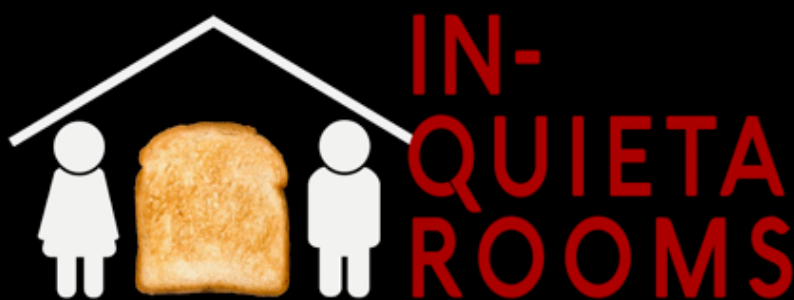


presents



a dance performance for 2 dancers

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## IN.QUIETA ROOMS

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Concept, artistic direction and choreography

**Nunzio Impellizzeri**

Originalmusic

**Selma Mutal**

Dancers

**Irene Andreetto, Albert Garcia**

Light Designer

**Marco Policastro**

Stage and Costumes

**Nunzio Impellizzeri**

Video Artist

**Yves de Prà**

Technique

**Stefan Falk**

Production management

**Manfred Dachs**

### **PREMIERE**

10th February 2017

Theater am Gleis - Winterthur (CH)

### **Further performances**

11th/12th February 2017

Theater am Gleis - Winterthur (CH)

15th February 2017

Grabenhalle - St. Gallen (CH)

## IDEA and CONTENT

What happens when a relationship decays into a meager routine and inner desires remain unfulfilled? "IN.QUIETA ROOMS" displays a couple, which is victim of a falsified version of life. They look for their luck outside of themselves. Image and reality mingle and bring their relationship out of balance. They live symbiosis and rejection at the same time and more and more they become entangled in a seemingly insoluble captivity.

Is the real reason behind the restlessness of our current era due to the fact that we cannot share our private thoughts with one another?

**IN.QUIETA ROOMS** refers to the two rooms in which Quieta and her husband live. Both suppress the expression of their inner desires, and their relationship decays into a meager routine. Distorted ideas about life, and the confusion of appearance with reality lead the couple into a seemingly dead-end situation. In his latest creation, the choreographer Nunzio Impellizzeri guides the focus of his storytelling between obscure dramatic art and emotional, stylistically fascinating scenes.

**Running time:** 60'

**Trailer:** <https://vimeo.com/209160487>

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Photos by Christian Glaus

## ARTISTIC DIRECTOR and CHOREOGRAPHER



**NUNZIO IMPELLIZZERI** is known for his unique choreographic signature. His dance works originate from the urge of translating attentive observation of social and existential themes into movement and are thought as an invitation to reflection for the audience.

In IN.QUIETA ROOMS he wants to deepen our knowledge on the human emotions and relationships.

It is by chance, after having completed an art degree that the Sicilian Impellizzeri, encountered dance and perfecting his classical ballet and contemporary dance skill, came to an international dance career. During these intense years he also developed a passion for choreography, receiving very early international acclaim.

Nunzio's path as a choreographer started in Italy for the Theatre Company Gruppo larba, the Genius Loci and Studio Ferrera. In Switzerland, on behalf of Gisela Rocha Dance Company, the Faa-Zone Dance Company, Cinevox Junior Dance Company, the SZZ\_Junior Company and the ZTTS of Zürich. In Germany he cooperated with Giorgio Madia and the Cottbus Staatstheater. In 2009 Nunzio was one of the four choreographers chosen for the Platform 12 Min. Max. at Tanzhaus Zurich. In 2010 he was selected amongst six other choreographers for "SiWiC 2010" – (The 14th Swiss International Coaching Project for Choreographers) directed by Reinhild Hoffmann. He participated in ChoreoLab 2013 in Zurich and Warsaw, directed by Tanzhaus Zürich and Centrum W RU-CHU Warsaw. Amongst the various awards, in 2012 and in 2013 he won the choreographic competition Ballet-ex Rome. In 2014 Nunzio has directed the short Dance Film „Quieta... Inquietudine“, which has been in 2016, awarded with the audience price at the Loikka Dance Film Festival for the 60secondsdance competition in Helsinki. In the same year he was invited to create two works “#Il-prete Rosso” and "Bleeding heart" for the ZHdK / BA Contemporary Dance. In the same year he was appointed to choreograph "Happening" for the Opening of Zurich Landesmuseum.

