

An aerial photograph of a body of water, likely a lake or bay, showing a dense growth of green seaweed or algae. The water is a deep blue-green color, and the sunlight creates bright, shimmering reflections on the surface. The seaweed is scattered throughout the water, with some larger clumps and many smaller, individual pieces. The overall scene is serene and natural.

RIIKKA TAURIAINEN PORTFOLIO

In her installations, videos and performances she is interested in ecology, gender issues, knowledge production and language. She navigates on the boundaries between art and science, between fact and fiction. Since 2018, Tauriainen has been working on the series of works «Hydrocommons», which operates in a posthumanist world of ideas. It explores to what extent our kinship with other bodies can be understood as a deeply materialistic relationality.

Riikka Tauriainen

*1979 in Oulu, Northern Finland (FI), lives and works in Zurich. She studied in Tallinn (Estonian Academy of Arts, BA photography), Essen (Folkwang University of the Arts, communication design), Berlin (Berlin Weissensee School of Art, Fine Arts / Sculpture) and Zurich (Zurich University of the Arts, MA Fine Arts). She taught among others at the Zurich University of the Arts and is currently teaching at the Bern University of the Arts and the ETH Zurich.

Her work has been exhibited transnationally, including Bâtiment d'art contemporain in Geneva, Siemens Sanat in Istanbul, Center for Contemporary Art in Plovdiv Bulgaria, NGbK Berlin, Shedhalle in Zurich, Swiss Art Awards in Basel. She participated in biennials in Safiental, Turkey and Croatia, as well as «Artist in Residence» programs in Genoa, Italy or Anyang, South Korea. She presented her latest works at Kunsthalle Nairs, Scuol, Haus Konstruktiv in Zurich 2021, at RADIUS CCA in the Netherlands and at ZF Art Foundation at Zeppelin Museum Friedrichshafen, Germany in 2022. Her current exhibition «Experimental Ecology» will be shown at KBH.G. Basel until October 2023.



Plankton Imaginary

«Plankton Imaginary» was the result of the collaboration between artist Riikka Tauriainen and environmental scientist Meike Vogt. The project focuses on plankton ecosystems: the pair embarked on a journey together to understand and reflect on the social and imaginary aspects of plankton, beyond the scientific realm. Through workshops and field trips to the Mediterranean coast, and by using community science instruments to record plankton, the project aims to increase knowledge and understanding of plankton, and to challenge anthropocentric thinking, through physical and multisensory interaction. The cooperation between Tauriainen, an artist with experience working with ecosystems, and Vogt, a scientist specializing in marine biogeochemistry and macroecology, allowed for the fusion of artistic and scientific perspectives in their representation of the contribution plankton ecosystems make to life on our planet.

Martina Huber and Gianni Jetzer, curators

Video production

Script: Meike Vogt, Riikka Tauriainen,
Ruby Rose Bader

Editor: Laura Rodríguez

Sound design and composition: Kay Zhang
Camera: Riikka Tauriainen, Meike Vogt,
Marta Musso

Microscope: Meike Vogt, Marta Musso

Field recordings Lerici, Italy: Riikka
Tauriainen

Voice-over: tracy september

Colourist: Laura Rodríguez

Filmed at Lerici, Italy

Installation:

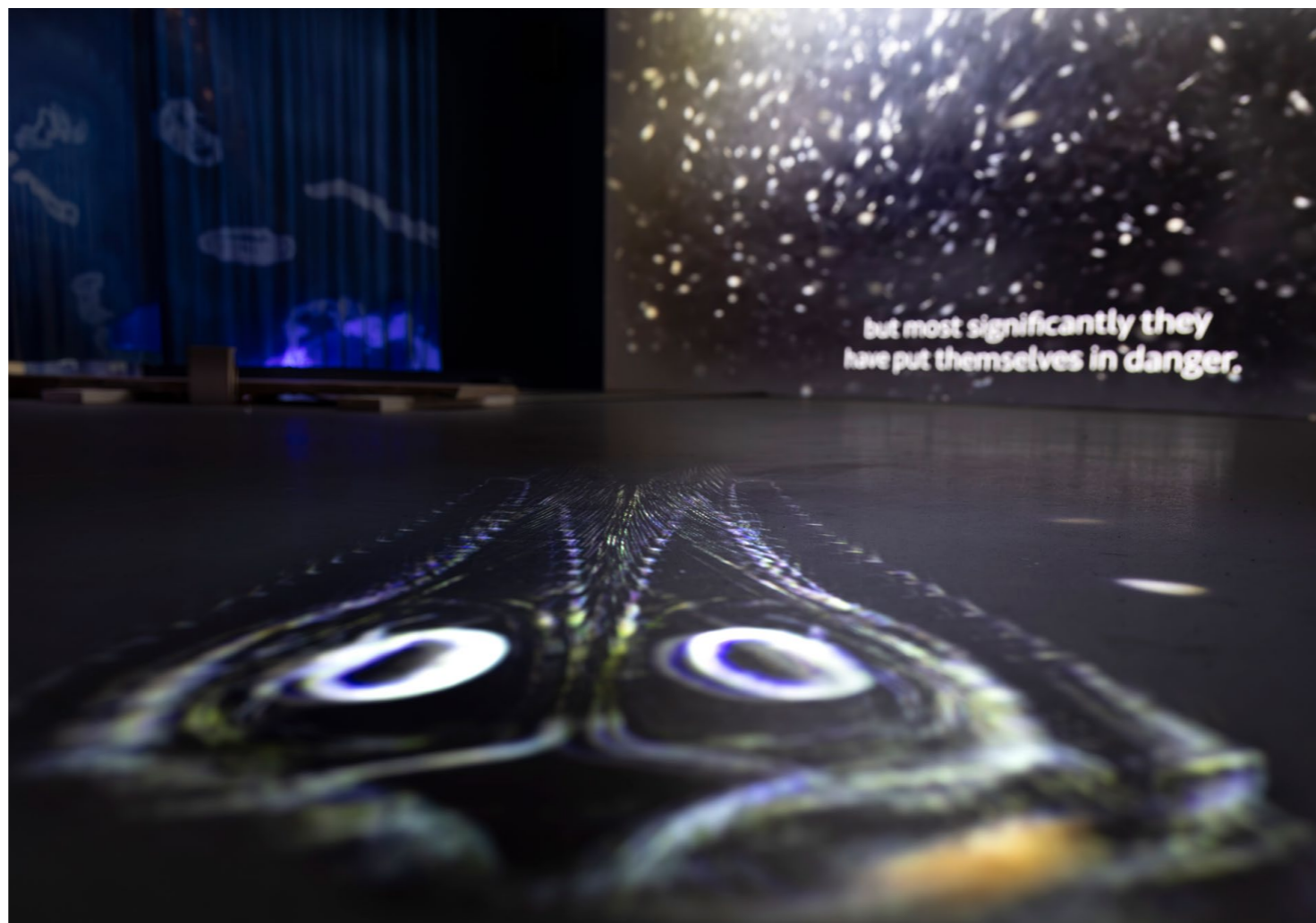
Interactive technology, visual projections
and sound design: Melo Chua

Glass blowing: Joris schwob

Assistance, textiles: Ruby Rose Bader

Link to video preview:

Request for password at
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Plankton Imaginary

Two-channel video installation, multi-channel sound, 12:05 min. and 12:27 min., loop, hand-dyed textiles with wooden panels, interactive sound and light, PET sculptures with zooplankton cultures (*Artemia*) in glass by Riikka Tauriainen and Meike Vogt
Photos: Nicole Strube / KBH.G
EXPERIMENTAL ECOLOGY
Kulturstiftung Basel H. Geiger | KBH.G, Basel
Switzerland, 2023

Plankton Imaginary by Riikka Tauriainen and Meike Vogt, installation view from KBH.G, Basel Switzerland, Photo: Nicole Strube



Ecotone Encounters

«Ecotone Encounters» is part of the series of works «Hydrocommons» and is based on the idea of fluidity of bodies and the connectedness of all more-than-human actors.

The video-based installation «Ecotone Encounters» was created during a residency at Lake Constance last summer and exhibited from October to December 2022 at Friedrichshafen Germany. Riikka Tauriainen researched Ecotones, the transition areas between neighbouring but different ecosystems. She explored the shore regions and the lakebed. She dived into the lake and listened to the voice of the lake. During her research at the Institute of Lake Research (ISF) she discovered the microcosm of phytoplankton and zooplankton, an entire world in a drop of water.

Global plankton ecosystems comprise a diverse range of organisms, from bacteria to jellyfish, that provide essential ecosystem services to planetary societies. As anthropogenic climate change impacts these systems, plankton communities will experience substantial habitat shifts and changes in community composition, with unknown implications for ecosystem functions. Without them, there would be neither photosynthesis nor the oxygen that makes possible an earth hospitable to humans. They bind 100 million tons of carbon dioxide from the atmosphere on a daily basis and produce 50% of the oxygen in the air that we breathe.

«We're drawn into the water which, in the installation, unfolds like a landscape. A landscape not created through seeing and spatial distance, as is usually the case with landscape as a historical construct. Here the underwater landscape is created mainly through sound, through aural involvement and physical stimulus. Over and over, albeit intermittently, there is a trickling and splashing, a gurgling and swirling of vortices. A distorted, horridly clanking, polyphonic cyborg voice narrates. Then, there are transitions featuring the celestial singing of faeries; waves, and tooting.»

Quotation from «Lake Encounters. Riikka Tauriainen's Strategies for Becoming Landscape» by Yvonne Volkart

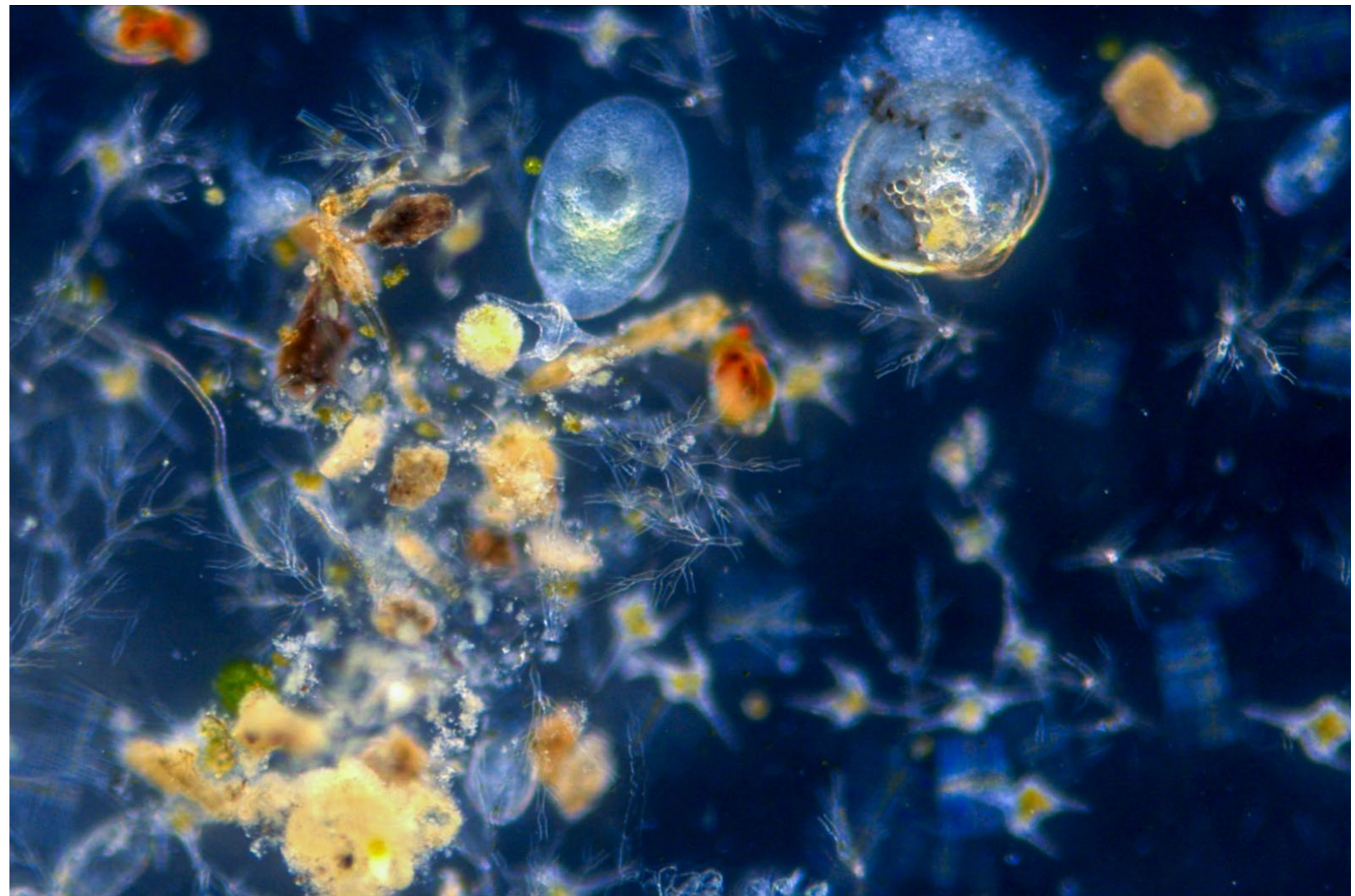


«A relationship with others is also a relationship with ourselves, our environment and our past.»

Ecotone Encounters

Single-channel video installation, multi-channel sound 14:07 min., loop
3 loudspeakers, subwoofer, green light, 3 wooden plinths, cast ceramics,
with found objects collected from the lakeshore, such as stones, driftwood,
shells, glass, metal, straws, plastic, etc.

