

DAWN NILO 2026

Through the archetypes of the alchemist and the fool, I explore reality between knowing and not-knowing. My conceptional work includes: words, geometric drawings, cyanotype prints, paintings, videos, installations, and performances that focus on the precise execution of raw improvised play. I am a Swiss Art Award finalist (2020) and a Swiss Performance Art Award nominee (2017). My work is in the Frédéric de Goldschmidt and Kunsthau Grenchen Collections.

Title: The Great Game (also The Great Work)
Date: 2016-present
Medium: performance
Duration: varying
Venues: Basel Social Club (2026), three x 2 hours each
Roxy Theater Birsfelden, CH (2025), 45 min.
Foyer Public, Basel, CH (2025), 1 hr.
GGG Haus Exhibition, Basel, CH (2018), 3 days
Kunsthalle Basel, Master’s Presentation, CH (2016), 6 hrs.
Volks/Margarethen Theater, Vienna, AU (2016), 4 hrs.

DESCRIPTION
The Great Game
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...

The Great Game is an interactive performance based on game play, improvisation and audience participation. I have been slowly and methodically working on this performance for the past 10 years. Trained performers lead the game and invite the audience to participate.

In 2025 I did a residency at the Roxy theater to work on a theater version of the performance, under the title, *The Great Work*. In June 2026, after one and a half years of performance training, my students performed their summer training with me at Basel Social Club. This version was specifically choreographed for the fair setting. In *Summer Training*: “The team is in training for The Great Game. Keeping within some rather esoteric rules, they show up absurdly, improvise wildly, fail honestly, and offer it all up as a prayer. Pull up a chair; your attention is the holy moment. The game has begun.” (Performed by Bibi Enasni, Dawn Nilo, Isabelle Jossi, Juno Feierabend, Linus Finn Riegger, Micha Schweizer and Solemn Javet.)

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



IMAGES: Direct right: Program for the work showing of *The Great Work* at Roxy Theater, Birsfelden (February 16, 2025, 45 minutes) **Far right:** Micha Schweizer performing with Bibi Enasni (left hand) and Dawn Nilo (right hand) during *Summer Training*, at Basel Social Club, June 17, 2026.

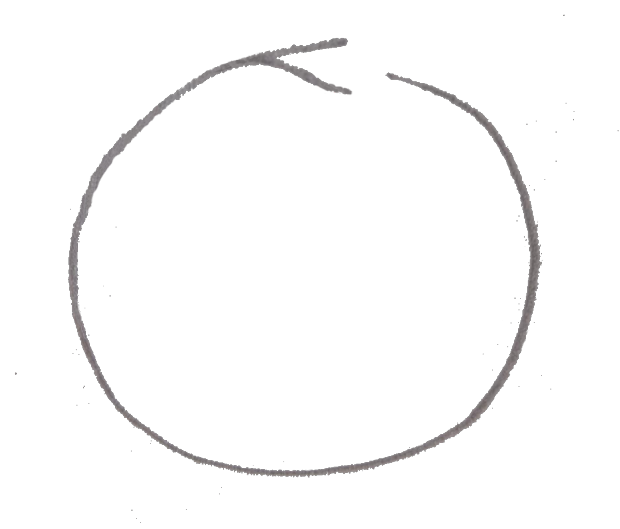


Title: Dawn Louise: A Body of Hope
Date: 2024-present
Medium: research data base and monograph book
Publisher: Verlag für Monderne Kunst, Vienna
Data Bank: <https://dawn-nilo.kleio.com/research>
Password: password: Tierkreis

DESCRIPTION

Over the last two years I have been analyzing and creating a research data base of all of my works for a comprehensive monograph covering the last ten years. 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 the seven motifs that express the central ideas in my work. Taking the form of poetic riddle like phrases, they circle around each other like the ouroboros eating its tail:



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 Louise 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

[Louise'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 Louise'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.

