

Interview with **Dorothea Rust** by Dimitrina Sevova, 15 February 2016 at Corner College, for the launch of Internet platform www.panch.li and LUPE Zürich

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DS: *Can you tell me about your own practices, and how they relate to the so-called performance scene, and the idea of a performance?*

DR: My background is in dance. First, it was rhythmic gymnastics influenced by German expressive dance. All these movements that happened before WWII in Germany, also connected to Dada and Laban and all that. I was very influenced by the Laban method. Later, when I went to New York, I got in touch with post-modern dance. And sure enough, there, dance and performance and all that was not so separated. There were lots of things happening in lofts, dancers were performing in lofts, and you didn't know whether this is now dance, or performance art, or whatever. The audience was mixed. Still, I think it was influenced by what happened in the Judson Dance Theater, or Judson Group,¹ in the 1960s, and when I was in New York I was very intrigued by all these ideas. I saw that they also relate back to Black Mountain College,² Bauhaus,³ Josef und Anni Albers,⁴ and Xanti Schawinsky,⁵ all these refugees from Europe who went to the States and got together with the artists there. For me this is what happened in post-modern dance in New York when I was there in the 1980s. Maybe a kind of post-modernism was already unfolding, but you could still feel the direct vibes of the 1960s and 1970s. I could always relate it to Europe, to what had happened here. This is just the surface where my dance practice comes from. Then, in the 1980s, dance was very provocative in some ways in the arts. Nowadays I think it's not really the same any longer, but let's come back to this later, because I think this term of performance also tends to blur everything.

¹ "A collective of dancers, composers, and visual artists whose experiments gave rise to postmodern dance, the Judson Dance Theater began in the summer of 1962 with a concert by Yvonne Rainer, Steve Paxton, and other composition students of Robert Dunn at the Judson Memorial Church in Greenwich Village. Over the course of the next two years nearly two hundred dances were presented by the group. Together they challenged the prevailing aesthetic of modern dance, especially its use of narrative, myth, and psychology, while breaking new artistic ground." <<http://www.danceheritage.org/judsondt.html>> (accessed 2016-08-07).

² Black Mountain College, a school founded in 1933 in Black Mountain in North Carolina, "was born out of a desire to create a new type of college based on John Dewey's principles of progressive education. The founders of the College believed that the study and practice of art were indispensable aspects of a student's general liberal arts education." <<http://www.blackmountaincollege.org/history/>> (accessed 2016-08-07).

³ "The Bauhaus Dances were delivered as a series of lecture dances between 1927-29. They were directly inspired by the architectonic cubical stage space Walter Gropius designed for the Dessau Bauhaus, which opened in 1926. Preoccupied with simple gesture – walking, sitting, jumping – and influenced by Heinrich Kleist's widely read essay on the marionette, Oscar Schlemmer aimed to create figures that would symbolize the new technology's potential, but whose human element would supersede the mechanical." Debra McCall, "Bauhaus Dances (About)" <<http://www.bauhausdances.org/about.html>> (accessed 2016-08-07).

⁴ Josef Albers and Anni Albers (née Fleischmann) were students, then teachers at the Bauhaus in Weimar and later Dessau. In 1933 they were invited to develop the curriculum of visual arts at Black Mountain College. Cf. <<http://www.albersfoundation.org/artists/biographies/>> (accessed 2016-08-07).

⁵ "Born in 1904 in Switzerland to a Jewish family of Polish decent, Alexander "Xanti" Schawinsky enrolled at the Bauhaus in 1924. Schawinsky was particularly active in the theater department and strongly inspired by Oscar Schlemmer, whose position as teacher he took on and developed further." <<http://www.schawinsky.com/bio>> (accessed 2016-08-07).

