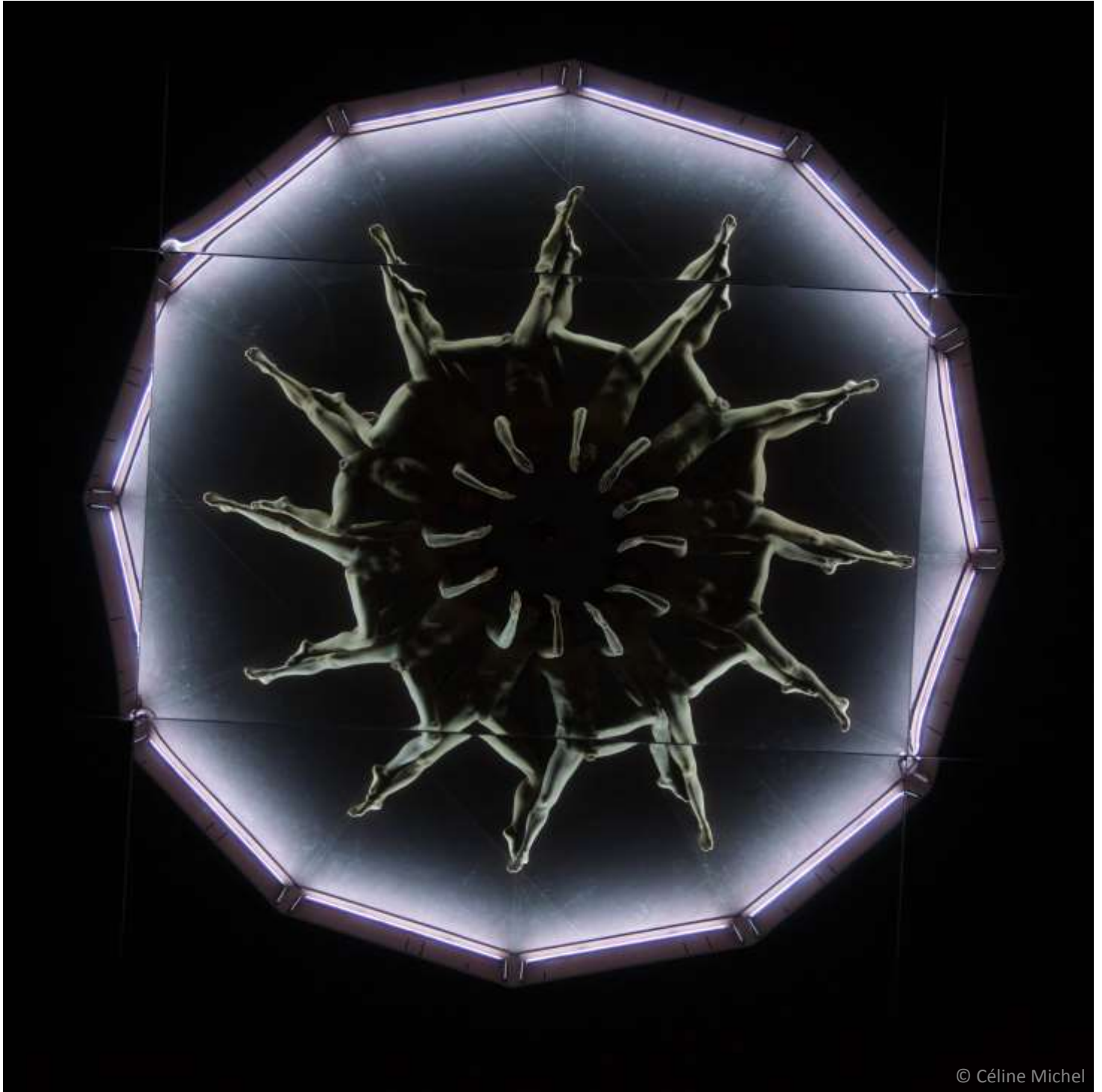


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JASMINE
MORAND



© Céline Michel

MIRE
Prototype 2016

Choreographic installation for twelve dancers

SELECTION FOR THE SWISS DANCE DAYS 2017



Interview with Jasmine Morand

How did the idea of providing two different points of view on nudity come about?

