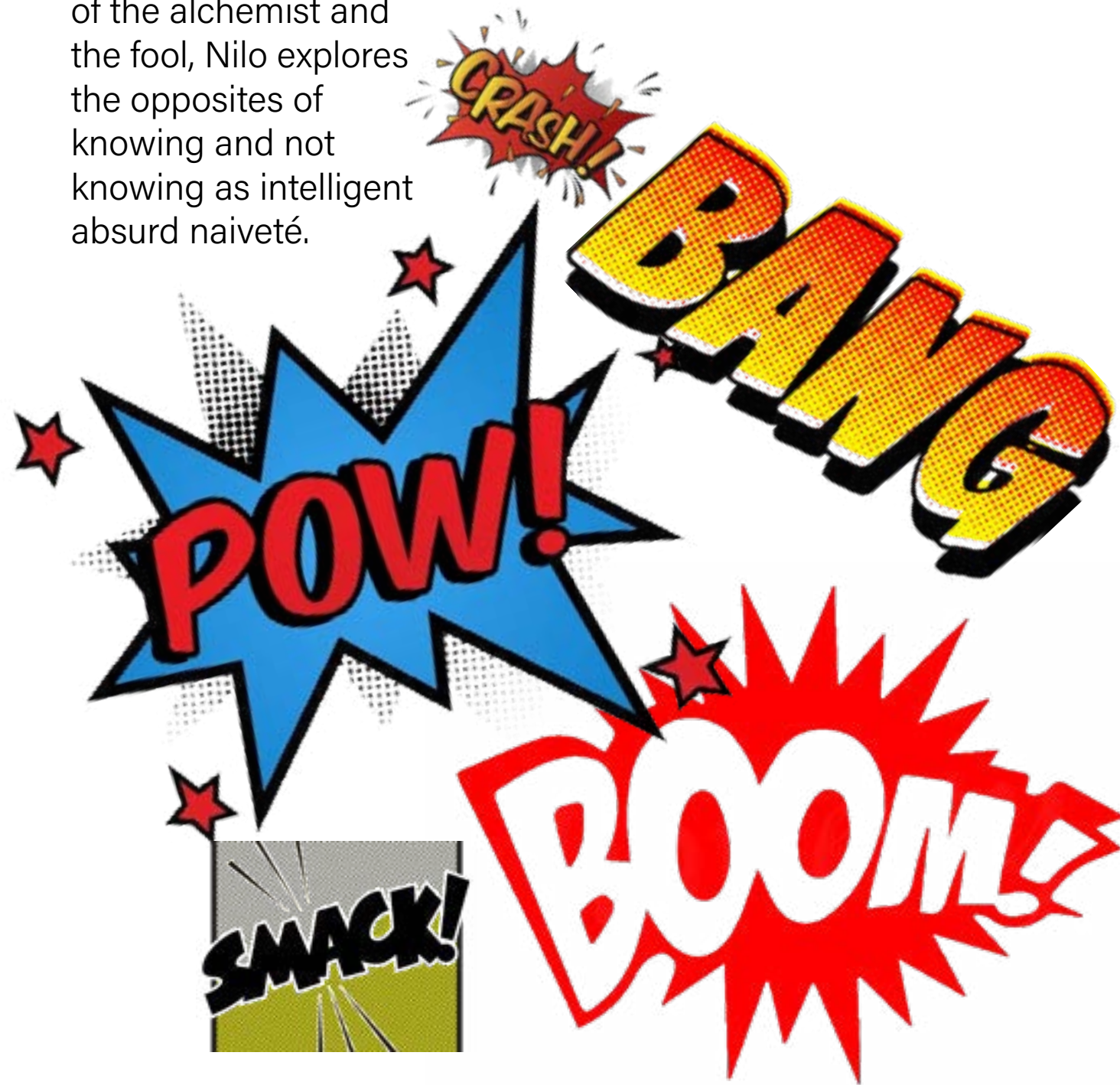


DAWN NILO

Inspired by the archetypes of the alchemist and the fool, Nilo explores the opposites of knowing and not knowing as intelligent absurd naiveté.



Surprising things to come...

“Here we enter unpredictable territory, that of pure imagination and desire, with the truly unknown stepping in.” Chantal Pontbriand on Dawn Nilo’s work

Dawn Nilo was a finalist for the Swiss Art Award in 2020 and was nominated for the Swiss Performance Art Award in 2017. Her work has been shown in Austria, Canada, Belgium, France, Germany, Iceland, Sweden, Switzerland and the Netherlands, at institutions such as the Kunsthalle Basel, CH (2022), Gerdarsafn-Kóopavogur Museum, IS (2019), the Leopold Museum, AT (2016), Schaulager, CA (2014); and Volx/Margarethen Theatre, AT (2016). Her work has been represented by Monk Contemporary, Basel and WAAP Gallery, Vancouver and it has been acquired by the Frédéric de Goldschmidt Collections, BE (2019) and Kunsthaus Grenchen, CH (2023). Nilo received a dance-Web scholarship (Vienna 2016) and her book “The Question”, was published by Badlands Unlimited, USA (2014) and Nilo Press, CH (2019) through the support of a Kultur Basel-Stad grant. Some of the artists and curators she has worked with or for include Chantal Pontbriand, Chus Martinez, Ekaterina Shcherbakova, John Giorno, Ines Goldbach, Klaus Biesenbach, Paul Chan, Poka Yio, Simone Forti, Tino Sehgal, Tom Stromberg, and Zippora Elders. She was born in North Vancouver Canada and is a citizen of Canada, the United States and Switzerland. She lives in Dornach Switzerland.

