

MAPPING EUROPE

PLACES/ORTE

JAFFA-TEL AVIV & JERUSALEM, ISRAEL

DATE/DATUM

22.12.17/28.12.17

REPORT FROM/BERICHT VON

DOROTHEA RUST

OCCASION OF THE TRIP/ANLASS DER REISE

**TWO LIVE-PERFORMANCES «WHERE ARE YOU
/ WHERE AM I – EIFO AT/A / EIFO ANI» WITH
ONLINE INTERACTIONS BETWEEN ZÜRICH
(OMRI ZIEGELE) AND ISRAEL (DOROTHEA
RUST) AT THE ROOM DANCES FESTIVAL**

Final-Report by Dorothea Rust & Omri Ziegele

WHERE ARE YOU / WHERE AM I — EIFO AT/A / EIFO ANI

Live Performance with interaction via skype by Dorothea Rust (visual and performance artist, dancer) and Omri Ziegele (musician, bandleader, composer) in collaboration with Petit Grégoire Videolabor Zürich (Jens Woernle, Hili Leimgruber and André Bricker), technical support Israel – Dani Williamson.

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Live Performance with online interaction between Zürich and Jaffa:

Zürich, Kunstraum Walcheturm, Kanonengasse 20, 8004 Zürich

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Jerusalem, Leo Model, Gerard Behar Center, Betsalel 11, Israel

The outset and context of the project

In 2016 Dorothea Rust got an invitation by Room Dances Festival for its 29th edition in December 2017. The innovative festival was founded in 1998 by Amos Hetz, (founder and head (until 2002) of the Department of Movement and Movement Notation at the Jerusalem Academy of Music and Dance, teaching, lecturing and performing in Israel and abroad). For the past 29 years, the festival's aim has been: to create a space in which exposed encounters between artists, their creations and audiences can take place and to focus on strictly innovative and new productions and international collaborations.

Dorothea has a memory and experience of being in Israel at different occasions and venues: 1977 travelling through Israel, 2001 participating at Room Dances Festival in Tel Aviv, Jerusalem and in a Kibbutz up North in Israel, 2012 participating at [ZAZ Festival](#) — Performance Art Platform in Tel Aviv Bus Station and in Haifa at Tveria 15, The Hadar Community Center.

The impetus for Dorothea to go to Israel and participate in the festival in 2017 was to find a substantial link between Israel and Switzerland for the content of an art-dance-music-performance project. In 2016 Dorothea saw a short performance by Omri Ziegele with the Surbtal Yiddish an extinct swiss dialect. Omri worked with the sounding of the language. Dorothea wanted to know and learn more about the context of this Swiss dialect. Also knowing that Omri has Jewish background and ancestors who grew up in the Surbtal, Dorothea invited Omri to collaborate and perform for the occasion of this festival. In order to develop a collaborative evening-length work, both of them made (further) research into the traces of Surbtal Yiddish. Thereby they could relay on the experiences of their long term collaboration, Dorothea also onto her congenial collaboration in solo projects with the media specialists Petit Grégoire Videolabor.

The projects basic material

revolves around sounds, voices and movements from the past, from the childhood into the present, according to the festival's 'Leitmotiv' / guiding theme 'Why Music?'. Dorothea & Omri are looking for sparks in movement and sound which arise from a hidden memory linking to art and folk dance movements, everyday and mainstream expressions in music and dance. A strong impact onto the performance has the attention to the extinct Yiddish language of a small Jewish community near Zurich, in Aargau, a Canton in northern Switzerland. It puts light onto the history and facts that from the 17th to the mid-19th century this was the only area of the permanent Jewish settlement in Switzerland; the Jews lived in the Surbtal in the two communities of Endingen and Lengnau, from where they directed the struggle for the emancipation of Jews in Switzerland. The performers are asking themselves what the sound of (this) language is. 'What do we hear, how does it resonate today on a physical and verbal level and in a metaphorical sense? What do we do with it, what does it do to us?' The isolation of this Jewish community in the past, and its dialect which had developed over time, could raise issues relating to realities immigrants are facing today and other people who have been isolated from a central society, experiencing situations of alienation. The live-streaming aspect of this work is providing a channel of research how virtuality and its topics, being in a place and at the same time out of place (and also out of time), can effect and affect performers, the media-specialists involved and the audience.

