



**ARIA**

'Being in the race' is the leitmotif of the ARIA solo. By suggesting speed without resorting to rapidity, the body and mind are kept in a latent tension, ready for any acceleration. This quest for speed, for surpassing oneself, is thus countered by the sluggishness of our human condition, whose fall is underlying.

The meticulous choreographic language developed by Jasmine Morand in ARIA draws its inspiration from the technical register of motor sport, from aerodynamics, vanishing points and resistance to the G-force to create a singular and intense dance in a cockpit atmosphere.

To the rhythm of four fans, the piece deconstructs the figure of the icon, of the champion, by staging a mature body that tends to push the limits to be lifted to the top, like a moving sculpture covered in gold.

ARIA evokes this devotion, this devouring sacrifice of passion which, in the end, could only be a child's heroic dream...

After MIRE and LUMEN (Swiss Dance Show Award 2020), in which the dancers offered themselves to the public through the prism of mirrors, choreographer Jasmine Morand wanted to return to the essentials, to that form of intimate dance that she had been exploring for over a decade: the solo.

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**CONCEPT**

JASMINE MORAND

**DANCE**

FABIO BERGAMASCHI

**SCENOGRAPHY AND DRAMATURGY**

NEDA LONCAREVIC

**LIGHT DESIGN**

RAINER LUDWIG

**MUSIC**

DRAGOS TARA

**COSTUMES DESIGN**

TONI TEIXEIRA

**TECHNIQUE**

SÉBASTIEN GRAZ ET JULIEN PERRET

(EN ALTERNANCE)

**CONSTRUCTOR**

FRÉDÉRIC BAUDOUIIN

**DURATION**

42 MINUTES



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**PRODUCTION**

PROTOTYPE STATUS

**COPRODUCTIONS AND PARTNERS**

ORIENTAL, VEVEY  
THÉÂTRE BENNO BESSON,  
YVERDON-LES-BAINS  
EQUILIBRE-NUITHONIE, FRIBOURG  
PAVILLON ADC, GENÈVE  
THÉÂTRE PAUL ELUARD (TPE), BEZONS  
SCÈNE CONVENTIONNÉE D'INTÉRÊT  
NATIONAL ART & CRÉATION – DANSE

**INTENDED TOUR**

SÜDPOL, LUCERNE  
THÉÂTRE DE CHÂTILLON, FRANCE  
THÉÂTRE JEAN-VILAR,  
VITRY-SUR-SEINE, FRANCE  
LE MANÈGE – SCÈNE NATIONALE  
REIMS, FRANCE

**RESIDENCY**

DANSOMÈTRE – ESPACE DE CRÉATION  
ET RECHERCHE CHORÉGRAPHIQUE, VEVEY  
PAVILLON ADC, GENÈVE

**PREMIERE**

12 AU 16 JANVIER 2022 L'ORIENTAL VEVEY,  
LES CHORÉGRAPHIQUES#7

**TOUR 2022**

18 JANVIER  
THÉÂTRE PAUL ELUARD (TPE), BEZONS FRANCE

**17 FÉVRIER**

THÉÂTRE BENNO BESSON, YVERDON-LES-BAINS

**11-12 MAI**

EQUILIBRE-NUITHONIE, FRIBOURG

**13 MAI**

FÊTE DE LA DANSE, NEUCHÂTEL, SWISS DANCE  
AWARDS ON TOUR

**14 MAI**

FÊTE DE LA DANSE, LUGANO, SWISS DANCE  
AWARDS ON TOUR

**FUNDINGS**

PRO HELVETIA  
CANTON DE VAUD, VILLE DE VEVEY,  
FONDS CULTUREL DE LA SOCIÉTÉ SUISSE  
DES AUTEURS (SSA), LOTERIE ROMANDE,  
FONDATION NICATI-DE LUZE