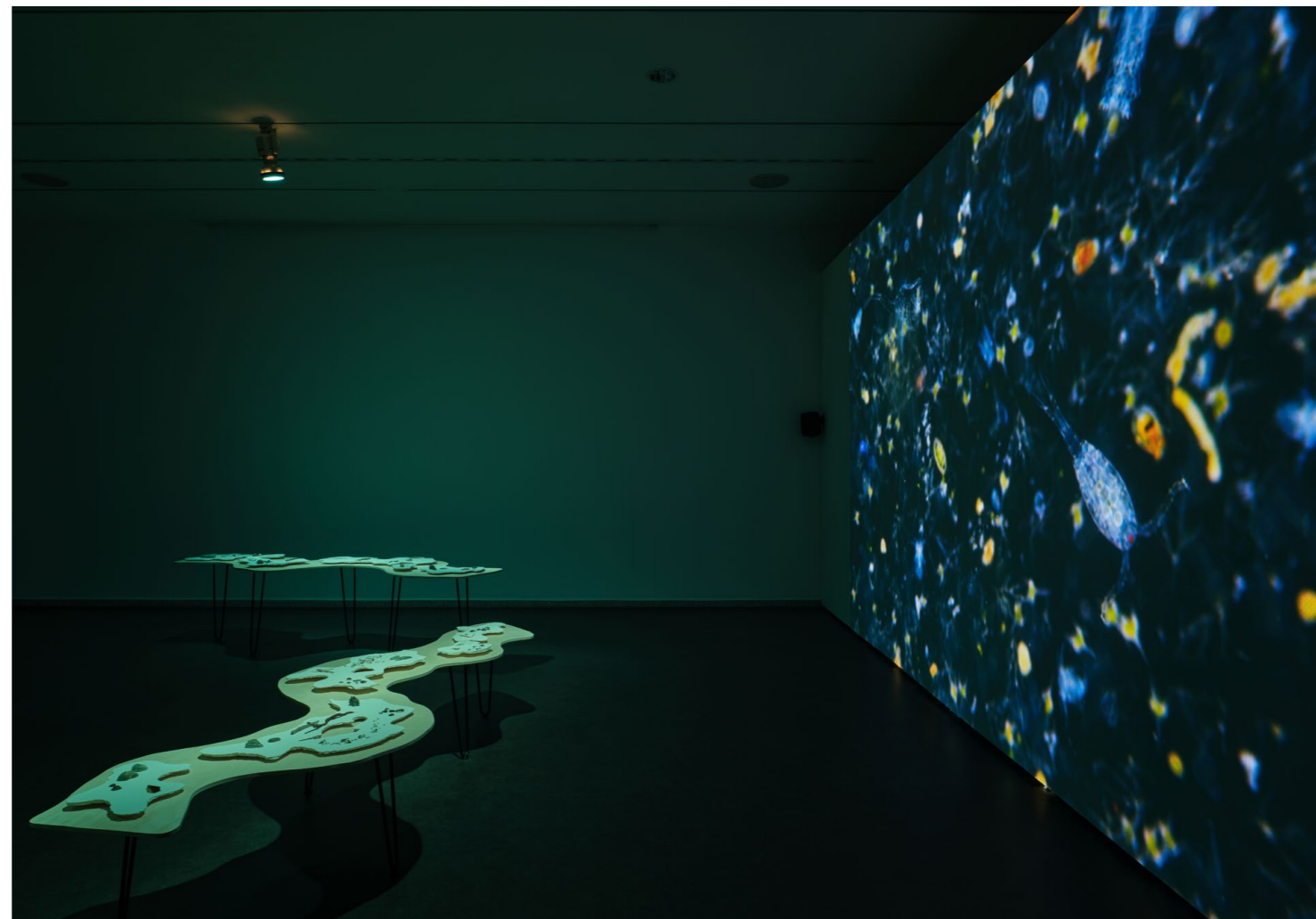
ZF Art Foundation in the Zeppelin Museum Friedrichshafen, Germany, 2022



Script: Riikka Tauriainen
Editor: Laura Rodríguez
Music: Kay Zhang
Camera: Riikka Tauriainen
Field recordings: Riikka Tauriainen
Sound Design: Kay Zhang
Voice-over Riikka Tauriainen and Kay Zhang
Colour correction: Laura Rodríguez

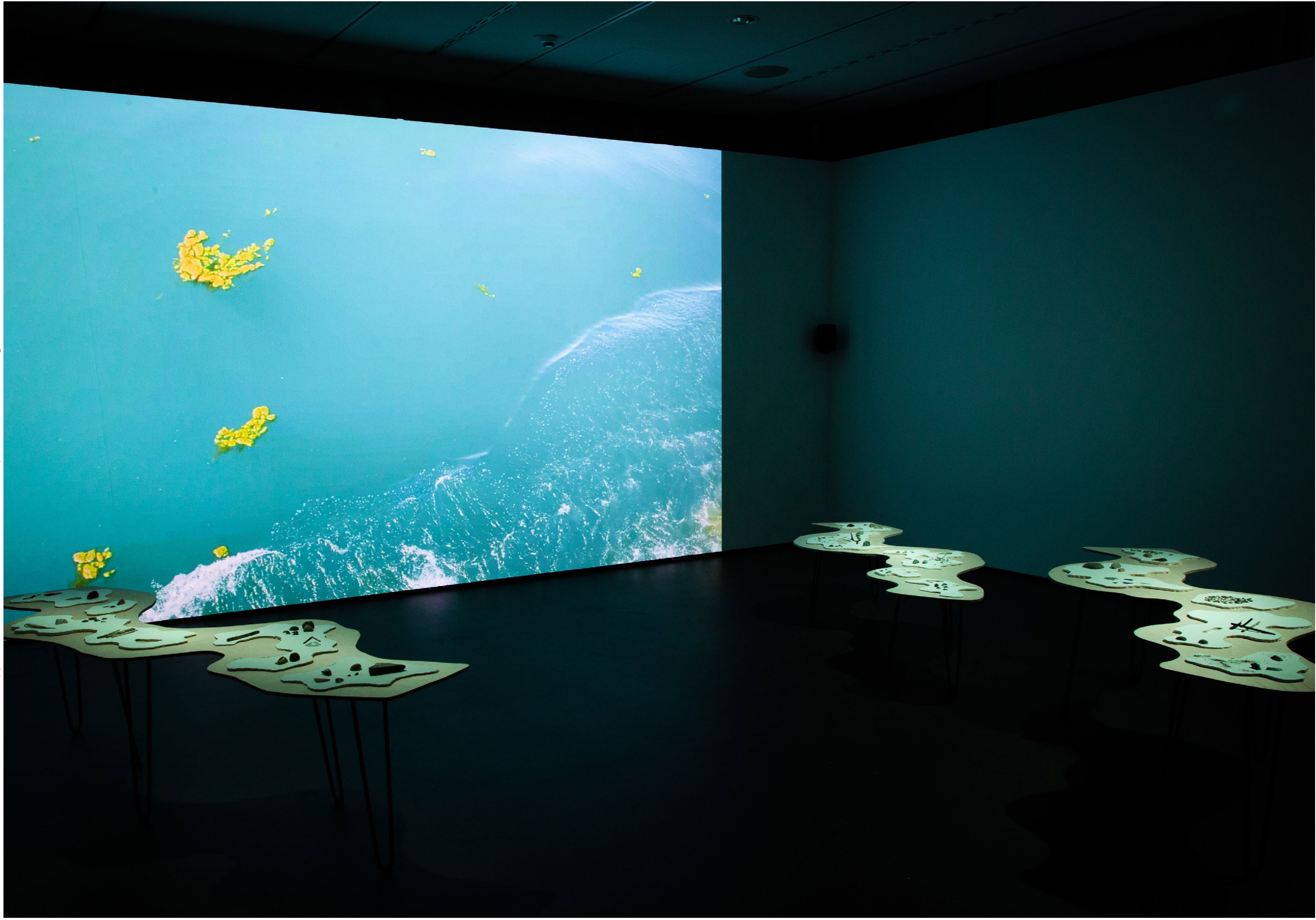
Research support by ISF Institute for Lake
Research, LUBW: Brigitte Engesser, Dr.
Thorsten Rennebarth, Dr. Petra Teiber-
Sießegger, Andrea Waldinger, Dr. Martin
Wessels, Kirstin Zang

Filmed on location at Lake Constance and
at the ISF, Langenargen, Germany 2022



Ecotone Encounters
Installation view from Zeppelin Museum
Friedrichshafen, Germany, 2022
Photo: Rafael Krötz

Ecotone Encounters, installation view from Zeppelin Museum Friedrichshafen, Germany, Photo: Laura Rodriguez



River Oracle

What kinds of tools can we incorporate into a situated more-than-human practice?

The collaborative project «River Oracle» by Paloma Ayala, Melody Chua, Anne-Laure Franchette, Riikka Tauriainen und Kay Zhang is envisioned as an artistic-feminist research and tool to develop methods around practices for working with oracles and to speculate on what kind of meaning a shift in antropocentric thinking can have.

«River Oracle» is intended as a situational tool for self-reflection as well as for raising awareness of ecological and political issues. Sounds were collected from different places connected to the Rhine: in the riverbed, in hydroelectric power plants, in the harbor and in boats. These sounds are transformed into a composition reflected in a sound installation representing the Oracle. In the space there are cyanotype textiles imbued with stories of the Rhine.

«River Oracle» was part of group exhibitions at RADIUS - Center for Contemporary Art and Ecology «Underland Chapter 1 EMOTIONS ARE OCEANS» in Delft, The Netherlands and «Protozone 7 – Zones of Kinship, Love, & Playbour» at the Shedhalle in Zürich.

Link to documentation:
Request at
mail@riikkatairinen.net

River Oracle, installation view from Radius CCA, Delft. Photos: Gunner Meier and Laura Rodriguez



River Oracle
Printed Cyanotypes with activated sound and piezo microphones, headphones on printed beanbags
by Paloma Ayala, Melody Chua, Anne-Laure Franchette, Riikka Tauriainen und Kay Zhang
RADIUS CCA Delft, Netherlands, 2022
Shedhalle Zürich, 2022

River Oracle, installation view from Shedhalle, Zurich. Photo: Carla Schleiffer



Confluencas

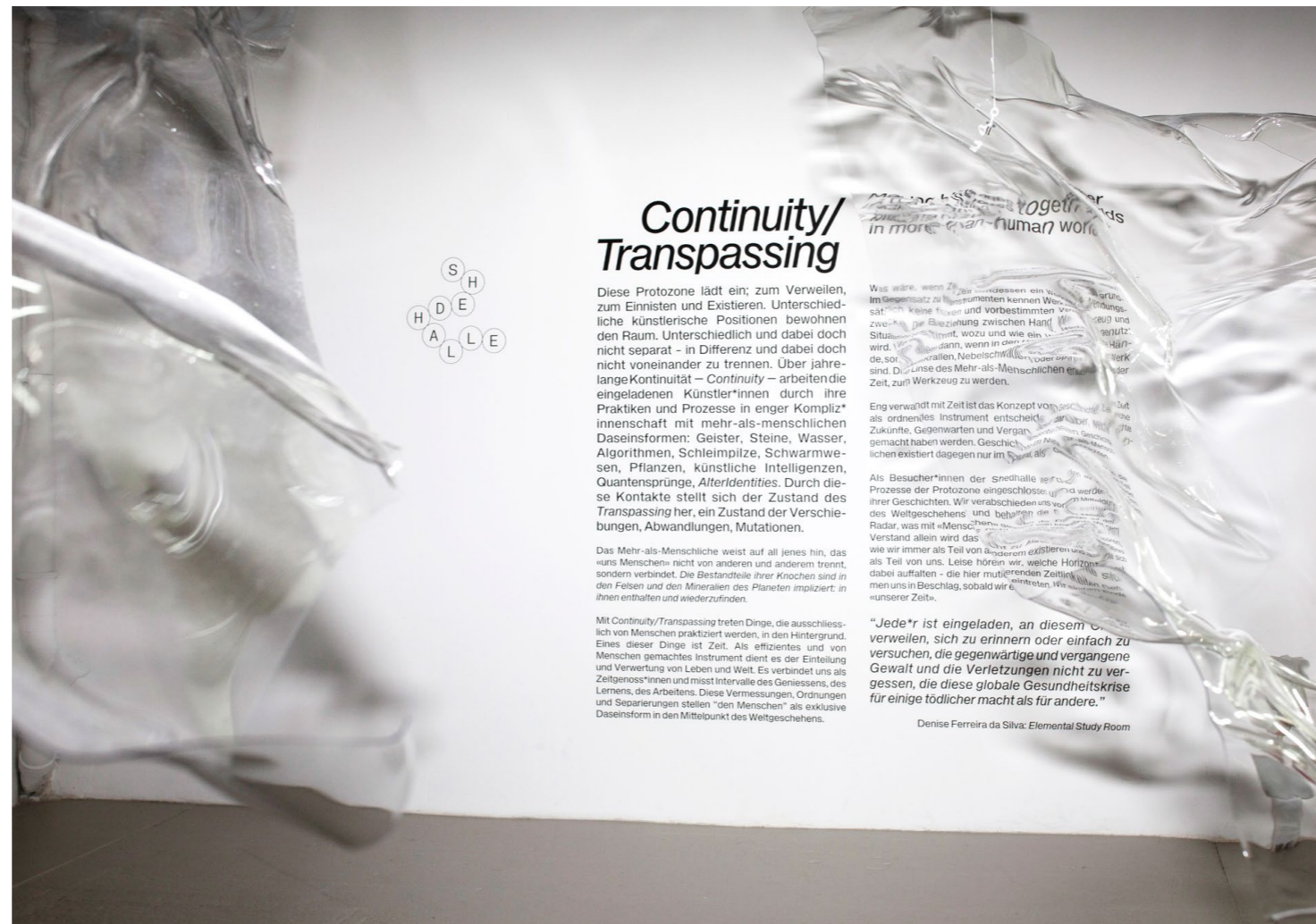
Riikka Tauriainen creates an immersive space of memory and future: she weaves connections through the exhibition «Protozone 2 – Continuity / Transpassing». Floating reliefs made of transparent PET hang from the ceiling of the room. The objects capture the shape of an undulating water surface. At the same time, they are reminiscent of digital renderings, liquid screens, bodies or partitions for protective devices.

