

PORTFOLIO

Noah Constantin Krummenacher (he / him)
Giessereiweg 9
CH 3007 Bern

+41 79 462 34 43
coucou@noahkrummenacher.ch

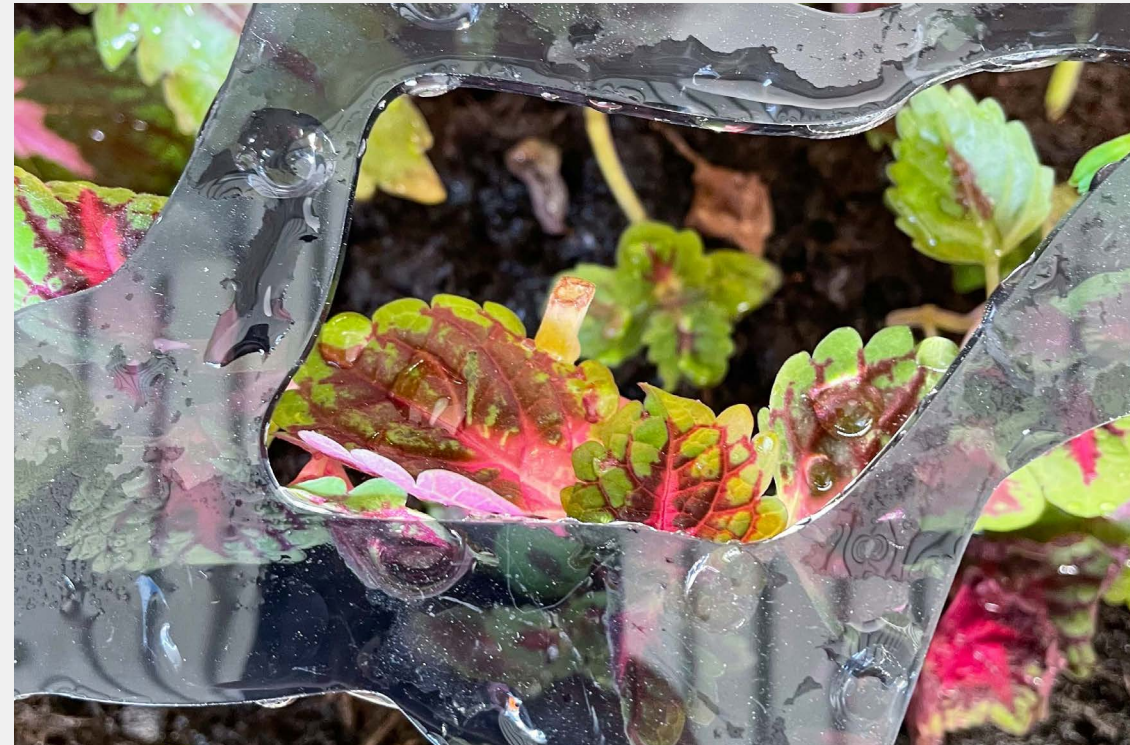
www.noahkrummenacher.ch

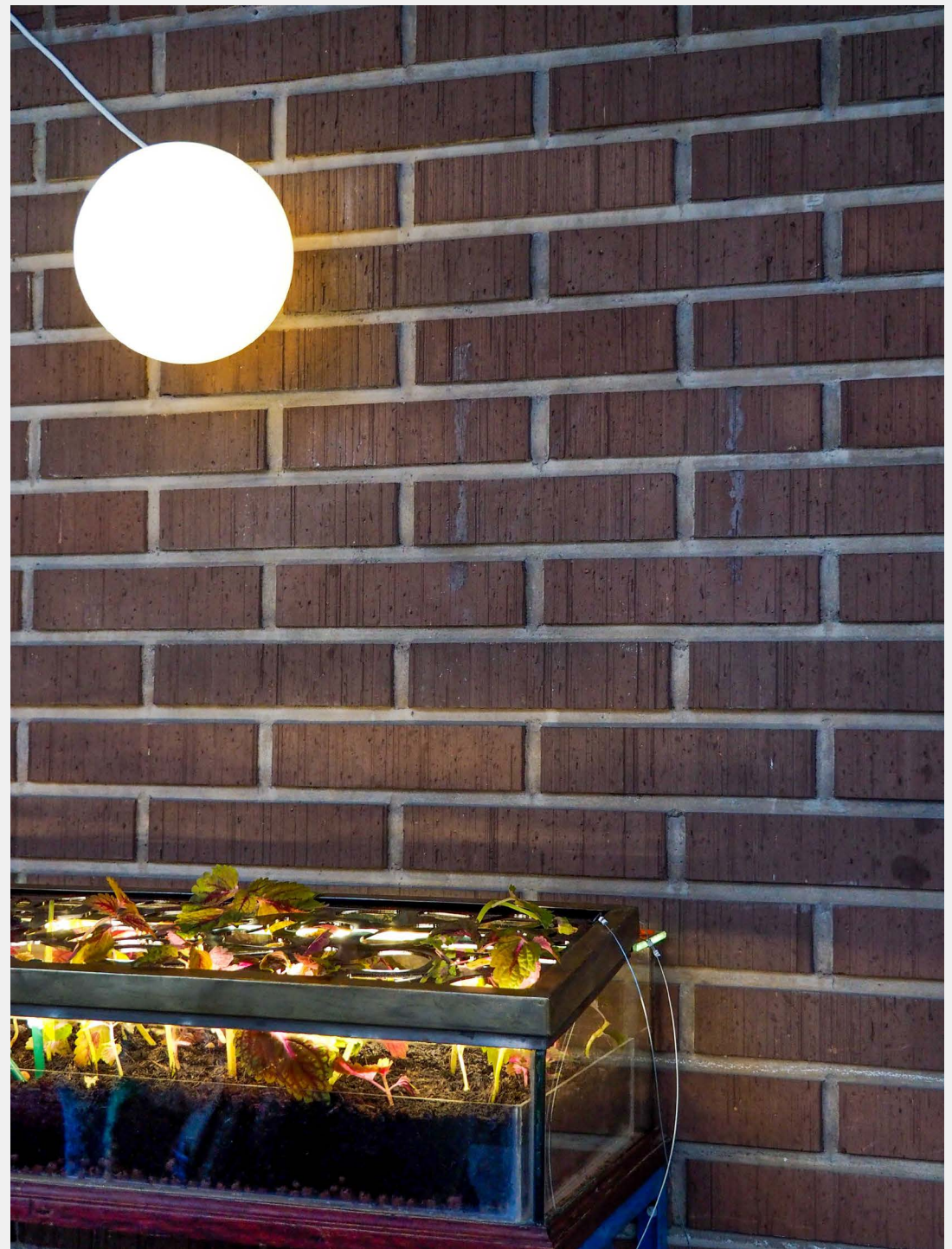
Forskolin ist gut fürs Herz [Forskolin is good for your heart] is an installation, specifically developed for the exhibition space *Keinraum*. *Keinraum* is a publicly accessible showcase on the facade of one of the liveliest cultural venues in Lucerne, the *Neubad*. The installation was on display from June to July 2022, and may still be alive: *Coleus* plants slowly grow out of the lid of the box and responsibility is handed over to viewers. Visitors are asked to water the plant and invited to cut off and take home the cuttings which have grown out of the display case. The installation is shared with viewers and sprawls into different spaces. Visitors can help decide how large the work will grow and how long it will last. A sense of community is created and also of the fact that we all know each other through other people, that we are networked and care – about each other and our surroundings.

An adapted version of this installation was shown at *Kunstmuseum Thun (Cantonale Berne Jura)* from December 2024 till March 2025.

