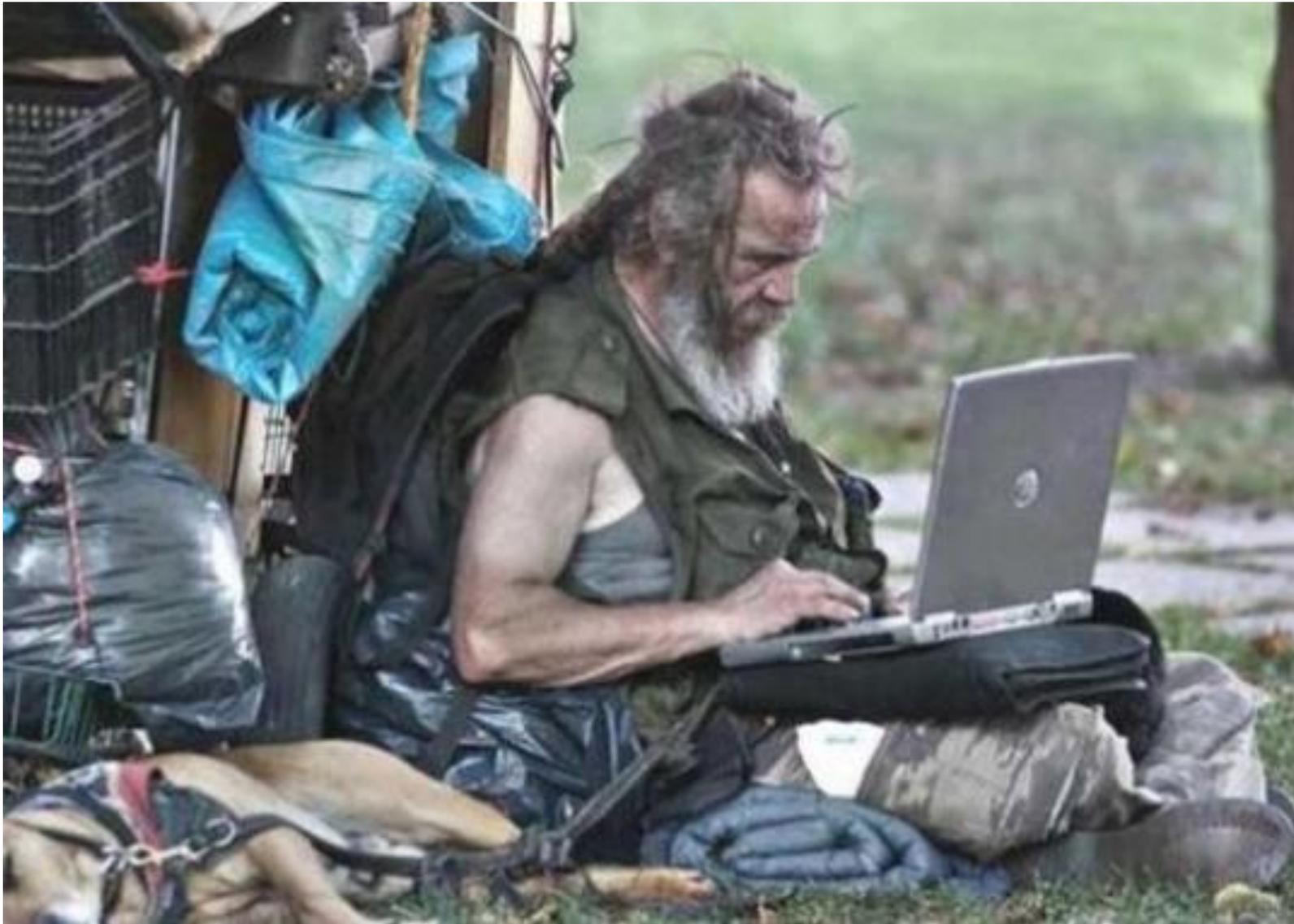


*MELK PROD. / Marco Berrettini presents 2015



iFeel3

« iFeel3 » is inspired by « Atlas shrugged », Ayn Rand's most famous novel, published in 1957; the bible of the neo-conservatives in the USA. The novel describes how a group of individuals, who have been pushed by the State's politic to become anti-system, envisages the revenge.....but how, and what is this world going to look like, once revolutionized?