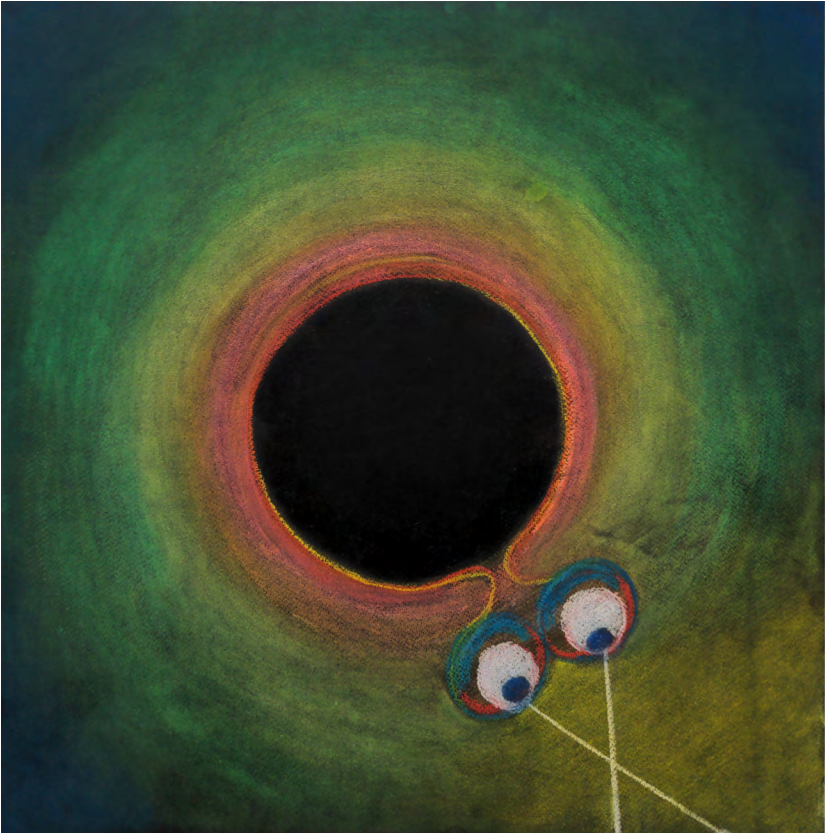
Giuseppe Di Salvatore

Provisional Title: Crash Bang Boom
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 the path of initiation. 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