The space-filling elements interact closely; with the plastic surface of the reliefs, images are distorted as light refracts on the PET and draws a play of light throughout the room – mirrored sunlight or projections. «Confluencas» thinks in a fictional world between solid and fluid matter.

Tauriainen plays with opposites between the natural and the toxic, threat and well-being, human and non-human, inside and outside and between the intimate and the foreign, mixing these ambivalences and frictions while blurring the boundaries between into flow.

I explore the relationship of our bodies with the world around them. I refer to sources in queer feminist literature, such as the author Astrida Neimanis and her concept about «hydrofeminism». This theory is based on the idea of the fluidity of our bodies and offers it as a force for emancipation: “Water, in other words, flows through and across difference.” (Astrida Neimanis). The focus of the work is materialist: how do ecofeminist and postcolonial practices approach critical materialism? How do we deal with toxic material? How does the foreign become the familiar?

Video walk through the exhibition
Request at
mail@riikkatairainen.net



Confluencas
Installation,
21 PET-elements, à 1250 x 2050 mm
Photos: Carla Schleiffer
PROTOZONE 2 – CONTINUITY / TRANSPASSING
Shedhalle, Zurich Switzerland, 2021



Concluencas
Installation,
PET-elements, à 1250 x 2050 mm
In the back «Cemitério das Âncoras» by Veronika Spierenburg
Photos: Sandro Livio Straub
WERKSCHAU, Haus Konstruktiv, Zurich Switzerland, 2021

Mein Körper ist Moor, Mündung, Ökosystem

«Mein Körper ist Moor, Mündung, Ökosystem» deals with the coexistence of humans and the environment and entangles the coexistence of sensitive and resilient bodies.

In her work, Riikka Tauriainen explores the relationship between science and «nature» in the past, the present and the possible future. Poetic and multi-layered, Tauriainen allows visitors to dive into a world of new perspectives. By giving the non-human a stage and withdrawing from the work as an individual, the human is given an absent role. Tauriainen uses an aesthetic that is seductive and surreal, borrowing from natural phenomena. She develops a space to reflect - on the human ecosystem, on buildings as bodies with their fluid boundaries and how they relate to each other.

*«My body is marshland,
estuary, ecosystem, that it is
riven through with tributaries
of companion species,
nestling in my gut, extending
through my fingers, pooling
at my feet.»*

Astrida Neimanis



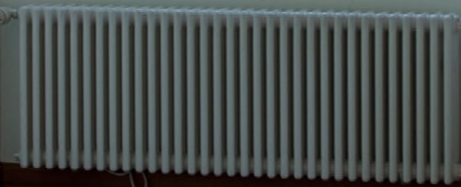
Mein Körper ist Moor, Mündung, Ökosystem
Neonröhren, Ø 8mm, 3 Transformatoren
165 cm x 210 cm
KUNSTSTIPENDIEN DER STADT ZÜRICH
Helmhaus, Zurich Switzerland, 2021

Mein Körper ist

Moon

Mündungs

Ökosystem



Underpressure

Oxyd moved into the basement of the former Kornhaus Winterthur in 2020. The space shows signs of wear and tear, soot and dust on the ceiling and dead pipes. The wide supporting columns characterise the location - they silently and reliably support the rooms above with uncanny strength and withstand the pressure from above for many decades.

The title UNDERPRESSURE refers to the process of pressure equalisation, in which the same pressure is created in two or more separate spaces filled with the same medium. With the site-specific installation Esther Mathis and Riikka Tauriainen create a room, which is able to reverse or dissolve the perceived physical attributes - pressure from above, resistance from below. The installation is reinforced by Kay Zhang's soundscape, conceived for the exhibition.

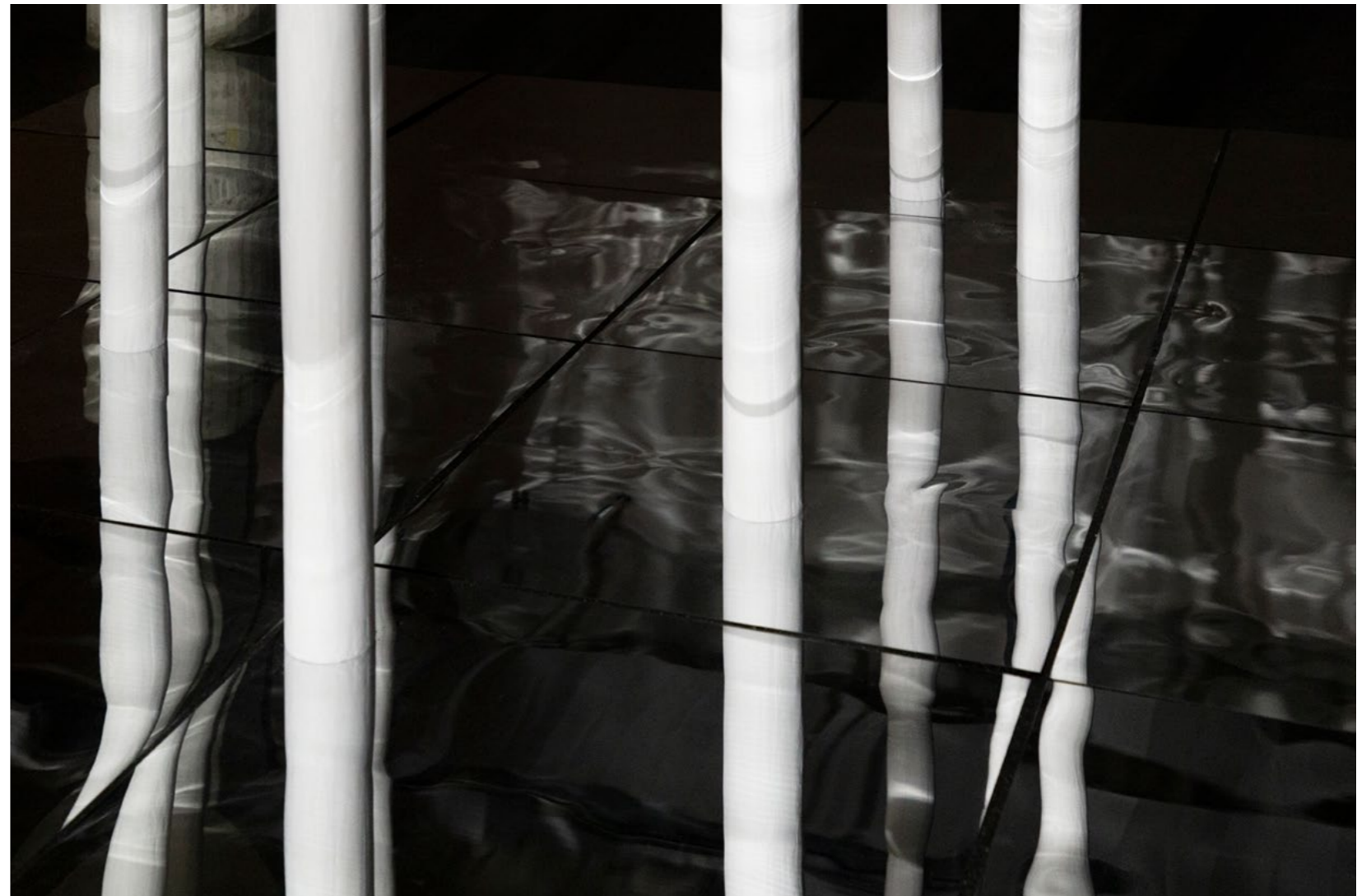
Zhang collected and processed sounds that underpin the space: rippling pipes, rustling ventilation ducts, cracking pipes and the artists' working noises. Together with distorted and multi-layered acoustic sounds, spacious landscapes are interwoven with the mirrored space.

The exhibition subtly breaks up architectural dimensions. Wavy lights are drawn on the walls - reminiscent of a sea floating above our heads. Delicate plants grow from the ceiling and reinforce the twisted feeling of the room. Traces from the past are made visible and dialogues are conducted with associations of historical narratives, enabling new perspectives on time, materials, physical contexts, natural and artificial spaces.

Video walk through the exhibition
Request at
mail@riikkatairinen.net



Underpressure
Site-specific installation with light, mirrors,
plaster columns, asparagus plants and sound
by Esther Mathis and Riikka Tauriainen
Sound: Kay Zhang
oxyd, Winterther, Switzerland, 2021





From sensible pools and snail connections

The margins in a snail body are mediated by slime. Slime is a vibrant matter (J. Bennett) with tangled molecules, both a liquid and a solid depending on its relational description, that creates a sticky infrastructure. The fascinating water body of the snail *Achatinella Apexfulva*, or for the matter any snail or mollusk, inspired a long conversation in which the artists Jeanne Jacob, Riikka Tauriainen and Paloma Ayala, came together to explore the manifold of nodes or points of connection that the body of a snail spawns in us, when thinking about and beyond the limits of a body. This process-based performative video explores slime as binding matter and snails as nodes of connective tissue. The host-habitat of the video work was the exhibition «Intimacy of Strangers» by Riikka Tauriainen, and her concepts developed within the practice of *tentacular thinking* (D. Haraway).

The three artists shared several texts, stories and personal accounts in order to create this work. The authors or sources are: Gloria Anzaldúa, Donna Haraway, Maria Puig della Bellacasa, Mary Douglas, Susan Leigh Star, Virginie Despentes, Jane Bennett, Thom van Dooren, Kate Rigby, Ursula K. Le Guin, Paul B. Preciado, Ellen Bass, Elizabeth Bishop and Karen Barad.

Written, filmed, recorded and performed:

Paloma Ayala, Jeanne Jacob
and Riikka Tauriainen

Video editing: Jeanne Jacob

Sound editing: Riikka Tauriainen

Subtitles: Paloma Ayala

Filmed on location at the exhibition
«Intimacy of Strangers» by Riikka Tauriainen
sic! Elephanthouse Luzern, 2021

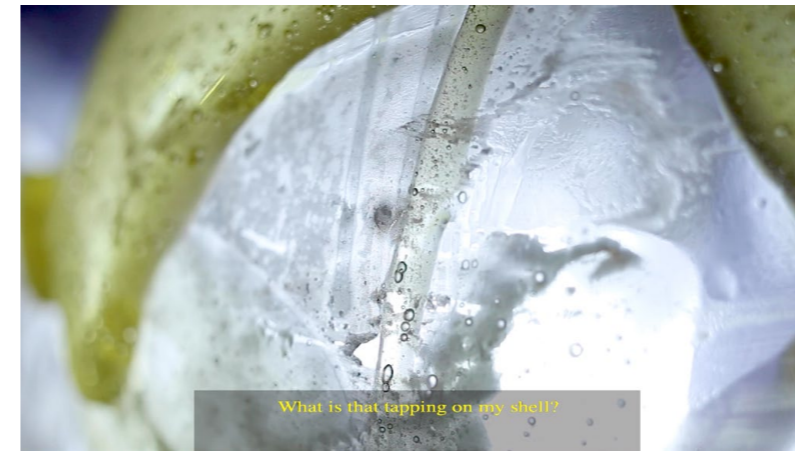
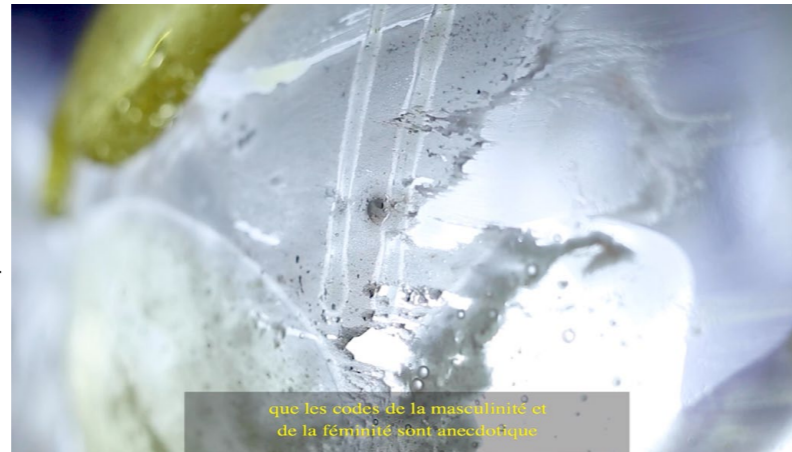
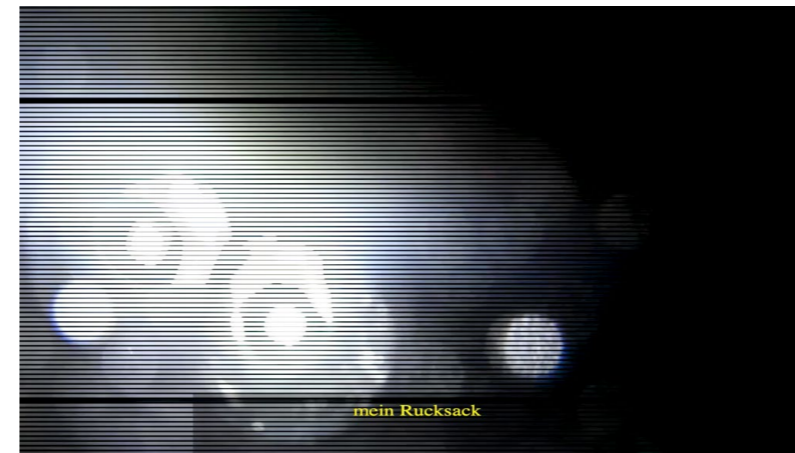
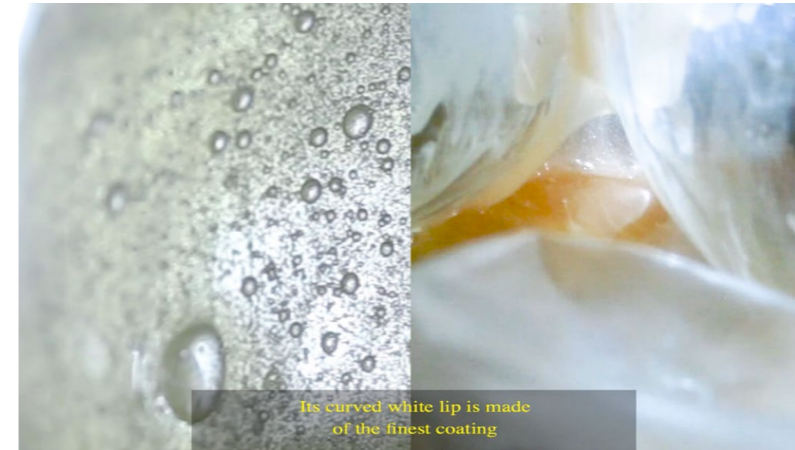
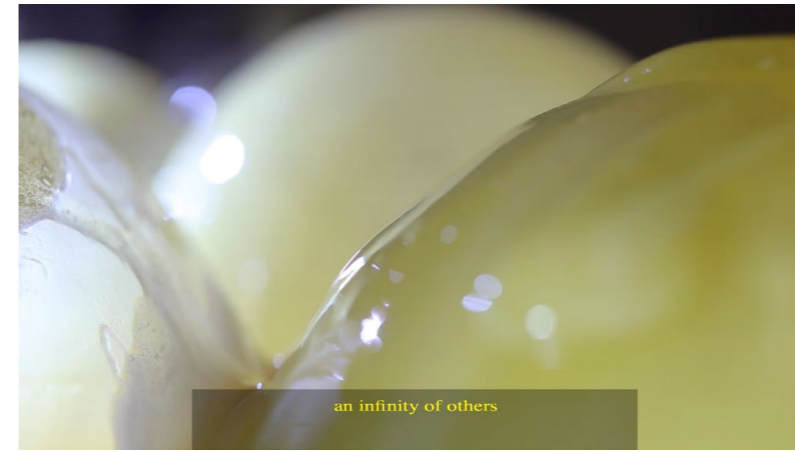
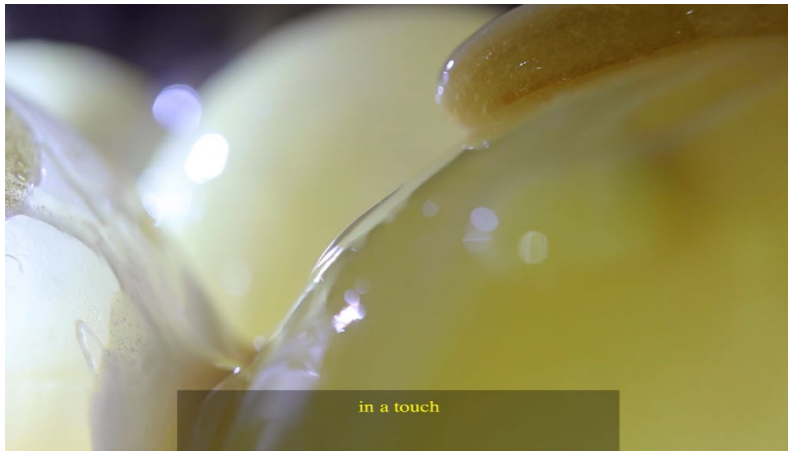
Link to video preview:
Request for password at
mail@riikkatairainen.net

