

CORNELIA
LUETHI
FLETCHER

Portfolio

artist statement
selected works
cv

ARTIST STATEMENT

“There is no trace, no written text, no tangible product after a dance performance. There only is the memory of an experience for the spectator and the echo of the performance inside the dancer’s living body.”

(Bertha Bermúdez, dancer and artistic researcher, ‘Capturing Intention’)

Those memories and echoes of dance resonate with me. As a former choreographer and dancer for over fifteen years in the field of contemporary dance I have now expanded my explorations beyond the stage. This further development allows me to reflect the themes of body, space and movement, which are at the core of my artistic practice; with a different approach.

In drawing, I found the connecting link between the ephemeral quality of movement and a medium that remains. Through transformation I see the possibility of detaching movement from the rules of being a time-based medium. This might be the main reason why I took up drawing two years ago; a fairly new practice to me then, my main artistic concentration now.

Another connecting link is the physicality in the action of drawing. Not only because my body is dealing with large format paper and comparable small drawing tools, but also as I draw from my physical knowledge and those memories and echoes described by Bermúdez. From working with rules, building on the legacy of dance notations, transferring information and using my body as an archive, my drawing practice now slowly starts having its own logic. Almost like an opposite kind of physicality, ready to move ahead.

in the studio
work in progress
2019

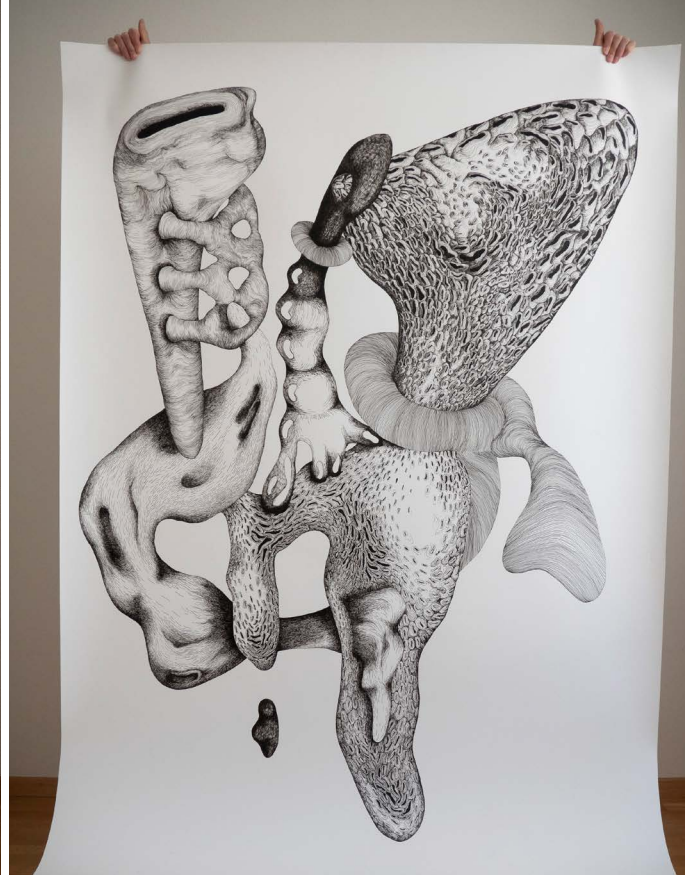
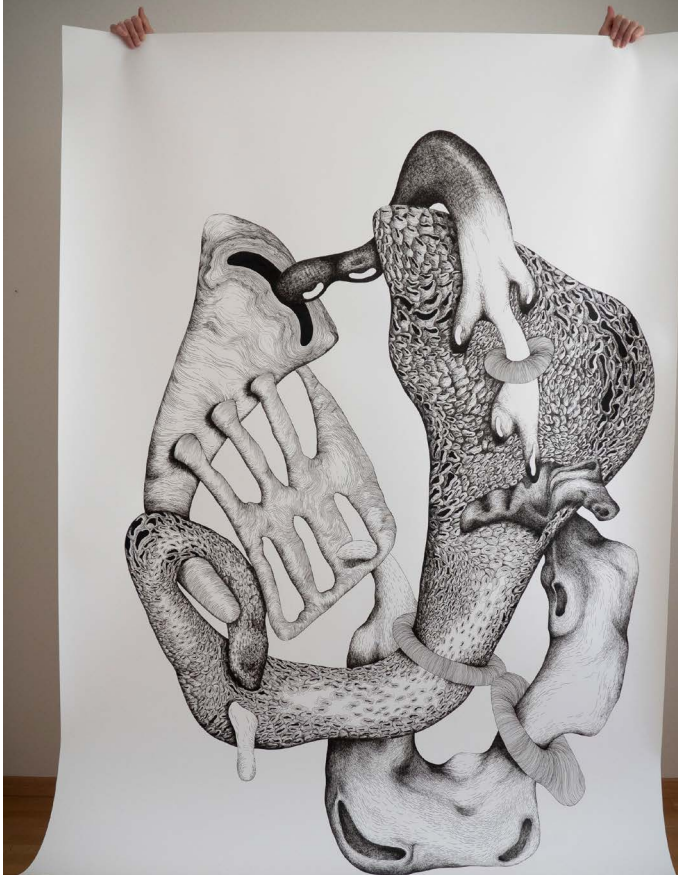


