

Stefanie Knobel  
Selection of works 2016-2026

Stefanie Knobel is an artist working with embodied research, spatial installation and video. Her practice examines textile production, colonial trade routes and systems of extraction, tracing how histories of industrial labour circulate through bodies and materials between Switzerland and the Indian subcontinent. Working with archives, performance, cultures of remembrance and questions of reparation, she explores how colonial histories persist in the present through bodily and spatial approaches.

Untitled (On Surfaces and Structures)  
2025









The building by the Winterthur architects Jung & Bridler was constructed from 1904 to 1905 as the commercial headquarters of the Handelshaus Gebrüder Volkart (Volkart Brothers Trading House), with a neo-Gothic exterior and English-style Art Nouveau interior details. Founded in 1851 in Winterthur and Bombay (today Mumbai) by the brothers Salomon and Johann Georg Volkart, the company was active in the global transit trade with colonial goods, quickly advancing to become a leading worldwide cotton-trade company, including the export of raw cotton from the Indian subcontinent. In the Volkarthaus, Stefanie Knobel relates architectural and archival presences to gaps in historical narratives and colonial extraction histories.



All of the white exhibition walls installed in the basement level are covered in cotton cloth. The cloth itself is made of hand-woven, bleached Khadi cotton from the Chandrakanta Lalitmohan workshop in Islampur in the Murshidabad district of the Indian state of West Bengal, which the artist arranged to be sent to Winterthur. Historically, Khadi emerged from the Civil Disobedience Movement against British colonial rule, as a material and political practice of boycott and reactivation within colonial textile economies.



Between the thresholds from the one exhibition space to the other, as well as in front of individual walls, are additional sheets of aluminium with terms «import», «cotton samples», «cotton warehouse», «seeds», «coal storage», «safe compartment», «archive room» and «private». These are all labels that were used in the original plans of the Volkarthaus to describe the functions and contents of the rooms. With an iterative and translational gesture, Stefanie Knobel appropriates the original script from the plans by repeatedly copying it by hand and then transferring it to the aluminium surfaces.

*Untitled, 2025*

Handwoven Khadi cotton fabric from the production company Chandrakanta Lalitmohan in Islampur, Murshidabad District, West Bengal, India.

8 aluminum plates with a selection of room labels in the Volkarthaus, based on the original plan by Jung & Bridler Architects, Winterthur, around 1904

Stefanie Knobel, *On Surfaces and Structures*  
23.03.25 - 25.04.25

Photos: Guadalupe Ruiz

PANZERKAMMER

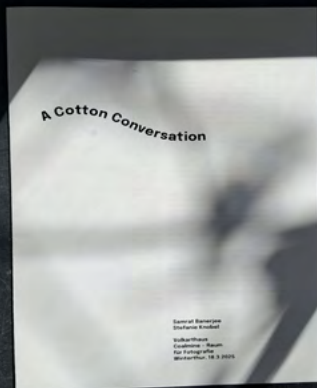
## A Cotton Conversation 2025

The third part of the exhibition consists of a conversation between Stefanie Knobel and the artist Samrat Banerjee. Each of them talks, from their own perspective and based on their own experiences, about the economic and cultural significance of cotton.

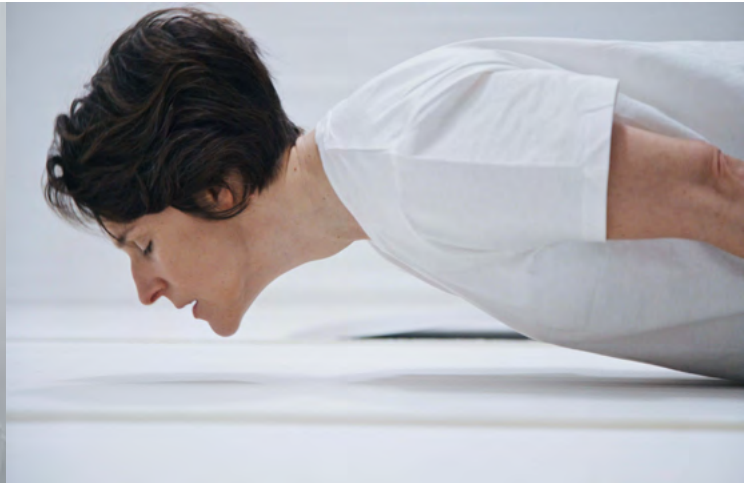
They also examine the extent to which Swiss trading companies were able to profit from the global colonial economic system, and to what extent colonial narratives still impact us – both in India and Switzerland.

*A4, double-sided printed  
conversation with Samrat Banerjee  
Design: Angela Wittwer*

Stefanie Knobel, *On Surfaces and Structures*  
23.03.25 - 25.04.25



sleeping in (On Surfaces and Structures)  
2025



Stefanie Knobel expands the tensions between space, its history and her own body in the video work *seeping in*. The video connects the movement sequence in the exhibition space with a text addressed to cotton, in which she reflects on its fundamental role in the formation of European capital.

Through this, she exposes the entanglements of capital that extend into cultural institutions — including the so-called “neutral” white cube — and inscribes them through her own white body. Her performance operates as a moment of tentative interrogation, described as “writing the body with the body.”

