

Sophie Germanier
2019-2021



*I am many.
And you are too.*

I am originally from the dance field and do believe in performance.
But how to perform in the age of performance, in which the term has received the additional meanings `efficiency` and the production of the autonomous human self?

Through dance, performance, text and video I am in a constant search in how to deconstruct the human individual, thus creating embodied narratives, which frame the body`s porosity and its connectivity to the material world around and inside it.

In this process I think given structures like architecture, cities, the earthly ground and the relationships within those structures through bodies. The bodily thinking opens up experiences of aesthetic spaces which enable different perspectives, connections and relationships between given choreographies and new ones to be imagined.

Education

2018-2021 Hochschule Luzern, Bachelor Kunst und Vermittlung, Luzern CH
2017/2018 Den Danske Scenekunstskole, Bachelor Dance and Choreographie, Copenhagen DK
2016 Vertigo International Dance Program, Jerusalem ISR
2015 Copenhagen Contemporary Dance School, Kopenhagen DK

Sophie Germanier
*1996, Zürich

Rotbuchstrasse 18
8006 Zürich

Exhibitions and Performances

2021 *Water-Worms Dance Club*, All Inclusive HSLU, Luzern
2020 *The Angels of Zurich*, Kunsthalle Luzern
Daily Airing, curated by Vinzenz Meyner, with Roman Feller and Benedickt Bock, Feldbach
Choose Your Weapon, as part of the noDIN collective, Südpol Luzern
Waves of Pressure, Radio Bollwerk Residency Rote Fabrik, Zürich
The Hedge, Hortus - Garden Exhibition curated by Samuel Haitz, Zürich
Inter-est, Raum für Kunst B74, Luzern
2019 *FulFill*, AKKU Kunstplattform Luzern
Corner Piece, AKKU Kunstplattform, Luzern and Saint Luke, Zürich
Babel & Bubbles, Klodin Erb und Band, Shedhalle Zürich

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Varia

2021 *Welcome to the MUD-dy World*, mud-dy.cc
Para-site, F96 Kollektive, para-site-f96.ch

Upcoming

2021 Performance in the ZWZ (Zentralwäscherei, Zürich)
2022 *I am man, I contains multitudes*, noDIN collective Südpol, Luzern
with residencies in Dampfzentrale Bern, Théâtre Sévelin Lausanne, Théâtre de L'Usine Genève

Initialised.

W E L C O M E T O

MUD-dy WORLD

You are invited to experience the MUD-dy World
click here to enter the

SomaMUDs

MUD-dy.cc is a Multi-User Gameplay inspired Website
which enables a collectively produced system in which
cross-species narratives and practices are being developed.
Become a Cast Collaborator as well! The first narratives
of MUD-dy.cc are the audible somatic SomaMUDs.



Welcome to MUD-dy World`s SomaMUDs

Hi! Welcome to the MUD-dy World! You are entering a muddy/earthly world ruled by mainly nonhuman players. You will meet them on your way through the narratives! Listen to their stories carefully, stay curious and let yourself explore this muddy world.

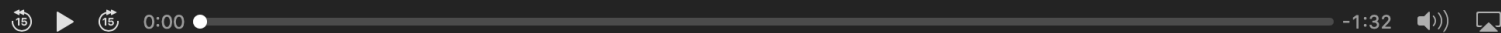
Please enjoy yourself and help create an atmosphere in which every nonhuman and human can do the same.

Navigation and Status

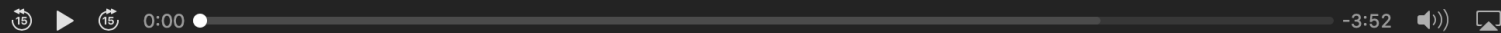
The audible SomaMUDs generate bodily and imaginative accesses to the MUD-dy World. Every time you enter a SomaMUD you will be invited to experience it with all your senses. Just let yourself be guided by the reappearing voice.

To enter click on the SomaMUD buttons.
To dive in just listen to the voice & sound, relax and follow the instructions.
To have the full experience go through all the SomaMUDs one after the other.