Title: Pedagogy

Date: 2022-

Medium: continueing series of 20+ drawings

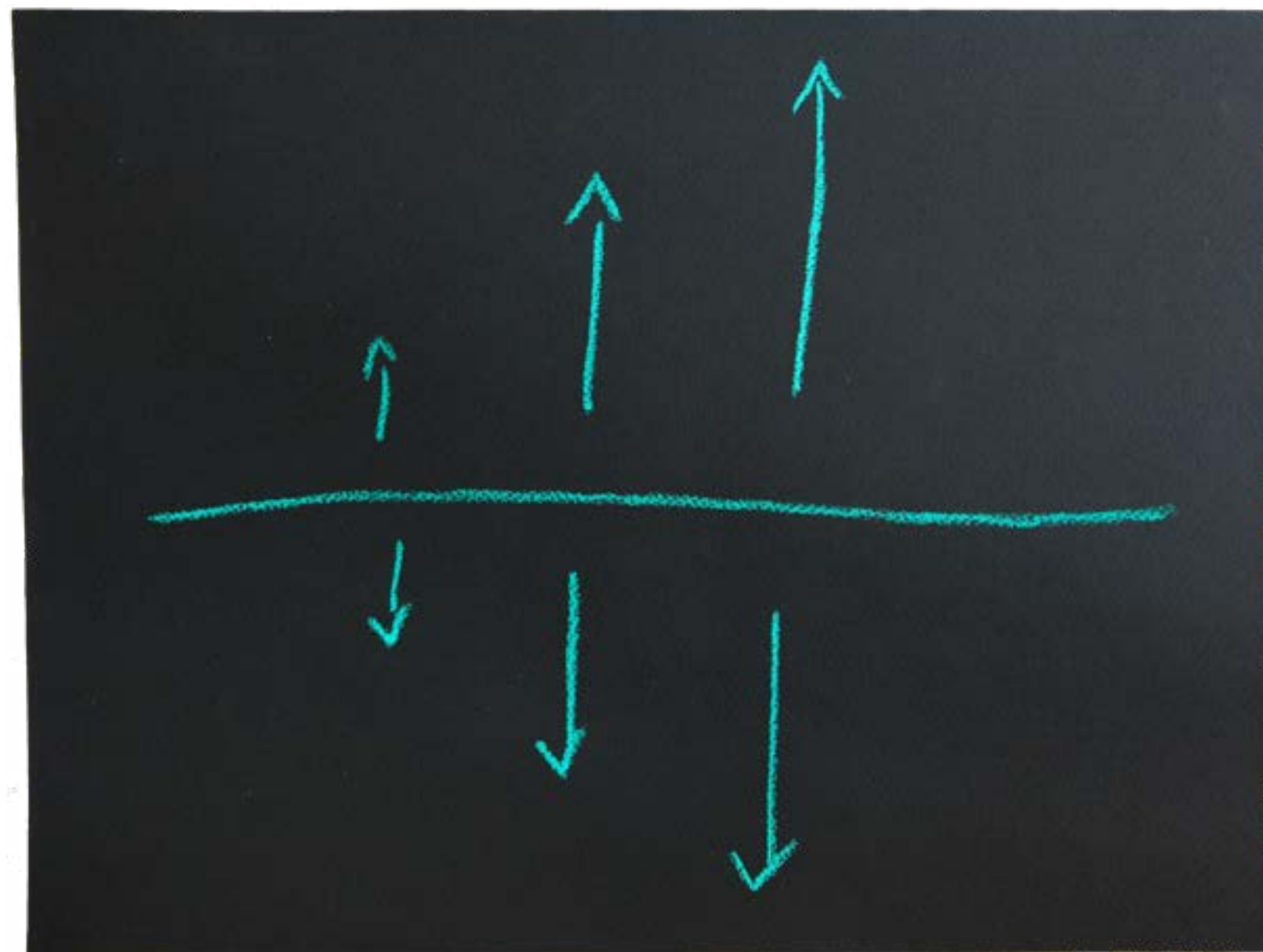
Chalk on paper

Dimensions: between 10x10 cm and 100x100 cm

DESCRIPTION

Pedagogy is an alphabet of Lines, Arrows and Words: Questions, Answers, Prayers: Incarnations, Exclamations: Attempts to Understand: Truth and Error. And an Abstracted Record of Visions.

Here we see a small sample of the growing series that are being put together in varying combinations to form of a language. They can be read singularly as a pictograph or letter, or in interchangeable combinations composing words, sentences or paragraphs that can take on ever changing abstract, absurd or esoteric meanings.



IMAGES: Top: Untitled, 2023, Chalk on paper, approx. 20 x 25 cm; Bottom: Untitled, 2023 approx. 34 x 45 cm

Title: Advertising Nothing

Date: 2023

Medium: Public Art Project

Including a 6 hour performance; 200 signed and numbered photo prints; and two 10-second videos

Venues: Public trams, buses and streets in Basel

Dates: During Museumsnacht Basel, Jan. 16-22, 2023

Video Link: <https://vimeo.com/804369746>

DESCRIPTION

I rented advertising space and exhibited 200 signed limited edition prints and two 10-second video ads, as well as performed live for 6 hours in the Basel trams. People were encouraged to take the photos down and exhibit them at home. A part of the project included engaging the press in order to create a *Stadtoriginal* (a locally known eccentric figure or outcast that is somehow accepted). Towards this end, I was named Basler of the day by the Basel cultural journal Bajoure for bringing art to people.

The videos show different images in short rhythmic intervals that change very quickly. This creates an experience like looking at a hidden picture book: the longer you look the more you see. All of the images in the films exist as high resolution photographs that can also be printed.

