

Gisela Hochuli – Artist Statement

I like to work with what is there – the obvious. This can be the inclusion of one's own body, the space, the audience as well as site-specific materials and contexts. For example, in Madrid I worked with the grey space of the Matadero venue, in Santiago de Chile with a large palm leaf, in China with a red cloth, in Münsingen with water from the Aare (river), in Ascona with the Bauhaus architecture of the Teatro San Materno, in Helsinki with a piece of frozen snow, in Schöftland with my own biography, on the 100th birthday of Meret Oppenheim in the form of a homage, on 100 years of DADA specifically to DADA, during the Covid19 Lock Down in my own garden without an audience, etc.

I am interested in the obvious. As mentioned above, it can be a specific space, a regional plant, a natural feature like a river or a piece of snow, a political colour, etc. By placing the object (often everyday objects) in the centre of attention, by meeting it and developing actions, the familiar becomes twisted and the unusual becomes visible. The everyday view shifts and unexpected potential becomes free. For example, a jumping, clinking cup becomes a concert. "New" dimensions open up and "new" images are created that enrich.

My performances are simply constructed, they are minimalist works. The focus is on simplicity and its diversity.

In my performances I try to treat the objects as a counterpart. I am interested in objects as partners. I often develop parts of the performance "in dialogue" with the object out of the moment. In some cases, I determine the strands of action in advance. Being in the present, observing the situation, what is in the moment and what is appropriate next, as well as the attention to things, are central aspects of my acting and being. I believe that I take the audience into the moment. My performances are thus experienced by the audience so directly and up close, through the senses and feelings and less through the mind. Everyone is fully involved, naturally in their own way; immersion, associations and reactions are individual, that is the contribution of each spectator to the performance.