SOMMAMUD ONE



SOMMAMUD TWO



Welcome to the MUD-dy World, 2021

Website with text and audio
mud-dy.cc

The MUD-dy world is made of earthly and cybernetic collectively produced systems. Inspired by a multi-user gameplay it invites viewers to take in the different perspectives of the players AL, MUD and worm.



Water-Worms Dance Club, 2021
Videostills



"This small body of water - the earthworm - shits and shits and so fertilizes the whole world.

...

*Worm oh worm,
You are the body of water I want to dance for."*

*Water-Worms Dance Club, 2021
Videostills*



Water-Worms Dance Club, 2021

in collaboration with Anna Lena Eggenberg
Video, 17min HD.

[Link](#)

This video invites to connect oneself with other bodies of water, like a river, the ocean or an earthworm and examines the possibility of creating new relationships between a human and an earthworm through the act of dancing for the worm.

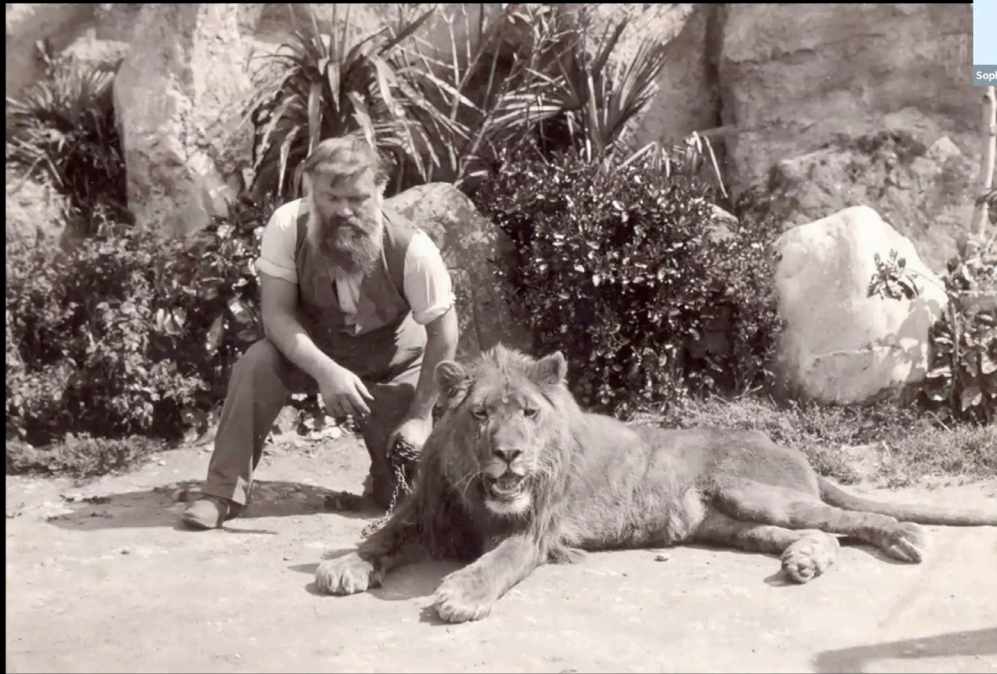




Soph Germanier



The Angels of Zurich, 2020
Kunsthalle Luzern
Performance-Lecture



The Angels of Zurich, 2020

Performance-Lecture via Zoom, 30min.
Kunsthalle Luzern

[Link](#)

At first sight angels and lions don't really have anything in common. Angels are creatures often associated with messengers oscillating between heaven and earth. Lions on the other hand are wild animals representing power and fearlessness.

I went to look for angels in Zurich. I found some but almost none. Instead, I found lions, a lot of lions. The Performance-Lecture *The Angels of Zurich* leads behind the lion facades and reflects the network of relationships that opens up through this omnipresent architectural element.

Who built the city? Who still builds it? And who owns the city?



The lion can be understood as a representative symbol only. But in what way is it also witness of historical narratives of Zurich and in what sense can it give us as messengers of events – just like the angels – insights of the hidden power structures of Zurich?



