

CHRISTIAN FALSNAES

PORTFOLIO 2020

LOOK AT ME, 2020



LOOK AT ME, 2020

Video installation on 6 screens.



LOOK AT ME follows Falsnaes (artist) and Minni Mertens (performer) stage-managing a chain of situations in which they interact with an unprepared public in front of the camera. Centered around their relationship, six scenes track the delegation of power from artist to hired performer, and explore the implications and consequences linked to using other people as artistic material.

LOOK AT ME was filmed during a series of live-performances staged for the camera, all revealing the physical and emotional labour required to stage effective images. As a voyeur to these performances, the viewer is invited to reflect upon the value of images and power relations between creator and consumer.

LOOK AT ME, 2020

4K Video, 00:41:32.

Link to trailer: <https://vimeo.com/429583852> Password: LOOKATME



SOLO, 2020



SOLO, 2020

Assistant, white room, white carpet, lighting, mirror, visitor.

Installation views from Bundeskunsthalle Bonn.



SOLO is performed by single visitors in front of a large mirror. Alone and free from restrictions, their private reactions and decisions constitute the performance.

The piece was conceived as a direct reaction to new social reality, where strict regulations, distancing and hygiene rules govern all interactions in public space.

TOUCH, 2019



TOUCH, 2019
Copper. 200 x 600 x 15 cm.

TOUCH is a wall work consisting of 5 large copper elements that form the five letters T, O, U, C and H. TOUCH is an imperative that invites bystanders to become involved in a collective process. Whenever someone touches the copper they change it forever. The fleeting moments of touch manifest as permanent marks. Where most art works are protected from the impact of human interaction TOUCH is defined by it.

Christian Falsnaes, TOUCH. Installation views from Maschinenraum, Berlin, 2019.

ICON, 2018



ICON, 2018

Performance, photography, visitors, includes Lucio Fontana, Concetto Spaziale, Attesa (1962), Yves Klein, Monochrom blau ohne Titel (IKB 98) (1957), Imi Knoebel, Hartfaserbild 210 x 160 (1968/2010), Bruce Nauman, Eleven Color Photographs/Self-Portrait as a Fountain (1966), Blinky Palermo, Blaues Dreieck (1969), Reiner Ruthenbeck, Schwarzer Papierhaufen (1970), Franz Erhard Walther, Zwei Keilformen (1994)

Installation views from Kunstmuseen Krefeld - Kaiser Wilhelm Museum.



The starting point for the work ICON is an exhibition comprised of works by male artists from the collection Kunstmuseen Krefeld. In a performance series, Christian Falsnaes guides visitors through various interactions with the artworks in the exhibition. During this performance new works will be produced and installed in the space. The museum and the visitors are the material, enabling a complex time- and space-encompassing work to develop.

ICON, 2018

4K Video, 00:12:13. Produced in collaboration with Kunstmuseen Krefeld.

Video link: <https://vimeo.com/42236023> Password: LOOKATME



FORCE, 2018



FORCE, 2018

Visitors, white room, curtain, mirror, costumes, sound.

Installation views from Kunstmuseen Krefeld - Kaiser Wilhelm Museum.

Video documentation link: <https://youtu.be/n-lwoBIGdkY>



Visitors are invited to put on a costume, enter a white room, and follow the directions of a disembodied voice. Participants are able to observe themselves and each other in a mirror. By wearing a black costume every person surrenders their individuality, becoming a part of a staged sequence of movements. Participants are transformed into performers of a complex choreography of which they are the only audience.

SELF, 2018



SELF, 2018
2-channel video installation.

Installation view and video still from PSM Gallery, Berlin.
Video excerpt: <https://www.youtube.com/watch?v=4yMjntBKKiA>



A single person moves alone through the streets of Berlin. It is unclear what brought this person here, what purpose s/he pursues, where s/he is going or coming from. The person carries out different actions, displays different body language, and expresses her-/himself in different ways, but always only reacting to her/his own body.

A group of people moves together through the streets of Berlin. It is unclear what brought these individuals together, what purpose they pursue, where they go or where they come from. The individual bodies are attuned to one another, so that movement, body language, and expression are synchronized. What emerges is a swarm, a mob, a decentered collective body that neither seems to go anywhere nor to achieve anything.