50 x 50 cm

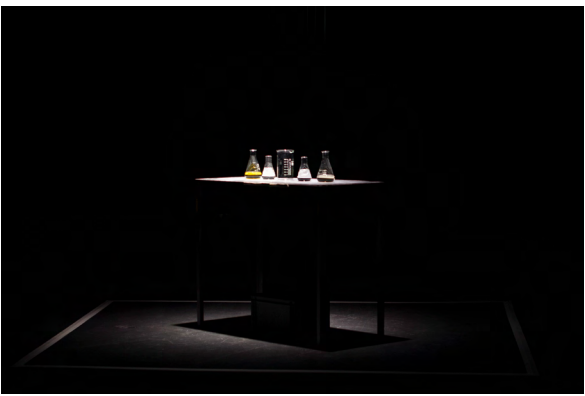


30 x 40 cm



30.5 x 79.6 cm

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

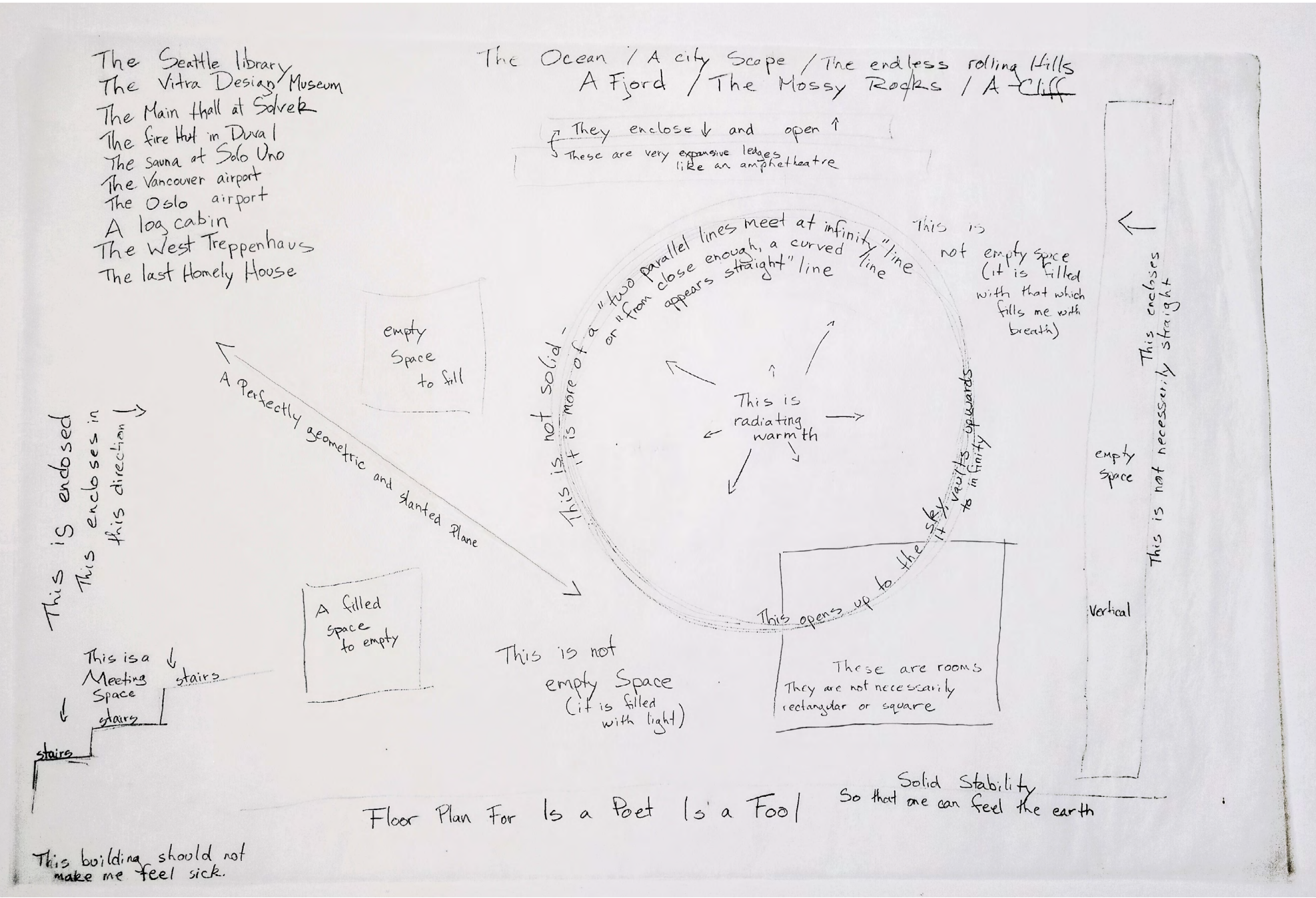


DESCRIPTION

**Is a Poet is a Fool or
Active Imagination**

This is a long term project to create a large scale immersive environment using rooms like 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 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.

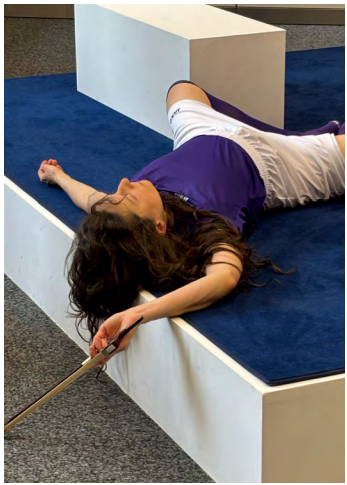
Title: PLAY & PRAY
Concept, choreography, set design, performance: Dawn Nilo
Concept, curation and work installations Johannes Nilo
Date: June 14-21, 2026
Medium: concept, installations and performances
Duration: 6 hours each day
Venue: Basel Social Club, Basel, CH,
Represented by Monk Contemporary – an artistic project by
Dawn and Johannes (Nilo&NILO), and a conceptual gallery on
the border of reality)

DESCRIPTION
Upon a 3x3m altar to all the good gods of the universe, moving bodies are exhibited alongside art works and daily objects. Spontaneous improvised performances are played and offered as sacrifices through absurd acts of reverence. Art works and daily objects are installed for contemplation in various constellations.

With artworks by Charles Benjamin, Ralph Bürgin, Maude Léonard-Contant, Manuela Morales Délano, Dawn Nilo, Hannes Schüpbach and Alex Silber. Performances by Letizia Ambrosetti, Lukas Bickel, Charlotte Böttger, Nilo Juno Feierabend, Susanna Grob and Dawn Nilo, Johannes Nilo, Marie Louise Pizzighella, Sabine Schädler and Micha Schweizer.



IMAGES: Above: Installation shot of the PLAY & PRAY installation at Basel Social Club, 2026. *The Curiosity Shop*, by Dawn Nilo, can be seen in the background **Right:** Improvised performances by Dawn Nilo (blue), Marie Louise Pizzighella (purple), Juno Feierabend (yellow) and Micha Schweizer (orange).



