

knowbotiq 2022  
knowbotiq.net

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**Z vier Doppel X: Contact. Jane (Remote) – eine patrimoniale Dystopie , 2022**  
*9 Videos for 9 urban spots in Luisenstadt Berlin (gentrified)*

An activation of urban space by knowbotiq

ENAY addresses the urban layers from the future. The omnipresent digitisation actualizes as a dividual manipulation and division that fragments the human body within the financialized urban infrastructure. ENAY notes that this virtualisation of the body and its functions, similar as in Z's Metaverse, is incompletely taking place. Many of the metabolic, excretory and psychic processes are not yet fully captured by the grids of valorisation. Their search algorithms, sensors and drone reconnaissance continue to operate within the physical environment of the city, becoming additional actors in its compartmentalised infrastructure, leaving behind indeterminate body-techno-amalgams. Those hybrid corporealities are discreetly nudged to shift their social contacts into the platforms, handing the financialised city completely over to investors and speculators..

In the framework of: X Properties – on the de-/financialization of the city; nGbK project group: Joerg Franzbecker, Jana Gebauer, Naomi Hennig, Ines Schaber, Florian Wüst

*Videostills out of the different videos activated by QR Codes on site. Up: Moritplatz Berlin.*





## Composting Slow Violence, 2022

*Sand, Gasburner, Glas, 6 Performers (on and offline), Sound*  
"Compost Network", Documenta fifteen

Entre Moléculas: Bambazú / Carmenza Rojas Potes, Claudia Howald, Elizabeth Gallón Droste, knowbotiq, Paula Orozco Gutierrez, Pablo Torres and Yei Moreno.

Composting Slow Violence - when disruptive contamination factors in the molecular composting process such as chemicals, plastic composites, mineral salts, moulds, etc. take over the organic process supposed to form humus - the decomposition and transformation processes slip out of balance.

Is compost an utopia of progress by the uncontaminated? We collect the stories of misguides, decay, of spilling over of heat, of absent ghosts in the water, of pollutants waiting for repair. We intervene locally and remotely with carrier bags of sand and glass in the composting process that forms the trans local stories of neocolonial extractives, dark ecologies and molecular slow violence. Different contributions on the fiction of mercury bodies, sand, alchemistic corals and murky glass beads - forming techno-political conglomerates through language, sound, touch, heat patience, silence and slow transformation.

Entre Moléculas is a patchwork of artists, anthropologists, curators from Bogota, Berlin, Lisboa, Quibdó, Zurich who joined for collaborations on illegal mining, extractives, slow violence and dark ecologies. We have built assemblages with mining materials, its affects and sounds: gold, water, plastic, mercury, sand and machine learning algorithms. We keep going, melting, sharing, resonating out of our divergent situatedness. Non-representation leads our ongoing research weaving links from trust, from remoteness and proximity. Possibilities of imaginative futures are weaving bridges and crisscross irrational extractives practices. Communities are not for sale-opposing and confronting such agency has also been the way to create a safe space



*Remote Performance with a local part at the Altmark, Germany on an old Farm at an abandoned sandbox. Fusing the sand with laboratory glass and mining sand from Quibdó, Colombia into glass beads.*





**Talking to the Dead Water, 2022**  
*molecular buoys, hydrophones, 2 live voices, sound equipment*

Saturday, June 25, 2022, Lausitz (Großräschen) Tour: Am Ende Landschaft mit Pablo Torres und Elizabeth Gallon-Droste

The planned end of coal mining brings with it not only socio-structural change but also the reshaping of the landscapes that have been formed by open cut mining. This tour to Lusatia traces ongoing devastation caused when entire villages are engulfed by mines, confronts state-led attempts at re-naturalisation and reflects embodied experiences with extraction and its consequences. Using past, present and future insights into the region's places and landscapes, we will draw on associative imagery and tie it to global perspectives as well as personal memories from the Rhein region's coalfields, juxtaposing them to the Lusatian context. The tour begins and ends at the IBA (International Building Exhibition) terraces on the Großräschen Lake.



Left: Performance @ Grossräschener See, Lausitz; Right: Seminar on Slow Violence @ documenta fifteen with Bambazú / Carmenza Rojas Potes Enrique and Pablo Torres







## Psychotropic Gold Refinery - Mining the Unconscious, 2022

*glass objects, psychotrope molecular essences, slag from Swiss gold refinery, curtains, wall foils*

The Swiss Psychotropic Gold Refining fabulates on commodity trading and refining of gold. Narratives of violence, the access on black bodies, derivative enrichments, psychotropic energies and mutual indebtedness molecularise on the high-gloss, tenderly protective metal. Calvinist gold is never shown. It goes through repeated cycles of purification/refinement, processing and remelting – making it suitable for any form of erasing traces and anonymising, as well as the healing of post-/colonial amnesia.

*Exhibition: Helmhaus Zürich (2022), slag from Gold refinery*







## Mercurybodies: Remote Sensations / Remote Evocations, 2022

*Multi-channel audio system, Headphones, booklets*

*2 Videos/ Computeranimations*

### Remote Evocations:

A space of resonance and remote encounters in relation to affections for the with Mercury polluted Rio Atrato in Afro-Colombia... Poems, texts, fragments of interviews, conversations, compositions, music and memories are being intertwined by fiction and afro-utopian perspectives, which invite to immerse into these sonic evocations.

### Remote Sensations:

What would it mean to look at satellite images of a section of the Atrato River with the sensibilities and afflictions of the manifolded mercurybodies to reveal what they cannot depict? Would it be possible to undertake a kind of contamination of the cartography through aesthetic ornamentation, a reverse forensic, as it were? Is it possible to deal with such artistic strategies with such planetary non-computabilities? What does it mean to offer the technologically unconscious a space within an work such as this one?

knowbotiq reflect in this new work on remote sensing technologies, such as high-resolution satellite images and contamination detectors, which allow „discrete“ interventions, for example at the mercury contaminated Rio Atrato, without physically going to the site in question. But what can such images, which usually form the basis for economic and political decisions, actually show us?

*exhibited at Helmhaus Zürich (2022)*

*Remote Evocations by Elizabeth Gallón Droste, Ana Garzón Sabogal, Claudia Howald, Fundación Mareia, invited by knowbotiq in the framework of the Atrato Studies, Afro-Colombia commissioned by Más Arte Más Acción.*

*With the voices of Ana Garzón Sabogal, Elizabeth Gallón Droste, Claudia Howald, Fundación Mareia: Carmenza Rojas Potes—Bambazú & Gyzelle García—Afro-American-Latina Artist, Leonidas Valencia, Juana Paola Palacios, Tarsila Beita, Marco Palacios Mosquera, Nepono Werara Dance Group: Ebema Caizamo Domico, Aliana Caizamo Chami, Ana Mariela Dumaza, Dionisia Caizamo Forastero, Usy Caizamo Domico*

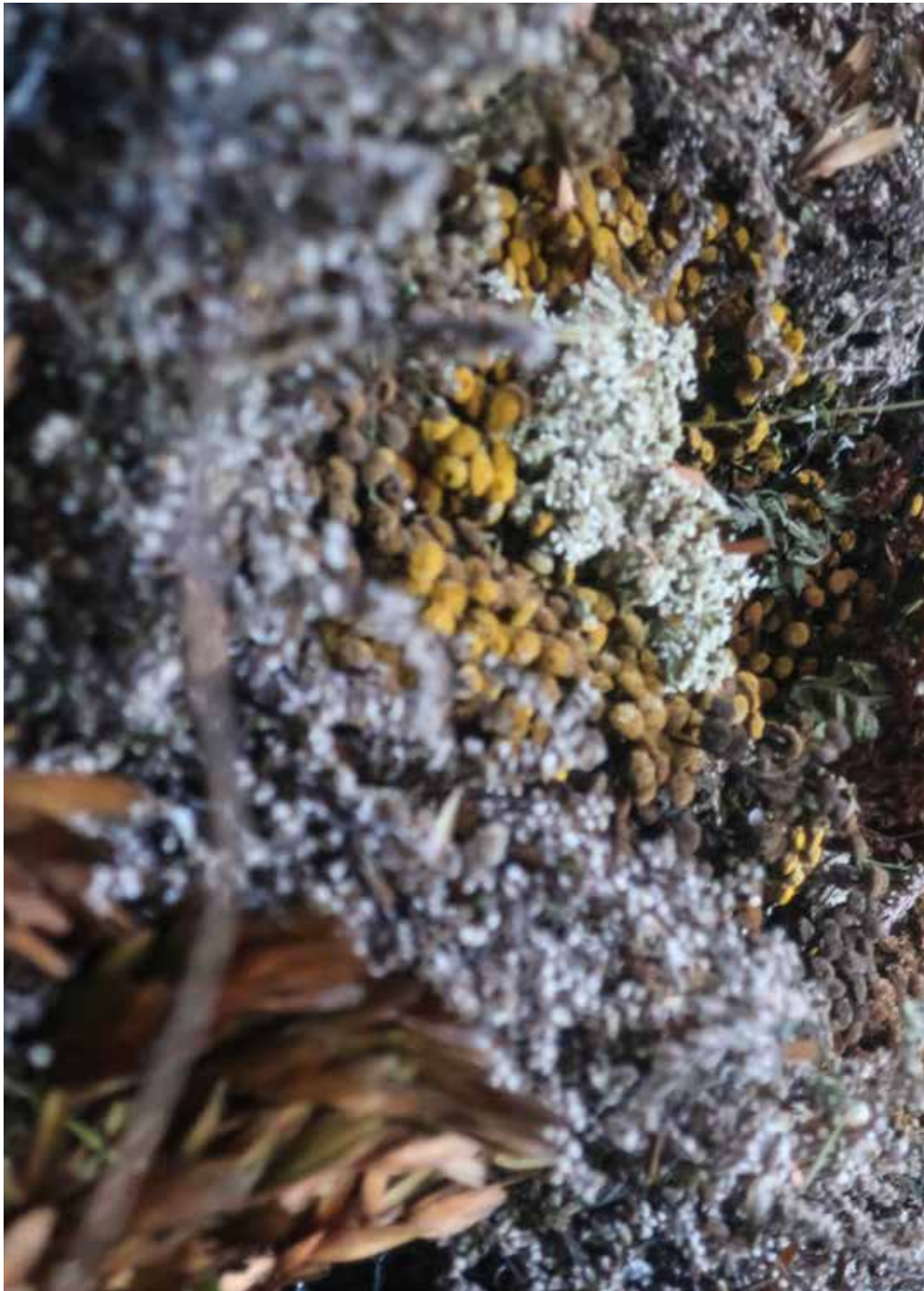
*Recording and field production, Fundación Mareia: Paula Orozco Gutierrez, Music production: Yei Moreno*