SELF follows a series of recent works, in which Falsnaes critically examines his own practice. Where most of Christian Falsnaes's works are based on the unscripted reactions of an unsuspecting audience, SELF is staged and filmed with hired performers. The element of persuasion and uncertainty that comes from working with unwilling exhibition visitors is replaced with a seemingly effortless execution. The feeling of distant neutrality is augmented by the fact that the protagonists are seen from behind.

FALL, 2017



FALL, 2017

Performance with six dancers and audience.

Performed at the Danish Royal Theater, Copenhagen.

Video documentation link: <https://www.youtube.com/watch?v=UPI8s6n0v3Y>



FALL is a piece directed by Martin Forsberg and Christian Falsnaes, conceived to be performed by an audience together with dance company Corpus in the context of a collaboration between The Royal Danish Theater and Chart.

Fall conserves in its structure the collaborative character of the commission, insofar it makes a random audience join forces with a group of six professional dancers in order to create together an art work. In *Fall* the becoming-art of the ordinary people crashes into the becoming-life of a dance company, within an open frame where the unexpected physical and psychological reactions of the audience define the image and character of the piece.

Falsnaes leads the audience through a choreography developed in collaboration with Forsberg, centered around the act and quality of falling, as an effective dramatic resource that enables an awareness of the weight and structure of ourselves as singular cells and as part of a collective.

Daniela Brunand.

VIDEO ARTIST, 2017

4K Video. 6'27"

The performance art piece *Video Artist*, set in a former Jesuit church, gives a pop-culture rendering of the Stations of the Cross, the altar and the altarpiece. The Danish video artist encourages his audience to create a collective work of art. The video work was commissioned by the Kunsthalle Mannheim.



FEED, 2017



FEED, 2017

Mirrors, curtain, lighting, live-stream on HD screen, camera-person, instructor, visitors.

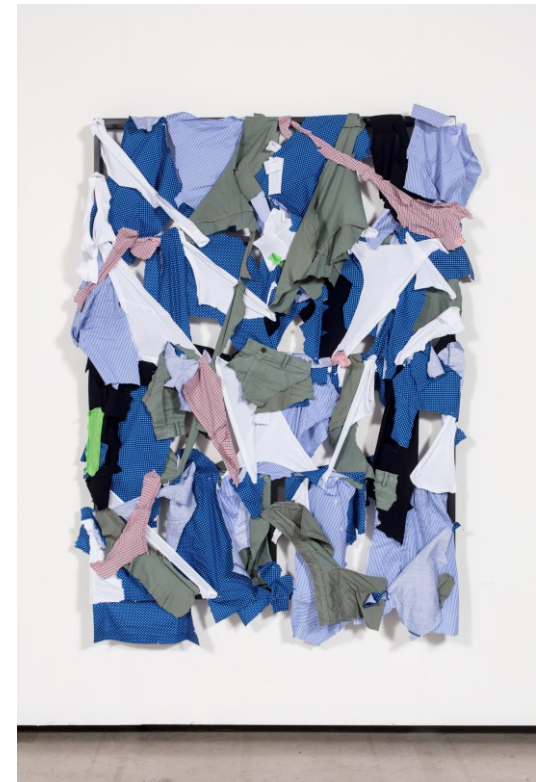
Installation views from Kaiser Wilhelm Museum, Krefeld, 2018
and Future Generation Art Prize, 57th Venice Biennale, 2017.



FEED is a closed circuit video installation and immersive performative environment in which group situations are centered around rituals of submission and construction of power and authority.

A person gives instructions on how visitors are to interact with each other and the camera. The video is projected live in the space so that participants can observe and experience themselves and the group in the media image. The footage is not saved or broadcast. This form of self-fashioning takes place as if on stage, residing only in the moment, and without any sort of lingering, media resonance.

PORTRAITS, 2017



Portrait of Collectors Christina Steinbrecher-Pfandt and Stefan Pfandt, cut clothes on wooden frame, 160 x 120, 2017

PORTRAITS, 2017

Performance, 3 black wooden frames with pieces of clothing, 160 x 120 cm each.

