

Lili Reynaud-Dewar – I invited men into my hotel room and asked them very personal questions about their lives

June 9 – July 30, 2022

PAUL ALEXANDRE

So... drug history. I just wanted to start by providing a bit of background. As soon as I discovered drugs, it was immediate and total. That is, I had found a new passion that allowed me to be completely focused on it, stimulated. It was both a field of scholarship, a way of life and, yeah, the implications it had challenged my whole life as it always does when I discover things and it becomes my new focus. So I started with cannabis, alone or in a very, very small group, with one person or two people. So, yes, cannabis for... of my thirteen, fourteen, fifteen, sixteen, seventeen... yeah, three years. And in parallel, a lot of psychedelics. In fact, I had a post-traumatic stress for two or three years after a bad trip. A real bad trip, the kind of bad trip where you really go to the hospital and it's really... And it really traumatized me. I almost became a hygienist, that is to say that I was afraid of everything, really for two years. I was afraid of using drugs, but I used drugs anyway. And that was the first time I had a guilty relationship with consumption, that is to say that... I think I consume because I want to... well, for many other reasons, especially now, because I like to change my point of view. As a result, I have a type of consumption that is rather solitary. In other words, it's only me who's involved and it's a relationship between me and myself. So, yes, psychedelics. Then ecstasy. I was twenty years old, which is quite late in relation to the environment in which I find myself, and even sociologically. So, yeah, first ecstasy when I was twenty and like that, I did a summer of love and I took I don't know how many ecstasies over one summer. I took I don't know how many ecstasies over one summer, some in the context of a party, but for me ecstasy is a drug with which you're alone. That is to say, I took it to dance or to... I was with people, but it wasn't for having conversations in my apartment. After ecstasy, then cocaine. And that's when I discovered the... Cocaine is very strange. Well, at the beginning it works very well, that is to say it gives the impression of living things much more intensely, whereas it anaesthetizes and makes you talk well, in the sense that, well, you take away the affects and you talk in a challenging way in fact, you talk... It's not even that it's didactic, it's that we're talking about the way the contemporary world... What I mean is that cocaine speeches, for me, are what we consider to be a good discussion. Yeah, it's the canon of what would be a good discussion today. And so when I discovered cocaine, I discovered... I kind of discovered a world... No, it's not that I discovered a world, it's more that I realized what a really primordial influence it was and that you couldn't really understand why things were so logical, in fact, and so fascist, in fact. And yeah, cocaine is really... It's really omnipresent actually. That is to say that it also allows better performances, and I had never considered drugs in a performative way, in a relationship of efficiency, in fact. What I liked with drugs was the fact that they made me think differently and that they altered me. But yeah, I'd never thought about efficiency. So, I continued to use... Oh no, I forgot the main thing: GHB, or GBL. So, that was my first physical addiction and especially... well, in the end, physical addiction is terrible physically, it's terrible in your body, but that's not the most difficult thing, it's especially an extremely

