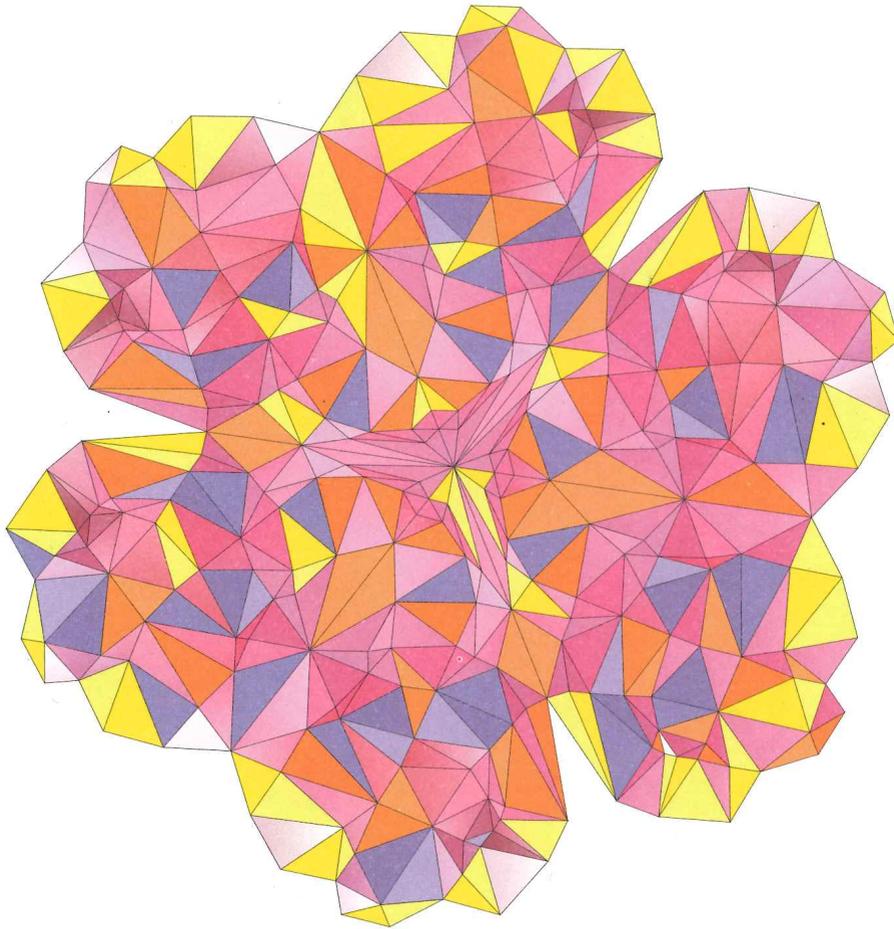




# MIRKIDS

PROTOTYPE STATUS  
JASMINE MORAND

*Toutes les grandes personnes ont  
d'abord été des enfants.  
Mais peu d'entre elles s'en souviennent.*  
LE PETIT PRINCE SAINT-EXUPÉRY



