



**ZONE
—POÈME—**

PORTFOLIO

ZONE —poème— was created in November 2016 by Mélodie Lasselin & Simon Capelle. This company aims to be as much a space for creation as it is a work in motion; at the meeting between art and life, a platform of avant-garde and experimentation. Transforming the geography of territories into the poetics of bodies.

SUMMARY

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PARTNERS

COPRODUCTION SUPERAMAS (HAPPYNES#3), LE PHÉNIX – SCÈNE NATIONALE VALENCIENNES
PÔLE EUROPÉEN DE CRÉATION: CAMPUS PARTAGÉ AMIENS-VALENCIENNES, LE BALLET DU NORD – CCN DE ROUBAIX, L'ARBORETO – TEATRO DIMORA, SARDEGNA TEATRO, LE PARVIS SCÈNE NATIONALE DE TARBES, OCCITANIE EN SCÈNE

SUPPORT LA ROSE DES VENTS SCÈNE NATIONALE – LILLE MÉTROPOLIS, THÉÂTRE JACQUES TATI – AMIENS, THÉÂTRE MASSENET, LATVIAN CENTRE FOR PERFORMANCE ART – RIGA (LETTONIE), SALA HIROSHIMA (BARCELONE), I-PORTUNUS – CREATIVE EUROPE, LE VIVAT D'ARMENTIÈRES, INSTITUT FRANÇAIS À PARIS, VILLE DE LILLE, THÉÂTRE DE L'OISEAU-MOUCHE, DRAC HAUTS-DE-FRANCE, RÉGION HAUTS-DE-FRANCE, DANSE DENSE, LATITUDES CONTEMPORAINES, LE REGARD DU CYGNE, PETITES SCÈNES OUVERTES, COLLECTIF 12, ANTIC THEATRE (BARCELONE), UNIVERSITÉ POLYTECHNIQUE HAUT-DE-FRANCE, ÉCOLE SUPÉRIEURE D'ART ET DE DESIGN DE VALENCIENNES, LE GRAND MIX, LA CHAMBRE D'EAU





SIMON CAPELLE is an author, performer, and director, first learning classical and contemporary dance as well as music. In 2010, he obtained a Masters in Theatrical Studies and a Masters in Contemporary Literature, with high honors at the University of Lille-III. In 2006, he discovered the theater and worked with many professional companies in the Lille metropolitan area. Eager to train with great European directors, he takes part in numerous internships given by the Biennale College Teatro in Venice with Wajdi Mouawad, Pascal Rambert, Anne Bogart, Mark Ravenhill and Anna-Sophie Malher. In 2016, he published his play *Pur* with Editions La Fontaine and his first novel *Tes eyes cosmos* with Editions Belladone. This same year marks a turning point in his career which will orient him towards performance and the relationship between live performance and plastic arts. Noticed by Jan Fabre, he was invited to a one-month masterclass at the Troubleyn / Laboratorium in Antwerp. In 2019 *Rovina* in issue 3 of the *Revue Ver(r)ue*. He plays at the *Ménagerie de Verre* in the creation *Sit on it* by Annabelle Chambon and Cédric Charron. *Porno*, *L'enemy du théâtre*, *Idiot et Prophétie* are published in issues 31, 32, 33 of the journal *Frictions*.

BIO

MÉLODIE LASSELIN began dancing at the age of 5 and trained at the Ecole du Ballet du Nord, the Ecole-Atelier Rudra-Béjart and the Jeune Ballet International de Cannes. She then worked in Germany where she created her first choreographies. From 2007 she is a freelance performer and choreographer in Switzerland, Germany, Spain, Mexico, Cuba, Belgium and France. She began to teach for all audiences after obtaining the state diploma in contemporary dance in 2008. She is engaged in many companies and regularly participates in internships, she works with Irène Kalbusch, Karima Mansour, Germaine Acogny, Olivier Dubois, Pascal Rambert, Jan Lauwers, Jean-Michel Rabeux, Lisbeth Gruwez, Annabelle Chambon and Cédric Charron. She participates in the research workshops of Nacera Belaza, in 2020 she is an interpreter for L'Onde. With Simon Capelle, she founded the company ZONE-poème- and in her work, she conducts research around the sensitive body, trying to get as close as possible to the truth of the gesture and the sincerity of the interpretation.