MOVEMENT FOR DIVERSE BODIES IN THREE SCENES

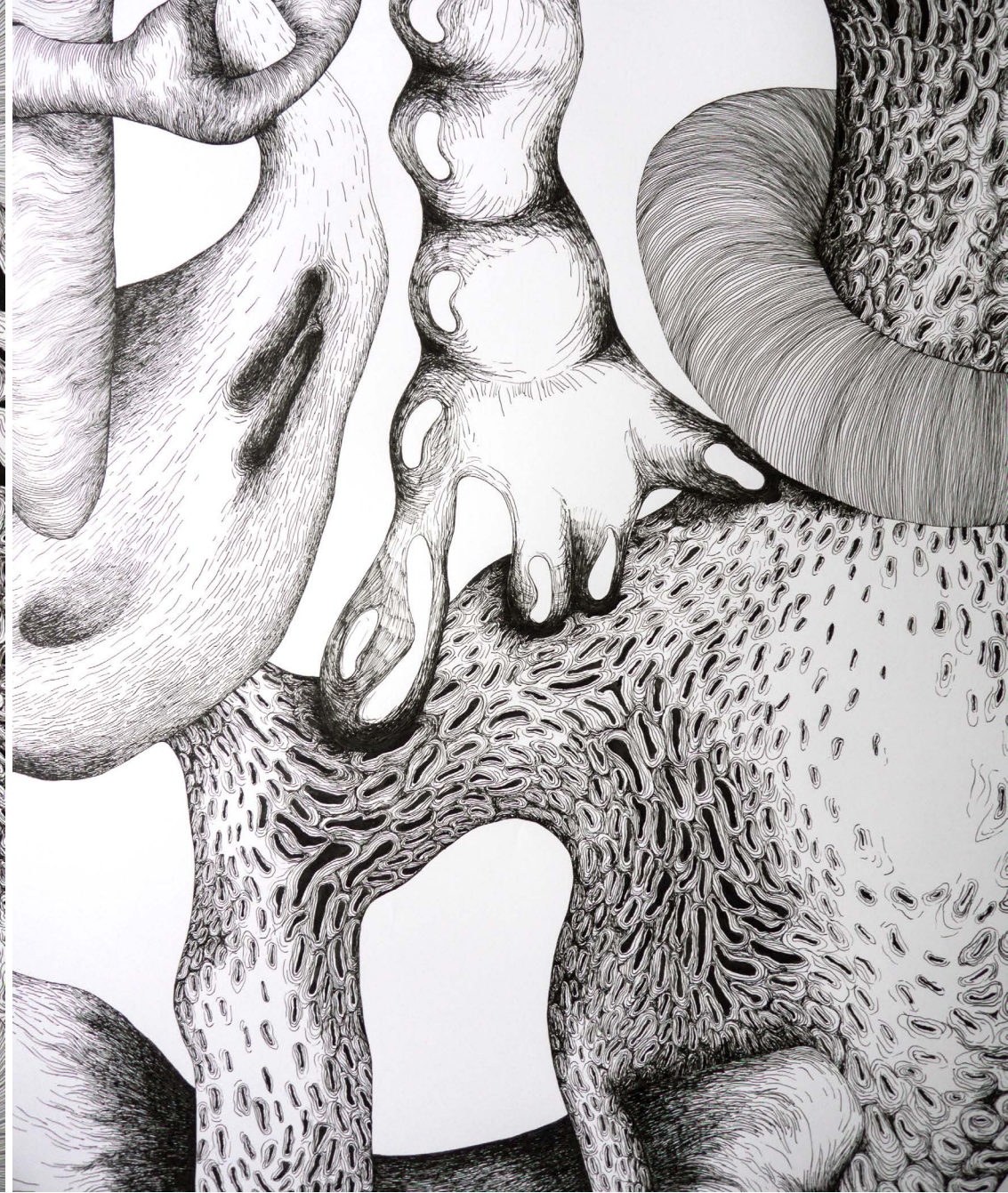
This work was planned to be exhibited at the degree show; hanging off the ceiling or installed in space. The movement unfolds within the individual images as well as in the interplay with the spaces between the three drawings.

movement for diverse bodies in three scenes
ink on paper
200 x 140cm
detail
2020





movement for diverse bodies in three scenes
ink on paper
each 200 x 140cm
unfinished
temporary installation
2020



movement for diverse bodies in three scenes
ink on paper
each 200 x 140cm
detail
2020

NELA-NOTATION

While investigating, testing and analysing different dance notation systems within the frame of my master's thesis, I developed the Nela-Notation. Currently five dancers are working on reading the notation and making an interpretation with their bodies.