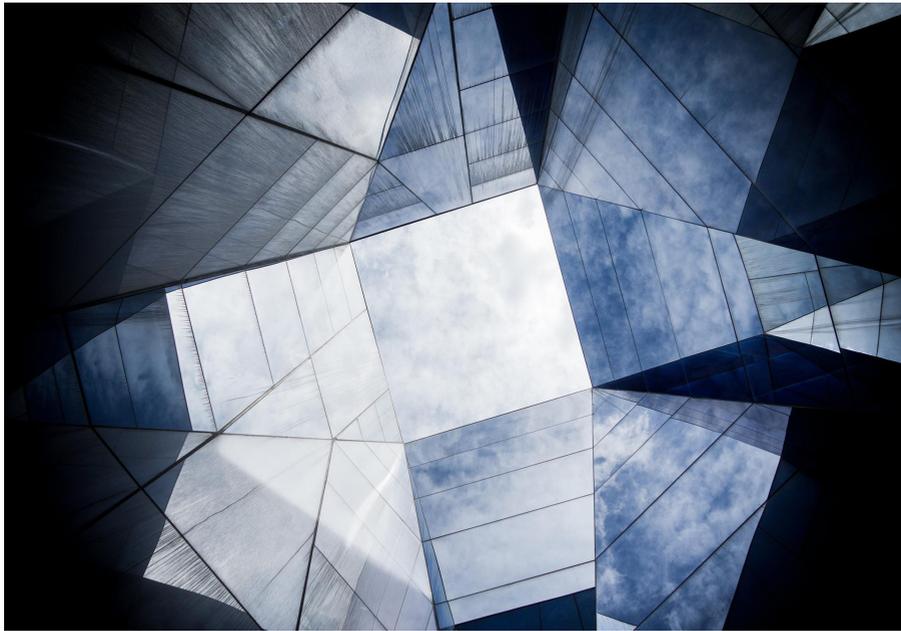
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Après deux créations d'envergures, LUMEN et MIRE et presque quinze ans de travaux chorégraphiques avec la compagnie Prototype Status, le besoin de m'adresser à un nouveau public me semblait juste, cohérent, excitante, mais aussi confrontant.

La construction et l'adresse d'une nouvelle création, destinée au jeune public est aujourd'hui une évidence dans mon parcours artistique!

Demeurer enfant en décelant l'animé dans chaque chose inanimée recèle du merveilleux et est l'essence poétique de la création MIRKIDS!

Jasmine Morand



#### SEASON 22-23

23-28 MARS 2023 - TRY-OUT  
**THÉÂTRE PAUL ÉLUARD ( TPE)**-SCÈNE  
 CONVENTIONNÉE - BEZONS (F)

#### SEASON 23-24

28.09-01.10.2023 - PREMIERE  
**THÉÂTRE LE REFLET** - VEVEY (CH)

2023

**L'USINE À GAZ** - NYON (CH)  
**THÉÂTRE BENNO BESSON** - YVERDON LES BAINS  
**ÉQUILIBRE - NUITHONIE** - FRIBOURG (CH)  
**LE PETIT THÉÂTRE DE LAUSANNE/THÉÂTRE  
 VIDY** - LAUSANNE (CH)  
**THÉÂTRE DU CROCHETAN** - MONTHEY (CH)  
**L'ARC** - SCÈNE NATIONALE - LE CREUSOT (FR)

2024

**AMSTRAMGRAM/ FESTIVAL ANTIGEL** - GENÈVE  
**KASERNE** - BASEL  
**FESTIVAL KIDANSE** - SAFRAN-SCÈNE CONVEN-  
 TIONNÉE AMIENS & LA FAÏENCERIE-SCÈNE  
 CONVENTIONNÉE CREIL & LE MAIL, SCÈNE  
 CULTURELLE DE SOISSONS (FR)  
**THÉÂTRE DE LA VILLE** - PARIS (FR)

IN PROGRESS

**YOUNG DANCE ZUG** - ZUG  
**BLICKFELDER FESTIVAL** - ZURICH  
**THÉÂTRE DU PASSAGE ADN** - NEUCHÂTEL

## CREATION FOR YOUNG AUDIENCES

MIRKIDS is a choreographic device for eight dancers which is presented as a physical kaleidoscope. It offers the young audience an experience and a journey that is both artistic and kinetic. The piece is based on perpetual movement to create a real «image factory» that is contemplative, fantastic and organic.

Lying around the cylindrical structure like a zootrope, each child can be immersed in the celestial vision of the show. MIRKIDS takes hold of each child's imagination to animate and give meaning to the forms that take shape and diminish before our eyes.