FORSKOLIN IST GUT FÜRS HERZ (2022)

> solo-work / installation





28.04.-18.06.2022

NOAH KRUMMENACHER

NEW MESSAGE: YOUR TENDERNESS HAS BEEN FULLY CHARGED

FÖRSKOLIN IST GUT FÜRS HERZ

AN BETRACHTENDE:

Giesse mich bitte, wenn ich Wasser brauche.*

Warte, bis ich in die Luft hinausrage.
Schneide dann vorsichtig einen Zweig von mir ab.
Trage mich mit zu dir nach Hause.
Fülle ein Glas mit Wasser und platziere es vor deinem Fenster.
Stelle mich hinein und gib mir einige Tage Zeit.
Gedulde dich, bis ich Wurzeln wie Fühler ausstrecke.
Gib etwas Erde in einen Topf und setze mich in sie hinein.
Sorge dich um mich - je mehr Sonnenlicht, desto pinker leuchte ich.
Teile mich mit anderen Menschen, wenn ich mich verzweige.
Sag ihnen, dass sie mich auch teilen dürfen - das ist gut fürs Herz.
Lass mich so ins Unbestimmte hinaus wachsen.

Mich - die Buntnessel
Mich - die Zärtlichkeit

*

Ist der Zeiger des Wasserstandmessers auf
blau (4-7) oder grün (8-10), wurde ich
bereits getränkt. Ist der Zeiger auf rot,
brauche ich Wasser - einen grossen Schluck
aus deiner Trinkflasche vielleicht?



KEINRAUM

BIREGGSTR. 36,
6005 LUZERN, NEUBAD

KEINRAUM.CH
INFO@KEINRAUM.CH

Exhibition text (translated to English):

To viewers:

Please water me when I need it.

