

***Melk Prod. / Tanzplantation / Marco Berrettini**

My soul is my Visa

Creation 2018



Photo ©

If, instead of drawing the universe which surrounds us, starting with the portion of reality given access by our sight, we would deduce the structure of the world on the bases of our musical experience, we would have to describe the world as something which is not composed by objects but by a flux which penetrates us and which we penetrate, a flux of vague, variable intensity and in perpetual movement.

Emanuelle Coccia The life of plants

My soul is my Visa

Length 70'

Idea and choreography

Marco Berrettini

Egg

Claire Mayet

Dancers

Nathalie Broizat, Sébastien Chatellier, Ruth Childs, Anne Delahaye alternating with Caroline Breton, Samuel Pajand

Technical Director

Bruno Faucher

Set-design and Lights

Bruno Faucher

Musique (live piano)

Tom Johnson, Nils Frahm, Meredith Monk, Olafur Arnalds, Bill Fay, Nina Simone, Erik Satie, and tracks from Beth Gibbons and Curtis Mayfield

Costumes

Olivier Mulin

Management and Touring

Tutu Production – Pauline Coppée

Production *MELK PROD. (CH) / Tanzplantation (F)

Coproduction Charleroi Danse, Centre Chorégraphique de Wallonie-Bruxelles ; Arsenic, centre d'art scénique contemporain ; ICI-CCN de Montpellier, Pôle Sud-CDCN à Strasbourg

Accueil studio POLE-SUD - Centre de Développement Chorégraphique National – Strasbourg, ICI-CCN de Montpellier

Supports Ville de Genève, Loterie romande, Pro Helvetia, Stanley Thomas Johnson Foundation, Fondation Ernst Goehner, Charleroi Danse – Centre Chorégraphique de Wallonie-Bruxelles, Fondation Suisse des Artistes Interprètes, Direction Régionale des Affaires Culturelles d'Île-de-France– Ministère de la culture et de la communication.

Residencies during creation Mottatom à Genève, ICI-CCN de Montpellier, Pôle Sud-CDCN à Strasbourg

Touring schedule My soul is my Visa

2018

From 7th until 11th February Théâtre le Galpon, Genève (Suisse)

16th and 17th May Les rencontres chorégraphiques internationales de Seine-Saint-Denis (France)

From 30th May until 3rd June Arsenic, Lausanne (Suisse)

2019

12th January Charleroi Danse, Bruxelles (Belgique)

6 and 7 February Swiss Dance Days, Brussel (Belgium)

MARCO BERRETTINI, TANTRIC EXTASIES

The choreographer signs a sublime and aberrant hedonist manifesto where dancers vibrate as one extra sensitive body.

Soma, from ancient Greek: the body. Soma, also called like this synthetic drug presented as a simple medicine to the citizens of the Brave New World, the dystopia of Aldous Huxley, but that actually plunges them into a heavenly sleep, the kind to defuse any form of political insubordination. Thinking of this scary and wonderful substance can help to imagine the atmosphere that emerges from the plateau of Marco Berrettini, one of the most complex, Baroque, which we have been given to see choreographed: that of a sect of ecstatic dancers, sort of vibrating bodies inexorably moved by the aberrant community they form, which seems straight out of the retro-futuristic rubble of an SF movie of 70s (cream carpet, silver jumpsuits, black piano).

In the audience exclamations fuse, half-laugh half-fear as the dancers penetrate our eyes with their enamored eyes, since hedonism is here monstrously colored, the joy by melancholy – don't they seem to be giving all their energy for a last dance? - without the piece ever abandoning its cardinal value: that of the pure pleasure to commune as one body, as well on funk as on music by Meredith Monk.

The comparison with Huxley's drug does not last long however. Except for considering these bodies tragically stupid, and by so interpreting this piece as the satire of a depoliticized generation, for example. We might prefer to see it as a very political tantric farce, in what it says about the freedom of bodies to be able to harmonize, their ability to make themselves extra sensitive to others, as much as to the smallest vibrations of air, plants and sounds. Her way of claiming the right to be ecstatic about it, with this irreducible strangeness, makes her a masterpiece that we would like to see touring after its creation at the Rencontres choréographiques de Seine-Saint-Denis.

Libération, Eve Beauvallet, the 24th of May 2018

Biographies

Marco Berrettini

Italian dancer and choreographer Marco Berrettini was born in 1963 in Aschaffenburg, Germany. His interest in dance begins in a discotheque. In 1978, he won the German Disco Dance Championship. With this experience, he attended classes in jazz, modern ballet and classical ballet. At the age of 17, he began his professional training as a dancer; first at the London School of Contemporary Dance, then graduate at the Folkwangschulen Essen, under the direction of Hans Züllig and Pina Bausch. There, he developed his interest in the Tanztheater and started as a choreographer. As a result of his training, he tries to set up his own company in Wiesbaden. To accompany his attempts to make a name for himself as a choreographer, he studied for two years European Ethnology, Cultural Anthropology and Theatrical Sciences at the University of Frankfurt. In 1988, he moved to France to work with choreographer Georges Appaix and created his own pieces in parallel. In 1999 the Kampnagel Hamburg produced his show MULTI(S)ME. Since then, Marco Berrettini has produced about 30 shows with his company. With *Emil Sturmweather prepares the year 2000*, he won the ZKB Prize at the Theaterspektakel Zürich. Since 2004 he created among others *No Paraderan*, **Melk Prod. goes to New Orleans* (2007), *iFeel* (2009), *iFeel2* (2012), *iFeel3* (2016), *iFeel4* (2017) and *My soul is my Visa* (2018). Marco Berrettini's activity ranges from performance in a museum to collaborations with filmmakers, installations with visual artists at dinners with famous people who do not know him.

