

**\*MELK PROD / Marco Berrettini**

**iFeel4**

**Creation 2017**



Photo © Christian Lutz

## iFeel4

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**Length** 75'

**Choreography and dance**

Marco Berrettini

**Costumes and accessories**

S  verine Besson

**Music**

Summer Music

Marco Berrettini and Samuel Pajand

**Technical Director**

Pierre Montessuit

**Piano and voice**

Samuel Pajand

**Management and Touring**

Tutu Production

**Scenography and lights**

Victor Roy

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

**Coproduction** Association pour la Danse Contemporaine Geneva – ADC (Switzerland) , BIT Teatergarasjen (Norway) / House on fire – Culture European program, Centre national de la danse, Pantin (France).

**Supports** Ville de Gen  ve, Pro Helvetia, Loterie Romande, DRAC Ile-de-France, CORODIS, Fonds SSA

**Residencies for creation** ADC (Geneva - Switzerland), TLH (Sierre - Switzerland), Mont  vid  o (Marseille – France), Mottatom (Geneva – Switzerland), Centre National de la Danse – residencies (Pantin – France), l'Abri (Geneva – Switzerland).

## Touring schedule iFeel4

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### 2019

February 10 Museo Centro Gai  s. Santiago de Compostela (Spain)

### 2017

February 22 to 26 ADC Gen  ve (Switzerland)

March 15 & 16 Centre National de la Danse, Pantin (France)

April 7, 8 & 9 Arsenic, Lausanne (Switzerland)

September 15&16 BIT Teatergarasjen (Norway)

September 20 & 21 Bastard Festival (Norway)

October 24,25 Danae Festival, Milano (Italy)

*After God died with Friedrich Nietzsche and after his resurrection due to the spiritual currents of the 1960s that he is "in us", can we envisage an improvement in our spiritual lives without the existence of a God, whether he might be in us or elsewhere? Can our lives be profound, without reincarnation, karma, mono- or pluritheisms? Or does our environment determines our actions and thoughts?*

Marco Berrettini



Photo © Christian Lutz

## The piece

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### ***iFeel4 is the fourth part of a tetralogy that you started in 2009 ...***

The idea of creating a tetralogy was not foreseen from the start, but when the company created *iFeel*, it seemed obvious that our work was changing, reinventing itself, looking for a new dramaturgic style; gradually moving away from the so-called "Tanztheater", the dance-theater, to a mix of contemporary European and American dance, favoring movement to speech. There were no particular reasons for this change. I imagine that this allowed me to question myself and increase my knowledge in choreography. A more instinctive research, a form of "asceticism" in the literary sense of the term: an exercise, exercises, with the aim of an improvement of the choreographic field.

### ***What are the conductive lines that go through this tetralogy?***

The writings of the German philosopher Peter Sloterdijk, who have always nourished my work, and a new choreographic style that I dig since *iFeel*, based on the attempt to translate my ideas in terms of time, space, energy and color.

*iFeel*, based on Sloterdijk's *Book of Wrath and Time*, spoke of a western culture unassailable by the Islamist threat (I quote Sloterdijk), which would have run out of steam. But also a West nostalgic of Empires, turned towards vertical hierarchies. A Europe unconscious of the profound upheavals that the Arab world was experiencing. A West that suddenly re-questions itself about its own ethical beliefs and convictions.

*iFeel2*, based on the book *You should change your life* by Sloterdijk, leaned towards the United States to illustrate the current battle between Darwinist and Creationist theses; between secular science and return to the Old Testament. For me, this piece marked a choreographic turn, the beginning of a work opening to the influences of American dance, trying to create links with our European roots in contemporary dance. *iFeel3* also draws from *You should change your life*, adding to it the writings of Ayn Rand, the famous American writer and inventor of the philosophical term "objectivism". This piece attempts to synthesize the work done in *iFeel* and *iFeel2* in order to deal with the subjects that deal with the future of our human species, the evolution towards hybrid beings, towards the famous "singularity". New technologies, new spirituality, global overpopulation, extraterrestrial life; all these terms that influence our ability to redesign the world, but above all, to redesign ourselves.

Finally, *iFeel4* concludes this tetralogy and its themes. After attempts to find answers to my questions through the prism of the "social group" as in *iFeel*, the "duality" in *iFeel2* or the community of mind in *iFeel3*, this new piece re-concentrates itself on the individual and its ability to self-suffice.

***Could you describe the other authors you are using for this work?***

Besides the works of Peter Sloterdijk that I have just mentioned and the reading of You should change your life, which was very inspiring. The idea of how to design *iFeel4*, the space of the piece, the very fact that it is finally a solo that cohabits with other artists on stage, emerged from the reading of the poem of Rainer Maria Rilke: Archaischer Torso Apollos. Another author in *iFeel4* is Hermann Hesse, from who I stole the last page of his book Demian to transform it into a song. I would also like to name Carl Gustav Jung, the famous psychoanalyst and gnostic scholar, from who I have stolen some passages from his book The Seven Sermons to make a song out of it.

