); at the Mini teater in Ljubljana, Slovenia, *The Bitter Tears of Petra von Kant* by Rainer Werner Fassbinder (2015); at the National Theater Company of Korea (NTCK), *The Empire of Lights* by Kim Young-ha (2016), presented at the TNB in 2017 and 2022.

He also works for dance and opera: he directed *Red Waters* (2011), opera by Lady & Bird which he recreated in 2022 at the Rennes Opera House, he directed *A Florentine Tragedy* (2018) by Alexander Zemlinsky at the Abbaye de Royaumont and *Le Papillon Noir* (2018), an opera composed by Yann Robin and Yannick Haenel and also presented in 2021 at the TNB. Alongside Sidi Larbi Cherkaoui, he participated in the creation of *Play* (2010) with the dancer Shantala Shivalingappa and *Session* with the choreographer Colin Dunne (in residence at the TNB in 2019). In the cinema, he plays in *Rodin* by Jacques Doillon (2017) and will soon be starring in of the series *Irma Wep* by Olivier Assayas.

He regularly collaborates with other artists: Miroslaw Balka, Colin Dunne, Matt Elliott, Christian Fennesz, Damien Jalet, Valérie Mréjen, Pierre-Alain Giraud, José Lévy, Gaspard Yurkievich, Erna Ómarsdóttir, l'Ensemble Organum, Sjón, Albin de la Simone.

In 2018, he performed for Boris Charmatz in *La Ruée*, created at the 2018 TNB Festival.

He is directed by Pascal Rambert in *De mes propres mains* (2015), *L'Art du Théâtre* (2017) and *Architecture* (2019).

At the TNB he created *La Dame aux camélias* (2018) by Alexandre Dumas fils and *Mes frères* by Pascal Rambert (2021). He directed Arthur Schnitzler's *La Ronde* with the National Theatre of Prague during the TNB Festival 2022, and recreated his first show *Le Malade imaginaire ou le silence de Molière* (1999) in May 2023.

In 2023-2024, he will stage *Les Paravents* by Jean Genet, which will be created at the TNB and toured at the Odéon Théâtre de l'Europe à Paris.

Arthur Nauzyciel is also director of the TNB Drama School where he regularly gives lectures.

HINDA ABDELAOUI ANGÉLIQUE

Hinda Abdelaoui is an actress. She trained at the TNB Drama School (10th promotion) from 2018 to 2021. For the theatre, she plays in *Hamlet* by Olivier Py (2018), *Sur vos fronts brûlants* by Romain Gy (2021), *À la carabine* by Anne Théron (2022), and in several shows created at the TNB: *La Ruée* by Boris Charmatz (2018), *Juste la fin du monde* by Julie Duclos (2019), *Opérette* by Madeleine Louarn and Jean-François Auguste (2020), *Dreamers* by Pascal Rambert (2021), *Mes parents* by Mohamed El Khatib (2021), *Rewind*, a radio drama based on *Médecine générale* by Olivier Cadiot (2021) and *Fiction Friction* by Phia Ménard (2022).

For Arthur Nauzyciel, she plays in *Le Malade imaginaire ou le silence de Molière* (2022).

AYMEN BOUCHOU ARGAN/BÉRALDE

Aymen Bouchou is an actor. He trained at the TNB Drama School (10th promotion) from 2018 to 2021. He plays in *Hamlet* by Olivier Py (2018), *L'Assigination* by Stéphane Foenkinos and Tania de Montaigne (2021), and in several shows created at the TNB: *La Ruée* by Boris Charmatz (2018), *J'ai menti* by Yves-Noël Genod (2019), *Opérette* by Madeleine Louarn and Jean-François Auguste (2020), *Dreamers* by Pascal Rambert (2021), *Mes parents* by Mohamed El Khatib (2021), *Rewind*, a radio drama based on *Médecine générale* by Olivier Cadiot (2021) and *Fiction Friction* by Phia Ménard (2022).

For Arthur Nauzyciel, he plays in *Le Malade imaginaire ou le silence de Molière* (2022).

VALENTIN CLABAULT PIANO MONSIEURBONNEFOY

Valentin Clabault is an actor. He trained at the TNB Drama School (10th promotion) from 2018 to 2021. He has performed in several shows created at the TNB: *La Ruée* by Boris Charmatz (2018), *J'ai menti* by Yves-Noël Genod (2019), *Opérette* by Madeleine Louarn and Jean-François Auguste (2020), *Dreamers* by Pascal Rambert (2021), *Mes parents* by Mohamed El Khatib (2021), *Rewind*, a radio drama based on *Médecine générale* by Olivier Cadiot (2021) and *Fiction Friction* by Phia Ménard (2022).

