

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