

ASSOCIATED

ARTIST

FÀTICO

IRENE RUSSOLILLO

ORBITA

SPELLBOUND

Centro Nazionale di Produzione della Danza

Project, choreography, vocal writing, performance Irene Russolillo
Sound creation, vocal writing, performance Edoardo Sansonne/Kawabate
Light design, technical direction Valeria Foti
Costume creation Marta Genovese
Assistant for vocal dramaturgy and vocal coach Patrizia Rotonda
Words Ladan Osman, Adam Zagajewski, Annamaria Ortese, David Thoreau, Irene Russolillo

Production

ORBITA|Spellbound Centro di Produzione Nazionale della Danza

With the support for creative residencies of
Cango – Centro di Rilevante Interesse per la Danza Virgilio Sieni
and Centro Coreografico Nazionale/Aterballetto

With the support of
TRAC – Teatri di residenza artistica contemporanea in Puglia
and Spin Time Labs

Length 45'

VIDEO



FÀTICO (phatic) is a choreographic and musical project in which song and dance beat the time of three orations. On stage there are two performers, equipped with a microphone in contact with the skin, an extension of the body, the trigger point for the *quasi-physical* relationship with the spectators, thanks to the tool provided by the vocal act. Here, singing is not an act of spontaneity, it's the result of a modification, integration and enhancement of the encyclopaedia of this corporeity. In the words that mark the timing of the choreography, references to nature and the senses give way to memories in their mental space before dissolving into the words of worship. Proceeding by means of connections and collisions between sonic and choreographic matters, a secular discourse on sacredness is composed, asking the audience to let themselves be addressed by the phatic *listen!*

*This show is called Fàtico.
It is a time of splendour, a time dressed in silk.
A precious stone with no mouth.
It is the amulet you wanted to throw away but then put back in your pocket.
Fàtico is superabundance.
It is a shower of stars on a night of waiting.
Fàtico is a difficult word, a word that says no more.
It is the speech that flashes instead of speaking.
It is a point of light, a pendant on the forehead,
a beacon when it lights up and you can get burnt.
Fàtico is a dance that is a spell,
a witch exhausted after preparing a remedy for you.
It is a trampoline, a magic formula that allows you to jump.
It is not from nowhere, it is the summit reached after a long climb.
The sight of the stars now that you learnt how to look.
This show is a song, the voice that persists.
The refrain murmured in the field when your hands are still dirty from working.
Fàtico is not just time passing, it is medicine.
The potion that exalts and condemns life.
To reinvent descent and legitimacy.
Because one step was missing.
Fàtico is a rope, a prosthesis, an act,
that power that cannot be exploited.
That distance in which one is never touched, but almost.*



«...it is difficult to describe the experience I had watching Russolillo's Fàtico, this work eludes labels and offers strong suggestions... Could it be the call of a third-millennium griot to her own people, so that they will listen and then be able to preserve and pass on the very essence of the community? (...) We lose ourselves gently in this fine experimental creation. Seduced by the mysterious and alienating Fàtico, we really only wish that the fascinating song of the mermaid Irene Russolillo will never end.»

Carmelo A. Zapparrata – Hystrio

«a pure, pulsating and enchanted meditative act, stretched in time and space... Russolillo's performance plumbs the choreographic and vocal material with rigour and mystical beauty ...we get an enveloping emotional wave, an 'other' dimension of listening, which opens the mental space and reaches the heart.»