THE PROTOTYPE STATUS COMPANY BENEFITS FROM A SUPPORT AGREEMENT FROM THE CITY OF VEVEY AND THE STATE OF VAUD. IT IS ALSO A PERMANENT RESIDENT AT DANSOMÈTRE, A SPACE FOR CHOREOGRAPHIC CREATION AND RESEARCH IN VEVEY. FOR HER TOURS, SHE REGULARLY RECEIVES SUPPORT FROM PRO HELVETIA AND CORODIS. JASMINE MORAND IS AN ASSOCIATE ARTIST OF THE THÉÂTRE PAUL ELUARD, SUBSIDISED PERFORMANCE SPACE IN BEZONS, ILE-DE-FRANCE, FOR THE COMING SEASONS.

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**TECHNICAL LAYOUT**

MINIMUM STAGE DIMENSIONS: 8 X 8 M  
MINIMUM HEIGHT ABOVE THE STAGE: 5 M  
SET-UP TIME: 2 SET-UP SHIFTS DEPENDING ON  
THE VENUE

**SETUP TIMING**

8 HOURS DEPENDING ON THE  
THEATRE'S TECHNICAL CONDITIONS

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**TOURING TEAM****5 PEOPLE**

1 ARTISTIC DIRECTOR  
1 DANCER  
1-2 STAGE MANAGER(S): SOUND, LIGHT  
1 PRODUCTION MANAGER





### **How do you go about working on speed?**

J.M: First, through the body and gesture, in a paradoxically slow deployment and in a play on resisting gravity and the impact of the air: becoming «aerodynamic» to thwart one's own limits, to engage in new trajectories and to gain freedom. ARIA also tackles a more psychological and socio-cultural aspect of speed: acceleration that consumes, that is voracious, risky and compulsive. Because, as Paul Virilio says so well, «by inventing speed, we invented the accident», because «contemporary history is the offspring of speed».

### **Why the theme of racing and cars?**

J.M: In the form of a racing car of the last century, races embodied man's ability to surpass himself, to push back the limits of the human condition. From the cadence of the step, he manufactured a mechanical work that could propel him to a power of two horses combined with him alone at the wheel. The symbol of motor racing was then what progress in nano- or biotechnology represents today: an aspiration bearing creative value and hope when it tends to exceed physical, technical and mental limits. The theme, however, draws on the meanderings of everyone, on our daily lives, both banal and exhilarating, such as the thirst for adrenaline or our need to achieve a goal. Being in the race is a sine qua non for human beings to live in each society. In the light of our current situation, the climate emergency, that of a rapid and drastic change in our society's behaviour, reminds us once again that the race has not been abolished, but simply displaced, underlying all our actions.

### **In the piece, there is an important dramatic shift. What is the meaning of this?**

J.M: The solo goes through very contrasting states, open to double interpretations, like the divergences that the notions of victory, progress or simply the car arouse! ARIA is based on an abstract physicality, with athletic, even Hellenic, contours, highlighting the body and postural quality of the dancer-runner and his way of, for example, of making visible the air that surrounds and sculpts him. Supported by four large fans and a low speaker, he will gradually lead us towards an exhausting intoxication that will tip over into derision, where the tragicomic icon that is born is desacralized and infantilized.

### **And you, Fabio Bergamaschi, what do you think about the creation of ARIA?**

F.B: Speed is the key word, going faster is the action. It is precisely this action that I have always felt strongly in my life experience. I always feel like I'm competing in a race, which is both mesmerising and detrimental. I love and hate going fast. As a young dancer, I now admit that I enjoyed the competition as it was an important driving force to reach high levels. Today, my body feels more tired and is also somehow reluctant to support this attitude. A more experienced body surely, able to recognise the effort needed to go faster, both physically and mentally. ARIA is the space given to me to reflect on the grip of speed, with this body that is less trained for this challenge. This dichotomy between my current body and the difficulty of a solo performance convinced me to take up this challenge. It is on this basis that I would personally champion the work of ARIA. Another theme that is close to my heart is the probable failure in the face of the will to continually surpass oneself. Talking about speed and acceleration is a pretext for suggesting its opposite; the impossibility of going fast all the time and moving towards a decelerated society.