Since 2016 Simon Capelle and Mélodie Lasselín are both directors, authors, choreographers, and performers of the ZONE-poème- company based in Lille.

CALENDAR

2022—

2024

ENNEMI

- *A journey through ensembles*
- *For a practice of reparation*

2022

ENNEMI

Une conférence pour la paix

COPRODUCTION BALLET DU NORD – CCN DE ROUBAIX, LE PARVIS SCÈNE NATIONALE DE TARBES, OCCITANIE EN SCÈNE, TEATRO DI SARDEGNA, ET L'ARBORETO – TEATRO DIMORA DI MONDAINO.

2021—

2022

BARBARE *odysées*

ACCOMPANEMENT AU PÔLE EUROPÉEN DE CRÉATION DANS LE CADRE DU CAMPUS PARTAGÉ AMIENS-VALENCIENNES – LE PHÉNIX – SCÈNE NATIONALE VALENCIENNES
PREMIERE LE PHÉNIX

2018—

2022

BARBARE

European Museum of Translation

COPRODUCTION HAPPYNEST / SUPERAMAS
ACCOMPANEMENT OF LA ROSE DES VENTS SCÈNE NATIONALE LILLE MÉTROPOLÉ WITH DRAC HAUTS-DE-FRANCE
ASSOCIATED ARTISTS TO THÉÂTRE DE L'OISEAU-MOUCHE ROUBAIX – **SHOWS** LE VIVAT ARMENTIERES, LATITUDES CONTEMPORAINES, OISEAU-MOUCHE, DENSE DANSE MICADANSE, REGARD DU CYGNE PARIS, PETITES SCENES OUVERTES CCAM NANCY, CAMPUS AND ESAD VALENCIENNES

2020—

2021

PROPHECY

RESEARCH IN IRELAND
RESIDENCIES OISEAU-MOUCHE ROUBAIX
PUBLICATION FRICTIONS: PARIS' JOURNAL
PERFORMANCE & RESIDENCIES WITH ACTORS FROM L'OISEAU-MOUCHE, TEATR21, BLUE TEAPOT IN ARAN ISLANDS THEATER, ÁRAS ÉANNA

2017—

2021

ORACLE

RESIDENCIES CCN ROUBAIX, THÉÂTRE MASSENET, CAMPUS LILLE, LA ROSE DES VENTS, CENTER FOR ARTPLASTIC AND VISUAL ARTS, LILLE **RESEARCH** ON ORACLES IN GREECE
PREVIEW MILLENNIUM THEATER LA MADELEINE
REPRISE OF RESIDENCY - PREMIERE LE GYMNASSE-CDCN ROUBAIX

2018—

2020

REVOLUTION

PERFORMANCE IN PUBLIC SPACE LILLE, MONTPELLIER, JEJU (SOUTHKOREA), GREENSBORO (USA), BRUXELLES, TOULOUSE, MARSEILLE, HANNOVER (ALLEMAGNE), PARIS

