

# DAWN NILO 2026

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 at 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). Dawn was born in North Vancouver Canada and currently works in Basel.

**Title:** The Great Work (originally The Great Game)  
**Date:** 2016-present  
**Medium:** performance  
**Duration:** varying  
**Venues:** Roxy Theater Basel, CH (2025)  
 Foyer Public, Basel, CH (2025)  
 GGG Haus Exhibition, Basel, CH (2018)  
 Volks/Margarethen Theater, Vienna, AU (2016)  
 Kunsthalle Basel, Master's Presentation, CH (2016)

## DESCRIPTION

**The Great Work**  
 A Game of Initiation

*"Observe what is happening. There is a history. Feel free to ask questions. When you think you know what is happening, take the next step..."*

Developed over ten year, this interactive performance based on role playing the self through, improvisation. The game is developed around simple repeating choreographies that are altered and advanced through improvisation. Professional performers lead the game and invite the audience to participate.

I am currently developing a solo performance that will act as a conceptual "instruction manual", written in poetry, movement, and music.



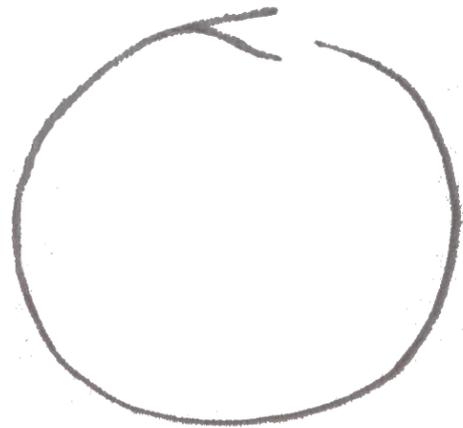
**IMAGE:** Program description for the most recent performance of The Great Work at Roxy Theater, Birsfelden, February 16, 2025, 45 minutes.

**Title:** Dawn Nilo: A Body of Hope  
**Date:** 2024-present  
**Medium:** research data base and monograph book  
**Pages:** Approx. 300  
**Publisher:** Verlag für Moderne Kunst, Vienna  
**Data Bank:** <https://dawn-nilo.kleio.com/research>  
**Password:** password: Tierkreis

#### DESCRIPTION

Over the last two years I have been analyzing and creating a research data base of my works for a comprehensive monograph covering 2014-2024. The book will be published in 2027 by Verlag für Moderne Kunst in Vienna.

With text by me as well as others, the book will elucidate seven major motifs in my work as they circle around each other like the ouroboros eating its tail. The motifs take the form of poetic phrases that offer a riddle to be solved.



The Great Work – The Kingdom of Fools – Is a Poet is a Fool – A Body of Hope – A Circle is Not just a Circle – Portraits from the Book of Life – The Curiosity Shop

#### Quotes by Contributing Authors

I drift into the wish of building institutions with her—an Applied Mysticism Institute, a School of the Arts of Laughter—as places where learning is inseparable from the art of living together differently. These wouldn't just be spaces for personal transformation, but for rehearsing systemic change. At the Applied Mysticism Institute, participants might experiment with cooperative forms of decision-making, with spiritual tools for economic solidarity, or with rituals that redistribute attention and mutual aid.

**Maria Ines Plaza Lazo**

This work projects us into the cosmic realm. And what is the cosmos, if not that space that every bit of DNA in us is linked to and a part of. Dawn Nilo invites us to navigate this world we are in and a part of.

**Chantal Pontbriand**

We are already playing one game—the Game of Art—so why not take this further and play a game with the game? What do you really have to lose? With the suspended Order of Things here on Earth revealing each of our entangledness in each others' lives, the air we breath, the way we place our bodies in relation to each other, the way we spend our money and our time, the energies we expend, there is no time like the present to start to seriously play.

**Lauren Fornier**

[Nilo's] transformation thus becomes an inherent part of life and experience. But what of perfection? This seems not a goal but a horizon, resonating as motivation to question the status quo. Where the questions and experiments may lead remains open, but perhaps it is not the object of research that matters most, but the fact that research is undertaken at all.