Three black wooden frames form the starting point for the production of three pieces entitled Self-portrait, Portrait of Gallerist and Portrait of Collector. They stand as depictions of three of the main actors within the art fair context. Under the instructions of the artist, the visitors become active agents in the destruction of the artist, gallerist and collector's outfits and the construction of a collective collage made out of the resulting fragments.

Installation views from Vienna Contemporary with PSM Gallery.

PORTRAITS, 2017



Christian Falsnaes, *Self Portrait*. Cut clothes on wooden frames, 160 x 120 cm, 2017

Christian Falsnaes, *Portrait of gallerist Sabine Schmidt*. Cut clothes on wooden frames, 160 x 120 cm, 2017

Christian Falsnaes, *Portrait of collectors Christina Steinbrecher-Pfandt and Stefan Pfandt*. Cut clothes on wooden frames, 160 x 120 cm, 2017

STAGE, 2017



STAGE, 2017
Stage. Stage light. Audio on headphones. Visitors.

Installation views from Kiasma Museum for Contemporary Art,
Helsinki, 2019.



Through headphones, the visitors receive instructions to go on stage and perform a choreography. Hereby the stage transforms into a pedestal, with visitors becoming the exhibited sculpture. A structure that continuously takes new forms as the choreography is constantly re-interpreted by different bodies.

THOUSAND FACES, 2016



THOUSAND FACES, 2016
Single-channel audio on audioguide system, visitors.

Commissioned by and developed for the National Gallery of Denmark in Copenhagen.



Visitors receive instructions for a performance that they carry out in the museum, interacting with the space and other visitors. Hereby Thousand Faces is constantly performed in ever changing variations by different visitors.

FIRST, 2016



FIRST, 2016

Film studio, video display, instructor, visitors.

Installation views from 1646, The Hague and Kestnergesellschaft, Hannover.



Each day the first visitor to the exhibition is filmed whilst following a series of instructions; the film is exhibited until the exhibition closes that day and then it is deleted. If the first visitor of the day refuses to be filmed, no video will be shown that day. The process is repeated every day the work is displayed.

A GOOD REASON IS ONE THAT LOOKS LIKE ONE, 2015



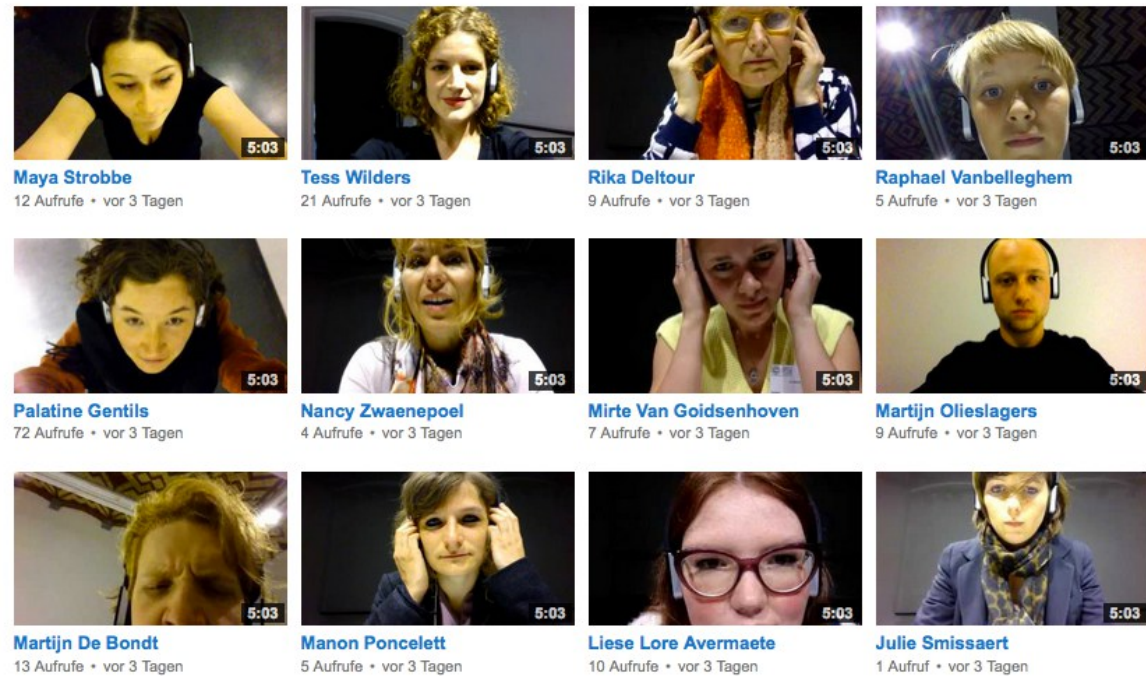
A GOOD REASON IS ONE THAT LOOKS LIKE ONE, 2015
Single channel audio on speakers, one hired instructor, visitors.