I wanted the scenography to force the viewer's gaze to observe - and therefore feel - two diametrically opposed visions. These two points of view simultaneously offer a magnified vision of the bodies and their asexual texture through the suspended mirror, and a raw aspect, just as aesthetic, of the bodies in their anatomical nudity, which is visible through slits, reminiscent of those of a zootrope. These two perspectives reinforce the judgments surrounding and the aesthetic values attributed to the nude body, by projecting a vision where beauty and rawness blend in a complementary harmony.

What types of images did you want to create?

MIRE was originally conceived for the Festival Images Vevey, a biennial visual arts festival in Switzerland. Like *Underground* (2012), which presented itself more as a performative installation than a scenic piece, MIRE puts the image and its voyeur at the heart of the subject. The public is invited to circulate and lie down all around the stage device and are offered a kinesthetic experience designed to question their status as spectators. With MIRE, more than images, I sought to create states, giving the viewer the possibility to choose their own state of receptivity, between letting go, lying on the ground, or an active state, from which to observe the dancers between the slits.

MIRE

Concept and choreography

Jasmine Morand

Danse (alternately cast)

Elodie Aubonney, Fabio Bergamaschi, Géraldine Chollet, Philippe Chosson, Claire Dessimoz, Céline Fellay, Paul Girard, Michael Henrotay Delaunay, Krassen Krastev, Jasmine Morand, Ismael Oiartzabal, Valentine Paley, Luisa Schöfer, Nicolas Turicchia, Marco Volta

Choreographic collaboration

Céline Fellay, Claire Dessimoz, Géraldine Chollet, Valentine Paley, Fabio Bergamaschi, Philippe Chosson

Scenography

Neda Loncarevic

Light design

Rainer Ludwig

Music

Enrique Gonzalez Müller, Patrick Conus, Jasmine Morand

Length

50 minutes

Teaser

<https://vimeo.com/207655745>

As a choreographic installation for twelve dancers, MIRE develops a perpetual and cyclical movement to create an image that is as contemplative as it is disturbing, and chooses to place the spectator-voyeur at the heart of the subject by constraining them to two possible points of view. Throughout the performance, the public can freely move around the stage set, which is reminiscent of a zootrope inside which the dancers evolve.

Standing, the spectator can look through the slits in the partitions, which allow only a closed and fragmented view of the bodies. Lying on the floor in a passive state, they can discover the living fresco of the dancers in the reflection of a giant mirror suspended from the ceiling, where their own image is also reflected back at them, highlighting the voyeuristic effect. This vision of the dancers in a state of weightlessness then resembles a hypnotizing kaleidoscope, as the naked and sublimated female and male bodies multiply.

Reception Conditions

Technical setup :

Stage size required: 10 x 10 m

High above stage: 5.5 m

Motorised gril : 3 x 7 m 4-point trilithes – Prolyte H30V or equivalent

Setup timing :

12 to 16 hours depending on the theatre's technical conditions

Team on tour : 16 people

1 artistic director

12 dancers

2 stage managers: sound, lightning and stage set

1 producer

Financial conditions, technical rider and videos are at available on request.

Both perspectives offer a magnified and abstract picture of the bodies as well as a raw and unadorned appearance of the flesh. An aesthetic act, which veers towards the baroque, MIRE thus blends beauty and rawness in a complementary harmony.

Press

Cécile Dalla Torre, Le Courrier

Sidérante installation chorégraphique de Jasmine Morand. Par son travail en différé, via les miroirs, elle souligne l'aspect décoratif et contemplatif de la nudité. Mais elle offre aussi le choix du voyeurisme, rendant possible la vision fragmentée des corps dévêtus à travers les fentes du zootrope. Le public cède-t-il dès lors à la facilité de la contemplation, confortablement installé sur son tapis? Ou se met-il lui-même à nu en allant voir de plus près cette chair sublimée? C'est une véritable prise de position que Jasmine Morand est consciente de susciter, à l'heure d'une nudité (ou non) omniprésente dans nos sociétés, qui soulève parfois la controverse. Mais au fond, mirer ou admirer, quelle différence?

Gérald Cordonnier, 24heures

Avec son hypnotisant et très réussi MIRE, Jasmine Morand interroge le point de vue. [...] Cette pièce va bien au-delà de ses enjeux scénographiques puisqu'elle soulève, directement ou indirectement, de nombreuses questions artistiques : l'importance du regard (qui peut se faire voyeur, à travers les fentes, ou contemplatif, à travers le reflet), du rapport de proximité entre artistes et spectateurs, de la spatialisation, de la temporalité du spectacle.