### **FABIO BERGAMASCHI**

Fabio Bergamaschi studied classical and modern dance, contact dance and improvisation at the Dance-Theatre Workshop of Milan in the Paolo Grassi School of Dramatic Art, Italy. After winning a scholarship, he joined the School of Specialisation for Dancers, coordinated by the Art/Aterballetto Dance Company of Reggio Emilia (IT). He collaborates with many choreographers, companies, operas and festivals in Switzerland and Europe such as Estuaire Cie/Nathalie Tacchella, Jerycan Cie, 3art3 Company/ Daniel Hellmann, Yan Duyvendak Cie/ Yan Duyvendak, Ensemble Vortex, Antigél Festival/ Director Prisca Harsch, Opéra de Lausanne/Emilio Saggi and Diniz Sanches. Since 2002, he has been particularly interested in improvisation in creation while working as a choreographic assistant in the Compagnie Alias, where he has been one of the main performers for more than 15 years. Since 2013, he has been a member of Prototype Status and assistant to Jasmine Morand in her latest creation LUMEN. For the creation of ARIA, a solo written for and with him, he engages in a study of hypnosis as a creative tool.

### **PROTOTYPE STATUS**

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

In 2010, the City of Vevey granted a support agreement to the company, which includes management and residency within Dansomètre, a space for choreographic creation. Since 2016, the company has benefited from an agreement with the State of Vaud, as well as numerous subsidies from Pro Helvetia and CORODIS for its tours in Switzerland and abroad. Winner of the 2013 Dance Prize of the Fondation Vaudoise pour la Culture, Jasmine Morand tours with her company in over ten countries, across Europe, the United States and South America. Aiming as much at making contemporary dance accessible as at a precise and consistent research into body language, her artistic commitment presents a fine and unique balanced approach to the conceptual and the aesthetic. Choreographic research that is willing to combine with new technologies and visual arts to weave a hybrid and innovative work. A direction that Prototype Status has been exploring for several years, and more particularly since UNDERGROUND, a performative installation created for the Festival Images 2012, the international biennial of visual arts in Vevey.

The company's repertoire includes more than fifteen pieces, including the highly acclaimed creation MIRE, an installation for twelve dancers, selected at Swiss Dance Days 2017 and presented more than fifty times, notably at the Holland Dance Festival, in the Paris region and on French national stages, such as Le Manège, scène nationale - Reims. The creation LUMEN (2020) is the winner of the Label + Romand - arts de la scène competition, an important co-production fund of the French-speaking Swiss cantons and received the Prix Suisse des Arts de la scène as the best dance creation 2020, awarded by the Federal Office of Culture. In 2022, the solo ARIA will be created for the dancer Fabio Bergamaschi, a new production that federates the Swiss and French international stages. It will have its French premiere at the Théâtre Paul Eluard, subsidised per-

formance space of national interest, art and dance creation in Bezons; Prototype Status - Cie Jasmine Morand - will be hosted there as an associate artist for three years from September 2021.

### **JASMINE MORAND**

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 Ballet Competition in Solothurn, the Modern Dance Competition in Nyon and the Migros Cultural Percentage study prize. She began her career as a dancer at the National Ballet of Nancy and Lorraine, before joining the Zurich Opera and the National Ballet of Slovenia. In 2000, she began training in contemporary dance at Codarts University for the Arts in Rotterdam, where she began to develop her choreographic writing. Back in Switzerland, she founded the company Prototype Status. Based on her experience, she is now invited to perform contemporary pieces in institutional structures such as the Tanztheater of Lucerne for the opening of the Steps 2020 Festival in the framework of professional education, such as the BA Contemporary Dance of the University of Zurich (2020) or the CFC Danse Geneva (2021). For the coming seasons, Jasmine Morand is also associate artist of the Théâtre Paul Eluard, subsidised performance space in Bezons, Ile-de-France.

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