Documentation from Kunstforeningen Gl. Strand, Copenhagen, 2016
and Postgalerie Karlsruhe (ZKM exhibition GLOBALE), 2015



A voice continuously describes different situations evolving around social and physical interaction. An instructor is hired to make sure that the described situations are carried out by visitors.

THE TITLE IS YOUR NAME, 2015



THE TITLE IS YOUR NAME, 2015

App for android tablet, YouTube channel, visitors.

The Title Is Your Name is not a title, but rather refers to the titles of the videos that are created whenever someone performs the work: the names of the exhibition visitors. A room is lit by spotlights. In the middle of the room is a table and a tablet. Visitors must enter alone. Interacting with an app on the tablet, each visitor carries out a private performance. The app records the performance through the web-cam. If the visitor does not want to see the recorded video, it is deleted immediately. If the visitor does want to see the video, it is uploaded to the YouTube channel "The Title Is Your Name."

Installation view from Bielefelder Kunstverein, Bielefeld.

MOVING IMAGES, 2015



MOVING IMAGES, 2015

2-channel video installation, one hired instructor, visitors.

Installation views from Hamburger Bahnhof - Museum für Gegenwart, Berlin.

Video documentation link: <https://www.youtube.com/watch?v=3ukjR5yqifo>



Two video projections opposite of each other show pre-recorded performances, faces of different people fighting for attention, images downloaded from the internet, and different colors. A voiceover instructs visitors to relate to the projections, to analyze them and reflect on their reactions to them, to perform in front of them, and to carry out different actions (standing still, dancing, kneeling down, walking around) while looking at them in order to experience how these actions influence their reactions to the projected images.

An instructor is hired to make sure that all visitors follow the instructions. At certain times throughout the performance, the instructor pauses the installation and engages the visitors in a group discussion about their experience of the work.

AVAILABLE, 2015

Bitte benutzen Sie das Mobiltelefon und wählen **701, um Christian Falsnaes anzurufen und von ihm weitere Anweisungen zu erhalten.

Sollten Sie kein Telefon vorfinden ist es gerade in Gebrauch. Warten Sie und schauen Sie sich um: Der Anrufer befindet sich in Ihrer Nähe.

Please use the mobile phone and dial **701 to call Christian Falsnaes and get further instructions from him.

If there is no phone, it is currently in use. Wait and look around: the caller should be somewhere nearby.



AVAILABLE, 2015
Mobile phone, visitors.

Whenever Available is shown, Christian Falsnaes agrees to the following conditions: Throughout the opening hours of the exhibition, visitors can call him and receive instructions for performances that they carry out. Every caller receives instructions for a personalized performance. Christian Falsnaes agrees to be available during the opening hours of the entire duration of the exhibition.

Installation views from Kunstverein Braunschweig.

RISE, 2014

HD Video, 00:14:35. Shot at Akademie der Künste, Berlin.

Video link: <https://youtu.be/PB-v6ACnRp8>

The audience is instructed to sit down, to watch silently, to smile, to clap, to cheer, to stand up and cheer as loud as possible, to scream, to chant "Rise!", to storm the stage, to dance wildly, to dance slow and sexily, to touch each other and keep dancing, to stop and look around, to leave the space.



JUSTIFIED BELIEFS, 2014



JUSTIFIED BELIEFS, 2014

5-channel audio on wireless headphones. Two people hired to follow instructions. Visitors.

Installation views from Art Basel Statements with PSM Gallery.



Five wireless headphones in different colors continuously play instructions directly to the people wearing them. The instructions are different, but synchronized and relate to each other.

When visitors wearing headphones follow the instructions, choreographed situations develop, as they are told to relate to each other, themselves, and their surroundings through constant new instructions.