**Elsa Himmer**

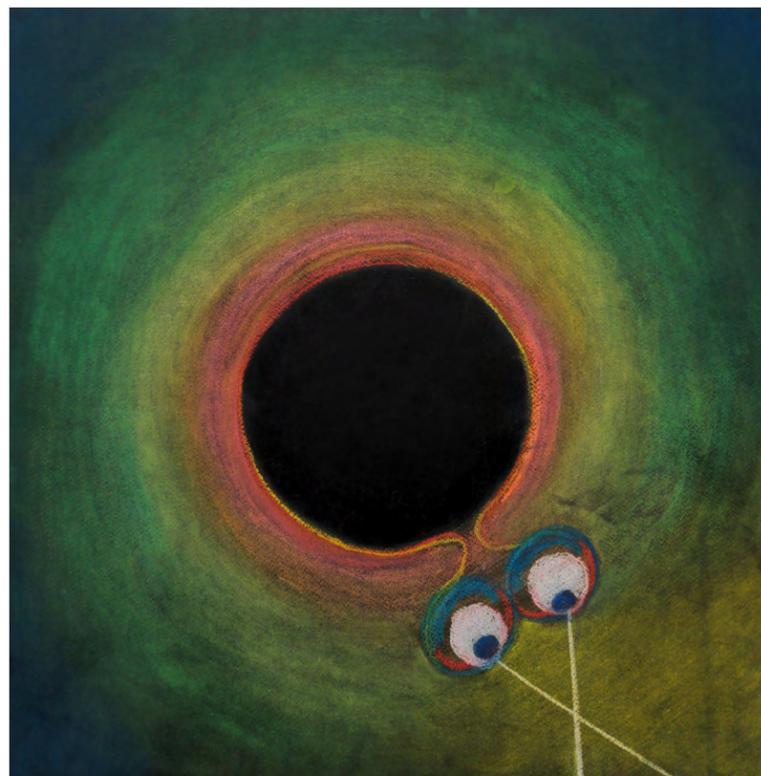
Despite its apparently highly organised structure, Dawn Nilo's artistic world does not resemble a demonstrative treatise, but rather a tentative labyrinth oriented to transformation. Thus, it is a magic world, in the literal sense of a world of possibilities, of transformative possibilities, a world where any possibility seems to find its place and its sense.

**Giuseppe Di Salvatore**

**Title:** Crash Bang Boom (provisional)  
**Date:** 2022-present  
**Medium:** drawing  
**Materials:** chalk on paper  
**Sizes:** varying from 10x18cm to 70x100cm

#### DESCRIPTION

A comic book about forces. What is beyond the Crash, Bang, Boom? The book will likely be printed in a traditional comic book style from the 1970's, emulating the haptics of the open paper and the visuals of dot printing. The plot offers an abstract myth or manual for a path of initiation, into what is open to interpretation. The images will be taken from the best of the chalk drawings, of which there are currently over 50.



IMAGES: a selection of the 50+ chalk drawings

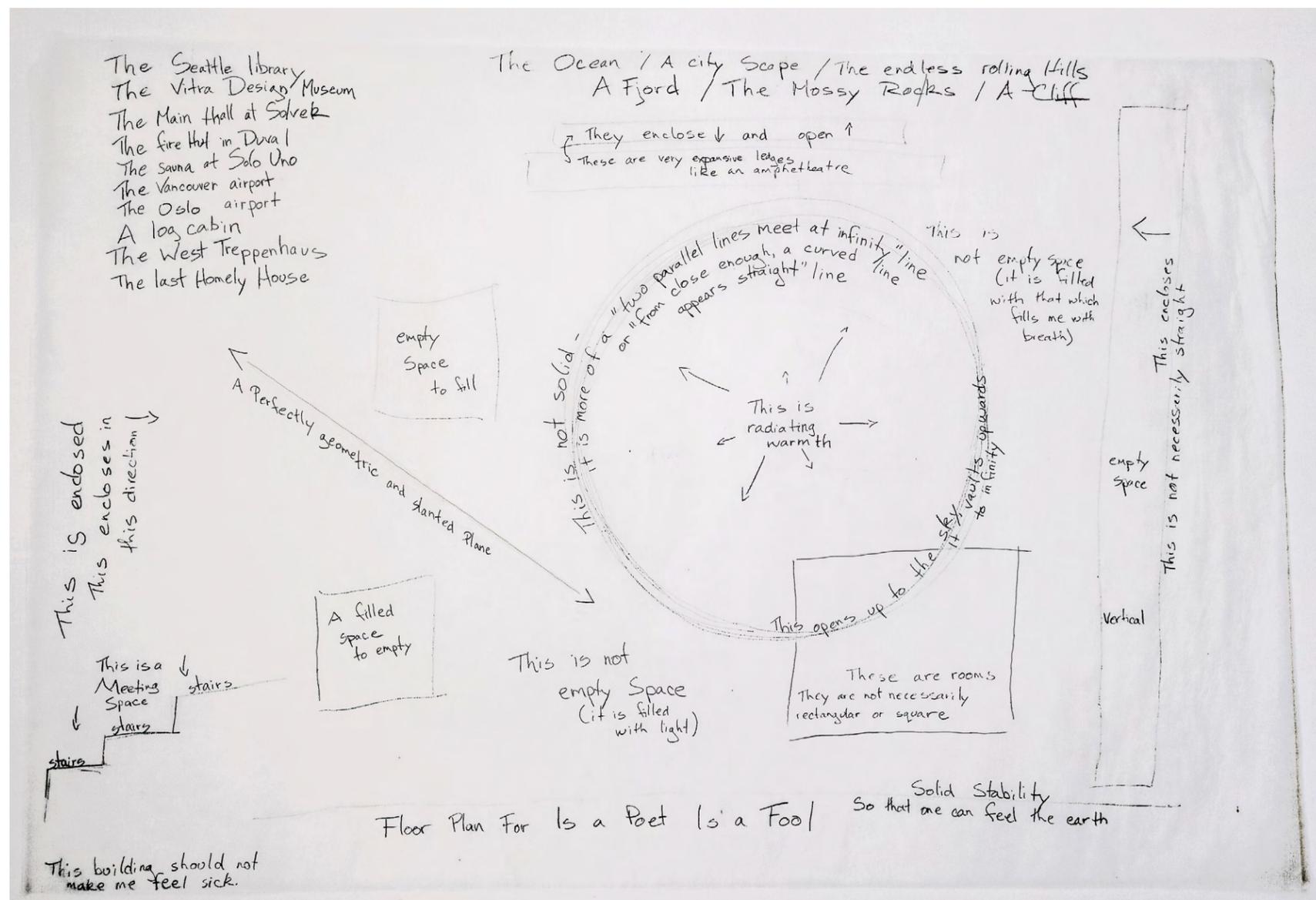
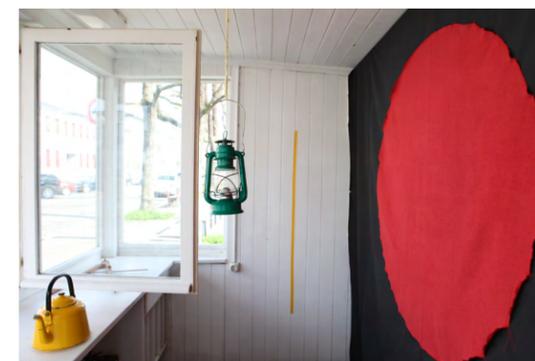
**Title:** Is a Poet is a Fool (or Active Imagination)  
**Date:** in process  
**Medium:** complete work in a large Installation  
**Materials:** found objects, and works  
**Venue:** To be developed