Knobel draws on a specific movement grammar developed through previous performances and shaped by the motions of textile workers, textile machinery and her own bodily structure. Her movements arise from an internal physical composition, in which she focuses on specific parts of the body. In friction with hand-woven material, she moves — hesitantly and searchingly — vertically, horizontally and towards the ceiling.

“I create a dialogue with the cotton, while also seeking contact with the white cube as a value-producing apparatus. The focus of my movements is the hyoid bone, which is connected to hearing and attentive listening. I find myself in a highly entangled presence, in something unfinished — a search for how resistance can be made productive through the body,” the artist



*Video, color, sound,, loop*

Director, Performance: Stefanie Knobel  
Movement dramaturgical support: Jessica Huber  
Camera: Carlotta Holy-Steinemann  
Editing: Laura Rodriguez Pérez  
Color grading: Patrischa Freuler  
Sound mixing/mastering: Vidyananda Bhaskar  
Costume: Karolin Braegger

Stefanie Knobel, *On Surfaces and Structures*  
23.03.25 - 25.04.25

Photos:  
Videostills  
[Videolink](#)



The House (On Surfaces and Structures)  
2025

















*Performance, 24.5.2025*

Choreography: Stefanie Knobel  
Performance: Stefanie Knobel, Charlotte Mathiessen,  
Nina Richard  
Movement dramaturgical support: Jessica Huber  
Sound mixing/mastering: Vidyananda Bhaskar

Stefanie Knobel, *On Surfaces and Structures*  
23.03.25 - 25.04.25

Photos: Guadalupe Ruiz, Gabriel Sandru

## Symposium *On Surfaces and Structures*

Discussion and presentation of jointly selected archive material from the trading company Volkart Brothers between the artist, the historian Prof. Dr Harald Fischer Tiné, the curator Annette Amberg and the artist Samrat Banerjee. With responses by Rohit Jain and Vera Ryser.



*Symposium*  
24.04.2025  
Coalmine Café

Stefanie Knobel, *On Surfaces and Structures*  
23.03.25 - 25.04.25

[Videolink](#)

Scores for Classed Bodies  
2024/25

In ländlich-industriellen Regionen wie dem Zürcher Oberland verarbeiteten tausende Textilarbeiter\*innen wie meine Grossmutter die indische Baumwolle zu wohligen Pyjamas. Zu jeder Feier schenkte mir meine Grossmutter ein neues Pyjama.

Das Meer  
aber eine  
komme n

Als alle Spinnmaschinen gleichzeitig am Laufen waren, brachten diese ein ungeheures Heulen hervor. Der Lärm liess die Spinnerei erzittern und übertönte alle Unterhaltungen der Textilarbeiter\*innen. Lucia und Maria erzählen mir im November in Weizikon, dass in ihrer Spinnerei neben Italienisch auch Spanisch, Griechisch oder Portugiesisch gesprochen wurde, kaum aber Schweizerdeutsch, wie noch zur Zeit meiner Grossmutter. Das Heulen sitzt immer noch tief in den Knochen, sagen sie mir.



Scores for Classed Bodies #1–2 i (formerly Scores for a Ganges River Dolphin and a Textile Worker) is a performance project by Stefanie Knobel that engages with classism, postcolonial histories and more-than-human perspectives.

The project references two large-scale Swiss research expeditions to the Brahmaputra in India and the Indus in Pakistan in 1969, during which Ganges river dolphins were captured and transported to Switzerland for scientific study. In December 1969, local populations along the Indus River were employed to carry out this capture for the University of Bern. Wrapped in damp cotton cloth, the animals were transported to Zurich on a Swissair private flight and subsequently brought to the Institute of Brain Anatomy in Bern.

The expedition was co-financed by the Swiss Volkart Foundation in Winterthur, which emerged from the Volkart Brothers' trading company. During the colonial period, this company developed into a major trading actor on the Indian subcontinent, contributing to the expansion of colonial cotton trade infrastructures and the dismantling of local textile production. Within both colonial trade practices and scientific expeditions, acts of extraction and violence were framed as pioneering endeavours, masking their colonial conditions. What remains obscured is that blind river dolphins are highly sensitive animals with differentiated auditory perception. Noise is also a critical issue for textile workers, who were brought to Swiss cotton mills in large numbers during the 1970s to process cotton sourced, among other places, from the Indian subcontinent.

Forschungsexpedition:  
zwei blinde Flussdelfine  
gen.

iner Schweizer Stiftung  
dischen Subkontinent

Oberland verarbeiteten  
che Baumwolle zu wohligen  
es Pyjama.