Caroline Breton

is an actress and dancer trained at ERAC national school after completing university studies in contemporary literature. She founded the Extime theater group with Jean-Pierre Baro, then played with Jean-Louis Martinelli at Nanterre-Amandiers, Bérangère Jannelle at Théâtre de la Ville in Paris, Yves-Noël Genod, Charles Chemin, performances by Falk Richter and Christiane Jatahy at the Venice Biennale. She dances with Christophe Haleb at actoral & Danse à Uzès, Nadia Beugré in *Legacy* at Théâtre de la cité internationale/Festival d'Automne, collaborates with Olivier Muller on his piece *HooDie* at CCN de Montpellier and joins Marco Berrettini **Melk Prod.*'s work in 2018. She conceives contemporary art performances at New Museum in New York, Ateliers Berthier/Odéon and Centre Pompidou and plays in movies by François Ozon, Jean-Baptiste Del Amo, César Vayssié, Nadav Lapid and Paul Verhoeven in *Elle* (2 Golden Globe Awards).

Nathalie Broizat

After a dance training in sport-studies since the age of 12, Nathalie Broizat began a career as a dancer in Lyon, parallel to her university education. In 1998, after a DEUG of Sociology, she obtained a degree in Performing Arts at Paris VIII. In 2000 she received the Fulbright Fellowship to study at the Laban / Bartenieff Institute in New York, where she specialized in the concept "Effort" of Laban. She spends three years in New York where she develops her solo work and is recognized in the New York environment of 'Performance art'. She also works regularly for the Accidental Movement company headed by Mariangela Lopez. Then she moved to Los Angeles to work with Rachel Rosenthal and became a member of her experimental theater company, the Rachel Rosenthal Company, for more than 6 years. She also works for other directors and choreographers such as Yozmit, Peter Wing Healey and Simon Moore, and continues her own solo work. She is regularly invited by the University of Mississippi for performances and workshops, and is invited for a solo performance at the Single File Festival in Chicago. In parallel with her activities in experimental theater and performance art, she continues to study traditional drama and game for the camera with Paul Kampf, and she plays on screen for Mich Medvedoff, Rick Elfman, Sandy Amerio, Nadja Marcín and Francisco Lopez. Nathalie Broizat has been back in France for more than 3 years where she pursues her artistic activities and reconnects with the contemporary performing arts scene in France.

Sébastien Chatellier

Sébastien Chatellier studied aerospace mechanical engineering and sociology at Toulouse II and III University, then studied at the Circus School of Quebec. Back in France, he joined the professional training of the Choreographic Development Center of Toulouse. Since then, he has collaborated on the creations of Marco Berrettini for *Old Movements for New Bodies* and *iFeel*, Georges Appaix for *Once upon a Time*, Pierre Droulers for *Inouï* and *Flowers*, Ivana Müller for *While We Were Holding It Together* and, on occasions, roles for Michèle Murray and Dominique Rebaud.

He realizes personally, in 2006, fields co-manufactured with Thibaud Le Maguer and, in 2008, Sunday 15 at the request of Jérôme Mauche. He has been professionally trained in the Feldenkrais method since 2007 and participates in the following productions of *Melk Prod. : "*IFeel*", "*Si, viaggiare*", "*CRY*", "*iFeel3*" and « *My soul is my Visa* ».

Ruth Childs

Born in London in 1984, she moved with her family to the United States in 1986 where she began classical dance at the age of six. At the end of her schooling in 2002, she returned to London to study dance at the London Studio Center, where she joined the school ballet and received her diploma in classical dance. In 2003 she went on to the Geneva Junior Ballet where she worked with several choreographers, including Foofwa d'Imobilité, Ken Ossola, Patrick Delcroix, and Lucinda Childs. Then she was hired by the Jean-Marc Heim Company for the play *Creatura* (2005). Since 2006, she moved to Geneva where she began working with Foofwa d'Imobilité in *BodyToys* (2007), *The Making of Spectacles* (2008), *Laréduq* (2011) and *Fénix* (2012) among others. She also works with other Genevan choreographers including Jozsef Trefeli (*Oorpheus*, 2009) and Louise Hanmer (*Roll-Over*, 2009). In 2010, she is engaged by La Ribot for a re-starring role in *Llámame Mariachi* and is part of the creation of *Laughing Hole* (2006) and *PARAdistinguidas* in 2011, before assisting on *EEEXEEECUUUUTIOOOONS !!!* in 2012. She also worked for Gilles Jobin on two occasions: *Spider Galaxies* and *A + B = X* and performed with the company at CERN. She also works for Massimo Furlan in *Giacomo* and performs a role play in her piece *10x Eternal*. She also dances in the creation of Gilles Jobin: *Quantum* presented in 2013. In 2014, she inherited solo pieces by Lucinda Childs, *Pastime* (1963), *Carnation* (1964) and *Museum Piece* (1965), as well as La series. Ribot, *Mas Distinguidas*, 1997.