*Assembled by: Pablo Torres*

*Remote Sensations: knowbotiq with Pablo Torres and Sally Schonfeldt.*







## Dark Matter Radio Studio Jeetze, - Spectre in My Seed: Verdant Ghostcolonialisms, 2021

*psychoactive natural herbes, online radiostation, live broadcasting*

„Callers can phone in with their queries and ghostbusting requests on this number. They will get to speak to our in-house experts Yvonne Wilhelm, weed-ghost whisperer and Dark Ecology specialist, and Promona Sengupta, Radio Jockey and supernatural medium.

Something strange courses through the groundwater of Jeetze. At a glance, of course it is phosphate, considering that the land was collectivized and industrialized within the East Bloc model for years. Ever-fecund and hopped up on fertilizer, this land is not nature – it is industry.

On a second glance, with a second sight, what we see is that six feet under Jeetze, mixing with the waters, float ghosts and spirits, specters and apparitions, carrying myriad histories of plant migration through colonialism. And these specters are breaking out through the soil with their gnarled ghastly hands, flowering as invasive weeds that are threatening to take over.

Radio Kal RJ Promona Sengupta and Dark Ecology specialist Yvonne Wilhelm of knowbotiq offer practical tips and tricks learned from the ghostcolonial lands of Jeetze to callers and listeners who are struggling with ghosts haunting their own gardens and plants. Through two radio episodes that are aired according to the lunar almanac of dark goddess Kali, they gather together important information about post-industrial farming, plant migration and seed sovereignty in the wake of coloniality, the relationship of the supernatural with plants, food practices of the Bengal Famine and the otherworldly claims of psychoactive wild weeds. Deeply influenced by early independent India's farmer-focused phone-in public programming such as Krishi Samaachar and Krishi Kothar Ashor, Spectre in My Seed channels the ghostly frequencies of the postcolonial welfare state and land rights-related cultural programming, in the current context of the farmers protests on the borders of Delhi.

Radio Kal“

*Live radio show with knowbotiq and Promona Sengupta, broadcast from Darkish Matter Radio Studio Jeetze. Radio Kal is co-initiated by Aziz Sohail and The Many Headed Hydra  
listen to: <https://www.yesterdaytomorrow.space/spectre-in-my-seed-verdant-ghostcolonialisms/>*







## Thulu Thu Thu before the sun harms you, 2020

*a performative Raffia Object*

thulhu thu thu, before the sun harms you is stage one of a long-term collaborative project, which overtime will build a collective network of participants and organisations from a diversity of disciplines, practices and geographies. During stage one, knowbotiq produced a formless, anonymised and undefined object out of collectively braided raffia fibres. Through a series of community workshops with friends, guests, sentients of the bogs, the undefined contaminated by multiplying knowledges and practices. It moved anonymised and collective, in collaboration with performer Ashanti Harris through local zones: the surveillance technology stations at the restoration zone of the carbon sink bogs; the military space port site; the denuclearisation zone and the renewable energy production zone of the wind farm.

The undefined dis/assembled bodies and traces of the soil; it invented intimacies and gestures of care towards the subterranean and transgress translocal relations. The grammar of the zones transcribeded through anonymised coordinated action, crystallising their form into the material and movement.

The collective coordinated and opaque movements triggered and led by various incantations, a fractured series of sounds, songs, readings and technocosmologies which respond to the politics of the Anthropocene.

*shown at Timespan, Helmsdale, Scotland, Fotomuseum Winterthur, Hek Basel, National Library of Latvia, RIXC Riga Sound artist Lamin Fofana, artist and researcher Ayesha Hameed, political activist and publisher Eric Huntley, artist and writer Pedro Neves Marques in collaboration with musician Raw Forest, research collective and activists Casa Wontanara, dj Odete, performance artist Romy Rüegger; `some kind of artist working on some kind of nature` Tejal Shah; poet and performer Belinda Zhawi were commissioned to produce contributions and share their explorations and poetic affectations on geographies of the Anthropocene.*





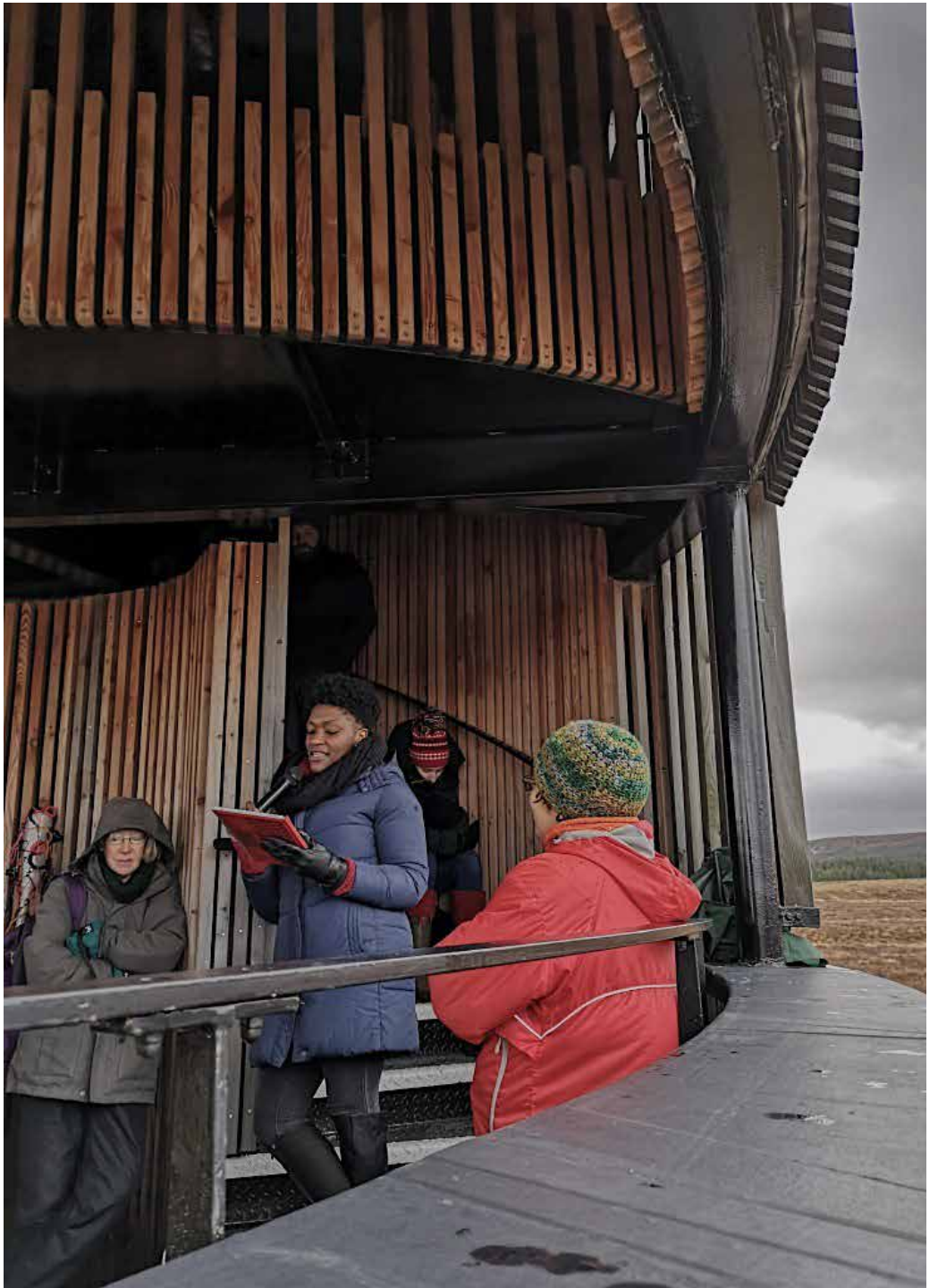
## Molecular Intimacies, 2020

*when love is ecosystem theory curated by Sadie Young and knowbotiq*

This field and performance symposium is associated with knowbotiq's project *thulu thu thu, before the sun harms you*, to critically engage and participate in the contaminated landscapes of the Scottish Highlands and the cultural, technological, political and social apparatus which govern them. Bringing together researchers, artists, performers, scientists and historians, the symposium will approach specific local energy zones – the carbon sequestration peatland blanket bog; the irradiated decommissioned nuclear plant and the future site of the first UK spaceport – to consider scales and depths of time, natural and artificial mutations, residues of colonial histories, imperceptible biodata, technological machinations and traumatic cultural memories, which are inscribed in the land that we are embedded in and composed of.