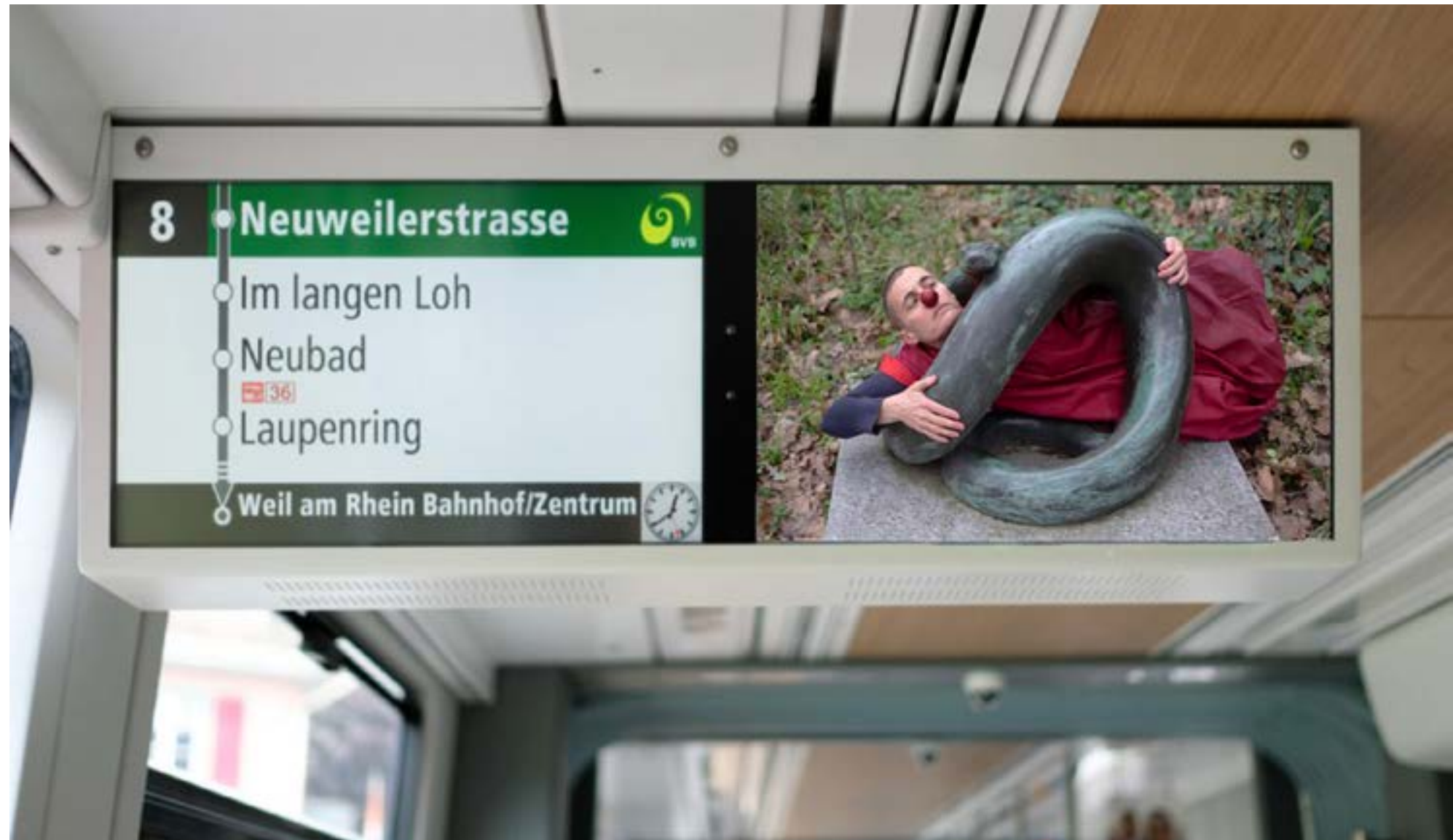
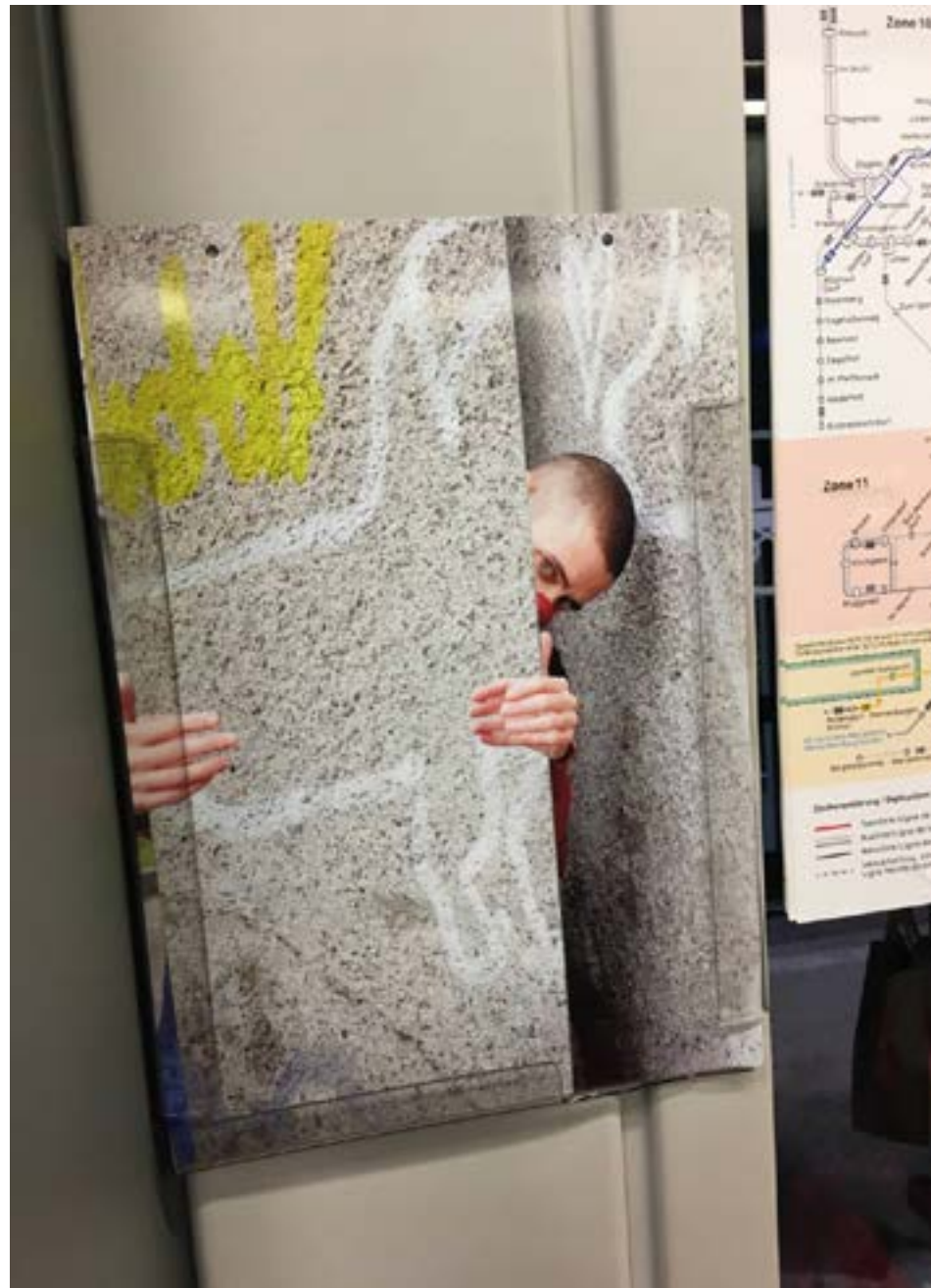


IMAGE: Advertising Nothing: Red, 2023, HD Videos, Colour, 10. Seconds.

Titles: Advertising Nothing: Graffiti
Advertising Nothing: Towers
Date: 2023
Medium: Digital prints on card stock
Size: 250 x 350 mm each
Edition: 50 +1AP

DESCRIPTION

There are 100 signed and numbered prints that make up a limited edition (50 of each motive). 70 of them were taken from the trams during the exhibition week. The rest are available as limited editions.



IMAGES: *Advertising Nothing: Graffiti*, 2023 (left) and *Advertising Nothing: Towers*, 2023 (right) and as seen in the Basel Trams.

Title: Skins
Date: 2018–2022
Medium: Project
Including 14 paintings/costumes, videos
and performances

Video still

DESCRIPTION

There are 14 skins, which were made to be hung on the wall, taken down for performances and then rehung. After being worn, the paintings show the traces of the performance through creases, cracks and peeling paint. The paintings, along with other objects, are related to one another in installations and videos.

In regards to the meaning of the project I would say: "Dear friend, Flay yourself alive. Shed your skin and create it anew. Step inside and be reborn again so that you can learn to die without dying", or "Ah, I give myself over to this madness; it is the only truth".



IMAGE: Installation view, *Tea Party at the Hunter's Lodge*, 2022, installed for the video *The Ball*, 2022, filmed at Kunsthalle Basel and exhibited at the we are so many here exhibit, 2022/3 curated by the Basel Kunst Verein.