I come from dance, I work with movement, but the way I worked with movement in the 1980s at the same time questioned what dance is, and what dance practice is. I was working with improvisation. I did ballet, and modern dance techniques, but I also tried out and practiced a lot of other things, and working with concepts. And later, in the late 1980s and 1990s I worked exclusively with improvisation, which means I had this radical notion of going into a space, be it with a musician or visual artist, just working from scratch, except saying, we do it for an hour. As it turns out, it's never actually from scratch. Because you have your memories, you have your habitual ways of doing things. So it is always kind of an encounter, an experiment. Back then, it was about how to deal with a situation, what is appropriate in this situation where I just respond to things, and how not to get onto a normal track. I'm trying to work in this situation from scratch all the time. Which is almost impossible, but in the 1990s it was like that. I was performing a lot in museums, in art museums, in galleries, and it was the time when dance really found its way into these spaces. As dance got into these spaces, it changed the way dance is perceived. At the time, the term *dance performance* was in use, and I used it, too. Since my stay in New York, I have always been interested in visual arts. I didn't have a formation in visual arts, but I felt closer to visual arts than to dance theater. Later, I actually studied visual arts, for four years at ZHdK.⁶ This allowed me to reflect further on questions I had about dance, and dance related to performance art practice. I also started working with material, with text, whereas in the early 1990s I had worked exclusively with movement. Sometimes I had used material, but maybe just what I found in the space. Or the space had been material for me. When I studied visual arts, I was exposed to another way of questioning movement-space. Space became more and more important for me. I would say today it's really space I am doing something in, looking at the kind of questions that come up when I do a certain thing in this space. You can look at space in different ways. It's the physical space, but then it's situated in a specific neighborhood, with its social issues, also political, cultural issues. Later I studied cultural and gender studies, and writing text has become more important for me. Language. I used to say that movement is my main issue, but I would say it's not movement any more, it's rather space, language. That has to do with movement, just as movement always has to do with space. Because we are human beings, we need to move. How do we go about space? How do we share space? How do we behave in space? Etc.

DS: *Coming back from New York to Zurich, what kind of scene did you find here? How did you relate to this scene, with your own experience from New York? Did you find a performance scene here?*

DR: Well, at first, I was still finding my orientation in the dance scene. But I didn't really relate to it. I was not satisfied. Because back in the 1990s, no reflection of one's own practice was really happening the way that it can happen today. The 1990s were also the time of Fischer-Lichte performativity,⁷ and Gabriele Brandstetter dance studies.⁸ This was all happening in the 1990s. That's why I was really moving more towards visual arts. ZHdK, which at the time was called HGK.⁹ This formation was very important for me. It allowed me to meet other people, also from F+F.¹⁰ I got more into the performance art scene as a student, being very active at the HGK with another student, Barbara Sturm, who was also interested in performance. And we really connected with

⁶ ZHdK (Zürcher Hochschule der Künste; engl. Zurich University of the Arts).

⁷ Erika Fischer-Lichte, *The Transformative Power of Performance: A new aesthetics*, trans. Saskya Iris Jain (Oxon and New York: Routledge, 2008 (2004)).

⁸ Gabriele Brandstetter, *Tanz-Lektüren. Körperbilder und Raumfiguren der Avantgarde* (Frankfurt am Main: Fischer-Taschenbuch-Verlag, 1995).

⁹ HGKZ (Hochschule für Gestaltung und Kunst Zürich; engl. University of Design and Arts).

¹⁰ The F+F School for Art and Media Design Zürich or F+F is a private art school in Zürich. F+F stands for "*Form und Farbe*" ("shape and color"), a discipline practiced at the German art and architecture school Bauhaus.