#### CHOREOGRAPHIC CREATION FOR A YOUNG AUDIENCE

##### ÂGE

5 À 12 ANS

##### DURATION

45 - 50 MINUTES

##### CHOREOGRAPHY

JASMINE MORAND

##### DANCERS

ELÉONORE HEINIGER, ISMAEL OIARTZABAL,  
 FABIO BERGAMASCHI, KRASSEN KRASSTEV,  
 VALENTINE PALEY, AMAURY REOT, NICOLAS  
 TURICCHIA, JEANNE GUMY, LAETITIA DUPERTUIS,  
 LUISA SCHÖFER, LOUIS BOUREL, CÉLINE FELLAY,  
 MARCO VOLTA, MAXIME JEANNERAT, ANNE-  
 CHARLOTTE HUBERT

##### ASSISTANCE

FABIO BERGAMASCHI

##### SCÉNOGRAPHY

NEDA LONCAREVIC

##### LIGHT CREATION

RAINER LUDWIG

##### SOUND CREATION

DRAGOS TARA

##### TECHNICAL DIRECTION

CÉCILE ROBIN

##### SOUND AND LIGHT TECHNIC

LOUIS RIONDEL, SÉBASTIEN GRAZ, CHARLOTTE  
 RYCHNER, LUIS HENKES

##### COSTUMS

TONI TEIXEIRA

##### STAGE CONSTRUCTION

LE RATELIER : JEAN-MARIE MATHEY, ANTOINE  
 MOZER, LUCIEN MOZER

##### MIRROR CONSTRUCTION

PHILIPPE BOTTEAU, LÉO BACHMANN

##### ELECTRIC INSTALLATION

LUC-ETIENNE GERSBACH

##### PAINTING

BEATRICE LIPP

##### COPRODUCTIONS

**LE REFLET** - THÉÂTRE DE VEVEY  
**THÉÂTRE BENNO BESSON** - YVERDON LES BAINS  
**KASERNE** - BASEL  
**ÉQUILIBRE - NUITHONIE** - FRIBOURG  
**THÉÂTRE PAUL ÉLUARD (TPE)** - SCÈNE  
 CONVENTIONNÉE - BEZONS (FR)  
**L'ARC - SCÈNE NATIONALE** - LE CREUSOT (FR)  
**LE PETIT THÉÂTRE DE LAUSANNE** - LAUSANNE  
 A COPRODUCTION IN THE FRAME OF THE  
 COPRODUCTION FUND OF RESO - DANCE  
 NETWORK SWITZERLAND. SUPPORTED BY PRO  
 HELVETIA, SWISS ARTS COUNCIL

##### RESIDENCES

**DANSOMÈTRE** - ESPACE DE CREATION  
 ET RECHERCHE CHORÉGRAPHIQUE  
**THÉÂTRE PAUL ELUARD (TPE)** DE BEZONS,  
 SCÈNE CONVENTIONNÉE D'INTÉRÊT NATIONAL  
**LE REFLET**, THÉÂTRE DE VEVEY

##### SOUTIENS

ETAT DE VAUD, VILLE DE VEVEY, FONDATION SAN-  
 DOZ, POUR CENT CULTUREL MIGROS, SSA, FOND  
 CULTUREL RIVIERA, LOTERIE ROMANDE, FONDA-  
 TION ERNST GOEHNER FONDATION CORYMBO,  
 FONDATION LOMBARDO ODIER.  
 THE PROTOTYPE STATUS COMPANY BENEFITS  
 FROM A SUPPORT AGREEMENT FROM THE CITY  
 OF VEVEY AND THE STATE OF VAUD. IIS ALSO  
 A PERMANENT RESIDENT AT DANSOMÈTRE, A  
 SPACE FOR CHOREOGRAPHIC CREATION AND  
 RESEARCH IN VEVEY. JASMINE MORAND IS  
 AN ASSOCIATE ARTIST OF THE THÉÂTRE PAUL  
 ELUARD, SUBSIDISED PERFORMANCE SPACE IN  
 BEZONS, ILE-DE-FRANCE, FOR 2021 TO 2023.

## **CHOREOGRAPHY**

MIRKIDS, a kinetic image and hypnotic kaleidoscope of bodies, invites us to take a vision of the female and male body multiplied like an image observed through a kaleidoscope.