DESCRIPTION

Is a Poet is a Fool or Active Imagination

This is a long term project to create a large scale immersive environment using rooms as prompts for working with active imagination – a technique developed by Carl Jung that involves engaging with the unconscious mind through images, symbols, and narratives. Each room will offer one symbolic mood, or prompt, within the performative set. Alongside new site specific works, objects from my archive and performances will be included. For example, in a game of hide and seek, a live "is-a-poet-is-a-fool?" will roam the installation in a continuous improvised performance.

Other artists may be invited to engage in active imagination to respond to the prompts, thereby developing different interpretations or possibly even changing the installation over time.



IMAGES: Part of a mood board for *Is a poet is a Fool*: a Fantasy sketch of the containing space and documentation of previous installations as examples of active imagination prompts.

**Title:** Mother Pearl: Activation Painting No. 6

**Date:** 2024

**Medium:** installation

**Materials:** rubber playground ball and sheep skin

**Dimensions:** 30x45x50 cm

**Venues:**

Freiform Kollektive Pop up, *Trade*, Basel, July 7-12, 2025

Monk Contemporary Pop Up, *Parkett*, Basel, September 21–22, 2024

#### DESCRIPTION

For this activation painting the curator is tasked with creating an installation out of any of the following objects:

a plastic gray storage box containing:

a *Body of Hope* (a dried raspberry drupelet infused with hope)

red clown nose

a sheep skin,

red rubber ball

ball pump,

red lantern,

lantern oil,

matches,

In 2024 it was exhibited in the exhibition *Parkett*, and curated by Johannes Nilo, who picked the ball up in the sheepskin to carry it into the bathroom. When he placed it in the shower, the sheepskin remained unexpectedly in place wrapped around the ball and that was it! – a perfect example of how an activation painting works, through collaboration and chance.



**IMAGES:** Small images immediate **right:** *Mother Pearl* as exhibited at *Trade*, by Freiform Kollektive in 2025. Large image **far right:** as originally exhibited at *Parkett*, by Monk Contemporary in 2024.