Wait until I reach out into the air.

Then carefully cut a scion from me.

Carry me to your home.

Fill a glass with water and place it next to your window.

Place me inside and give me a couple of days.

Be patient until I stretch out roots like antennas.

Put some soil in a pot and plant me in it.

Care for me - the more sunlight, the pinker I glow.

Share me with other people when I branch out.

Tell them they can share me too - it's good for their heart.

Let me grow into the indefinite like that.

Me - the Coleus

Me - the tenderness



THE SCENT OF HOME (2024)

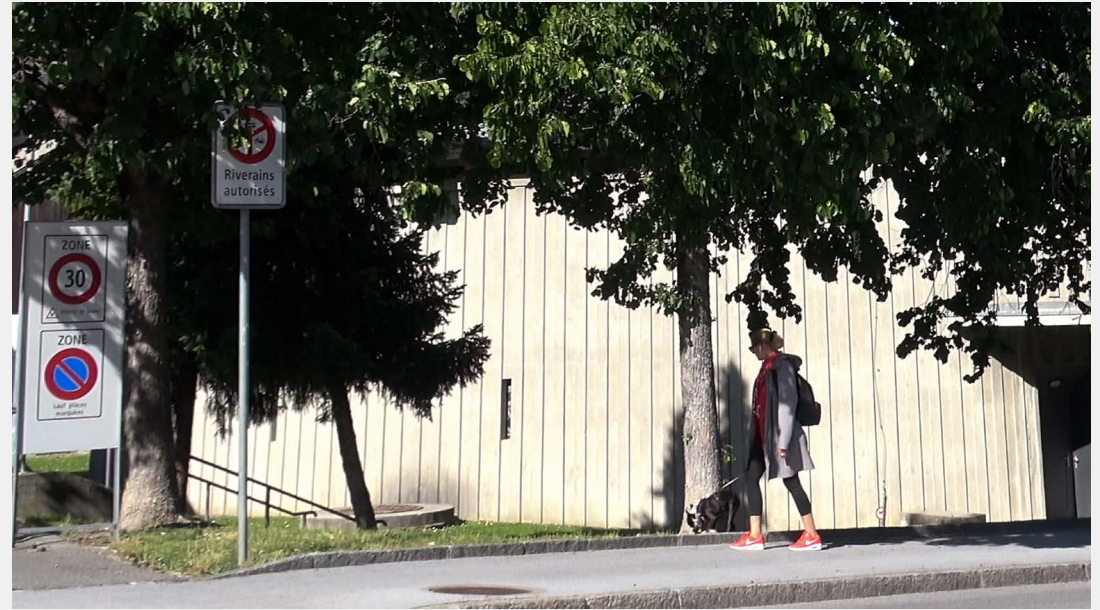
> solo-work / performative intervention

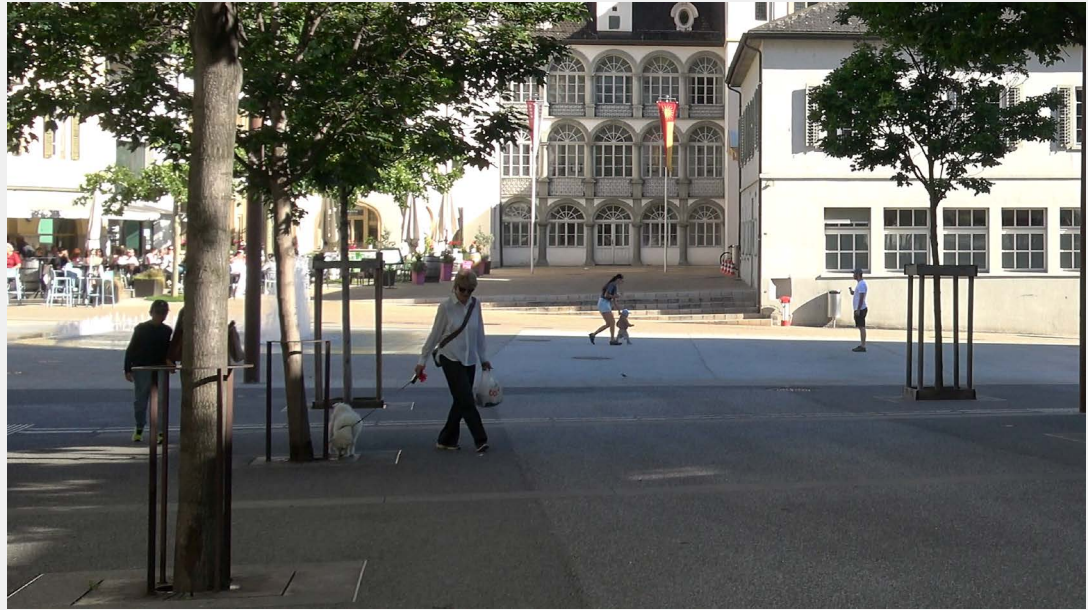


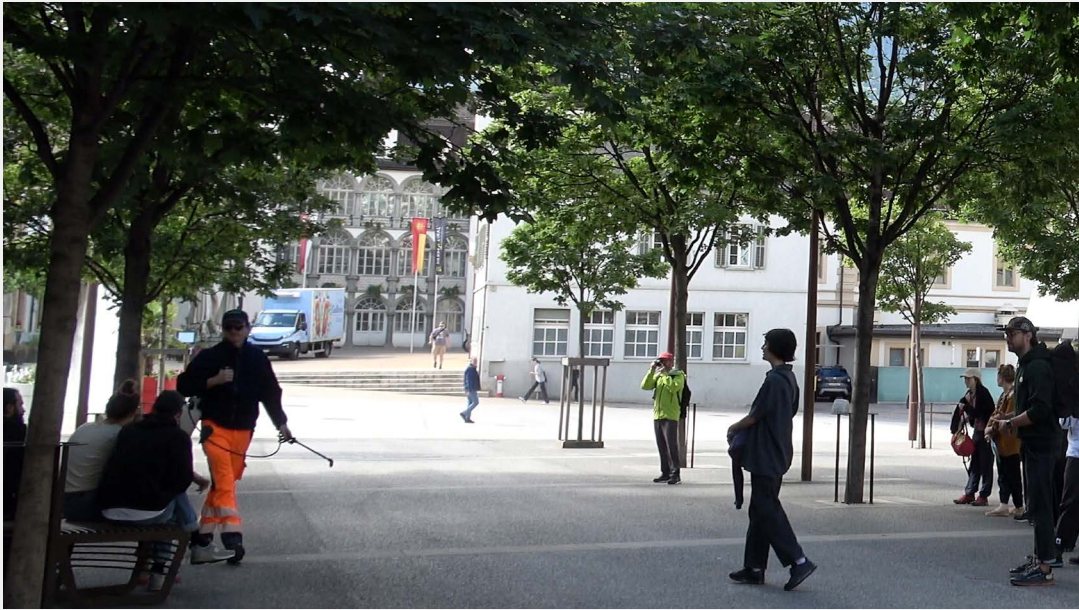
In *The Scent of Home*, a solution of wolf faeces is being sprayed on trees, streetposts, corners of buildings, or where else a dog might put their markings in city spaces. Wearing reflective clothing, the distributor of the wolf scent takes on the appearance of a public worker, and the actions taken a necessity. The focus of the work lays in an exploration of the question, how territory is distributed and claimed in urban spaces, between humans and other species. Instead of creating a “smell-scape” for us humans, one was created that we can’t perceive as such, but only have an idea of what it might say for other beings.

Rather than the sense of smell, *The Scent of Home* is more concerned with the capacity for empathy: The focus of the work wasn’t to make people smell the excrement of wolves, but much rather to open up an imaginary of what the work might mean for dogs, cats, birds, trees. and in doing so, to try to decentralize one’s own position and think about what a human made urban space might be like for others. We don’t really need to smell it to create a fiction of what it means, or what we think it means.