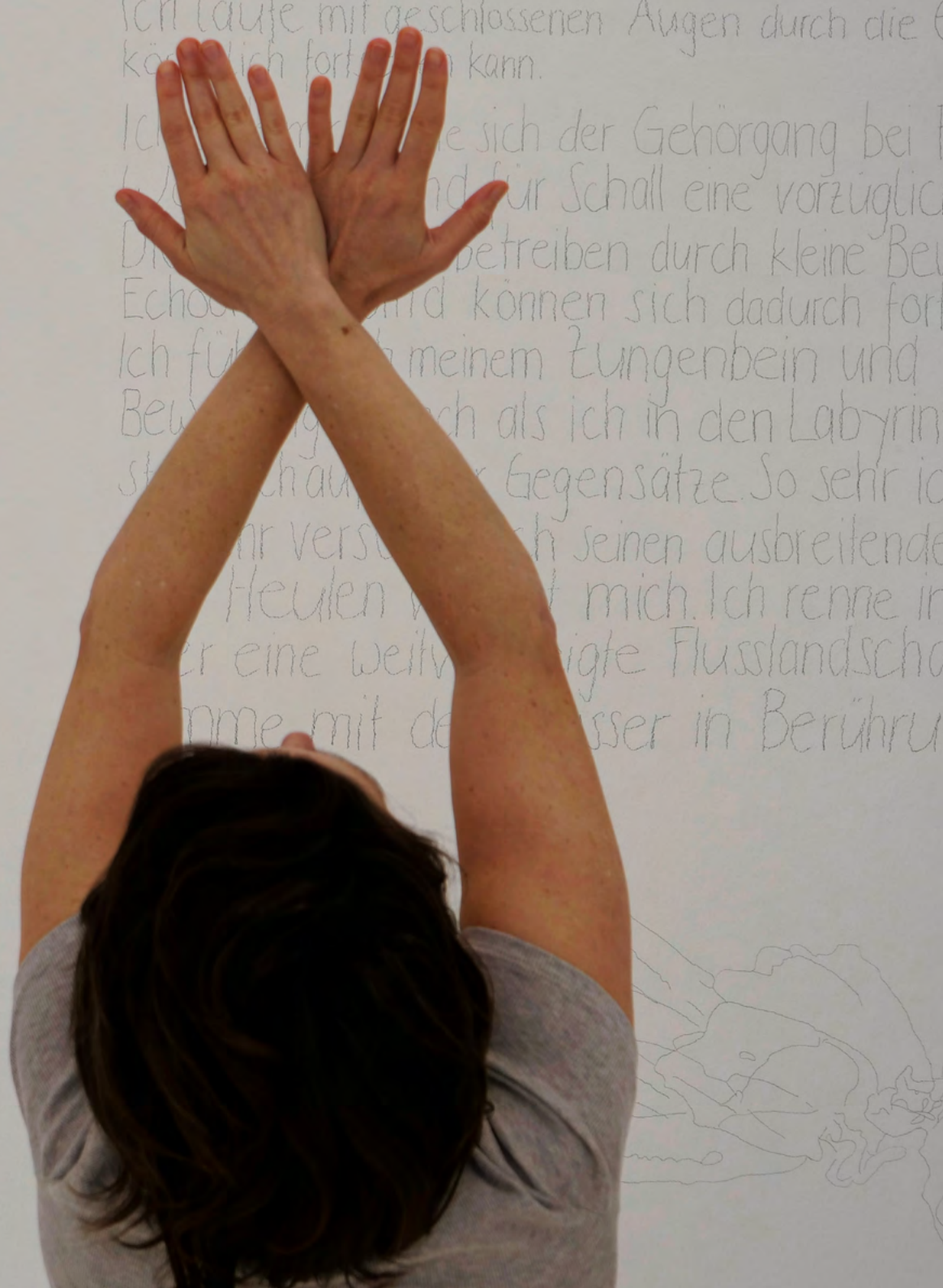
achten diese ein  
n und übertönte alle  
n mir im November in  
riechisch oder Portugiesisch  
meiner Grossmutter.

Ich laufe mit geschlossenen Augen durch die  
können sich fortbewegen kann.

Ich merke wie sich der Gehörgang bei  
Wasser und für Schall eine vorzüglich  
Die Delfine betreiben durch kleine Bel  
Echo und können sich dadurch fort

Ich fühle mich meinem Zungenbein und  
Bewegung als ich in den Labyrinth  
stark schaukeln Gegensätze. So sehr ich

Ich versuche mich seinen ausbreitende  
Heulen und mich. Ich renne in  
er eine weitläufige Flusslandschaft  
komme mit dem Wasser in Berührung



The performance at Helmhaus was followed by a discussion with the artist and guests: Former textile workers at the Streiff spinning mill, Maria Gallelli and Lucia Passaseo, explain work processes on a spinning machine that were important for Stefanie Knobel's performance. Anna Hans Häni also reports on the feminist regulars' table GRUPPO DONNE ITALIANE, founded in 1986 in Wetzikon with Marianna Bassu.





*Scores for Classed Bodies #1 and #2*  
*Performance Scores, Performance*  
pencil on wall, soundscores in collaboration  
with Vidyanand Bhaskhar,  
Movement dramaturgical accompaniment:  
Jessica Huber

*Auswahl 24*  
Aargauer Kunsthaus  
16.11.24 - 05.01.25  
Live performances on 15.11.24, 15.12.24, 05.01.25

[Videolink](#)  
Photo:  
Caroline Minjolle

*The Poverty Business. Art Is A Class Act!*  
Helmhaus Zurich  
24.01.25 - 23.03.25  
Live performance on 07.02.25

[Videolink](#)  
Photos  
Sarai Aron

L'OPOPONAX  
2022 (2019)







The title L'OPPONAX refers to the medicinal plant of the same name, the so-called sweet myrrh, which until the 1950s was mainly used in connection with hysteria diagnosed in the uterus and the female sex. From the biomedical present, the diagnosis of hysteria based on stereotypical ideas may have disappeared. Nevertheless discrimination based on binary notions embedded in algorithms is ubiquitous.