2018—

2019

– METAMORPHOSIS, – SANCTUAIRE

PERFORMANCES IN SITU PALAIS DES BEAUX-ARTS DE LILLE

2016—

2017

MIRACLE

DUO PERFORMANCE IN PUBLIC SPACE LILLE, BRUXELLES, VENISE, TURIN, AIX-EN-PROVENCE, ATHÈNES

ENEMY

CREATION 2024

first
mouvement

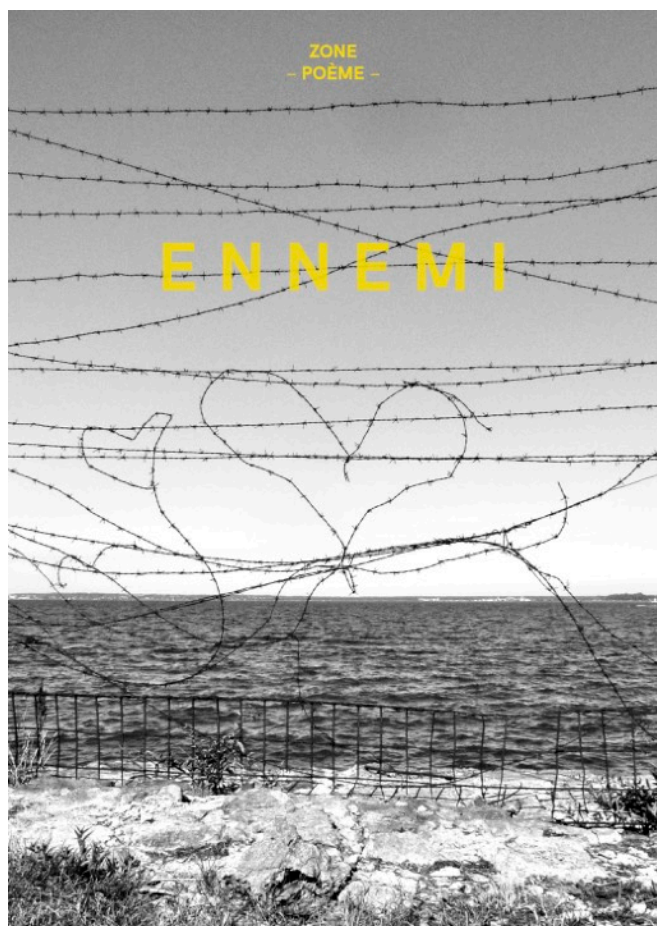
**A PEACE
CONFERENCE**

second
mouvement

**A JOURNEY
THOUGH
ENSEMBLES**

third
mouvement

**FOR A PRACTICE
OF REPARATION**



After ending a first long-term work called BARBARE on the countries belonging to the European Union from 2019 to 2022, the artists Mélodie Lasselin and Simon Capelle deal with the other countries of Europe with the aim of creating a work on peace and question the notion of the enemy.

How do you define an enemy ? How do we oppose ourselves, what alliances do we build ? How can we invent tomorrow's Europe despite of conflicts, wars and opposition of nations ?

file : <https://zonepoeme.com/wp-content/uploads/2022/03/DOSSIERennemi.pdf>

BARBARE

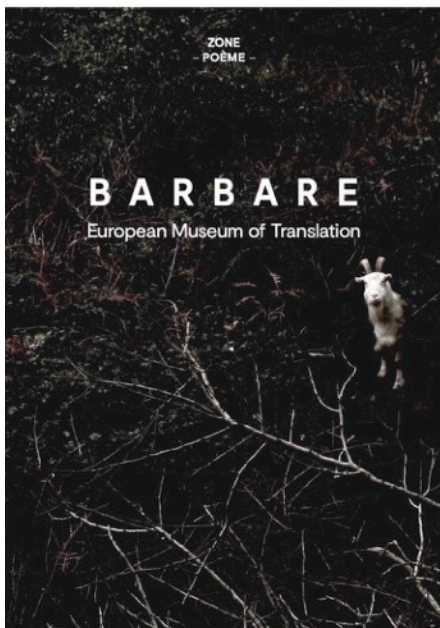
*European Museum
of Translation*

CREATION 2021

Research and meetings
in the 28 countries of the European Union =
28 episodes / forms (performance, concert,
installation...) from solo to 5 artists.

file: <https://zonepoeme.com/wp-content/uploads/2021/01/DOSSIER-BARBARE-ZONE-english.pdf>

episodes katalog: https://zonepoeme.com/wp-content/uploads/2021/01/KATALOG-BARBARE_ZONEenglish-1.pdf



A global artistic creation
on the place of foreigners in
the European Union.

odyssées

CREATION 2022

2 hours show with 9 artists.
Residency at Phénix – scène nationale de
Valenciennes.