Daily Airing, 2020
Feldbach Zürich
Performance-Lecture Walk



Daily Airing, 2020
Feldbach Zürich
Performance-Lecture Walk



Daily Airing, 2020
Feldbach Zürich
Performance-Lecture Walk



Daily Airing, 2020

Performance-Lecture-Walk, 30min.
Feldbach

Alluminium sculptures by Ramon Feller and a text by Benedikt Bock. Curated by Vinzenz Meyner.

“Ich bin Sophia. Cho dunn ich us vielne Städt und vo de Berge. Eigentlich isches nödeso wichtig wer ich bin und woher ich chumm. De Name Sophia isch mir zur Hälfti geh worde und zur andere Hälfti han ich mir ihn selber geh. Mir spatziäred jetzt denn zämä zumäne Bootshus.

*Es Bootshus isch Teil vonere Serie.
Vonere Serie am Wasser.*

Meistens isches e Holzbrätterkonstruktion mitemene Steg. Es isch es Liäbesgedicht a Fischerboot i Form vonere grosse Umarmig. Es Bootshus isch au en architektonische Übergang vom Bodä zum Wasser; en Übergang vonere bsitzbare und bewirtschaftsbare Flächi zunere flüssige Flächi wo niämertem ghört und ständig in Bewegig isch.

...”

(Excerpt of the spoken text during the performance-lecture-walk)



Choose Your Weapon, 2020
Südpol Luzern
Performance by the noDIN collective



Choose Your Weapon, 2020
Südpol Luzern
Performance by the noDIN collective



Choose Your Weapon, 2020
Südpol Luzern
Performance by the noDIN collective



Choose Your Weapon, 2020
Südpol Luzern
Performance by the noDIN collective



Choose Your Weapon, 2020

Performance, 20min.

Südpol, Luzern

performed by the noDIN collective
(Mira Studer, Yadin Bernauer, Dustin
Kenel and Sophie Germanier)

Experiences of fighting serve as inspiration - to reflect, to move, to sense. Four performers ask themselves, whether they've ever been involved in a real fight, what position they had in it and what weapons they could use.

Do we all fight the same fights in the same way, or are we not granted this equality?

Waves of pressure.

Movement is happening now, effecting your body and the space you're in in one way or the other.

The radio transmits sound – whether that is music, noise or a voice – to a lot of different spaces at the same time. And this sound is different waves of pressure, which is nothing else than movement in space. Hence the radio choreographs each space it is transmitting to, in the sense that it is directing movement in space.

Imagine now that it would suddenly start to snow. One snowflake falls down to the ground in front of you, then two, three, four, five and more and more... And suddenly you are surrounded by a lot of snowflakes finding their way down to the ground. Some snowflakes land on your skin, on your cheek, on your nose. Close your eyes now and sense the snowflakes landing on all the parts of your body where your skin is free from any cloth. Connect to the sensation of all the cold little dots on your skin turning into small drops of water. Can you hear the sound of snow?

Look, already some centimeters of snow lie on the floor, on a table or chair close to you. And this layer of snow might call for activity, for interaction like lying oneself in it and swiping the arms and legs back and forth on the ground until the shape of an angel appears. I think of the snowflakes as little bodies always following the movement of falling, choreographed by wind and gravity. Gravity pulls the snowflakes down and the wind sometimes works against this by taking them on rides, sometimes lifting the snowflakes up in the air again for a bit or making them swirl around in circles and spirals. And as soon as they touch a body that is warm enough for them to melt, what happens is that their molecules start to move quicker, and they become fluid. Concerning the human body, I want to point out that once the snowflakes turn into drops of water/once they become fluid, they can fuse with the human body, by spreading over the skin, staying there for a certain time.

Fluid bodies

Seeping into other bodies

Not becoming one body, instead scooping the potential of many.

I am many.

Everybody is many.

And when we dance, we can give space to all the different rhythms and to all the many desires inside us at the same time.

From individual to dividual.

I mean in our times in a Western-European society we have to be individuals. Constantly producing and reproducing the self in order to distinguish oneself from the other. The philosopher Michaela Ott said in a lecture I listened to lately that there is not such a thing as individualism. She argues that individual comes from the Greek word atomos, meaning inseparable. But already quite some time ago scientists have proven that atoms are in fact separable. This leads to the conclusion that the connection between the word atom and the word individual doesn't make sense anymore and that individual has to be replaced by dividual.

