



ADRIAN SCHINDLER

Entretien avec Interno4, Bologna

What project will you be presenting for the exhibition? Can you explain us how you are going to develop it?

I will present a performance entitled *Le Fleuve armure*. It is a storytelling performance, accompanied by a projection of family photographs and found documents, later drifting into a shadow play. The story meanders between France and Germany, passes under various bridges and, following the course of the Rhine, gets caught among translation issues. I will present the performance a few times over the duration of the exhibition, so that I am also thinking of it becoming a printed matter, unfolding its narrative possibilities into another space, between hands. They might also be a series of drawings. Bridges, houses and child plays.

Personal memories, family memorabilia, historical documentation are undifferentiated elements that you employ to set up a performative process where fiction and historical reconstruction become indistinguishable. Your work resembles certain action methods such as psychodrama, in which spontaneous dramatization, role playing and dramatic self-presentation allow clients to investigate and gain insight into their lives. How far do you agree? Do you perceive your practice as an attempt to engage a therapeutic interaction with the past?

For me there is essentially the necessity of

playfulness regarding History and stories. They are all written plays, fictions, and therefore asking to be told or enacted again, willing to change shape through the very personal voice and body of every storyteller. What could interest me in psychodrama is that the reenactment of memories is improvised. That way the memories become something else and the witness turns into an actor. In that sense playing might be seen as therapeutic. But I am more interested in imagination than in psyche. A bridge and a river can become protagonists and might tell us even more about ourselves.

Many contemporary artists make works that refer directly to traditional scientific disciplines such as psychology or anthropology, exploring a field of investigation that seems to be far beyond any traditional artistic practice. Do you believe that artists, by expanding toward a more multidisciplinary research, attempt to question theoretical borders that have become restrictive?

I think that these borders never properly existed, if not on paper. Artists have always been interested in other fields and if it isn't that often mentioned it is because their practices are commented from an art-history perspective only. Were not Fluxus questioning economics for example? The main difference today is that artists more often quote the contents and forms related to other fields, which

makes it more obvious, than they investigate their methodologies. Of course there is a lot of freedom in researching as an artist. But in the end we forget how much other disciplines borrow to Art as well. We think of these fields of research as being only empirical, but how much of their results can thank intuition? I am unwilling to consider that an aesthetic approach to the world is confined to a field, so to say to a word.