Two headphones are worn by people hired to follow the instructions. Three headphones are worn by visitors.

FRONT, 2014



FRONT, 2014

Performance, spray painted OSB-plates on wood structure, ca. 300 x 1500 cm.

Documentation views from Kunsthalle Wien, Vienna.

Video documentation link: <https://www.youtube.com/watch?v=X4m0D9rYcwo>



A large white wood wall is placed in one location. An audience is brought to the wall and instructed to spray paint it and saw it into pieces. The pieces from the wall are carried to another location by the audience and rebuilt as a collective monument. The audience kneels down in front of the work they have created and look at it. The instructor makes the audience cheer and display euphoric behavior throughout the performance.

MÄNNLICHES AUFTRETEN ALS FOLGE GESELLSCHAFTLICHER MACHTVERHÄLTNISSE ZWISCHEN KÜNSTLER UND PUBLIKUM, 2013

MALE DEMEANOR AS A CONSEQUENCE OF SOCIETAL POWER RELATIONS BETWEEN ARTIST AND AUDIENCE, 2013
4-channel video installation, sound, ca. 8' - 19'.

An audience consisting of ten women and ten men are led through four different performances. In each performance, Christian Falsnaes takes a different position of authority (teacher, commander, star, aggressor) leading to four different types of audience behavior.

Video excerpt: <https://vimeo.com/422432802> Password: LOOKATME



SYNTAX ERROR, 2013

HD Video, 00:05:39. Recorded at the opening of the group exhibition "Entweder/oder" curated by Solvej Helweg Ovesen in Haus am Waldsee, Berlin.

Video link: <https://youtu.be/TVAUc54VDW4>

Syntax Error is focused on (male) aggression and violence as a means to control and alter a situation. During the speeches of an exhibition opening, a group of men suddenly attacks the audience and behave aggressively. Still displaying control and raw physical power, they subsequently dance excessively and then, all of a sudden, quietly dissolve as abruptly as they started.



TIME/LINE/MOVEMENT, 2013 - ongoing



TIME/LINE/MOVEMENT, 2013 - ongoing
Performance. Marker on paper, photograph, 2 parts, 42 x 39,8 cm each.

Time/Line/Movement is a series of drawings by Christian Falsnaes.
Whenever one of these drawings changes hands the new owner must make a hand drawn copy
of the original before burning it, making their interpretation the original.

OPENING, 2013



OPENING, 2013

Performance, cutted clothes on stretcher bars, video.

Documentation from KW Institute for Contemporary Art, Berlin.

Video link: <https://youtu.be/qMihmJd3Bjg>



The audience agrees to be recorded on video by shouting “Yes.” A music video for a self-recorded song is recorded in collaboration with the audience. The artist speaks to the audience about the ideas behind the work while they cut off the artist’s clothes and create a new work from the pieces.

ONE, 2013 - ongoing



ONE, 2013 - ongoing
Performance, oil on canvas.

Installation views from Galerie im Taxispalais, Innsbruck and Drei Galerie, Cologne.



Christian Falsnaes instructs random visitors to produce paintings. Under his detailed guidance, one visitor after another paints accordingly. Each canvas is painted by more than one visitor.

INFLUENCE, 2012

HD Video, 00:12:25.

Video link: <https://youtu.be/CtjR5Diz4nU>

An unprepared audience is led from initial reservation to a state of euphoria and celebration revolving around the artist as the center of attention.



ELIXIR, 2011



ELIXIR (2011)
Performance, installation.

Installation views from PSM Gallery, Berlin.



Visitors are divided into two groups, each entering a different space. One space is a white cube (active) while the other is a cinema (passive) showing a live-stream from the white cube. Visitors in the active space are included in a series of rituals leading to the formation of a group called "Elixir." As "Elixir," they paint the walls and perform a choreography. Then they saw holes in the walls and enter the cinema through the holes. The passive group is included in "Elixir" and everybody is brought to the street where they illegally spraypaint a large wall. Everybody is brought back to the gallery and led through a group meditation centered around self-reflection.

ELIXIR, 2011

HD Video, 00:14:44. Shot at PSM Gallery and the streets of Berlin.