strong psychological addiction. So, when was it? It was from the age of twenty-one. I came to use it really every day and in fact, what happens with GHB is that it's a drug that lasts... that has a very short circuit, like Xanax, that stays in the body for an hour and after an hour, it's completely out of the system, you can't detect it anymore, and its half-life is very, very short. So, you take it every hour and it's an efficient drug that works. And it allowed me to do a lot of things because it annihilates fear, it annihilates... And it was that moment when I was very political. And in fact, it's fascist, everything falls into line, everything... yeah, it's fascist. And it was a moment when I was extremely anxious, yeah, about living a fair life. It's very strange when you say it like that, but I still have it, in fact, this concern for a fair life. By fair I mean both precise and oriented, but it's not oriented... Precise, ruthless and... It's a horrible word but: true, not - all the words that come to me are horrible - honest... Without loss, without loss, in fact. And so, GHB allowed me to relieve a little bit in fact, to cut my head from myself and to be in this situation where, as I told you, I think I was in an extremely particular place, extremely violent, that is to say... And at the same time that's what I wanted, but every outing in the street was... I couldn't be in the street anymore just walking in fact, I was permanently performing. It's a time when even to take down the garbage I was overdressed, that is to say I thought everything... When my body was in public, every inch of my body was curated. In fact, it was also a period when I couldn't... well, every time I went out in the street it was a possible aggression, so I was trying to thwart this violence, and at least to make it my own. At least to... well, the world is like that, so I might as well play with it a little bit. Everything I touched became me. And I love customization, I love having singular things and so on, making things, all of a sudden... In fact, incorporating things into my aesthetic, and yeah, everything I touched became a relic or a sacred object. So, when I have GHB, it's every hour, seven days a week. I take twenty-four doses in a day, which means that I'm permanently on GHB. Because again it's functional, and I live a pretty anxious and stressful life, and so I used it like a benzo, like a Xanax or... yeah, to make my life livable. Then I started to buy stimulants, just for me, that is to say that I lasted maybe a year buying stimulants just between friends, a classic, bourgeois consumption in a flat: you buy a gram of coke, that's it, you finish it, it's for everyone to share, that's it. And then I started to have a relationship of ownership with drugs, and particularly with stimulants. So, I started to buy for myself, so it was times when I was using alone, and yes, so I really had the... The „use alone“ stage was not really a stage for me. It's mostly... Yeah, the real turning point is when you start using it in your sexuality, masturbation. So, my sexuality is essentially masturbatory. Actually no, because I also have sex with people, but that's how I get my... well, my sexual pleasure comes mainly from masturbation. For me when I'm with someone it's something else. I like it but it's not where... It's not my sexual place. At the same time, I don't know if it is for many people, but I really like to explore and, as I said at the beginning, to use my body as an experiment, to feel a lot of things, to test a lot of things, and yeah, from masturbation, to test a lot of things, and masturbation plus stimulants, it becomes completely obsessive. That is to say that very quickly I started to do only that, that is to say all day, all the time, every day, only to masturbate and take stimulants. There was one day when I said to myself: „This is it, I'm going to do this, I'm going to dedicate myself to this, and I'm going to do this. Maybe to make me feel less guilty about the fact that, well, I was doing this anyway. But there was a day when I felt like I was deciding to, even if you don't

really decide, but deciding to: „This is it, I’m going to do this“. I thought that barriers didn’t exist but in fact they do. And yeah, you can break boundaries, you know. Then I moved and I had the good idea to move to Porte de la Chapelle. And then, well, there was no shortage of that. It was at the time of the confinement. So, I was using crack for two years, on a daily basis. And once again, crack is a limit that exists, that is to say that the product is so merciless in the sense that... Crack is a derivative of cocaine with an extremely short duration, that is to say that the effect lasts five minutes, not even that, but it is the strongest thing I know, even to this day. Yeah, there’s nothing stronger than that. And actually, what I like about stimulants now is the overdose. And crack allows you to experience the feeling of overdose without really doing it, and to repeat it, repeat it, repeat it, repeat it. That is to say, it’s a flash, it’s overflowing again, I said I love overflowing, but yeah, it’s... anyway, I only like stuff like that, but this thing of... this surplus of being, this surplus of: „ah!“. It’s not even that it overflows, it’s just... it’s not quantifiable, you can’t really limit it. And yeah, it’s merciless because as a result, the descent is absolutely horrible and it’s impossible to, really, it’s impossible to reason with yourself and tell yourself, when you’re in this logic, that you can stop. In other words, you will always use... you will always use again the next day. Afterwards, it’s... I didn’t talk about that side at all, but I love the deal. For me the... but actually that’s the most interesting thing: as a hooker, I have infinite solidarity with drug dealers. I love the idea that my money is a parallel economy that I reinvest in another parallel economy, that is to say that my money doesn’t exist, you can’t see it, I can’t see it, and it’s... yeah, it’s magic money. But not even... no, not at all, it’s just money... It’s money that, at the level of the State, doesn’t exist at all. And I love the experience of going to buy drugs, it’s allowed me to observe lots of micro-societies, lots of types of sociability, lots of types of, even solidarity, for example, in crack, there’s a lot of solidarity, in fact, between users. Because all the users know why they are doing it. That is to say that among all crack users, there is this quest for too much, and to enjoy wallowing. I discovered that I loved wallowing. Pathos is a register that I hadn’t used or experimented with much, and I discovered that it was great, that it worked extremely well on people. That is to say that I often cultivated this relationship where... I like to be told that people are worried about me. It makes me feel like I exist and it doesn’t leave people at rest and it makes people think about me. And yeah, I think that’s what matters most to me actually, just that people think about me. And that’s an extremely easy way, extremely effective, and it has a direct impact on people’s lives. More than almost anything, I think. Really, the concern, it’s really weird the relationships it creates. No, I’m not going to get into an analysis of what anxiety is, but then, yeah, I found out that I love to wallow, that... yeah, foot in my mouth. This year I had a shock, a revelation. In the last few years I’ve had a lot of friends, and it’s not their fault, but they’ve made me think, they’ve managed to make me believe and confirm me in the idea that I was idle, that I was an idler who did things a bit out of boredom, waiting for death. The cliché of the bourgeois who, a bit extreme, tries a lot of things... And I ended up believing it. It’s like I’ve lost the purpose or, yeah, the reason for... There’s no primary reason, but like I’ve lost my frame, actually. Otherwise, I’m very bored anyway. Well, I can’t stand still, but yeah, I spend most of my time being bored. Not that I get bored of things quickly, I don’t think, but I actually need a level of stimulation, yeah, constant stimulation. In fact, I need to be constantly stimulated and as soon as you look away for five minutes, you’ve lost me, and that’s why I like

