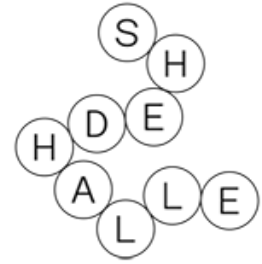


# *the SHED*

## Virtual Greenroom



Programmed by Michelangelo Miccolis for Shedhalle Zürich  
Production Support by nick von kleist

### Artist Bios:

Débora Delmar (1986, Mexico City, MEX) lives and works in London where she recently completed the Postgraduate Programme at the Royal Academy of Arts, previously attending the School of Visual Arts, NY. Her work explores global consumer culture in the 21st century and corporate aspirational aesthetics impact on everyday life. Delmar frequently creates multi- sensory installations composed of appropriated and solely authored images and intervened everyday objects as well as fabricated sculptures. In her installations she frequently utilises elements such as scent, sound, and online interventions. The work of Débora Delmar has been presented in solo and group exhibitions including the 9th Berlin Biennale (Berlin), Museo Universitario del Chopo (Mexico City), Modern Art Oxford (Oxford, UK), Museum of Modern Art (Warsaw), IMMATERIAL V3 (Mexico City), Museum of Contemporary Art Denver (Denver), Museo de Arte Contemporaneo de Oaxaca- MACO (Oaxaca).

Michael Portnoy (1971, Washington, DC, USA) is a New York-based artist. Coming from a background in dance and stand-up comedy, his performance-based work employs a variety of media: from participatory installations to sculpture, painting, writing, theater, video and curation. Portnoy is largely concerned with manipulating language and behavior as a tool for world-bending - either in his "Relational Stalinist" game structures in which confusion, complication, and ambiguity are used to stretch participants' speech and movement; or his quest to "improve" existing breeds of art through re-engineering. He has presented internationally in museums, art galleries, theatres and music halls, including recently Steirischer Herbst, Graz, Austria (2019 & 2018); Witte de With, Rotterdam, the Netherlands (2016); the Centre Pompidou, Paris, France (2015); Stedelijk Museum, Amsterdam, the Netherlands (2014); Cricoteka, Krakow, Poland (2014); Palais de Tokyo, Paris, France (2013); KW Institute for Contemporary Art, Berlin, Germany (2013); The Kitchen, New York, USA (2013); dOCUMENTA 13, Kassel, Germany (2012); 11th Baltic Triennial (co-curator), Vilnius, Lithuania (2012); and the Taipei Biennial, Taipei, Taiwan (2010).

OFFSHORE was born in Europe in 2017 via Corpus – an international network for commissioning performance-related work, co-funded by the Creative Europe programme of the European Union. OFFSHORE developed further in 2018, via the Stanley Picker Fellowship at Kingston University, in collaboration with The Centre for Research in Modern European Philosophy (CRMEP) and has been unfolding since, as a transdisciplinary, pan-European entity at the Playground Festival (STUK arts centre and M Museum), Leuven; Bulegoa z/b, Bilbao; NTU CCA Singapore, Singapore; Centre National de la Danse, Paris; Swiss Institute, New York; Cabaret Voltaire, Zurich and the David Roberts Foundation, London. OFFSHORE was founded by Cally Spooner and her role in the company continues today as THE LEGIBILITY COORDINATOR and LECTURER.

Autumn Knight (1980, Houston, TX, USA) is an interdisciplinary artist working with performance, installation, video and text. Her performance work has been on view at various institutions including DiverseWorks Artspace, Art League Houston, Project Row Houses, Blaffer Art Museum, Crystal Bridges Museum, Skowhegan Space (NY), The New Museum, The Contemporary Art Museum Houston, Optica (Montreal, Canada), The Poetry Project (NY) and Krannart Art Museum (IL), The Institute for Contemporary Art (VCU), Human Resources Los Angeles (HRLA) and Akademie der Kunste, (Berlin). Knight has been an artist in residence with with In-Situ (UK), Galveston Artist Residency, YICA (Yamaguchi, Japan), Artpace (San Antonio, TX) and a 2016-2017 artist in residence at the Studio Museum in Harlem (NY). Knight is the recipient of an Artadia Award (2015) and an Art Matters Grant (2018). She has served as visiting artist at Montclair State University, Princeton University and Bard College. Her performance work is held in the permanent collection of the Studio Museum in Harlem. She attended the Skowhegan School of Painting and Sculpture (2016) and holds an M.A. in Drama Therapy from New York University.

Krõõt Juurak (1981, Tallinn, Estonia), is a choreographer and performer whose work (performances, presentations, texts, workshops, mood shifts) tends to challenge fixed definitions of choreography and performance. She deals with issues such as camouflage, lack of autonomy, obviousness and her performances address both a human and a non-human audience. She graduated from ArtEz, Arnhem, in dance and choreography and obtained an MA in Fine Arts from the Sandberg Institute, Amsterdam. Since 2003 she has been based in Vienna and has presented her work in a variety of forms at venues including Mindaugas Triennial, Contemporary Art Center CAC Vilnius, ImPulsTanz Vienna, de Appel Amsterdam, Künstlerhaus Büchsenhausen Innsbruck, Tallinn Art Hall, deSingel Antwerp, Tanzquartier Vienna, Kunstverein Langenhagen. She has created performances and performative conditions such as *Bad Mood*, *Internal Conflict*, *Look Look* (with Anne Juren), *Once Upon*, *Ride the Wave Dude* (with Mårten Spångberg), *Presentation*, *The Place of the Grave*, *Animal Jokes (for Animals)* & *Performances for Pets* (both with Alex Bailey).

Alberto Bustamante (Mexico City, MEX) a.k.a. Mexican Jihad is one of the DJs and producers involved in the Mexican NAAFI collective (@n\_a\_a\_f\_i), a leading force in contemporary club music, pushing the club sound forward with their “peripheral rhythms”. Refusing to push himself as a Latin American artist, Alberto Bustamante instead strives to find out what is happening on the border of things, blurring genres and inspirations to break the boundaries of dance music and artistic production.