How and what was achieved through the project:

Dorothea Rust and Omri Ziegele in collaboration with the media-specialists Petit Grégoire Videolabor in Zürich and Dani Williamson in Israel could (successfully) realize two live performances in two different places while interacting through the media skype. Despite the technical restrictions a stable connection could be established and maintained throughout the two performances between Zürich and Tel Aviv and Jerusalem. Also image and acoustic solutions of the low-key media skype could be handled in such a way that sound, light, voice, movement and interaction created in both places different distinct qualities. Hence the team of WHERE ARE YOU / WHERE AM I — EIFO AT/A / EIFO ANI could create images and situations where projection and live performance in each place merged at times in such a way that they gave the illusion of being in one space. The realization of an analogue live-performance and interaction through the digital skype-media with its delay of one second added to the content of the performance of 'at the same time being displaced and yet in a place'.

The feedbacks of the audiences by word of mouth in Zürich, Tel Aviv and Jerusalem were strong, people were touched by the issue/theme of the extinct Yiddish communities and swiss dialect. Most of the audience in Israel never had heard about the history of this community in Switzerland and the facts surrounding them. In Switzerland either audience members had heard about the two places Lengnau and Endingen, but were not familiar with the details, or did also hear for the first time about it. There was also attendance by audience of jewish background (which knew about the history of this community) but were curious and shared thoughts about the performative realization, the intricate utilization and appliance of material and their means.

Both organizers of the festival and the whole team of the project WHERE ARE YOU / WHERE AM I — EIFO AT/A / EIFO ANI are surprised about the results and possibilities of the low-key media skype with live performances. It's a start, the team of the project WHERE ARE YOU / WHERE AM I — EIFO AT/A / EIFO ANI has scratched a surface which can be explored in further projects.

Feedback from the organizers of Room Dances Festival about the attendance of the two performances

Attendance at both shows was approx. 160 in Tel Aviv, Jerusalem and Zurich venues. The performance had a strong impact on all spectators and left people thinking and talking for a long while. This was also made possible by the generous contribution of fine Swiss wine, provided by the Swiss embassy in Tel Aviv. We also had the honor of welcoming Ms. Aline Tabibzadeh, a member of the cultural team of the embassy. Over and all, the performance contributed to the main theme **Why Music** in introducing different locations, inspirations and time gaps into the picture.

Some written feedbacks from the Zurich audiences

«... das war klasse heute abend in zürich und tel aviv dabei zu sein. es gab soviel zu sehen, zu hören, eine komplexe geschichte auf mehreren ebenen, es entstand präsent mal hier mal da, im zusammenspiel, zum glück konntet ihr nicht mit allerbesten technik arbeiten, der kurze delay hatte seinen reiz und war auch oft gar nicht so präsent, ihr und wir waren am arbeiten, am vorstellen, zusammenstellen, du klein auf omris hemd, er vor den türen, den zweien. es hat mich berührt wie du/ihr die gespannte situation in israel in der performance aufgenommen habt, ja die frage des ortes, des ver-ortens von dir, von omri, vom publikum, der geschicht das hat mich am meisten berührt.» A.H.

«.. Ich gratuliere Dir zu dem tollen Projekt, es hat mich sehr angesprochen und ich fand es äusserst interessant. Du hast eine sehr vielschichtige Arbeit entwickelt, einen roten Faden gesponnen und uns mit auf eine Reise genommen zurück in die Geschichte eines Ortes im Aargau bis in die Gegenwart der ‚verrückten‘ Technik. Schön, sie so zu nutzen. Ich war klar an beiden Orten, bei euch über das Bild in den Tiefen und dann im Walcheraum mit Omri.» J.E.

«... Just to let you know how pleased I was to attend your fascinating performance last night via Skype in Jaffo. It is a courageous unconventional and many leveled performance. I also enjoyed the imaginative contribution of Omri Ziegele.» J.O.

«... Das wird eine Performance bleiben, die sich in meinem Gedächtnis festschreibt. Aus Zuschauerperspektive war sie einfach einzigartig im eigentlichen Sinn des Wortes. Wirklich toll. Quasi ein Gesamtkunstwerk.» St.B.

«... Das war so eine feine und tolle Performance zwischen Zürich und Jerusalem! Ganz besonders, berührend war das. Danke!» E.N.