BODY PARTS	ORIENTATION (BODY)	DIRECTIONS (SPACE)	MOVEMENT	TIME
☉ EYEFOCUS	R RIGHT	☐ RIGHT	db STAND	start START
○ HEAD	L LEFT	☐ LEFT	⇓ POSITION	end END
☉ SHOULDER	R+L RIGHT+LEFT	☐ FORWARD	⇓ MOVE	sync. SYNCHRONICALLY
☉ TORSO	I STRAIGHT	☐ FRONT	⇓ STEP	pause PAUSE
☉ CHEST	II PARALLEL	☐ BACK	⇓ INITIATE	
☉ SPINE	III HORIZONTAL	☐ TOWARDS CEILING	⇓ FOLLOW	
☉ HIP	IV CENTER	☐ TOWARDS GROUND	⇓ JOIN	
☉ LEG	○ DIAGONAL	☐ DIAGONAL	⇓ OPEN	
☉ KNEE	○ FRONT	☐ IN PLACE	⇓ CLOSE	
☐ FOOT	○ FORWARD		⇓ HOLD	
☐ HEEL	○ BACK		⇓ ARRIVE	
☐ TOE	○ DOWN		☐ STOP	
☐ HAND	○ UP		✓ ACCENT	
☐ INDEX FINGER	○* OUTSIDE		R← REVERSE	
☐ FINGERS	X CROSSED		T→T TRANSFER	
☐ CLAWS	○ OPEN		○ CIRCLE	
☐ PALM	○ AROUND		○ ROTATE	
☐ FIST	→S STAY		○ AROUND	
○ ARM	= SAME		☐ TURN	
○ ELBOW	45° 45 DEGREE		☐ HOP	
○ BODY	90° 90 DEGREE		☐ KICK	
☐ BODY (WEIGHT)	¼ ONE QUARTER		☐ POINT	
	¾ THREE QUARTER		⇓ EXTEND	
	1 ONE		⇓ PULL	
			⇓ LIFT	
			☐ SWING	
			☐ FLIP	
			☐ TOUCH	
			☐ FLEX	
			☐ BALANCE	
			☐ BEND	

UNTRANSLATABLES:

- 1) like hitting a drum
- 2) like balancing plates
- 3) "searching fingers"
- 4) like swishing through water
- 5) almost as they were touching a hotplate
- 6) similar to a movement we would do imitating a bull preparing before attacking
- 7) loose embrace position
- 8) in a flamenco like matter
- 9) a bit like pulled by a rubberband

MOVEMENT PHRASE IN 15 PARTS

standing straight
head to front of room
feet parallel
movement initiated by right index finger
pointing start towards ceiling
ending towards ground

...
...
...

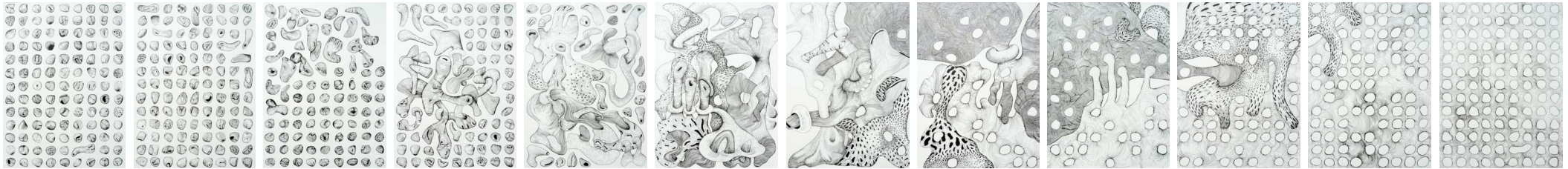
The diagrammatic drawing methodology
applied here allows to schematically
represent movement, body and space.