The video shows a choreography based on breathing in front of the painting *Une leçon clinique à la Salpêtrière* (1887) by André Bouillet, which shows the neurologist Jean-Martin Charcot demonstrating his patient's hysteria to a group of male medical students.

With her work, Knobel presents a counter-design to the image of the disease. In the incessant whispering of hysteria, in connection with the animals, the trees and the water, the clouds and the moon, the performers begin to interact with the painting and in doing so formulate a clear critique - they create a draft for the future and an echo at the same time.  
(Text: Katrin Sperry)



*Performative intervention*  
in front of the original of André Bouillet  
«Une leçon clinique à la Salpêtrière» on  
18.12.2019  
at Université Paris Descartes, Paris

*eponymous video work*  
DESCRIBE YOUR PAIN FROM 1 TO 10  
Grand Palais, Bern  
03.09.-15.10.2022

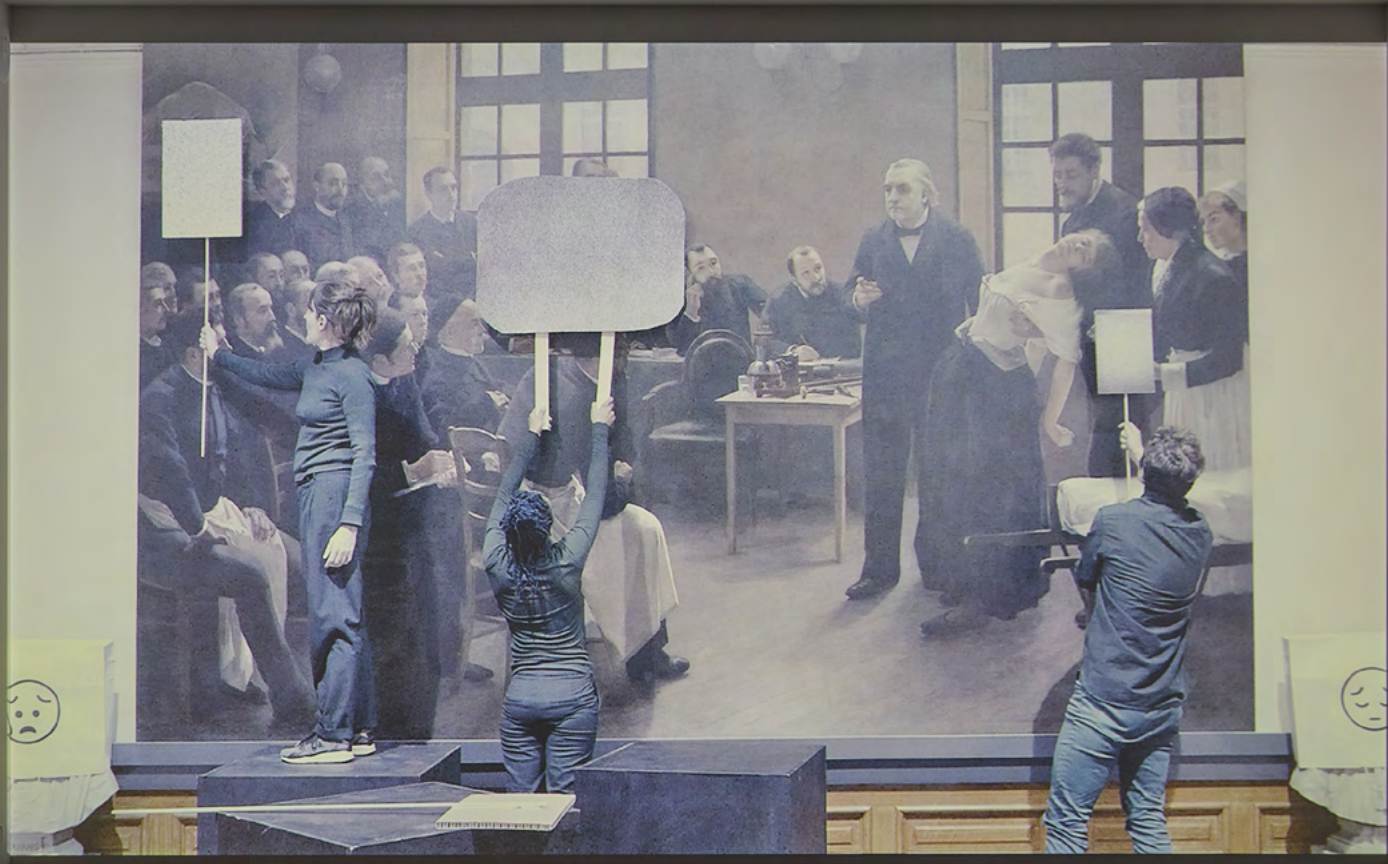
Auswahl 22  
video installation with Opoponax scent  
Aargauer Kunsthaus  
3.12.2022-2.1.2023

Concept, Choreography, Staging: Stefanie Knobel  
Performer\*s: Carisa Bledsoe, Christine  
Bombal, Kai Simon Stöger  
Camera: Christin Berg, Lena Mäder  
Soundsources: Pharmakon

Fotos: Hugo de Almeida Pinho, Deidre O'Leary

Photos following page: Exhibition Views  
Aargauer Kunsthaus,  
Foto: David Aebi

[Videolink](#)



A heavy, heavy duty - where the cotton lies  
2023





*A heavy, heavy duty - where the cotton lies* engages with the former Schönau Spinning mill's cotton storage building, now set for partial demolition. The installation evokes cotton's history, highlighting exploitation, factory work, and Switzerland's colonial past. It links Zurich Oberland, India, Iran, and Indonesia, exploring cotton's role in economic, ecological, and social change through history, research, and personal accounts.