*performed at Flow Country, Scotland*

*With David Alston, Roxane Andersen, Yolanda Ariadne Collins, Belinda Zhawi, João Prates Vital, Ama Josephine Budge, Rose Sinclair, Campaign Against Arms Trade, Jao Pratos Ruivo, a.o.*







## Genesis Machines – La Pompa Agricultura Transsubstantia, 2017-2018

*Light emitting performance costume, wallpaper, digital video*

The figuration consists of different crystalline layers of synthetic biotech laboratory materials; sound: modified statements from molecular biologists – who in the name of food security and technology, occupy body, female reproduction and soil. The wallpaper addresses the interconnectedness of synthetic biology with the main players of the the digital economy.

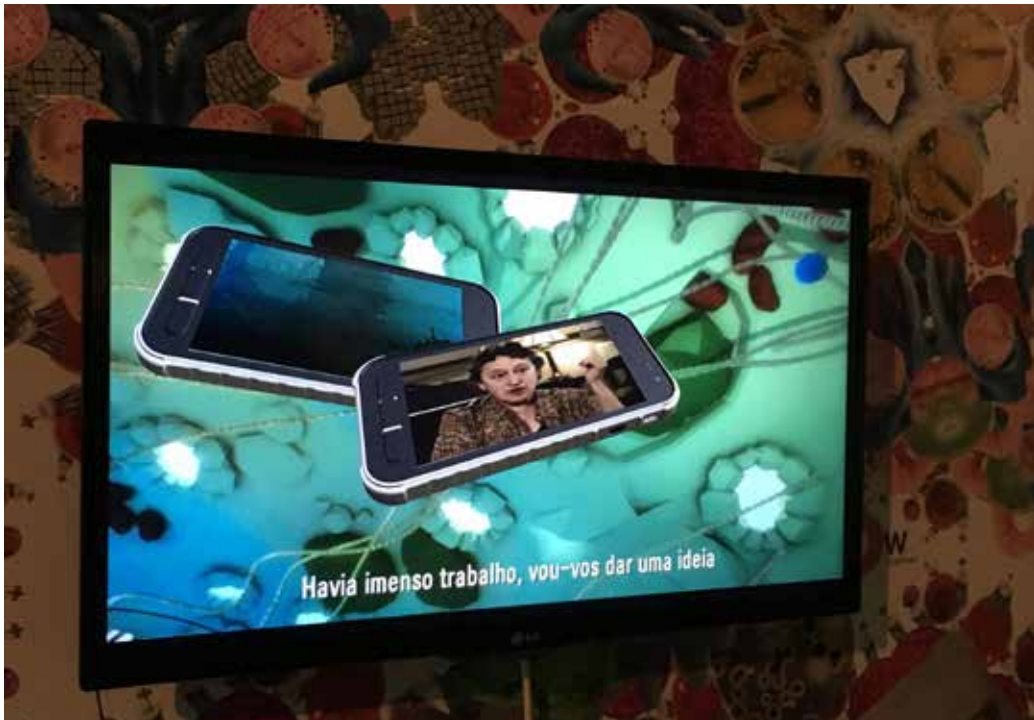
The performance Genesis Machine, la pompa agricultura transsubstantia conjures and profanates constitutive moments of the agricultural-industrial technosphere that radically has been changing our notions of bodies and landscapes. Bioorganic vampirism, cybernetic control and resonance and nanotechnological transformations of life determine the scientific alternatives in vivo, in vitro, in silicio to the ecological mismanagement of the present.

La pompa agricultura transsubstantia negotiates with a ritual procession through the HKW auditorium the lack of physical experiences of vulnerability in these synthesized natures. The performance searches for social orientations and situatedness in the contingent networks of scientific objects and economic optimizations. An abstract ecological body, a posthuman assemblage of nature, landscape and laboratory, is activating granular sound synthesis and gets feedbacked by intimate visual scans. It performatively embodies the clandestine logics of pluripotency and fungibility in synthetic biology labs.

*Exhibition: HEK Basel, Pact Zollverein Essen, CCIAJG Guimarães, Donau-Festival Krems*

*Performance: HKW, Haus der Kulturen der Welt Berlin, Technosphere Unbound, knowbotiq (yvonne wilhelm, christian huebler) mit: nicolas buzzi (granular synthesis, random-generators, multi-channel systems); fred hystère (molecular listening), claudia de serpa soares (pompa-transsubstantive figurations), anginend (intimate micro surveillance)*







## Psychotropic Gold Refinery, 2017

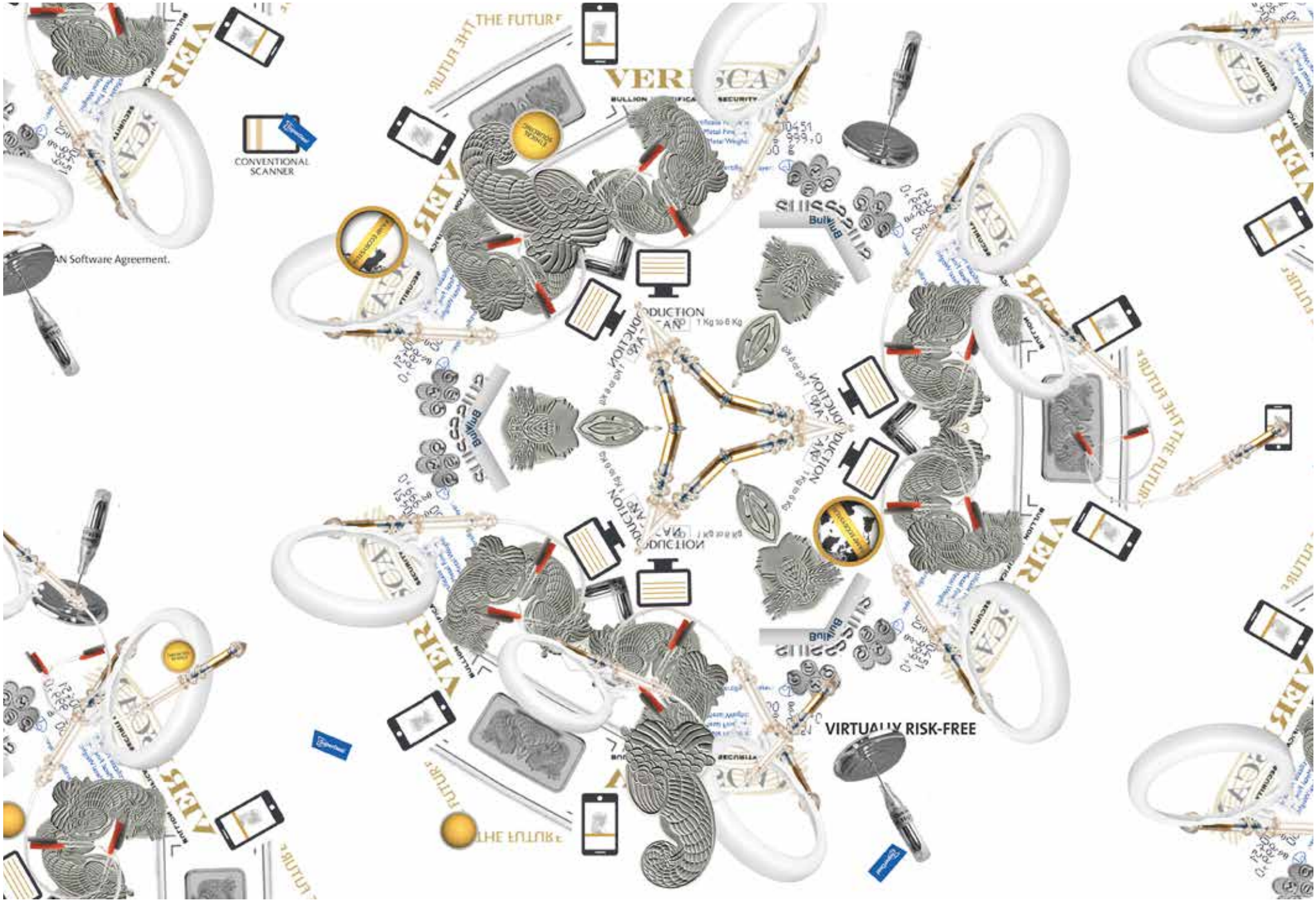
*animations, puppets, wallpaper, caretaker, golden viagra, accupuncture, meditation unit, psychoactive substances, necklaces, window foil*

The Swiss Psychotropic Gold Refining fabulates on commodity trading and refining of gold. Narratives of violence, the access on black bodies, derivative enrichments, psychotropic energies and mutual indebtedness molecularise on the high-gloss, tenderly protective metal. Calvinist gold is never shown. It goes through repeated cycles of purification/refinement, processing and remelting – making it suitable for any form of erasing traces and anonymising, as well as the healing of post-/colonial amnesia.



*With different performative settings and healings of post-/colonial amnesia: DJ Fred Hystère and Nina Bandi (molecular listening session), Martina Buzzi (golden acupuncture/charming the ghost points) and Gabriel Flückiger (meditation on pure gold); 10.9. – 8.10. 2017.*

*Draft Mumbai (2015,) Corner College (2017), HEK Basel (2020), HMKV Dortmund (2021)*



Software Agreement.