students from F+F. We organized our own events in off-spaces, and I started to organize myself. I organized *THE LONGEST DAY (DER LÄNGSTE TAG)*¹¹ at Kunsthof¹² with Peter Emch,¹³ who was one of the professors at the visual arts department. I got more interested in organizing events. We did this event, and through that I started to network more, and look at other artists' practice. It was also the format of this event. I didn't see it as a festival, which I find to be a problematic format. This event lasted just one day, 16 hours. Each artist had one hour to set up his/her thing and then perform. A little bit like LEGS now. But LEGS is 9 minutes each, and is more of a relay of things happening one after the other. And I started working for other formats, like Stromereien¹⁴ where I was on the program committee. I was on the program committee of another festival, too, even if I have some doubts regarding festivals. I am also very interested in new music. I always collaborated with musicians, in the realm of new music and improvised music. For some time, I also worked for GNOM Gruppe für Neue Musik, a group based in Baden near Zurich.¹⁵ We organized concerts. Then, I had the opportunity to perform in South America and in India. It so happened that I went to India, where I started exchanges with people there, bringing them here. I'm not exclusively focusing on Zurich. I'm interested in going places, meeting people, and then watching what happens as I get in touch with these people, not just hopping to places and being there, and then it's finished, it's over. Especially when I go abroad, I try to keep in touch and see what this exchange does with me. I've been more interested in networking lately.

DS: *As you came back, did you find an influential performance scene here? Something that can be perceived as a performance scene?*

DR: No, I didn't. I was myself focusing more on the context of HGK, where I was, and people from F+F I was in touch with. But I couldn't say that it was a performance scene. I'm sure that there were things happening to which I was not connected, or didn't know about. But the way I perceived it then there was not a scene, really. It was scattered. And I was still between dance and visual arts, so I was myself not clear. And I still am not. I still feel that I'm an observer. I can't really say there was a scene. I know in the past things happened. Very often, they were connected to political things, like in the 1980s. In the 1980s I was in New York a lot, and didn't spend so much time here. But in the beginning I witnessed all this ramble and this chaotic time, against the opera house, and all that.¹⁶ Things were happening in the streets. Then this rather died out. I felt the late 1980s and the 1990s were more of an egoistic, individualistic time, where things were not really perceived as: Wow! We do something together. I'm talking about here in Zurich. I think this is changing again now. I think people, and I myself, are more ready to see a common interest, how we can share things, how we can exchange, how we can put our different opinions in one space, and how we can share space together.

¹¹ *Der längste Tag / The Longest Day: 16 hours non stop outdoor performances* <<https://derlaengstetag.wordpress.com/>> (accessed 2016-02-24).

¹² Der längste Tag 2004, 21 June 2004, Kunsthof Zürich <<http://www.kunsthof.ch/?id=20&sub=23>> (accessed 2016-02-24).

¹³ Peter Emch, artist and musician, co-founder of the visual arts department at ZHdK. Professor at ZHdK from 1985 to 2008 <<http://www.peteremch.ch/>> (accessed 2016-08-07).

¹⁴ Stromereien <<http://www.stromereien.org/>> (accessed 2016-03-26).

¹⁵ GNOM Gruppe für Neue Musik Baden <<http://www.gnombaden.ch/>> (accessed 2016-03-26).

¹⁶ On Friday evening, 30 May 1980, several hundred youths gathered in front of the opera house in Zurich to protest a credit of more than 60 million Francs for the remodeling and renovation of the opera house, demanding funding for alternative spaces where youths could get together without consuming. This was the starting point of a movement that over the years developed a great variety of strategies to fight for non-commercial spaces for youths and for culture, remained present in the public discussion and has influenced the cultural environment to this day.

DS: *For you the context is quite important. To build a context not just for one person's career, but a more collectively produced context for performance.*

DR: Well, why do we perform? What do we mean by this term? For my part, I really like the term, because for me it's a space. It means that I engage in a practice in which things are not clear. I go in-between things, go into the gaps. And I let myself be in a gap. That's why I like performance. I perceive performance as this gap. In German I would use the term *Leerstelle*, which one could translate as gap, void, or vacancy. Maybe it's very appropriate to call it a practice medium. Nowadays the carpet is being pulled away from under our feet. Because with all the things that are happening politically, abroad, but also here, what are our values? Where do we find orientation? We were brought up in a certain way, but what does it mean, and how do we perceive what is going on today? What position do I take with respect to it? It's a disconcerting, unsettling time. I think this practice is very appropriate, not to play a safe game, but really to put yourself in an unsafe space and experience that. Coming back to your question what it means with regard to other people, I think it's really about being in one space with people who have different notions, different opinions, and to not expect that we all need to say A at the same time, that we can have a different notion of time, of how we go about things, and yet can be in the same space. I think that's what I mean by gap.