*Intervention, Installation (with Angela Wittwer)*

Installation, Audio-loop,,23 min.

Booklet,

Voice: Anna Katharina Müller (Deutsch)

Schönau, Wetzikon

29.10.23 - 22.12.23

Photos: Angela Wittwer, Stefanie Knobel

The Soaking Space [der Einweichraum]  
2022

Soaking is a softening process that is done by adding water or liquid. Water causes a change in consistency. What happens when you soak the past?

*Site-Specific installation and intervention in the  
former Spinning Mill of Adolf Guyer-Zeller and later  
weaving factory now the Neuthal Museum*

Silicone on Cotton

Neuthal Museum

2.10.-30.11.2022

Photos: Eugenia Mashenko





Technotropies of the otherwise  
2023/24



তিন নদী  
শরীত  
মাস





Technotropies of the Otherwise explores the future of living underwater, inspired by the Sundarbans mangrove forest, which will soon be submerged due to rising sea levels. The work imagines humans migrating into the ocean, training to breathe underwater and adapt to this new environment. The audience experiences an immersive performance with video, light, and music, simulating the rhythms of an aquatic future.

*Film, Installaton, Performance*

Gessnerallee, Zürich

Premiere: 30.3.2023

Performances: 31.3, 1.4., 5.4, 6.4.2023

Concept: Samrat Banerjee and Stefanie Knobel

Choreography, Video direction: Stefanie Knobel

Performance and Co-Choreography:

Uma Banerjee, Clarisa Bledsoe, Malika Khatir, Shatakshi Nandy

Music: André Veigas Pereira

[See full Credits](#)

[Critique](#)

[Documentation](#)

[Trailer](#)

Photos: Kai Simon Stöger, Videostills

Khanri is a collaborative program by the Chander Haat collective India and The Institute for Plant, Animal, and Human Migration, which is founded in 2021 by Samrat Banerjee and Stefanie Knobel. The program features Sting by Chander Haat and Technotropies of the Otherwise .

Khanri examines the resilience of the region's ecosystems and questions whether humanity can adapt to life underwater, sparking a dialogue on ecological vulnerability and the urgent need for sustainable coexistence amidst environmental shifts.



*Two 2 Channel Video installations*  
wooden boards , audio  
Khanri - A Tapestry of Ebb and Flow,  
Chander Haat, Kolkata, India  
17.1. - 21.1.2024  
Photos: Kausik Kumar



তিন নদীর গুহ  
শ্রীমতী শ্রীমতী

শ্রীমতী শ্রীমতী



SPEIS UND TRANK  
2425 m.ü.M.  
46° 34' 34.417" N 8° 25' 17.803" E 46°

2023

I spent the summer of 2023 preparing food and drinks for the restaurant of the Institute Furkablick on the Furka Pass, 2425 metres above sea level. Right from the start, it felt like the mountain was plunging towards the sea, the wind and the weather changes passing through my body and the food. SPEIS UND TRANK is a language work in the form of single piece menu card that creates an interface between the human bodies and the larger environment .



*Language work*  
Foil embossing on SBR rubber,  
metal rings, tassels  
Institut Furkablick  
Hotel Furkablick, Realp

## SPEISEN

AUSGETROCKNETER SEEFISCH	4000.-
LUFTANHALTENDES LUNGENFLÜGELI	2.-
ÄHFLÜSSIGE BLUTWURST IM GORE-TEX MANTEL	30.-
SONNENWARME FLEISCHBACKE	6.-
TÜRREER WALDSPINAT	0.50.-
SEEFSEESEMMEI	1'000'000.-
SCHRIGE GELENKE IN REGENWASSERSUPPE	5.-
SONNENGEBLEICHTER BLÄTTERTEIG	4.-
SCHAUCHTE GLASNUDELN	8.-
BERSCHWEMMTE PLATTE	28.-

## GETRÄNKE

RÜHENDES HITZEWASSER
DURSTIGE KUHMITLICH
SCHWER ATMENDER KAFFEE
SCHWEISSBIER
EISGROTTENTROPFEN
GETROCKNETE SPEICHERN
SAURE MEERBRISSE
ABBAS SCHLUCKERLI
MANGANKNOLLENTÉE
GLETSCHERSCHWEISS

Writing the body with the body  
2020



They are on the loom.

They are behind the punched card  
programs of calculators.

before exhaling  
assemble the breath at the cervical  
vertebra  
breathe the assembled mass of air out  
through the mouth



18



und eine schnur werde durch die scheibe  
geführt, woran sich weitere scheiben  
reihen werden.  
and then a string is pushed through  
the disc, on which other discs  
are strung.

