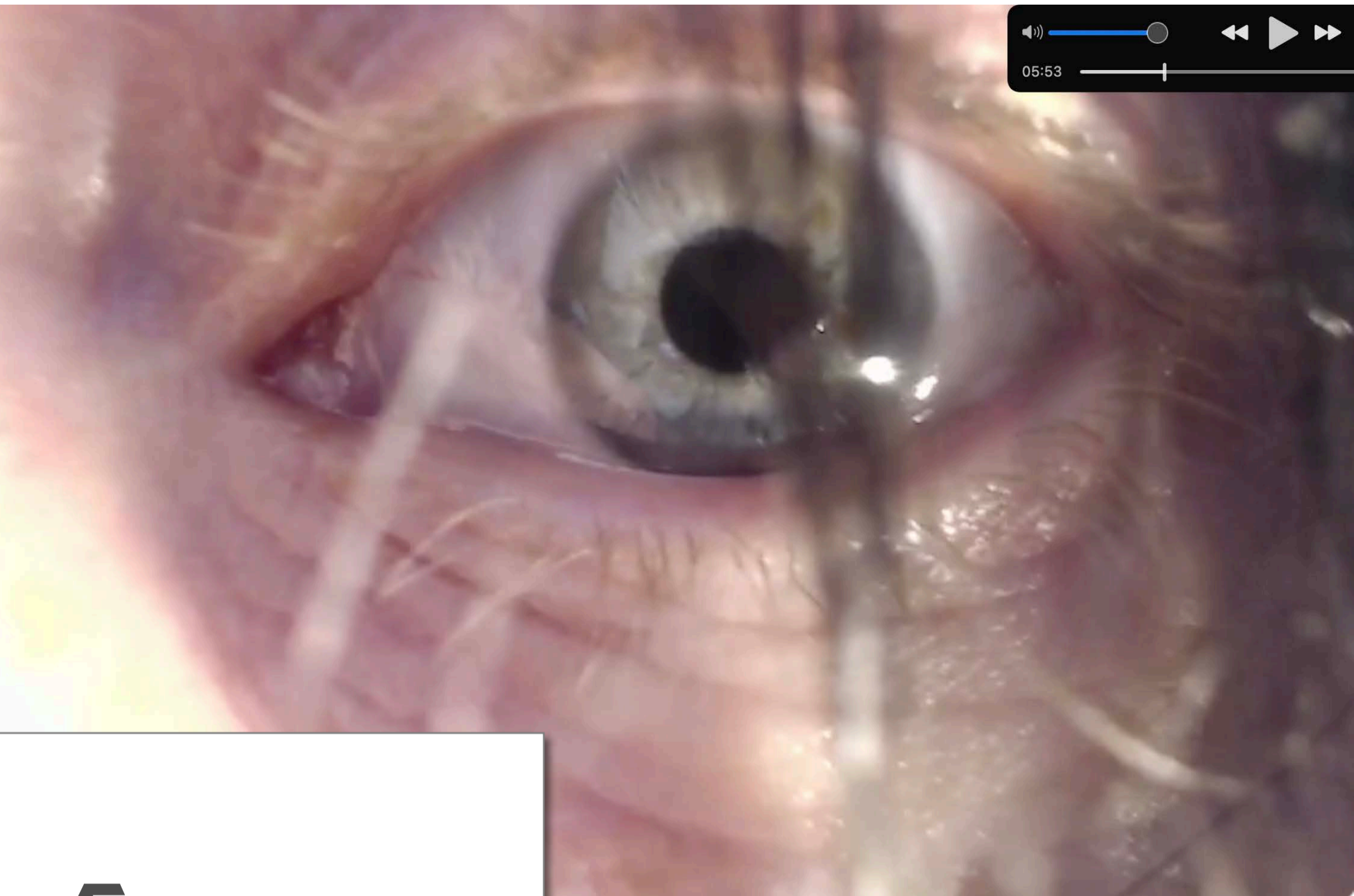


ZOË KNIGHTS PORTFOLIO





**Research presentation in the
frame of Aerosol LAB 2021**

A solo investigation of embodiment of voice based on a subjective exploration of homeland, the visceral influence of nature, indigenous peoples, and colonialism on bodily memory. All physical actions, sound and light are created live by the performer during the filming of this video. Here I work with layering of musical and performative activities, (within this context purely through digital performance), but with the aim to place this eventually in a live setting so that the audience experiences through differing media filters simultaneously.



"Æ", Edited Version (14 mins): <https://vimeo.com/764711388/4f48945d31>

"Æ", Full-length link (28 mins): <https://vimeo.com/540038396/900e02c337>

Notes: The original version is live and unedited. No sounds are pre-recorded, all performed and looped during presentation. The initial sound is quite low.

From "Breath to Matter" Podcast interview:

<https://soundcloud.com/search?q=aerosol%20lab%20zoe%20knights>

Thanks to The Aerosol LAB crew: Jule Flierl (Instigator,co-curator), Mika Hayashi Ebbesen (co-curator), Mars Dietz (Technical), Nara Virgens (Production), and Lab participants: Anna Nowicka, Myriam Van Imschoot, Federico Luz, Edka Jarzab, Siegmar Zacharias, Emilia Kurylowicz and Karol Tymiński

The following projects "Composing Emotion" and "Drama Queen" and its offshoot "Lens" are projects in which I explore with emotion and voice. In "Drama Queen" I deal with it in terms of scenes, narrative and layers of media, in "Lens" through extension into other media, whereas in "Composing Emotion" I focus more on the composition of emotion derived initially from the media of film, and reenacted through the embodied voice.



RESEARCH 2015-2018

COMPOSING EMOTION

Fusing these sounds together to form words and sentences is a complex dance. It requires an enormous amount of fine motor control.