DS: *Is there a market for performance? What about the relation between the event and the archive, the documentation?*

DR: A market for performance? It's more and more of an issue. Sure, there is Marina Abramovic, who is an emblem, a brand like Dior, or whatever, in art, in performance. I think now, I hear more and more that performance pieces, performance art works are bought by museums. Not only of famous people but also of local artists. Since everything is performative nowadays, I think the galleries are very interested in bringing this live aspect into the art market. I see that there is a tendency for performance to find a market. I don't know what it means, what it does to this practice, this wide range of practices that we call performance. It's ok if you can earn some money with it, that's fine. Nevertheless, there is the aspect that performance is also questioning things, criticizing. How can these two things go together? If you sell your performance to an art gallery, to the art market, it may be a kind of an illusion that there will be such a place in which you could unsettle something, could criticize the system, criticize the way we go about ourselves with our bodies, with our being, with our whole way of being in a space at a certain moment. And yet, I very much believe that context is really the thing that frames what you do, what you put in the space. Let's say it writes the performance. It's a big part of this work. The context where it happens. Whether I do something here at Corner College, or I do it at Gallerie Bob Gysin. Or I do it at Gessnerallee. Or a place nobody knows, out there in the public space. I can do the same thing, but it's framed completely differently, and maybe says something different.

DS: *Performance is ephemeral. We know how Marina Abramovic sells her documentation. I have seen big exhibitions based on filmed performances by her. What about this transfer from the ephemeral, event-oriented practice to documentation? Or, departing from the ephemeral in a different direction, what of repetition? To what extent should it be possible to repeat a performance?*

DR: I can't give a clear answer to that. I know what you mean. The whole material that comes out of this performance, be it physical material, be it documentation, photos, video, audio, oral reports, written reports, I'm interested in all that also. I have my own website, have been experimenting with this, but I haven't found the way of going about things, really. Ultimately, this is all material for me. Sometimes I'm happy that I have photos. Because sometimes I'm doing things blindfolded, so I don't

know what's happening in the space. I then only afterwards see something that happened, which I perceived completely differently at first. This gives me another view. Photos of performances that happened, or video sequences. I look at them, and it influences me. It might trigger something. I would say this is all material, in some ways, for other performances, for other work. Sure, you can approach it as an icon, as something of value. There were artists in the 1960s, especially performance artists, who would not want to have it photographed, documented. Or there exists only one photograph, in which everything kind of cumulates. But for me it's a wide range. Performance is when I do something. It's this moment in space, but then there are things happening before, and things happening afterwards, and this is also important, somehow. I tend to give less and less value to this moment, to the event itself.

DS: So you look at it more as a complex process, with different agents and contexts.

DR: Yes, a complex process. When I mean the moment, and things accumulate, it's maybe a special situation, because lots of people are here, because of how the space is. Yet at the same time I'm also kind of distant, somehow. I'm kind of doing research, I see things and take them with me. This is as important as when this moment happens, when it's announced as a performance. That's why I say, it's always material for me. I also think that things have started to merge more. You mentioned re-enactment...

DS: I meant re-enacting your own performance... Should your own piece be repeatable, and to what extent is the script important? And where is the border between improvisation and scripted performance?