CONVENTIONAL  
SCANNER

VIRTUALLY RISK-FREE



## SWISS PSYCHOTROPIC GOLD 2020

Publication

For more than three centuries, Swiss commodity trade has been caught up in colonial, postcolonial and neoliberal entanglements. Having fueled early modern industrialization, as well as contemporary finance, Swiss trading activities have influenced cultural, affective and moral economies. They have contributed to Swiss wealth, but also to national narratives of independence, safety and white supremacy. Yet, public debate on colonial involvement is almost absent. The Swiss mythology of neutrality transforms the often violent and 'dirty' material complexities of mining and trading into an opaque and orderly form of technocracy, discretion and virtual finance. An artistic and ethnographic project, "Swiss Psychotropic Gold" re-narrates global gold trade—from mining in former colonies to its refining and re-diverting in and out of Switzerland—as a series of transformative immediations of primary materials, values and affects.



*Swiss Psychotropic Gold*, ed. knowbotiq, Nina Bandi, Merian Verlag Basel, 2020 with contributions by Adjie Dieye, Nina Bandi, Elke Bippus, Yolanda Ariadne Collins, Fundação Mareia, Gitanjali Dang, Anna Frei, Ayesha Hameed, Rohit Jain, knowbotiq, Angela Melitopoulos/Angela Anderson, Margarida Mendes, Johannes Paul Raether, Gerald Raunig, Jordy Rosenberg, Christoph Schenker, Jakob Tanner, Ira Terzol jr, Füsün Türetken, Yvonne Volkarts



## manYdancing the digital ornaments Emphatic Vocabularies of Collective Bodies, 2018-2019

*prostheses, danceworkshop, curtains, poster*

What do techno-ecological bodies divided into functions, metadata and molecules tell us? How do they encounter the de-subjectification, formability and fungibility? The two-day workshop will focus on body knowledge—together with the workshop participants we want to develop a vocabulary of undisciplined movements and collective bodies. It will re-enact and critically fabulate references to „the epileptic white European dancing subjects“, who in the 1920s wanted to shake off the nihilism and madness of World War I as a collective „hysterical jumping and shaking mass“. Post-slavish dance forms entered as urban, animal or social dances the variety shows and music halls of Berlin and Paris and opened up queer lines of subjectivation of blackness, femininity and working class consciousness. They allowed the nervous and disoriented bodies to emancipate from the various anthropological insults provoked by Darwinism, colonialism, feminism and psychoanalysis. manYdancing the molecular ornaments re-assembles those body practices of the early 20th century with the crisis-like experiences of a present in which algorithmic governmentalities and biotechnologies fragmentize and molecularize the bodies. How to articulate current experiences of ornamentation, dissolution and abstract formlessness? Will parodistic, carnivalesque and ecstatic ghosts access our posthuman bodies? Will today's choreo-political unrest unleash or return to the monstrosities of slowness, laziness telling us that there is a wild beyond to the structures we inhabit and that inhabit us?

*exhibited: Archive Kabinett Berlin (1) (2018), HKW – Haus der Kulturen der Welt Berlin,(2) (2019), HEK Basel (2019); workshop, performance with Alesandra Seutin and Lamin Fofana (1) and with Claudia de Serpa Soares and Lamin Fofana (2)*

# Man Y DANCING

## THE DIGITAL ORNAMENTS

MOLECULAR LEAKS AND RHYTHMIC INFECTIONS



tap, tap //// synaptic ops are never elsewhere //// it's a touch, it's a reach  
 //// a rest, a caress //// tap, tap //// stroke rhythm of love //// tap, tap ////

2018

THE X-TRACTED RITUALS

**EPILEPTICALLY**  
 e-pulsating **HYBRID BODIES**

THE THERAPEUTIC MANIACS FEATURING:

Give your **DNA**  
 dancing to the person  
 next to you!

ornaments, patterns and deviation full of nervousness

HOW TO:

Be **CROSSCOLONIZED**

collective bodies and ecologies of touch

Which **CHOREOMANIA?**

THE PROSTHESES PRODUCTION PRESENTS:

**UNDISCIPLINED**  
 assembled and reassembled body knowledge

WHERE DOES MY BODY END? MY, MY BODY ?

**Synaptic Labour**  
 AND

**MOLECULARIZED BODIES**

AND THE BIOTECHNOLOGICAL DANCE CROWDS

**Catastrophic VIBRATIONS** Rage against **DIGITOPIAS**  
 & choreopolitic movements the accelerated

THE EXHAUSTING DANCEFLOOR ANNOUNCES:

THE **COBOTS** and THE **estranged**  
 rhythmic conditions  
 avoid wasting calories outside of value-added production

THE SOMATIC SCHOOL OFFERS:

**CONDUCTIONS-**  
 Delirium classes for melancholic lovers

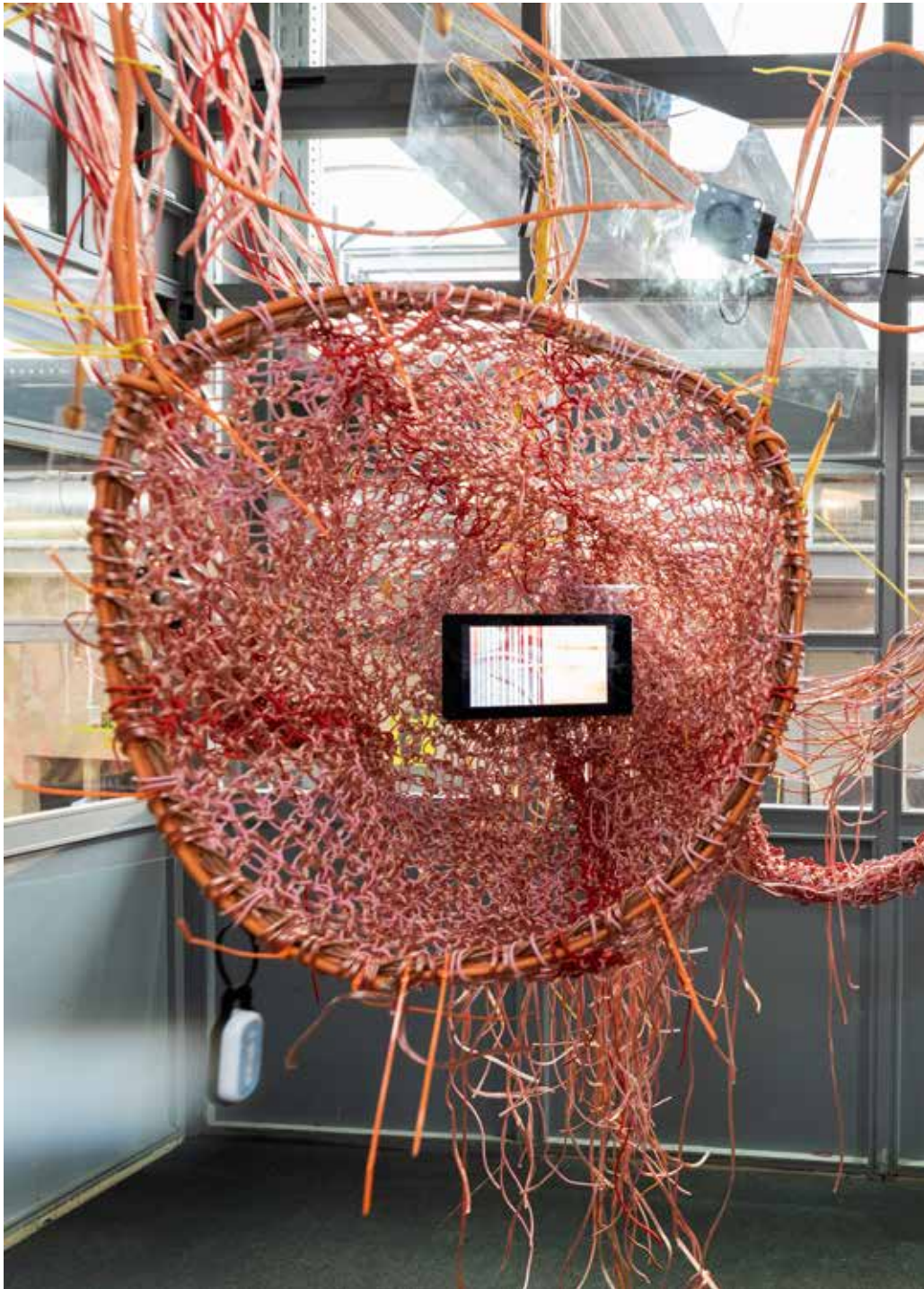
COSMIC ALLIANCES IN THE QUOTIDIAN

BODIES AS **ARCHIVES**  
 OF EVERYDAY  
**ALIENATIONS**

THE FINGER DANCE QUEEN TEACHING:

**VARIATIONS OF BODY LANGUAGES**  
 decontaminating your hidden imaginations





## AMAZONIAN FLESH, how to hang in trees during strike?, 2017 - 2018

*Performative and Filmic Fabulations on Logistics, Automation, Post Labour and Idleness*

Goldene Zukunft, vollautomatisiert, schwarz-weiß gemalt, Schauspielhaus Dortmund, Studio, 24 November  
19h public discussion with Moritz Altenried (C. for Digital Cultures, Leuphana), Jochen Becker (metroZones), Manuela Bojadzijev (Leuphana, BIM), and Clemens Melzer (FAU)

Rage against the Algorithm, Display Gallery Prague 7-17. 11. 2018

The New Alphabet, Unlearning Places, HKW – Haus der Kulturen der Welt Berlin, 10-14 January 2019

What if the newcomers to today's global companies decide that the almost completely automated work, which uses metadata, profiles and bots to continuously control and organize all movements and desires, could no longer be accepted at all and devote themselves completely to idleness? Could they thus begin to break the belief in wage labor as a religion? Would they not even join the strikes of the trade unions for better working conditions to imagine new forms of refusal to work? And hang bodies on bodies in cocoons in the trees and anonymously leave them to collective idleness? Would the bots and the artificial intelligence of the logistical work environments also show solidarity with them? Could such solidarity arise because those digital agents and demons are looking forward to the moment when they will do all the human work?

