

Elise Simonet

Following training in directing and scenography in Bordeaux, Elise Simonet works today alongside numerous artists in the domain of live art, whether as assistant, dramaturg, or artistic collaborator. Since 2010 she has accompanied the work of Alain Michard, Grand Magasin, l'Amicale de Production, Belinda Annaloro, Gérald Kurdian, Jung-Ae Kim, Pauline Simon, Mette Ingvarsten, Mylène Benoit, Thibaud Croisy, Anne-Sophie Turion and Jeanne Moynot, Nina Santes and Célia Gondol, François Lanel, Julie Gouju and Adeline Anobile, Olga Dukhovnaya, Halory Goerger, Emilie Rousset, Dominique Gilliot et Valérie Mréjen. As a member of the group l'Encyclopédie de la parole, of which she has been associated since 2013, her research touches orality and documentary recordings of speech within live art. She is the artistic collaborator of Joris Lacoste on the Suites Chorales cycle (Suite n°1 'abc' - 2013 / Suite n°2 - 2015 / Suite n°3 'Europe' - 2017) and Jukebox (T2G- creation 2019). In 2015 and 2016 she co-programmed the TJCC festival alongside Joris Lacoste at the Théâtre de Gennevilliers. In 2012 she created Mon cauchemar, an auditory and visual piece departing from a collection of confounding dreams. Since 2017, she is developing a project of conversations linked to a set of cards drawn by Léo Gobin: the first chapter Parler la musique is based on conversations with musicians and lyricists; le second chapter, De l'usage infini de moyens finis starts conversations with polyglots and questions languages, in their private and public use.

“Etre dramaturge, c'est être comme une vigie: tandis que tout s'active sur le pont et dans la salle des machines, je prends du recul et scrute l'horizon, je tends les yeux et les oreilles au large. Je peux anticiper les obstacles, ou simplement observer les différentes routes, les nommer, et décider avec l'équipage du meilleur itinéraire vers la destination voulue.

„Je pratique la dramaturgie avant tout comme un accompagnement. Il s'agit d'accompagner les intentions de l'artiste vers la réalisation scénique, avec comme principal outil la parole qui permet de nommer la pensée. Au fil des conversations, je guette le « Tiens, c'est intéressant, nous ne l'avions jamais formulé comme ça ». C'est dans cette pratique que nous pourrions définir les enjeux, soulever les questions, établir les règles pour nous laisser ensuite la liberté de les transgresser.” - Elise Simonet

"Being a dramaturge is like be a look-out person on a ship: while everything is set in motion on the bridge and in the engine room, I take a step back and scan the horizon, I extend my gaze and listen precisely. I can anticipate obstacles, or simply observe the different routes, name them, and decide with the crew on the best route available to reach the desired destination.

I practice dramaturgy primarily as an accompaniment. It is a question of accompanying the intentions of the artist towards the dramatisation, using as main tools the words which make it possible to name the thought. Over the course of conversations, I wait for the "Hey, that's interesting, we've never put it like that before". It is in this practice that we will be able to define the issues, raise the questions, establish the rules and then let us be free to transgress them. " - Elise Simonet