DR: I always have a script. I have to have a script. I do research, and write a script that organizes the material. I ask myself how I can organize it in this moment. Then, the script might say ABC, and then I do CAB or something like that. I know the material that I bring with me. But I have to go into the situation not knowing exactly what is going to happen. That's the interesting thing. The situation has to tell me something that I don't know. So I have to go about it in that way. I know there are people who really do a show, choreograph everything. It's also possible. It depends what your interests, what your questions are. I'm not saying it has to be this way, or that way. It could be that in ten years I might do very minimalistic, set things. I work with text, and maybe with some movement. I don't know what will be the outcome of it. A lot is possible. Performances that happened, be it my performances, or others'. I don't perceive a performance of mine as my work. I think a performance doesn't belong to somebody. I think it's something shared. I like Jean-Luc Nancy's way of talking about milieu. This notion of having a body. It's very philosophical, but I like very much the way he works out how we are with others. Maybe from the outside, when I do something, it may not look like that, but it's how I feel. That's why I'm saying the performance doesn't belong to me. It's something I'm sharing. I did it in this moment. And then, it's material. People can be influenced by something I did. And then they do something. I do the same. I am influenced by other people. I see somebody doing something, and then I pick something up. With the questions I have, maybe it hooks onto something that I am carrying around with myself as I see something somebody else is doing. It's not about stealing in that sense. We steal all the time. It's about memory. Remembering is performative. Because it's not exactly... what's the original? There's not really an original in some ways.

DS: You also teach performance. What about your pedagogical, educational methods? Can you tell me more about what you can transmit to your students? Is there a set of techniques, or a language specific to performance?

DR: Next week I'll be going to Sierre, to ECAV, where I will work with students. I work with them a lot with space, and with movement. Sometimes I speak about the anatomy of the body, because I'm very interested in that, in how we imagine what's inside us that we can't see. Then this inside, when you talk about the nervous system, always has to do with space. We are also a space. I kind of relate to the body in that way. It's rather about bringing them into the space, and maybe getting some quietness and concentration. Then we work with space. We meander about the space. We do little performances, only with the body. I like Valie Export, the configurations she did in space,¹⁷ photographs she did in public space, where she puts herself on the floor in a certain way, in a corner, on the stairs. We look at things like that. I also look with them at works of other artists, contemporary, not my own. Mostly I'll take the work of somebody from the canon, and relate it to what is happening now. And then the whole thing is about what interests them, what materials they work with. They start from there. I bring examples, but it's rather to make them interested. And then, when they do something, I want them to start from their interest, and bring their ideas into space in a performative way. It's not so much about performance as such. It's making their ideas visible in space, making them three-dimensional, making them spatial instead of jotting them down on a piece of paper. And then, it's about how this material can be organized in a different way. I have BA students who don't necessarily want to perform. They have to do that in a seminar called *Performance*. I want everybody to be able to work. It's more about how I can get them to do that. So it's all sorts of things. We do exercises, see other work, and then we always go back to what their interest is. Some people paint, while others are interested in video. Some want to perform, want to show off. That's ok, show off then. I really try to keep it open. And I want to see something, want to be excited by seeing very different things. I take myself back. I don't show so much what I do, because I don't want them to feel they have to do it that way. It's very personal, also, a personal process. I want them to find some excitement with their material. Allow them to put into space the questions they have. In that way, it's a very good thing that I have to teach, even if I don't really see it as teaching. I rather spend time with them, try to understand and get into their way of thinking and then, sure, we work with the body. Sometimes it's very useful. There is always movement involved. How do you treat your material? You smash it down. You are careful to it. You write in a certain way. There's always movement involved.

DS: *How can you describe the current performance scene in Zurich?*

DR: I really don't know the performance scene in Zurich. I go to see things here and there, very randomly. I often go also to listen to music, and like to see exhibitions. Performance? I don't know. I mostly go to see people I know. And sometimes there are people I don't know. Very different. But I don't really know what is going on in Zurich. And that's why we do LUPE here.¹⁸ I'm really excited that people coming from different practices, with a different approach, come together, and now, I can be introduced into realms, into areas, into ways of doing that I may not have had access to. I think LUPE is great for that. It's a research instrument to find out what Zurich is for me, whether it is really that heterogeneous. I have some insight into other places, Basel and Bern for instance. Basel has more of a nucleus of people, around Muda Mathis, but also younger people. About Zurich I have no idea. I know only bits, and can't bring it together. It's heterogeneous.

¹⁷ Valie Export, *Body Configurations* (1972-76) <http://www.valieexport.at/en/werke/nach-kategorie/fotografie/?tx_ttnews%5Bpointer%5D=1&tx_ttnews%5Bcat%5D=90&cHash=a95d8d5420> (accessed 2016-08-07).