PREMIERE

22–23 february 2022

Cabaret de curiosités

Le phénix scène nationale

file: <https://zonepoeme.com/wp-content/uploads/2022/01/DOSSIERodyssées-2.pdf>



VIDEOS

- teaser: <https://vimeo.com/598364352>

- ÖSTERREICH: <https://vimeo.com/482817010>

- ELLADA, BELGIQUE, SVERIGE:

<https://vimeo.com/524214332/46a3c04dc8>

FOR ALL

ORACLE



Choreographic solo carried by the dancer and choreographer Mélodie Lasselin. Based on the figure of the Pythia who made the oracle in ancient Greece, this creation questions the possibilities of speech to change the course of the future, particularly as a tool of reparation in the fight against the violence suffered by women.

This show contains within itself the essence of the company's work: the power of poetry, the minimalist and mystical form, a questioning of violence and beauty, and an experience beyond mere entertainment for the viewer.

CREATION 2021

Premiere on 24th of march 2021 - Festival Le Grand Bain - Gymnase | CDCN Roubaix.

This show benefits from the studio reception of the Gymnase | CDCN de Roubaix, the Ballet du Nord | CCN Roubaix and Théâtre Massenet. With the participation of the Center for Plastic and Visual Arts, City of Lille. With the support of the Cultural Center of La Madeleine and Espace Culture of the University of Lille.

file:

https://zonepoeme.com/wp-content/uploads/2021/03/ORACLE-VI_Dossier2021.pdf

VIDEO

<https://vimeo.com/534814700> password: **gymnase**

ADULT



RÉVOLUTION

A collective artistic gesture.

In turn, individuals extract themselves from their regular trajectories and organize vigilance in the heart of the city.

This act of spatial resistance determines its beginning but does not anticipate an end. There is a question addressed to the city: how long can we hold together? How long can we take over and take the first steps of a revolution?

Thanks to a simple and open protocol, this movement is accessible to all.

PROTOCOL: <https://zonepoeme.com/2-revolution/>

I. 10.06.18 – Grand-Place – LILLE

II. 11-12.05.20 – Grand-Place – LILLE

III. 18.05.20 – Place Saint-Roch – MONTPELLIER

IV. 22.05.20 – Gwandeokjeong – JEJU – SOUTH KOREA

V. 25.05.20 – Central city Park – GREENSBORO – USA

VI. 03-04.06.20 – Grand'Place – BRUXELLES – BELGIQUE

VII. 11.06.20 – Place du Capitole – TOULOUSE

VIII. 14.06.20 – Sous l'Ombrière – MARSEILLE

IX. 16.06.20 – Ernst-August-Platz – HANNOVER – ALLEMAGNE

X. 29.06.20 – Place de la République – PARIS

XI. 12.07.20 – Cours des dames – LA ROCHELLE

VIDEOS

- Lille: <https://vimeo.com/426764579>

- Brussels: <https://vimeo.com/426531395>

FOR ALL

PROPHECY



Theatrical and choreographic creation which begins with a reconstruction. On two occasions, the artists Mélodie Lasselin and Simon Capelle went to Ireland to reproduce the trip made by Antonin Artaud, to discover new informations, to collect archives and testimonies. From the imaginary frequentation of his presence, from the reading of his writings, was born the desire to reestablish a truth: Antonin Artaud's trip to Ireland is indeed a poetic act full fledged.

"Our desire with this creation is to bear witness both to the strength of his work, but also to question, after him, our relationship to life, to the future and to the possible apocalypses that threaten our world."

- The text PROPHECY written by Simon Capelle is a set of articles written in dialogue with Antonin Artaud's trip to Ireland, published in the journal FRICTIONS.
 - **L'ENNEMI DU THÉÂTRE – january 2020 (published in n°32)**
 - **LA PROPHÉTIE D'ANTONIN ARTAUD – february 2020 (published in n°33)**
 - **LE THÉÂTRE ET LE VIRUS – april 2020 (published in n°33)**
- Two residencies took place in 2021 with the performers of the Compagnie de l'Oiseau-Mouche in Roubaix, then with the performers of Teatr21 (Poland) and the Blue Teapot Theater Company (Ireland), on the site of Antonin Artaud's trip.
- At this occasion, Simon Capelle (conference), Quentin Conrate (fieldrecording) and Mélodie Lasselin (dance) perform in the Aran Islands theater, Áras Éanna.