Titles: Jesus Yin Yan
Super Slave
Date: 2022
Medium: Acrylic on canvas
Size: 150 x 200 cm each

DESCRIPTION

Open and Closed: Half of the skins were created through a slow intuitive process using thin, open or translucent layers. The others were painted as fixed motives on primed canvases, using heavy opaque layers that are more prone to cracking. One series is more ethereal and the other more material. They relate to each other in this way.



IMAGES: Top: *Jesus YinYan* (Skin No. 13), 2022; Bottom: *Super Slave* (Skin No. 12), 2022

Titles: Super Star
Super Hero
Date: 2022
Medium: Acrylic on canvas
Size: 150 x 200 cm each

DESCRIPTION

Before and After: Here you see how the paintings change after being worn for a performance.



IMAGES: *Top: Super Star, 2022 and Bottom: Super Hero, 2022* before and after being performed in for the video, *The Ball*, 2022

Title: KoF TV (Kingdom of Fools Television)
Date: 2014–
Medium: Ongoing Video Project with 30+ videos
Durations: Variable, 00:10 - 8:00 minutes
Channel Link: <https://vimeo.com/channels/koftv>

DESCRIPTION

KoF TV (Kingdom of Fools Television) is a collection of videos that I use in installations. As of 2023 there are 30 short videos between 10 seconds and 8 minutes long. (11 are available on Vimeo for viewing). The videos are self portraits of the fool and often include objects from *The Curiosity Shop, 2020 –*, an ongoing collection of iconic artworks and found objects that repeatedly appear in my work (such as the red clown nose, the rubber ball, the lantern, the rocking chair and the Skin costumes). Most recently the videos have been exhibited via QR code links alongside work groups with related objects.



IMAGES: Videos stills. **Top:** *The Ball, 2023*, HD Video, Colour, Sound, 4.08 min.
Bottom: *Circus of the Soul, 2021*, HD Video, Colour, Sound; 4.10 min.

Title: Alvaret: An Open Fairy Tale
Date: 2022
Medium: Land Art and Performance including wooden portal and mirror (Johannes Nilo), stool, sheep skin and rubber ball (Dawn Nilo)
Duration: 1 hour
Venue: Alvaret preserve, Mörbylånga, Sweden

DESCRIPTION

Stora Alvaret, a barren limestone terrace on the island of Öland in Sweden, is a UNESCO World Heritage Site celebrated for its rich prehistory. My family lives nextdoor. With my partner Johannes, I initiated *Alvaret: An Open Fairy Tale*, addressing in part, the decline of native Ash and Elm trees, representing Ask and Embla, the first Norse humans. We invited friends, family, artists, and curators, along with the land, the spirits, and the Alvaret itself to participate. We created a portal to another reality and as a poem prayer was read for the guests, the fool walked by with a lantern to investigate. Afterwards we discussed the island's future amidst blankets, coffee, and Swedish Cinnamon Buns.

Excerpt from the Performance Text by Dawn Nilo

To Write the Book that teaches you
How to wake to the dream
You must become a wanderer
Slow and deliberate
Your life must become
The story within the myth
There are no words on a page here
But a book holding the logos of your life
Open the pages of this book
That they may become for yourself
Their truth rests in the imagination
Their reality in your ability to become them



IMAGES: Scenes from the installation and photo shoots on the island of Öland in southern Sweden

Title: Burial Ground
With: Johannes Nilo
Date: 2022
Medium: Photograph
Dimensions: Variable (currently only exists as a file)

DESCRIPTION

Burial Garden belongs to the *Cracks in the Soul* photography project that I started with my partner Johannes in 2018. It is a series of site specific photographs that reflect the inner soul architecture or mood of a place through the perspective of the fool. We are exploring what is possible with mirrors and without using Photoshop.



IMAGE: Example from the *Cracks in the Soul* photography series of mood photographs taken in Sweden in 2022. *Burial Ground* was taken at an old mine.

Title: Timeless Perceptual Beings of the Sun

Date: 2022

Medium: Work Group including Performance (30 min.); 14 wall text poems; light intervention; and four copper plates (72 x 72cm each)

Venue: *Corona Call Lausanne: Vibrant Imaginaries*, Espace Arnoud, Lausanne, CH, curated by Antoine Félix Bücher

DESCRIPTION

Imagine this with me and we will become

Timeless perceptual beings of the sun

Excerpt from the 14 poems presented as wall text during the exhibition

From the exhibition text by Antoine Félix Bücher

Dawn Nilo's work invites us to celebrate the end of the world (as we thought we knew it) and to imagine the 'new normal' we wish it to become. Her intervention allows us to discover the museum space in natural light. The museum guards, actors in a choreography orchestrated by her, are instructed to only turn on the artificial lights for 5 minutes every hour during the exhibition. In this way, our perception of the works evolves over time according to the movement of the sun, whose emanations remind us of who we are as creative beings within a total cosmic organism. What happens when we think of ourselves as timeless perceptive beings of the sun, living in this very moment? What imaginations come to us when we open ourselves to the wisdom of nature through conscious observations that are informed by legal rhythms? Fragments of text scattered throughout the museum spaces offer symbolic clues for working with these questions and invite us to enter the realm of the imagination through meditative yet real observation of the movements of the sun and moon.

Also in collaborations with the sun, she has painted copper plates that were originally used as preparation tables during alchemical experiments and tea ceremonies. Incorporating the existing chemical stains, she later painted the plates with sunlight, using urine, soya sauce, vinegar and tabasco to control the process. The fourth plate was used as a part of the "Drawing the Movement of the Sun" performance at the opening of this exhibit. It is shown in its original state and will be painted after the exhibition is over.

*Image: Copper Plate II, 2019, oxidized copper plate worked with urine, Tabasco and soya sauce; 72 x 72cm. One of the copper plates exhibited as a part of the work group **Timeless Perceptual Beings of the Sun**, 2022*



Title: Cave Paintings from the Future

Date: 2020

Medium: Installation including
Wall paintings drawing and texts, video and an
online performance

Venue: LE CAP, San Fons, France as part of the
exhibit *Ce qui peut être montré ne peut être dit*,
curated by Ekaterina Shcherbakova.

Video Link: <https://vimeo.com/492283281>.

One of the works in the installation

DESCRIPTION

From the exhibition text by Ekaterina Schcherbakova

The space of the art center, located in front of the Valley of Chemistry, is converted into a cave where we are suggested to distinguish the shadows and echoes coming from the outside world in anamnesis. The perimeter is enveloped by the site-specific installation of Dawn Nilo, the poet, the clown, the fool. She fills the space with a volume of singular blue color. Prussian blue, or ferric ferrocyanide, can be considered toxic, but at a particular concentration it is very effective against the irradiation of bodies. "Remember Why," we read on one of the walls of this space for contemplation and introspection to be activated.



IMAGE: Installation shot of *La Porte (The Portal)*, 2020, a corona measures painting choreography and scripted by Dawn Nilo and performed by the technician Pascal Garcin; 700 x 270 cm wall painting: pigment, binder.