¹⁸ LUPE, an initiative and instrument of the PANCH network of Swiss performance artists. LUPE Zürich is the first focus, on the city and region of Zurich, to scan and zoom in on performance practices in Zurich <<http://panch.li/lupe/>> (accessed 2016-03-27).

DS: *You've been living in Zurich for many years.*

DR: Yes, but I'm not only in Zurich. I go abroad, exchange with people in India, in Canada, in the UK. This global exchange is very important to me. I'm trying to find time to read Saskia Sassen.¹⁹ I want to think more about this global thing, what it is about. Even this locality, local Zurich, has to do with the global. Everybody is connected to other people. That's also something I'd like to find out, how people are connected to other people, not only to here, but to other regions, to other areas, continents. How they exchange...

DS: *Do you think that for the scene in Zurich it's characteristic that everybody is connected to something else but not so much among themselves?*

DR: Maybe LUPE can bring us a bit closer together locally. I started it and invited people without knowing whether they would come again, whether we would meet again. I left it completely open. I've known some of the people for a long time, but now it's good that there are other people here, some who didn't know each other and are very different. And all of a sudden I realize I'm interested in that, and maybe you know something I didn't, and we could exchange about that without necessarily collaborating. It's more about exchanging.

DS: *Do you think Zurich needs more open stages for performance?*

DR: I think what it needs is more reflection. And also what you do in Corner College²⁰ gives opportunities for further reflection. It can only happen with other people. You cannot do it alone, but need the exchange with other people.

DS: *Is there enough criticism in the local press, in the specialized media, for instance Kunstbulletin?*

DR: I think not. Well, it is happening now, because thanks to PANCH, and to APRESPERF edited by Andrea Saemann and Dorothea Schürch, many people from the arts field are writing about performance and putting texts onto this website. There is now also this window in Kunstbulletin, *Performance im Blickfeld*, to which also Irene Müller contributes.²¹ That's why I'm also interested in doing a Symposium on performance at Corner College, because there is still this myth surrounding performance, or performativity. And how about these words, performativity, performance art, performance practice? I think we need more reflection. I include myself in this. I'm interested in reflection, and am very critical regarding my own practice. It's important. You can't be sure of what you're doing. I think exchanging is very important, sharing a space together. Who knows what will happen. I'm not saying we need a center or something. We definitely need some more reflection on it. Not only from theoreticians looking at the field from a distance. The people who do it need to reflect about their own practice. I think this doesn't happen enough. Only when you are in school, in formation, you reflect all the time. And then it's gone. Unless you have an interest in it.

DS: *You have been working on archiving performance as well? A research project on performance?*

DR: I have been involved randomly, through *archiv performativ*²² by Pascale Grau, Margarit von Büren and Irene Müller, in which they developed thoughts about archiving performance. They did

¹⁹ Saskia Sassen, a Dutch-American sociologist known for her innovative and careful analyses of globalization and international human migration.

²⁰ Corner College <<http://www.corner-college.com/>> (accessed 2016-08-07).

²¹ *Performance im Blickfeld* (Performance in Focus), a series of reviews of performances and performance events in every second issue of Kunstbulletin <<https://www.google.ch/search?q=Performance+im+Blickfeld+site:kunstbulletin.ch>> (accessed 2016-03-27).

²² *archiv performativ* <<https://www.zhdk.ch/?archivperformativ>> (accessed 2016-03-27).

symposia, and I was involved in that. But I didn't do it actively. I do it more with my own practice, where I think about how to deal with my material, how to put it on my website, what to put there, and generally thinking and reading about what archiving could mean.

DS: *Do you film your performances?*

DR: I don't like video so much. I haven't found out how to deal with video. Mostly I do photographs and text. I write texts about my own performances, or I ask other people to write afterwards, like a report. I have also done audio recordings, of someone commenting on the performance while I was doing it. The audio tape is then a commentary, a bit like listening to a soccer game on the radio. I tried this with Irene Müller when we were in Kolkata. While I was doing my performance she was an active participant in the sense that she would film and comment at the same time. Then she held a talk about performative documentation, or performative documenting, which is actually a term she coined. We are trying out things like that.