*«Amongst the many endangered snails that I saw that day, one in particular stood out: *Achatinella apexfulva*, a single snail living in a terrarium all on its own. On its own because this tiny being is now thought to be all that is left of its species... »*

*From sensible pools and
snail connections*



From sensible pools and snail connections
Video, hd/4k, 12:13 min, color, sound
by Paloma Ayala, Anne-Laure Franchette,
and Riikka Tauriainen
sic! Elephanthouse Lucerne Switzerland, 2021



From sensible pools and snail connections, screenshots

River Oracle - Online cards

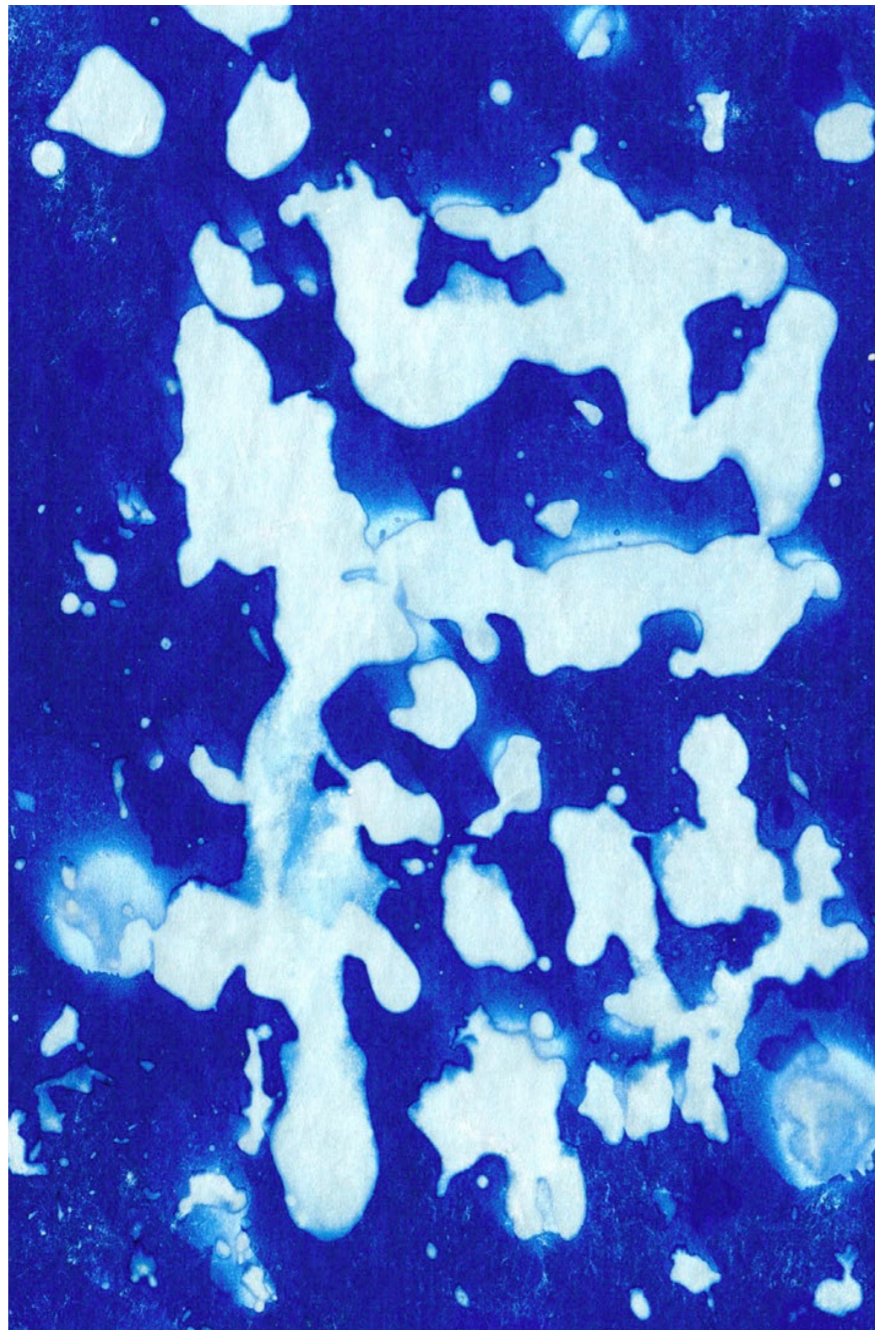
As water, we all owe ourselves to other bodies of water. As water, we all eventually pass our waters on. Even while in constant motion, water is also a planetary archive of meaning and matter. To drink a glass of water is to ingest the ghosts of bodies that haunt that water.

The cards are trying to find their way into material reality through you. We are not particularly interested in thinking about the oracle as a tool to predict your future. What we actually want is for you to connect with your present, with a sense of deep knowledge, in order to embrace (self-) awareness. The cards are printed by water and infused with stories created by an encounter of artists in the riverine ecology of the Rhein.

The cards are cyanotypes, created within the frame of the sun and water printing workshops proposed by Anne-Laure Franchette, during the collective retreat «Silhouettes of Potatoes, Herbs, and Fire», organized as a spatial research for the Hochrhein Triennale. This experience gathered 10 women during the summer of 2020 at Kaiserstuhl and Hohentengen, Swiss and German border towns located along the shores of the Rhein River.

«River Oracle» is an Online Project developed by Paloma Ayala, Anne-Laure Franchette, and Riikka Tauriainen within the frame of Tauriainen's exhibition «Intimacy of Strangers» at sic! Elephanthouse Luzern, 2021.

Read your fortune at
www.riikkatauriainen.net/river_oracle



«Permit yourself gentleness and stillness as you work through this spread. The first card tells you about standpoints from which to observe the problem; the second guides action; the third is to prompt change. »

River Oracle



River Oracle

21 cyanotypes and webpage for oracel reading
by Paloma Ayala, Anne-Laure Franchette,
and Riikka Tauriainen
sic! Elephanthouse, Lucerne Switzerland, 2021

Intimacy of Strangers

The solo exhibition «Intimacy of Strangers» reflects upon the memory of water, this planetary archive, in a fictional world. What human traces do we leave in nature? How can new bodies emerge from the toxic and the natural? How does the unknown become the intimate?

Riikka Tauriainen creates a space of memory and future: the video footage in sic! Elephanthouse shows life underwater: swimming jellyfish, squid, and waves breaking tirelessly on rocks of the shore. The video projection is projected through a floating relief made of transparent PET. The objects capture the shape of an undulating water surface and at the same time they remind us of digital renderings, liquid screens or bodies. The space-filling elements interact closely; the plastic surface of the reliefs distorts the images, the light from the projection refracts on the PET and draws a play of light throughout the space - mirrored sunlight or digital animation.

Tauriainen references various queer feminist authors, including Astrida Neimanis, who coined the term «hydrofeminism». This approach points to the fluidity of bodies and proposes to understand water as a unifying element. Neimanis asks, «What sort of ethics and politics could I cultivate if I were to acknowledge that the unknowability of the other nonetheless courses through me—just as I do through her?»

In her installation, Tauriainen interplays with the threatening and the comfortable, the human and the non-human and the intimate and the other. Tauriainen mixes these frictions and makes the boundaries between them flow. In doing so, Tauriainen opens up a space for questions: what would our world look like if we were socialised as Bodies of Water with our environment in this hydro-logic?

Video walk through the exhibition
Request at
mail@riikkatairainen.net



Intimacy of Strangers

Video installation with 3 PET-elements,
à 1250 x 2050 mm, curtain (dyed in blue and
gray), 4000 mm x 3500 mm, projected text (loop)
Soundscape : Emre Sarigöl
sic! Elephanthouse, Lucerne Switzerland, 2020



It's a relief to hear the rain...

«It's a relief to hear the rain. It's the sound of billions of drops, all equal, all equally committed to falling, like a sudden outbreak of democracy. Water, when it hits the ground, instantly becomes a puddle or rivulet or flood», the English writer Alice Oswald continues her poem. From the cloud, just before it hits the ground, a drop becomes singular. What a short life this individuality has, how little different one is from the other, comparing to how much it has in common – especially after turning into a forceful flood. Yet, as a metaphor for within human power relations, the proclaimed flood and outbreak of real democracy, could never mean simple sameness or harmony.

Collaboratively Caroline Baur, Vanessa Heer, Tina Reden and Riikka Tauriainen developed the water-related sound installation which creates organic polyrhythms: partly by chance, partly controlled, the drops form assemblages, which diverge into the ahythmic to move into resonance with one another over and over again. But in just as many moments there is no noticeable relation, the relationality returns in cycles. The drop sounds are gathered in the three oversized graze baskets, harvested, peeled and woven in collective work: Lost skills of our great-grandparents, relearned D.I.Y.

The installation depends on a continuous flow of water. A constant involvement is needed in order to keep the cycle up. As much as modern sound technology is used, the simple objects like the baskets move slightly away of their assigned functionality. Temporalities between a nostalgic past and a seemingly alternativeless present break open to active forming of our future communities.

Link to audio
Request at
mail@riikkatairinen.net



It's a relief to hear the rain. It's the sound of billions of drops, all equal, all equally committed to falling, like a sudden outbreak of democracy
Installation with graze baskets, funnels, recycled objects, water, sound by Caroline Ann Baur, Vanessa Heer, Tina Reden and Riikka Tauriainen
Reaktor, Zurich Switzerland, 2019



Hydrocommons: Watery Bodies and Fluid Exchange

It took us millions of years to get a little drier. As humans, we are containers carrying our moisture within us, but this moisture is also constantly escaping as vapours or urine. Our porosity makes us vulnerable: when we overflow and when we lose our water. We are creatures of tonicity through and through. Not only “we” seemingly solid, dry people, but all life forms. With such thoughts, I move within a post-humanistic world of ideas. Also, aquatic affinities should not be understood romantically or in a backward looking way, that’s not the point, but rather in a profoundly materialistic relationality connected to living as well as dead matter.

I began thinking about the aesthetic consumption of watery worlds as being problematic. Underwater divers produce extremely attractive pictures. Jellyfish turn into a pure art of nature. However, with the right camera and good light one can just as easily aestheticize floating plastic bags. In this video, there is only plastic waste. In Genoa, where I filmed these images, the mountains of garbage strewn along the beaches confronted me.

I’m interested in reflecting on my own anthropocentrism by thinking through the perspectives of jellyfish and aquatic creatures. I’m trying to understand how we are not coherent creatures that are not just acting on their own accord, but rather ask how to think-with, live-with, and be-with other planetary organisms.