things that, well, I come back to that, but that require you to dedicate yourself entirely to them, because that allows me not to get too bored, at least for a while. In the beginning was the word, that is to say that I think I really have an attraction for language and for... I think words are magic and words are scary, actually. I really like to say things. That's why I often have a bit of trouble finding my words or starting to speak, because there's both this passion for saying things and a huge anxiety about... well, that's what I was saying: for me, words are magic and... and are dangerous in fact. I prefer to specify, yeah, I don't like that word: sex work. There's already a word that exists in fact. And vocabulary is very important, but this one is long, it's not... I don't think it's very useful in fact. And I find that it doesn't describe the real... well, the practice, in fact, because „sex work“ is a way of distancing oneself, of not facing things. Yeah, it's almost as if it's a precious little abstraction effect: „sex-work“. I don't really understand pedagogy when it's used in these places. That's what I was saying at the beginning about magic words, and about the power of words and being afraid of words, and in fact words are akin to jouissance. And I find it a bit... well, I know where it comes from and obviously it's exactly what you described, it comes from that, but I still have a bit of a problem with not being able to name things. To be so afraid of words that we are obliged to go around them, but in a way... well in a way that makes longer... Not to complicate life, but to not be frontal in fact. Sex work is so weird, fine, it's so much about something else, so weird, and in fact, symbolically, it's extremely strong to sell your body so directly. I think it's so strong that it's actually... I don't do it on the side actually. In fact, I see it as a gesture. That's what I was trying to say earlier when I said that I had a rather bourgeois relationship to work, in fact I take everything as a gesture. Often, I do things and I do them just for the symbol or just for the thing itself, but even more so for what it can engender or what the thing represents, in my head or for people. In fact, I would say that in my mind and in my political discourse, I have my body that I sell, but in fact I think it's much more complicated than that and I don't think anyone really owns their body. In the sense that... how can I put it? It's very weird what we're selling actually. And that's what I mean by: „I don't sell my body... I don't sell a work capacity, I don't sell... Well, like most professions that don't own their work capacity, but I still sell my body, and that's why I think it's really... it's transversal, it's at the center of many things. I'm going to talk about it differently. To be a good whore, you have to be a good friend, you have to be a good lover, you have to know how to listen. The required qualities are not necessarily what you expect them to be, they are really transversal and they are qualities of life, in fact. To be a good whore, you have to be a good person. It's very moralistic, but you have to be a decent human being. In fact, money is a very good starting point. In other words, it often helps me to get out of myself. As I was saying, I tend to be very, very obsessive and very, very autistic in fact, very... Money allows me to get out of this situation, i.e. it allows me to get out of the things as such, and to consider others, to consider society. In fact, money allows me to work with people. And when there's the economics context, it's no longer me alone in my corner, doing things alone, it becomes a power game, that is to say that it's also spoken out. Money is discussed. In fact, I think it's one of my favorite conversations. It's funny to say it like that, but it's quite interesting to me that economics exists. Even though I'm convinced that I would live much better if economics didn't exist. I would like everyone to have the same salary, that is to say that for me, salary inequity is an aberration. And at the same time, as I said, it's quite interesting for me because it