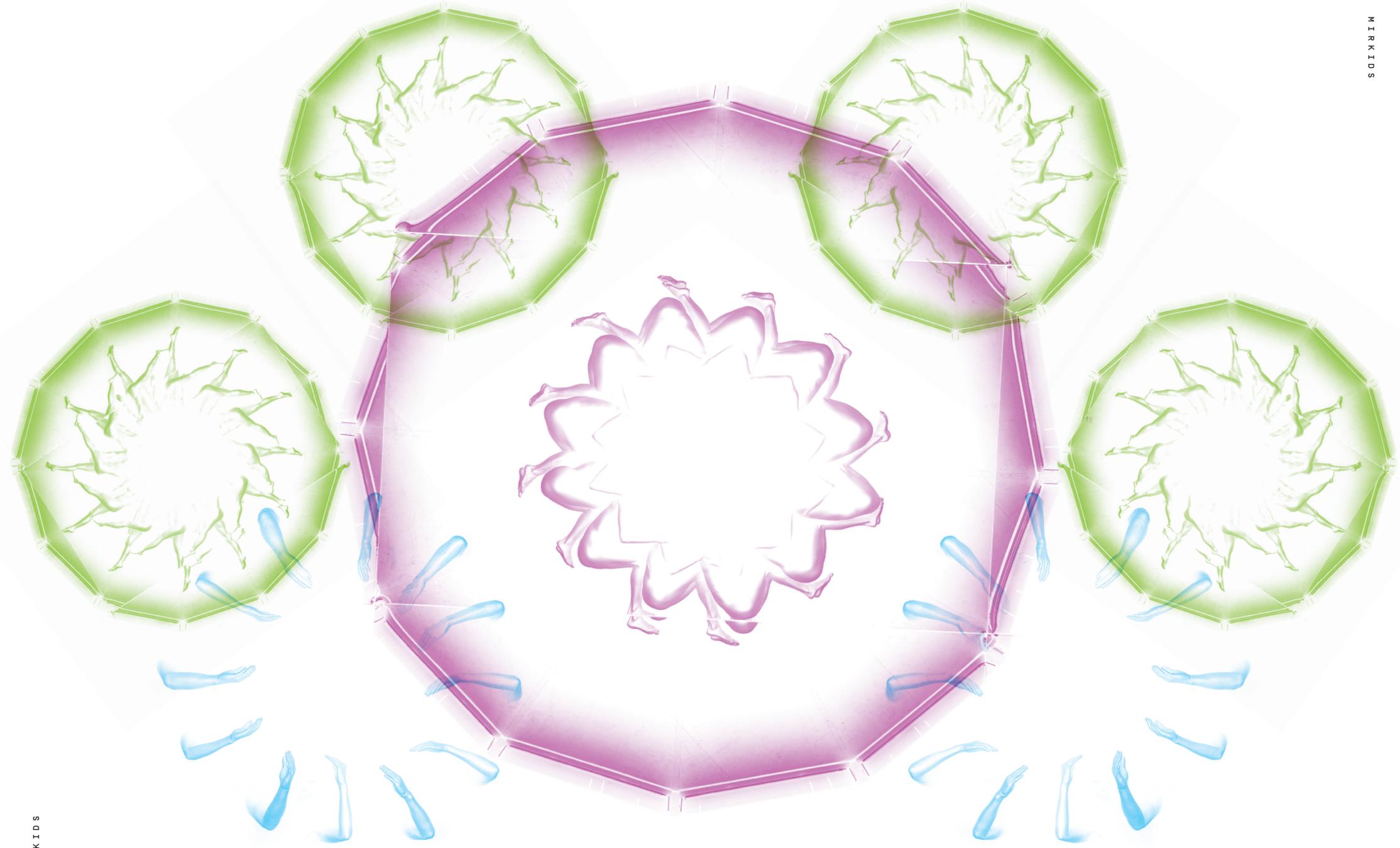
This volume of bodies is formed by 8 dancers lying on the floor, just like the spectators, and is arranged in a herringbone pattern so as to cover the surface of a disc approximately 6 metres in diameter. The bodies of the dancers are organised, woven, interwoven and superimposed to create interdependent forms, where the notion of individuality is lost in favour of the whole to create a living picture. These images morph into each other to offer a time of reverie and contemplation that is intimate and specific to everyone.