A = anonym, Kampnagel Hamburg, 24-27 October 2018, „Amazonian Flesh – how to hang in trees during strike? Interkultur Ruhr 23-25 November 2018;

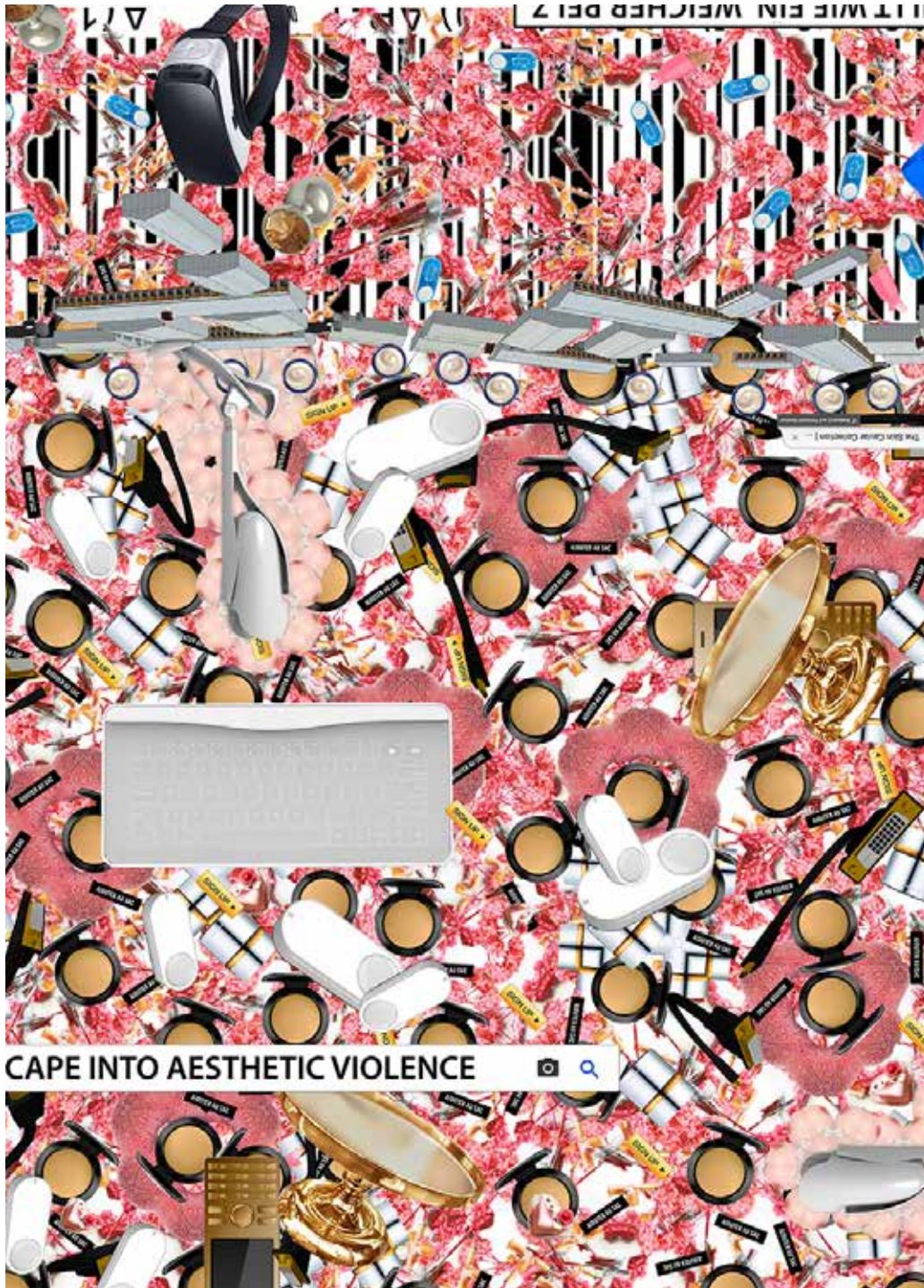
knowbotiq in collaboration with Pablo Alarcon and Ira Wilhelm (installation support), Nina Bandi (research, scripts), Nicolas Buzzi (sound synthesis), Anna Bromley, Joerg Franzbecker, Leila Peacock, Sally Schoenfeldt, Ian Wooldrige (voices of the Amazonian Flesh bots),







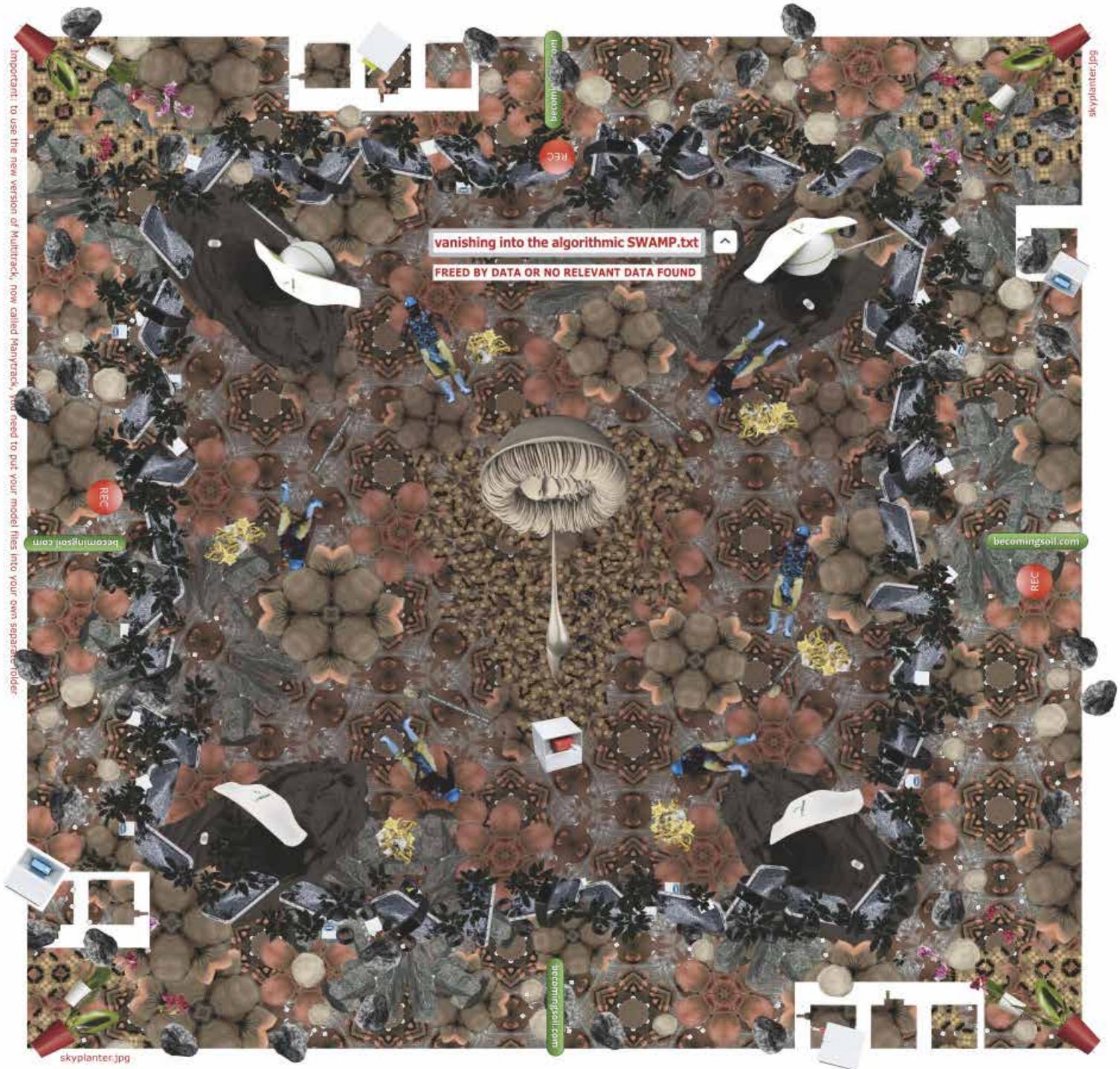




„Needs must when the devil drives -Molecular Desires“, 2017  
digital textile print, canvas , 100 x 100 cm, sound via QR Codes

Commemorative Strategies based on Caribbean Angisa (head scarf) tradition

Publication: „Visuality and Abstraction“, On the Effects of Abstractions in the Field of the Visible“  
Hamburg University of the Fine Arts, 2017  
<https://archive.knowbotiq.net/wp-content/uploads/2011/04/angisa.jpg>gular Desires  
exhibited: Pro Quadratmeter Berlin, District Berlin





## DREXCIYA or becoming transparent, translucent, transmaterial (2017)

*Animation, Voice over Text and DJ Set*

Contribution to the series "Soundmythen" engages in political sound and dance spaces. Starting point: Sound and myth of the legendary Detroit techno duo Drexciya. In releases from 1992 to 2002, Gerald Donald and James Marcel Stinson told of a hidden species: Drexciyans – underwater creatures, equipped with party-driving, anti-racist sound wave technologies, born from the fetuses of their mothers thrown overboard in the transatlantic slave trade. . . knowbotiq, s Yvonne Wilhelm tells her own Black Atlantic Version between their caribbean heritage, the dutch postcolonial diaspora and the provincial youth in the Black Forests of Germany.

