

CLAIRE CHASSOT

scenographer

claire.chassot@gmail.com

www.clairechassot.com

+33 671812254

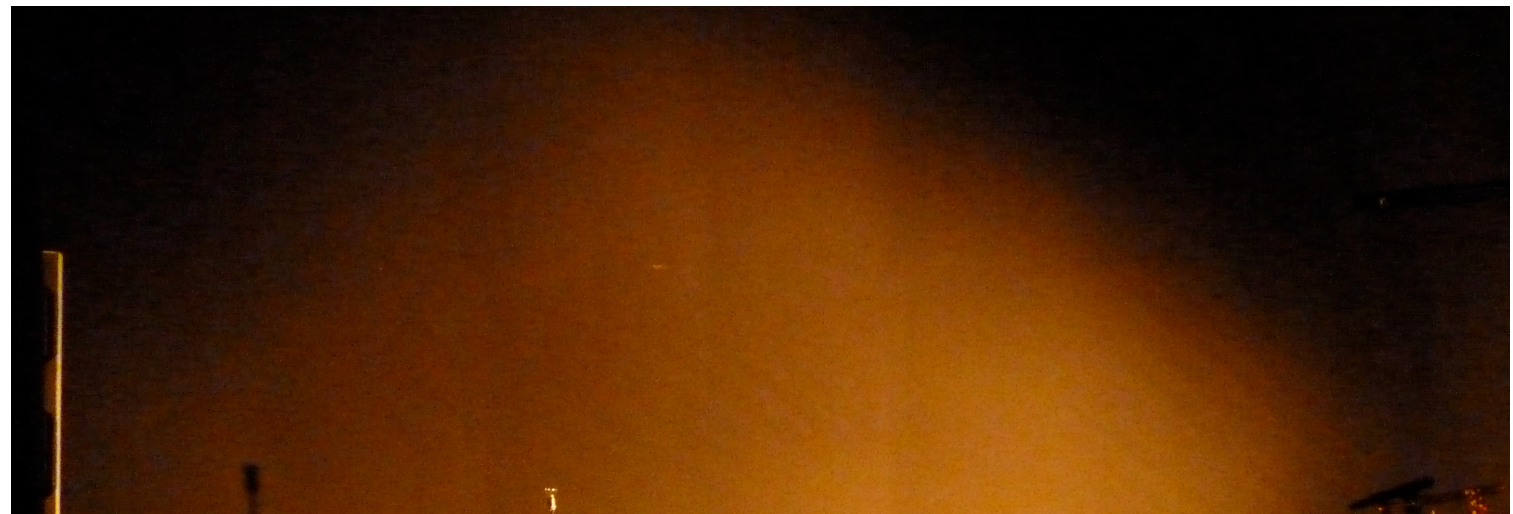
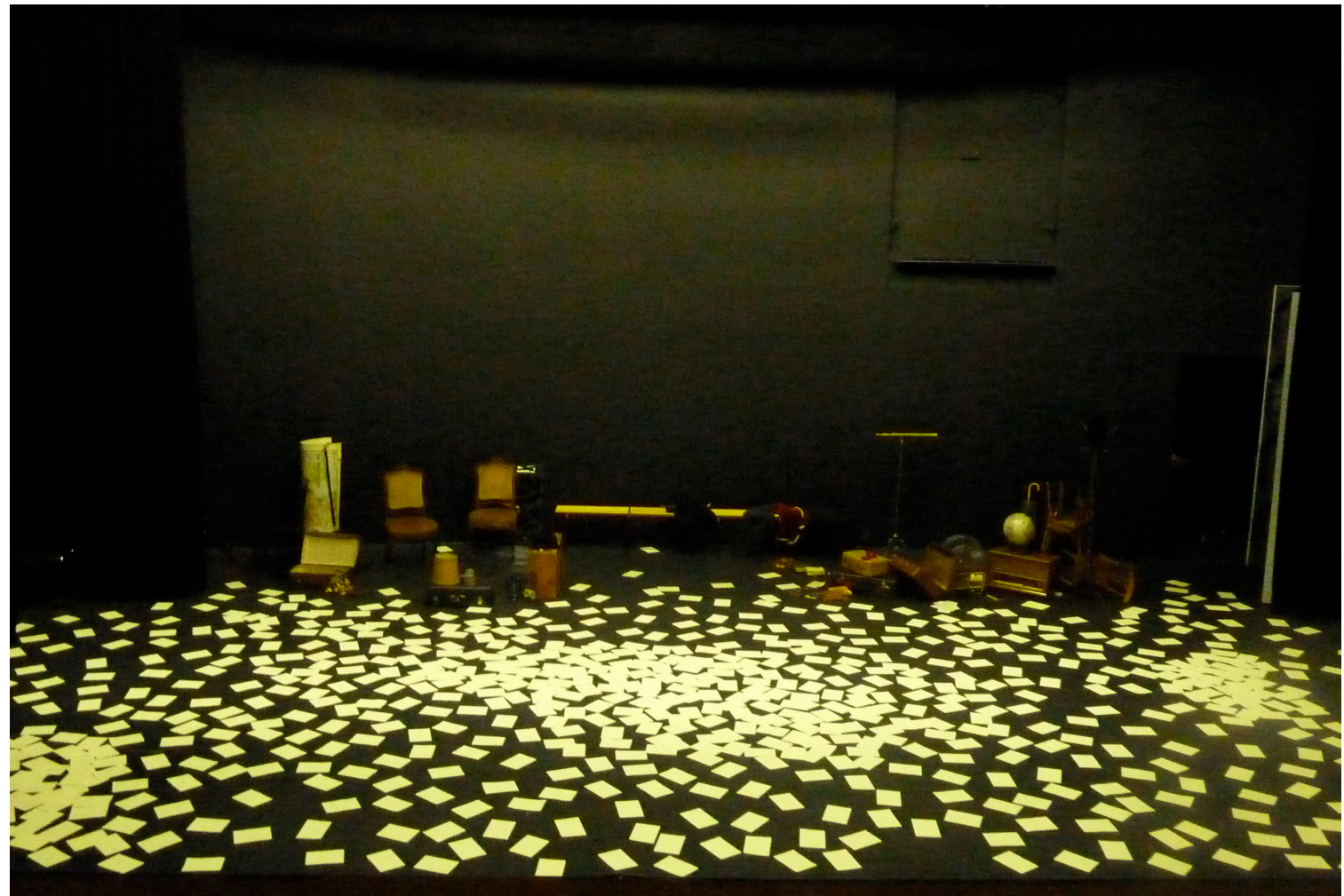