This work is talking about wolves, dogs, humans and their interrelationship going back far in history. But more importantly, it’s about a bigger sense of belonging, domestication, interspecies relations, labour, distribution of space, empathy, ...









A dead fly swirling through the air, like a living one over a carcass, or over a flower.

The title of the installation is an homage to Jaimie Branch and her aura of urgency to stand up for what you believe in.

The desperate act of a human trying to give a dead animal new life and value leads to a certain contradiction with the work title "Fly or Die"; the fly is dead and flying at the same time. It can be read as a commentary on capitalist burnout culture which is present in all areas of our lives and can lead to disconnectedness. The work proposes an act of balance: If you fly without rest, you burn out and if you don't fly at all, you lose friction and drift towards numbness and indifference. Or – in other words – "walk your talk, watch your step" (Jaimie Branch)

Fly or Die was shown at *Kunstmuseum Luzern (zentral!)* from December 2024 till February 2025 and sold to the city of Lucerne.

FLY OR DIE (2024)

> solo-work / installation





SOLICITUDE IS BLISS₍₂₀₂₁₎

> solo-work / live-performance

Ritualistically I drink a sip of water myself then pour one into the soil of the plant. I clip the nails of the rose bush and paint their leaves with the color of blossoms. Balloons with the inner of my lungs circulate around the plant, which becomes less dangerous and more „beautiful“ with each repetition, but is drowning.