For Arthur Nauzyciel, he plays in *Le Malade imaginaire* ou *le silence de Molière* (2022).

MAXIME CROCHARD THOMAS DIAFOIRUS

Maxime Crochard is an actor. He trained at the TNB Drama School (10th promotion) from 2018 to 2021. In the theatre, he played in *Berlin Sequenz* by Guillaume Gâteau (2018), and in several shows created at the TNB: *La Ruée* by Boris Charmatz (2018), *Le Père humilié* by Gilles Blanchard (2019), *Opérette* by Madeleine Louarn and Jean-François Auguste (2020), *Dreamers* by Pascal Rambert (2021), *Mes parents* by Mohamed El Khatib (2021), *Rewind*, a radio drama based on *Médecine générale* by Olivier Cadiot (2021) and *Fiction Friction* by Phia Ménard (2022).

For Arthur Nauzyciel, he plays in *Le Malade imaginaire* ou *le silence de Molière* (2022).

LAURENT POITRENAUX MOLIÈRE/ARGAN

Laurent Poitreux is an actor. He works mainly in the theatre, under the direction of Christian Schiaretti (*Le laboureur de Bohême* by Johannes von Saaz), Thierry Bedard (*L'Afrique fantôme* by Michel Leiris), Daniel Jeanneteau (*Iphigénie en Aulide* by Jean Racine), Yves Beaunesne (Chekhov's *Uncle Vanya*, John Ford's *Too Bad She's a Whore*) and Ludovic Lagarde (Samuel Beckett's *Three Dramatics*, György Schwajda's *Hymn*, Bertolt Brecht's *Caucasian Chalk Circle*, *Faust or the Electric Party*, *Oui dit le très jeune homme* by Gertrude Stein, *Richard III* by Peter Verhelst, *L'Avare* by Molière presented at the TNB in 2016, *La Collection* created at the TNB in 2019, *Quai ouest* created at the TNB in 2021), with whom he created several texts by Olivier Cadiot (*Soeurs et frères*, *Le Colonel des Zouaves*, *Retour définitif et durable de l'être aimé*, *Fairy Queen*, *Un nid pour quoi faire*, *Un mage en été*) With the actor Didier Galas, he created the singing tour *Les frères Lidonne*, then *3 cailloux* and *La flèche et le moineau* after Gombrowicz. With François Berreur, he created *Ébauche d'un portrait*, based on the diary of Jean-Luc Lagarce, for which he received the Syndicat de la Critique award as Best Actor of the Year 2008. In 2018, he played the main character in Ilan Klipper's feature film *Le Ciel étoilé au-dessus de ma tête*. Recently, he has been seen in Antony Cordier's *UFO(s)* (2021) and in Thomas Kruihof's *Les Promesses* (2022), premiered at the TNB Cinema.

For Arthur Nauzyciel, he played in the first and new versions of *Le Malade imaginaire* ou *le silence de Molière*, *Jan Karski* (*Mon nom est une fiction*), *La Mouette*. Laurent Poitreux is an associate actor at the TNB and is in charge of teaching at the TNB Drama School.

ARTHUR RÉMI CLÉANTE

Arthur Rémi is an actor. He trained at the TNB Drama School (10th promotion) from 2018 to 2021. In the theatre, he plays in *Zone à étendre* by Mariette Navarro (2019), *Pendant la matière* after Valère Novarina (2020), and in several shows created at the TNB: *La Ruée* by Boris Charmatz (2018), *Le Père humilié* by Gilles Blanchard (2019), *Opérette* by Madeleine Louarn and Jean-François Auguste (2020), *Dreamers* by Pascal Rambert (2021), *Mes parents* by Mohamed El Khatib (2021), *Rewind*, a radio drama based on *Médecine générale* by Olivier Cadiot (2021) and *Fiction Friction* by Phia Ménard (2022). In the cinema, he was seen in *Les Fauves* by Vincent Mariette (2018).

For Arthur Nauzyciel, he plays in *Le Malade imaginaire ou le silence de Molière* (2022).

RAPHAËLLE ROUSSEAU TOINETTE

Raphaëlle Rousseau is an actress. She trained at the TNB Drama School (10th promotion) from 2018 to 2021. She played in *L'Opéra de Quat'sous* by Philippe Calvario (2017), *Vous prenez mon pouls je ne suis pas malade* by Sébastien Pouderoux (2018), *La Vie: assis, debout, couché* by Yves-Noël Genod (2021), and in several shows created at the TNB: *La Ruée* by Boris Charmatz (2018), *J'ai menti* by Yves-Noël Genod (2019), *Opérette* by Madeleine Louarn and Jean-François Auguste (2020), *Dreamers* by Pascal Rambert (2021), *Mes parents* by Mohamed El Khatib (2021), *Rewind*, a radio drama based on *Médecine générale* by Olivier Cadiot (2021), *Fiction Friction* by Phia Ménard (2022) and *Tenir debout* by Suzanne de Baecque, presented in TNB during the Festival TNB 2022. In 2022 she creates her first solo piece *Discussion avec DS*, a conversation with Delphine Seyrig. In film, she plays in *L'Établi* by Mathias Gokalp (2021) and in the series *Gone for Good* and *Les Sentinelles*.