*with Lamin Fofana*

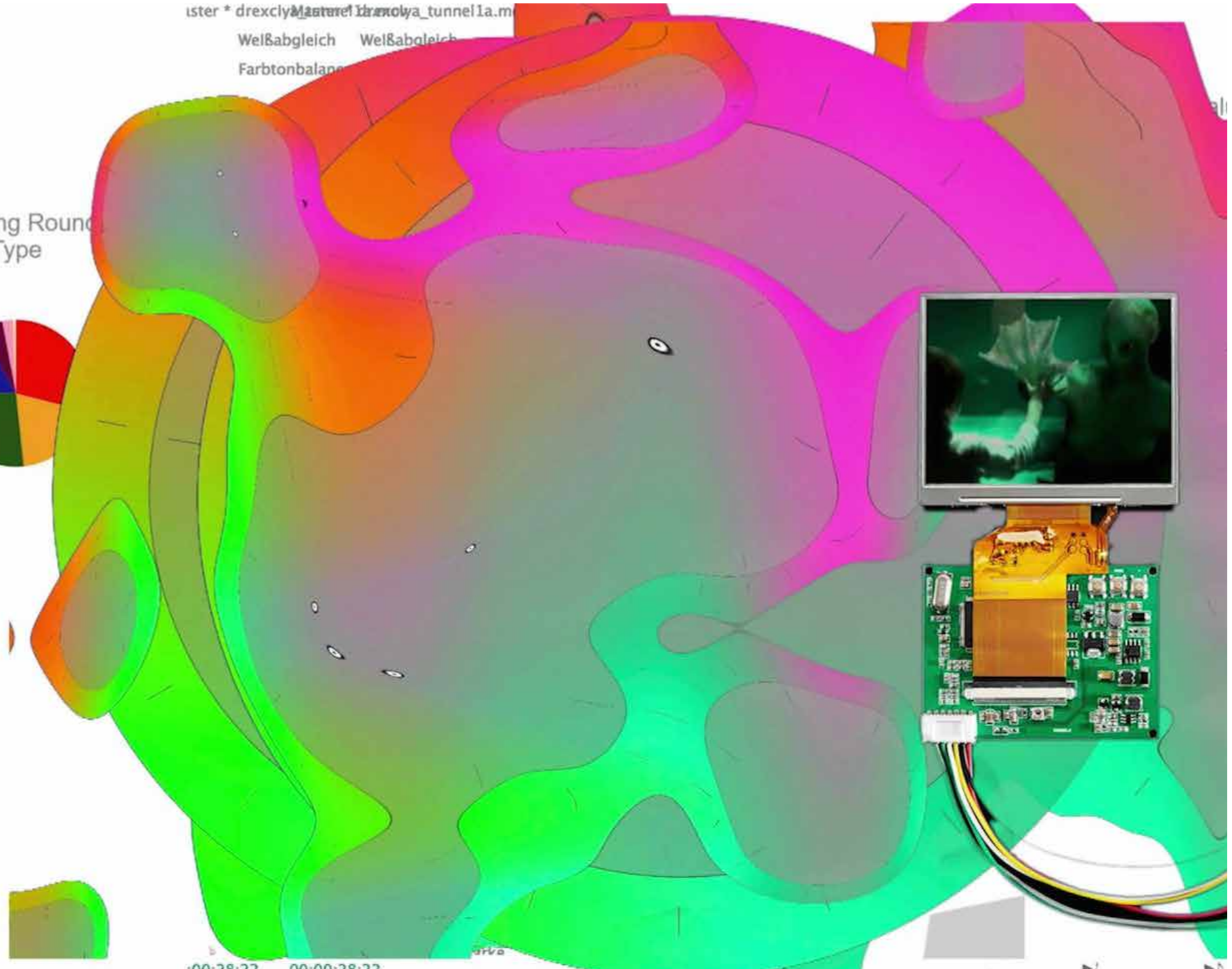
*Oor Zürich, Afro Tech Festival Dortmund, Zürcher Hochschule der Künste*

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Weißabgleich Weißabgleich

Farbtonbalan

Number of Funding Round  
Type



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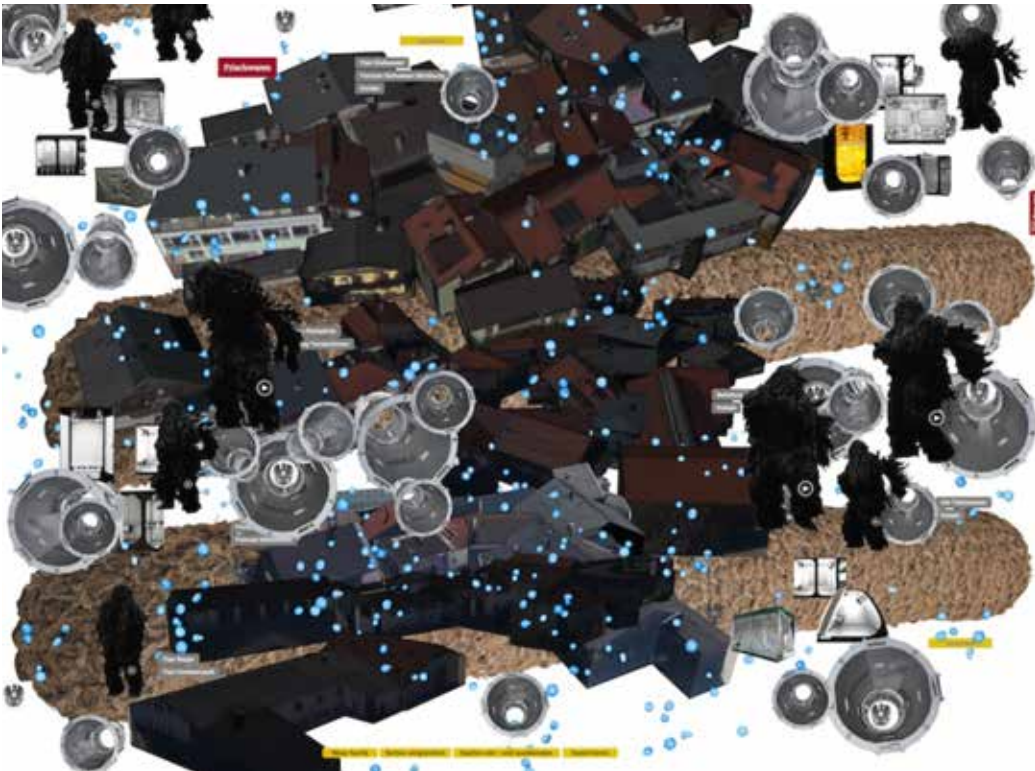
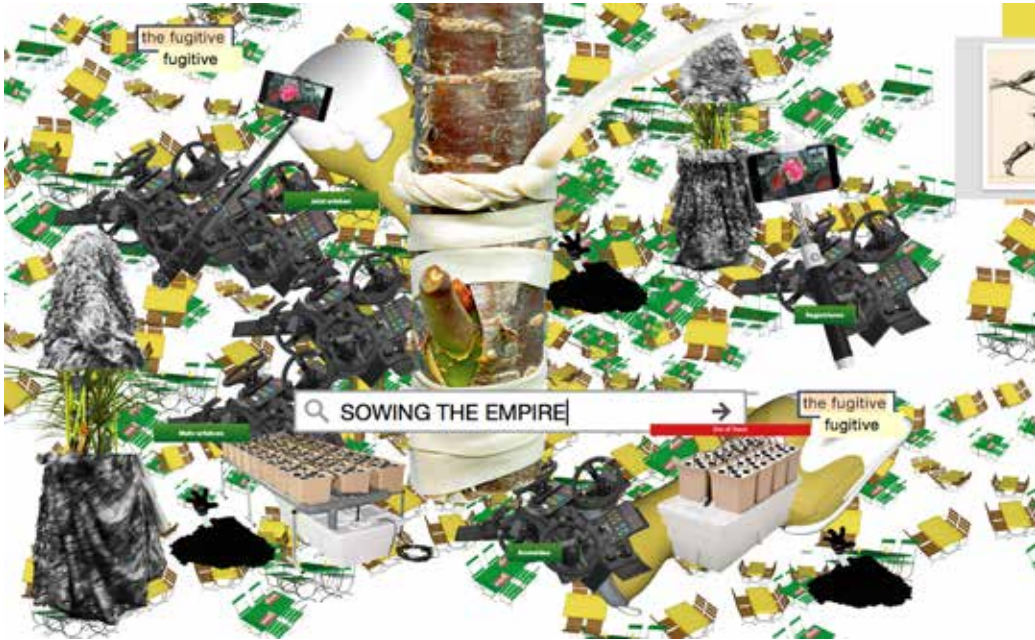
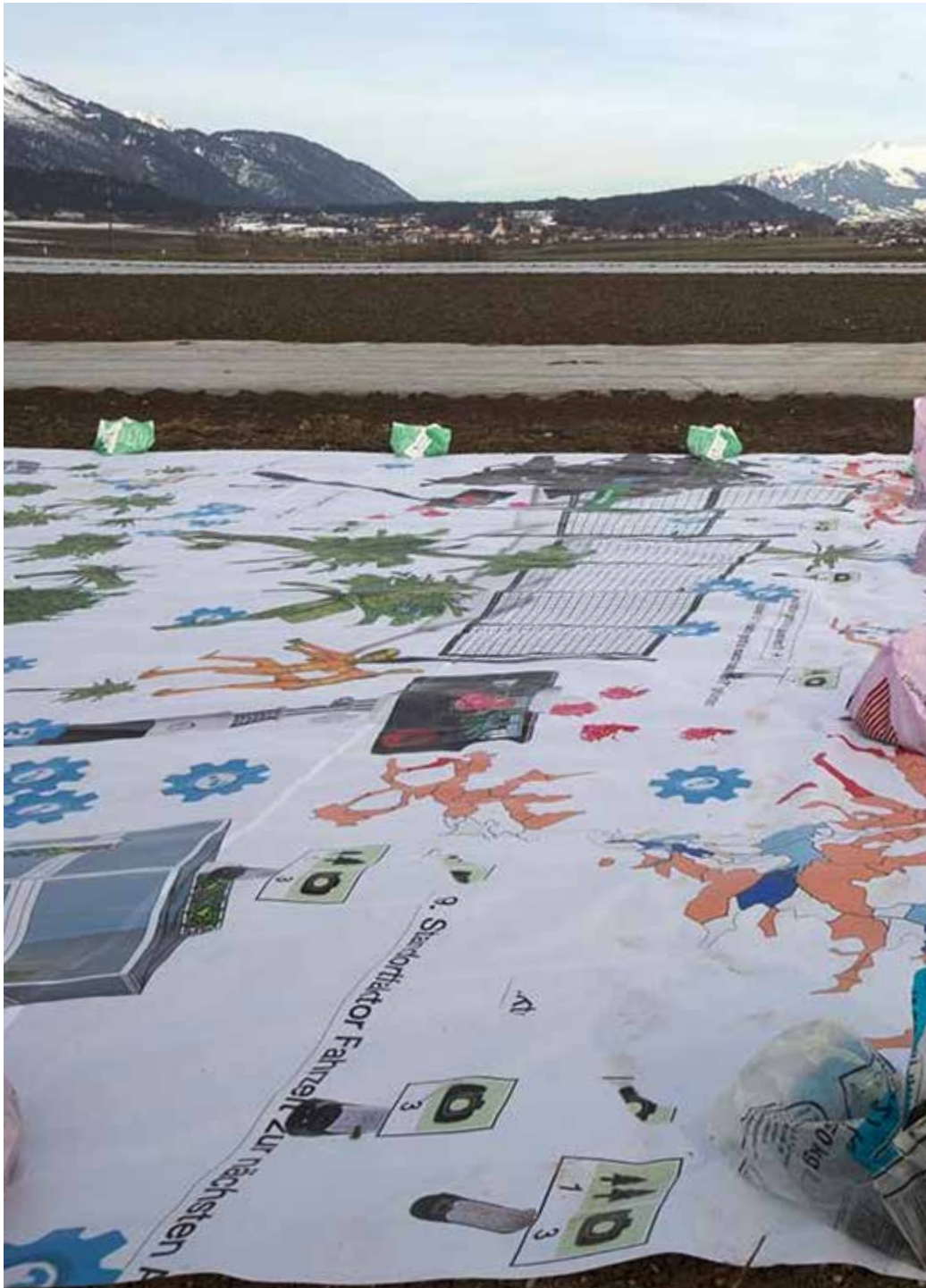