Title: Performing Negotiations

Date: 2019–

Medium: Performances and ongoing project

Duration: 2– 72 hours

Venues: *Present Perfect*, M54, Basel, CH (2020)

The Performance Show, Art Rotterdam, Netherlands (2020)

A Performance Affair, Brussels Gallery Weekend, Belgium (2019)

Essay by Chantal Pontbriand: <https://rb.gy/civyiy>

Performance documentation

DESCRIPTION

In *Performing Negotiations* dealers representing the conceptual gallery Monk Contemporary engage in a unique art market experiment where everything, including non-material art and even one's soul, can be bought or traded. The work delves into the challenges and possibilities of such transactions, where rules are both broken and created, shaping the future of the work and its conditions. In one deal, I traded a collector's soul for ubiquity, with the stipulation that he serve the supplier as a lover. I was obviously not the supplier but the dealer. This exemplifies the unconventional and transformative nature of this game-like exploration of the art market.

"Nilo's foolery affirms the collective need for reflecting on the systems of value and meaning creation that we are a part of when we make, frame and collect art." Lauren Fournier

IMAGE: Performing Negotiations on *Activation Painting (No. 1)*, 2019 with Frédéric de Goldschmidt, at *A Performance Affair* during the Brussels Gallery Weekend, 2019

QUOTE: by Lauren Fournier: in the Review "Dawn Nilo: A Stable of Jockeys. Swiss Art Awards 2020", for the full text see: <https://rb.gy/csdz36>.



MORE ABOUT PERFORMING NEGOTIATIONS

From Negotiation to Navigation: Back and Forth

Excerpt from the essay by Chantal Pontbriand
courtesy of The Swiss Art Awards
(<https://rb.gy/civyiy>)

When people decide to play, that is the moment when “performing negotiations” occurs... The process is the work. But parallel to that happening, objects spread about the room in which the installation is set up, are indeed up for sale. The whole set-up, live and immaterial as it is, but also encompassing its material aspects, becomes a piece also spelled out as Monk Contemporary, the name of the –fictional but real– gallery behind whatever is happening in playing this proposed “play”...

...In Brussels”, Nilo recalls, “we negotiated a lot of deals, including selling the performance *The Kingdom of Fools* by the minute, a 45-minute conversation and many other magical moments of non-material art such as witnessing the moment of a gaze”. This tells us that negotiations truly happened between participants and that results manifested themselves in the end. But is there really an end, when one thinks that the performance itself was sold, and could lead to other enactments, and possibly many other sales, some unpredictable? ...

Upturning the “normal” rules of the art market and art fair, the new parameters, based on performativity rather than on the materiality of the object, open up new possibilities.

Installation shot and Performance documentation

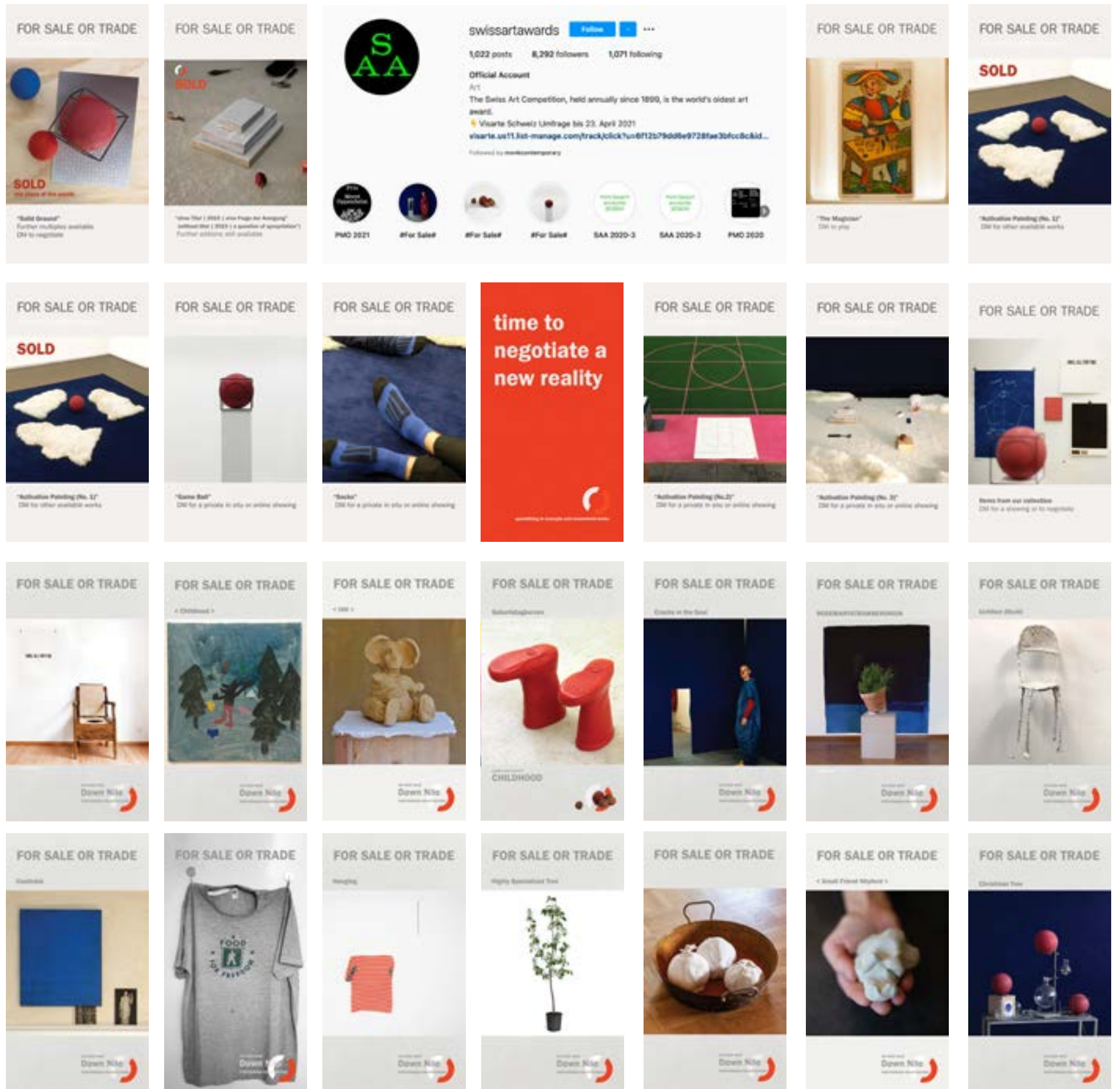


IMAGE: *Performing Negotiations*, 2019 at A Performance Affair during the Brussels Gallery Weekend, 2019.