For Arthur Nauzyciel, she plays in *Le Malade imaginaire ou le silence de Molière* (2022).

SALOMÉ SCOTTO BÉLINE

Salomé Scotto is an actress. She trained at the TNB Drama School (10th promotion) from 2018 to 2021. In the theatre, she directed and acted in *Doublie Juliette, c'est pas la bonne* for the Festival Aux alentours (2018), and acted in several shows created at the TNB: *La Ruée* by Boris Charmatz (2018), *J'ai menti* by Yves-Noël Genod (2019), *Opérette* by Madeleine Louarn and Jean-François Auguste (2020), *Dreamers* by Pascal Rambert (2021), *Mes parents* by Mohamed El Khatib (2021), *Rewind*, a radio drama based on *Médecine générale* by Olivier Cadiot (2021) and *Fiction Friction* by Phia Ménard (2022).

For Arthur Nauzyciel, she plays in *Le Malade imaginaire ou le silence de Molière* (2022).

CATHERINE VUILLEZ ESPRIT-MADELEINE POQUELIN

Catherine Vuillez is an actress. She trained at the Cours Florent and then at the Conservatoire National Supérieur d'Art Dramatique, classes of Denise Bonal, Daniel Mesguich and Gérard Desarthe. In the theatre, she has worked with Jean-Pierre Vincent (*Le Mariage de Figaro, Le Chant du départ*), Jean-Pierre Miquel (*L'Épreuve*), Klaus-Mickaël Grüber (*La Mort de Danton*), Éric Vigner (*La Maison d'os*), Roger Planchon (*Le Radeau de la méduse, La Dame de chez Maxim, Les Démons*), Manuel Rebjock (*Le Misanthrope, Il faut qu'une porte soit ouverte ou fermée, Entonnoir trafic*), Nathalie Bensard (*Sacré silence, Dans ma maison de papier, j'ai des poèmes sur le feu, Sur les pas d'Imelda*) Catherine Vuillez regularly crosses Jean-Michel Rivinoff's work: *L'Événement* after Annie Ernaux (2010), *Être Humain* by Emmanuel Darley (2013), *Merde Tino Caspanello* (2015) and *Temps modernes*, a diptych bringing together two texts by Philippe Malone (2019).

For Arthur Nauzyciel, she acted in the first version and the re-creation of *Le Malade imaginaire ou le silence de Molière, Ordet (La Parole)* and *La Mouette*.



Mise en espace au Château de Pau, dans le cadre de Molière 3.0, août 2022 © Philippe Chancel

CLAUDE CHESTIER

SET DESIGN COSTUMES

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Claude Chestier is a stage designer.

After studying plastic arts, he worked as a landscape designer, set designer and costume designer. In the theatre, he has worked with directors Michel Simonoy, Michel Valmer, Monique Hervouet, Gislaine Drahy, Éric Vigner, Éric Lacascade, Marie Tikova, Bérangère Jannelle, Renaud Cojo, Sandrine Anglade and Arthur Nauzyciel. Claude Chestier has also accompanied all the projects of the Compagnie Sandrine Anglade since its creation: *Tour d'écrou* by Britten (2003), *Tamerlano* by Haendel (2004), *Le Petit Roi du Temple* by Mozart and Magnin (2005), *Monsieur de Pourceaugnac* by Molière and Lully (2006-2007), *L'Italienne à Alger* (2007-2008), *Le Voyage de Pinocchio* (2008-2009), *Le Médecin malgré lui*, opéra comique by Molière-Gounod (2009-2010), *L'Amour des trois oranges* by Prokofiev (2010), *L'Oiseau vert* by Carlo Gozzi (2010-2011).

For Arthur Nauzyciel, he created the set design and costumes for *Le Malade imaginaire ou le silence de Molière*.

XAVIER JACQUOT

SOUND

Xavier Jacquot is a sound designer.

He studied at the École Supérieure d'Art Dramatique du Théâtre National de Strasbourg. He regularly collaborates with directors Stéphane Braunschweig, Christophe Rauck, Marc Paquien, Éric Vigner, Balázs Gera, Jean-Damien Barbin, Macha Makeïeff and Agnès Jaoui. He also works on short and feature films for cinema, as well as fiction and documentaries for television. After joining the teaching team at the TNS school, he regularly takes part in the sound training course in the creative management section.

