

ASSOCIATED

ARTIST



IRENE RUSSOLILLO  
FATIGUE

ORBITA  
SPELLBOUND

Centro Nazionale di Produzione della Danza

*Project, choreography, costumes, vocal writing* Irene Russolillo

*Sound creation, vocal writing* Edoardo Sansonne/Kawabate

*Creation, performance* Tina Hayrapetyan, Lilit Injyan,  
Lusya Karapetyan, Andrey Tikhonov

*Textile artists* Hermine Melkonyan, Piruza Gevorgyan, Hermine Iskandaryan,  
Anahit Gasparyan, Karine Galoyan

*Costume Maker* Gohar Ghazaryan

*Coproduction* Orbita|Spellbound Centro di Produzione Nazionale della Danza di Roma  
e Henrik Igityan Nca National Centre for Aesthetics di Yerevan

*Production coordinator* Nara makaryan

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*With the support of* Trac Teatri di Residenza Artistica e Network Crossing the Sea

*Many people who are non-European, non-Western, and non-wealthy cannot decide whether to move, where to go, or whether to leave or return to their homeland at will, as I can. They cannot pursue their aspirations for change, whatever that may be, or for cultural growth, whatever they wish it to be as I can. The inability to move freely is a clear and pressing issue. Even if a performance can do nothing and does nothing against migration policies, through this work I wish to celebrate any effort that fosters collective progress and movement toward a broader hope.*

*Irene Russolillo*





**Fatigue** is a vocal and physical choral performance about the act of going forward, in a path that evokes both a climb and a procession. A plural body is engaged in a movement of physical and spiritual fatigue, where breathing and singing constitute the point of origin of the choreography.

The metaphor of the ascent is usually employed to transmit the idea of accomplishing something, getting somewhere or even conquering new spaces. But what if there's no peak to reach and this hyper-effort takes place on a horizontal level?

**Fatigue** choreographs bodies and voices engaged in keeping balance and stability even when forced off-axis or carrying extra-ordinary loads. This continuous matter of vocal and physical tension produces the constant reconstruction of the presence of this multi-headed body. This space can be a time of both struggle and mutual care, creating a common shelter and its subsequent dissolution, before the path continues beyond the spectators' view.



## PROJECT HISTORY

Irene Russolillo's experiences in Armenia, starting in 2019, laid the foundation for the creation of *Fatigue*. During her stays in Yerevan, together with musician Edoardo Sansonne, she conducted creative residencies, presented performances, and led workshops aimed at diverse groups of students: young people and adults, professionals and amateurs, people with and without disabilities. These workshops, focused on dance and vocal research, were part of the professional activities of the Henrik Igityan NCA National Centre for Aesthetics. Through these travels, Russolillo gradually immersed herself in the local cultural and social fabric of Armenia, developing a strong bond with its people and political realities. The growing familiarity with these dynamics, cultivated over the course of her visits, inspired the creation of *Fatigue*, a transdisciplinary work conceived for non-theatrical spaces. This work reflects not only her artistic sensibility but also her relationship with the Armenian socio-political context. The title of the project evokes both the concept of work and the fatigue that comes with any endeavor.

## SCENE WRITING

In the writing of the scene, no reference was made to the musical or dance traditions of the country. The choice of sounds and movements was based on a bodily and vocal language that distanced itself from recognizable elements of the local culture. A preliminary study was conducted with the performers to explore both the energetic potential and the symbolic value of this rich heritage, which is central to many aspects of the community's life. However, the composition focuses on sounds and gestures that, although influenced by the performers' cultural background, avoid evoking obvious signs of that specific geography. The aim is to offer a broader and more cross-cutting discourse on the engagement of bodies as they move through spaces, both individually and in relation to others.



**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.



## CONTATTI

*mail* irenerussolillo@gmail.com

*tel* +39 3284758409

fb | vimeo | skype | ig irene russolillo

# ORBITA SPELLBOUND

Centro Nazionale di Produzione della Danza

Associazione Culturale Spell Bound

Sede fiscale Via dei Prati Fiscali 215, 00141 Roma - Italia

info@spellboundance.com

www.spellboundance.com



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