

***MELK PROD / Marco Berrettini**

iFeel3

Creation 2016



Photo © Dorothée Thébert-Filliger

Distribution and supports

Choreography

Marco Berrettini in collaboration with dancers

Performance

Christine Bombal
Nathalie Broizat
Sébastien Chatellier
Marion Duval

Music

Summer Music
Marco Berrettini and Samuel Pajand

Set design and light

Victor Roy

Costumes

Séverine Besson

Sound

Nadan Rojnić

Set up fabrication

Victor Roy et Atelier La Chignole

Artistic consultant

Anne Delahaye

Administration and diffusion

Tutu Production

Production *MELK PROD.

Coproduction Association pour la Danse Contemporaine Genève – adc, Théâtre Vidy-Lausanne, TLH in Sierre

A cooperation project among adc - Genève, Théâtre de Vidy Lausanne, FIT - Festival Internazionale del Teatro, Gessnerallee Zürich, Theater Roxy Birsfelden, TLH Sierre, in the frame of Fonds des programmeurs / Reso – Réseau Danse Suisse.

Supports Ville de Genève, Loterie Romande, Pro Helvetia - Fondation Suisse pour la Culture, Direction régionale des affaires culturelles d'Ile-de-France – Ministère de la Culture et de la Communication, Reso – Réseau Danse Suisse, Fondation Ernst Göhner, Corodis

Calendar - iFeel3

2016

January 13 to 23	ADC Genève - Switzerland
January 26 to 28	Théâtre Vidy Lausanne - Switzerland
February 27 & 28	Gesnerallee, Zurich - Switzerland
April 22	XING / Live arts week, Bologna - Italy
June 17 and 18	Rencontres chorégraphiques internationales de Seine Saint Denis – France
September 24 & 25	TLH, Sierre - Switzerland
October 5	Festival FIT, Lugano - Switzerland
October 26-27-28	Roxy Theater, Basel - Switzerland

Extracts from press reviews

“Just as there are gentlemen thieves there are brainy dancers. The Italo-Germano-French-Genevan Marco Berrettini is one of them. Now 53 years old, this offbeat choreographer was once a disco champion, a backgammon winner or an anthropology student, before training in contemporary dance along masters such as Pina Bausch or William Forsythe. Always spurred by the desire to “improve himself”, he switches between physical warm-up and readings of philosophers – with a predilection for Peter Sloterdijk and his cornerstone You must change your life. Bearing a grudge against a growing sense of helplessness, his humor as well as his performances place second degree first. Thus the cycle he is now creating the penultimate part of, iFeel3 (the number being read as a homonym for “free”), which takes its cue from the novel Atlas Shrugged, by the American sociologist Ayn Rand. Singing quotes from political theories perched on a platform, is the electro-pop duo Summer Music - AKA Berrettini and Samuel Pajand – while four dancers stuck in their own obsessions cross the stage forever in the diagonal. Dressed in virginal white, the six characters will end up stuck in a super small juice bar, where all actions seem futile.”

Tribune de Genève, Katia Berger, 15th of January 2016

“With iFeel3, the choreographer creates a performance in the shape of a small survival kit, ironic and soothing at the same time (...) Marco Berrettini sneakily stands up, against the times, the indoctrinations lurking, against the various renunciations that shape our daily life, the diktat, related, it's true, to the “fine gesture” (...) In iFeel2, here in 2012, Marco Berrettini and Marie-Caroline Hominal danced as if they were weightless. It was a continuous trance. iFeel3 follows this direction, an aesthetic that would be one of relaxation, the repetition of the same maneuver which ends up creating a state, a space between. The heart is at rest and the body is released.”

Le Temps, Alexandre Demidoff, 15th of January 2016

“Just as these previous parts, which form a sort of cycle (iFeel and iFeel2), this creation, performative and concertante, philosophical and metaphysical, crafted and knowledgeable, sets a possible metaphor for human destiny looping towards oblique horizons, reminding the statuary and the iconography of socialist realism while floats fragments of the ultraliberal thinking from the essayist, sociologist, novelist and scriptwriter for Hollywood, Ayn Rand, who fled Bolshevik Russia in 1920 (...)

A stubborn trajectory, in turns autistic or community oriented, the modulated walk constantly resumed is here not as a figure, but as a haunted carousel stretched between appearance and disappearance. A transient gesture, an in-between that re-shapes spatial and temporal architecture. On stage, they are four dancers dressed in white. As a possible hooded B-girl or B-boy wearing a cap, an arty silhouette and a manga hero tennis player. The map and the territory that have been walked then, therefore know how to expand in amplitude modulations, glissandos, jumps.

If the new creation by the transalpine choreographer works again on the possible frustration with what is not dance, as it was to be hoped/despaired and expected, he always plays, in a renewed manner, with the wish of the viewer to finally see a true show which performs. The performers are also real athletes offering diagonals in tweet format as a round or a teaser in the form of a Moebius strip.

Dramaturgy thus plays intervals, a performer vanishing after another and an expert way to aggregate and disintegrate. Bodies stretch the intermediate spaces, tile and knit their paths hardly without collapsing. As it is said precisely by the historical critic Gérard Mayen with iFeel2 :” dance is not this stupid case of bodies domesticated to move well. It is a reading operation via trade flows. “

Genactive, Bertrand Tappolet, January 26 2016



The piece

Inspired by *Atlas shrugged*, the book by Ayn Rand, I wanted to create a choreographic piece which questions our abilities to socialize, our ability to project ourselves into the future, near or far, our selfishness when it comes to protect ourselves and hide the fears that inhabit us.

As in previous pieces, like *iFeel2* or *Cry*, *iFeel3* is in line with a choreography in one movement, one breath, without a structure in several scenes or chapters. The idea is to truly live the choreography as a personal “experience”, an action to complete, an exercise on oneself. And even if I do not share the idea of total surrender of state power in favour of the individual, as advocated by Ayn Rand, I find myself quite heartened by the concept that the individual must first act by and for himself. An invitation to get our own backs, to grasp the challenges of modern slavery, which are within us, above all. For us to rise, before lifting up the others.

iFeel3 is also the story of a rock band : Summer Music, which signs its second musical creation for stage. Music is played *live* and tells, alongside the choreography, its own story; songs about the state of the world, citing many activists such as Noam Chomsky or Abby Martin.

iFeel3 is the third volume of the quadrilogy which will end next year with the solo *iFeel4*.

Marco Berrettini

Biography

Marco Berrettini

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 and « iFeel3 » in 2016. But his best "creation" is and will be Stella, his 6 years old daughter with whom he lives in Geneva.

Le concert – performance

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...