In the works I have named, all these authors have been concerned with the human being and his capacity to transform, to improve, to increase his faculties of perception and inner, intuitive knowledge, Gnosis in the religio-spirito-philosophical world.

***Music is an important part of your work ...***

Yes, not only because Samuel Pajand and I have been composing the soundtracks for our shows for a number of years, but also because, finally, a dance has its own inner music, its own rhythm, which then inhabits spaces and creates tension through its dynamics. Everything is music, on a plateau as in the street.

***What scenic set did you choose?***

One thing which is evident is that Rilke's poem, which tells us about Apollo's torso exhibited in a museum, significantly influences the setting in space and the relationship with the audience ...

*Interview with Christophe Susset – Secrétaire général – CND, Pantin*

## Press releases

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**At the Arsenic of Lausanne, Marco Berrettini infuses body and unreason with a sway of the archaic movement, counterpoint to a child-choir. A scenic and reflective jewel.**

*iFeel4* opens with a solo trance that revives with the disco roots of Marco Berrettini, German disco dance champion in 1979, and a children-choir slowly detaching from the audience. On serial and lyrical pop music with a metaphysical and philosophical content, composed on piano by Samuel Pajand, the children's choir begins, spins, regroups, sings and punctually covers masks recalling the Greek tragedy bathed in the cult of primitive mysteries and translated in the form of facebook-emoticons declined in the tints of the human aura. By successive steps, the figure of the child is here a source of energy which invites to dream, to create, to think.

From Victor Hugo (calling to the barrier of the Miserables by a people of children too often betrayed and repressed) to Rilke ("You must change your life" to meet the sublime), passing through Hesse ("Universe"), there are many influences. And it's of great intelligence, for the one's who remember "Sorry, do the Tour!" (2002), inspired by the "Opening Night" by Cassavettes, exploring aging, time passing, desire for dance and the envy of others.

### **Mystical and Sufi Asceticism**

After a duet in side steps and bare busts (*iFeel2*) and reinterpreted diagonals (*iFeel3*), here is a solitary icon slipping a side step, turning 360 °. The pelvis is delicately fevered with funky groovy swaying, arms bring back the space to the performer like a throbbing heart, his look in the form of a plea addressed to the public to dance together. Its form and its subversion derive from the mystical asceticism and sufism. The movements vary at each turn their rhythm and amplitude, tending towards a frenzied desperation that is racing on itself, repatriating in a decelerated way the lines of body of Travolta in Saturday Night Fever. An invitation to the other that proceeds in small psychological and physical steps.

***Bertrand Tappolet – Le Courier, 5th April 2017***

## Biographies

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### Marco Berrettini

Italian dancer and choreographer, Marco Berrettini was born in 1963 in Aschaffenburg, Germany. His interest in dance begins in a disco. In 1978 he won the German Disco Dance Championship. With this experience, he attended lessons in jazz dance, modern dance and classical ballet. At 17, he began his professional training as a dancer; First at the London School of Contemporary Dance, then graduated at the Folkwangschulen Essen under the direction of Hans Züllig and Pina Bausch. There, he developed his interest in the Tanztheater and began 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 European Ethnology, Cultural Anthropology and Theater Sciences at Frankfurt University for two years. In 1988, he moved to France to work with the choreographer Georges Appaix and created in parallel his own pieces. In 1999 the Kamnagel of Hamburg produced its show *MULTI(S)ME*. Since then, Marco Berrettini has produced about 30 shows with his company. With *Sturmwetter prepares for the year of Emil*, he wins the ZKB prize at the Theaterspektakel in Zürich. Since 2004 he has created, among other dance-related works, *No Paraderan*, *\* Melk Prod. Goes to New Orleans* (2007), *iFeel* (2009), *iFeel2* (2012), *iFeel3* (2016) and *iFeel4* (2017). He is currently working on his next creation *My soul is my visa*, which will premiere the 7<sup>th</sup> of February 2018 at the Galpon theatre, Geneva.

The activity of Marco Berrettini extends from performance in a museum to collaboration with filmmakers, from installations with contemporary artists to having dinner with famous people who do not know him.

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

They met through the creations of the dance company \*MELK PROD., of which Marco Berrettini is the artistic director and Samuel Pajand the composer and sound-technician.

SUMMER MUSIC was born on the summer's day in 2009. Marco Berrettini and Samuel Pajand are seated at the terrace of a pizzeria in Montpellier when Marco receives a call: he is offered a performance in November as part of the new Festival at Center Georges Pompidou. Marco did not touch a musical instrument for more than 10 years. He answers the person on the phone:

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

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

Marco to Samuel: Do you fancy to make 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 and Samuel Pajand put the range".

Two years later, Marco tried to integrate SUMMER MUSIC into his choreographic piece "Si, Viaggiare", but he did not foresee any specific time for music and only the song "Esfahan" remained. For "iFeel2", SUMMER MUSIC finally made it to create the entire soundtrack of the piece. With iFeel3 and iFeel4, Marco Berrettini and Samuel Pajand reiterates their adventure musical adventure, adding to it the fact that the soundtracks of these recent shows are performed live.