I am many.

And you are too.

So, let's divide, let's be more fluid.

The thing is that in order for atoms to divide they need to crash into each other at a very high speed, which is impossible to occur in a human body. So, we are atomically seen non separable, nevertheless the potential exists. This brings us to a philosophical excursion about dividuality. Gerald Raunig explains in his book about the dividium that humans are in fact dividual. He argues that if for example two people have a common interest or discourse, they not only share this common space in between them, but he argues further on that certain parts of the interacting people are connected so strongly that those parts split from the rest of each person and become independent. The person is being divided in smaller entities in that very moment.

I think the radio embodies a dividual potential. Information transmitted through the radio potentially creates a strong connection between listeners. Some connections might be obvious others might happen unconsciously, anyhow the parts of the listeners that are connected with each other split from the rest of each person: Dividuality is being performed. Hence the radio enables a lot of connections between listeners throughout a whole city, country, continent or even throughout the whole globe. I want to illustrate this with the following little thought-experiment.

Close your eyes once more. Notice your body and the places where it touches the surface on which you're standing, sitting or lying on. Now, zoom out just a bit so that you observe yourself from above surrounded by everything that is in the space where you are right now. Zoom out a bit more in order to see a bigger radius of the surrounding, maybe a street, a garden or trees. Zoom out even more: You are only a small point now surrounded by all the streets of the neighborhood, parks and houses. And now zoom out just a bit more so that you see the whole city from above, you are not even the size of a needle point anymore. Instead a whole network of red lines reveals itself in front of you, the red lines connect all the people listening to the radio right now building some sort of cluster that dynamically updates itself constantly – because people turn the radio on and off again. You are part of this city's network demonstrating the individual potential of the radio.

Bodies and spaces listening to the radio in one city.

These days I have been looking at the city landscape of Zürich from a lot of different perspectives. I never looked at Zürich as being a valley - I do now.

There is something very satisfying about looking at the city's architecture from above. Trying to map this flow of information that the city provides. The flow of information used to happen on a horizontal level only – humans negotiating and transmitting messages through actually going to the places where they want to interact with each other. Next to a horizontal level of exchange, flow of information in cities happens on a vertical one as well since the age of telecommunication, to which radio contributes significantly. The modern body doesn't necessarily need to travel in space anymore in order to pass on information or to simply interact with others. I wonder how this fact changes the relationship between the body and the city. The concept of home-office that has been introduced by the recent event, eliminated the way to go to work. Starting a day of work isn't connected to leaving behind a certain distance anymore. The distance reveals itself as an idea or as a spatial sensation. And the city becomes a projection of ideas and imaginations.

And when we then take a walk in the city scanning its surface – the projected ideas and the imagination collides with the physical experience of the city and transforms the architectural urban space. A little hill can turn into a mountain and the lake into the ocean. And I watch the waves – unremittingly moving across space.

Waves of Pressure, 2020

Text

Reading for Radio Bollwerk (10min.)

at the Rote Fabrik Zürich Summer Residency

[Link on Soundcloud](#)

The Hedge

Cities are full of hedges. Hedges divide one garden from the other, the public from the private and one property from another one. We understand the hedge because we are urban or suburban. The city's common architectural element is nature but pressed into a fixed form. It's basically an ongoing discourse between the shrub that unremittingly grows and the human that unremittingly cuts.

Next to a spatial restriction, the hedge describes moments of transitions as well. One embodies a major structural turn in society. This civic architectural element is actually a rural one. It has its origin in farming. The hedge used to function as a border in the three-field-system during the Medieval age, dividing the different acres and being fodder for the cattle. But then in the middle of the 18th century privatization and capitalism came. From then on the hedge was used to enclose one's property and to draw a clear line in order to distinguish it from the neighbor's (or: between oneself and the others). Hence the hedge endured history and indicates the transition from feudalism to capitalism, from rotation to ownership. The second moment of transition lies in the now: marking the moment where one space touches the other. Or maybe the hedge is actually the touch itself.