## The Secret Life of Algorithmic Plants, 2015 - 16

*c-print on agriculture foils, animations, voices, commodities, ornaments, tracks and dances*

The project *The Secret Life of Algorithmic Plants* intervenes performatively in the visual order and identity politics of the large rural agricultural landscapes around Innsbruck (Thaur). They are shaped by the visual politics of agricultural organisations and state tourism agencies. In the Thaurer fields, light-reflecting and weed-killing agricultural foils cover huge agricultural areas, under which high-tech seeds grow faster at temperatures of up to 40 degrees with the aid of fertiliser additives, while apparently servile harvest helpers, mostly of Eastern European origin, with or without agricultural machines, fit in between the abstract, infinitely notched foil formations. This asymmetrical interplay of working bodies with highly cultivated plant material in a machine-oriented landscape creates a peculiar cyborg structure. *knowbotiq* covers this existential territory with digitally printed agricultural films, and introduces other visual narratives and codes into the landscape. The project wants to break up the linear historiographies in this landscape, draw in other lines, ornamental and arabesque masses and make postcolonial leaps in time visible.

*Landschaftsprojekt und Performance ,Thaur, Innsbruck, Tirol, Kunst im öffentlichen Raum, Kultur (2016)*







## Battle the Landscape, 2013

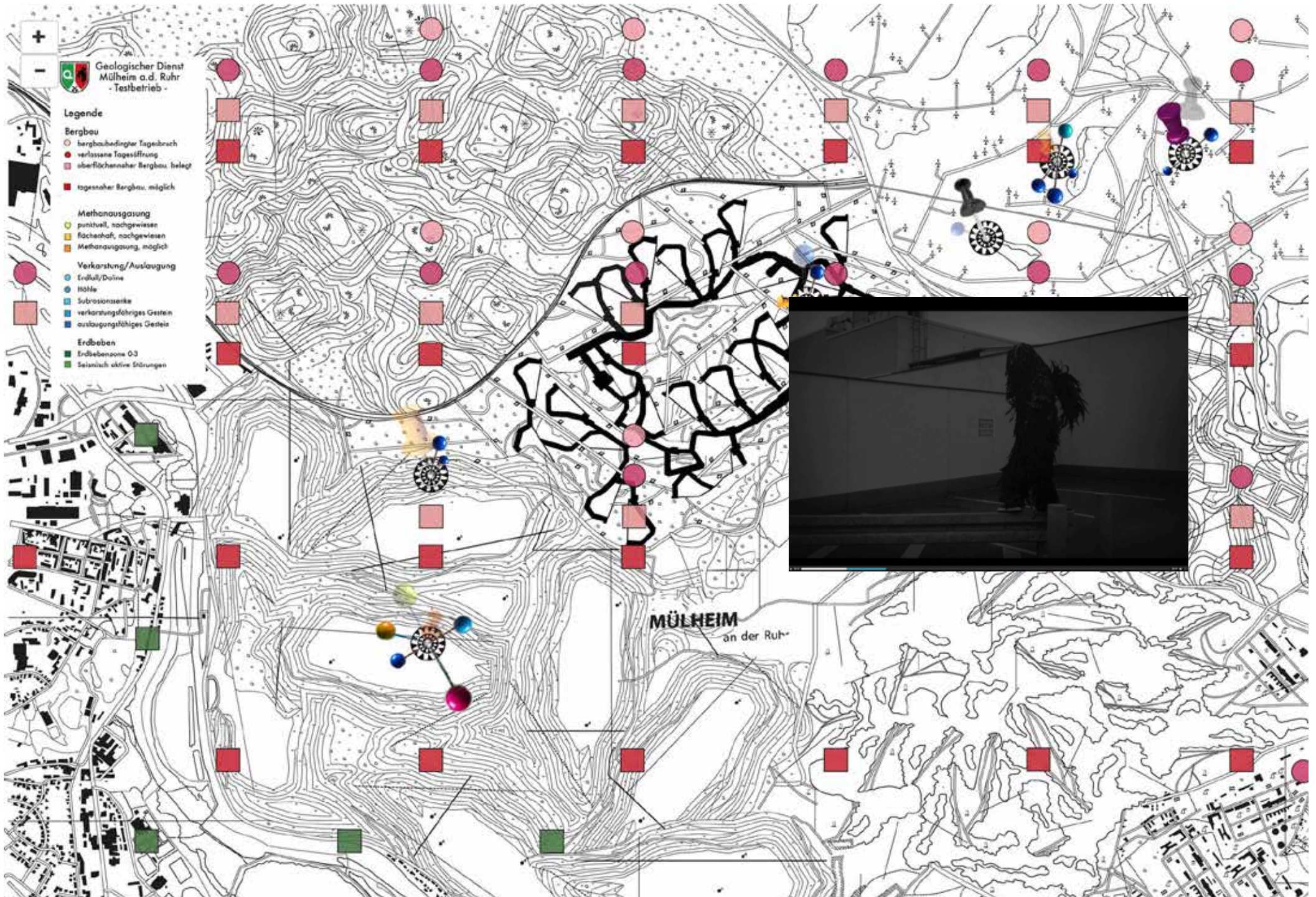
*Public Art: Geological Cartographies (online), Costume, Youtubechannel, Live-Performances, Workshops*

knowbotiq initiated exploratory passages through the now almost completely invisible coal mining in the Ruhr area. The project invites to move physically and imaginatively in vertical landscapes undermined by mining, to encounter the local, eruptive history of Ruhr capital companies, to drift on the precious maps of the coal miners and seismologists to create diagrammatic views and ghostly dances.

The dancing and parodying passages of the Blackghillies performed by street art dancers from Mülheim's post-migrant culture, opened temporary accesses to these historical and future ruins.



*<http://blackghillie.krcf.org/>; Performance, Website; shown: Urbane Künste Ruhr, in cooperation with Theater Ringlockschuppen Mülheim Ruhr*





## b(l)ack dada: nonperformance-(2015/16)

*Live Re-Assembler (visual DJ-Set) , Animation sets, DJset (Sound), Blackghillie-Suit, Curtain*

b(l)ack dada takes the centenary of the DADA-Zurich movement as an opportunity to carry out postcolonial and queer recontextualizations to contaminate this historicized artistic avant-garde. In a live situation, „epistemic disobedience“ is performed in a practice of multiple reenactments of history: Parodistic and carnivalesque survival practices cross DADA's negrophilie and his desires for a lustful and wild festival without restraints.