19

72

73

Giant Loom  
Performing Star

Polyester Perform  
Perform Internationale Textile  
Performer  
Mimetics Corporation  
Performance  
Fidelity Industries' Performance  
Performance Plus  
Cotton Optimiser



A manifestation for the  
qualif-public #8

42

43

170



262

fortgewischt. ab und zu werde die zeit  
aufgelockert und das gewebe aus-  
einandergetrennt. dadurch werde sich  
krankheit einsenken können, die sich,  
gemengt mit fiebrigen fadenwürmern,  
rasch vervielfachen könne, und der  
baumwoll- oder *karpash*-faden werde  
sich wurmartig, so lange, bis sich  
das geschwulst nicht mehr weiter zum  
wurm hin selbst auffressen könne,  
an ihr fortsetzen.

263



396

397

Writing the body with the body consists of fragments taken from performance texts by Stefanie Knobel, which are juxtaposed with a series of pictures created for this volume.

*Performance as a book*  
text, images  
400 pages  
Edition Fink/Primeur, 2020

A manifestation for the quasi-public #1- #5  
2018, 2019

By doing a breathing performance,  
life itself becomes the object of  
added value.

The air will not accumulate, not  
reproduce itself,  
not be air-conditioned.

The air is wrong. The air is bad.  
The air is dead.

It will be scorching.





The performance *A Manifestation for the Quasi-Public* explores the perspective of one's lungs. An audio of textile noises fills the space with a breathing score, interrupted by spoken text. The performer moves between the floor and standing, creating a narrative where non-living elements like CO2 emissions blend with the body, transforming from background noise into something demanding.

Breathing is shown as fragile, not taken for granted.

*Soloperformance, 35 min.*  
breathing score, spoken and projected text,  
textiles noises

Performances #1–5:  
6. International Moscow Biennale for Young Art,  
11.09.2018

Living Room by Pro Helvetia at  
Art Basel,  
Basel, 15.06.2018

My grammer and (y)ours?,  
OnCurating Project Space,  
Zurich, 04.10.2018

Auswahl 18, Aargauer Kunsthau, Aarau,  
06.01.2019

Digital Ecologies, Center for Contemporary Art  
'Ancient Bath', Plovdiv (BL), 5.5.2019

[Videolink](#)

la molécule (in the screen)  
2017, 2018, 2019



The flickering of the screen transfers you into a kind of twilight state.

Your movements accord entirely with hers,  
your arms are driven by the same rhythm.



The video *la molécule* (in the screen), was based on a performance filmed on January 18, 2015, at Tanzhaus in Zurich. In the video, several persons work together to create a sequence of shared gestures. Inspired by Yvonne Rainer and her famous performance, *Trio A* (1968), the artist incorporates simple, fragmentary movements that explore action and examine their own performativity.

Dressed in identical outfits, the bodies are interchangeable, and their way of moving is reminiscent of the regularity and systematic character of a machine. The rhythm, however, is disrupted by the uneven ground that makes it difficult to shift body weight. The symmetry, initially established by a set of mirrors, is unsettled by the entrance of several similar bodies, diffracting the first entity. The words spoken by a voice off-screen contribute to the difficulty in identifying a subject, thus creating an opaque first person. Here, Knobel references Roland Barthes and his research on the “neutral”. The neutral allows us to let go of the binary habitus for the sake of a zone of conflict or undecidability. The neutral undermines both the notion of identity and the search for meaning.

(Text: Fanny Gonella)

*Video/Video-Installation*  
 HD 16:9, Farbe, Stereo, 18 Min.  
 2 colored basket balls  
 Concept, Choreography, Text, Editing:  
 Stefanie Knobel  
 Performer\*s: Désirée Meul,  
 Eirini Sourgiaki, Stefanie Knobel  
 Voices: Marie-Theres Hölig  
 (german version),  
 Marion Aeschlimann  
 (french version)  
 Camera: Gabriel Studerus

Wie werden wir uns wiedererkennen,  
 Künstlerhaus Bremen,  
 Bremen 8. 11. 2017 – 28. 1. 2018

Vous me rappelez quelqu'un, FRAC Lorraine,  
 Metz, 22. 3. 2018 – 17. 7. 2018

Auswahl 19, Aargauer Kunsthau,  
 Aarau, 16. 11. 2019 – 15. 1. 2020

Video (german version):  
[Videolink](#)

Foto: Fred Dott | Künstlerhaus Bremen





geomythic opera  
2020



geomythic opera is a performance with two grappling dummies that merge with the human body and voices during choreographed sequences. The dummies are not just tools of submission but embody characters, like the Earth threatening humanity or a geneticist prioritizing money over healing body politics. The dialogues, inspired by Sylvia Wynter's work, are reimagined for the performance.