Omnipresent geometry, whether symmetric or asymmetric, in confrontation or in unison, the dancers evolve for most of the piece in a flat position within the scenographic structure, separated from the audience by partitions. The choreography focuses on a perpetually cyclical movement, where the interplay of bodies is coordinated in an organic and synchronised way. The omnipresence of geometry throughout the choreography serves as a framework for the emergence of images and visions that are free to be interpreted and that can echo the oceanic, vegetal, animal or cellular world. The choreographed result could be compared to a rose window or an animated mandala.

## **SOUND DIMENSION**

### **Musical composition**

In producing the music for MIRKIDS, the desire is to propose music aimed at a young audience. The compositional approach envisaged consequently revolves around music for and by children. First, we would like to propose to groups of children, within the framework of workshops, to view images of mosaics, mandalas and stained-glass windows and to ask them to describe with words, images and drawings the sounds they imagine, what these images inspire. These first proposals will guide us in the elaboration of fragments of scores. We will then perform these scores with Antoine Joly's clarinet class at the Conservatoire de Vevey. Dragos Tara has already had the opportunity to work with this class, to see the wealth of ages and the diversity that make up this class, combined with a certain creative enthusiasm in the interpretation of scores as well as in the improvisation. The clarinet family has the particularity of being able to cover a wide range of tessitura, textures and dynamics. These days of collective experimentation with young musicians will be recorded and can thus provide sound material for the MIRKIDS soundtrack. The composer's role here will be that of a narrative arc through the process, as well as that of a «guide» to be able to propose a coherent universe for this creation, in line with the desires and energy of a young audience.



## SCENOGRAPHY, LIKE A ZOETROPE

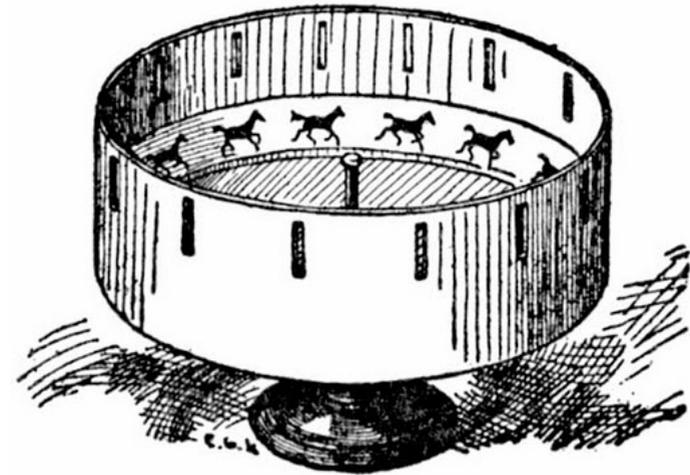
The set design - which is reminiscent of a zoetrope in its structure - is designed to divide the space between the dancers and the audience. It will have to be set up in a space large enough to allow the installation of a padded floor around the structure to welcome the young audience and invite them to lie down on the floor. The entrance of the public and its positioning around the structure are envisaged in two ways, one is choreographed and the other is left to free will. In the first scenario, the children will join hands to create an initial circle around the device and will then lie down in a herringbone pattern, feet towards the walls, a second circle of children will then be able to settle down, feet towards the outside. The second setting of the audience is freer in the sense that the choice is entirely that of the child, namely where and how he/she wishes to observe and feel the performance.

## POINTS OF VIEW: BETWEEN FRESCO AND FRACTION

Particular attention is paid to this introduction of the audience into the performance space, since they will then share a common and unique situation with the artists. The main perspective offers a zenithal view of the choreography that takes place inside the structure and is visible through the reflection in the giant mirror placed above the dancers. Like the fresco of a dome, this view offers a contemplative and cinematographic vision of the entire scene and emphasises the feeling of weightlessness, like a celestial dance. The second point of view, more subtle, offers a tight framing where a few vertical slits in the partitions of this giant zoetrope enable only a fragmented vision of the bodies inside. This vision allows for the decomposition of movement, as in the photographs of the artist Muybridge.