**Title:** Profane Body Holy Object  
**Date:** 2025  
**Medium:** Performance  
**Performed with:** Charlotte Böttger  
**Duration:** Series of nine 20 min. performances  
**Venue:** Saint Maria Als, *Feinstoff*, Stuttgart, DE  
**Performance Dates:** October 2-5, 2025

#### DESCRIPTION

Can objects exist in a verb state of being so that, for example, a chair, a book or a playground ball are experienced as chairing, booking and balling themselves? With this question, could a performer become a body object that is moved rather than a subject that moves? In *Profane Body Holy Object*, everyday things move the human body. Performers attempt to suspend their agency as subjects in order to be taken into a sequence of simple, subtle actions that are improvised by the material objective world. Of course the human body itself is also a material object, and it is exactly this object that must be moved. But in this experiment the body should not be moved by the thoughts, feelings and will of its inhabitant, but by those of the specific installed objects and architectural elements within the exhibition space. Is this possible, not just as a philosophical or grammatical play, but as a reality in which the world is, at least for a brief moments of grace, united through the effort of turning it inside out? The audience is invited to observe and inwardly partake in the attempt.



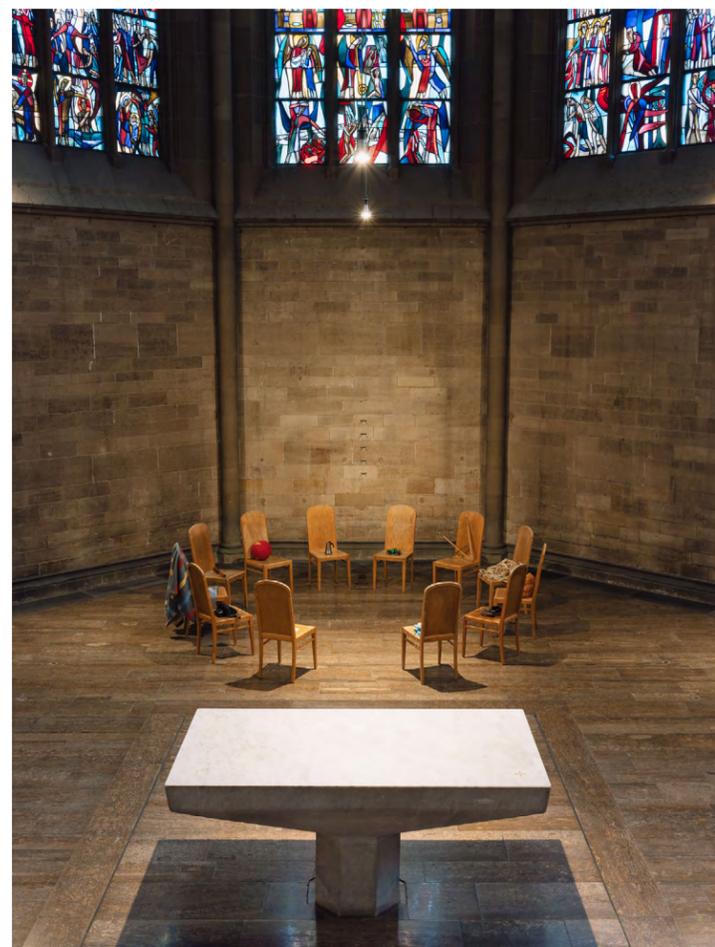
**IMAGE:** As shown above, the performance also interacted with the objects in the installation *Conference of Angels I*, which is documented on the next page.



**Title:** Conference of Angels I  
**Date of origination:** 2019  
**Medium:** installation  
**Materials:** historical design chairs and found objects  
**Dimensions:** 300 x 300 x 300 cm  
**Venue:** Saint Maria Als, *Feinstoff*, Stuttgart, DE  
**Exhibition Dates:** October 2-5, 2025

#### DESCRIPTION

Animism. is The objects confer with one another, make decisions, preach and listen based on their individual life experiences and symbolic histories. They are silently guiding the world through their presence. They are objects become subjects.



**Title:** Now you see me. Now you don't.

**Date:** 2024

**Medium:** Performance

**Duration:** 20 min.

**Venues:** Foundation Beyeler, *Critical Cringe* with the Basel Art Institute, hosted by Sophie Jung

**Dates:** March 8, 2024

#### DESCRIPTION

From the event description: "Cringe Care was the first and possibly last evening in a series of events focusing on the politics of cringe. Cringe Care offers an embracing platform of joyful discomfort and exhilarating vulnerability for all who commit to the naivety of facing shame and pleasure together outside of quality controlled virtuosity.."

I sang and recited poetry. I hid behind the blanket and then the mirror. Eventually I did something I said I would never (and will never) do again - sorry, you missed it! I got naked and convinced two lovely people from the audience to join me.