"The world you desired can be won, it exists, it is real, it is possible, it's yours. But to win it requires your total dedication and a total break with the world of your past, with the doctrine that man is a sacrificial animal who exists for the pleasure of others. Fight for the value of your person. Fight for the virtue of your pride. Fight for the essence of that which is man: for his sovereign rational mind. Fight with the radiant certainty and the absolute rectitude of knowing that yours is the Morality of Life and that yours is the battle for any achievement, any value, any grandeur, any goodness, any joy that has ever existed on this earth."

-Ayn Rand

The main theme of this book focuses on the rational and independent thinking as the motor of the world; Some "men of spirit" (independent scientists, honest industrials, individualistic artists, conscientious workers) disappear mysteriously, which provokes crises and catastrophes in the society. The one who "drags" them into this "strike" or "strike of the mind", in a remote valley where all the retired persons are living, far away from a more and more strict and false society is John Galt. He is simultaneously entrepreneur, philosopher and great scholar, who had invented a new, extraordinary motor, that runs on static electricity, But the factory-direction doesn't want an invention, which would provide endless energy for free. Rather than abasing himself to this profit-directed society, John Galt and others who have lived similar experiences, get together and isolate themselves, disappear. In absence of those who make the world turn round, who have the brains and the imagination, those who "carry the world like the Greek Titan Atlas", society crumbles.

I will use « Atlas shrugged » as a starting point in order to think about the stage-design, the music and the dance of « iFeel3 ». Currently, my team and I work on images showing Swiss valleys, mountains, clearings, and spots to retreat, so that we will be able to conceive a scenery that would copy nature, in miniature. A post-modern object, providing shelter to some lights, too. Victor Roy will be its designer.

After having produced several « soundtracks » and the recent creation of our Pop-band « Summer Music », Samuel Pajand and I will work together again; this time on the composition of a Musical. We listen to composers like Kurt Weill to study the methods and styles of work. If the music of the precedent piece « iFeel2 » was broadcasted from a simple CD, this time, for « iFeel3 » we will play and sing live, on stage, together with the performers, while dancing and thinking about the future of our world ☺

I have recently worked on a new dance-teaching method: « Contemporary Flow ». It is a technique that trains the dancers throughout one single exercise, without ever stopping in 90 minutes. I suggest that the dancers dance on a diagonal and once they have succeeded, they walk back to the beginning of the diagonal. All work on equilibrium, dynamics, turning and jumping is executed while we move forward on the diagonal, ad lib. For my next piece « iFeel3 », I would like to choreograph the dances, taking this teaching-principle as the choreographic principle. The dancers will appear in the back of the stage, left side, coming out of the scenery and will disappear on the right side of the front-stage, penetrating into another exit of the scenery. All the dances, dialogues and songs chansons will happen on this diagonal, to different rhythms, in many different ways.



Galt starts enumerating the moral perversions in society by underlying the ambient state-control: *"You have sacrificed justice to pity, the independent to the unit, the reason to faith, wealth to need, the self-esteem to abnegation, happiness to duty"*.
(John Galt, main figure in Ayn Rand's "Atlas shrugged")

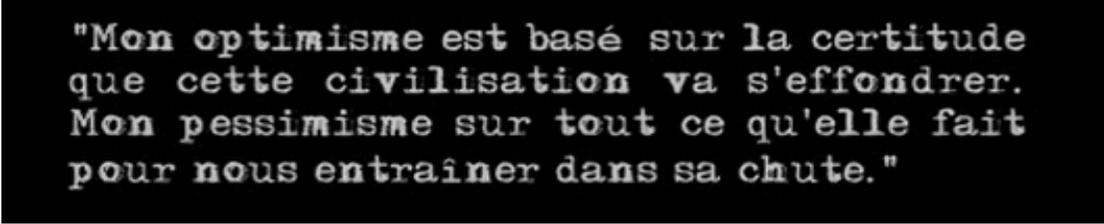
« iFeel3 »