Cécile Dalla Torre, Le Courrier

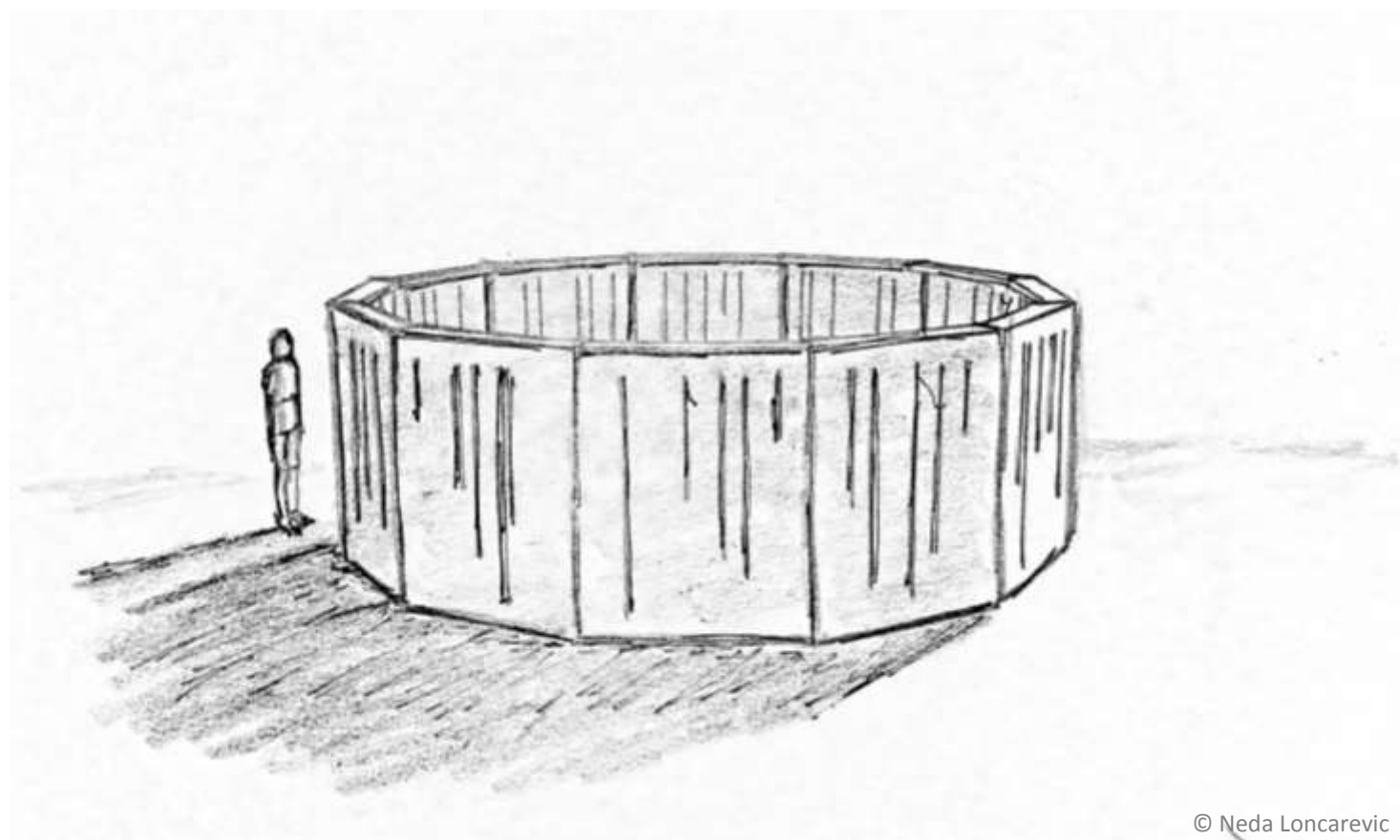
MIRE a éveillé une grande curiosité lorsqu'elle a été présentée au Théâtre du Reflet, à Vevey. Et ce, en raison de son dispositif, mais aussi de « son casting », explique Jasmine Morand, qui a réuni six danseuses et six danseurs reconnus en Suisse romande. Le plus surprenant est sans doute « l'expérience kinesthésique mise en jeu, qui fait la force de la pièce ». [...] Pièce phare qui marque un tournant dans la compagnie créée par Jasmine Morand il y a une dizaine d'années, MIRE [est un] must see qui interroge notre rapport au corps et livre une autre manière de voir.