For Arthur Nauzyciel, he produced the sound for *Le Malade imaginaire ou le silence de Molière*, *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 (The Empire of Lights)*, *La Dame aux camélias (The Lady of the Camellias)*, *Mes frères (My Brothers)* and *La Ronde*.

PASCALE ROBIN COSTUMES

After training in classical drawing and graphic art, as well as diligent dance practice, Pascale Robin perfected her cutting technique at the Esmod School. Passionate about the stage, the magic of bodies on stage and textiles, she has been designing and creating stage costumes since 1986. For dance, she has worked for many choreographers such as Jackie Taffanel, Régine Chopinot, Anne Teresa De Keersmaeker, Barbara Blanchet, Odile Azagury... She also creates costumes for automatons, circus artists, brass bands, street shows, operas and cabaret.

For Arthur Nauzyciel, she designed the costumes for *Le Malade imaginaire* ou *le silence de Molière*.

MARIE-CHRISTINE SOMA LIGHTING

Marie-Christine Soma is a lighting designer and director. After studying philosophy and classics, she turned first to the lighting profession. She has designed for Marie Vayssière, François Rancillac, Michel Cerda, Éric Vigner, Arthur Nauzyciel, Catherine Diverrès, Marie-Louise Bischofberger, Jean-Claude Gallotta, Niels Arestrup, Éléonore Weber, Alain Ollivier, Laurent Gutmann, Daniel Larrieu, Jérôme Deschamps and Thomas Ostermeier.

In addition to her work as a lighting designer, she is also a director. She founded the company La Part du Vent with Daniel Jeanneteau (*Iphigénie* by Racine, 2001; *Anéantis* by Sarah Kane, 2005; *L'Affaire de la rue de Lourcine* by Labiche with the Groupe 37 of the TNS School and *Feux* by August Stramm at the Avignon Festival, 2008; *Ciseaux, papier, caillou* by Daniel Keene, 2009; *Trafic* by Yohann Thommerel, 2014). She adapted and directed Virginia Woolf's *The Waves* in 2010, *The Apple in the Dark* by Clarice Lispector in 2017, and presented *The Seventh* by Tristan Garcia in January 2023 at the TNB.

For Arthur Nauzyciel, she created the lighting for *Le Malade imaginaire* ou *le silence de Molière*.

THE TNB NATIONAL CENTER FOR DRAMATIC ARTS

The Théâtre National de Bretagne (TNB) is heir to a history that goes back to the creation of the Centre Dramatique de l'Ouest in 1949, which is then linked to the Maison de la Culture, founded in 1968. The TNB was created in 1990, a merger of the CDN and the Maison de la Culture. The TNB is a singular CDN since it is also a European Center for theatrical and choreographic production. It has an extended mission to dance and music, a festival, a cinema and a Drama School. The TNB welcomes more than 200,000 spectators each season.

Since the foundation of TNB, a number of directors have stood at the helm: Hubert Gignoux, Georges Goubert, Guy Parigot, Chérif Khaznadar, Dominique Quéhec, Pierre-Jean Valentin, Pierre Debauche, Emmanuel de Véricourt, and François Le Pillouër. Since 2017, TNB has been led by the actor and stage director Arthur Nauzyciel. With the arrival of the promotion 10 in the fall of 2018, Arthur Nauzyciel and Laurent Poitrenaux are recasting the pedagogical project of the TNB Drama School, through an international multidisciplinary actor training.

TNB DRAMA SCHOOL PROFESSIONAL INTEGRATION

Founded in 1991, the TNB Drama School offers advanced training for young actors through a three-year course. It is made up of a single class of 20 students aged between 18 and 30, recruited by competitive examination. With the arrival of Arthur Nauzyciel as director of the TNB and its School, a new pedagogical project was put in place in September 2018. For the first time since its creation, the director of the TNB is also the director of the School. Like the TNB, his project, conceived with Laurent Poitrenaux (associate director of education), around a group of 27 artists and an associate researcher, is developing a multidisciplinary training programme for actors that is open to the international scene.

During the year 2020/21, the 10th promotion has built up a repertoire of new creations, directed by experienced artists (*Opérette* by Madeleine Louarn and Jean-François Auguste, *Dreamers* by Pascal Rambert, *Mes parents* by Mohamed El Khatib, *Rewind*, a radio essay directed by Karine Le Bail and Laurent Poitrenaux, and *Fiction Friction* by Phia Ménard). In order to support the professional integration of these young actors, the TNB and the School will accompany the revival of these creations throughout the 2021/22 season, as well as their first professional steps during the six years following the end of their studies.

WATCH THE TEASER
LE MALADE IMAGINAIRE
OU LE SILENCE DE MOLIÈRE



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