DOCUMENTARY IN ARAN ISLANDS

<https://www.youtube.com/watch?v=Tf1mUtVnrPo>

FOR ALL

PICTURES

BARBARE (*IN*)

BARBARE (*OUT*)

ORACLE

REVOLUTION

PROPHECY

BARBARE (IN)



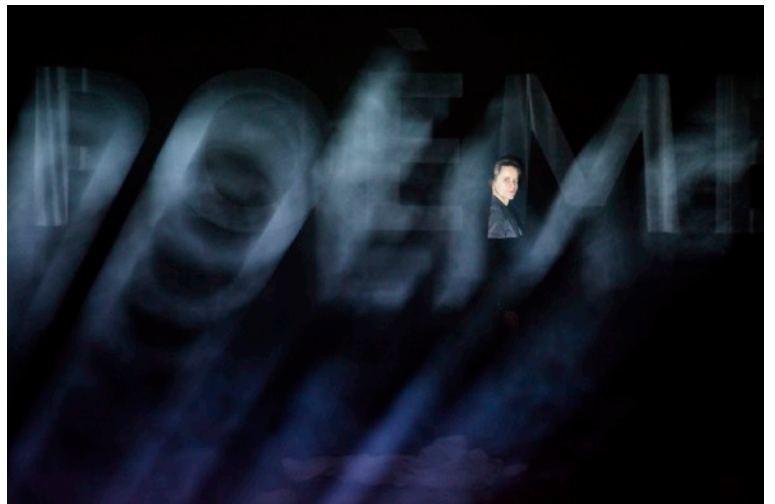
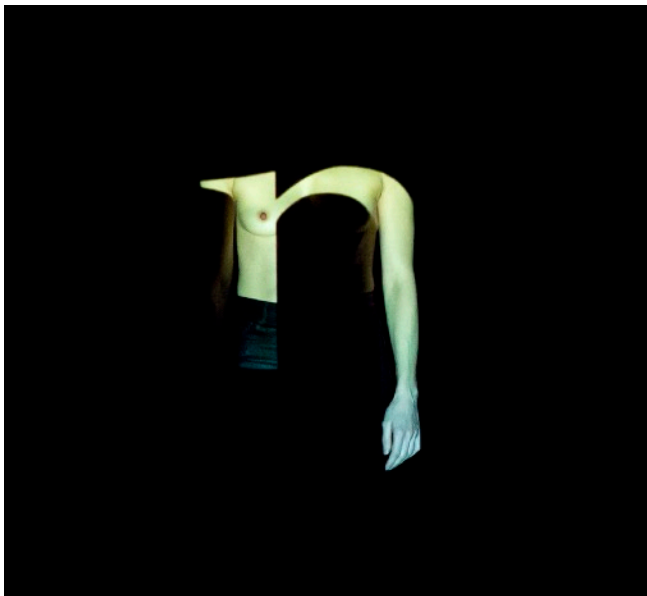
CLICHÉ
Aym. (glousses, cris)

