

Press releases

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