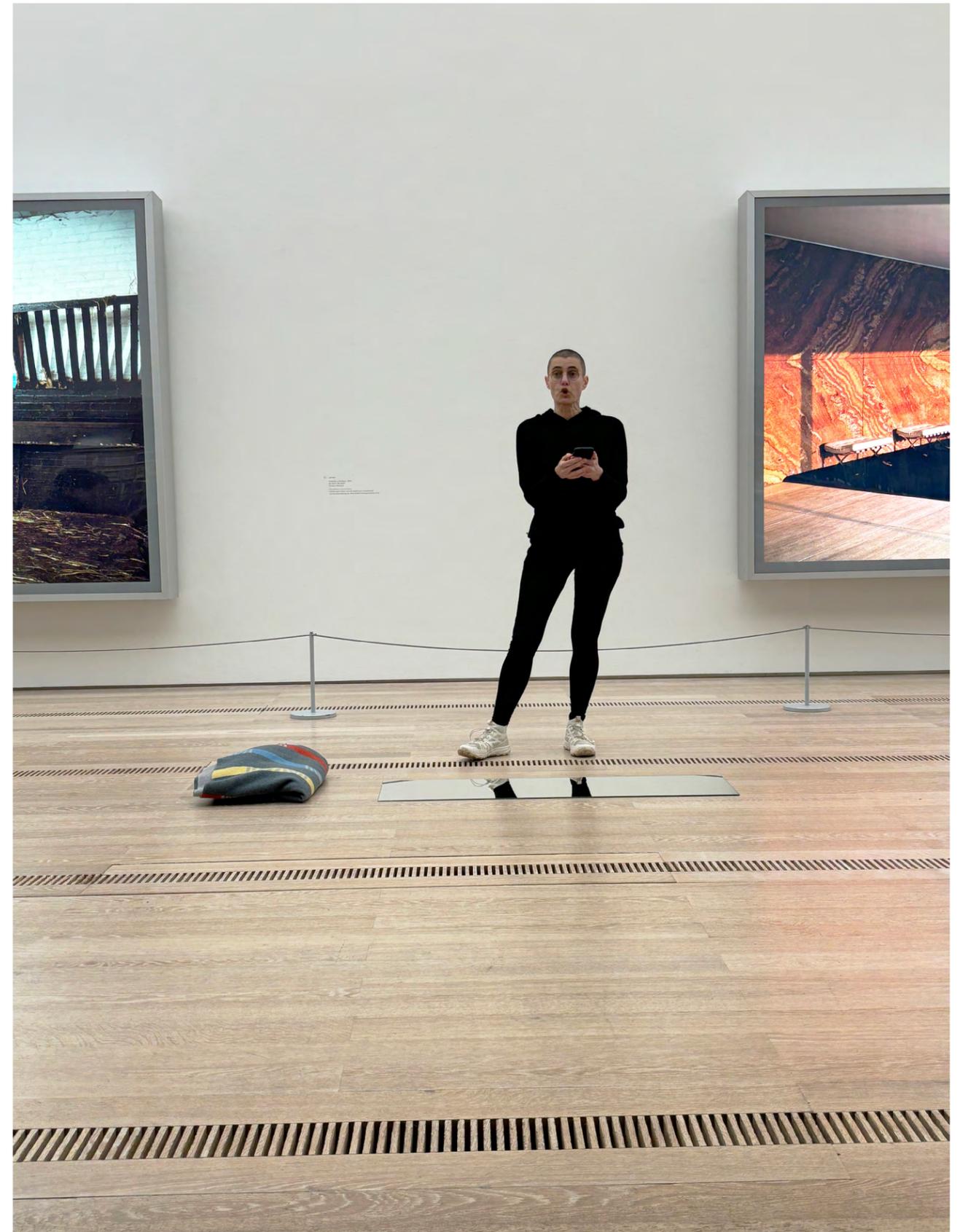


IMAGE: *Now You see me. Now you don't*, Foundation Beyeler March 8, 2024

**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>

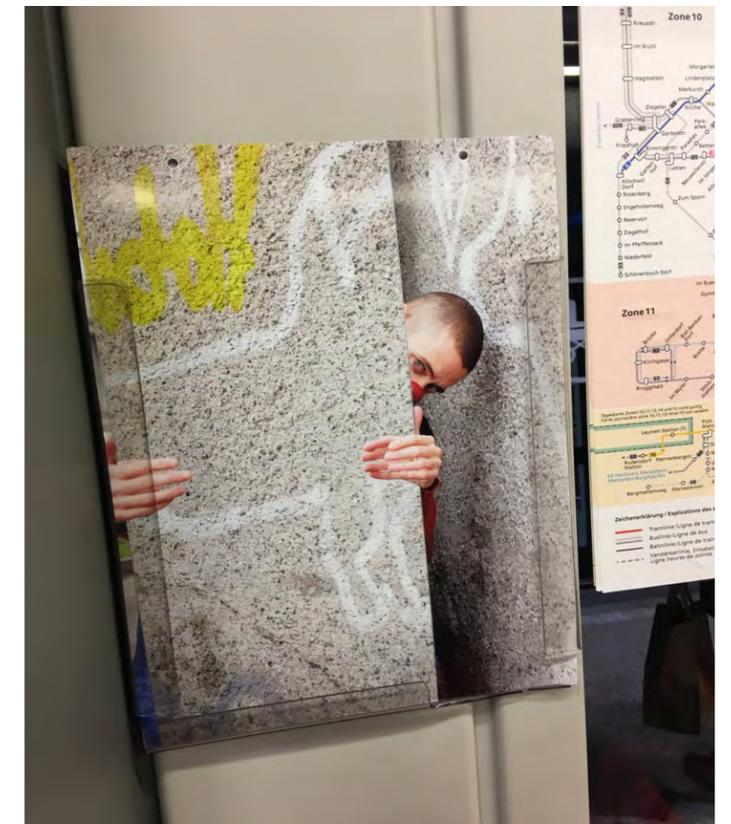
**Prints:** 250 x 350 mm each

digital prints on card stock, edition of 50 each +1AP

#### 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 take them at home. 30 posters were taken. 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 showed different images in short rhythmic intervals that changed very quickly. This created an experience like looking at a hidden picture book: the longer you look the more you see. Two of the images were printed as posters.