Title: Performing Negotiations Online
Date: September 10 – October 22, 2020
Medium: Concept and Online Performance
Related Works: Performing Negotiations and A Stable of Jockeys
Duration: One month
Venue: Swiss Art Awards Website and Instagram
Weblinks: [@MonkContemporary](#), [#For Sale#](#)

DESCRIPTION

As a finalist for the 2020 Swiss Art Awards, and as a part of the exhibition Dawn Nilo: Performing Negotiations, I posted 111 daily advertisements for Monk Contemporary, selling works of my own, as well as those by other artists, on the Swiss Art Award and Monk contemporary Instagram accounts.



IMAGES: Selection of the 111 daily "advertisements" for Monk Contemporary

Title: A Stable of Jockeys, 2020

Date: September 10 – October 22, 2020

Medium: Concept and Online Performance

Venues: Swiss Art Award Website and Instagram

Article by Lauren Fornier: <https://rb.gy/csdz36>

Press Kit: <https://monkcontemporary.com/performingnegotiations>

DESCRIPTION

Dawn Nilo: A Stable of Jockeys, Swiss Art Awards, 2020

Excerpts from the review by Lauren Fornier

The work is an enclave of conceptual play and exploration.

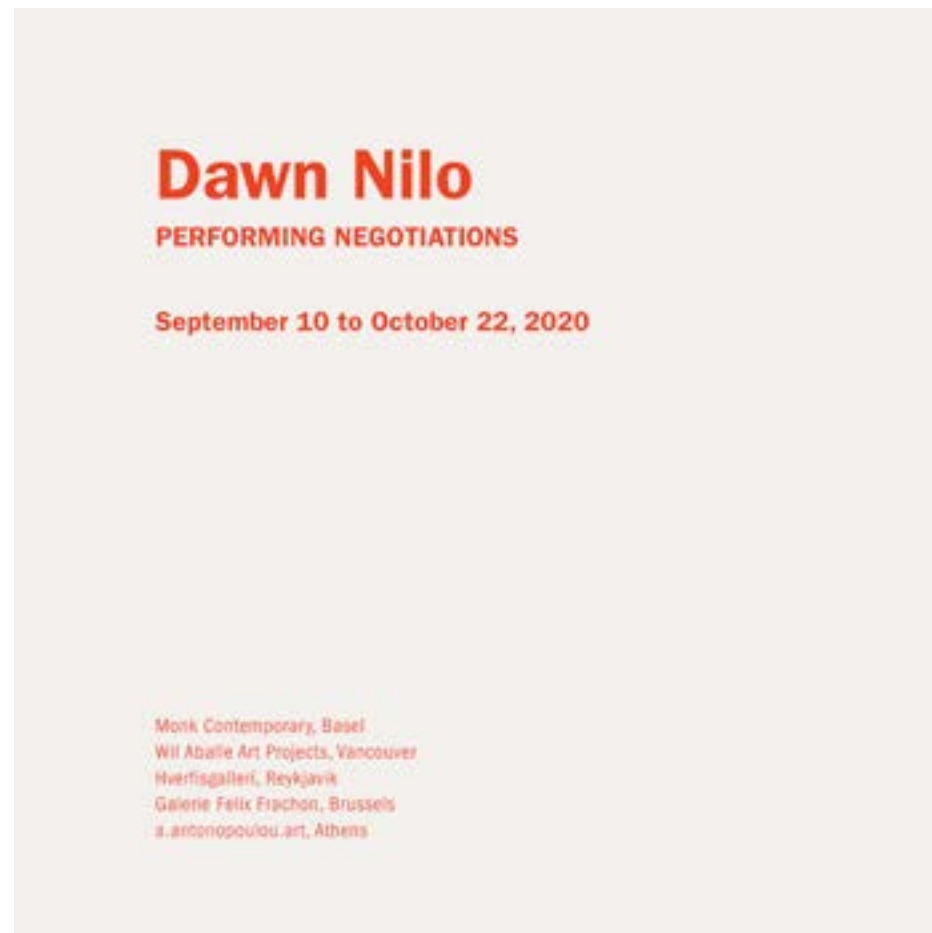
In “A Stable of Jockeys”, the medium of Nilo’s work consists of all of the promotional acts and strategies that support and create value around artists and their practices within a global audience of art lovers, viewers, readers, critics, curators, comrades, and collectors. This includes websites and social media accounts, exhibition announcements, congratulatory ads placed in prominent art publications, press releases, catalog essays, reviews and prestigious awards. These all prove to be malleable media in themselves, materials for Nilo The Fool to have fun with.”

“It is a philosophy of art-making-as-art-framing that, while contended, remains formative to present-day contemporary art and its systems of purchase. In this philosophy of art, it is the frame that constitutes the work of art as art. Framing art makes it art. And if we extend that logic a little bit further: It is the frame itself that becomes the work.”

“And while... (it) is speculative, the transactions are as real as any other art-purchase transaction. Throughout the run of the exhibition, Nilo will be selling works advertised through the website and social media platforms..”

“Nilo’s foolery affirms the collective need for reflecting on the systems of value and meaning-creation that we are a part of when we make, frame, and collect art. Far from a nihilistic critique, this is critique-in-solidarity. Yes, Nilo is a fool. But her jokes do not come at anyone’s expense. The gallerists—hailed as “jockeys”—are in on the game. They are willing players, consenting to play with their institutional identities and the meanings they are part of inscribing (and imbibing) through “cultural production.”