The hedge surrounding the garden of Rotbuchstrasse 18 wildered in many parts or got replaced by big trees or fences. Still there is a 'proper' hedge running along one side of the property. It is tall, so tall that we can't talk to our neighbors. The hedge choreographs our bodily habits. We for instance walk alongside the hedge on the little path to do our laundry or to empty the compost behind the little house. The hedge makes sure that we don't walk in our neighbor's garden but stay on our side. Or we sneak: Our neighbors have a fig tree and the hedge has a big hole. When the figs are ripe, we sometimes pass through the hole and pick a fig. It feels almost subversive to undergo the restricting structure. With the big hole, the hedge, or rather the shrub, tricks its purpose with human's own strategy: reducing material or rather not growing. You cannot cut around a hole to put it back into the form of a hedge. You cannot sculpture the hole itself, only the material around it. The hole in the hedge makes the two properties fuse and erases the border in that very moment. I have to think about the hedge in my childhood dividing our garden from the neighbors. They had a much bigger garden and they had grass and not gravel like us that would hurt when we played barefoot in the summers. After about two years living there, friends of my parents moved into the house next to us.

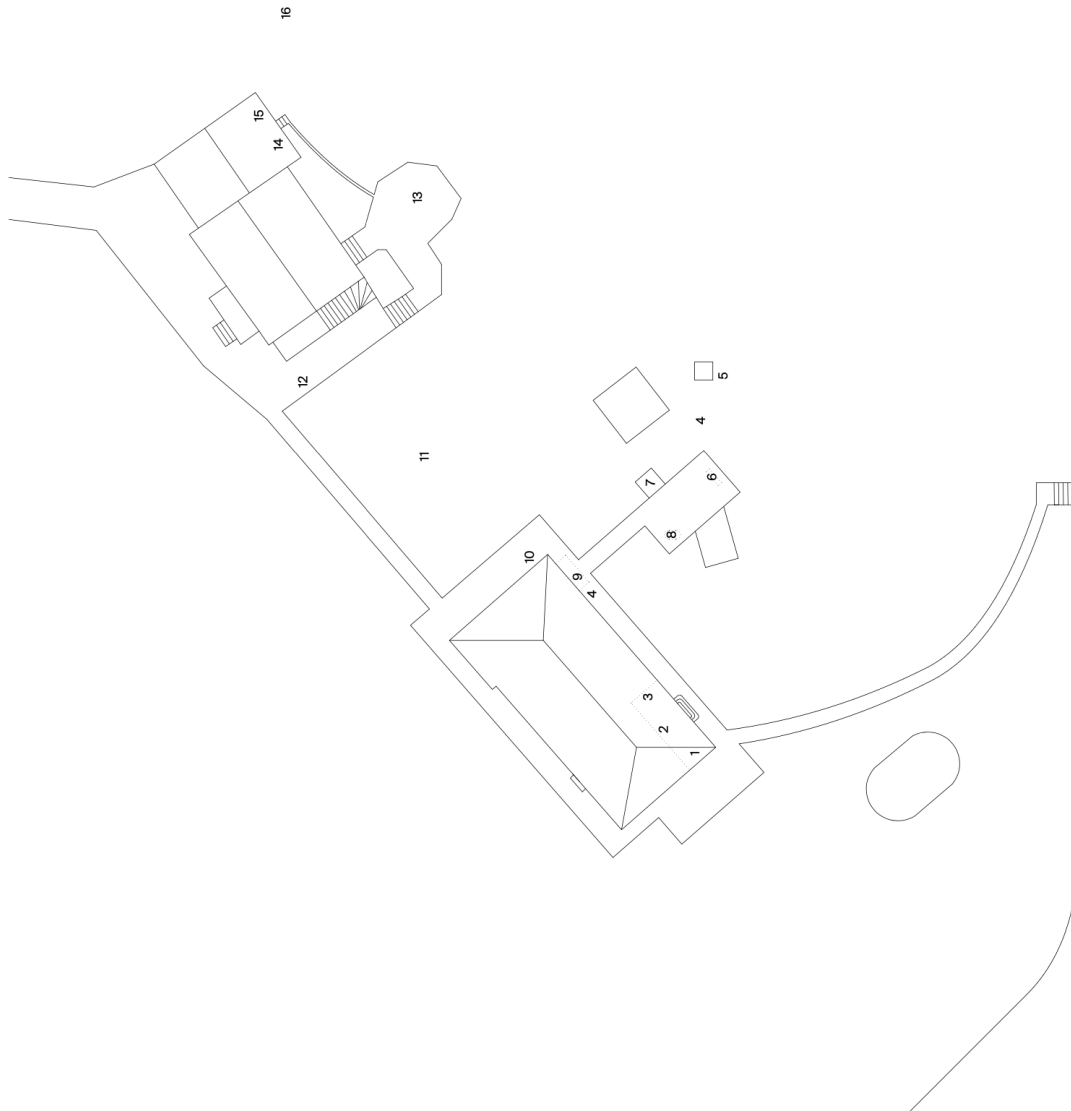
One afternoon the four parents cut out a part of the hedge between the two gardens. From that moment on, passing through became a daily activity – rolling in the grass as well.