*Lestes, (un funambule lance son balancier),
exposition L'extension des ombres, Zoo galerie,
Nantes, 2017*

Scenography is, according to me, a privileged field to reveal and experience the relationships we have with our environment.

I first developed my practice in the performing arts and then in contemporary art. These two contexts allowed me to identify scenography as an art of the in-between, of the threshold. I see my role as that of a weaver or matchmaker. I orchestrate the relationships between art works, architecture and visitors.

To design a scenography is to pay attention to our environment and our exchanges with it. It means observing the relationships between different spaces, different temporalities, different bodies.



First scenography, designed in ENS-Lyon, *Les Vagues (The Waves)* after Virginia Woolf, directed by Pierre-Damien Traverso, 2012

My practice of scenography addresses our touch, our perception of volumes and materials. This tactile approach seems all the more important to me in spaces, theatres or exhibition spaces, where the gaze has a dominant place.

I try to mobilize the body by relying on the sensations and perceptions that connect it to space. I use elements that can affect the body, making it more attentive to its immediate environment.

I started by creating scenographies for the performing arts. The bodies to be involved were then those of the interpreters. I have sought above all to propose material for the actors, elements that they can manipulate, move and modify during the show. From my first scenography, I chose and created the sets and the objects so that they would accompany the actor's bodies and gestures.