Documentation of “promotional material” as a concept



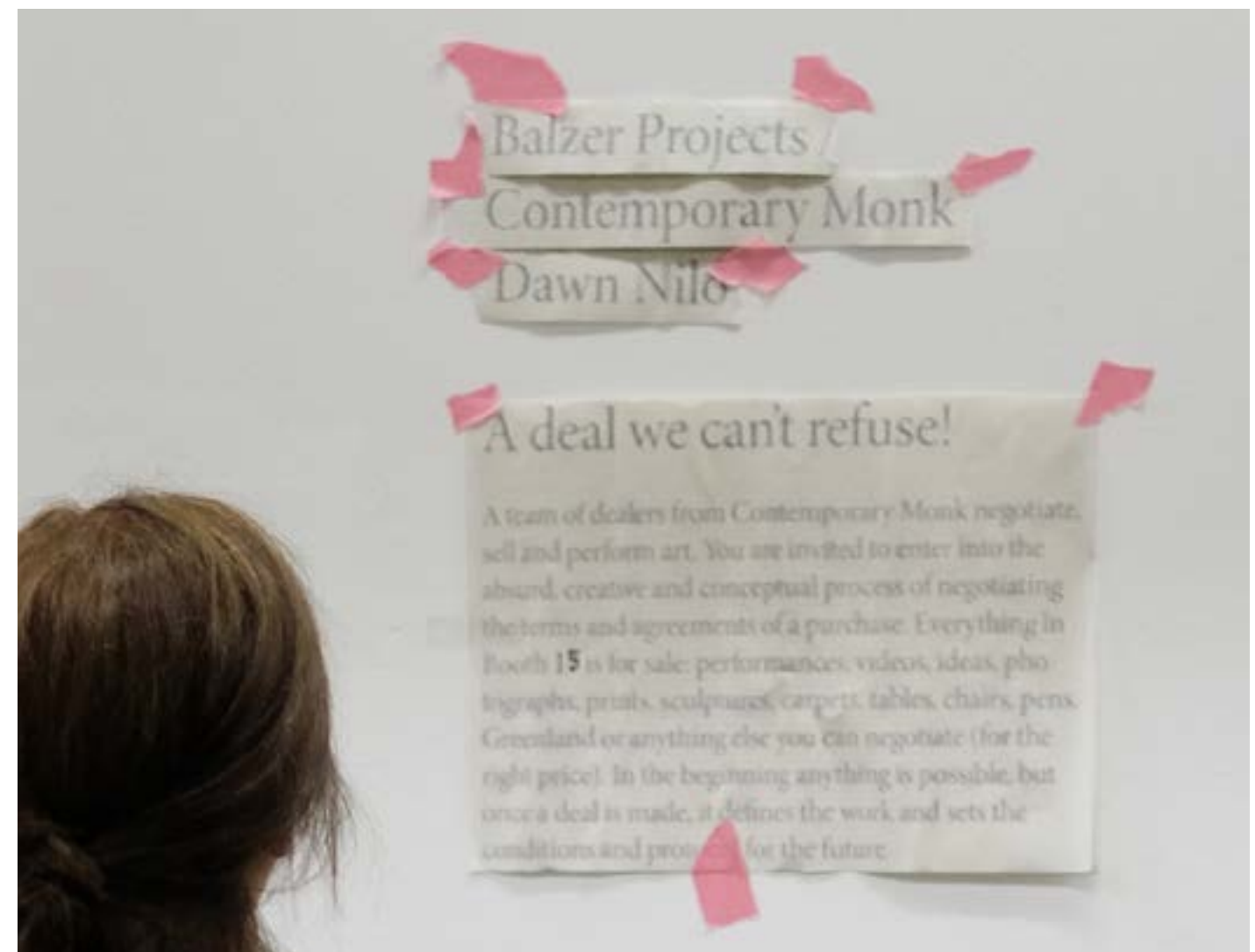
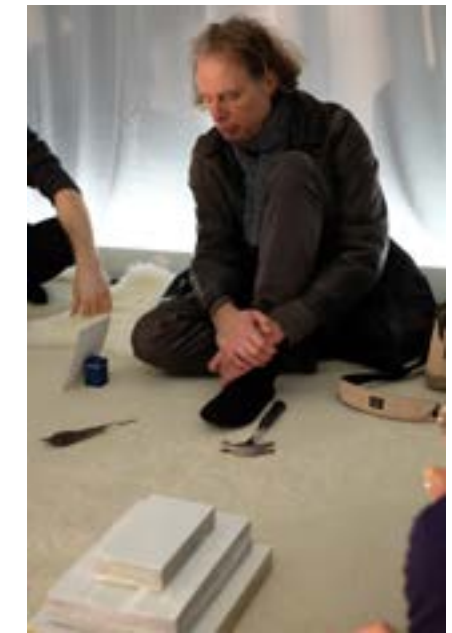
IMAGES:

Gallery advertisements presented as a part of *A Stable of Jockeys*, 2020.

Title: Monk Contemporary
Date: 2019–
Medium: Conceptual Gallery
Duration: Ongoing
Venue: www.monkcontemporary.com

DESCRIPTION

I founded Monk Contemporary, a conceptual gallery, for the project "Performing Negotiations". It was established in 2019 in collaboration with Johannes Nilo. Operating as a non-profit economic venture, it is an initiative of Contemporary Monk, an international collective of artists, social creatives, and philosophers. This collective focuses on exploring the contemporary monastery, emphasizing collaboration and mutual growth among individuals with diverse perspectives, rather than a shared belief system. These individual perspectives are considered as life manifestos when guiding actions in the world.



MAGES: Top Left and Right: The Contemporary Monk booth at *The Performance Show*, Art Rotterdam, Netherlands (2020), curated by Zippora Elders. **Bottom:** Wall text sticker from the Monk Contemporary booth, with Balzer Projects at A Performance Affair re:production, Brussels Gallery Weekend, Belgium (2019).

Title: Curatorial Choreography and the *What Remains* Exhibition

Date: June 26-28, 2020

Medium: Script and Performance
for curating an exhibit with multiple curators

Venue: The Kitchen Aufderhoehe

Exhibition Link: <https://aufderhoehe.com/what-remains>

Selected for the Corona Call Award by Visarte Schweiz

DESCRIPTION

Curatorial Choreography

by Dawn Nilo:

1. Objects from the remains of life at The Kitchen Aufderhoehe, as well as artworks by Dawn and Johannes Nilo, will be left in the emptied apartment in various states of composition.
2. Each curator will bring an artwork, object, text or concept and, in collaboration with the artists, curate it as a part of an installation, with and in relation to the other objects. The result will be photographed and becomes a work that will be published online. The curator's object will be returned at the end of the exhibition.
3. Each work may be either designated as fixed (so that it remains intact and in place "as is" throughout the exhibition) or fluid (so that it can be changed by other curators).

About the exhibition *What Remains*

Believing in the power of art to generate new ways of thinking and acting, eighteen curators remembered and imagined the world. by combining artworks and artifacts from our daily life, working with the Curatorial Choreography from both on-site and from on-line. The exhibition tructure was performative and process-oriented, blending chaos and order to explore the transition between old and new worlds, as well as the physical and remote. It encouraged experimentation, allowing unexpected elements to coexist with well-developed concepts, symbolizing a balance between honoring the past and embracing the unknown future.

IMAGE: *What Remains*, 2020 exhibition flyer.

WHAT REMAINS

IN CELEBRATION OF THE
END OF THE WORLD AS WE
(THOUGHT) WE KNEW IT
AND AS AN INVITATION
TO IMAGINE THE NEXT

JUNE 26—28, 2020

Nilo & NILO

CURATED BY:

WIL ABALLE

ISABEL BALZER

JASPER BOCK

RALPH BÜRGIN

PETER BURLEIGH

MARTIN CHRAMOSTA

SIGRÚN GUNNARSDÓTTIR

BERT HOUBRECHTS

SOPHIE JUNG

IRINI KARAYANNOPOULOU

AIDA KIDANE

CHUS MARTINEZ

PATRTICK MÜLLERSCHÖN

YOLANDA E. NATSCH

RAHEL SCHROHE

ALEX SILBER

YOTA TSOTRA

POKA-YIO

AUFDERHOEHE



What Remains Exhibition Images



Dawn Nilo

SELECTED EXHIBITIONS

PERFORMANCES AND PROJECTS

2024

Upcoming Projects

A Body of Hope, Monograph and exhibition project, edited and curated by Chantal Pontbriand. Foundation Beyeler, Riehen, Switzerland, *Critical Cringe* with Sophie Jung, Performance.