Since 2008 he has been living in Zurich, and in 2014 he founded the **Nunzio Impellizzeri Dance Company.**

## DANCERS:



**Irene Andreetto** was born in Mestre, Italy in 1986. After her dance education at the Balletto di Toscana-Florence, she made her first professional experience with Europa Danse. From 2007 to 2012 she is a member of the Ballett Basel and a solo dancer with the Bern Ballett. In 2012 she becomes an independent dancer and collaborates on various national and international projects (u.a. Marcel Leemann Physical Dance Theater, Opernhaus Zürich, Gessnerallee Zürich, Theater Basel). In 2015 she becomes the manager of Unplush, she assists the creation of different pieces (Cie Dysoundbo, Joshua Monten) and she is a board member of BETA – Verein Berner Tanzschaffende. Since August 2015 she is a candidate for the MAS Dance Science at the University of Bern. In 2016 Irene Andreetto danced in the Performance Happening and is since then she is member of the *Nunzio Impellizzeri Dance Company*.



**Albert Garcia** born in Spain, he trained classically at the Conservatori Superior de Dansa Illes Balears, before training in contemporary dance at the Conservatori Superior de Dansa de l'Institut del Teatre in Barcelona. Over his career to date Albert has worked with Gwyn Emberton Dance (UK), James Cousins Company (UK), Cascade Dance Theater (UK), Icosaèdre Dance Compagnie (France), IT Dansa Jove Companyia (Barcelona), and Tanzkompanie Oper Graz (Austria) performing in works by a range of choreographers including James Cousins, Alexander Ekman, Ohad Naharin, Rafael Bonachela, Stijn Celis, Sidi Larbi Cherkaoui, James Wilton, Natalia Horecna, Itamar Serussi, Tilman O'donnell, Rosana Hribar, Catherine Allard, Marilen Iglesias-Breuker, Jiří Kylián, Luc Petton and Darrel Toulon. Since 2016 is a member of the *Nunzio Impellizzeri Dance Company*.



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NUNZIO **in** IMPELLIZZERI  
DANCE COMPANY

## Schüren



Nunzio Impollizzeri überwirft die Krux, das Feuer in Partnerschaften am Liefern zu haben, in Tanz.

**B**ühne und Mollerei sind in -in Quarta Roma- unverkennbar im selben Maschengrau gehalten. Die knallbunte Kostümierung des tanzenden Paares Irene Andreotti und Albert Garcia ist zu Beginn der neuen Choreographie von Nunzio Impollizzeri vergleichbar mit einer potenziellen Fassade der Selbstinszenierung. Die Entwicklung dieser Partnerschaft ist dreigeteilt und keineswegs auf Happyend getrimmt, denn auch die Realität kennt die potenzielle Wiederkehr eines leicht mit Gleichmut verwechselbaren Trostes. Die Entwicklung der praktisch selbsterkennenden emotionalen Dramaturgie ermöglicht es, ein und dieselbe Berührung zwischen Mann und Frau mit einer jeweils komplett verschiedenen Intention als deutlich voneinander verschieden darzustellen. Das erste Mal zeigt sie Nervosität und Euphorie, in der Wiederholung dient sie der Herstellung von zärtlicher Wildheit, und zuletzt scheint immer noch dieselbe Berührung in freundschaftlicher Zugewandtheit ausgeführt, beide wie eine Mahnung an die beiden vorangegangenen Ausführungen, an die Notwendigkeit einer kontinuierlichen Bemühung für eine glückende Zwischenzeit zu erinnern. Die Widerstände aber verteilt Nunzio Impollizzeri auf beide Partner, wiewohl ohnehin klar verständlich auf die herrschenden Umstände wie alltägliche Hektik oder berufliche Zwänge oder je nach Stimmungslage wechselnde Bedauernisse und Ungeduld beider Beteiligten. Weil die Zeit des sich Bemühens sehr viel ausgeprägter Raum einnimmt als das Hochgefühl bei Erreichen einer Gleichberechtigung gegenseitiger Zuwendung, dominiert in der Bewegungssprache das Eckige, Ungelenke, je nach gerade Fahrige. Harmonisch flussend ist die Annahme, die im erotisch konnotierten Mittelteil gleichsam momentanes Doppelpiel wie ein weiterhin geltendes Versprechen meint, dass bei ausreichend ständiger Hingabe jedes Schüren einer zu erstickten drohenden Flamme lohnt, also auch jede Mühe, früh.

P.S. Zeitung  
Thierry Frochoux  
17.02.2017