*Solo poerformance, 25 min.*  
2 Grappling Dummies with Polyester  
embroidery  
Voices: Samrat Banerjee,  
Stefanie Knobel

Vebikus Kunsthalle Schaffhausen/  
Das feministische Kapital  
14.06.2020  
Fotos: Axel Crettenand

Audiodokumentation:  
[Soundcloud](#)

TipTui - Performance Undercover  
2019



If performance legitimizes knowledge and social relations (Jon McKenzie), Tuis (Bertolt Brecht's anagram for intellectuals) connect art, business, morality, and freedom. In this exhibition, polyester fabric conceal cotton – the material at stake. Breathing sounds make the windows vibrate. The artist delves into cotton's colonial ties and Brecht's Turandot, or the Whitewasher's Congress, written in 1953 highlighting how Tuis profit by hiding cotton's true value, critiquing embedded racism and the performative effects legitimizing our contemporary social relations.

tip toe, tip tip tip toe

*Solo Exhibition*

Installation, 5 Channel-Audio, Polyester  
(Polyester woven in Bangalore,  
printed in Surat)

Audio: 11 Min.

Voices: Anna-Katharina Müller, Stefanie Knobel

Raum:Station, Zurich, 25. 4. – 12. 5. 2019

Cité Internationale des Arts Paris,  
6. – 7. 10. 2019 und 29. 10. 2019

Fotos: Esther Nora Mathis

Audiodokumentation:

[Soundcloud](#)

The Tuis are convinced that the denial of cotton to the people through white washing is by far the best strategy.



Interfacing the non-  
2018, 2019





Interfacing the Non- resists dominant narratives in nature/culture, digitality/humanity, and materiality. The mixed-media installation explores cotton's colonial entanglements and its role in modernization. Weaving, text, textile, and breath are central to this performative practice. White cotton, covered in glistening silicone, serves as a backdrop to hand-choreographies on monitors, reflecting daily movements and creating unfinished, evolving relations.



*Mixed Media Installation*  
Silicone on cotton and windows, 3 videos with  
hand gestures on monitors, text

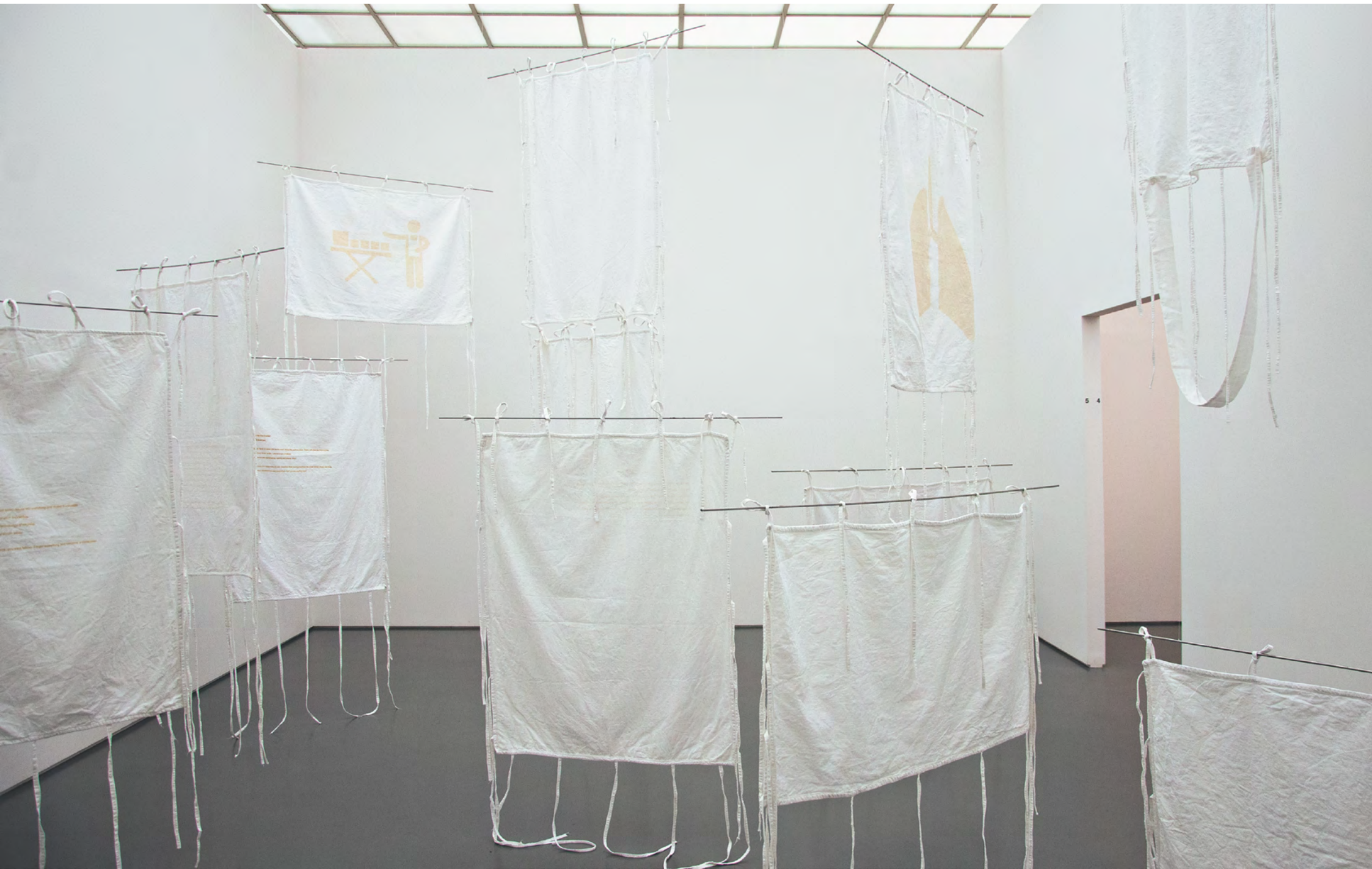
my grammar and your(s)?,  
OnCurating Project Space, Zürich,  
21. 9. 2018 – 13. 10. 2018