Video link: <https://youtu.be/EjHE6HnxLFA>



EXISTING THINGS, 2010



EXISTING THINGS, 2010

Performance, acrylic on canvas, 200 x 280 cm, video.

Performance documentation from OSLO10, Basel and COCO, Vienna.



Christian Falsnaes performs in front of video projections of earlier works while the audience passively watches. He then surfs the crowd and allows them to use him as a brush in order to create a painting.

Everybody leaves the gallery and goes into the streets where a spontaneous rave is initiated. Everybody sings Eminem's "Lose Yourself" together. Everybody parties.

THERE AND BACK, 2010



THERE AND BACK, 2010
Performance, installation, video.

Documentation from Skaanes Konstförening, Malmö.



The exhibition space is turned into a set. A camera team is present at the opening. The audience is included in the production of a video work loosely following the steps of the "hero's journey" as described by Joseph Campbell. The final video is installed in the space.

THERE AND BACK, 2010

HD Video, 00:10:55.

Video link: <https://vimeo.com/422452200> Password: LOOKATME



SURFACE MEMORY, 2009 - ongoing



SURFACE MEMORY, 2009 - ongoing

Paint on canvas and on different surfaces in public space, photo

A white canvas is prepared with paint and subsequently used to paint on a surface in public space.

The canvas is displayed next to a photo of the painted surface from the public space.

CV. Christian Falsnaes

Geboren 1980 in Kopenhagen, Dänemark, lebt und arbeitet in Berlin, Deutschland

Ausbildung

2005 – 2011
Studium Neue Medien und Malerei an der Akademie der bildenden Künste in Wien, Österreich, bei Peter Kogler, Constanze Ruhm und Daniel Richter

2001 – 2003
Philosophie Studium an der Universität Kopenhagen, Dänemark

Stipendien und Preise

2017
Future Generation Art Prize. Nominiert
Danish Arts Foundation. Arbeitsstipendium

2016
ISCP Residency, New York

2015
Nominierung für den Preis der Nationalgalerie Berlin
Prix K-Way Per4m, Artissima, Turin

2012
BmuKK Startstipendium für Bildende Kunst, Österreich

2008
H13 Prize für Performance, Österreich
Nominierung für den International Prize for Performance, Italien

Einzelausstellungen (Auswahl)

2020
LOOK AT ME, Copenhagen Contemporary, DK

2018
Force, Kunstmuseen Krefeld / Kaiser Wilhelm Museum, Krefeld, DE (Kat. / cat.)
Self, PSM gallery, Berlin, DE
ICON, Andersen’s Contemporary, Copenhage, DK
Video-Artist, Kunsthalle Mannheim, Mannheim, DE

2017
12 x 12 / Rise, Berlinische Galerie, Berlin, DE
Stage, U-Turn, arteBA, Buenos Aires, AR

2016
Front, Yarat Contemporary Art Space, Baku, AZ
Thousand Faces, National Gallery of Denmark, Copenhagen, DK
First, 1646, The Hague, NL

2015
Available, Kunstverein Braunschweig, Braunschweig, DE
The title is your name, Bielefelder Kunstverein, DE
Front (Kareth Schaffer), KIOSK, Ghent, BE
Many, Juan & Patricia Vergez Collection, Buenos Aires, AR

2014
Performance Works, PSM, Berlin, DE
Justified Beliefs, Art Basel Statements, Basel, CH

2013
Opening, KW Institute of Contemporary Art, Berlin, DE
One, DREI, Cologne, DE (Kat. / cat.)

2011
ELIXIR, PSM, Berlin, DE

Gruppenausstellungen (Auswahl)

2020
Me, Family. MUDAM, Luxembourg, LU
State of the Arts, Bundeskunsthalle, Bonn, DE

2019
Stance & Fall - A Wavering World, Marta Herford, Herford, DE
The Stage is Yours, Kiasma Museum for Contemporary Art, Helsinki, FI
Protests, Proclamations and Celebrations, UConn Contemporary Art Galleries, Connecticut, US
Body in Progress, Österreichisches Kulturforum, Berlin, DE
Whiteout, NRW-Forum, Düsseldorf, DE
OpenART Biennale, Örebro, SE

2018
Prospectif Cinéma, Centre Pompidou, Paris, FR
Resistance, Centrale for Contemporary Art, Brussels, BE
Perfuch, UVeStudios, Buenos Aires