2023

Witten/Herdecke University, Germany, *What is Planetary Thinking?* Installation and performance.

2022

Kunsthalle Basel, *We are so many here*, curated by the Basler Kunstverein for the Regionale 23. Kombine Art Fair, Griffin Arts, Vancouver, Canada, curated by Wil Aballe.

Espace Arlaud, *Corona Call Lausanne: Vibrant Imaginaries*, curated by Antoine Félix Bücher.

Museum Tinguely, Basel CH, *Bang Bang*, curated by Revolving Histories/Performance Chronik Basel.

Bårby, Öland, Sweden, *Alvaret*, The Kitchen at Monk Contemporary, Performance.

Kunstraum Riehen, CH, *Remember Why*, Performance

2021

WAAP Gallery, Vancouver, CA, *Dawn Nilo: Blueprints and Circus of the Soul*, curated by Wil Aballe

Pop-up Space Locarno, CH, *Corona Call*, curated by Christoph Doswald.

Gallery 3000, Bern, CH, *Patrick Binda and Dawn Nilo*, curated by Alice Wilkes.

Salon Mondial, Münschenstein, CH, *Mother Earth Calling*, curated by Rama Kalidindi.

2020

Swiss Art Awards online exhibition.

LE CAP, Saint-Fons, France, *What can be shown, cannot be said*, curated by Ekaterina Shcherbakova.

Jahresaustellung Solothurn, CH, juried exhibition Art Rotterdam, The Performance Show, Netherlands,

curated by Zippora Elders; *Performing Negotiations*, Represented by Monk Contemporary.

Kunsthau Auszersil, Zurich, *Bonus Track 6*.

The Kitchen Aufderhoehe, *Nilo&NILO: What Remains*, curated by 18 international curators.

2019

A Performance Affair, Brussels Gallery Weekend, Belgium, Represented by Balzer Projects and Monk Contemporary.

Gerðarsafn - Kópavogur Art Museum, Iceland, *Lots of tiny people*, (2019/20) Curated by G.Helgadóttir, J. Bock, J. B.K Ransu and S. Gunnarsdóttir

Hidden Bar Art Basel, CH, Curated by Judith Kakon, Hannah Weinberger, and Alice Wilke.

Kunsthau Baselland, CH,

Contracted performances for Simone Forte.

2018

Nord Theatre, St. Louis FR, Regionale 19, Kunst der Begegnung VII, Basel,CH. European/Asian Collaboration.

Liste Art Fair, Basel CH, with PANCH (Performance Art Network Switzerland)

American College of Art Gallery, North Athens, Greece, *Rag to Rich*. curated by Poka-Yio.

2017

Kunsthau Baselland, CH, *Regionale 18: Being Syntopic*. Curated by Ines Goldbach and Poka-Yio.

Gessneralle Zurich, *Swiss Performance Art Award* Fondation Beyeler, Riehen CH, contracted solo performances for Tino Sehgal (This You).

2016

Leopold Museum, Vienna Austria, ImPulsTanz visual arts X dance series, *A Moment in Time*, Curated by Klaus Biesenbach and Tom Stromberg.

Volks/Margarethen Theater, Vienna Austria, *The Great Game: REMEMBER WHY*, Director.

Kunsthalle Basel, CH, Basel, Basel Art Intstitute's Masters' Exhibit, curated by Chus Martinez and L. König. Liste Art Fair, Basel CH, with *Dr. Kuckucks Labrador*. Museum für Neue Kunst, Freiburg DE, *Film Fridays*.

2015

Filter4, Basel CH, *The Kingdom of Fools*, Dawn Nilo, Curator/Director.

2014

Schaulager, Basel Münchenstein CH, *Blah Blah Blah* Poetry Night.

Stadtgalerie, Bern CH, *spoken words and spukende worte*, with John Giorno.

The 3rd International Visual Festival of Patras Greece, *Risk RE-CULTURE 3*.

The Goetheanum, Basel CH,

The Art of the Fool, Theater Director.

RESIDENCIES

GGG Atelier Haus, Basel CH,

2 year atelier residency for promising visual and performing artists (2016)

University of Applied Sciences and Arts Northwestern Switzerland, Residency, exhibit & artist's talk, (2016)

COLLECTIONS

Kunsthau Grenchen, Switzerland (2023)

Frédéric de Goldschmid Collections, Belgium (2019)

GRANTS/AWARDS

Kultur Basel-Stadt, City Gardens Basel, Final Round Sandgrube Public Art Project (2021)

Pro Helvetia Event grant - LE CAP (2020)

Swiss Art Award Finalist (2020)

Visarte Corona Call Shortlist (2020)

Edith Maryon Stiftung Production Grant (2019)

Kultur Basel-Stadt Production Grant (2018)

Swiss Performance Art Award Finalist (2017)

ImpulsTanz, Vienna AT, danceWeb residency with mentor Tino Sehgal. (2016)

PUBLICATIONS AS AUTHOR

The Question, Arlesheim: Nilo Press, 2019. Print.

By Allan Smithee, Brussels: Jan Mot Gallery Newspaper, 2016. No. 103. Print and Web

The Question: Poems, New York: Badlands Unlimited, 2014. Nov. 24. iBook.

Welcome to Wanita, Quasi Events, online journal of the Institut Kunst Basel, Oct. 5, 2014. Web.

This Time and Leaving, Die Drei, June 2014: 94-101. Print.

Hoffmanniana, Das Goetheanum Nr. 47, November 24, article, 2012. Print.

PRESS

BZbasel, Newspaper, Jan. 19, 2023, *Art to go: A fool is on the loose*, by Mélanie Honegger, Print. Web.

Wochenblatt Dorneck Newspaper, Jan. 12, 2023, *Licensed to Steal*, by Jeannette Weingartner, Print. Web.

Reykjavík Grapevine, Issue 19, 2019, *The Skeleton is The Seat of The Soul*, by A. Rawlings, Print.

Women Cinemakers, Vol.6, *Dawn Nilo*, by Francis Quettier and Dora Tennant, Web. <https://issuu.com/womencinemakersreview/docs/vol6/72>.

Das Goetheanum Nr. 36, September 4, 2015. *Art and Science of the Fool*, by M. Ronner & J. Bock, Print.

TEACHING

University of Applied Sciences, and Arts Northwest Switzerland, College of Art and Design, Basel CH., Associate Professor, Institute for Aesthetic Practice, Spring 2015 and Art Institute, Fall 2014 and Spring 2015. Evergreen State College, Olympia WA, USA, Temporary Faculty [Instructor of record] Fall 2008).

EDUCATION

2016 Master in Fine Art, Academy of Art and Design, Basel, CH

1999 Master in Education, Antioch New England Graduate School, NH, USA.

1996 Bachelor of Social Work with distinction, University of Victoria, BC, Canada.