Digital Ecologies,  
Center for Contemporary Art  
'Ancient Bath' and SKLAD, Plovdiv (BL),  
05. 05. 2019 – 30. 06. 2019

Kunstkasten Winterthur  
05. 10. 2019 – 10. 10. 2019



warp and weft  
2017



The Singing Voice: It is a loom, Merchant.

warp and weft is an installative textile-technology-fiction.  
Here, a figure has a loom in her body and collects  
„other stories“ in order to resist the „one story“ about the  
ongoing Capitalocene.

Merchant: I want to use this technology for my own purpose.  
I will take this loom from your body.

*Installation*

Text: „Oh my silly, silly, silly mind! (co-written  
with Samrat Banerjee)

Laser on cotton

(Cotton woven in Bhagalpur, Bihar, India)

Eine Ausstellung für Dich / An Exhibition for  
You, Helmhaus, Zürich, 21. 9. – 19. 11. 2017

Auswahl 18, Aargauer Kunsthau, Aarau,  
1. 12. 2018 – 6. 1. 2019

Fotos: Esther Nora Mathis

hereish and nowish  
2017







There is something inside my body that hinders the process of immunization.

hereish and nowish is a live installation featuring five breathing techniques that emphasize unavoidable corporality. The seven-hour performance (in 60-minute loops) allows visitors to enter and exit freely, fostering communities and connections among them. The breathing techniques, inspired by a loom, blur the line between body and technology, giving life a material force beyond work and reproduction.



*Live-Installation*

Choreography: 60 min.

Performance: 7 hours

Dramaturgy: Désirée Meul Performer\*innen:  
Anna Lena Lehr, Tabea Magyar, Désirée Meul,  
Nina Tshomba

Eine Ausstellung für Dich / An Exhibition for  
You, Helmhaus, Zurich, 21.9. – 19.11.2017

Fotos: Esther Nora Mathis

Video/Perfomancedocumentation:  
[Videolink](#)

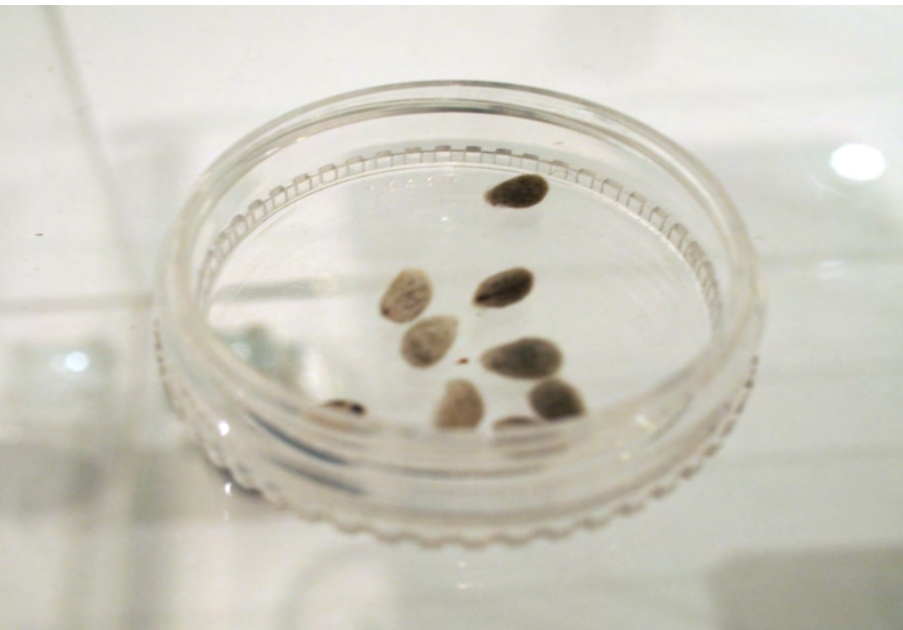
Fotos: Esther Nora Mathis

A heavy, heavy duty  
2016



the machine and above all the cotton fibre is on hand always ready to go, soaked impregnated, compressed, prepared, narrowing to a thread.

A heavy, heavy duty is a textile-fiction installation blending global cotton production with synthetic and chemical substances. It creates a sci-fi landscape where fertilizers, dry ice, and hormones impact bodies and resistance. The work weaves sound recordings with historical references, interviews, and legends, exploring cotton's colonial entanglements and Switzerland's textile history. A textile-disco and walk invite visitors to dance and reinterpret the "Spinning Jenny."



*Exhibition*

*(with Angela Wittwer)*

Installation, Audio-loop, 49 min.

Booklet, diverse materials

Voice: Anna Katharina Müller (Deutsch)

Les Complices\*, Zurich, 11. 11. 2016 – 03. 12. 2016

Photos: Angela Wittwer

Audio documentatioin:

[Soundcloud](#)

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