allows me to get out of myself, it allows me to go elsewhere, to go to places I wouldn't have gone to at all. It's a mode, in fact, money. When I go to earn money I'm always in an economics mode. And it doesn't matter how much, it's this mode that interests me. And often I really need it and I'm in desperate need of it every day, but I never really think about, whereas there are a lot of whores who do it, to really invest themselves in it by saying to themselves: „I'm going to earn so much per month, I'm going to do it like...“ For me, for example, when I'm a prostitute, it's when I feel like it, when I'm going to find a power relation that's interesting. When I feel like it, even, for sociability, to show... I've done very little... well yes, yes, yes, I've done it, but I prostitute myself very little with the idea of really providing for myself when I really need it. You always need it, but yes, I have this very floating relationship with money, quite strange actually. And I'm very worried about it, it's always in the back of my mind and I'm completely not at rest about it. I left home when I was twenty-one, and as a result I invented myself, I had to invent myself politically. That is to say, I had never heard of ideas or concepts in my house. Ideas, like how to organize... How can we organize ourselves so that we're a little less screwed up? And so I had to invent myself at that point. And it came, as a result, first of all, through the racial question and the gender question. That is to say, it was at that moment that I began to find out, to see that I was not a man, that I was not part of the gender binarity, even if the term non-binary makes me sick. And so, I started with the question of gender, then I realized that I wasn't white either, and yeah, so, in a transversal way, I started, yeah, to be in militant circles, and then there was the money. And actually, for me, what's interesting about politics is when it becomes personal and when it becomes a way to write your own story. How you can move between politics, that is to say the societal organization, and your own story, your own path and your own way of, even very emotionally, of... your own style, your own way of moving forward in life, your own way of evolving with people, your own way of telling your story, your own way of writing your story. It's quite abstract, but yeah, I've always had this concern to know and to claim the fact that politics is actually me. I grew up in Porte de Saint-Cloud, in the 16th arrondissement, in the south of Paris, and I grew up in the only HLMs that exist in the 16th. It's these red brick buildings that border the Périphérique, around Porte de Vanves, Porte de Saint-Cloud, the whole southern Périphérique. Originally, they were buildings for the former white proletariat. So, in the 20s and 30s, there were workers, especially people who worked in construction. And so I grew up there. So, at the age of ten, I realized that I was poor, which means that I went to all the schools in the 16th arrondissement and so on, and so all my friends, well, they were owners, with or without cultural capital, but generally with it, but so I went to their house, and there were books, there were... So I played the piano, their parents loved it, they made me sing, they made me do these things, and I didn't have this capital at all at home. That is to say, it was exotic for me. And so there were books, there were... the parents were poets or the parents worked in culture... well, the parents were people, in fact. And my parents have no friends. My mother a little bit, but in work. My mother is a child psychologist, she works in nurseries. She's a civil servant, she works for the crèches of the Paris City Council. So my mother has friends at work who are nursery nurses or who are not at all what you would imagine from the 16th arrondissement. And there was even a certain hatred, a certain contempt on the part of my parents for these narratives of the 16th arrondissement that were completely... Well, completely crazy. And yeah, afterwards I understood that it was... well, in fact that culture was a way of excluding others, it was a way



of distinguishing oneself, you know. And that in fact culture wasn't neutral or it wasn't... it wasn't white. That it is a capital, that it represents something for people and in fact that it's even stronger than money. That is to say, I think you can lie about it, but most people... well, it's something you can't pretend with. So, my father is Mexican, his name is Ernesto Islas, he's gay and he's autistic. He's always been passionate about France, but of... He too is driven by passions and obsessed by things that can be abstract, or very concrete but abstract. More like mental states or obsessions. He is very obsessive too. And since he was a little boy he's been fascinated by France, but I don't know where he gets it from because nobody spoke French in my Mexican family. And I don't know if... because he's extremely fascinated by a cliché of France, by a bourgeois cliché of France, by a snobbish idea of France. But he's very proud of that, and I think that the French lessons have reinforced his belief in being different. Then, when he was twenty-two, he took part into a language programme, an exchange programme, and he arrived in my mother's family, and so he knocked up the first French girl he found. Knowing that my father is a fag, and has an extremely hardcore masturbatory and BDSM sexuality where he films himself. When I was eleven years old, I needed an SD card and I came across an SD card of my father. So, I put it in my computer and there I found some extreme photos. So, he's into scat, he's into uro, he's into games with lots of needles. I mean really, really hardcore stuff, and then I came across this. And what did I mean about my father? So, yeah this blanket. It's very funny because there's a butterfly, in Spanish it's called mariposa, and a fag in Mexican is mariposón. That was my favorite word when I was in Mexico. It was a word that I wrote on all my clothes because it was the classic opposition of re-appropriating insults. And then there's a butterfly and a hummingbird. How can I tell this? My father is completely obsessed with the color green. He really does have mystical properties for it, but in a very, very involved way. For example, he has days when he dresses entirely in green, and for him, it really has a magical effect. It's also from him that I've learned to have a bit of a cult of my own self. That is to say, to have little passions, little pleasures... well, it's beyond pleasure, but to have little things like that which tie you to life in fact, a little. And at the same time, there is always this gargle of knowing how to live. Making life livable through actions like that, well, it seems like a lot of stuff. And so, yes, my father's house is green. He's... he's obsessed with what? He's obsessed with artichokes. It's his thing. He eats artichokes all the time, all the time, all the time. And like, he literally worships them, but really. He's someone who... who knows that the world is magical. Or maybe it's a way of making life livable in the face of chance, but it's a way of recovering. To, as I said earlier, at least allow oneself this pleasure or to allow oneself to recover. And as a result, this blanket woven by three children... No, I don't want to tell that story. When I was a teenager, I really felt like I was coming out of... well, I didn't see the logic behind the fact that I was the product of my environment and I really felt like I was coming out of... like I was an alien, you know. And actually no, we're much more logical than we think and, yeah, we're always coming from... we're always mimicking, we're always taking things from people and actually, yeah, we're just our own version of distortions of what we've seen in others. I consider that I started making art when I was about eleven, when I started dressing really weird and taking pictures and performing with my body, identities, both in the lifestyle that went with the looks, and at the same time getting changed a lot. Why am I telling you this? Well, I didn't even mention it before, but my main medium is the body. And in fact, I didn't talk about it because it seems a bit self-evident to me. So, I can't really explain