Corinne Jaquiéry, journaliste culturelle indépendante

Couché sur le sol de la scène du Théâtre du Reflet à Vevey, les yeux levés vers un étrange cosmos, les spectateurs découvrent la ronde hypnotique de comètes humaines. Six femmes, six hommes dont les corps nus s'articulent entre eux, sans cesse en liens et en mouvements. Baignés de lumière et d'ombre, ils forment un fascinant kaléidoscope reflété par des miroirs au plafond. Un ballet que l'on découvre également entre les interstices d'un dispositif circulaire. À la fois très onirique et évanescent, mais aussi réaliste et suavement charnel, MIRE de la Chorégraphe Jasmine Morand explore les facettes de l'humain.

Anja K. Arend, tanznetz.de

Verschlungene Körperbilder zaubert die Schweizer Choreografin Jasmine Morand einem Kaleidoskop gleich an die Decke des Théâtre de Vevey. Ja, an die Decke. [...] Ein Spiel mit der Schönheit im klassischen Sinn, der Schönheit von Körper und Form, distanziert über die Betrachtung im Spiegel, nah durch die Nacktheit der Körper, hat Jasmine Morand entworfen, in dem sie ihr Publikum sanft in ungewohnt langsame und meditative Bildwelten eintauchen lässt.



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Production

Prototype Status

Coproductions

Festival Images Vevey 2016, Le Reflet – Théâtre de Vevey

Résidencie

Dansomètre – Espace de création chorégraphique

Fundings

Canton de Vaud, Ville de Vevey, Fonds Culturel Riviera, Loterie Romande, Fondation Nestlé pour l'Art, SIS/Schweizerische Interpretienstiftung

Tour 2017- 2018

Swiss Dance Days/CH, Printemps de Sévelin Lausanne/CH, Manège de Reims/F, Nuithonie Équilibre Fribourg/CH

Tour 2019

Théâtre Les Halles, Sierre/CH, Théâtre Benno Besson, Yverdon/CH

The Prototype Status Company receives an annual convention funding support from Vevey City Department and from the state of Vaud. It also benefits from Pro Helvetia's financial supports for touring.

What's an artistic creation? At least, it is an innovative formula. Ideally, it is a prototype itself.

Jasmine Morand

Prototype Status

Prototype Status is a professional contemporary dance company founded in French-speaking Switzerland by choreographer and dancer, Jasmine Morand. Supported by the Cultural Department of the City of Vevey, the company moved its headquarters to Vevey in 2008.

In 2010, the City of Vevey offered a contract and official support to the company, including a rehearsal space. Since 2016, Prototype Status has benefited from a tripartite agreement with the State of Vaud and the City of Vevey, which also includes the directorship of and residence at the new Dansomètre, a choreographic creation studio in Vevey.

Winner of the 2013 Dance Prize of the Fondation Vaudoise pour la Culture, Jasmine Morand has toured with her company in more than ten countries, between Europe, the United States and South America. Her choreographic research embraces new technologies and visual arts in order to create innovative hybrid work. This is a direction that Prototype Status has been exploring for several years, and more particularly since *Underground*, a performative installation created for the 2012 Festival Images, the international biennial of visual arts in Vevey. The company's repertoire includes over a dozen pieces, the most notable of which are *Frozen*, *Caso & Chaos*, *Série B*, *Lui & Artemis*, *Pôle*, and the recent creation *MIRE*; an installation for twelve dancers, which was selected for Swiss Dance Days 2017.

Born in 1977 in Zurich, Jasmine Morand completed her classical training in Geneva and at the Princess Grace Academy in Monaco, after winning first prize at the Swiss National Competition for classical dance in Solothurn and modern dance in Nyon. She began her dancing career at the National Ballet of Nancy and Lorraine, before joining the Zurich Opera under the direction of Heinz Spoerli and the National Ballet of Slovenia. In 2000, she began training in contemporary dance in Codarts, Rotterdam, where she began to develop her choreographic work. On returning to Switzerland, she founded the company Prototype Status.