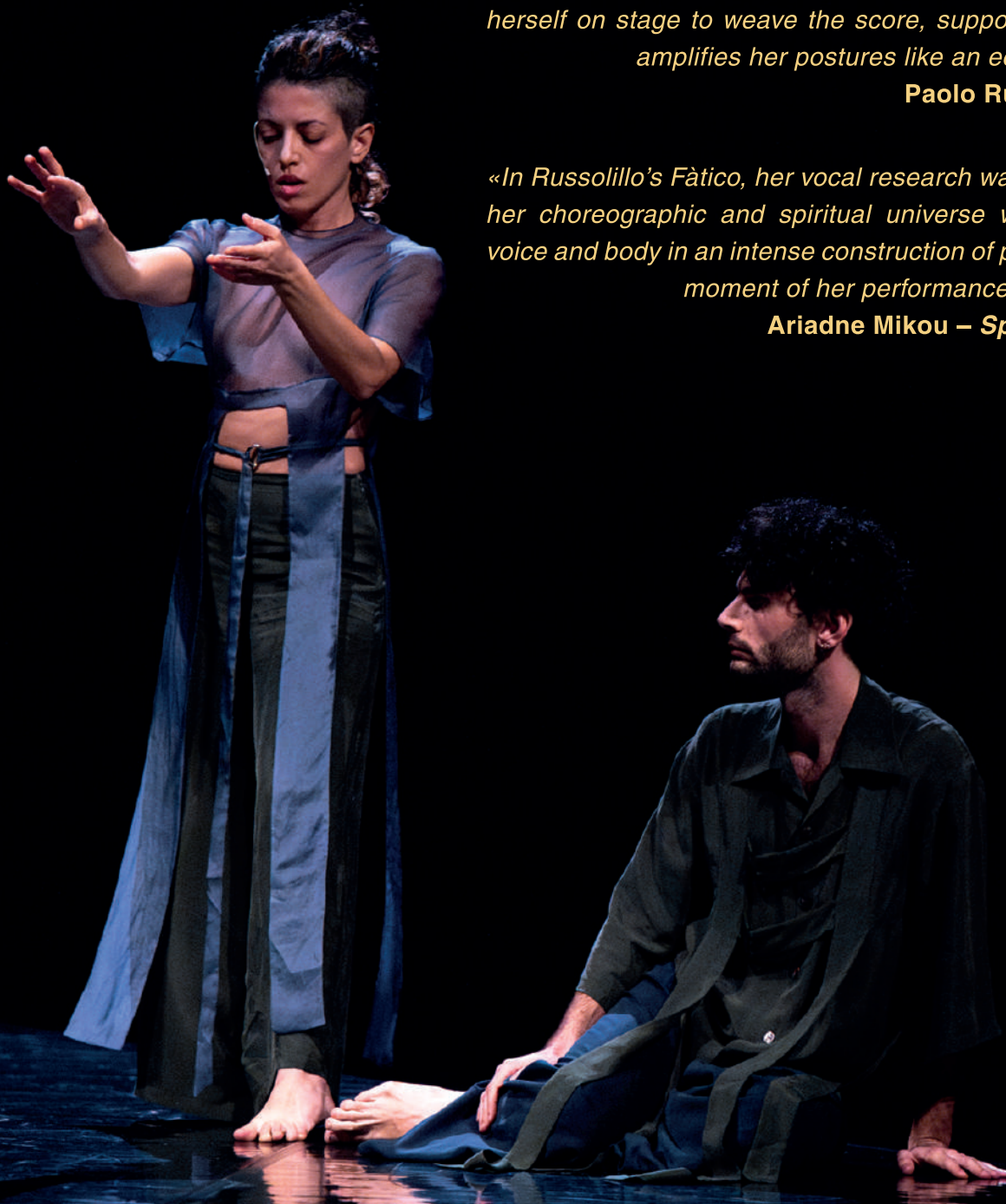
Giuseppe Distefano – DanzaeDanza Magazine

«an act close to meditation out loud, finding the words from authors pursued, loved... Fàtico seeks to discover the archaic and its different mystery planes, recreating that sense of belonging to a community. Intense and inexplicable, Fàtico sees Russolillo herself on stage to weave the score, supported by a figure that amplifies her postures like an echo in transparency»

Paolo Ruffini – Liminateatri

«In Russolillo's Fàtico, her vocal research was a central aspect of her choreographic and spiritual universe where the linking of voice and body in an intense construction of presence lent to each moment of her performance a rare authenticity.»

Ariadne Mikou – Springback Magazine



IRENE RUSSOLILLO (Cerignola 1982)

Dancer, vocalist, performer and choreographer. Her career is characterised by a hybrid and transdisciplinary approach to the stage. She realises solo projects or in collaboration with visual, music and dance artists, in Italy and internationally. She is an associated artist of ORBITA|Spellbound national dance production centre in Rome, the city where she is based. Her latest creations 2022 are *Dov'è più profondo*, realised together with producer and composer Edoardo Sansonne and researcher and curator Irene Pipicelli, which debuted at the Festival T*Danse in Aosta, and *If there is no sun*, of which she is co-author together with video-artist and director Luca Brinchi and musician and performer Karima DueG, which debuted at the Teatro India in Rome. Since 2014, she has received numerous awards: Equilibrio best performer award, Masdanza best performer award, Virginia Reiter best actress under 35 award (nomination), Prospettiva Danza award, she was selected artist for Le promesse dell'arte of IIC Paris, CROSS Award, Bando Abitante selection of Virgilio Sieni Danza. She was an associate artist of Oriente Occidente Dance festival, was selected by Crisol and Crossing the sea networks, collaborated with Association Griot for the production Mirrors within Italia Culture Africa 2019. As a dancer, she worked for many years for Roberto Castello. She has also worked with Lisi Estaras, Abbondanza-Bertoni and many other choreographers. Her nomadic training enabled her to have important encounters with pedagogues throughout Italy and Europe. Above all, the first encounters that were decisive for her career were those with Gabriella Musacchio for ballet, Ivan Wolfe and his movement research, and Micha Van Hoecke's Ensemble, with whom she had her first professional experiences. Later with the Italian masters of Sosta Palmizi and trainers such as David Zambrano, Thomas Hauert, or even Company Blu for improvisation, Julyen Hamilton and many others. Her background also includes a degree in Political Science and the DE - French diploma for teaching contemporary dance.



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