it. But I came to contemporary art through performance art and, yeah, through those performances from the 70s. Very brutal, very direct, free. In fact, at that time I had a Tumblr, I went to the library, I scanned a lot of images in books and so on, I went shopping. I liked the idea of... I scanned bits of paintings. That is to say that I was already making collages and I already had this practice that I have with prints... I make a lot of screen prints. In the exhibition I did at Treize, Il y a du sang partout, it was essentially... actually it was entirely screen captures and images that I took. And I already had this taste for taking and collaging, the idea of just taking bits and pieces. And then, on Tumblr, one day, I came across photos of Hermann Nitsch's performances and it really changed my life, but really. I mean, I've always loved jubilant aesthetics, everything that's too much, everything that's... I'm saying it wrong but it's... it's not even that it's too much, it's that it's dripping, it's that it's... That it's gratuitous, but in... It's because he's actually creating a system. And that's why it's free because in this system, it's logical, everything has a use, everything is reused, everything is... In fact, everything makes sense. But actually, that's the format I liked. It's the fact of accepting, and I think it's the only medium where you do that, that it's just that in fact, and that the work is all the time. I don't really believe in the idea of work... I mean, I see what people mean when they say to me: „I'm working, I'm working, I'm working“, but in fact I have the impression that I work all the time, but never, but... That is to say that for me, there is no moment that doesn't count. And in fact, for me, that's what performance is about. It's all the moments that led me to this, to this moment. Yeah, it's a type of art work that leaves lots of blanks, lots of holes, it's a bit of a ghost art work. Oh yes, it's exhausting, it's unbearable, but I don't have any... It's my way... well, it's not even that it's my way of working, it's just my way of apprehending things. All the time, you know. Socially, what it represents, studying in art school, it's quite formidable. That is to say that for five years you're more or less taken seriously whereas... if people knew what you really do, well... Especially at Cergy, in fact, it's a school where you're really left to yourself... there are almost no courses, in fact Cergy is just a studio. That is to say that you choose a space at the beginning of the year, you put yourself with people, and afterwards... I think that there is really no other school in France where you have so much freedom to do what you want, in these spaces. The idea being not to use or claim the ways of art. But then, yeah, I spent the first three years with a group of friends in a studio. And yes, if I had to sum up, in fact, we just looked at each other and I think that most people didn't really assume that we didn't really care about the works, but that what mattered was to look at ourselves in the work or to look at ourselves, to look at the body when it puts itself in states of creation, but above all: to see how the body positions itself according to the things it wants to do. In other words, once again, I was very little interested in the work that was really being done, whether it was by my friends or by me. But on the other hand, there was always a will behind it, a goal in doing the thing. And yeah, that's mainly what I learned. What state you get into, what position you get into, what rhythm you take, how you breathe, how you do it all at once or not or how you come back to it or not. And yeah, I saw that my way of doing it was not necessarily self-evident. And yeah, it's cheesy but it really taught me where I stand actually. Also, the way I am in my body, it's the silly thing of: what doesn't kill you makes you stronger. And I like extreme experiences. I like to see the limits, I like states where, almost in a chivalrous way, there's a challenge or there's a war to be won. And yeah, I like states where you triumph over your own body. So, let's talk about masculinity for a minute