movement phrase in 15 parts
ink on paper
150 x 120cm
digital reproduction
2020

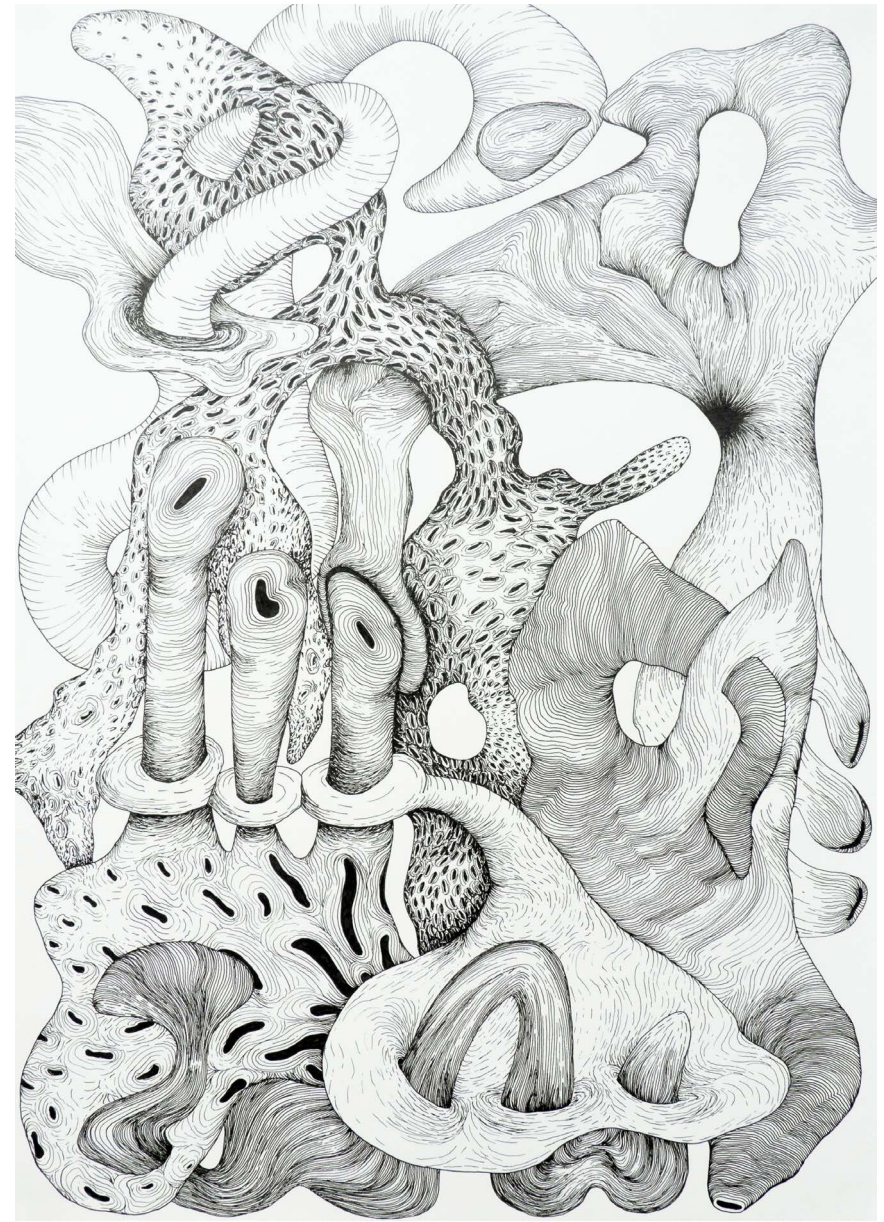
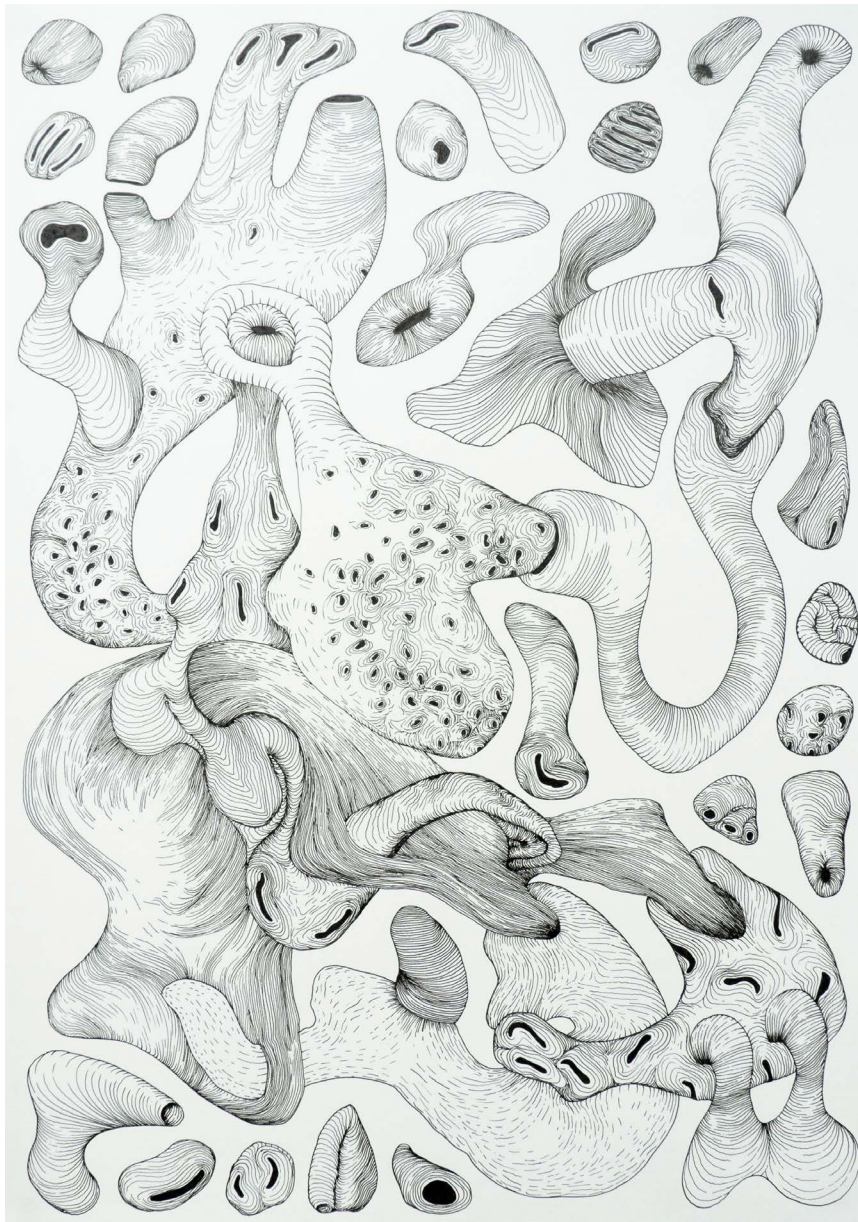