I follow you to the sun, Galerie Lisa Kandlhofer, Vienna, AT
Fake it Till You Make it, MeetFactory, Prague, CZ
Dislexia, El Gran Vidrio, Córdoba, AR
Doing Things with Words, Kunstverein Braunschweig, Braunschweig, DE

2017
Future Generation Art Prize, Pinchuk Art Centre, Kiev, UA
Bienal de Performance BP.17, Buenos Aires, AR
Cool, Calm and collected, ARoS Aarhus Kunstmuseum, Aarhus, DK
Portfolio Berlin 03, Kunsthalle Rostock, Rostock, DE (Kat. / cat.)
Conditions of Political Choreography, n.b.k. Neuer Berliner Kunstverein, Berlin, DE (Kat. / cat.)
Sæt pris på kunsten, Museum of Contemporary Art, Roskilde, DK
Instructions for happiness, 21'er Haus - Museum of Contemporary Art, Vienna, AT
Duet with Artist. Participation as Artistic Principle, Museum Morsbroich, Leverkusen, DE (Kat. / cat.)
Dejima - concepts of in- and exclusion, GAK, Bremen, DE
News at last, Andersen's Contemporary, Copenhagen, DK

2016
Conditions of Political Choreography, CCA, Tel Aviv, IL (Kat. / cat.)
20 Years, Migros Museum für Gegenwartskunst, Zurich, CH
The gestural, 21'er Haus - Museum of Contemporary Art, Vienna, AT
Head to Head, Castlefield Gallery, Manchester, UK
Today's Art Festival, The Hague, NL
Take Up Your Space, KAI10 / Arthena Foundation, Düsseldorf, DE
Manifesta 11, Zurich, CH
Im Raum mit, BNKR, Munich, DE
Stellung nehmen, Kestnergesellschaft, Hannover, DE

2015
Preis der Nationalgalerie 2015, Hamburger Bahnhof - Museum für Gegenwart, Berlin, DE
Political Populism, Kunsthalle Wien, Vienna, AT
Expanding the field of play, Centre Pompidou, Paris, FR
The city is the star, ZKM | Zentrum für Kunst und Medientechnologie, Karlsruhe, DE (Kat. / cat.)
Reset I, Galerie Priska Pasquer, Cologne, DE
History is a warm gun, n.b.k. Neuer Berliner Kunstverein, Berlin, DE (Kat. / cat.)
Life in a Castle, Works from the Collection, Musée départemental d'art contemporain de Rochechouart, FR
European Media Art Festival, Kunsthalle Osnabrück, DE
Destination Vienna, Kunsthalle Wien, Vienna, AT
More Konzeption conception now, Museum Morsbroich, Leverkusen, DE (Kat. / cat.)
The Lulennial - a slight gestuary, Lulu, Mexico City, MX (Kat. / cat.)
30 + 30 retro/perspektiv, Museum für Neue Kunst, Freiburg, DE (Kat. / cat.)

2014
Reykjavik Dance Festival, Reykjavik Art Museum, Reykjavik, IS
Public, Art Basel Miami Beach, US

Performance proletarians, MAGASIN - Centre National d’art Contemporain de Grenoble, FR
Vertigo of reality, Akademie der Künste, Berlin, DE (Kat. / cat.)
Vor Ort, Bielefelder Kunstverein, Bielefeld, DE (Kat. / cat.)
Is it Y(ours)?, Museum Bärengasse, Zurich, CH
Now and again – Performance for video, Fotografisk Center, Copenhagen, DK
Maldives Exodus Caravan Show, Te Tuhi Centre for the Arts, Auckland, NZ

2013
Ihre Geschichte(n), Bonner Kunstverein, Bonn, DE
Gelatin - Stop - Anna Ly Sing - Stop, Schinkel Pavillion, Berlin, DE
Grundfrage (Question Fondamentale), Crac Alsace, Altkirch, FR
Regionalismus, Salzburger Kunstverein, Salzburg, AT
Enten/Eller, Nikolaj Contemporary Art Centre, Copenhagen, DK
Entweder/oder, Haus am Waldsee, Berlin, DE (Kat. / cat.)