In 2014, she began to develop a personal work mixing performance / film and music and founded *SCARLETT'S* in Geneva and then *SCARLETT'S FALL* with Stéphane Vecchione (musician / composer / performer), a musical duo. *SCARLETT'S FALL* released their first album in December 2014, performing a concert tour and also several clips / art film as well as performances in Switzerland, Mexico and the United States.

Anne Delahaye

Anne Delahaye has been training in France and has graduated from the Regional Conservatory of Classical dance in 1991, the National Superior Conservatory of Lyon in contemporary dance in 1995 and earned a State-diploma for contemporary dance teaching in 1999.

In 1996 she joins the Jean-François Duroure Company, and after a long feature film in which she performs under the direction of Sylvie Giron, she joins the Philippe Saire Company for 3 successive productions. In 2001 she moves to Berlin where she will be initiated by Isabelle Schad into a work of "composition in real time". In 2003 she joins the Marco Berrettini Company for the production "New movements for old bodies", then, collaborates with different directors and performers such as Annabelle Bonnery in France, Félix Ruckert in Belgium, the Alias Company, the Néopost Company and Yan Duyvendak in Geneva, Marielle Pinsard, Nicole Seiler, Les Fondateurs, Christian Geoffroy-Schlittler and Christophe Jaquet in Lausanne (et cetera). Parallel to that, since 2001, she pursues a work with NO 23Prod- Massimo Furlan and Claire de Ribeaupierre.

Since 2008, she elaborates a more personal work; in Geneva she founds, with Nicolas Leresche, the Ciedegenève Company and produces different Performances as "LCDT", "LCDT video" and "Duckland" and 3 scenical projects: "Magica Melodia", "Le corps du trou" and "Parc National". The Ciedegenève Company will be invited in 2012 to be associated artist at the Festival FAR of Nyon (CH).

Since 2015 and parallel to her artistic activities she starts a training in Alexander Technique. In march 2016 she obtains a scholarship for a full-professional training.

More recently she has lend her voice for the short film "After" by Pauline Julier; and in the present time

she is participating at the next production of the video-artist Emmanuelle Bayart.

Bruno Faucher

From 1983 to 1998, he collaborates as a light designer, technical director or light engineer with the following artists: Michel Bouquet, Jean Jourdheuil, Christian Rist, André Wilms, Jacques Bonaffé, Bob Wilson, Daniel Mesguich, Jean Paul Roussillon, Jan Kopp, Odile Duboc, Georges Appaix, Compagnie Castafiore, Peter Sellars, Ingrid Caven, Bernard Lubat, Jacques Robotier.

From 1998 on : Technical Director of the Groupe Dunes (Madeleine Chiche and Bernard Misrachi) who are working in Marseille, France and whom he works for over 10 years now on different multimedia-installations (Koge – Danemark 2010, Ososphères - Strasbourg 2009, Festival Osnabrück 2008, CAC Vilnius 2007, Festival Copenhagen, Le19 Montbeliard 2005, Fête des Lumières Lyon 2004, Pôle Multimédia Euroméditerranée, Ferme du Buisson/Arte, Festival de Zagreb, Friche de la Belle de Mai à Marseille...) and on shows integrating dance and video-art.

Technical director and performer of the *MELK PROD. Company, with whom he's been working, as a light-designer and set-designer too, ever since; (iFeel, Freezao/Défreezao, *Melk Prod. goes to New Orleans, No Paraderan, New movements for old bodies, Blitz, Freeze/Defreeze, Sorry do the tour, Les Petits Roberts, iFeel, CRY, My soul is my Visa).

Samuel Pajand

was born in Paris in 1977. He graduated from the University of Brest in Audiovisual in 2000. He quickly moved towards sound work in live performances. He works on shows by Gildas Milin, Joris Lacoste, Judith Depaule and Vincent Macaigne. In addition, he regularly collaborates with Claudia Triozzi and Marta Izquierdo. He forms with Fred Costa a duo of music more or less improvised called *Complexité faible*. He attempts with Marco Berrettini a fairly pop-music duo *Summer Music*, and with Marie Caroline Hominal the more or less mystical musical duet *SilverGold*. His meeting with Marco Berrettini dates from November 2006. He participates in the creations "Freezao / Défreezao", "* Melk Prod. goes to New Orleans", " Si, Viaggiare ", " iFeel ", " iFeel2 ", " CRY ", " iFeel3 "and" iFeel4 ".