MOVEMENT FOR 443 BODIES IN 12 SCENES

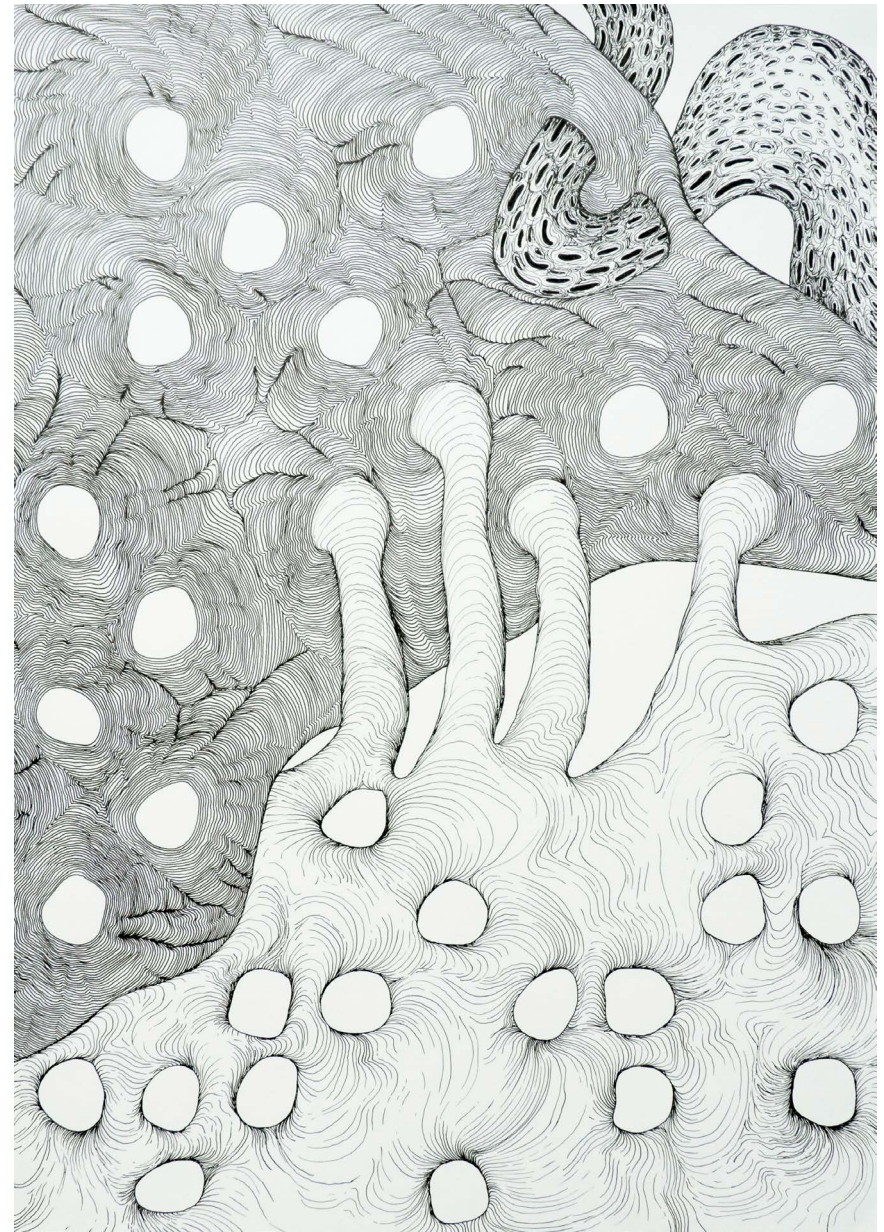
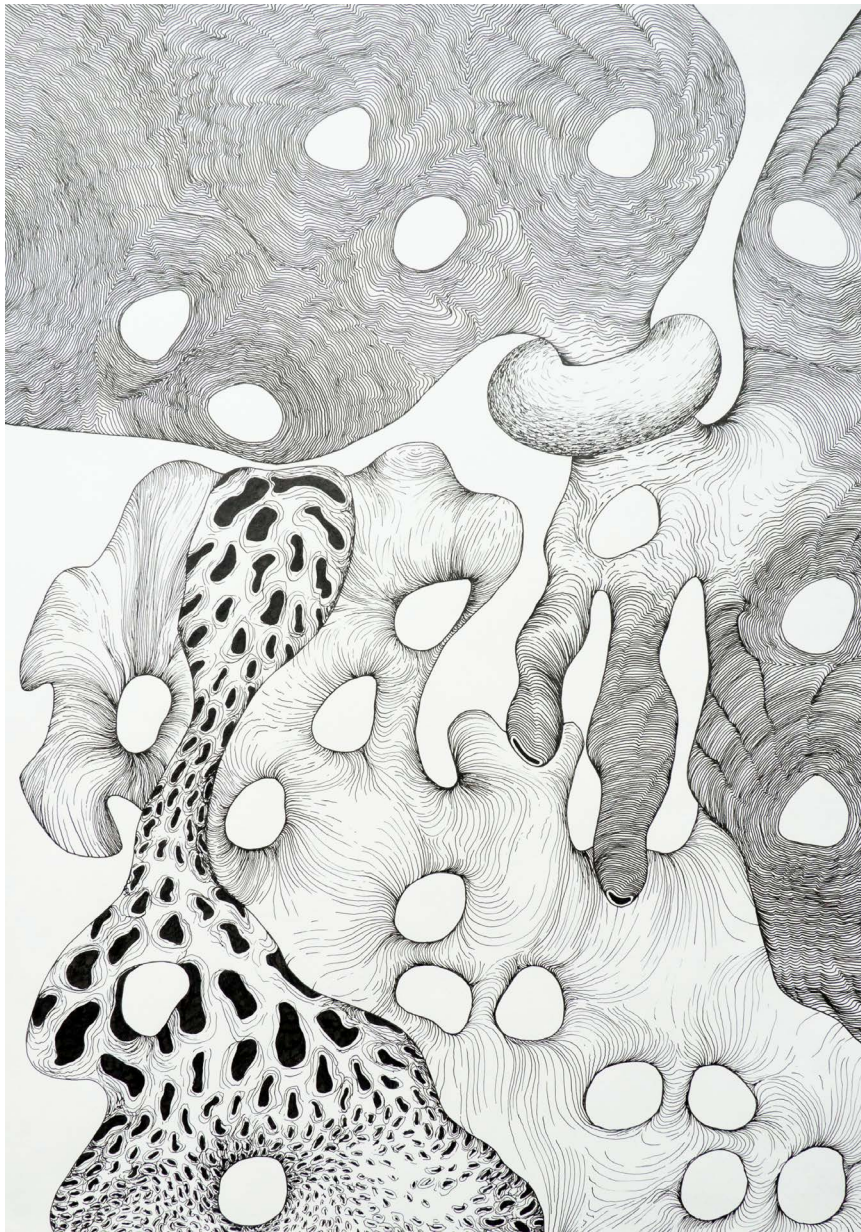
This series was continually constructed by applying rules. Each element is a body which relates to the other bodies and together they perform a movement of inversion which runs through twelve pictures.