Link to video previews:
Request for password at
mail@riikkatairianen.net



Concert with Emre Sarigöl at Raum::Station Zurich

*«I am a singular, dynamic
whorl dissolving in a complex,
fluid circulation.»*

Astrida Neimanis

Hydrocommons

Installation with 5 videos (1 video projection, 3 monitors, 1 tablet), stereo loudspeakers, headphones, green fluorescent lamp, curtain, iris foil. music: Emre Sargiöl, voice: Kate Baur-Bridgman

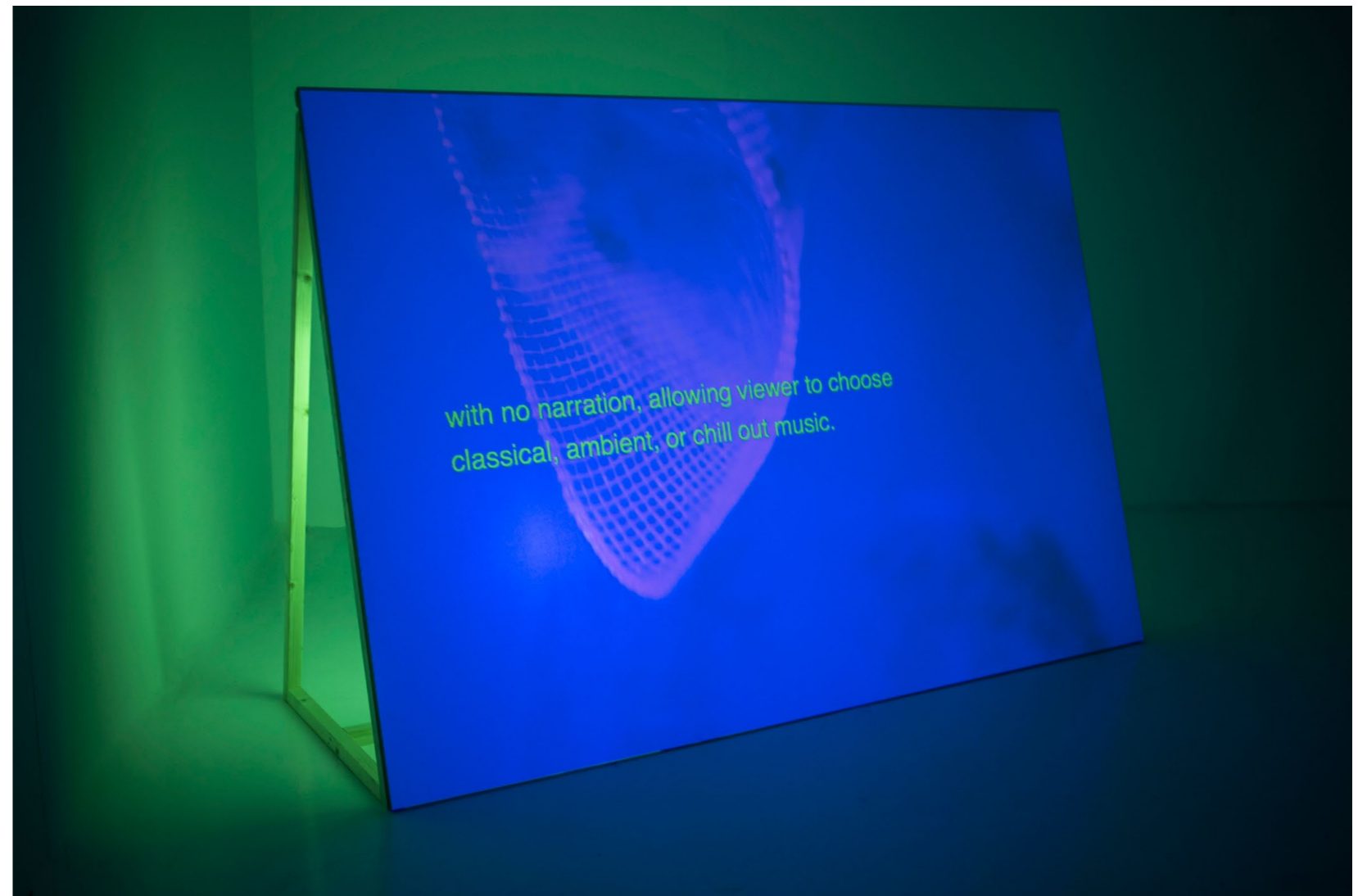
Raum::Station, Zurich Switzerland, 2018

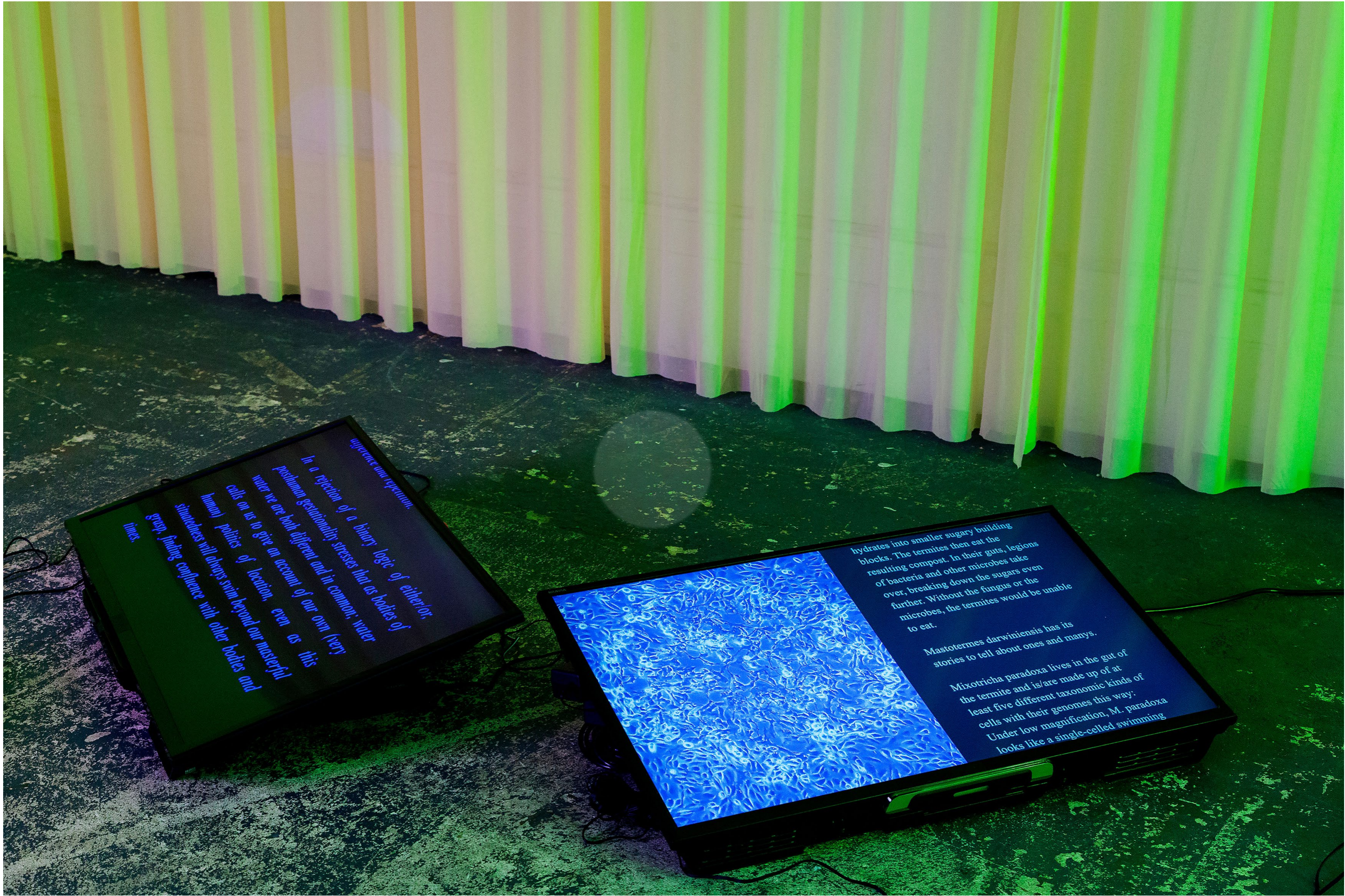
Gessnerallee, Zurich Switzerland, 2018

SA, Helmhaus, Zurich Switzerland, 2019

Swiss Art Awards, Basel Switzerland, 2019

installation view from Helmhaus Zurich





On Feminotopias

The lecture performance «On Feminotopias» is an insight into my research on feminotopias and Flora Tristan, a French-Peruvian writer, pre-Marxian socialists, founder of the Workers' Union and women's rights activist of the 19th century. The research looks into women's travel writing in the colonial era, their resistance to or complicity with the imperial voice, as well as the relationships between colonialism and capitalism in patriarchal society.

The performance explores the question of how can and is history written outside of conventional historiography; how can voices outside it be heard. The focus of the performance is on feminocentric utopias (Mary-Louise Pratt), the desire to leave the heroic story (Ursula K. Le Guin), as well as the need to overcome ignorance that we are the heirs of operations of cultural and social extermination.

«On Feminotopias» is an ongoing project that also functions as a platform for sharing thoughts and ideas in collective processes with other artists and thinkers. The aim is later to develop a digital archive to gather stories, projects, tools, research materials and references on feminist societies and utopias.

Recently, the question of whiteness has come to the fore in feminist debates and remains a central theme in postcolonial feminism and intersectionality. Because racism is so deeply rooted in Western societies through colonial processes - often taking unconscious and institutionalised forms - anti-racist strategies require working through often unacknowledged assumptions, prejudices and practices on an individual and personal level. Postcolonial feminism also seeks to illuminate the tendency of Western feminist thought to apply its claims to women around the world. In this way, postcolonial feminism seeks to explain perceived weaknesses within both postcolonial theory and Western feminism.

«Reclaiming the past is not a matter of resurrecting it as it was, it is rather a matter of reactivating it, and first of all, of smelling the smoke in our nostrils.»

Isabelle Stengers



On Feminotopias
performance
REFRAMING WORLDS
(Mobility and Gender in a Postcolonial,
Feminist Perspective)
NGbK, Berlin Germany, 2018
Les Complices, Zurich, Switzerland, 2020



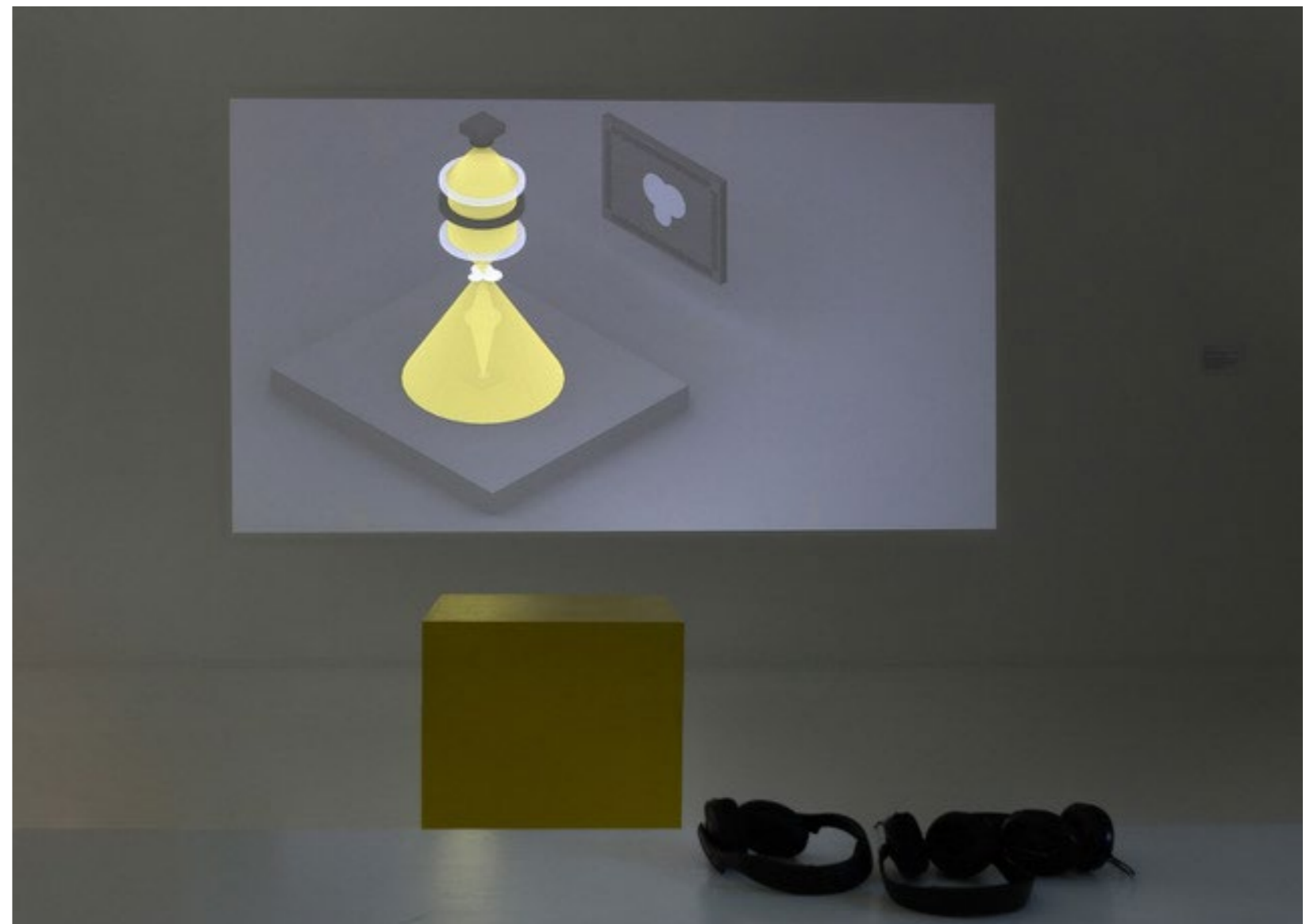
Ghosts, Nodes, Webs and Pathways

The 13-minute video installation invites us on a journey through time - a dialogue from the future, a science fiction story - inspired and quoted by Karen Barad, Donna Haraway, Marion Bradley, Ursula K. Le Guin, Octavia Butler, Jacques Derrida, Luce Irigaray and Elizabeth Grosz.