The scent of sandalwood-oil is slowly being replaced by the smell of nail-polish.

Solicitude is Bliss is a performance which lasts 40-50 minutes and was performed four times in Basel CH at the multidisciplinary event *Moderne Gefühle*.







2022/23 I picked up the performance *Solicitude is Bliss* and developed it further. Through layering the above showed live-performance with other media, an immersive space is created: My higher pitched prerecorded voice is telling a story and thoughts about pushing trees over and the feeling of connection, in the background you can hear footsteps on foliage of the forest and noises of a construction site. On the wall a projection of videos, showing observations of people raking leaves.

This performance was shown at Dampfzentrale Bern in february 2023.





SINGING THE SONG OF EQUILIBRIUM (2024)

> solo-work / sound installation / public space

How do beings claim territory? What creatures take space in which areas and at what time? In which spaces and for whom are they welcome? What division of territory have we as humans become accustomed to? How exactly do we take care of other living beings and pay attention to them?

singing the song of equilibrium is a soundinstallation in public space. The singing of cicadas is being played over several speakers, hidden in windows, roofs and the few plants that are left in a cityspace. It is time and spacespecific in the sense that it is displayed in an area where cicadas might be able to live, but in an environment that is not their habitat and during a time of the year in which it's not their season to sing. The installation refers to an ecosystem being forced out of balance, excessive occupation of space by humans and the possibility to learn from other creatures – cicadas live beneath earth's surface for years, before they climb up trees and sing their song – all together, all at once.

singing the song of equilibrium was shown at *La Grenette* in Sion (VS) in January 2024 and at *Kunstmuseum Thun* (Cantonale Berne Jura) from December 2024 till March 2025.



We emphasize what connects us and find out where we differ. The common artistic process requires the examination of our relationship: we move behind, next to or in dependence on each other and we detach ourselves. In the process we let our bodies melt and form an intersection.

How close can we get without becoming completely one? When does our individuality dissolve in our overlapping? Does it become irrelevant whether we are still recognized or what gender we are read as? Can tenderness and trust drown out the harshness of our black clothing? And can we prevent the emergence of normative role attributions?

We're two, failing in trying to become one is a work by Nona Krach (duo name of Mina Achermann and myself). It consists of several video-performances, which are edited and shown in different variations. On the following page, the exhibition view of the group exhibition „nicht rosa, ROSA!“ can be seen. It was shown in several other exhibitions and parts of it were sold to the canton of Berne.



WE'RE TWO, FAILING IN TRYING TO BECOME ONE (2021, ongoing)

> collaborative work (Nona Krach) / videoperformance



HUMANS ARE BIRDS

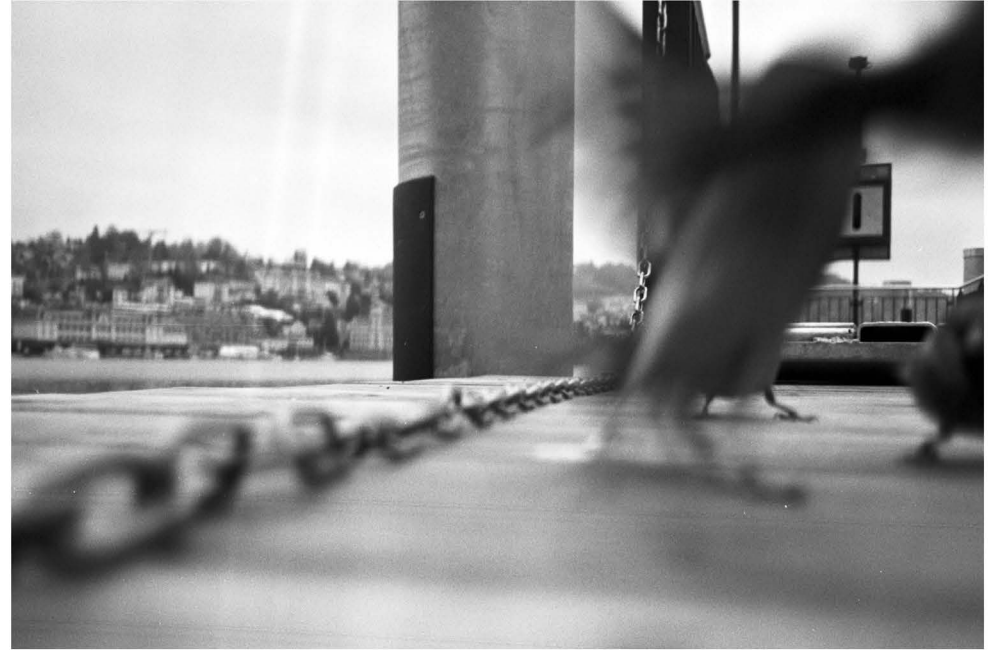
(since 2018)