Thinking about holes, there are actually a lot of small holes imbedded in the structure of the hedge on Rotbuchstrasse. I stuck my head into one of the holes some days ago and it was only then when I realized that there is an inside of the hedge – the hedge is not only a wall, but a body as well. When I stuck my head into one of the holes, a spider rappelled down just next to me, on a thin branch straight ahead of me a bunch of ants were busy going back and forth and a bug that looked like a tiny sportscar lay in one of the leaves on the level of my knees. The hedge has a thick roof made out of leaves generating a green atmosphere inside its body. While just staying there with my head in the hole, observing how the different branches support and intervene each other's paths and construct the scaffold for the spiders architectural work, I felt like an alien experiencing a complex network of relations supporting its own structure and circumventing it at the same time. My focus then switched from the happenings inside to the hedge's opposite skin, full of small holes, through which I saw the other side: the neighbor's garden. The holes in the hedge give a very specific view of that space on the other side. Some spatial situations are framed, other parts are covered, which leaves some of it up to one's own imagination of the neighbor's garden.

At first sight the hedge produces two individual spaces, disconnected and independent from each other. In the age of neoliberalism, where individuality has become more and more important, the hedge's production of individuality has to be looked at critically. I argue that the hedge itself has actually a very critical approach to it. And that is if we look at the hedge as a body, undergoing its purpose by generating holes. The holes are letting information pass from one space to another. With Information I want to introduce all kinds of exchange that informs one space about the other spaces, whether that is sound, physical passing of bodies or the ability to see the other side. By letting information pass through its body or rather through the holes of its body, the hedge transforms the individual spaces into individual ones. The passing through enables a shared discourse or interest, which connects two parts of the different entities so strongly, that they split from their original entity and become independent. In this way the idea of an

enclosed individual property is forced to dissolve.

Instead of looking at the hedge as a border or wall that encloses one space and disconnects it from the other one, I want to look at it as a body letting information pass through, connecting parts of systems with each other and in fact splitting up the individual into individuals where new possible relations are being created. Hence through creating holes the hedge on Rotbuchstrasse undergoes its purpose of a frame enclosing one garden and instead transforms into a frame calling for exchange.



The Hedge, 2020

Text

Hortus - Garden Exhibition, Zürich
curated by Samuel Haitz



inter-est, 2020
Raum für Kunst B74, Luzern
Performance



Inter-est, 2020

Performance, 20min.