The film shows alternating animations that illustrate processes in quantum physics and a view of the Milky Way, a shot of ESA's Gaia mission of April 2017, which takes our galaxy 5 million years to the future. Space, time and matter enter into an interaction through voices and sound textures and question the narratives of sciences and their discourses.

*«Time can't be fixed.
There is no inheritance without
a call to responsibility. The
being of what we are is first of
all inheritance.»*

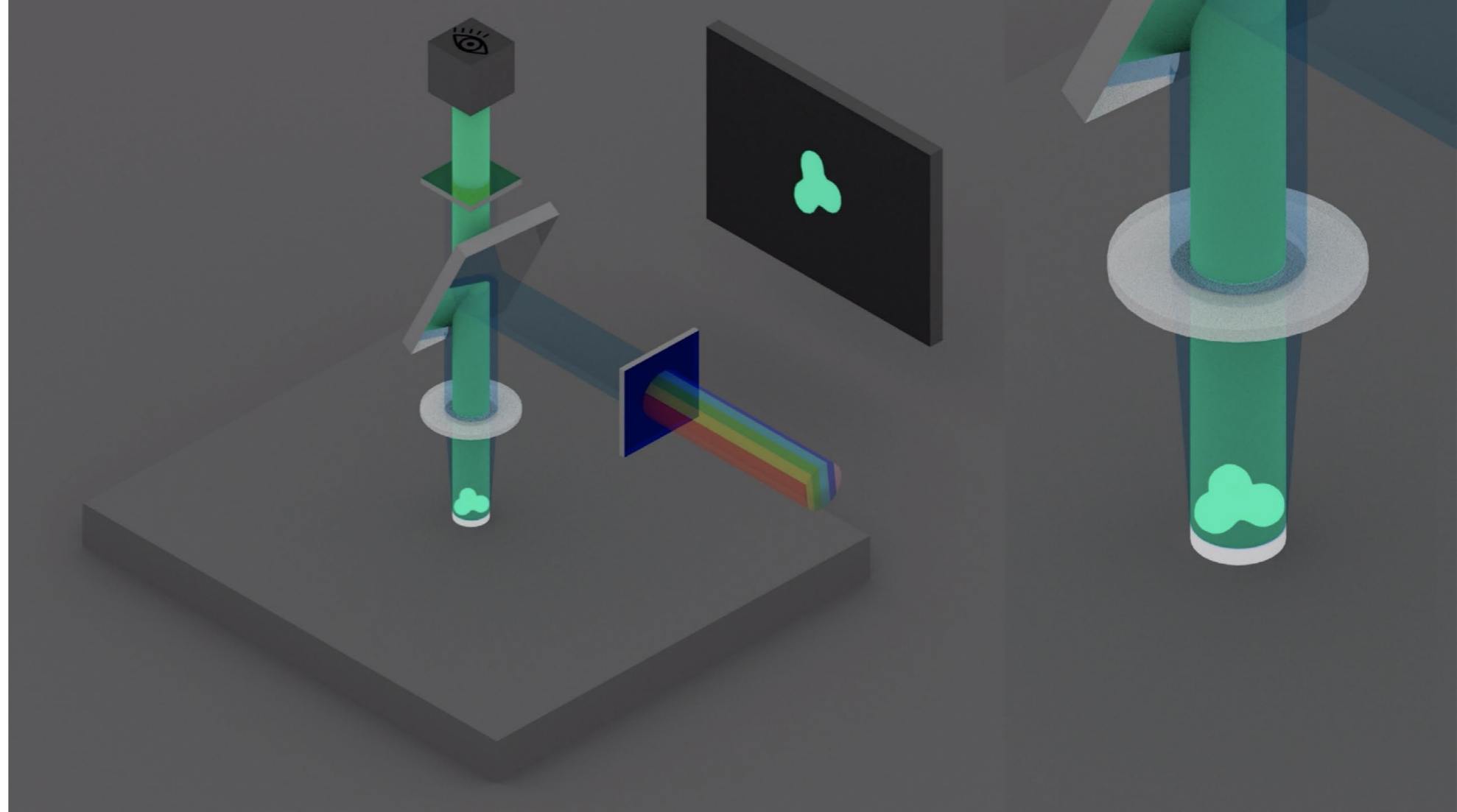
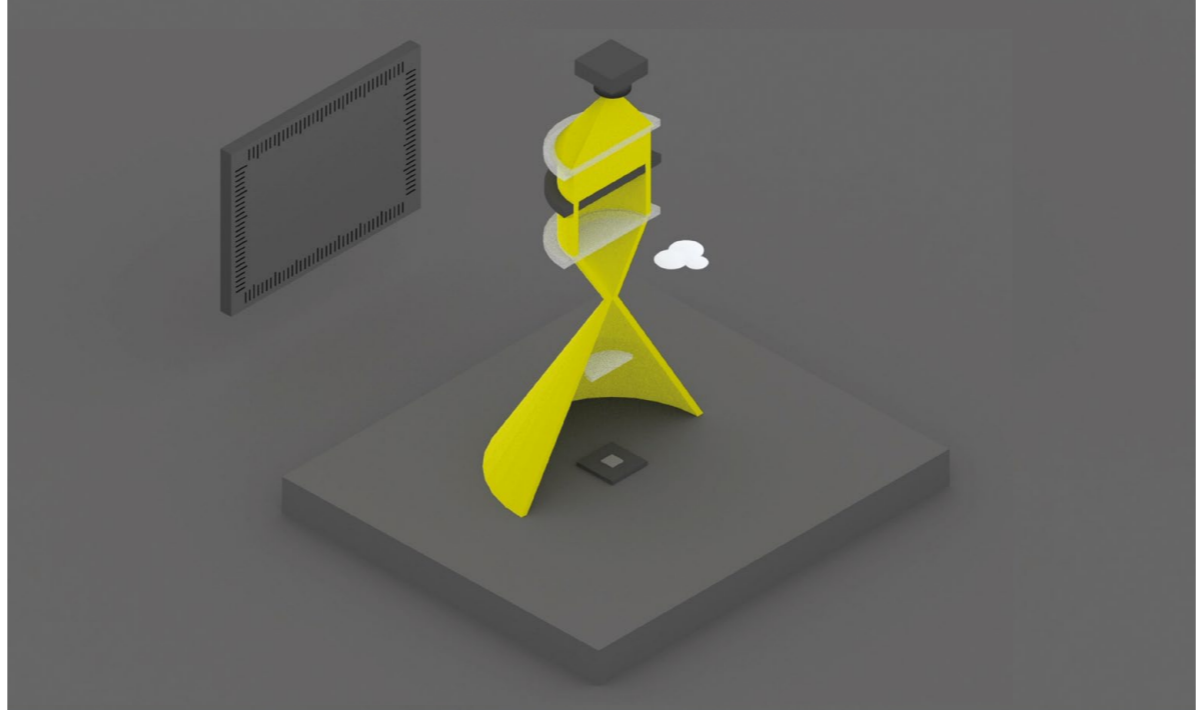
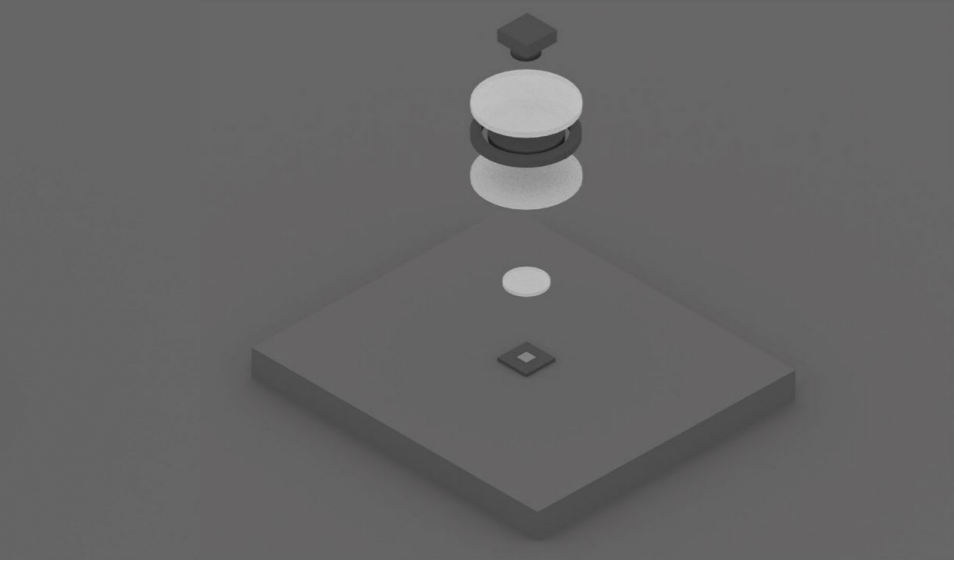
Karen Barad



Link to video preview:
Request for password at
mail@riikkatairinen.net

Ghosts, Nodes, Webs and Pathways
video installation and poster
voice: Kate Baur-Bridgman
SA, Helmhaus, Zurich Switzerland, 2017
Wip Konsthall, Stockholm, Sweden, 2017
Studio Zurigo, Genoa Italy, 2018
nextex, St. Gallen Switzerland, 2018
ZeM, Potsdam Germany, 2018

video stills: Ghosts, Nodes, Webs and Pathways



Electrons,
molecules,
brittlestars,
jellyfish,
coral reefs,
dogs,
rocks,
icebergs,
plants,
asteroids,
snowflakes
and bees

In «Electrons, molecules, brittlestars, jellyfish, coral reefs, dogs, rocks, icebergs, plants, asteroids, snowflakes and bees», natural sciences and physics correlates with philosophy and feminism. Referring to Karen Barad's interpretation of quantum field theory, Isaac Newton's laws of motion, and Elizabeth Grosz's feminist theory, themes such as time, space and matter, but also the relationship between concept and content, description and reality are rethought.

The work uses sound, recordings from lectures and computer-generated voices to unfold new ways to intra-act with each other, with matter, with materials, with nature and with discourses.



«Shifting the focus from questions of correspondence between descriptions and reality to matters of practices, doings, and actions.»

Karen Barad



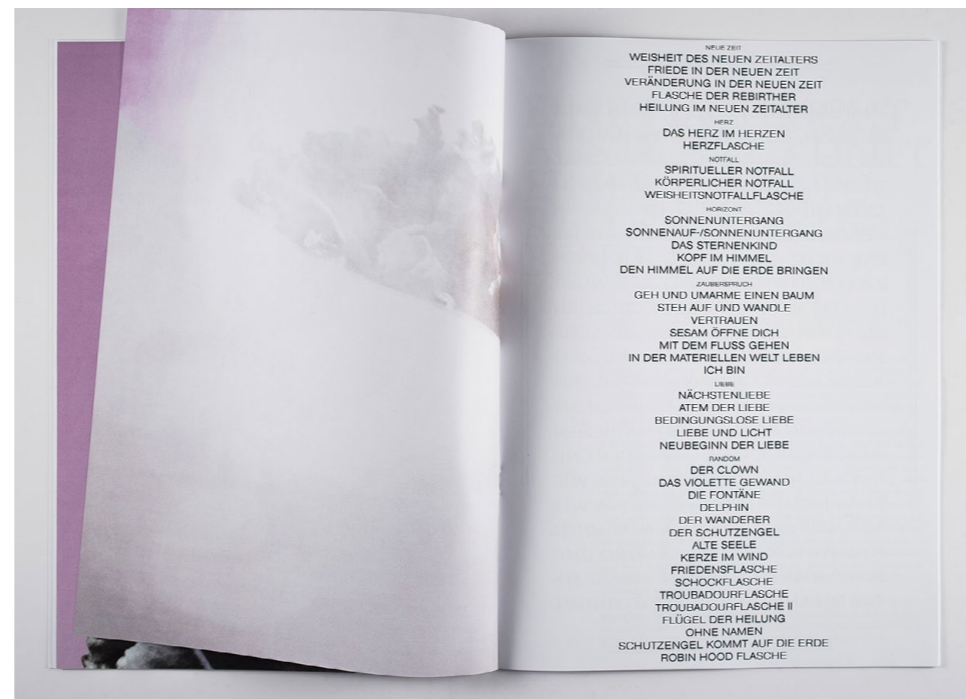
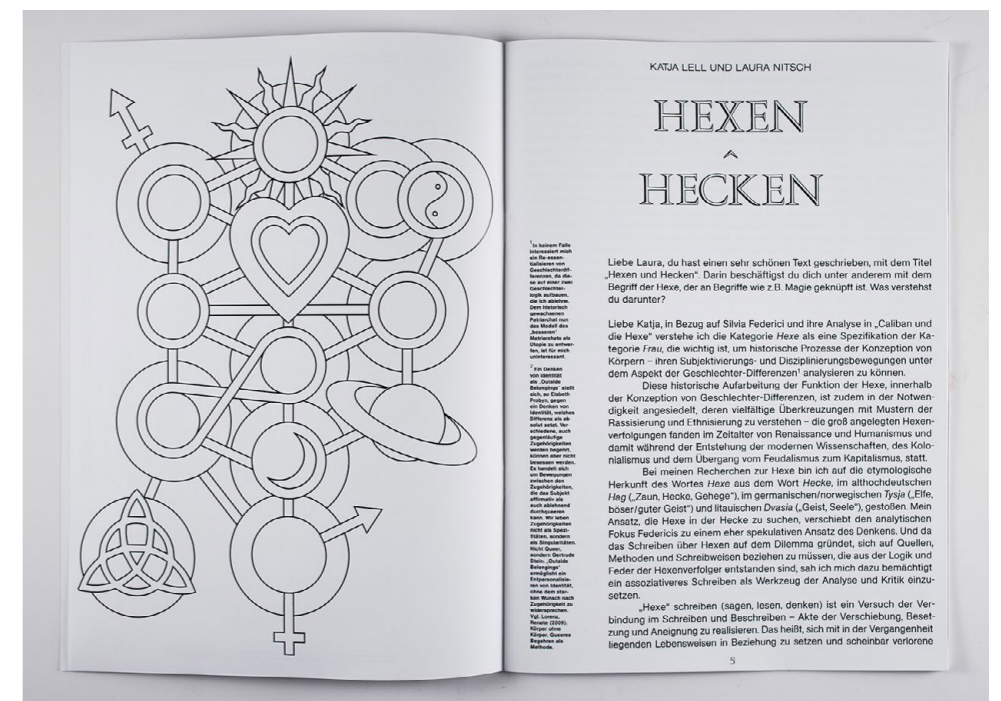
Electrons, molecules, brittlestars, jellyfish,
coral reefs, dogs, rocks, icebergs, plants, asteroids,
snowflakes and bees
performance
Tribshorn, Lucerne Switzerland, 2016
Gessnerallee/ZHdK, Zurich Switzerland, 2016

Subnatural Voices

«Subnatural Voices» is a collective project with contributions from Sophia Compton, Yoel Curiger, Helen Eugster, Gritli Faulhaber, Lucia Graf, Lara Holenweger, Andreas Jäggi, Katja Lell, Tina Reden, Lionne Saluz, Milena Sentobe, Yannik Steiner, Caroline Ann Baur, Helvetia Leal, Alper Yagciouglu and Riikka Tauriainen.