(Haut) *Les Vagues* d'après Virginia Woolf, mise en scène Pierre-Damien Traverso, 2012
(Bas) *Madama Butterfly* d'après Puccini, mise en scène Jean-Michel Fournereau, 2013

I observed the work done during rehearsals to propose to each actors elements able to support his part.

The fluidity of the scenic space and of the manipulation of the scenographic objects was essential. I specify this approach with each new experience.

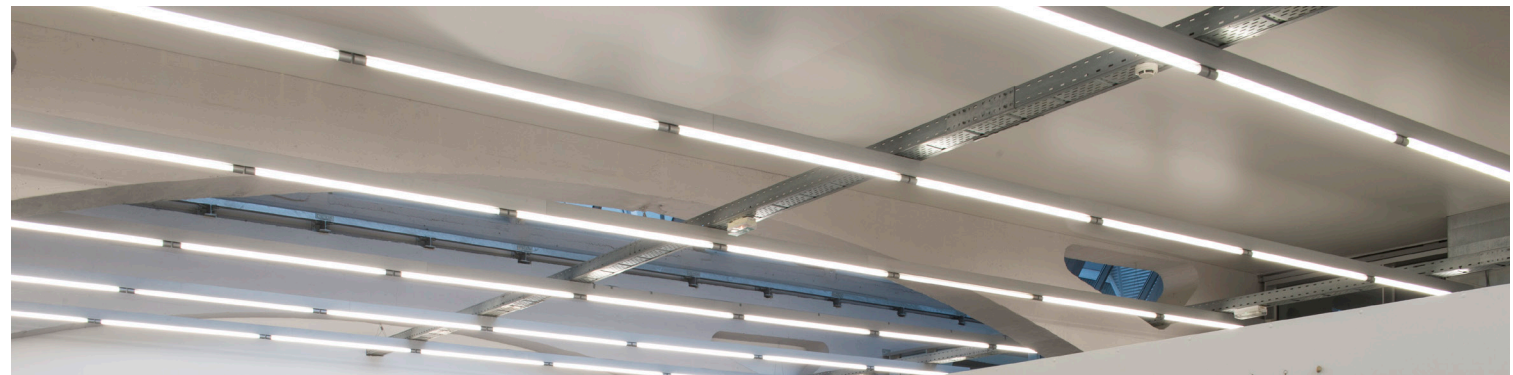
The scenography I designed for *Mi Muñequita*, directed by Sarah Calcine in 2016, evolves during the performance.

At first, everything is ordered and then, gradually, each object is used until the scene is in a complete disorder. This evolution interests me because, by making the action of the bodies on stage sensitive, it reminds us of the links we are weaving otherwise with the spaces around us.



Mi Muñequita, directed by Sarah Calcine
Théâtre de Belleville, 2016

Scenography is a tool to make visible and experiment with ways of living in spaces.



Mi Muñequita, directed by Sarah Calcine
Théâtre de Belleville, 2016
©Benjamin Mouly

The scenography is therefore built in close relationship with the bodies, what it allows them to do and how it makes them visibles. When I started to participate in exhibitions, I asked myself the same questions as the ones raised in the theatre.

The exhibition space places the visitor's body as an actor. It is usually he who travels and schedules his visit.

The scenography proposes a circulation. It articulates the relationship between two distinct spatio-temporal frameworks: architecture and art works.

Architecture is often presented as an envelope capable of accommodating different activities, different rhythms. Works of art, apart from those *in situ*, create a space-time of their own and within which they seek to exist autonomously.



Taches, (du sol aux murs, une chute s'étend)
Sols, murs, fêlures, Regionale 18
La Kunsthalle, Mulhouse, 2017
curated by Isabelle Henrion

Scenography, because it takes into consideration the visitor and his or her movement, remains anchored in the «here and now» (hic et nunc). I am interested in the movement of the public, as soon as it enters the exhibition space. By approaching scenography as a circulation I seek to combine aesthetic emotion, reflection and physical experience. I approach the visit as a mountain walk that brings together the physical and mental experience of the landscape.