*Performance with Fred Hystère (Sound), Teresa Vittucci (Tanz), Christoph Stähli (Softwareprogrammierung) Landesmuseum Zurich, 2016 ; "S.O.S Dada – The World is A mess", Salon Suisse, Venice Biennial, Palazzo Trevisan, 2015*



## MacGhillie, just a void, 2009 -

*Macghillie suits for Take-away, clothing deposits in urban spaces*

Urban sites are visited by a figure, dressed in a camouflage suit, who shows neither the traits of an individual, or even of a person. The so-called 'Ghillie Suit' was originally invented in the 19th century for hunting and that was later also used during the First World War. Its camouflage effects the anonymisation and the neutralisation of the person who wears it in public. macghillie, a -prefer not to- figur, an actor without identity, transforming past and future into here and now, oscillating between the hyperpresence of a mask, and visual redundancy. It traverses the modern urban environment in which conspicuity holds ambivalent currency, wavering between cumbersome affirmation and visual arbitrariness. It is a variation of types like 'Bloom', 'Bartleby', or the 'man without qualities', which have transgressed their original literary existence and have become the tropes of philosophical debates around the postmodern politics of subjectivity. The ongoing project consists of free access.

*performative inventions; shown: Folkwang Museum Essen, Expodium Utrecht, U – Center for Art Dortmund, Kunstmuseum Kanton Thurgau, Kunstpassanten Zürich; St. Moritz Art Master, purchased by the HEK Sammlung, Basel: <http://www.hek.ch/sammlung/collection-single/collection/macghillie-just-a-void.html>*



knowbotiq (Yvonne Wilhelm, Christian Huebler) has been experimenting with forms and medialities of knowledge, political representations and epistemic disobedience. In recent projects they are investigating and enacting political landscapes with the focus on algorithmic governmentalities, libidinous and affective economies and postcolonial violence. In various installations, urban inventions and performative settings knowbotiq are exploring molecular, psychotrope and derivative aesthetics.

knowbotiq (former: knowbotic research/together with Alexander Tuchacek until 2008) has participated in Venice Biennale, Moscow Biennale, Seoul Biennale, Hongkong Shenzhen Biennale, Biennale Rotterdam and exhibited in New Museum New York, Witte de With Rotterdam, MOCA, Wilhelm Lehbruck Museum, NAMOC Beijing, Aarhus Kunstmuseum, Museum of Contemporary Art Helsinki, Hamburger Kunstverein, Henie Onstad Kunstsenter Oslo, Museum Ludwig Köln and has received major awards including: the Swiss Art Award, the Claasen Prize for Media Art and Photography, Cologne; the international ZKM Media-art award; August Seeling-Award of Wilhelm Lehbruck Museum and the Prix Arts Electronica. knowbotiq has a professorship at the MFA program, University of the Arts Zurich.

selected exhibitions, performances and lectures:

- 2023 "SHIFT, KI und eine zukünftige Gemeinschaft" Kunstmuseum Stuttgart  
„ My Rhino is not a Myth“, 5th Art Encounters Biennial Timisoara  
"SHIFT, KI und eine zukünftige Gemeinschaft" Marta Herford Museum, Herford
- 2022 "Compost Network", documenta fifteen  
"Mining the Unconsciousness", Helmhaus Zurich  
"Feedback, Mc Luhan and the Arts", Fonderie Darling, Montreal  
"X Properties– Zur De-/Finanzialisierung der Stadt", NGBK Berlin  
Situert im Gobalen: Konflikte, Kosten, Atmosphären; Kunstuniversität Linz  
"The Driving Factor", NGBK Berlin – Interventionen im öffentlichen Raum Brandenburg und Sachsen  
"Kunst für diese Stadt", Kunstankäufe der Stadt Zuerich
- 2021 "We = Link: Sideways", Chronus Art Center Shanghai  
"Remote Sensations", Amazonia – Anthology as Cosmology, Culturescapes 21 Basel  
"Technooshamanism", HKMV Dortmund  
"Houses of Kal, a language where yesterday and tomorrow are the same word", District Berlin  
"Seeing Into the Heart of Things: Earth and Equality Within Indigenous and Ancestral Knowledges", Institut Kunst Basel  
"Machines like Us", Donau Festival Austria  
"Postsensorium", National Library of Latvia, RIXC Riga
- 2020 „Thulhu, Thu Thu, before the sun harms you“, Timespan, Helmsdale Scotland  
"Architecture and Naturing Affairs", ETH Zurich  
„Molecular Fabulations“, HeK Basel, Pax Art Award 2020  
„Machines Like Us“ Donau Festival Austria  
„Plant Revolution!“, Museo La Terulia, Cali, Colombia  
„Unlikely Encounters“, Mas Arte Mas Accion, Quibdó, Colombia  
„Situations“ Fotomuseum Winterthur
- 2019 „The New Alphabet“, HKW Berlin  
„Optimization and Its Miscontents: Counterpolitics of Surveillance Capitalism“, Transmediale Berlin  
„Blue Skies“, Pact Zollverein Essen  
„Before the Sun harms You“, Timespan Helmsdale, Scotland  
„Plant Revolution!“, CCIJG Guimarães  
« Feu Le Genre Humain?“, Centre Culturel Suisse Paris
- 2018 "manYdancing the molecular ornament", Archive Kabinett /District, Berlin  
"Reconfiguring Anonymity", Kampnagel Hamburg  
„oscillating at 40hz – vegetation young men became“, Infizierte Landschaften, MI, Hohenlockstedt,

- Arthur Boskamp Stiftung  
"Genesis Machines", Eco-Visionaries, HEK Basel  
"Genesis Machines", 1948: Technosphere Unbound, HKW Berlin  
"DREXCIYA or becoming transparent,...", AFRO TECH, HMKV Dortmund  
"Amazonian Flesh", UnCommon Grounds, Interkultur Ruhr  
„Letters to Dahomey“, Passant souviens-toi, dit Sœurette, Cotonou, Benin
- 2017 "Travels in Trans-sensoriality", Lasalle College of the Arts, Singapore  
"Psychotropic Gold-Decanonizing University", Art Program of 7th ECAS Basel  
"The Swiss Psychotropic Gold Refining", Corner College Zurich  
"DREXCIYA or becoming transparent, translucent, transmaterial", oor saloon Zurich  
"Translating Pasts into Futures. Dekoloniale Perspektiven, HFBK Hamburg  
"Psychotropic Gold", Valand Academy Gothenburg  
"Reconfiguring Anonymity", Kunstraum Lüneburg
- 2016 „The Secret Life of Algorithmic Plants“, KiÖR Tirol, Thaur bei Innsbruck  
"Visualität und Abstraktion", HFBK Hamburg  
„b(l)ack dada: nonperformance“, DADA Universal, Schweizer Landesmuseum
- 2015 "DRAFT", Khanabadosh Bombay  
„b(l)ack dada: nonperformance“, S.O.S Dada – The World is A mess, Salon Suisse, Venice Biennale  
"rasquache peripheries", Station Urbaner Kulturen, NGBK Berlin  
"Passagen, Kunst im öffentlichen Raum Hamburg seit 1981, Kunsthaus Hamburg  
"Bodenlos – Vilem Flusser und die Künste", ZKM Karlsruhe und Akademie der Künste Berlin
- 2014 "Why I Changed My Name To Marvin Gaye. Von Zuschreibungen und Entschreibungen", Zürich  
"imbued with soft infinities, On the Eventfulness of Assemblages", Symposium, ZHDK Zürich
- 2013 Urbane Künste Ruhr / Ringlockschuppen Mülheim, "battle the landscape!"  
Kunst im öffentlichen Raum,  
Kultur :Landschaft, Tirol, "The MacGhillie Hall presents: training landscape"
- 2012 Substitut Berlin, "Act 1 und Act 2,  
RIXC Riga, „Art of Resilience“  
Cabaret Voltaire Zürich, "Al Dadaida: The Revolution to Smash Global Capitalism"  
"Swiss Art Awards", Art Basel, "dancing with/without Darwin"
- 2011 Moscow Biennale, "Dada Moscow",  
Shedhalle, connect, Kunst zwischen Medien und Wirklichkeit  
Museo Maga, Gallarte (I), (kotomisi, non - essential mix Vol. I)  
IBA Labor Hamburg, "Verschiedene Ansichten teilen – Kunst in der Stadt"
- 2010 Folkwang Museum Essen, "hacking the city"  
Shedhalle Zürich, "Überblendungen"\*  
U – Center for Art Dortmund, "TRUST"  
FACT Liverpool, "My War – Identity and Appropriation under War Condition"\*  
Tabakalera San Sebastian, "Silicon Dreams"  
Netherlands Institute for Media Art "huwwara \_ anybody looking"\*
- 2009 Architecture Biennale Rotterdam  
Laboral Gijon, FEEDFORWARD – The Angel of History  
ARoS, Aarhus Kunstmuseum, Enter Action-Digital Art Now
- 2008 NAMOC Beijing, "Synthetic Times"\*  
Centre of Art La Regenta, Las Palmas de Gran Canaria, "Surveillance and Control"  
WRO Art Center, Wrocław, Centre for Contemporary Art Lania, Gdansk (PL),