The exhibition «Subnatural Voices» has been developed through an examination of the little known history of the persecution of so-called witches in different European countries, as well as with a capitalism-critical, queer-feminist perspective on the contemporary updating of magical practices. Alongside individual contributions from the participants, the exhibition consisted of discursive formats such as a multi-media multi-hour performance, a festive «Witches Dinner», an interactive walk into the Allmend on Walpurgis Night, three film screenings and a reading for the release of the publication. According to Silvia Federici, the witch trials were an important part of Marx's «original accumulation». She explores the question of what could make these women so dangerous that they had to be so brutally tortured and murdered in a genocide-like manner. She assumes that it was less the fear of the magical practices for which they were accused, but rather the fear of their ways of life that deviated from Christian-Protestantism and the related economic norms. For this reason, magic – «not in the supernatural sense but as an experiential and experimental art» (Stengers) - is an interesting field for us. At the same time it should not be overlooked that spirituality, magic, or alternative healing are (pop) cultural phenomena, which bring about their own usability. We explore ourselves in this conflicted area of discourse.

The exhibition «Subnatural Voices» was developed during the seminar «Queer Spirits» by Riikka Tauriainen.



Subnatural Voices
exhibition, performances, dinner, screenings, talks, wedding, publication
Raum*Station, Zurich Switzerland, 2016

Contact Zone

For this show, Riikka Tauriainen has developed a line of research about the link between humans and natural resources, focusing in particular on the Arctic region. «Contact Zone» (Imagining the presentness of the past – nomadism and economies of the Arctic), whose title echoes a notion developed by the linguist Marie-Louise Pratt to do with exchange zones between different cultures, mixes a romantic vision of exploration with a—concomitant—vision of the use of resources. Based on three axes, the installation focuses on the construction of narratives and the relation to myths in back-and-forth interplays between past and future which question links with the present. From the Arctic expedition led by the British explorer John Franklin in 1845, which was meant to open up the Northwest Passage via Canada, but which disappeared in unexplained circumstances, and caused the death of all members of the team, all that remained were rumours, suspicions, and Inuit reports which mention cannibalism as a means of survival, and the narratives of Franklin's early expedition, shedding a little light... to the discovery of one of the vessels in 2014.

Constructing the vision of an idealized North was the aim of the film *The Romance of the Far Fur Country*, produced by the Hudson Bay Company in 1919, which shows the life of furproducing trappers in their north Canadian environment. Devised as a promotional film which was not meant to look like one, it was three years ahead of the film *Nanook of the North*, historically regarded as the first documentary film (although it too had a screenplay). The installation also includes elements of Marion Bradley's *The Climbing Wave*, a short story written in the 1950s, which echoes still topical ideas like the Gaia hypothesis and degrowth, in which science is no longer turned towards progress at any price, but made—sensibly—available to man.

Bénédicte le Pimpec and Isaline Vuille,
curators



Contact Zone (Imagining the presentness of the past – nomadism and economies of the Arctic)
Installation: wooden scaffolding with glass and inkjet prints on paper, wall drawing, charcoal, variable dimensions
DARKER AND DARKER GROWS THE LANDSCAPE (la possibilité d'une île)
LE COMMUN Bâtiment d'art contemporain Genève, Switzerland, 2015



A Case of Mistaken Identity

History, as it is said, is also a scaffold that carries the present. But what happens if you take away this scaffold? This is exactly how the pedagogical principle of «scaffolding» works: The teacher builds the students a scaffold of knowledge. The result of learning happens only when the teacher tears away the scaffold again and the student learns how to stand by him or her self. Riikka Tauriainen translated this principle of pedagogy in her large-scale installation for «Geschichte in Geschichten» («History in Stories»): a scaffold in which the Finnish artist weaves written materials that she decides to bring closer to us. A narrative, constructed in space. Tauriainen establishes a connection between the New York City born dancer Helen Tamiris and the early feminist movement in Russia. Or she quotes – with a wooden structure reminiscent of Vladimir Tatlin's tower – early Soviet utopianism, with its avantgarde concepts for new forms of life. Or is it about the attempts of the dance pioneer Rudolf von Laban to record human movements?

But what do we learn when Riikka Tauriainen tears down this narrative frame? Maybe that (hi)story – much like body movements – can not only be recorded in linear and hierarchical ways. But rather that always different major and minor (hi)stories happen simultaneously – Tauriainen refers to Gilles Deleuze and Félix Guattari, as described in «Toward a Minor Literature» with the example of Franz Kafka. It is not a clear choreography, as in classical ballet, but rather à la Rudolf von Laban, free and expressive. Which does not mean that you do not want to try the notation: an architectural dance in space.

Daniel Morgenthaler, curator



A Case of Mistaken Identity
wooden frame with glass and digital prints, size variable
KUNSTANKÄUFE DER STADT ZÜRICH 2011–2018
Helmhaus, Zurich Switzerland, 2018
GESCHICHTE IN GESCHICHTEN
Helmhaus, Zurich Switzerland, 2015
– Courtesy of City of Zurich





Riikka Tauriainen (FI)

Pronoun: She/They
Born 1979 in Oulu, Finland
Lives and works in Zurich

Studio Riikka Tauriainen
mail@riikkatauriainen.net
www.riikkatauriainen.net

Education:

- 2023 - **HKB Bern University of the Arts, hosted by SINTA**
PhD Student
- 2008-2010 **Zurich University of the Arts**
Master of Arts in Fine Arts
- 2007-2008 **Berlin Weissensee School of Art**
Faculty of Fine Arts, Sculpture
- 2005-2006 **University Duisburg-Essen / Folkwang Hochschule**
Faculty of Art and Design, Communications design
- 2004-2007 **Estonian Academy of Arts**
Bachelor of Arts in photography
- 1998-2000 **Vocational school of Northern Ostrobothnia**
Oulu, Finland
Image processing and digital imaging

Teaching and research:

- 2023- **HKB Bern University of the Arts**
2027 Researcher at Institute for Practices and Theories of the Art
- 2018- **ETH Zurich**, Department of Architecture,
2023 Chair Karin Sander, Senior Research Associate
Art and Architektur
- 2022- **HSLU Lucerne School of Art and Design**
2023 Visiting lecturer and Critic at evaluation,
MA Art & Education
- 2021 **École de design et haute école d'art du Valais**
Critic at evaluation
Master of Arts in Public Spheres

HGK FHNW Basel
Visiting lecturer, Institute HyperWerk

Zurich University of the Arts
Visiting lecturer BA Art and Media,
MA Art Education and MA Trans

F+F School for Art and Design Zürich
Lecturer and Mentor Fine Arts HF

2020 **Zurich University of the Arts**
Visiting lecturer, BA Art and Media

F+F School for Art and Design Zürich
Visiting lecturer, mentor and critic at evaluation
Fine Arts HF

2019 **École de design et haute école d'art du Valais**
Critic at evaluation
Master of Arts in Public Spheres

2018 **University of Cologne**, Faculty of Human Sciences,
Visiting lecturer, Institute of Art & Art Theory

2017- **Zurich University of the Arts**
2018 Lecturer BA Art and Media

2016- **Zurich University of the Arts**
2017 Teaching assistant BA Art and Media

2015 **ETH Zurich**, Department of Architecture,
Chair Karin Sander
Critic at evaluation Architecture and Art

2014- **Zürich University on Applied Sciences**
2016 Lecturer BA Architektur

2014 **Zurich University of the Arts**
BA Design, Visual Communication,
Critic at evaluation Experimental Design

2011- **Zurich University of the Arts**
2016 Teaching assistant BA Fine Arts

2011 **Bern University of the Arts**
Mentor BA Art Education

Zurich University of the Arts
Teaching assistant BA Media Arts

Awards & prizes:

- 2022 **City of Zurich.**
Covid Work Grant.
- ZF Art Foundation. Friedrichshafen Germany.**
Artist Residency
- Landis & Gyr Art Foundation.**
Artist Residency in Budapest Hungary
- 2021 **City of Zurich.**
Covid Work Grant.
- Canton Zurich Grants.**
Grants for visual artists, nomination.
- City of Zurich Grants.**
Grants for visual artists, nomination.
- 2020 **Kunst-und-Bau Project. City of Zurich.**
-2021 Study commission for Amtshaus Walche
- 2019 **City of Zurich Grants.**
nomination.
- Swiss Art Awards.**
nomination.
- 2017 **City of Zurich Grants.**
Studio Grant, Genova Italy 2018.
- 2013 **Swiss Art Awards.**
nomination.
- City of Zurich Grants.**
Grants for visual artists, nomination.
- Canton of Zurich Grants.**
Grants for visual artists, nomination.
- 2012 **Swiss Art Awards.**
nomination.
- 2010 **MFA. Master's Diploma.**
honours in artistic work and theory.

Public collections:

City of Zurich

Selected solo* and group exhibitions:

2023 **Upcoming: E.A.E. — Experiments in Art and Ecology**
KBH.G. Basel Switzerland.

2022 **Ecotone Encounters***
ZF Art Foundation at Zeppelin Museum.
Friedrichshafen Germany.

Relational Atlas
with Caroline Ann Baur, Livia Bergmeijer and
Patil Tchilinguirian
Sinopale 8. Biennial. Sinop Turkey.

Switch The Witch
La Rada. Locarno Switzerland.

Protozone 7: Zones of Kinship, Love & Playbour
with Paloma Ayala, Melody Chua, Anne-Laure Franchette
and Kay Zhang
Shedhalle. Zürich Switzerland.

**Emotions are Oceans:
Bringing Water to Life in the Encroaching Desert**
with Paloma Ayala and Anne-Laure Franchette
RADIUS: Center for contemporary art and ecology.
Delft Netherlands.

2021 **Werkschau Kanton Zürich**
Haus Konstruktiv Zurich Switzerland.

From Sensible Pools and Snail Connections
with Paloma Ayala and Jeanne Jacob
Bone Festival. Lucerne Switzerland.

Humans as watery beings
Flussbad Garten, Berlin Germany.

It is not the End of the World
Kunsthalle Nairs. Scuol Switzerland.

Kunststipendien der Stadt Zürich 2021
Helmhaus. Zurich Switzerland.

Protozone2: Continuity/Transpassing
Shedhalle. Zürich Switzerland.

Underpressure*
with Esther Mathis
oxyd Kunsträume. Winterthur Switzerland.

River Oracle
Online card reading
with Paloma Ayala and Anne-Laure Franchette
Sic! Elephanthouse/Online. Lucerne Switzerland.

From Sensible Pools and Snail Connections
with Paloma Ayala and Jeanne Jacob
Sic! Elephanthouse/Online. Lucerne Switzerland.

2020 **group exhibition - canceled**
Les Complices. Zurich Switzerland.

Initamacy of Strangers*
Sic! Elephanthouse. Lucerne Switzerland.

Bells with Lucie Tuma
Gessnerallee. Zürich Switzerland.

Poly*Clouds with Lucie Tuma
Biennial Art Safiental 2020. Safiental Switzerland.

Spinewave
with Vanessà Heer, Caroline Ann Baur, and Tina Reden.
Public Voices. Parque de la Memoria.
Buenos Aires. Argentina.

Intimacy of Strangers
Window of the World. St. Moritz Switzerland.

Proposal for a walking method VI
Raum::Station. Zurich Switzerland.

2019 **It's a relief to hear the rain... ***
with Vanessà Heer, Caroline Ann Baur, and Tina Reden.
Reaktor. Zurich Switzerland.

Kunststipendien der Stadt Zürich 2019
Helmhaus. Zurich Switzerland.

Swiss Art Awards
Messe Basel. Basel Switzerland.

Digital Dramatizations: Ecologies from the Future
Center for Contemporary Art «Ancient Baths».
Plovdiv Bulgaria.

**Subnatural Voices on Strike
PRESTRIKE @ Raum*Station**
Installation with Milena Sentobe
Raum::Station. Zurich Switzerland.

All the strikes that happened – Love to fail
Raum::Station. Zurich Switzerland.

Time of Flight
Studio 45. Hamburg Germany.

2018 **JLP 2043**
Gessnerallee. Zurich Switzerland.

Kunstankäufe der Stadt Zürich 2011-2018
Helmhaus. Zurich Switzerland.