DS: *Where is the next stop of PANCH after Zurich?*

DR: There will be launches in different cities. The next will be in Lucerne, then in Berne, maybe at the Bone festival. There is a lot going on. PANCH is initiating, reflection, writing, organizing, cultural politics, but also practical things, like how to cope with organizing and also funding the various events, e.g., *The Longest Day*,²³ or the Performance Art Award.²⁴ A variety of very different questions. Then there are also groups who do collaborative performances. Another group focuses on writing, another on archiving performance. It's open, and other groups will come about. I myself am really occupied with the website, which is the platform to reach out and gather information. With Chris Regn and Nicole Boillat, I will take care of it for the next three years, to make sure it does not die out. At the same time, we and PANCH have to find out what it needs, what we include or what we don't want to include.

DS: *Do you think that in terms of cultural policy there have to be special programs for performance art? Special grants, stipends, which would not be part of visual arts? Should performance art just be part of the spectrum of art practices, or should it have a place of its own in the funding schemes?*

DR: I have no clear answer to this. I'm not sure it would be good to separate it. On the one hand, it could take the myth away, that it's subversive, ephemeral, and say it's a medium, like dance, like theater. At the same time it's tricky. Maybe we have this thing, transdisciplinarity. I'm not sure, because I think there should be more openness in the different genres, like theater, music, dance, visual arts. More knowledge also of what has happened before. There is not so much knowledge of the canon, or the practices of performance in the past, what they meant socially, politically, in the arts. It's not only anti-art. It has many layers. I find there is sometimes very little knowledge around. I think it would be more important for the different genres to have knowledge about that. I come from dance, and could maybe apply in the dance department and say I'm doing performance, working with movement. It is not clear where my practice is. I can also go to the visual arts department, although I would not go to the theater department, because I don't have this background, and don't really relate to theater. This is not a critique, just a notion I have. Some people work more with sound, and may be closer to music.

DS: *Is there more of a social future of performance art? Do you see a relation between performance and radical educational practices, radical pedagogy?*

²³ See Footnote 11.

²⁴ Performancepreis Schweiz <<http://performanceartaward.ch/>> (accessed 2016-07-23).

DR: There is a lot of potential in that, I would say. I sometimes collaborate with Bernadett Settele.²⁵ She is in art education, and writes about it. I would say it's a very valuable practice in which you can think about a lot of things. As is art in general. It's reflecting, looking at things more precisely, and asking questions. Does it need to be like that? Could it be otherwise? Without finding an answer. I am interested in this gap, in this unknown territory, in bringing ourselves into unknown territory, and then not having the feeling that I'll die if I don't know. I can be in this space and can exist with others. I think it's a very valuable tool for pedagogy.

***DS:** Performance at the same time is material. Even if there is no material product. No trace, no object left from the performance. For the painter, he or she can sell their piece. An installation artist can do more or less the same. For the performer, in the sense that they cannot sell anything other than this moment, do you think there should be a special financial treatment of performance artists?*

DR: Thinking about material, you have lots of material: You have photos, you have video, you have research materials, you have text, maybe objects even. You can really think about how these things relate to each other and what it could mean. At the same time, for me, remembering, talking about it, having seen it, being present, having experienced something, and then talking about it, is also very valuable. Because we are such a visual society, aren't we? We work very visually. There are really other aspects that maybe are not yet so explored, that could mean something. Also, with technology, there may be some new possibilities.

²⁵ Bernadett Settele <<http://panch.li/lupe/bernadett-settele/>> (accessed 2016-08-07).