My motivation is my necessity, my necessity is my motivation

Modern life, with all its financial, moral and religious crises provokes, inside of me, as much a reflection as a feeling of helplessness. Quite often, I ask myself how I could translate my impressions and thoughts into choreographic materials. How to fill the empty space between the aesthetics of dance and the cruelty of life? Is it necessary? Is it possible? Is it reasonable? These questions haunt me regularly when I try to create a piece.

The best answer I've found, for the moment, is not a revelation or a miraculous recipe; but a simple idea which is difficult to materialize thou: « to improve »; by trying to conceive my choreographic work and even my life as an exercise of « improvement ». I pull all my strength out of the idea, the concept, that I could do better, that I could understand and progress, step by step, knowing that, of course, the word “improvement” is definitely subjective.

It once had been the German philosopher Peter Sloterdijk's book: « You have to change your life » which opened my way to this kind of thinking, some years behind. And now it is with the American novelist, philosopher and sociologist Ayn Rand's novel « Atlas shrugged » that I would like to carry on. And even so I do not agree with the concept of the total abandon of the state-control in favour of the individual, as Ayn Rand advocates it, I feel quite close to the idea that an individual has to act first by and for himself. I see it as an invitation to challenge ourselves, to seize the stakes of modern slavery, which are inside of us, above all. It's up to us to elevate ourselves, before carrying others, to recognize the flame we've got inside, before providing shelter to others, to face our shadows, before conquering and convincing. All this requests to question our dances, voices, our being on stage. This “iFeel3” team, will it be able to step forward, or will it be defeated by the same sword it wanted the world to avoid?



"Mon optimisme est basé sur la certitude
que cette civilisation va s'effondrer.
Mon pessimisme sur tout ce qu'elle fait
pour nous entraîner dans sa chute."

"My optimism is based on the certitude that this civilization will crumble. My pessimism on all what society does in order to drag us in its fall".

Jean-François Brient, director of the documentary "De la servitude moderne" ("Of modern helotry")

« iFeel3 »

In conclusion, here are some men and women who are dear to me and who we will study for the piece



Jacque Fresco (The Venus Project) wants to base society on resources and erase a monetary based system.



Dian Fossey 1 of the “3 angels of Leakey” was only a witch in Rwanda; but not for the Gorillas



Krishnamurti the philosopher of the long shadows and silences tells us that the revolution is in us



The sociologist everybody listens to but nobody follows his advises **Noam Chomsky** announces global disaster



We have a debt towards **Peter Joseph** of the Zeitgeist Movement since he produced his first documentary ©



At the age of 100 years, **Alexandra David-Néel**, first western woman having ever lived in Tibet applied for a new passport.



Renzo Martens the director of « Enjoy Poverty », experiments the frontiers of cynicism



The **Rothschild** family, symbol, for some, of absolute Evil, is far more powerful than what we can imagine



Who has the credit for having survived up until now? **Angela Davis** shows us that reality is subversive



Prahlad Jani is an Indian who has been fasting for 70 years, and by that questioning our food-principals



Peter Sloterdijk and his books like « You have to change your life » are like good fellow travellers to me



Dr. Max Gerson and his coffee-enemas heals patients who are in terminal stage of cancer; a secret necessary to reveal



« It doesn't matter to be forced to stay at home for years if home is inside yourself », **Aung San Suu Kyi**



The most gnostic of all Italian philosophers in the world **Claudio Bonvecchio** slows down all our frivolities



No more OMGs for **Vandana Shiva** she realizes the Nietzschean thesis that which does not kill us makes us stronger



Ray Kurzweil the inventor of the term of “singularity” thinks he knows that, soon, humans and robots will go out together