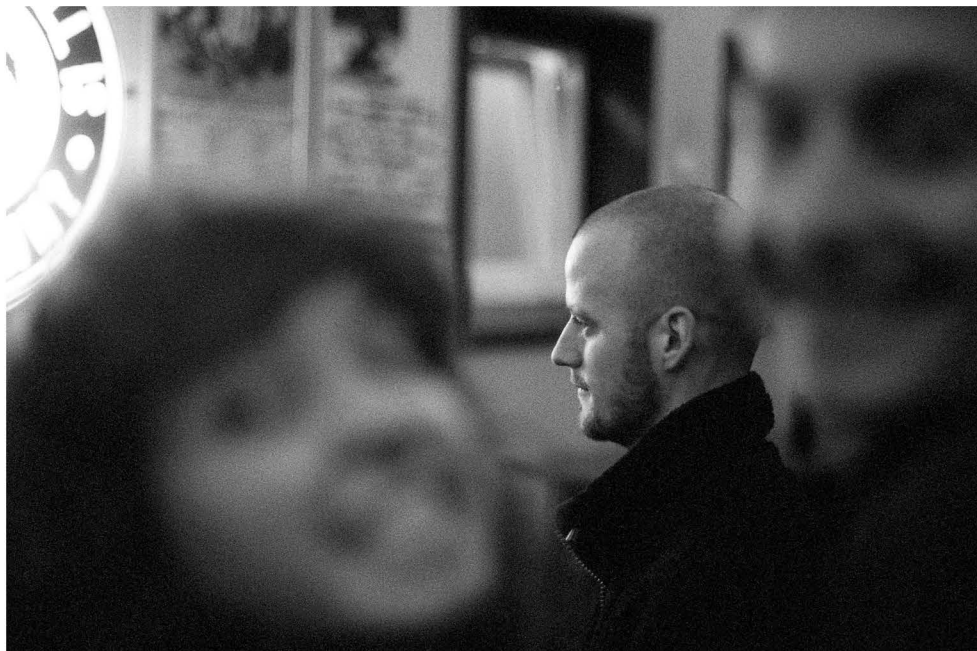
> solo-work / analog photography / ongoing work



In the series *Humans are Birds*, pairs of everyday photographs are shown in which humans and birds are juxtaposed. Two actually different creatures, which apparently both feel comfortable in urban space, have become accustomed to each other. How different are such animals from humans? How actively do we perceive the creatures that surround us? Who influences whom?

The series consists of analog photographs from my collection and is ongoing. Here is a selection of four pairs of images.





WE'RE HERE TO CLOSE CIRCLES (2021)

