



Comune  
di Bologna



Xing  
presents

Thursday 12 September 2024 9.30 pm

Marco Berrettini (CH/I)

***El Adaptador***

performance, Italian première

**Hole 44°29'32.7"N 11°18'40.9"E**

Piazza della Pace – Bologna

Thursday 12 September 2024 at 9.30 pm Xing presents ***El Adaptador***, a performance by **Marco Berrettini**. The event is a new **Hole** located in Bologna in Piazza della Pace, in front of the tower of the football stadium, and is part of the program of Bologna Estate 2024.

**The choreographer Marco Berrettini and the performer Nastassja Tanner** are from different generations. On many subjects, they have different, even very different, opinions. Those differences are in service of a play that seeks a state of crisis, of tension, similar to a show of corrida. While the choreographer draws inspiration from this increasingly controversial tradition, his intuition stems above all from the changes he observes as a cis white straight man in our Western cultures and societies. Which he doesn't understand, or no longer understands. Faced with the contradictions of contemporary human relationships, how do you exorcise the anger of a perpetual misfit who became a confused boomer? The duo Berrettini & Tanner looks at new stereotypes with humor. They use dance, music, songs of desperate cynicism and scenes that dissolve into nothingness, to find ways of crossing this threshold, on the edge between two eras and between two opposing forces. We're likely to discover vegan dances that will wage war on carnivorous dances. Some texts will – without a doubt – be censored, while others will be bordering on cultural appropriation. And all of it, against all odds.

*"When I was a child, we made jokes about Jews, Italians, Americans, Turks, Germans ... we didn't feel like it would alter our common sense, our respect for others, because as the philosopher Jiddu Krishnamurti says: **"The observer is the observed"**. This presumes that we are at the same time those who make fun of others and those who will be fooled in turn. Of course, racism existed, but strangely, we knew how to distinguish it, because racism had no humor. And that's how I grew up, with the idea that without humor, any subject could quickly appear suspect to me. Today, there are no more jokes. It is all human behavior that is called into question. The choreographic project *El Adaptador* corresponds to the desire to materialize observations that I have been able to make in recent years. I have observed changes in the dance milieu in particular, particularly in the way pieces are judged, aesthetics, but also in the relationships between people, and finally through the thematic and ideological axes currently considered as legitimate in live performance. These changes are not unique to the dance world, they are also happening more generally in our Western culture and society. It is a vast net where a new morality, of an unprecedented hysteria, generates particularly violent contradictions, creating increasingly tight knots. This gradually created a frustration in me, which I exorcise with *El Adaptador*."* (Marco Berrettini)

***El Adaptador*** is inspired by the image of the Matador. Marco Berrettini explains: "I have the feeling that the Matador, central subject of the Corrida with the sacrificed bull, illustrates well the idea of contradiction that punctuates my project. The Matador, symbol of the hero, has been strongly criticized for several years: an increasing number of voices are rising to denounce this ancestral spectacle which recalls the Roman games at the Colosseum. We honor the bravery of the Matador while deploring the inevitable sacrifice of the bull. There are many who find a deep beauty in the Corrida, but whose cruelty strikes more and more. What concerns me in this anti-Corrida front is that we consume millions of animals raised daily in appalling conditions without the majority calling for a boycott. By contrast, the Matador's fight with the bull and the bloodbath in which the show ends has become an unbearable image. As if the confrontation with reality were much more painful than the awareness of the massacre of millions of chickens, pigs, oxen and other animals destined for consumption, and which takes place in the perfect invisibility of the countryside, while the arena is located in the middle of a city. How does our mind of censorship operate? And how does the Matador live with these growing criticisms? Would he be ready to abandon this tradition deeply inscribed in Spanish culture in favor of a 'woke' modernism?"

**"Society mediates between an intolerably strict morality on the one hand and a dangerously anarchic permissiveness on the other, by virtue of a tacit agreement by which we are authorized to break the rules of the highest morality. strict, provided it is done calmly, discreetly. Hypocrisy is the lubricant that allows society to function pleasantly..."** (Janet Malcolm)

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### **El Adaptador**

coreography Marco Berrettini in collaboration with Nastassja Tanner

performers Marco Berrettini, Nastassja Tanner

music Marco Berrettini, Milena Keller, in collaboration with Samuel Pajand

costumes and accessories Severine Besson

scenography \*Melk Prod.

lights Bruno Faucher

production \*Melk Prod.

coproduction Arsenic Centre d'art scénique contemporain Lausanne (CH), Grütli – Centre de production et de diffusion des Arts Vivants Genève (CH)

supports Loterie Romande, Fondation Ernst Göhner, City of Geneva, Canton of Geneva, Pro Helvetia, Swiss Foundation for Culture

**Marco Berrettini**, Italo-german choreographer living in Geneva. His interest in dance begins in the disco. At the age of 15 he won the German Disco Dance Championship. He then trained at the London School of Contemporary Dance, followed by the Folkwangschulen in Essen (Pina Bausch). He has also studied theater, European ethnology and cultural anthropology. His path of interpreter is mixed, as are his inspirations in choreography. He danced in a jazz company, in a classical ballet company and in the contemporary dance companies of Georges Appaix, François Verret and Noémie Lapsezon. In 1986 he founded Tanzplantation, rechristened \*Melk Prod. in 2000, a dance company which produced more than thirty creations. From 2004 to 2007 he directed the Mouvement module at the Haute École de théâtre et de danse de Suisse romande La Manufacture in Lausanne, and from 2023 he directs the ATLAS program at Impulstanz Festival in Vienna. In addition to his own productions and collaborations with artists such as Martine Pisani, Jan Kopp, Jonathan Capdevielle and Jérôme Marin (*Music all*, 2021), he has created choreographies for ensembles including CCN Ballet de Lorraine in Nancy (*Songlines*, 2023). Berrettini received the Swiss Dance Prize in 2018 and 2022. Ironic, provocative, unpredictable, advocate of a 'dance for all' and against the 'theatrically correct', he follows the Nietzsche's maxim 'Life must be danced'.

<https://melkprod.com>

**Hole** is a format that Xing has been experimenting with since 2022, occupying and activating non-institutional places as a temporary redefinition of a public space.

Partners: Regione Emilia-Romagna, Comune di Bologna, Bologna Estate 2024. Media partners: Edizioni Zero, ATPdiary, NEU Radio.

### **Xing info**

via Ca' Selvatica 4/d – Bologna

info@xing.it [www.xing.it](http://www.xing.it) [www.xing.it/event/535/el\\_adaptador](http://www.xing.it/event/535/el_adaptador)

facebook.com/xing.it instagram.com/xing.it twitter.com/xing\_italy

### **Bologna Estate info**

[www.bolognaestate.it](http://www.bolognaestate.it)

### **Where**

*Hole* 44°29'32.7"N 11°18'40.9"E

Piazza della Pace – Bologna

### **Free access**

### **Press kit**

[https://www.dropbox.com/scl/fo/az5wcdcl6nqmw9v8grllb/AC5\\_IuN8jd9zsQwE47t2XSs?rlkey=o5tw81zw25ogwnvih34743y8r&dl=0](https://www.dropbox.com/scl/fo/az5wcdcl6nqmw9v8grllb/AC5_IuN8jd9zsQwE47t2XSs?rlkey=o5tw81zw25ogwnvih34743y8r&dl=0)

### **Hashtag**

#xinghole

### **Xing press**

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