Raum für Kunst B74, Luzern

with paper sculptures by Anouk Koch and wall paintings by
Raphael Burger

Morningstar, Visarte Zentralschweiz

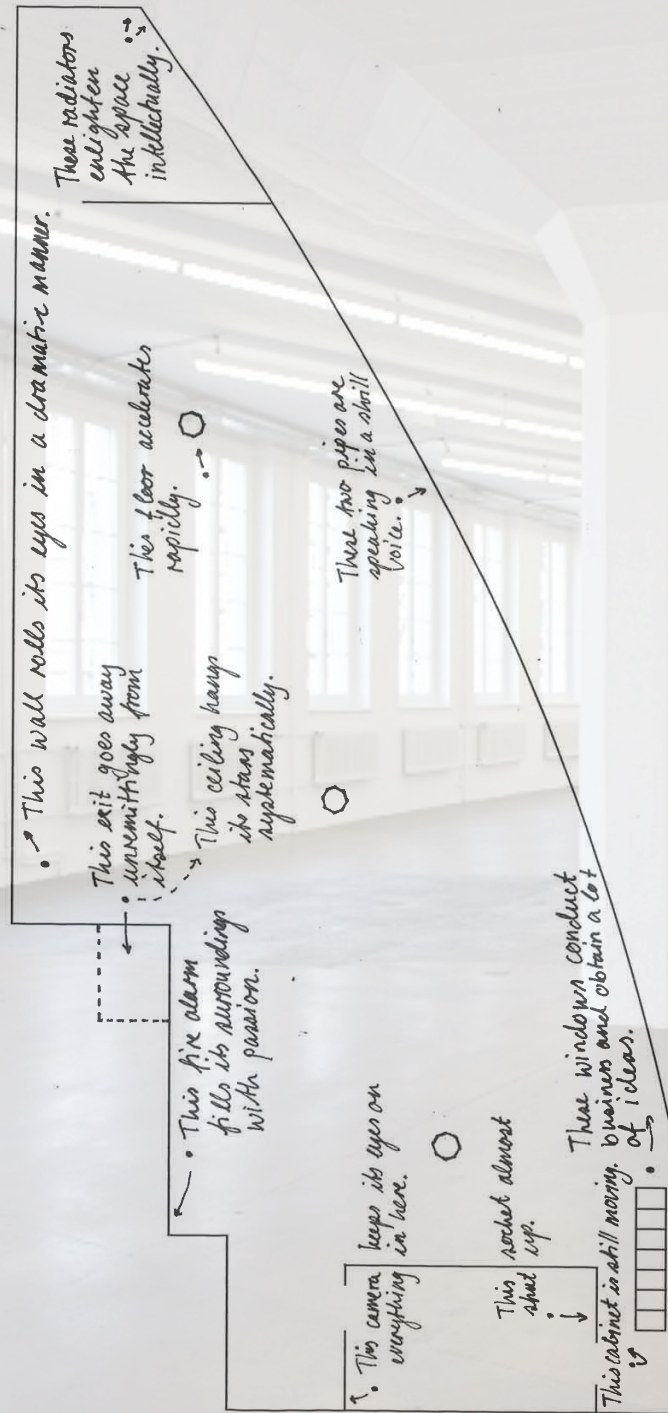
"I have been thinking about the word interest a lot lately. It comes from the Latin: inter-est (interesse), which means "being inbetween".

We are constantly relating to our surrounding, whether that is to plants, to animals, to humans or to architecture. The moment I am interested in something we share a common space: the inter-est.

I have been thinking about the word interest a lot lately and about possible choreographies that this concept brings out."
(Excerpts of the spoken text in the performance)

Sophie Germanier fragt: Wie choreografiert mich ein Raum und wie choreografiere ich ihn zurück?

Sie verbindet Tanz und Text im Raum. In einem Raum zwischen der weissen Wand im B74, dem Pilatus und dem Selecta-Automaten an der Baselstrasse. Er choreografiert die Grossstadt. Der Selecta-Automat. Hin zu ihm, in ihm, weg von ihm. Die Grossstadt choreografiert ihn. Der Inhalt verrät den Ort. Die Dramaturgie der Produkte verrät uns.
text by Jana Avanzini



FulFill, 2019

Audioguide, 8min.

AKKU Kunstplattform, Luzern

[Link](#)

Throughout the whole Performance Festival *Eile mit Weile*, the visitors are invited to grab a pair of headphones and a floorplan at the entrance and to then be guided through the architecture of the big exhibition hall.

The audioguide leads to different performative situations of specific architectural elements of the space.



corner piece, 2019
Saint Luke Zürich
Performance



corner piece, 2019
Saint Luke Zürich
Performance



Corner Piece, 2019

Performance, 5min.

Saint Luke Zürich

*"This corner is very expressive
by its simple existence.*

This corner is moving slowly.

*In fact, this corner is performing
its movement material constantly."*
(Excerpts of the spoken text in the performance)



corner piece, 2019
Saint Luke Zürich
Performance