## PLAY ON GRAVITY: BETWEEN FLIGHT AND ANCHORAGE

MIRKIDS is unique in being a hypnotising choreographic device where physical sensations combine with mental impressions and stimuli. The vibrations caused by the dancers' movements are felt on the floor, even by the spectators, and raise an interesting dichotomy between the aerial, weightless sensation of the choreography and the reminder of the weight of the bodies, between the feeling of distance from the dancers as seen in the mirror on the ceiling and the proximity they sense. All these different elements - lying on the floor like the artists, feeling their movements through the floor, watching and observing themselves in the mirror as the artists do - enhance the spectator's place in a common space, in a whole, a privileged spatiotemporal constellation, and provide a unique sensory experience.



THE ZOETROPE.

## LIGHT SHOW AND COSTUMS

### Lighting

The lighting will also play an important role in the interpretation of the performance, through the use of strong contrasts between light and shadow. The play of chiaroscuro will either highlight the silhouette of the dancers by emphasising certain parts of the bodies while concealing others in the half-light or, on the contrary, will destroy any perception of individual volume by erasing reliefs, resulting in a moving picture made of shapes and play on light. The floor will be painted with transparent UV paint. The dancers' costumes will be designed to be figure-hugging and enhance their abstract illumination.

### Costums

The costumes will be designed to fit the bodies and enhance their abstract light setting. Research will be carried out between movement and the creation of geometric lines which may appear on the fabric or skin depending on the lighting. The composition, the combination or the abstraction of these lines will underline the illusion of a corpus by distorting the vision of individual bodies. The desire is to be able to convey, through gesture and appearance, a rich vocabulary of image quality, similar to spherical or linear, concentric or eccentric, organic or mechanical forms...



## MEDIATION ACTIVITIES

MIRKIDS is a professional choreographic project for young audiences. A programme of mediation workshops has been developed in parallel to complement the experience: an awareness of contemporary dance and the theme of the play through physical, artistic and intellectual practice before the performance, followed by a discussion and stage visit after the performance to complete the MIRKIDS experience. The mediation workshop programme was developed and tested during an immersive week organised by our partner and co-producer, the Théâtre Paul Eluard in Bezons with three classes of 6, 9 and 10 year-olds respectively.

Designed to be flexible and to benefit primary school classes, this programme has been developed along five lines: a series of physical and choreographic workshops; a hands-on workshop with the construction of a scenographic model of the MIRKIDS stage device inspired by the zoetrope; a musical awareness workshop that builds links between imaginary and interpretable worlds, movement and the world of sound; a workshop on the history of the kinetic image concerning the zoetrope; and a more general workshop on the chronology of a choreographic production.

This programme can be presented to schools or partners who can choose the workshops that correspond to their programme or theme.



