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Scanning the horizon searching for images, slick, fragmented bodies emerge from the darkness, multiplying like a contagious form of ritual. Shapes develop, but do not belong to anyone, or not yet. Confusion, a chain, a link which is emerging, abandoned, not chosen. Something sacred, corporeal can be made out, even through the monochrome that is gradually immersing the bodies and revealing them. Entwined yet neglected, those that are discernible can no longer be overlooked. Consequently, they suddenly inhabit the space, occupying and invading it, grasping the air, absorbing the gaze, reflecting the light and blinding the observer shrouded in infinite whiteness.

From one world to another, from one infinity to another, from black to white, the play is more than a visual experience. It is a journey where our hopes, fantasies, fears and the human condition are at large. It does not reflect Western social symbolism that suggests dualism, hell and paradise, the victor and the vanquished, but on the contrary distances, confines and boundaries are abolished to clearly highlight that we have the right to be seen, because we are all present and living here.

FERNAND SCHWARZ

The real challenge for man and society is enduring the night so that they can be illuminated and reconciled. The pursuit of a re-enchantment of the world will be not at the expense of escape, but our ability to first confront the darkness and accept our ignorance.

CONCEPT & CHOREOGRAPHY

JASMINE MORAND

**DANCE & ARTISTIC COLLABORATION
(IN ALTERNATION)**

ELODIE AUBONNEY, FABIO
BERGAMASCHI, SARAH BUCHER,
CLAIRE DESSIMOZ, AUDREY DIONIS,
ELÉONORE HEINIGER, KRASSEN KRASTEV,
ISMAEL OIARTZABAL, VALENTINE PALEY,
ANGELA RABAGLIO, SIMON RAMSEIER,
AMAURY REOT, LUISA SCHÖFER, MARCO VOLTA

CHOREOGRAPHIC ASSISTANCE

FABIO BERGAMASCHI,
CLAIRE DESSIMOZ

SCENOGRAPHY

NEDA LONCAREVIC

MUSIC

DRAGOS TARA

LIGHT DESIGN

RAINER LUDWIG

COSTUMES

TONI TEIXEIRA

COSTUMES ASSISTANCE

CORINA PIA, IVAN P. MATTHIEU

RESEARCH ASSISTANCE

PHILIPPE CHOSSON, CÉLINE FELLAY

TECHNICAL TEAM

HERVÉ JABVENEAU

RÉGIE LUMIÈRE ET SON

LOUIS RIONDEL ET JULIEN PERRET

CONSTRUCTION

ATELIER MIDI XIII

ELECTRICAL SETTINGS

LUC-ETIENNE GERSBASCH

PAINTING

NOËLLE CHOQUARD

PHOTOS

MICHAEL GABRIELLE,
GRÉGORY BATARDON, CÉLINE MICHEL

ADMINISTRATION

MARIANNE CAPLAN

PRODUCTION ASSISTANCE

ARTEMISIA ROMANO

TOURING & PRODUCTION

FLORENCE FRANCISCO

ET GABRIELLE BAILLE

LES PRODUCTIONS DE LA SEINE

PRODUCTION

PROTOTYPE STATUS

CO-PRODUCTIONS & PRE-PURCHASE

LA BÂTIE – FESTIVAL DE GENÈVE (GE),
EN PARTENARIAT AVEC L'ESPLANADE DU LAC,
DIVONNE-LES-BAINS, FRANCE

LE REFLET – THÉÂTRE DE VEVEY (VD)

THÉÂTRE BENNO BESSON,

YVERDON-LES-BAINS (VD)

ÉQUILIBRE – NUITHONIE, FRIBOURG (FR)

THÉÂTRE DU PASSAGE EN CO-ACCUEIL

AVEC L'ADN – ASSOCIATION DANSE NEUCHÂ-

TEL, NEUCHÂTEL (NE)

MANÈGE, SCÈNE NATIONALE – REIMS, FRANCE

THÉÂTRE DE CHÂTILLON, FRANCE

THÉÂTRE JEAN-VILAR, VITRY-SUR-SEINE,

FRANCE

RESIDENCIES

DANSOMÈTRE – ESPACE DE CRÉATION

CHORÉGRAPHIQUE – VEVEY (VD)

CÉSARÉ, CENTRE NATIONAL DE CRÉATION

MUSICALE – REIMS, FRANCE

FUNDINGS

LABEL + ROMAND – ARTS DE LA SCÈNE, PRO

HELVETIA, CANTON DE VAUD, VILLE DE VEVEY,

LOTTERIE ROMANDE, FONDATION ERNST

GOEHNER, FONDATION SOPHIE UND KARL

BINDING, FONDS CULTUREL DE LA SOCIÉTÉ

SUISSE DES AUTEURS (SSA), FONDATION NICATI-

DE-LUZE, POUR-CENT CULTUREL MIGROS VAUD.