2012
Immer Bunter – Aktuelle Malerei aus Österreich / Increasingly colourful – Current Painting from Austria, Galerie im Taxispalais, Innsbruck, AT (Kat. / cat.)
Realness Respect, Kunstverein Medienturn, Graz, AT
Catch a glimpse of me, W139, Amsterdam, NL
Regionale12, Festival for Contemporary Art, AT (Kat. / cat.)
Incubate Festival, Tilburg, NL

2011
REGRESS-PROGRESS, Centre for Contemporary Art Ujazdowski Castle, Warsaw, PL
ACTS, Museum of Contemporary Art, Roskilde, DK
Performance as lecture, Kunsthalle Wien project space, Vienna, AT
Sequences, Real time Art Festival, Reykjavik, IS
Modes of Address, Salzburger Kunstverein, Salzburg, AT (Kat. / cat.)
Halfway, HDLU Croatian Association of Artists, Zagreb, HR

2010
Speak & Spell - curated by Spike Art Quarterly, COCO, Vienna, AT

Performances (Auswahl)

2019
Pussy Riot + Christian Falsnaes, Live Performance at VEGA, Copenhagen, DK
Rise, Kiasma Museum of Contemporary Art, Helsinki, FI

2017
FALL, Royal Theater, Copenhagen, DK
No tittle no work, Cabaret Voltaire, Zurich, CH

2015

Rise, Per4M Artissima, Torino, IT

2012

Fear of the darkness, 21'er Haus, Vienna, AT

Unterricht / Lehre

2019

Performance and participation, Workshop, The Academy of Art and Design, Bergen

2016

Performance as media, Semesterkurs, Muthesius Kunsthochschule, Kiel
Performance and participation, Workshop, Kunsthochschule Kassel, Kassel
Museum interventions, Workshop, ZHDK, Zurich

2015

Adressing bystanders, Semesterkurs, Universität für Angewandte Kunst, Vienna

2012

Kunst und öffentlicher Raum, Workshop, Hochschule der Künste, Bern

Vorträge/ Symposien

2020

SPARTA Live, Vortrag, Kunstakademie Düsseldorf.

2019

POPULÄR SEIN, Symposium mit Diedrich Diederichsen, Katrin Gottschalk, Christian Falsnaes, Jürgen Link, Kerstin Stakemeier, HGB, Leipzig

2016

Speculative curating, Vortrag, Migros Museum für Gegenwartskunst, Zurich
Without you there would be no work, Vortrag, Akademie der Bildenden Künste, Munich
Get involved – on art and participation, Symposium mit Christian Jankowski, !Mediengruppe Bitnik, Mathilde ter Heijne und Christian Falsnaes, Cabaret Voltaire, Zurich

2014

How To Dance with Art, Symposium mit Ellen Blumenstein, Christian Falsnaes, Dorothea von Hantelmann, La Ribot, Katleen Van Langendonck, Catherine Wood, Berliner Festspiele, Berlin
Art and Audience, lecture, Akademie der Künste, Berlin

2013

Performance practices, Symposium mit Eric Ellingsen, Christian Falsnaes, Kendell Geers, Hannah

Hurtzig, Mathis Landwehr, Antje Majewski, Oliver Marchart, Bettina Masuch, Sarah Mewes, Vladimir Miller, Ece Pazarbasi, Lynn Peemoeller, Alexandra Pirici, Cia Rinne, Stephanie Rosenthal, Frédéric Seguette, Simon Starling, Meg Stuart, Sandra Teitge, Joanna Warsza, Christina Werner, Dana Yahalomi, Institut für Raumexperimente, UDK, Berlin

Bibliografie (Auswahl)

2019

Max Glauner, *Radikale Partizipationen*, in: *Kunstforum International*, vol. 263, Sep – Okt 2019 / 290 – 299.

2018

Sabine Maria Schmidt, *Christian Falsnaes. Performance im Zeitalter ihrer ritualisierten Medialisierung*, in: *Kunstforum International*, Bd. / vol. 254, Juni – Juli / June – July 2018, S. / pp. 196 – 207.
Sabine Maria Schmidt, *Christian Falsnaes*, in: *Artist Kunstmagazin*, Nr. / no. 115, Mai – Juli / May – July 2018, S. / pp. 44 – 50.
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