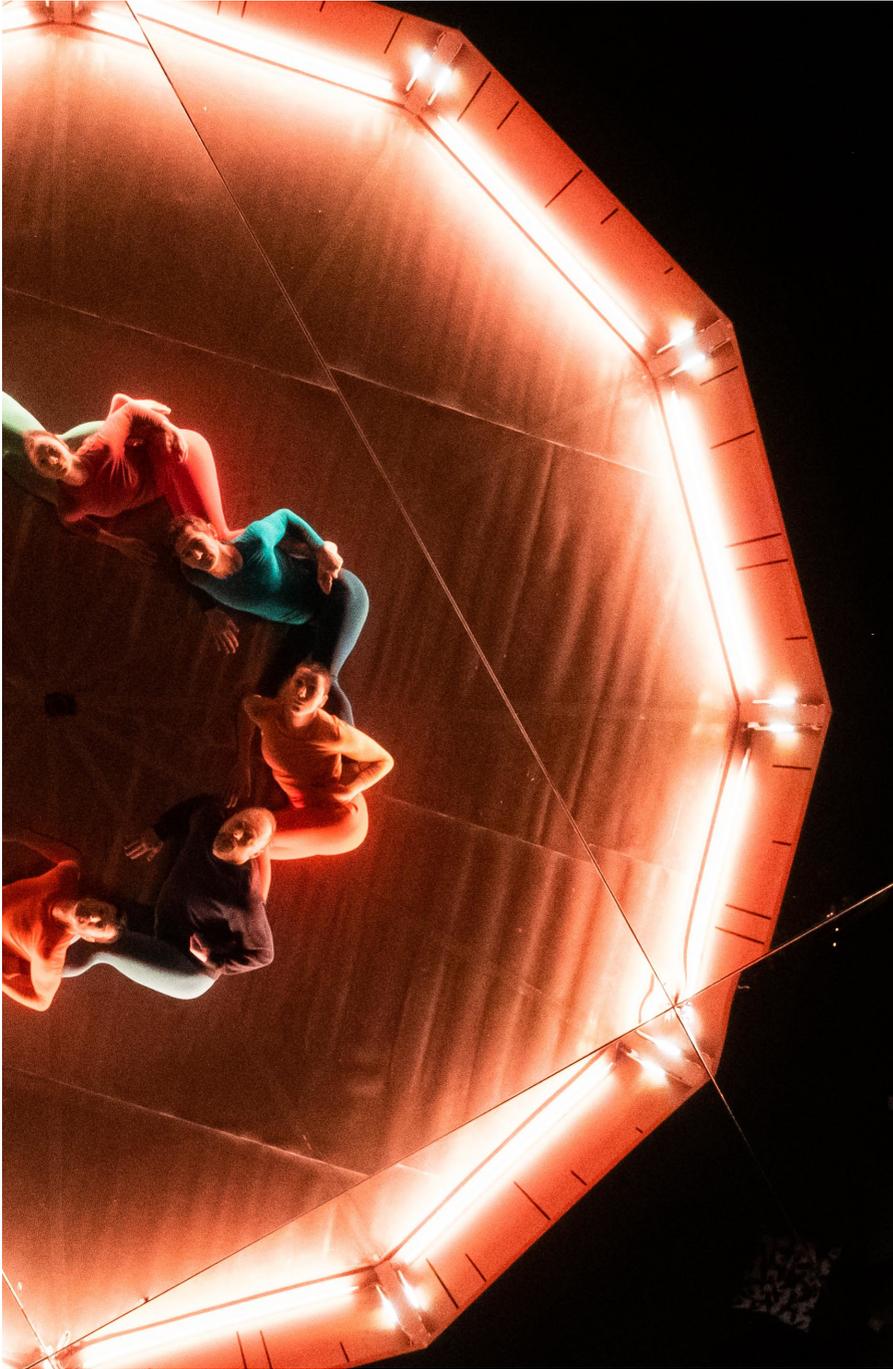
## TRANSMISSION AND ENVIRONMENTAL RESPONSIBILITY

MIRKIDS will be created with dancers who already have experience in production for adults: MIRE. The advantage is to be able to build and envision together, with a common and collective background and experience.

The cast will be doubled in a second phase, on the one hand, to ensure a series of performances, which is customary in the context of tours for young audiences, and on the other hand, the company is always keen to be able to pass on its choreographic writing to young dancers to familiarise them with the style and aesthetics. In an environmentally responsible reflection, we wanted to create a new choreographic project by partially recycling stage materials already acquired by the company. The re-use of the stage device from MIRE, a large-scale project created in 2016 for an adult audience, allows us to deepen and rethink this unique stage design tool in a new way since MIRKIDS is aimed at a young audience.

This parameter shakes up the paths we explored in the performance for adults. Even if the form, the device, remains essentially similar, the content will be new in its development, its rhythm and its imaginary and playful scope.





### 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. Lumen was presented at the Théâtre de la Ville in Paris in January 2023. In 2022, the solo ARIA will be created for the dancer Fabio Ber-

gamaschi, a new production that federates the Swiss and French international stages. It will have its French premiere at the Théâtre Paul Eluard, subsidised performance space of national interest, art and dance creation in Bezons; Prototype Status - Cie Jasmine Morand - is hosted there as an associate artist from 2021 to 2023.

### 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).



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**GABRIELLE BAILLE**  
GABRIELLE@PROTOTYPE-STATUS.CH

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