Title: Mother Pearl: Activation Painting No. 6
Date: 2024
Medium: installation
Materials: rubber playground ball and sheep skin
Dimensions: Basel, 30x45x50
Venues:
Freiform Kollektive Pop up, *Trade*, Basel, July 7-12, 2025
Monk Contemporary Pop Up, *Parkett*, Basel, September 21–22, 2024

DESCRIPTION

Mother Pearl: Activation Painting No. 6, is one iteration of the Activation Paintings series (see page). The curator is free to create 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, which was the only space left. 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 or Pearl* as exhibited at *Trade* curated by Freiform Kollektive in 2025. Large image far right, as originally exhibited for *Parkett*, 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 below, the performance also interacted with the objects in the installation *Conference of Angels 1*, 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

Conference of Angels I enjoys animism. 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

“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...” (from the event description)

I sang and recited poetry. I hid behind the blanket and then the mirror. Eventually I did something I said I would never do (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

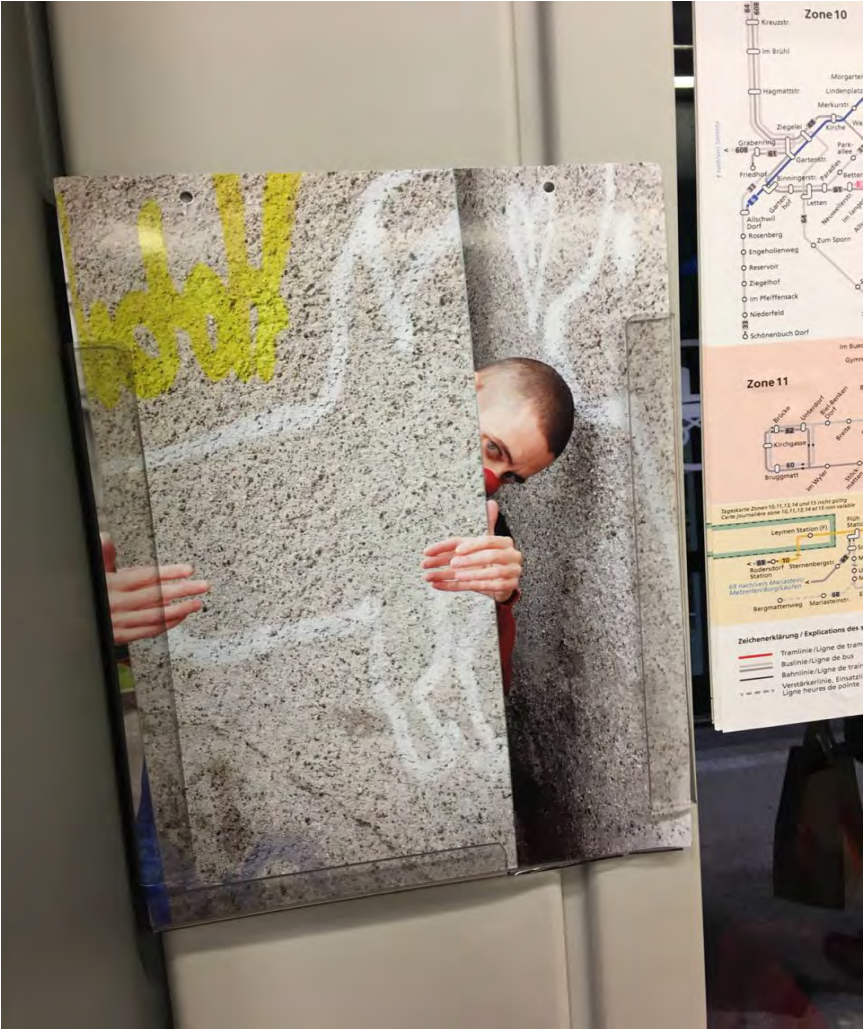
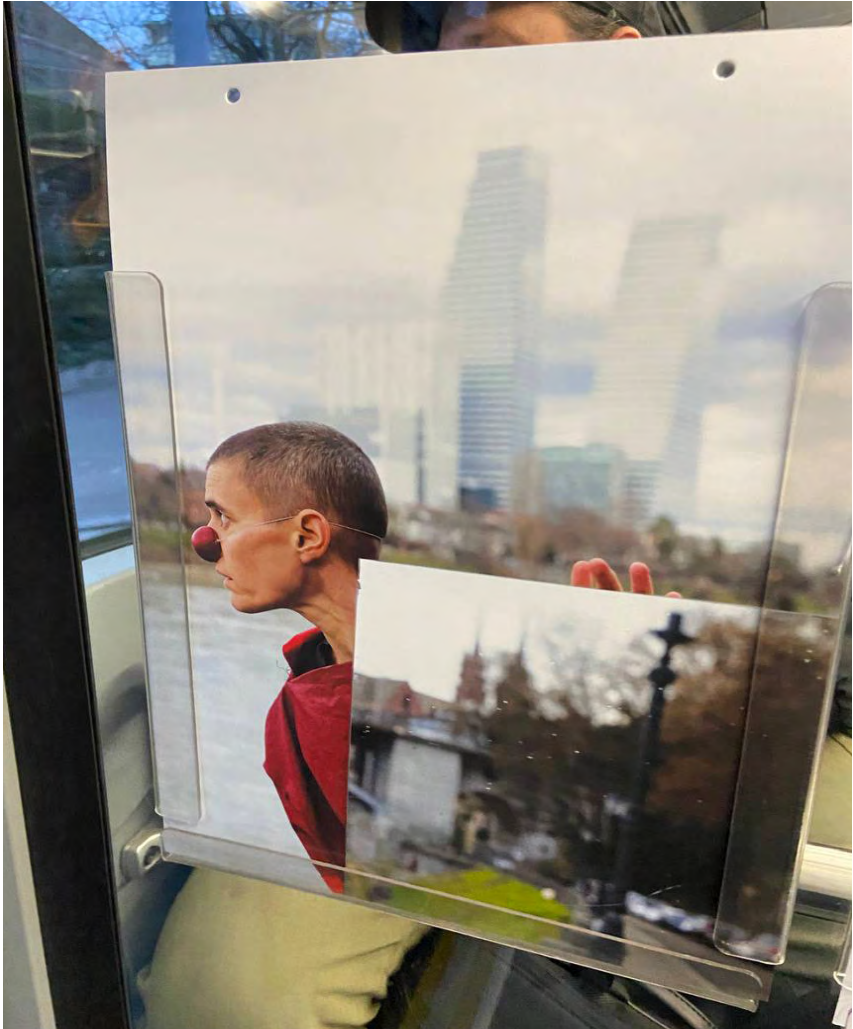