Répétition d'une image usée
par un emploi fréquent

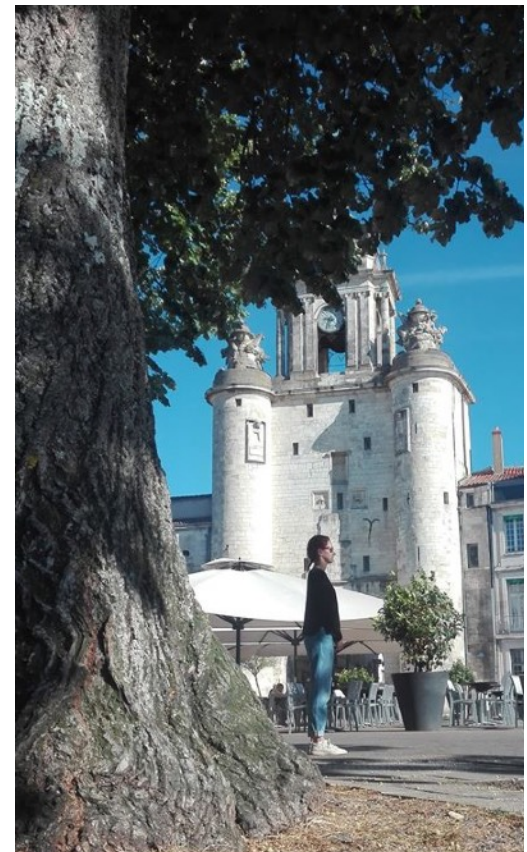
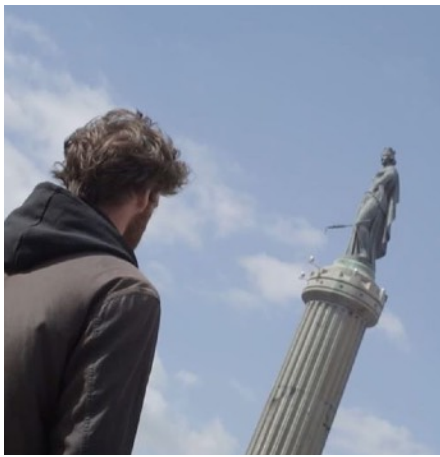
BARBARE (OUT)



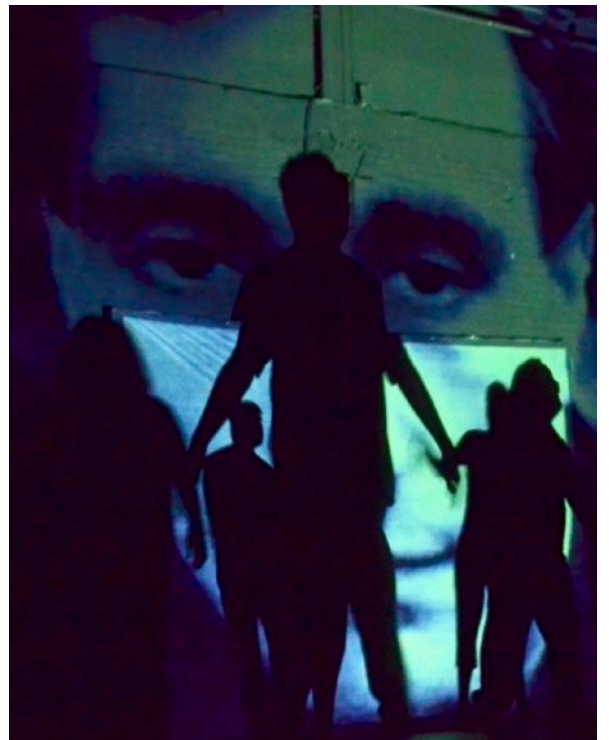
ORACLE



REVOLUTION



PROPHECY



ARTISTICAL NOTE

ON THE
CONCEPT OF
PERIPHERY
IN RELATION
WITH THE
POSSIBILITY
OF VOICES

A PREPARATORY NOTE BY
MÉLODIE LASSELIN
& SIMON CAPELLE

We consider ourselves first as European artists. In that regard, the process of our current creation BARBARE was to go to each capital city of the European Union to try to understand the possible existence of a common cultural language within this political entity. One could say that an interest for capital cities doesn't immediately ring as something connected to the concept of peripheries. On the contrary, we want to give here some examples of the way this theme, in the relation with the possibility of voices, has inevitably emerge in our work of the past three years.

Ramin Mazur is a Moldovan artist that we met in the course of an INFRA (Inclusive Network for Refugee Artists) laboratory in Lille as part of our presence in the Festival Latitudes contemporaines 2021. When he exposed the relation to his work and country, we felt a connection with the way he was constantly dealing with identity and borders. In fact, Moldova could be as much called a periphery of the European Union as it is of the Russian former Empire, being stuck between Romania and Ukraine. We told him that we would go a few weeks later to Bucharest. He immediately advised us to go to Dispositiv Books and buy KAJET.