> solo-work, videoperformance, installation

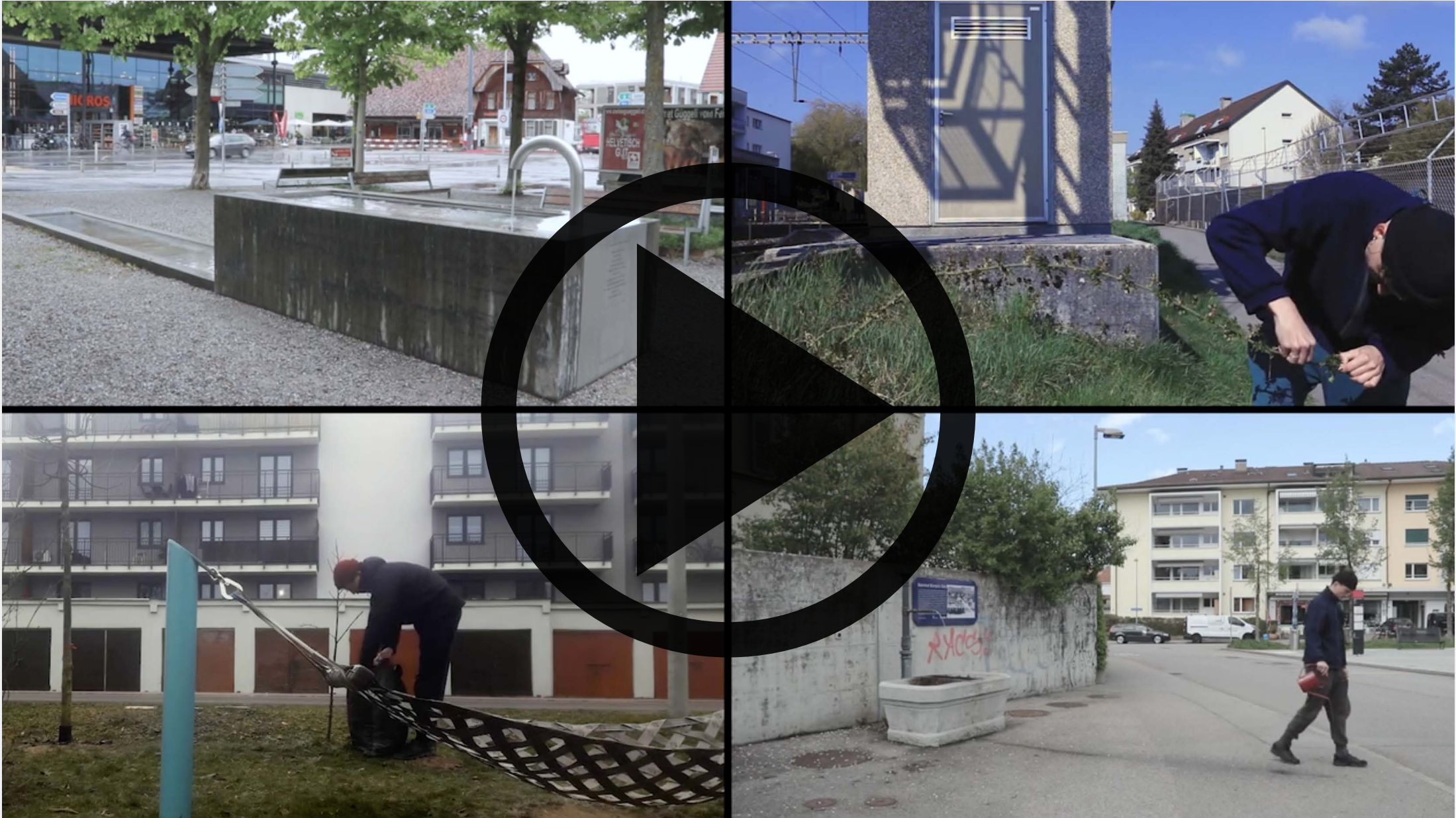


Leaves are packed in trash bags, hedges are cut into cubes, trees are stabilized with wood, flowers are cordoned off with trellises, woods are planted in grids. What kind of approach to our environment have we become accustomed to? What fits into our idea of meaningful labor?

In performative interventions I intervene in public space and move between unwanted intervention and care, between mystification and absurdity. The performances refer to a way of dealing with the environment, which is, was and probably always will be slightly wrong. Leaving uncommented traces, the video recording is stopped and the process of interactions can continue without being recorded.

This is the practical part of my BA-Thesis. Via the embedded link on the following page you can find the video that was digitally exhibited (the website of the digital exhibition is currently down).







Where do structure and chaos, noise and silence, systematic patterns and liveliness meet?

In *Green Noise*, boundaries between different aesthetics, contents and materialities blur and space is created for new interactions.

The 01:33 minute video work is an overlay of photographs, distorted television images, and digitally drawn patterns. The photographs show a landscape in which tractors have drawn their lines of liquid manure through grass fields. The resulting patterns are overlaid with radically vectorized interpretations, pointing to the human will to structure. At the same time, the last signals of liveliness in the structures of grass are combined with glitches and ant races (white noise) from tube televisions.

Green Noise was shown at the Audio Art Festival Kraków 2020 and the Werkschau 2018 in Lucerne.

GREEN NOISE

(2018, re-edit 2020)

> solo-work / transmedia



PLAY



CAN WE SKIP TO THE GOOD PART?

(2023)

> collaborative work (Nona Krach) / installation



For this exercise you need to have a lot of stamina and a badly bent back. Look for a perfectly shaped stone beneath your feet. Take a stone, in your preferred throwing hand. Then, with a quick twist of the upper body, let the stone jump over the taut water surface. The central element of the work *can we skip to the good part?* is a 12 meter long plastic river bed filled with water. There are no waves but pre-selected stones – it's all far too round. The work draws attention to codes of behavior in exhibition spaces shaped by Western elitism, which still inhibit our movements. Instead, the installation makes room for uncontrolled bodies, play and overflowing. The title alludes to the TikTok trend in which 'the tedious' is skipped and following the pop song lyrics 'can we skip to the good part?' (Song: AJR – The Good Part) only the most perfect video clips are shown. The question arises as to whether it is actually possible to skip to the 'good part' without having to do any work – in this case, for example, collecting the stones. And what is the good part anyway? The laborious search for the stone that fits perfectly in your hand is somehow part of it, isn't it? The long, prefabricated tub with the undulating water and the stones provided seem to make everything much easier, but something is missing – somehow everything is too simple, too round, too sterile.

can we skip to the good part? was shown at the DOGO Totale in 2023, following a two months residency at DOGO Residency.