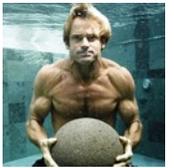
The judge anti-mafia **Giovanni Falcone** had understood that everything on this planet is connected to everything



Federico Pistono has an opinion about EVERYTHING and can prove it in his book “The Robots will steal our jobs but it’s ok”



Susan George and her 15 propositions to avoid an economical breakdown and create a democratic Europe



The Star-Surfer **Laird Hamilton** proclaims that the body is not a temple but a truck



The psychiatrist **Gabor Maté** who heals patients addicted to heroin with psychotropic drugs like Ayahuasca

Do the **Yes Men** and their anti-globalist farces



are close to the “soul” of « iFeel3 »?

Jason Silva and the New Age-sciences,



which blast our minds

See, one can be freemason and true anarchist at the same time, no, **Louise Michel**?



Marcin Jakubowski, inventor of the Civilization Starter Kit 3D printer



or how to build anything by yourself at home ☺



Elizabeth Herrick poses inside of her beloved horse,



for love

Aubrey de Grey says that we can avoid getting old



; it's a question of choice

John C. Lilly,



eminent American psychiatrist and inventor of the isolation-tank



« It seems to me that I am a verb » declares **Richard Buckminster Fuller** in 1970, the inventor of the “World Game”



« iFeel3 »

Choreography : Marco Berrettini (in collaboration with the performers)
Performers : Christine Bombal, Nathalie Broizat, Sébastien Chatellier, Marion Duval,
Music : Summer Music (Marco Berrettini and Samuel Pajand)
Set-design and lights : Victor Roy
Sound: Nadan Rojnić
Costumes: Severine Besson
Artistic consultant: Anne Delahaye

Administration / Touring: **Tutu Production**
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« iFeel3 »

A Musical about the future of our life on this planet.
The band Summer Music will play live, on top of the mountain...
but BEWARE, they could climb down on stage !!!

Here is the link of our precedent piece « iFeel2 » on Vimeo and 2 songs of Summer Music, written for “iFeel2” in 2012:

<https://vimeo.com/54107616>

« Love from Sparth » : <https://vimeo.com/52871514>

« Run Nina run » : <https://vimeo.com/53960025>

« iFeel3 » Curriculum vitae



Summer Music

SUMMER MUSIC is an Electro-Pop and experimental music band. The band consists of Samuel Pajand, composer, singer, arranger and sound technician, and Marco Berrettini, composer, singer and arranger.

The pair met while working on creations of the *MELK PROD. Dance company, the artistic director of which is Marco Berrettini and Samuel Pajand, the official composer and sound technician.

SUMMER MUSIC was born a day of the summer 2009. Marco Berrettini et Samuel Pajand are seated on the terrace of a pizzeria in Montpellier when Marco receives a call : he is offered to create a performance in November for the opening of the new Festival at the Centre Georges Pompidou. Marco hasn't then been in contact with a music instrument for more than 10 years

He answers the person on the phone:

Marco :....Could it take the form of a concert ?

The person on the phone (Xavier Boussiron) : Yes...it can take any form you want..

Marco to Samuel : Do you want to do a concert in Beaubourg with me?

Samuel : Yes

Marco to Xavier : Can I invite a friend?

This is how Summer Music was born.. The concert-performance will be called« Marco Berrettini et Samuel Pajand mettent la gamme ».

Two years later, Marco will try to integrate Summer Music into his piece « Si, Viaggiare », but he hasn't planned any specific time for the music and only the song « Esfahan » will be left. This time, for « iFeel2 »,Summer Music will have the means of its ambition to create the soundtrack of the piece, then two weeks on the set to key the music to the live performance...