Photo documentation by Dorothea Rust & Omri Ziegele

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Photos Zurich Kunstraum Walcheturm / Photos by Lorenzo Pusterla and Urs Schmid







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Videostills Jerusalem Leo Model, Gerard Behard Center / Stills by Dorothea Rust / Camera Dani Williamson







January 2, 2018 Tuesday 15 Tevet 5778
17:39 IST

<http://www.jpost.com/printarticle.aspx?id=519848>

THE JERUSALEM POST



Choreographer/ Dancer Dorothea Rust and jazz musician Omri Ziegele in 'Where Are You/Where Am I.' (Photo by: URI SCHMID)

Dancing in two places at once

By ORI J. LENKINSKI

12/23/2017

"If I think about why I do performance, it is because it allows me to research things that have been on my mind, questions I have..."

If you have ever tried to conduct business via Skype, you probably know that a certain element of luck is involved. Some days the application works flawlessly, providing a clear picture and excellent sound, while on others, even a simple "hello" can be impossible. On Friday night, Dorothea Rust and Omri Ziegele took a roll of the dice with Skype, incorporating it as a key element in the

performance *Where Are You/ Where Am I*, which was presented as part of the annual Room Dance Festival at the Teiva Theater in Jaffa. The second attempt at this experiment will take place Thursday, as part of the festival's installment in Jerusalem.

Friday's performance was the first of its kind and, in fact, the first time Rust and Ziegele tried out their score.

"It's something we couldn't rehearse," says Rust over coffee in Jaffa. Rust has been visiting Israel since the 1970s, before she became a performance artist/dancer. Born and raised in Switzerland, Rust found herself in New York City in the '80s.

"I was working with choreographers, taking workshops and mostly getting in touch with postmodern dance," she says. Rust, 62, drinks a short espresso, her cropped hair framing bright eyes.

After nearly a decade in the US, Rust returned to Switzerland, where she studied visual arts in Zurich followed by a master's in cultural/gender studies focusing on the affinity of post-modern dance for performance art.

"I found myself missing a kind of connection between performance and real life, which is why I think I arrived at performance art from dance," explains Rust.

Rust last visited Israel in 2013, to perform as part of the ZAZ Festival, curated by Tamar Raban. Upon receiving the invitation to return for Room Dance, Rust reached out to Ziegele, a jazz musician, to devise a performative intervention made specifically for the event. Ziegele hails from Israel but has spent the majority of his life in Switzerland.

"We discovered a very specific and extinct dialect of Yiddish that was spoken in two distinct villages in Switzerland, where Jews were allowed to live in the 18th and 19th centuries. I think that in Switzerland, we have an affinity for languages, and this one had a very distinct sound to it. It brought up ideas of being in a place and belonging to it or to another place. How do you fit in? What does being in a place mean?"

Together, Rust and Ziegele wrote a script for the performance, which would inhabit two spaces, the Teiva in Israel and the Kunstraum Walcheturm in Zurich.

"There is a third player in the performance, which is the technology. It won't be high-end technology. It will have the touch of media but I think that it's interesting to work with this kind of low-budget feel. We are very much at its mercy and at the mercy of the connection that will be established in the

moment,” says Rust.

This kind of risk-taking falls perfectly in line with Rust’s overall mission to blur the lines between performance and life. Whereas many artists prefer to know each step and sound in advance, Rust strives to leave a lot of leeway for authentic reaction to unfolding situations.

“If I think about why I do performance, it is because it allows me to research things that have been on my mind, questions I have... I learn something in each performance, each one shows me something I didn’t know before.”

Where Are You/Where Am I will be presented on December 28 at the Leo Model Hall in Jerusalem.

For more information, visit www.roomdancesfestival.com.

INDEX

PEOPLE/LEUTE

- Dorothea Rust, Zürich, Switzerland: www.dorothearust.ch
- Omri Ziegele, Zürich, Switzerland: www.omriziegele.ch

FESTIVALS/PROJECTS/PLACES

- Room Dances Festival Israel: www.roomdancesfestival.com
- Kunstraum Walcheturm, Zürich: www.walcheturm.ch
- Hateiva, Jaffa–Tel Aviv, Israel: www.hateiva.com
- Gerard Behar Center, Jerusalem, Israel:
www.jerusalemfoundation.org/art-culture/gerard-behar-dance-center.aspx

OTHER KEYWORDS/ANDERE STICHWORTE

- Petit Grégoire Videolabor (videotransmitter): www.petitgregoire.ch
- Ori J. Lenkinski (interviewer)
- The Jerusalem Post (Press)