exhibitions / performances / commissions / residencies / purchases of works (selection)

feb 2025	Prozess residency showing, Prozess Bern (CH)
jan 2025	Touched the Surface exhibited artwork(s), group exhibition, La Grenette, Sion (CH)
dec 2024-jan 2025	Cantonale Berne Jura with Nona Krach, exhibited artwork(s), group exhibition, EAC (les halles), Porrentruy (CH)
dec 2024	purchase of a work by the canton of Berne, with Nona Krach
dec 2024-mar 2025	Cantonale Berne Jura exhibited artwork(s), group exhibition, Kunstmuseum Thun (CH)
nov 2024-feb 2025	zentral! exhibited artwork(s), group exhibition, Kunstmuseum Luzern (CH)
nov 2024	purchase of a work by the city of Lucerne
nov 2024	Prozess artist in residence, Prozess Bern (CH)
may 2024	Jelly Sunday visual contribution in a magazine
march 2024	videokunst.ch with Nona Krach, solo exhibition, Bern / Zurich (CH)
jan & feb 2024	LAST // LUST with Nona Krach, short film, screenings in Lucerne, Basel, Bienne, Zurich, St.Gallen, Baden (CH)
january 2024	this could be the title exhibited artwork(s), group exhibition, La Grenette, Sion (CH)
november 2023	DOGO Totale with Nona Krach, group exhibition, DOGO Residency, Lichtensteig (CH)
june 2023	TRY HARDER! with Nona Krach, live-performance, performance festival, Phoenix Theater, Steckborn (CH)
june-july 2023	Performance als individuelles Ritual with Nona Krach, exhibited artwork(s), group exhibition, Haus zur Glocke, Steckborn (CH)
april 2023	performance/video workshop-week with Nona Krach, school of Arts Bern („TAF“ class) (CH)
march-april 2023	Dogo Residency with Nona Krach, artists in residence, Rathaus für Kultur, Lichtensteig (CH)
feb 2023	23022023 live performance, Dampfzentrale Bern (CH)
oct 2022	nicht rosa, ROSA! with Nona Krach, exhibited artwork(s), group exhibition, Schwobhaus, Bern (CH).
june 2022	untitled with Nona Krach, live performance, Neubad, Lucerne (CH)
april - june 2022	new message: your tenderness has been fully charged exhibited artwork(s), solo exhibition, KEINRAUM, Lucerne (CH)
october 2021	Nicher (Vernissage) with Nona Krach, live performance, group exhibition, Chez Monique, Faucogney (FR)
october 2021	Nicher with Nona Krach, exhibited artwork(s), group exhibition, Chez Monique, Faucogney (FR)
sept - oct 2021	Villa Villekulla with Nona Krach, artists in residence, Faucogney (FR)
september 2021	nachgeholzt exhibited artwork(s), group exhibition, Alte Schreinerei, Bern (CH)
july - august 2021	Moderne Gefühle live performance (performed four times), multidisciplinary festival, Filter IV, Basel (CH)
june - july 2021	Finale21 exhibited artwork(s), group exhibition, Fellerstrasse 11, Bern (CH)
november 2020	Audio Art Festival Krakow streamed artwork, audio-visual Festival, online due to Covid-19, Krakow (PL)
april 2020	TANCHE – B.S.P.P. artwork for an album
september 2019	Die Ehrlichkeit des Werdens live performance, Fellerstrasse 11, Bern (CH)
june - july 2019	FilRouge19 exhibited artwork(s), group exhibition, Gallerie Mayhaus, Erlach (CH)
may 2019	Voll – Voralpentheater stage design for a theatre play, Lucerne (CH)
august 2018	TANCHE – VVOUVI artwork for an EP
may 2018	Werkschau VK exhibited artwork(s), group exhibition, Sentimatt, Lucerne (CH)

bio

Noah Krummenacher (he/him, *1997) grew up in Willisau and lives in Bern CH, studied art education and Indermedia in Bern and Krakow, is currently in the MAPS (Master of Arts in Public Spheres) program in Valais and is active in the arts and culture scene. Noah develops artistic works in media such as performance, video or installation, is a DJ and member of various art and cultural collectives (such as Schwobhaus Bern, Aktion Kultur Willisau or artist duo Nona Krach). He practices understanding processes and relationships, perceiving, exchanging, booking / curating, collaborative thinking and acting, being soft, organizing various formats or working with friends and other people.

links

website	www.noahkrummenacher.ch
soundcloud (dj)	www.soundcloud.com/djkrume
insta	www.instagram.com/kronenmacher/
insta (Nona Krach)	www.instagram.com/nonakrach/

contact

e-mail	coucou@noahkrummenacher.ch
phone	+41 79 462 34 43
address	Giessereiweg 9 3007 Bern