Action Danse - Fribourg – Suisse | **ADC** - **Genève** – Suisse | Albania Dance Meeting - Tiranë – Albanie | Alliances Françaises - **Lima, Arequipa, Trujillo** – Pérou | **CCN Rillieux la Pape** (Petites Scènes Ouvertes) - Rillieux la Pape – France | **Centre Culturel Suisse - Paris** – France | Cerise Festival - **Lausanne** – Suisse | Connections Festival - Aarhus – Danemark | **Bern Dampfzentrale** - **Berne** – Suisse | Dance House - National Dance Company Wales - **Cardiff** - Royaume Uni | **Dansomètre** - Vevey – Suisse | Dutch Dance Week / Melkweg Theater - Amsterdam - Pays-Bas | **Equilibre** - **Nuithonie** - Fribourg – Suisse | Festival Chiassodanza - Chiasso – Suisse | Festival des Fabriques - Ermenonville – France | **Festival Images Vevey** – Suisse | Festival Incidanse - **Fribourg** – Suisse | Festival Internazionale « Il gatto danza » - Ascona – Suisse | **Festival La Becquée** - **Brest** – France | Festival Les Incandescences - Paris – Suisse | Festival Local / Théâtre de l'Usine - Genève – Suisse | Festival MAYDAY! / Cultuurcentrum Berchem - **Anvers** – Belgique | Festival Scène Ouverte - **Neuchâtel** – Suisse | Festival Ticino - **Ticino** – Suisse | FIM Basel 2016 - **Bâle** – Suisse | Galerie LAC - **Vevey** – Suisse | **HochX Theater** - **Munich** – Allemagne | i-camp Neues Theater - Munich – Allemagne | Incontri Teatrali - **Lugano** – Suisse | **International Dance Festival** - Seattle – USA | International Festival Zero Point 2012 - Prague – Pologne | Lantaren Venster Theater - **Rotterdam** - Pays-Bas | **Le Reflet** - Vevey – France | Les Chorégraphiques / **Oriental Vevey** - Vevey – Suisse | Les Halles - **Sierre** – Suisse | Les Printemps de Sévelin / Théâtre Sévelin 36 - Lausanne – Suisse | Live in Vevey / Guiguettes - Vevey – Suisse | Lokremise - St-Gallen – Suisse | Lucky Trimmer / Tacheles - **Berlin** – Allemagne | **Manège, scène nationale de Reims** - **Reims** – France | Move-Movie / **Arsenic** – Les Abris - Lausanne – Suisse | Museo del Carmen - Valencia – Espagne | Museumnacht - St-Gallen – Suisse | Nuit des Musées / Mudac et le Musée historique de Lausanne - Lausanne – Suisse | Open Podium / Fabrik Potsdam - **Potsdam** – Allemagne | Oriental Vevey - Vevey – Suisse | Perform Now - **Winterthur** – Suisse | Phönix-Theater 81 - **Steckborn** – Suisse | Plate-Forme InciDanse / Nouveau Monde - Fribourg – Suisse | RKC - Rocking Chair - Vevey – Suisse | **Rote Fabrik** - Zürich – Suisse | Salle communale - Delémont – Suisse | **San Francisco International Arts Festival** - **San Francisco** – USA | Schwere Reiter - Munich – Allemagne | **Sommerblut Festival** - **Cologne** – Allemagne | St. Patrick's Old Cathedral - **New York** – USA | Stadttheater - Schaffhausen – Suisse | **Südpol** - Lucerne – Suisse | **Swiss Contemporary Dance Days** - Genève – Suisse | TAK Theater - Schaan – Liechtenstein | Tanz in Winterthur - Winterthur – Suisse | **Tanzbüro Basel** - Bâle – Suisse | Tanzelarija & Culturescapes Theater 'Hrvatsko Amatersko Kazaliste' - **Bosnie-Herzégovine** | **Tanzhaus Zürich** - Zürich – Suisse | TanzRaum - Herisau – Suisse | Teo-Otto Theater - **Remscheid** – Allemagne | **Theater am Gleis** - Winterthur – Suisse | Theater Rigiblick - Zürich – Suisse | **Théâtre Benno Besson** - Yverdon – Suisse | Théâtre de Vevey - Vevey – Suisse | Théâtre du Grütli - Genève – Suisse | **Théâtre Les Halles** - **Sierre** – Suisse | Wilde Tendenzen – du fehlst - Munich - Allemagne

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