PROTOTYPE STATUS BÉNÉFICIE D'UNE

CONVENTION DE SUBVENTIONNEMENT

AVEC L'ÉTAT DE VAUD ET LA VILLE DE VEVEY.

POUR SES TOURNÉES, ELLE REÇOIT

LE SOUTIEN DE PRO HELVETIA.

TECHNICAL SETTING

STAGE SIZE REQUIRED:

9 X 12.5 M LARGE

HIGH ABOVE STAGE:

7.5 M

MOTORISED GRIL

SETUP TIMING

16 TO 20 HOURS

LENGTH

60 MINUTES

TEAM ON TOUR:

16 PEOPLE

1 ARTISTIC DIRECTOR

13 DANCERS

3 STAGE MANAGERS: SOUND, LIGHTNING
AND STAGE SET

1 PRODUCER

1 TOURING MANAGER

This production for 13 dancers offers stage design and lighting steeped in darkness converging towards illumination. Among boundless infinities, from black to white, LUMEN is a journey toying with the perception of the audience, between what is imagined and what can be seen. Stimulating the need to intercept and interpret what can be distinguished, the play immerses the audience in an introspective and pictorial experience.

The gradual increase in the intensity of light reveals glimpses of flesh. Expression of movement, inspired by weaving, will conjure up textures and volumes which form and disappear.

The bodies, initially lying on a surface sloping towards the back of the stage, are reflected in a huge mirror placed above the dancers. Every effort is made to blur the perception of reality by deleting horizons and distorting vanishing points.

The stage very slowly tips towards the audience, revealing the dancers, and the mirror itself will become a source of light suggesting that what is beneath our very eyes cannot be ignored.

JASMINE MORAND

"LUMEN originates from a personal childhood pledge, when it became clear to me that the darkness was harnessing the beauty of the world."

Statement of intent

LUMEN echoes my previous works, that develop layer by layer and where each project underlies the next. In that respect, the play MIRE clearly lay down the foundations for LUMEN. I use my experience from it in terms of managing a large group of dancers, the inextricable link that lies between the movement and the stage device and the fundamental role of the eye of the public and its involvement. These latter points already originate in the installation UNDERGROUND and SÉRIE B, namely the issue of our subjective interpretation of the world.

Through a consistently aesthetic and disturbing scenic device, LUMEN however deals with a more intense or even political relationship with the human condition. It highlights in subtext our difficulty in the acceptance of others and highlights our blindness through ignorance by providing a period of reflection, rather than denunciation.

MARIE-PIERRE GENECAND – LE TEMPS – 28.09.2020

Winner 2018 of the Label+ competition in French-speaking Switzerland, Lumen captivates with the power of the images it proposes. [...] The choreographer from weaves incredible images in the darkness.

DAVID GLASER – SUISSISSIMO – 11.09.2020

"With 'LUMEN', the Swiss choreographer Jasmine Morand delivers a masterpiece, extricating audience members from a nocturnal, underground and apocalyptic atmosphere beckoning them to head towards the light, towards beauty and synchronised gestures. The technicality of the dance, decor and light combination is a success. 'Lumen; the power to heal souls.'"









Incandescent bodies

As the play starts, the dancers are plunged, like the audience, in total darkness. Their movements are minimal and in unison. The sounds that they produce, rubbing and breathing are barely audible, revealing nothing in terms of how many are on stage. Glimpses of flesh are gradually visible, as if the light is emanating from the bodies without the intervention of exterior light sources. The increase in lumen – visible light emitted – is gradual. Very slowly, the stage shifts from complete darkness, to a dazzling whiteness, the bodies reflecting the light towards the audience. Furthermore, the bodies do not appear in a rational and expected structure but are revealed through a huge mirror positioned on an inclined plane. This device accentuates the idea that the viewer/voyeur only perceives a small proportion of reality.