Hydrocommons*
Raum::Station. Zurich Switzerland.

Storia di storie – Studio Conversations/Films/Exhibitions
Studio Zurigo. Genoa Italy.

Nordsicht#2
Nextex. St. Gallen. Switzerland.

**Reframing Worlds - Gender and Mobility During the
Colonail Encounter**
Performance: On Feminotopias.
Neuen Gesellschaft für bildende Kunst. Berlin Germany.

La Dépendance Collection
Joli Mois de Mai. Voirie. Biel Switzerland.

2017 **La Dépendance Collection**
Lokal-Int. Biel Switzerland.

Time can't be fixed
Wip Konsthall. Stockholm. Sweden.

La Dépendance Collection
Kaskadenkondensator. Basel Switzerland.

dance, dance, dance, dance, dance to the radio
Raum::Station. Zurich Switzerland.

Hidden Poems
Kaskadenkondensator. Basel Switzerland.

Werk- und Atelierstipendien der Stadt Zürich 2017
Helmhaus. Zurich Switzerland.

Le monde Plié
La Générale. Paris France.

- 2016 **Electrons, molecules, brittlestars, jellyfish, coral reefs, dogs, rocks, icebergs, plants, asteroids, snowflakes and bees**
Pavillon Tribschenhorn. Luzern Switzerland.
- Subnatural Voices**
Raum::Station. Zurich Switzerland.
- No-where? Now-here!**
The Molecular Books of Life – Colleges of Unreason
Corner Collage. Zurich Switzerland.
- [f: la répète]. Part II**
Le Foyer Exhibitions. Réunion. Zurich Switzerland.
- one's own room saloon**
Performance with Chantal Küng.
OOR Records. Zurich Switzerland.
- 2015 **Performance-Abend: Portrait of an Eye**
With Emily Roysdon and guests in the context of the exhibition: Portrait of an Eye, Pauline Boudry/
Renate Lorenz.
Kunsthalle Zurich Switzerland.
- Cosmic Tones for Mental Therapy***
Kunstraum ZHdK, Toni-Areal, Zurich Switzerland.
- [f: la répète]. Part I**
Le Foyer Exhibitions. Réunion. Zurich Switzerland.
- Darker and darker grows the landscap**
Bâtiment d'Art Contemporain Le Commun.
Geneva Switzerland.
- Alice Toklas reads her famous hashish fudge recipe**
Kunstraum Niederoesterreich. Vienna Austria.
- Collecting The Future 2014–2006–2016**
A Sinopale Exhibition
Corner College. Zurich Switzerland.
- Geschichte in Geschichten**
Helmhaus. Zurich Switzerland.
- 2014 **Unsettling the Setting**
Museum Bäregasse. Zurich Switzerland.
- Cross Articulations***
with Esther Mathis. Die Diele. Zurich Switzerland.
- 2013 **The irrelevance of getting to the point ***
One Night Only. Zurich Switzerland.
- WERKSCHAU 2013**
Fachstelle Kultur Kanton Zürich.
Werkbeiträge Bildende Kunst. F+F. Zurich Switzerland.
- Werk- und Atelierstipendien der Stadt Zürich 2013**
Helmhaus. Zurich Switzerland.
- Swiss Art Awards 2013**
Messe Basel. Basel Switzerland.
- Creative Assemblages – when aesthetics meet the economy or what do they have in common?**
Siemens Sanat. Istanbul
- Post-production**
Curated by Yasmin Afschar & Aline Juchler.
Van Horbourg. Zurich Switzerland.
- 2012 **Tactical Topics – Topical Tactics**
Media-Scape 2012 – Biennial for Time Based Art.
Zagreb Croatia.
- Kolorit**
Wäscherei. Zurich Switzerland.
- Wisdom of Shadow:**
Art in the Era of Corrupted Information
Sinopale 4. Biennial. Sinop Turkey.
- In Growing up Amid the Historical Mysteries of Proximity**
ITS-Z1. Belgrade Serbia.
- Swiss Art Awards**
Messezentrum Basel. Basel Switzerland.
- Shine On You Crazy Diamond**
Bleicherweg 21. Zurich Switzerland.
- Ready to Print**
International Centre of Graohic Arts. Ljublijana.
- Invisible City – Technologies of the Body**
Wäscherei. Zurich Switzerland.
- Action Auction**
Festival of Independent Artspace / gibsmir.
Kasernenareal. Basel Switzerland.
- 2011 **Being on the move: Reflections on migration**
Community Space Litmus. Ansan South Korea.
- Big-Up 6**
Ecuries de Baroja. Anglet France.
- Ready to Print**
Kunststiftung Baden-Württemberg. Stuttgart Germany.
- Nullpunkt**
EWZ Unterwerk Selnau. Zurich Switzerland.
- K10 - Ortungen**
oxyd Kunsträume. Winterthur Switzerland.
- 2010 **A Thousand Endless Tales – Dancing the Line of Flight**
White Space. Zurich Switzerland.
- Manan-haseyo?!**
Seoksu Art Project 2010. Anyang South Korea.
- MA Fine Arts Degree Show 2010**
Shedhalle. Zurich Switzerland.
- Ein Manuskript mit Fehlern und Bildern***
Artachment. Basel Switzerland.
- Ein mögliches Synonym für Anordnen***
Les Complices. Zurich Switzerland.
- 2009 **Sanatorium***
with Katrin Murbach. City Gallery. Tallinn Estonia.
- Elisabeth Steinschenider presents**
Museum of Fine Arts Bern. Bern Switzerland.
- 2008 **Artikel 0**
Federal Ministry of Justice. Berlin Germany.
- Am I staying while I'm going? ***
Hobusepea Gallery. Tallinn Estonia.
- 2007 **= (Gelichheitszeichen)**
Galerie Nord. Berlin Germany.
- Unemajandus**
Contermporary Art Museum of Estonia.
Tallinn Estonia.
- 2006 **Artist on the map**
Rael Artel Gallery. Tartu Estonia

2005 **Faktor**
Art Factory Polymeri. Tallinn Estonia.

2003 **Ars tribadia**
Naisasialiitto Unioni. Helsinki Finland.

Selected lectures, talks, conferences & workshops:

2023 **Fluid Urban Imaginaries – Water as a Cultural Resource**
Fachtagung Urban & Grün.
ZHAW Institut für Umwelt und Natürliche Ressourcen

HSLU Lucerne School of Art and Design

Master Fine Arts Symposium: Finding Home
At the nexus of ecological grief, artistic research, and
environmental Justice

2022 **Experimental Ecology: 5 Scientists + 5 Artists**
E.A.E. — Experiments in Art and Ecology
Curators: Gianni Jetzer and Martina Huber
Chus Martínez, FHNW, Basel and
Ocean Space TBA21-Academy.
Symposium and Workshop with Meike Vogt.
Basel Switzerland.

Water is what we make it

Gemene Grond/Common Ground
Lecture. Utrecht Netherlands.

2021 **senseABILITIES**
Positionen und Diskurse in Kunst und Design
Lecture. ZHdK Zurich Switzerland.

LAB 7 - How matter comes to matter?

Reading Group by Ekin Ani Özdemir
Talk and reading. Material Zurich Switzerland.

A kind of magic - Making emancipatory spaces and traces

Workshop with Paloma Ayala
HyperWerk. Basel Switzerland.

Listening Session with AMBRA

Various more-than-human listenings in the year 2021
with Caroline Ann Baur, Vanessa Heer, Tina Omayemi Reden
Dunant Museum Heiden (Walpurgisnacht), Mayday Basel,
Kunsthalle Nairs Scuol, Switzerland

Portal Conversations - River Oracle
Talk and a reading with Lucie Tuma,
Paloma Ayala and Anne-Laure Franchette
Shedhalle. Zürich Switzerland.

2020 **Conference: How to Arts Education Research?**
Lecture and workshop with Katja Lell.
State Academy of Fine Arts Karlsruhe. Gemany.

Ein Manuskript mit Fehlern und Bildern
Lecture performance. Art and Architekture.
ETH Zurich Switzerland.

2019 **Feministischer Streik: it's about time –
drums, waves & screams for time –
ein polyphoner soundwagen**
Raum::Station, OOR Saloon+ Friends. Zurich Switzerland.

2018 **Drawing Figures**
Master Art Education. ZHdK Zurich Switzerland.

Vordergründe : Ökologien der Aufmerksamkeit
Lucie Tuma (choreographer) in conversation with You Mi
(curator/lecturer) and Riikka Tauriainen.
Gessnerallee. Zurich Switzerland.

Monströs!?

Verkörperte Differenz, Normalisierung und Ambivalenz
Worshop: Cyborgs und feministische Hexen heute
Zurich University of the Arts. Switzerland.

Feminist Fiction Research School

Le Argonaute di Genova. Genoa Italy.

Language is Skin – Scripts for Performances

Performance Scripts by Romy Rügger.
Book launch& performances.
Hopscotch Reading Room. Berlin Germany.

Feminist speculations with strange bedfellows

Workshop/Screening «Ghosts, Nodes, Webs and Pathways»
Brandenburgisches Zentrum für Medienwissenschaften
ZeM. University of Potsdam. Potsdam Germany.

PATRIARCHY IS OVER. TIME TO PERFORM.

Lecture and workshop at the Springschool.
Institute of Art & Art Theory.
University of Cologne. Cologne Germany.

2017 **Art Research Work**
Swiss Artistic Research Network Conference 2017.
ZHdK Zurich Switzerland.

Theory Tuesdays
Sally Schonfeld & Riikka Tauriainen
Reseda Zurich. Zurich Switzerland.

In/Out of Cadrage

Workshop with Katja Lell.
Luststreifen Basel Switzerland.

Theory Tuesdays

Melanie Matthieu & Riikka Tauriainen.
Kunsthalle Zurich. Zurich Switzerland.

one's own room saloon

Ritual with Milena Sentobe.
OOR Records. Zurich Switzerland.

2016 **[f: la répète]**

Reading-Performance by Gioia Dal Molin, Anna Francke,
Petra Köhle, Georg Rutishauser, Riikka Tauriainen und
Nicolas Vermot-Petit-Outhenin.
Volumes Independent Art Publishing Fair.
Zurich Switzerland.

«Make a good score... see what happens»

Talk with Julia Moritz, Silvia Popp, Riikka Tauriainen
and Sofia Bempeza.
Raum::Station. Zurich Switzerland.

THE WHO OF THINGS. An Evening of Technoshamanism

Fabiane M. Borges (Brazil), Melanie Matthieu,
Riikka Tauriainen and guests.
UP STATE. Zurich Switzerland.

divide et impera

Talk at MFA - Degree Show. Zurich Switzerland.

Close Viewing:

Blind Spot und eine Recherche zu Feminotopien
Les Complices. Zurich Switzerland.

2015 **The finest theories refuse to make sense;
It is said somewhere a lake has collapsed**
Corner Collage. Zurich Switzerland.

[f: la répète]

Über Feminotopien. Le Foyer Exhibitions. Réunion.
Zurich Switzerland.

- 2014 **Imbued with Soft Infinities. On the Eventfulness of Assemblages.**
Symposium Master of Arts in Fine Arts.
ZHDK Zurich Switzerland.
- Unsettling the Setting. Open Questions: Rules of the Game**
Curated by Dimitrina Sevova.
Museum Bärengasse. Zurich Switzerland.
- 2013 **Le Foyer. conversation XXVII**
Sihlpost. Zurich Switzerland.
- IPA Platform Young Performance Artists Istanbul**
Istanbul Turkey.
- The Difference That Makes a Difference – the Pattern that Connects Psychogeography: From Urbanism to Everyday Places**
Curated by Dimitrina Sevova.
Kunsthof. Zurich Switzerland.
- Opportunities for Outdoor Play? Playgrounds – New Spaces of Liberty (The Question of Form)**
Curated by Dimitrina Sevova.
Kunsthof. Zurich Switzerland.
- 2012 **Top Girls (and Boys)? – Welchen Feminismus brauchen wir heute?**
Shedhalle. Zurich. Switzerland.
- «we would like to learn and are working on a book...»
Performances by Riikka Tauriainen and Uriel Orlow.
Concept by Lucie Kolb, Romy Rüeegg, Passenger Book.
Book launch. Les Complices. Zurich Switzerland.

Selected publications:

- 2023 **Upcoming: Hammer & Tongs**
Edited by Tanja Rochow.
Book launch, Strauhof. Zurich Switzerland.
- 2022 **Riikka Tauriainen: Ecotone Encounters**
Exhibition catalogue. Zeppelin Museum.
ZF Art Foundation. Friedrichshafen Germany.
Modo Verlag, Freiburg Germany.
ISBN 978-3-86833-323-7
- 20 Jährigen Jubiläum, Les Complices***
Les Complices*, Zürich Switzerland.

INSERT. Artistic Practices as Cultural Inquiries
Edited by Sigrid Adorf, Noémie Stähli, Julia Wolf
ZHdK, Cultural Studies in the Arts, Zurich Switzerland.
ISSN 2813-2904

- 2020 **Un-Learning Ecologies. Workbook Kunstvermittlung in der ökologischen Krise**
Ma Art Education / Curatorial Studies ZHdK in cooperation
with Migros Museum. Project by Chantal Küng,
Janina Krepert, Maren Ziese
ISBN 978-3-906437-43-9

DEARS – a magazine for transversal writing practices
Edited by Delphine Chapuis Schmitz, Nicole Bachmann,
Robert Steinberger and Alessandro De Francesco.
Switzerland.

- 2018 **Drawings for la Dépendance**
Book Editions.
I Never Read Artbookfair. Basel Switzerland.

- 2017 **Hidden Poems (Ed.II)**
With Alejandra Bocquel, Julián D'Angiolillo, Cecilia Pavón,
Julia Mensch, Cucurto Washington, Romy Rüeegg,
Stéphanie Rosianu, Riikka Tauriainen, Andreas Thierstein,
Patrick Savolainen.
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