

PRO + O + YPE
S + A + US CIE
JASMINE
MORAND



© Céline Michel

Underground

Prototype 2012

Revisiting the peepshow through an intimate installation



Interview with Jasmine Morand

How important is interactivity to you?

Underground is a performative installation that integrates several levels and aspects of interactivity. One is linked to the audience, since they are part of the performance because of their spatial position and their commitment, or not, to silence. The other is at a technological level, through sensors, related to the sound environment that both the audience and the dancers produce and which is reflected in the dimming of the lighting device. In silence, the performance is visible; in noise, everyone is plunged into darkness.

Where is this piece designed to be performed?

The piece was conceived as part of the 2012 Festival Images, Vevey's biennial visual arts festival, which morphs live art and visual arts. My solo PÔLE was recently compared to "something of a museum, that one contemplates at the border between the animate and the inanimate". This defines how I shaped Underground, with its link to the gaze and observation, to the exposure of the bodies, its spatial disposition, the circulation of the public, and the device itself. The giant box is placed on a base, a pedestal, just as one sees in a gallery, supporting a work of art.

Is voyeurism a recurring theme in your work?

We are confronted daily with the problem of voyeurism, whether through our own actions or those of others. Both dancers are dressed, although very slightly, and could have been nude for aesthetic coherence, since they simulate coitus. But imagination and fantasy are often more powerful engines than a straightforward exhibition. Seeking to see, stealing intimacy in moments, being voyeur allows a more subjective reception of the subtext. To take up the subject of nudity, MIRE, my latest creation for twelve dancers, offers a counterpoint to Underground by exposing nudity but as an abstract representation of the carnal, presenting it as a living painting.

Under-ground

Concept and choreography

Jasmine Morand

Dance

Elina Müller Meyer

Mickaël Henrotay Delaunay

Scenography

Neda Loncarevic

Sound interactivity

Patrick Conus

Light design

Soizic Rossier

Duration

30 minutes

Teaser

<https://vimeo.com/52038841>

A performative installation conceived in a reduced and intimate space, Under-ground imposes an atmosphere which is inspired as much by the peepshow as the erotic oriental painting. This space is a giant box, a kind of white semi-opaque cube, pierced with diagonal slits, which is reminiscent of the Japanese art of bondage. Inside, two dancers, a man and a woman, move slowly, distant from each other until the first physical contact where an embrace is made possible. The two bodies thus entangled then accelerate little-by-little towards a frenetic state which suggests coitus, perceived by almost subliminal images. In an almost total silence, dictated by an interactive system where all noise turns off the lighting of the device, the spectator must assume their condition of voyeur, aware that their actions are, in turn, visible to all.

Reception Conditions

Technical setup :

The performance can be performed in both indoor and outdoor spaces, provided that there is a source of electricity.

Setup timing

8 hours

Team on tour : 6 people

1 artistic director

2 dancers

1 video technician

1 stage manager

1 producer

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

Press

Philippe Saire, chorégraphe et directeur Théâtre Sévelin 36 Lausanne

« Underground, par un dispositif à la fois simple et d'une grande efficacité, place le spectateur dans une situation paradoxale : nous sommes là pour voir et pourtant nous devons faire une seconde fois la démarche. C'est un des enjeux de la performance : devoir s'assumer voyeur sous le regard des autres spectateurs. Et ce d'autant qu'il faut pour cela s'approcher très près des danseurs, à distance intime, ce que mes mains ne peuvent faire, c'est mon regard qui le touche, je suis alors au plus près du grain des peaux dénudées, à portée du souffle et de l'effort. À portée de la mécanique du désir qui se met peu à peu en place par le mouvement et le contact des corps dans un espace confiné, décuplant ma posture de voyeur.

Au fil de la performance, ma position évolue, je vais parfois chercher l'intime, et parfois je m'éloigne, laissant mon esprit compléter le puzzle des fragments de corps. De manière étonnante, l'éloignement me semble plus impudique.

Puis cette mécanique des corps s'emballa, devient machine répétitive et sexuelle. Et c'est presque par pudeur que je me rapproche, comme si ce que ma pensée fabriquait devenait trop perméable aux autres spectateurs. La force d'Underground, c'est bien de questionner où se place l'indécence.

Ces allers et retours du regard et de l'imaginaire en font une très belle expérience à vivre, le traitement du son et de la lumière, la physicalité exploratoire des danseurs sont très cohérents. C'est une réussite. »

Alison Kent, Dance Europe Magazine

« Inspired by peepshows, Underground is an installation set in a darkened room : a barely transparent rectangular structure stands in the centre with diagonal slits on all sides allowing restricted vision to the inside of the box where, in silence, a couple moves slowly, their actions triggering the lights to flicker off and on, creating a strobe-like effect. Keeping a distance at first, their movements become ever more tactile, frantic and ultimately sensual, unwittingly drawing in the audience to witness the intimacy of their deeds. Observing the audience and their reactions was infinitely more fascinating, as some of them began to mill around the box, more following behind like sheep, taking a closer look through the openings with one even choosing to film it with her iPad ! It seemed awkwardly voyeuristic but at the same time gracefully aesthetic. »

Claire Vionnet, Nudité et érotisme: quelle relation dans la danse contemporaine suisse? Arts du spectacle et ethnoscénologie, MSH Paris Nord

« Les derniers instants de la pièce se jouent. Le public semble gêné d'assister à cet acte intime car il est projeté dans une situation de voyeurisme. [...] Ce fut l'une des seules et unique occasions où j'évoquais le désir sexuel avec un spectateur suite au visionnement d'une pièce chorégraphique. »

Christian Gattinoni, Des annonces faites au corps, danse et arts contemporains, Editions HD, 2013

Sous la direction de la chorégraphe suisse, Jasmine Morand, Underground de la compagnie Prototype Status – créé pour le Festival Images 2012 de Vevey, se propose comme « un espace restreint pour un spectacle furtif ».



© Simon Letellier

Production

Prototype Status

Residencia

Dansomètre – espace de création chorégraphique Vevey

Première

Festival Images Vevey 2012

Fundings

Canton de Vaud, Ville de Vevey, Pourcent Culturel Migros, Fondation Casino Barrière, SIS/Schweizerische Interpretenstiftung, SSA/Société Suisse des Auteurs

Tour

Centre culturel suisse Paris/F, Festival des Fabriques Ermenonville/F, Printemps de Sévelin Lausanne/CH, Perform Now Winterthur/CH, Museumnacht Saint-Gall/CH, Südpol Lucerne/CH, Schwere Reiter Munich/D

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

PRO+O+TYPE
S+A+US CIE
JASMINE
MORAND

Avenue de Corsier 19
1800 Vevey
www.prototype-status.ch

DIRECTION ARTISTIQUE
Jasmine Morand

ADMINISTRATION
Marianne Caplan
+41 (0)78 800 64 53
admin@prototype-status.ch

DIFFUSION & BOOKING
Florence Francisco
Les Productions de la Seine
+33 (0)6 16 74 65 42
francisco.florence@orange.fr