The pursuit of movement is inspired by the art of embroidery and weaving. Unadorned however, this crafting of bodies involves textures, volumes and silhouettes that form and disappear according to the light intensity. In an evolving slowness, the bodies appear fragmented, multiply, intersect, separate and seem to break down in an organic and irrational fashion. In LUMEN, this impression is made perceptible by the relationship between time, space and luminosity. It is said that the intangible changes the concept of physical laws, here darkness will act as our tool.

ELISABETH HAAS – LA LIBERTÉ – 08.10.2020

LUMEN, and then there was light. Jasmine Morand spreads confusion, questions perceptions and pushes boundaries.

LE COURRIER – CÉCILE DALLA TORRE – 15.09.2020

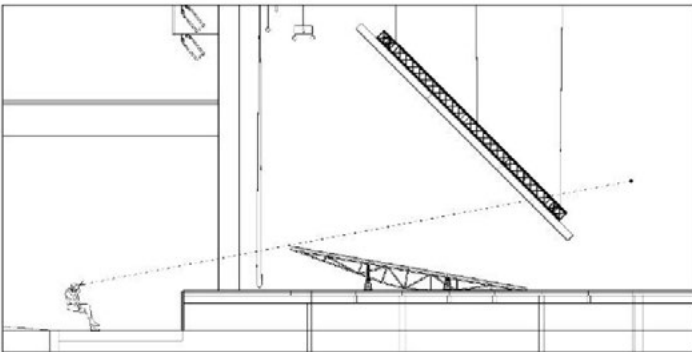
Jasmine Morand's show dazzles both literally and figuratively.[...] Lumen is a grandiose show, its postapocalyptic aesthetics question the human capacity to stand up.

Overview of the scenography

LUMEN takes a more in-depth look at the gaze previously addressed in the two choreographic installations, MIRE & UNDERGROUND, bringing vision and perceptions into play on the fringes of reality.

For this purpose and like MIRE, the use of a large mirror is re-explored. It will however be positioned on a sloping surface to provide a new choreographic approach, allowing a frontal interpretation. Also, we use a one-way mirror for the play of translucency that it provides.

The scenography and lighting fixtures explore and focus on various textures and materials that are both absorbent and reflective, to take advantage of the broadest variations in light. It is about eliminating horizons and distorting vanishing points, to confuse the perspective of the viewer, even if they are directly facing the stage. The stage was built so that it can be flexible and tilting, to take full advantage of the various layouts and heights to form living tableaux both in vertical planes and depth.



JASMINE MORAND

What is an artistic creation? At the very minimum it is an innovative formula. Ideally it is a prototype.



PROTOTYPE STATUS

Prototype Status is a professional contemporary dance company founded in the area of French-speaking Switzerland by the choreographer and dancer Jasmine Morand. With the support of the Department of Culture of the City of Vevey, the company moved its headquarters in 2008. From 2010, the City of Vevey granted the company a support agreement, which includes the management and residency of Dansomètre, a space for choreographic creation. From 2016, it was granted a convention from the canton of Vaud, as well as numerous grants from Pro Helvetia and CORODIS to tour in Switzerland and internationally.


Winner of the Fondation Vaudoise pour la Culture Dance Prize 2013, Jasmine Morand tours with her company in over ten countries, spanning Europe, the United States and South America. Her choreographic research embraces new technologies and visual arts to forge hybrid and innovative work. A direction that Prototype Status has explored for several years, particularly since UNDERGROUND, a performative installation created for Festival Images 2012, an international biennial for visual arts in Vevey. The company's repertoire includes over a dozen plays, including the remarkable creation MIRE, an installation for twelve dancers, selected at Swiss Dance Days 2017 and performed over fifty times, including at the Holland Dance Festival, in Paris and in French national theatres. LUMEN, her next creation, is supported by Label+ Romand – performing arts, a co-production fund for French-speaking areas of Switzerland enabling the implementation of ambitious theatrical projects, with significant reach.

Aiming at a democratisation of contemporary dance as well as detailed and significant research into body language, the company's artistic commitment strikes a fine and unique balance between conceptuality and aesthetics. Movement is considered in all its emotional depth, as well as in speech intelligibility.