Title: Advertising Nothing
Date: 2023
Medium: Public Art Project
Including a 6 hour performance; 200 signed and numbered photo prints; and two 10-second videos
Venues: Public trams, buses and streets in Basel
Dates: During Museumsnacht Basel, Jan. 16-22, 2023
Video Link: <https://vimeo.com/804369746>
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 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 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. Of the 100 signed and numbered prints, 30 of them were taken from the trams.



IMAGES: Top: *Advertising Nothing: Red*, 2023, HD Videos, Colour, 10. Seconds.
Bottom: *Graffiti*, 2023 (right) and *Towers*, 2023 (left) as seen in the Basel Trams.

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, are relate to one another in installations and videos.

In regards to the project I 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: Video Still from *The Ball*, 2022, which was exhibited as a part of, *Tea Party at the Hunter’s Lodge*, 2022, filmed and exhibited at Kunsthalle Basel for the *we are so many here* exhibit, 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.



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

DESCRIPTION

Burial Garden 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: *Burial Ground* was taken at an old mine in Sweden in 2022.

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: 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>.

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: 2019–2025

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 Fournier (Full text: <https://rb.gy/csdz36>).

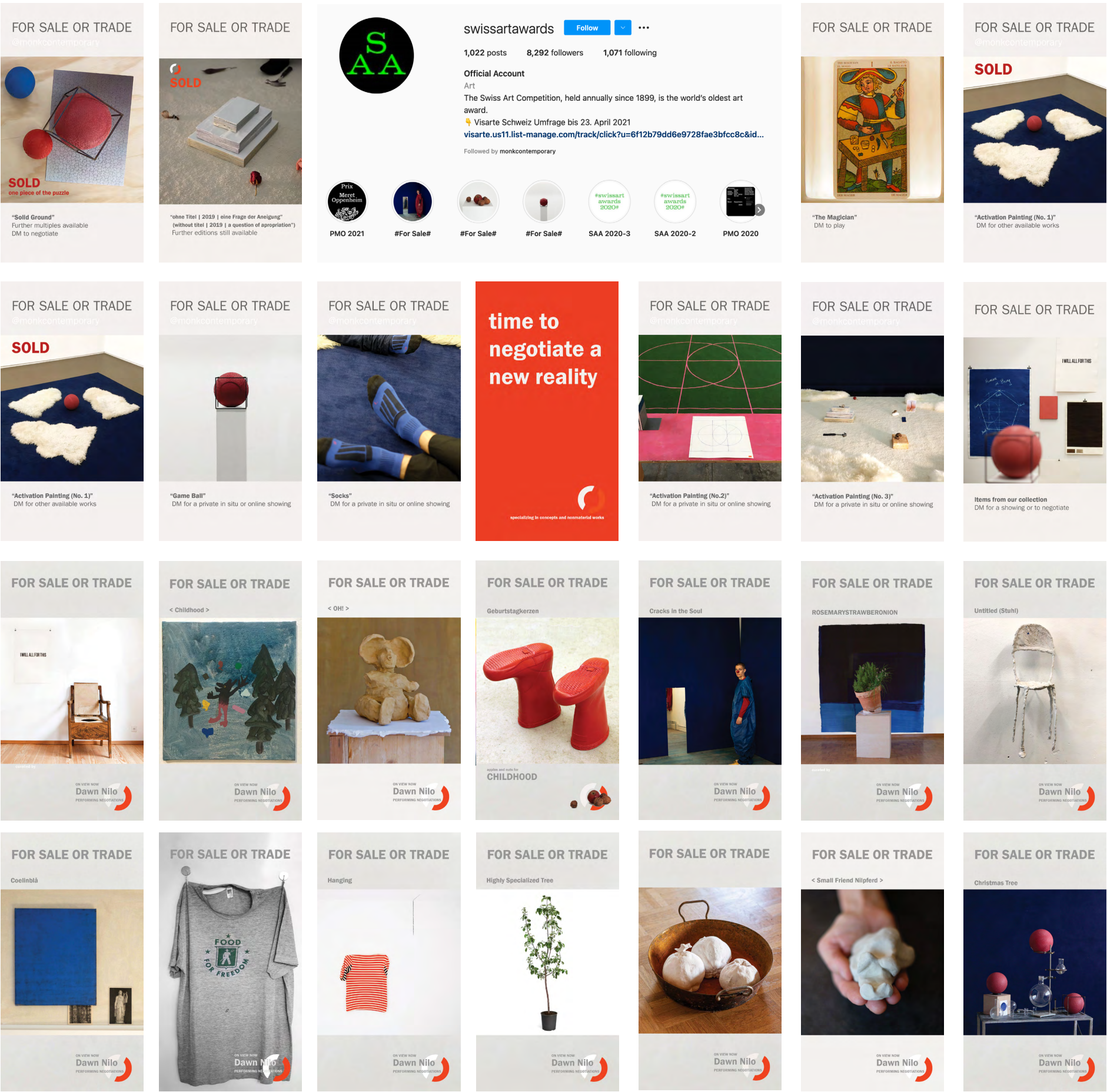
IMAGES: *Performing Negotiations*, 2019 at "A Performance Affair" during the Brussels Gallery Weekend, 2019. Bottom: *Performing Negotiations on Activation Painting (No. 1)*, 2019 with Frédéric de Goldschmidt.



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.

Dawn Nilo

PERFORMING NEGOTIATIONS

September 10 to October 22, 2020

Monk Contemporary, Basel
Wil Aballe Art Projects, Vancouver
Hverfiskgallerí, Reykjavík
Galerie Felix Frachon, Brussels
a.antonopoulou.art, Athens

Performing Negotiations

**For a private showing contact
concepts@monkcontemporary.com**

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

Dawn Nilo

EXHIBITIONS AND PERFORMANCES

2026
Basel Social Club, CH, Represented by Monk
Contemportary. Installation and Performance.

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, *Parkett*,
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.
Kombine Art Fair, Griffin Arts, Vancouver, Canada,
curated by Wil Aballe.
Espace Arlaud, *Corona Call Lausanne: Vibrant
Imaginaires*, 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 Ausersil, 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, Work grant, final round (2026)
Stiftung Evidenz, Work grant (2026)

Kultur Basel-Stadt, Public Art project, final round (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 Nomination (2017)
danceWeb Residency, ImpulsTanz, Vienna AT, (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.