**IMAGES:** As they appeared in the Basel trams: **Top:** *Advertising Nothing: Red*, 2023, HD Videos, Colour, 10. Seconds. **Bottom:** *Towers*, 2023 (left) and *Graffiti*, 2023 (right).

**Title:** Skins

**Date:** 2018–2022

**Medium:** system of paintings, performances and videos,  
including 14 paintings/costumes, videos and performances

**Venues:** Kunsthalle Basel, *We are so many here*, CH (2022)

Kombine Art Fair, Griffin Arts, Vancouver, Canada (2022)

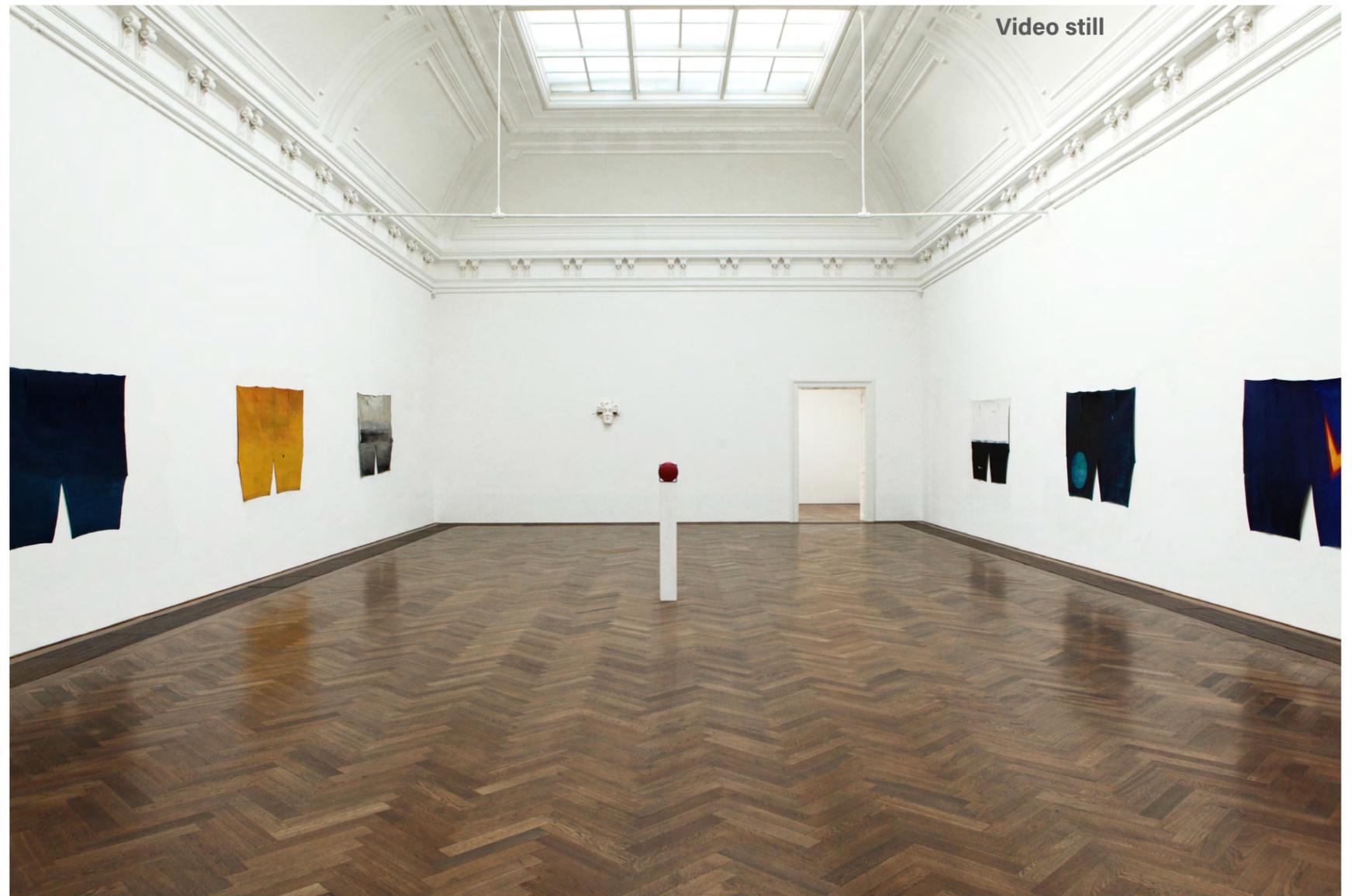
WAAP Gallery, Vancouver, CA (2021)