BIOGRAPHIE JASMINE MORAND

Born in 1977 in Zurich, Jasmine Morand completed her classical training in Geneva and at the Académie Princesse Grâce in Monaco, after winning first prize at the Swiss National Dance Competition in Soleure, modern dance in Nyon and the Migros Culture Percentage Study Prize. Her career as a dancer began at the Ballet National de Nancy et Lorraine, before joining Zurich Opera and Slovenia National Ballet. In 2000, she did a contemporary dance course at Codarts, Rotterdam, where she began to develop her own choreographic work. Back in Switzerland, she founded the company Prototype Status. Thanks to her experience, she is now invited to create contemporary pieces within institutional structures such as Tanztheater de Lucerne to open Festival Steps 2020 or within the framework of professional schools, such as a BA at the University of Zurich.

ADC – GENÈVE – SUISSE | ALBANIA DANCE MEETING – TIRANA, DURRES – 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 | **DAMPFZENTRALE** – BERNE – SUISSE | NATIONAL DANCE HOUSE – **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 – FRANCE | THÉÂTRE DE CHÂTILLON – **CHÂTILLON** – FRANCE | **TANZFAKTOR 2007** | FESTIVAL LOCAL / THÉÂTRE DE L'USINE – GENÈVE – SUISSE | FESTIVAL 638 KILO TANZ – **ESSEN** – ALLEMAGNE | FESTIVAL MAYDAY! / CULTUURCENTRUM BERCHEM – **ANVERS** – BELGIQUE | **FESTIVAL SCÈNE OUVERTE** – **NEU-CHÂTEL** – SUISSE | TICINO IN DANZA – **MENDRISIO** – 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 – PRAGUE – POLOGNE | LANTAREN VENSTER THEATER – **ROTTERDAM** – PAYS-BAS | **LE REFLET** – VEVEY – SUISSE | **ORIENTAL VEVEY** – VEVEY – SUISSE | **TLH – SIERRE** – SUISSE | LES PRINTEMPS DE SÉVELIN / THÉÂTRE SÉVELIN 36 – LAUSANNE – SUISSE | LIVE IN VEVEY – VEVEY – SUISSE | LOKREMISE – ST-GALLEN – SUISSE | **KORZO THEATER – LA HAYE** – HOLLANDE | LUCKY TRIMMER / TACHELES – BERLIN – ALLEMAGNE | **MANÈGE, SCÈNE NATIONALE DE REIMS** – **REIMS** – FRANCE | **ARSENIC** – LAUSANNE – SUISSE | MUSEO DEL CARMEN – VALENCIA – ESPAGNE | MUSEUMNACHT – ST-GALLEN – SUISSE | MUDAC MHL – LAUSANNE – SUISSE | **TANZPLAN OST 2012** | FABRIK **POTSDAM** – POTSDAM – ALLEMAGNE | PERFORM NOW – **WINTERTHUR** – SUISSE | PHÖNIX-THEATER 81 – **STECKBORN** – SUISSE | RKC – VEVEY – SUISSE | **ROTE FABRIK** – ZÜRICH – SUISSE | CENTRE CULTUREL RÉGIONAL – DELÉMONT – SUISSE | **SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL** – **SAN FRANCISCO** – USA | SCHWERE REITER – MUNICH – ALLEMAGNE | **SOMMER-BLUT 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 | SUDHAUS WARTECK – BÂLE – SUISSE | TANZELARIJA & CULTURESCAPES – SARAJEVO, MOSTAR – **BOSNIE-HERZÉGOVINE** | **TANZHAUS ZÜRICH** – ZÜRICH – SUISSE | TANZRAUM – HERISAU – SUISSE | TEO-OTTO THEATER – **REMSCHIED** – ALLEMAGNE | **THEATER AM GLEIS** – WINTERTHUR – SUISSE | THEATER RIGIBLICK – ZÜRICH – SUISSE | **THÉÂTRE BENNO BESSON** – YVERDON – SUISSE | THÉÂTRE DU GRÜTLI – GENÈVE – SUISSE | WILDE TEN-DENZEN – MUNICH – ALLEMAGNE | THEÂTRE DE TILLBURG – **TILLBURG** – HOLLANDE – THÉÂTRE DU PASSAGE – NEUCHÂTEL | BÂTIE – FESTIVAL DE GENÈVE | ESPLANADE DU LAC – **DIVONNE-LES-BAINS**



PRO+O+TYPE
S+A+US

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