KAJET is a journal of Eastern European encounters. Every issue has its own thematic. The last one, published in the Fall 2020, was called On Periphery. Here are the words of introduction by Petrica Mogos & Laura Naum :

" Setting up the periphery against the centre may be considered just another bipolar structural act of violence, one that enables the consolidation of already well embedded power relations. Our goal however is not to further polarise and, on the contrary, we don't seek to reinforce these constraints but to allow new meaningful articulations to emanate : not just seeking to decentre the centre, we are in the pursuit of empowering subjectivities, deconstructing, and contextualising our marginality more appropriately, only to dismantle."

That day, we bought 15 books from them. We felt that our own subjectivity as french artists was challenged by the notions that emerged from the work of eastern European creators. We thought that it was time for us to try to give a voice to those living on the border lines of the European union.

That very same summer, helped by the advices of the philosopher and dramaturge Camille Louis, we decided to step out of our road and go to the island of Lesbos where refugees are being detained (when not pushed back) because they want to seek asylum from the European union. In the city of Mytilène, where Frontex boats stand ready to intervene, we met with Joaquin, the co-funder of the Mosaic center, who helps refugees to work inside the city so that they can escape the reality of the detention camp, and Rouddy, a local refugee figure, who managed to create a band, a festival and record an album of music with refugees. On this island, we witnessed the struggling hospitality of the greek people being sabotaged by the incompetence of governments. As we look upon the sea towards the Turkish coast a few miles away, we understood how the reality of the European union is defined by its relation to the outside, to the peripheral borders. We promise ourselves to give a strong place to what we felt in our upcoming show called BARBARE (odysseés), premiere in le phénix scène nationale de Valenciennes the 22nd and 23rd February 2022.

We discovered the Stronger Peripheries call in December a few days before leaving for the island of Cyprus. The capital city of Lefkosa has the terrible particularity to be the only divided city of the European Union. As you walk down the main shopping street, you suddenly face a greek checkpoint who allows you to pass into a small fraction of the dividing green line monitored by the army forces of the UNO before entering a second checkpoint that will lead you to the Turkish speaking side. The difference between the two parts of the city is impossible to describe. We learned about the existence of a Home for Co-operation inside the green line and decided to meet with its communication manager, Hayriye. She explained to us very clearly how people were deported from one side to the other side in 1974 and how their work is to provide a place where both communities can meet, talk and try to prepare a better future. They even organized an art festival inside the green line once a year. Picture it yourself : a no man's land where you only meet British soldiers where suddenly once a year people who are separated by walls, checkpoints and wires can meet to engage with living art forms. That teaches a lesson about giving a voice and strength to the peripheries.

We learned a lot over the past years on this topic, and improved our creative methods to match with the necessity of our current time ; which is the absolute necessity to help new stories, new voices to emerge, to destroy the boundaries that prevent people from having access to the culture. We want to tell you specifically how we applied what we learned with one example.

In October 2021, we reached the shores of the small island of Inis Oirr in Ireland. You can check, the island has only 200 inhabitants, but it has an eighty seats theatre, which give a pretty good ratio to start to develop an audience. We were there with three European companies working with disabled actors in the frame of the Crossing the lines - Europe Creative project. What we did was to come one week before the beginning of the work inside the black box. We met with the priest of the island (very important), the bartenders, the restaurants, the shops, and we took sometime to exchange with the scholars of the only school. We got sure that everybody felt involved in the process. During our week of residency, we, as artists of the company ZONE -poème-, offered a free performance inside the theater that we created especially for them in connection to the island. Even the cultural attaché of the Irish Embassy in Paris made the trip to be there. It was a huge success who led the path to our show with the disabled actors two days after. By doing so, by offering something to our hosts, we made sure that we would not use them as a periphery of our work but that they would feel include whatever part they took inside the process.

In this portfolio, you will have seen several projects that we work on. All of them enhance our perception of the way we can work with communities. Don't hesitate to write to us if you feel that you need more informations about the process and the tools. Inside our company, we have developed a Performing Arts Research Center which helps us create and store tools to work with communities through workshops, participatory practices, trainings and so on. We would be very happy to use its resources for Stronger Peripheries too.

Looking forward to hear from you,

Mélodie Lasselin & Simon Capelle



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