Body-Temperature mit Vandana, Neha Narayan und Preeti Singh, 2013, © Rahul Giri



Der Himmel über Luzern, mit Irene Müller, 2014, © Urs Schmid



laut und gleise (das floss) 2014, © Frederic Meyer



BUTLER 1, mit Bernadett Settele, 2014, © Christian Glaus



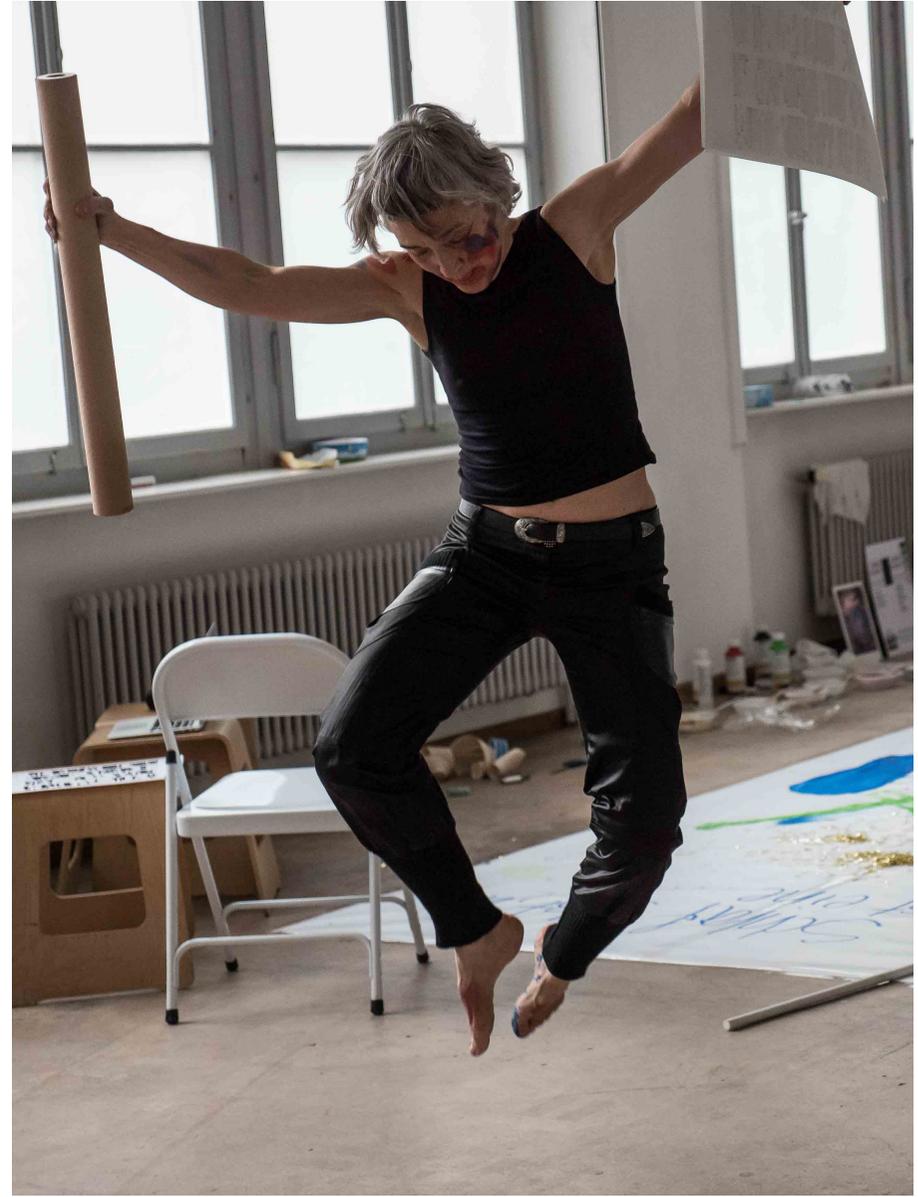
Anna XI — This video has been removed, 2014, © Mirzlekid



ÜBUNG/EXERCISE No. 8, 2015, © Paul Litherland



L'animoteur 3, 2015, © Zooni Tickoo



J'écris + je crie, Performance Schreiben, 2016, © Christian Glaus



ACT Student Performance Festival ECAV/HSLU Sierre, 2016, © David Bonvin



hNC, gala opening, 2016, © Caroline Minjolle