movement for 443 bodies in 12 scenes
ink on paper
each 59,4 x 42cm
digital reproduction
2018/19



number 5 and 6 from
movement for 443 bodies in 12 scenes
ink on paper
each 59,4 x 42cm
digital reproduction
2018/19



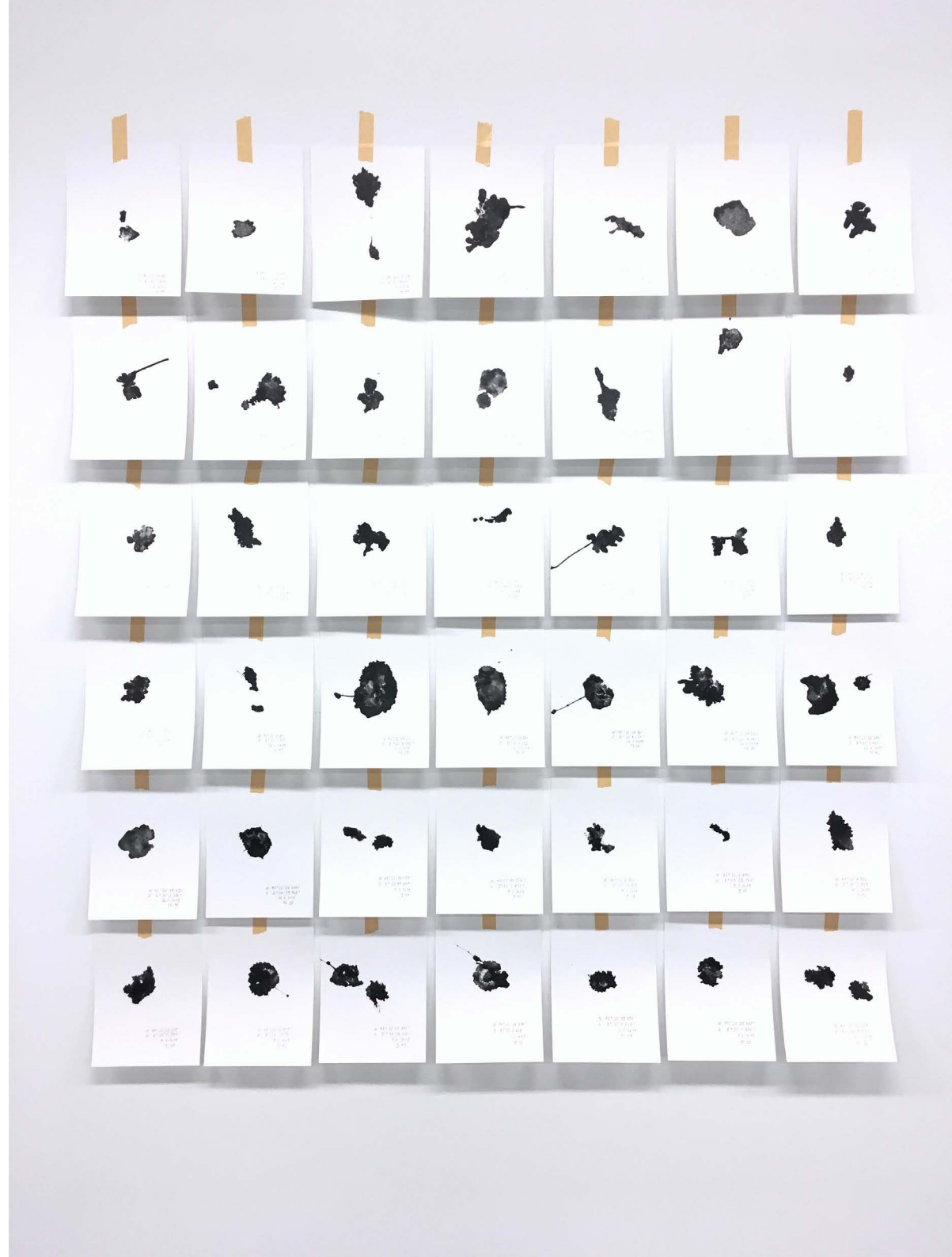
number 8 and 9 from
movement for 443 bodies in 12 scenes
ink on paper
each 59,4 x 42cm
digital reproduction
2018/19

SPITOGRAPHY

- 1) search public areas for human spit
- 2) put on rubber gloves
- 3) dribble black ink on wet spot
- 4) gently press paper for 3 seconds on inked spot
- 5) take geographic coordinates, date and time
- 6) clear print from mucus with paper towel
- 7) let print dry