Taches, (du sol aux murs, une chute s'étend)
Sols, murs, fêlures, Regionale 18
La Kunsthalle, Mulhouse, 2017
curated by Isabelle Henrion



Taches, (du sol aux murs, une chute s'étend) is a piece that I consider to be a performed scenography.

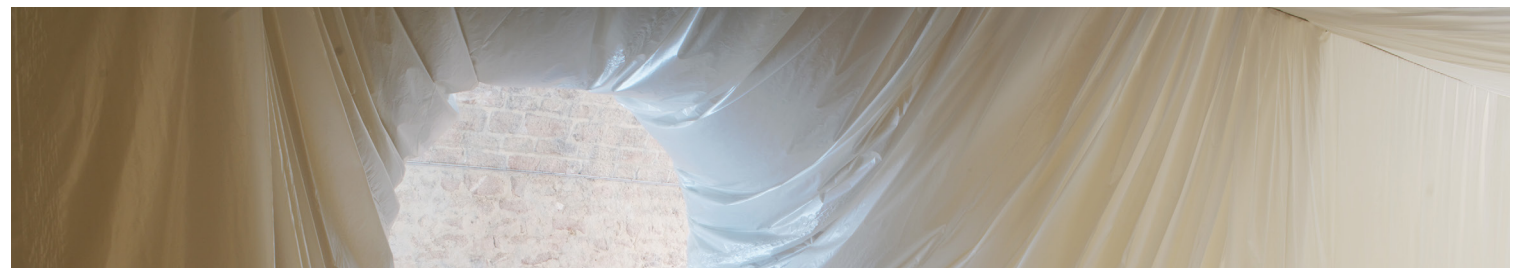
It has been presented in two group shows, at the Zoo Galerie in Nantes and at the Kunsthalle in Mulhouse. In both cases it was adapted to the dimensions of the exhibition space and the duration of the performance was modified. By covering the floor with brick powder, Joséphine Tilloy and I change the perception of the works that surround us and make visible the traces of visitor's circulation. The powder is initially limited to a specific area. The movements of the visitors gradually spread it throughout the exhibition space and outside of it. The public's attention is focused on their walk when the ground changes under their feet, and when they observe the traces left by themselves and others.



Taches, (du sol aux murs, une chute s'étend)
Sols, murs, fêlures, Regionale 18
La Kunsthalle, Mulhouse, 2017
curated by Isabelle Henrion

The exhibition is an experience for the visitor. Experience that scenography is able to make you feel, to modulate. To be able to transmit a feeling of the space around us, we must know both the architectural characteristics, the conventions of an exhibition's visit and the modalities of existence of each art work.

The scenography exists in a permanent in-between. It is both a circulation and a threshold, in charge of the different passages, physical or not, that mark out an exhibition.



Ton carrosse est le mien
Fort de Sainte Marine - Combrit, 2018
©Benjamin Mouly

In 2018, I was invited as an artist and curator to conceive an exhibition in the Fort of Sainte Marine by the association Astérismes. The site has a very strong identity, it is a 19th century fort with a very rich history. It is semi-buried, the windows are blocked by wooden slabs and the three vaulted rooms are built in a row. I chose to create the scenography by strongly marking the interior/exterior passage and by proposing to the artists to work together on site for two weeks so that each of their works finds its place in relation to the place and to the other works.



Ton carrosse est le mien
Fort of Sainte Marine - Combrit, 2018
©Benjamin Mouly

Just as there is no neutral exhibition space, scenography is subjective. However, it seems important to me that this subjectivity does not take precedence over that of artists. For this, a good knowledge of the works, as well as the space itself (its history, its architecture ...) allows me to place my work in a discretion, or an ecology of gesture that facilitates the aesthetic encounter without concealing it.

I mainly work from what is already there. The reading of architecture and works is the starting point. The rhythm and layout of the exhibition is the result of this double attention. I then try to make the works dialogue with each other but also with their immediate environment.



Thus, as in theatre, it is all about highlighting the relationships of inter-dependence, the influences at play between a context of presentation and a work. This bias leads me to consider non-material elements such as light, the circulation of bodies, the temporality of a visit, the distances, before integrating any external objects.

