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jevouspropose#18
Rituals of Tenderness
Eugénie Rebetez vous propose Jessica Huber

Exhibition: 26 September – 15 December, 2024
Opening: 25 September, 6 – 8 pm
Introduction: 6.30 pm by Eugénie Rebetez and Jessica Huber

Rituals of Tenderness LIVE
Tuesday, 29 October
Thursday, 14 November
Sunday, 15 December

For jevouspropose#18, Eugénie Rebetez (performing artist and choreographer) invites the performance artist and choreographer Jessica Huber (Zurich).

When I had already formulated the first ideas for the Rituals of Tenderness research, Olga Tokarczuk spoke about tenderness in her acceptance speech for the Nobel Prize for Literature (2020). The quote below is an extract from it.

Tenderness is the most modest form of love. It is the kind of love that does not appear in the scriptures or the gospels, no one swears by it, no one cites it. It has no special emblems or symbols, nor does it lead to crime, or prompt envy. It appears wherever we take a close and CARE-ful look at another being, at something that is not our “self”.

Tenderness goes far beyond empathetic fellow feeling. Instead it is the conscious, though perhaps slightly melancholic, common sharing of fate. Tenderness is a deep emotional concern about another being, its fragility, its unique nature, and its lack of immunity to suffering and the effects of time. It also perceives the bonds that connect us, the similarities and sameness between us.

Tenderness is a way of looking - that shows the world as being alive, living, interconnected, co-operating with, and inter-dependent on itself.

I'm aware that the call for connection is problematic in a time of division. The call for togetherness risks distracting from the need to fight for fundamental rights, freedoms and safe spaces. I don't believe that our differences don't matter (I do believe that our differences matter), nor do I believe that we are all the same and I'm also aware of the social, historical, economic and political differences and their struggles and how they impact all of our lives.

I suppose that coming together and creating spaces and places of connection is just the only way how I personally can deal with all of this.

Again and again, empathy reminds me that everyone has a story... no, multiple stories. That's why I am interested in creating spaces where we can hear, express and experience these stories. To say it in the words of Kae Tempest:

I love people so much. Every time I'm close to the edge, I am brought back into focus by paying deliberate attention to the people I encounter every day.

In short: I want to continue to experience, test, reflect and explore which "spaces" can be created to give different voices, bodies and practices space and room for coexistence and togetherness; how "vulnerability" can assert its "ability" and thus become a strength (Vulner-ABILITY - the ability to be vulnerable) and I want to continue working on the series in collaboration with other artists and non-artists and create „acts of tenderness“, again and again in different ways and places - and with different people. I see it as a form of learning together.

In my artistic work, I am primarily concerned with creating acts of attention, experiencing with the senses, creating encounters and connections - and also making those tangible for others. In addition to the major turning points in life, I am also interested in the inconspicuous, smaller, subtle moments and transformations in life and how we find "actions" to walk through them. Sometimes on our own, sometimes as a couple - and sometimes together with others in a group.

I am interested in rituals because, just like while being tender, they require a moment of deep attention and respect.

Jessica Huber (2024)

Eugénie Rebetez

Eugénie Rebetez (*1984) grew up in the French-speaking Swiss countryside. She works with the body and the voice, which are her tools as a performing artist to create a sensual, emotional and humorous language. Her early works are all solo performances: *Gina* (2010), *Encore* (2013), and *Bienvenue* (2017) were presented in performing arts venues throughout Switzerland and in Europe. She also created works for galleries and museums, including *One night only* (2014, Kunst Halle St. Gallen), *Unfertig* (2015, Hauser & Wirth Zürich), as well as two performances made for Pipilotti Rist's exhibitions: *Flesh, Heart and Soul* (2015, Kunst Halle Krems) and *Geduld* (2016, Kunsthaus Zürich). From that point on, a new period began during which the artist gave birth to and raised two children while creating projects with other performers. She directed a rebel parade with a large group of musicians and dancers from Jura, her native region, entitled *Le défilé droit direct du Jura* (2019) and presented as part of La Fête des Vignerons in Vevey. She created the infernal trio *Nous trois* (2019), the Young Audience project *Ha ha ha* (2021), and *Rendez-vous* (2022), an intimate cabaret that draws its power from gentleness. The film version based on the piece was directed by Carmen Jaquier *Rendez-vous film* (2023), Radio Télévision Suisse and Point Prod). Eugénie Rebetez's company is supported by the City of Zurich for the period 2024-27 through Konzeptförderung. Her newest work *Comeback* (2025) is a One Woman Show and will mark her return to the stage as a solo artist. www.eugenierebetez.com

Jessica Huber

Jessica Huber's artistic work glides back and forth between different performance worlds: while her early works were primarily choreographic, her current productions vary in terms of their form and format. What unites her works, however, is the search for a practice and aesthetics of sharing and exchange and the lived desire for collaboration. Accordingly, Jessica Huber has made collaboration with other artists and non-artists her primary working method.

Jessica trained in contemporary dance, choreography and dance & theater science at the Laban Centre, at City University London and at Goldsmith College. She has danced for several groups and showed her work in theaters and festivals in Europe and abroad. Together with Karin Arnold, she is a founding member of the Zurich performance collective mercimax.

Recently she started showing her work also in other contexts: i.e. In 2022 at the architecture Biennale in Venice and at the HOW Museum Shanghai.

In 2018 she received the Anerkennungspreis Tanz (City of Zürich) and in 2023 the Landis & Gyr Werk-Stipendium. The long-term project „the art of a culture of hope“ (in collaboration with James Leadbitter aka The Vacuum Cleaner) was awarded at the Politik im Freien Theater Festival 2018 at the Münchner Kammerspiele. www.jessicahuber.ch

jevuspropose

jevuspropose is a curatorial series by Sabina Kohler and accomplices.

Several times a year, jevuspropose invites a personality to propose an artist with a specific group of works. The works will be installed in the space of jevuspropose, celebrated with an opening and remain on view for a while. At the same time, the respective presentation is expanded and continued in virtual space: the proposer and the artist will have a chat, a visual ping-pong on the works and themes on display ([instagram.com/je_vous_propose](https://www.instagram.com/je_vous_propose)).