or two. It is interesting ? Is it? I have to say that I'm quite of a misandrist. And yet I have practically only queer friends. But queens, who don't consider themselves men either. It's very strange because... So the queens, well, first of all it's a bulldozer identity. That is to say, once you've said that you're ca queen, it's difficult to add or reinvent yourself or to qualify. And at the same time, I think it's a category that I'm very fond of because there's something of the troll in fact about queens. That is to say that it's very serious, but... well, it's provocative, obviously, but at the same time it's serious, that is to say that it's something that exists, that takes shape in, well, in a body, through attitudes, through a style, in fact. Yes, I think that's what I like, I always come back to style, but that it's a manner of doing things. And it's a mode, even. You can be a queen in a lot of ways, but yeah, being a queen means leaving no one at rest. And that's a... well, that's my favorite thing to do, actually. And I hope I never leave anyone at rest. With my friends who are going through this, we never really talk about the goal, which is to never leave anyone at rest, but we talk more about how we're going to do it. That is to say, we talk purely about technical outfits. We give each other a lot of advice in fact, and we all copy each other all the time. And once again, there's a grammar that is specific and that is created and yeah, the goal is that the identity is not at all fixed. That it is a tool for oneself and for others. Because in fact I think there is a... it starts from a desire for generosity. That is to say that the world in the state in which we found it does not please us at all, and there is almost this naive dimension of wanting to save people. That is to say that even among queens, we often have a group of friends, but it's actually quite closed. There are lots of groups of queens, but... well, we have to perform feminine attitudes of misogyny or... well... I mean, we often hold up a mirror to others of our own exclusion, of the exclusion we experience. And this can be a way of re-appropriating it. The idea of taking these codes and applying them to others, but... I get lost. And so... men. I don't know, if I think about it quickly, I already think that, I just end up with this, that my target, in fact, is... Well, when I say „my target“, it's the person I'm aiming at in my work, and not necessarily the spectator, but... my target, that is to say... the person I want to reach and affect, when I imagine him, it's a man, forty years old, with power. In fact, that's my stereotypical client. And I think we don't talk to them enough. I think that very little is done for them. In fact, everything is done for them. But at the same time... In their singularity, in how pathetic they can be or... or just human in fact, there are very few things that are addressed to them. And generally speaking, they can be extremely receptive. In fact, I think that only men can be so enthusiastic in a kind of, like... golden retriever way.



The three films in ,I invited men into my hotel room and asked them personal questions about their lives‘ are the first works of a larger series that will culminate in Reynaud-Dewar’s solo exhibition at Palais de Tokyo in October 2023. Until then, Reynaud-Dewar plans to make one such film every month. The exhibition at Layr was conceived by Reynaud-Dewar as an opportunity to experiment and test things and ideas for the aforementioned show: the gallery therefore functions as a model for Palais de Tokyo’s “arc”. The men she films and interviews in typical Parisian family run hotels, are close friends, former students or family, as is always the case with her collaborations: she has never worked with professional actors or performers.

Hotel rooms are both intimate and generic spaces with practical imperatives, and Paris hotel rooms famously lack any spare space. The bed is the center piece, if not the only piece of furniture in those tiny rooms. During shooting there are a total of 5 people in the room: the interviewee, Reynaud-Dewar as the interviewer, Victor Zébo the cinematographer, Pierre Bompuy who is recording the sound and Hodei Berasategi, the script assistant. The filmed subject is closely framed by Reynaud-Dewar and her team’s gaze, and is at the center of both sensual and intellectual attention. Reynaud-Dewar has explored the interview format in her previous work ,Rome November 1st and 2nd 1975‘, where she recorded long “biographical” interviews of all of her cast (24 persons), that were transcribed and published in small individual booklets to accompany the video installation. Here, her topics of interest are still biographical, but the interviews engage in a closer look at notions of private property and masculinity. The three male voices overlap in the space and become audible only when one - in a movement similar to that of the camera in the small hotel rooms - gets closer to the screen. In the films, Reynaud-Dewar’s questions have been edited out and thus giving an impression that these men are monologuing. These purloined questions re-appear visually, printed onto small billboards with images of the artist naked, her body colored in hues similar to that of the very artificial light used to light the hotel rooms. Thus, Reynaud-Dewar’s questions become over-imposing, as if addressed also to the spectator of the show, and echoing in the space.