FORMATION AND AWARDS

- 2015 Award «Coup de coeur», foundation Ahead, Geneva.
- 2013-2015 Work.Master, Haute École d'Art et de Design, HEAD, Geneva.
- 2012-2013 DNAP, École Supérieure d'Art de Bretagne, EESAB, Brest.
- 2011-2012 DNAT Design d'espace, EESAB, Brest.
- 2010-2011 Master 1 in performing arts, Theatre, University Lyon 2.
- 2009-2010 Bachelor in in performing arts, Theatre, University Lyon 2.
- 2007-2009 CPGE, hypokhâgne, khâgne, Édouard Herriot, Lyon.

SCENOGRAPHIES

- 2020 DAF Festival, La Reliure, Geneva.
For The Birds, conception and realisation, videos, directed by Benjamin Mouly.
Espectres del Marroc, conception and realisation, performance by Adrian Schindler.
- 2019 *F(h)ommes*, conception and realisation, choreography by Herwann Asseh, cie Moral Soul.
- 2018 *Ton carrosse est le mien*, group show, invitation by Astérismes, Fort of Combrit-Ste Marine.
- 2016 *Mi Muñequita*, conception and realisation, directed by Sarah Calcine.
- 2013 *Madama Butterfly*, conception and realisation, directed by Jean-Michel Fournereau, opera Puccini.
Ayong, conception, choreography by Herwann Asseh & Ismaël Mouaraki.
- 2012 *Les Vagues*, conception and realisation, directed by P-Damien Traverso.

GROUP SHOWS

- 2019 *Nouvelles Présentations*, Parlement de Bretagne, Rennes.
Jamais sucre ne gâta viande, Atelier Flamme, Montreuil.
Macadam Transats, L'art dans les lavoirs, Astérismes, Combrit.
- 2018 *To Michael*, curated by Sasha Pevak, Jerk Off festival, Paris.
Les fantômes éphémères, school Marie Le Tensorer, Louvigné-du-Désert.
Ton carrosse est le mien, (curator), Astérismes, Fort of Combrit,

- Sainte Marine.
- 2017 *Along the slow diagonal line*, curated by Sasha Pevak, Shuttle 19, Paris.
Sols, murs, fêlures, Regionale 18, Kunsthalle, Mulhouse.
HubHug Sculpture Project, 40mcube, HubHug, Liffré.
L'extension des ombres, curated by Patrice Joly, Zoo galerie, Nantes.
Taches (du sol aux murs, une chute s'étend), performance with Joséphine Tilloy, Vivarium, Rennes.
Ce sont des mirages dans des chemises, Projectroom, gallery Art&Essai, Rennes.
- 2016 *Contentons-nous d'être brillants*, Atelier G8, Cité des Arts, Paris.
Jack your melon, (curator), Atelier G8, Cité des Arts, Paris.
Ultragreen, (curator), Atelier G8, Cité des Arts, Paris .
- 2015 *Ethiopia/Utopia*, curated by Marie de Brugerolle, LIYH, Geneva.
- 2014 *Mandatory Passivity*, curated by Lars Bang Larsen, LIYH, Geneva.
- 2013 *Compesières*, commanderie de Compesières, Geneva.

RESIDENCIES AND GRANT

- 2020 Atelier Solars, Madrid.
- 2018-2019 Création en cours, Ateliers Médicis.
- 2018 Residency in school, 40mcube, Louvigné-du-Désert.
 Creation grant from the city of Rennes.
- 2016-2017 GENERATOR#3 40mcube, Rennes.

INTERNSHIPS AND WORKSHOPS

- 2017 Adult workshop PREAC, Rennes.
- 2016 Interventions on the profession of scenographer, highschool, Institut Florimont, Geneva.
- 2015 Assistant of Francesco Pedraglio for the realisation of his movie *The Protagonist*, Geneva.
- 2014 Conception stand for the art fair ArtGenève for Gagosian gallery, Geneva.