By repetitively following these instructions I have collected 42 prints of spit.

spitography
ink on paper
42 parts, each 20 x 15cm
installation view
Toni Areal, Zurich
2019





N 47° 23' 4.589"
O 8° 31' 58.317"
7.9 2118
12:35



N 47° 22' 54.563"
O 8° 32' 4.642"
26.2.7019
13:38



N 47° 22' 58.674"
O 8° 32' 4.675"
7.3 7019
15:32

spitography
ink on paper
selection of scanned originals
each 20 x 15cm
2018/19

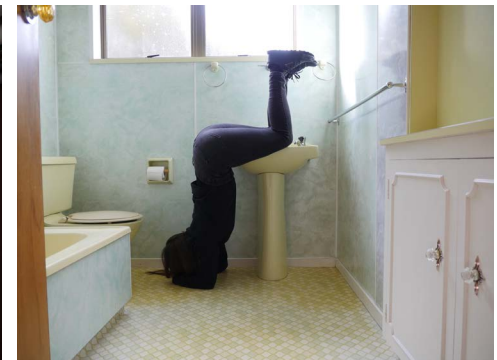
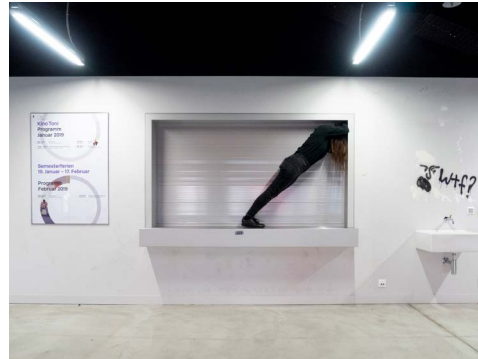
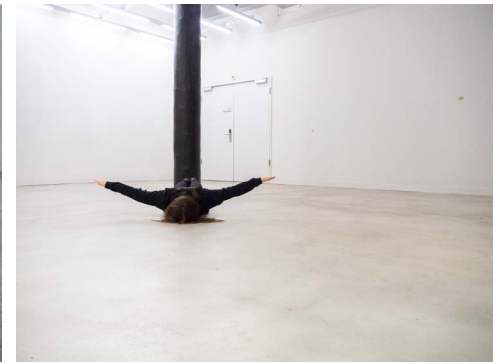
FITTING IN

Do I fit in?
And if not – can I make myself fit?

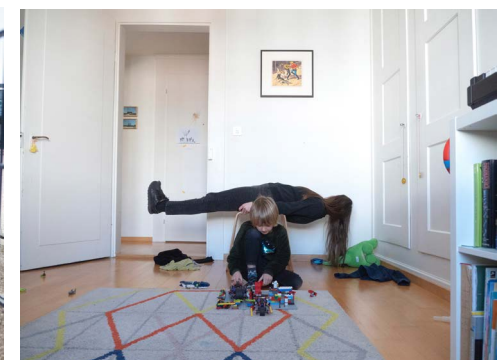
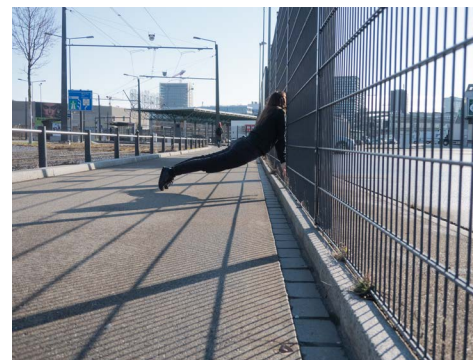
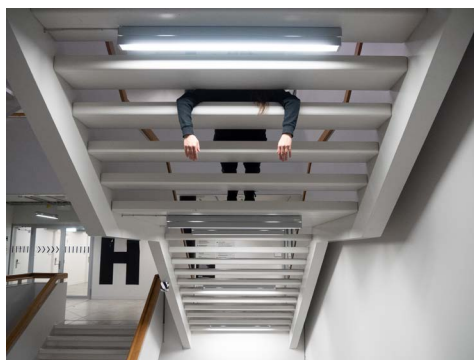
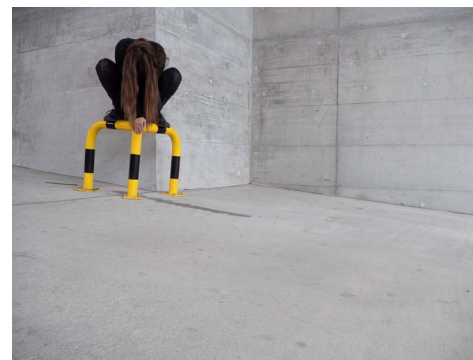
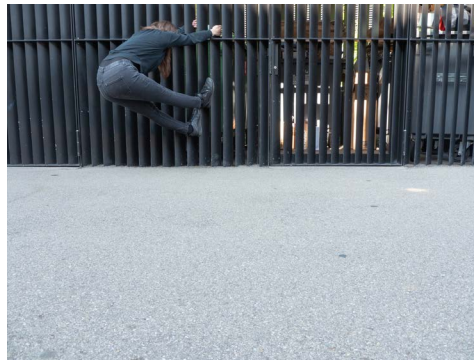
‘fitting in’ is an ongoing diary-like practice since 2017. Imitating, opposing, continuing and merging are some of the physical strategies in positioning my body in public, urban or private surroundings.