Marco Berrettini

Dancer and Italian choreographer born on the 23rd of October 1963 in Aschaffenburg (D). His interest in dancing began in 1978, when he won the German championship of Disco Dancing. Thereupon he decides to improve his technical skills. In the next following three years, he'll take a multitude of classes and workshops in Jazz Dance, Modern Dance and classical ballet. Next to his regular school education, he works for the Ballroom Dance School Bier in Wiesbaden as a choreographer for Gala Nights. He directs 28 male and female amateur dancers. In order to improve the Shows, he watches for the first time in his life American Musical movies. With his dancers he studies and steals and adapts some dance scenes from West Side Story to Eastern Parade.

After his A levels, he starts a professional dance-formation; first at the London School of Contemporary Dance, then at the Folkwangschulen Essen, under the direction of Hans Züllig and Pina Bausch. In Essen and Wuppertal he develops his interest for the German Tanztheater and choreographs his first contemporary Solo: « the horny Santa Claus ». Since that that time, the Jooss/Laban/Leeder/Cecchetti technique means everything to him and in the next 10 years he'll work under the influence of Pina Bausch's Tanztheater. Especially concerning the "form" of how a show is build. There seems to be a great amount of freedom and possibilities. But concerning the "content", Berrettini seems much more sceptical. Berrettini belongs to the '80s and the psychoanalytical work of most of the big contemporary companies does not appeal to him. One can feel a change of generation.

Straight after the diploma as a dancer he tries to build up his own company in Wiesbaden. One must say, without any success. Retrospectively it can be mentioned that at the beginning of the 80's the independent dance companies weren't really helped at all in Germany and the audience would be strictly used to frequent the state-theatres. Also, Berrettini's work wasn't the most communicative one. Next to his attempts to be recognised as a good, new, revolutionary choreographer, he studies European Ethnology, Cultural Anthropology and Theatre-Sciences at the Frankfurt University. For few years, Berrettini fights rather badly his way through dance. He could have had easily a job as a classical dancer or at the Wuppertaler Tanztheater, but he seriously believes that one day his career will work. In the meantime he pays his rent by playing Backgammon and giving amateur-classes.

In 1988 he signs a contract with a French dance company. He is fed up of Germany and hopes that France will offer him new opportunities. This time he'll be luckier. Besides his work for the choreographer Georges Appaix, he creates his own pieces. The name of his Company was « Tanzplantation ».

In 1999 the Kampnagel Theatre in Hamburg produces his show « MULTI(S)ME ». Following the advice of the Kampnagel Director Res Bosshart, his Company, strong of 12 members, changes its name. *MELK PROD. Is born.

Since then Marco Berrettini, in collaboration with his Company, has produced more than 25 pieces and won some prizes like the ZKB PRIZE at the Theaterspektakel Festival in Zurich. For what it counts to win prizes in choreography.

In 2005 « No Paraderan » opened at the Theatre de la Ville in Paris. A huge scandal breaks out the Opening night. Few spectators even want to beat Berrettini up, waiting for him at the artist's entrance. In less than 6 months the Company loses the support of the theatres *MELK PROD. used to work with. No money, no gigs anymore. For two years the Company will really have a hard time and 3 members of the crew will have to leave for financial reasons. But since 2007 the situation seems to become stable again. His last piece « *MELK PROD. goes to New Orleans » (for which the Company has really travelled to New Orleans in order to create the piece), reconquers the audience. His dancers, the youngest 26, the oldest 57 years old, improve through the years. Just like good red wine.

Berrettini's work spreads widely. From the Performance in Museums to movie-productions with foreign film-directors; from Video-Installations at the Palais de Tokyo in Paris to festive dinner parties with famous people who don't know him at all.

From 2004 to 2007, he headed the dance department of HES Theater in Lausanne « La Manufacture ». He gives also regularly master classes, whether for Gilles Jobin Cie, Geneva Sessions for the Tanzwerkstatt Vienna (Impulstanz) or training in contemporary dance from Paris to London.

In 2009, Marco Berrettini created « iFeel », in 2011 « Si,Viaggiare » and in 2012 a duet called « iFeel2 », danced by himself and Marie-Caroline Hominal. But his best "creation" is and will be Stella, his 6 years old daughter with whom he lives in Geneva.