**Painting Dimensions:** approximately 150 x 200 cm each

#### 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, relate to one another in installations and videos.

About the title: "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 *We are so many here*, 2022/3 curated by the Basel Kunst Verein.

**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:** 2014–2023  
**Medium:** 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.



Videos stills



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:** Burial Ground  
**Date:** 2022  
**Medium:** Photography  
**Dimensions:** Variable (currently exists as a file)  
**With:** Johannes Nilo  
**Series:** Cracks in the Soul (2018-2022)

#### DESCRIPTION

The *Burial Garden* series belongs to the Cracks in the Soul photography project that I started with 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 explore what is possible with mirrors and without using Photoshop. There are seven prints and over 30 printable files in the series.



IMAGE: A sample of the *Burial Ground* photographs taken at an old mine in Sweden in 2022.

**Title:** Timeless Perceptual Beings of the Sun

**Date:** 2022

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

**Venue:** Espace Arnoud, *Corona Call Lausanne: Vibrant Imaginaries*, Lausanne, CH

#### 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:** System of works including  
Wall paintings, drawings, texts, a video and an  
online performance

**Venue:** LE CAP, San Fons, France, *Ce qui peut  
etre montré ne peut etre dit*

**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 script by Dawn Nilo and performed by the technician Pascal Garcin; 700 x 270 cm wall painting: pigment, binder.

**Title:** Performing Negotiations

**Date:** 2019–2025

**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>

#### 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."** From the essay "From Negotiation to Navigation: Back and Forth", by Chantal Pontbriand (Full text: <https://rb.gy/civyiy>)

**"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."** From the review "Dawn Nilo: A Stable of Jockeys. Swiss Art Awards 2020", by Lauren Fornier (Full text: <https://rb.gy/csdz36>).

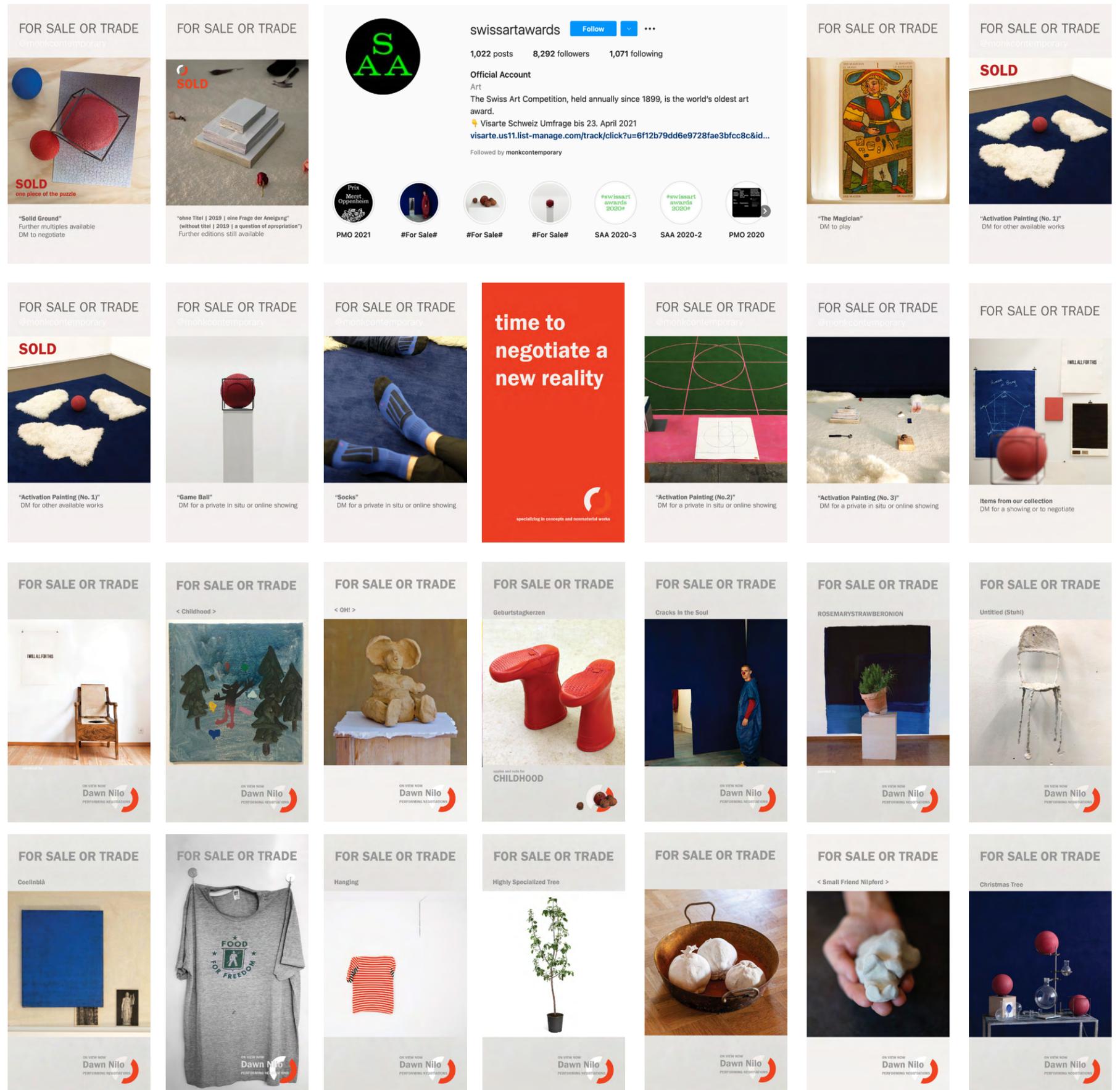
**IMAGES:** *Performing Negotiations*, 2019 at "A Performance Affair" during the Brussels Gallery Weekend, 2019. Bottom: *Performing Negotiations on Activation Painting (No. 1)*, 2019 with Frédéric de Goldschmidt.