Each exploration is documented with a self-timer. This far, the growing archive consists of 78 digital photographs.





fitting in
ongoing interventions
selection of 12 pictures
in chronological order
Zurich / New Zealand
2017-2019



fitting in
ongoing interventions
selection of 12 pictures
in chronological order
New Zealand / Zurich
2019-2020



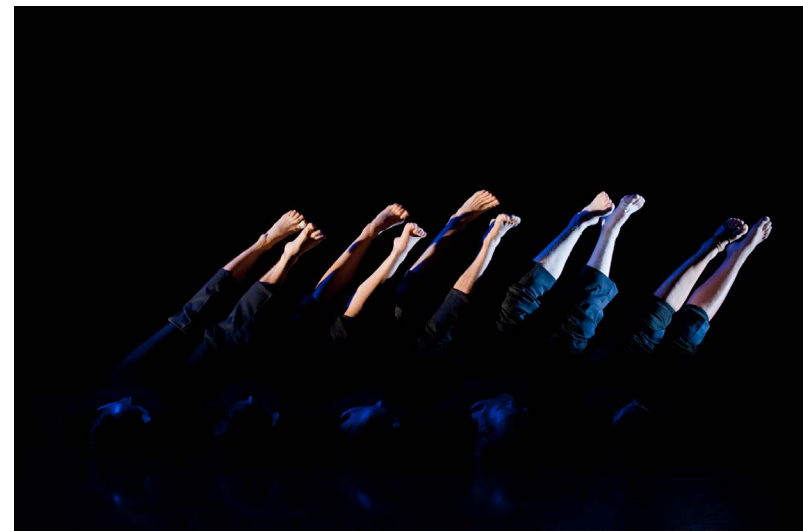
fitting in
ongoing interventions
Zurich
2020

AUTSCH

You are warmly welcome to come and experience how things develop when nothing goes as planned.

click for info, credits and trailer

autsch
dance piece by Cornelia Luethi Fletcher
photography Philippe Weissbrodt
Tanzhaus Zurich
2010



CHIRP

The term “dance” is often used in zoological literature and animal documentary to describe movement patterns found across animal species. In ‘chirp’ those dances are translated and performed through the possibilities and restrictions of the human body.

[*click*](#) for info, credits and trailer

chirp
dance piece by Cornelia Luethi Fletcher
photography Christian Glaus
Tanzhaus Zurich
2009



CORNELIA LUETHI FLETCHER *1980 CH
lives, works and plays in Zurich

EDUCATION

- 2018 – 2020 Master of Arts in Fine Arts, Zurich University of the Arts
- 2016 – 2018 Preparation Course, Zurich University of the Arts
- 1996 – 2000 Diploma in Dance, SBBS Zurich
- 1987 – 1992 Preprofessional Ballet Education, Balletschool G.Karrer/K.Graf, Brugg

GROUP EXHIBITION

- 2019 Artists invite artists, Salzhaus Brugg

CHOREOGRAPHY

- 2014 Mein Herz ist ein Dealer, directed by Jonas Knecht, Gessnerallee Zurich
- 2011 Das siebente Siegel, directed by Peter Kastenmüller, Schauspiel Theater Basel
- 2010 autsch, Tanzhaus Zurich
- 2010 Vrenelis Gärtli, directed by Jonas Knecht, Theater Chur
- 2009 Kim Jong Il, directed by Manuel Bürgin, Kaserne Basel, Theater Winkelwiese Zurich
- 2009 chirp, Tanzhaus Zurich, Theater Roxy Basel, Tour through Switzerland within Tanzplan Ost
- 2008 monototal, Tanzhaus Zurich, Dampfzentrale Bern, Théâtre Sévelin 36 Lausanne

DANCE / PERFORMANCE

- 2012 WILD THING, Laura Kalauz, Gessnerallee Zurich
- 2011 I did not take the Pepsi Challenge for nothing, Cie. Kihossi, Theater Roxy Basel
- 2010 chirp, Switzerland Tour, Tanzplan Ost
- 2009 Not (t)here, Daria Gusberti, Dampfzentrale Bern
- 2008 Rote Asche, Mischa Käser, Theater Rigiblick Zurich, Gare du Nord Basel
- 2008 Rock and Roll ist hier zum stehn, Kumpane, Fabriktheater Rote Fabrik Zurich
- 2007 Swiss & Sexy, Oona Project, Massimo Furlan, Marco Berrettini, Michel Schröder
Gessnerallee Zurich, Dampfzentrale Bern, Kaserne Basel
- 2007 Patience Camp, Thom Luz, Kaserne Basel, Festival Theaterformen Hannover
- 2006 Did I shave my legs for that? Kumpane, Fabriktheater Rote Fabrik Zurich
- 2006 Ich wanderte und wandre noch, Tanztheater Fumi Matsuda, Tanzhaus Zurich
- 2005 Mercy 45, Denise Lampart, Museum für Gestaltung Zurich
- 2001 till 2005 Dancer for Dance Company Theater St.Gallen, directed by Philipp Egli

ARTIST IN RESIDENCE

- 2010 Rote Fabrik Zurich in collaboration with Andrea Brunner
- 2011 Tanz Tendenz & Schwere Reiter, Munich

PRIZES

- 2008 Prize awarded by the city of Zurich in the category of contemporary dance
- 2010 Prize awarded by the mediathek tanz.ch