**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.”

## IMAGES:

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

## Documentation of “promotional material” as a concept

### Dawn Nilo

PERFORMING NEGOTIATIONS

September 10 to October 22, 2020

Monk Contemporary, Basel  
Wii Aballe Art Projects, Vancouver  
Hverfisgallerí, Reykjavik  
Galerie Felix Frachon, Brussels  
a.antonopoulou.art, Athens

### Performing Negotiations

For a private showing contact  
[concepts@monkcontemporary.com](mailto:concepts@monkcontemporary.com)

Monk Contemporary, Basel  
Wii Aballe Art Projects, Vancouver  
Hverfisgallerí, Reykjavik  
Galerie Felix Frachon, Brussels  
a.antonopoulou.art, Athens

# Dawn Nilo

## SELECTIONS

## EXHIBITIONS AND PERFORMANCES

2025

Roxy Theater, Basel, Residency work showing of The Great Work. Performance.  
Freiform Kollektive at Auf dem Wolf, Basel, CH, *Trade*, curated by Freiform, 2 Installations and performance  
St. Maria Als, für die MAHLE-Stiftung, Stuttgart DE, curated by Ania Corcilus and Romy Range, Installation and Performance  
N54 Regionale 26 Basel, *Ui...Non! Oui NN- Union!*, curated by Axel Töpfer, *The Gathering* group performance.

2024

Foundation Beyeler, Riehen, CH, *Critical Cringe* with Sophie Jung, Performance.  
Contemporary Monk, Spalentorweg 1, Basel, CH, *Par-kett*, curated by Johannes Nilo, Installation.  
UM (Unternehmen Mitte, Basel, CH) curated by Alex Silber, Installation.

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.  
Kombi 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.  
Jahresausstellung Solothurn, CH, juried exhibition  
Art Rotterdam, The Performance Show, Netherlands, curated by Zippora Elders; *Performing Negotiations*, Represented by Monk Contemporary.  
Kunsthau Aussenil, 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.  
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

Roxy Theater, Birsfelden, CH,, with work showing (2025)  
GGG ATtlierHaus, Basel, CH, (2016-2018)  
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.

## PRESS AND PUBLICATIONS ABOUT

Upcoming Monograph, *Dawn Nilo: A Body of Hope*, Verlag für Moderne Kunst (2027)  
BZbasel, Newspaper, Jan. 19, 2023, *Art to go: A fool is on the loose*, by Mélanie Honegger, Print. Web.  
Reykjavík Grapefine, Issue 19, 2019, *The Skeleton is The Seat of The Soul*, by A. Rawlings, Print.  
Women Cinemakers, Vol.6, 2017, *Dawn Nilo*, by Francis Quettier and Dora Tennant, Web.  
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., Co-create teacher 2025, Associate Professor, Institute for Aesthetic Practice, Spring 2015 and Art Institute, Fall 2014 and Spring 2015.

## 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.