Kathleen Masterson, 'From Grunting to Gabbing: Why Humans Can Talk' (2010)



2015 war mein Anliegen ich im Rahmen eines Tanzstipendiums des Berliner Senats die Evolution der Stimme ausgehend von der Bewegung nachzuvollziehen. Ich eruierte vor allem den Stimmapparat als Mittel, Bewegung in Stimme zu transformieren. Dafür arbeitete ich mit der Gesangslehrerin Johanna Peine, die ihre Stimmarbeit mit Alexandertechnik und den DART procedures verbindet. Diese basieren auf onto- und phylogenetischen Aspekten menschlicher Bewegung. Außerdem arbeitete ich mit dem Musiker und Komponisten Boris Hauf an den Möglichkeiten technischer Stimmverstärkung und an Praxen des (Zu)Hörens. Einen Teil der Resultate dieses Arbeitsprozesses wurde in einem Showing in den ADA Studios im Oktober 2016 gezeigt. Dieser Prozess entwickelte sich auch durch Studiountersuchungen mit Jule Flierl, Residenzforschung im Frankfurt Lab, eine Studio-Performance mit den Tanzfabrik Dance Intensive Studenten 2017 und eine erste Inszenierung im Rahmen der TanzNacht Berlin 2018.

Research concept: Zoë Knights Collaborators: Benjamin Böcker, Jule Flierl, Boris Hauf, Johanna Peine, Benjamin Pohlig, Sarah-Jane St. Clair, Jonas Maria Droste, Sunniva Vikor-Egenes, Tanzfabrik Dance Intensive Students, Martin Sieweke, Don Mabley-Allen, Letitcia Skrycky

"The Parts of the Belly" - first staging (2018)

Excerpts (11 mins): <https://vimeo.com/765414777/b16e1accda>

The project uses a film excerpt which is reproduced exactly by performers and in the last part of the video you can see performers working with the reversal of movement and text. At the end the playback is my voice recorded talking in reverse and played back in forwards, thus the distortion.

"Composing Emotion" -research showing (2015)

Full-length link: https://vimeo.com/192324805/b9b502588a#_

"Storm" - Studio Performance, Tanzfabrik Dance Intensive students (2017)

Full-length link: <https://vimeo.com/248045087/8538725352>

Full-length link: (end) <https://vimeo.com/237966734/1f7511d74b>

DRAMA
QUEEN



A Drama Queen is a person who creates drama from the most insignificant events; someone who exaggerates the importance of small details. Drama Queen - the attempt to immerse oneself in the drama of becoming variations of the queen, the drama, the drama queen. Drama Queen is a solo performance that seeks to deepen the connection between body light and sound. In its captivating final scene it aims at a quasi-filmic experience within the theatrical context.

Artists

Concept/Performance: Zoë Knights
Light design: Florian Bach
Music: Boris Hauf
Costume: Germana Tack
Coaching: Jeremy Xido, Claudia Heu, Ewa Bankowska
Vocal coaching: Mirka Wagner, Julia Pujol
Artistic Advisor: Martin Nachbar

Performances to Date

4 March 2010, Imagetanz brut Vienna Austria
February 2010 Szene Salzburg (Republic Austria)
February 2010 BUDA Kortrijk Belgium
1 & 2 October 2010 Perfect Wedding Festival, Ufer Studios Berlin Germany
28 & 29 October 2010 Tanzhouse Festival, ARGE Salzburg Austria

Duration: 50 minutes

Co-Production: brut Wien

Supported by: BMUKK, Land Salzburg Kultur, Stadt Salzburg Kultur

Supported in the frame of a residency by: Tanzhaus NRW Düsseldorf, Tanzfabrik Berlin, Kunstencentrum Buda Kortrijk, Szene Salzburg and Ausdance QLD

Video Trailer (1:30 mins): <http://vimeo.com/24919791>

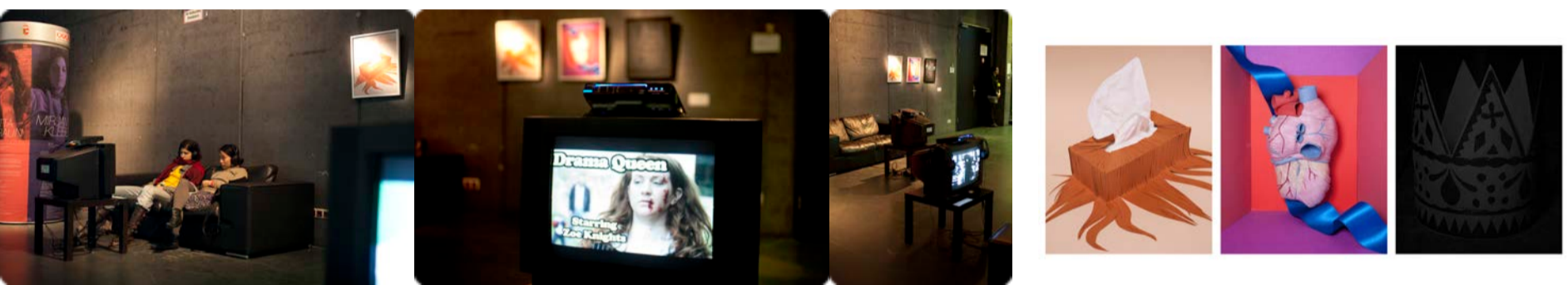


Offshoot Project from "DRAMA QUEEN"

LENS

Lens: a metaphor for a point of view, an optical element which converges or diverges light, a massive astronomical object which bends the light from objects beyond it, therefore making an illusion...

In Zusammenarbeit mit drei Filmkünstlern befasst sich Lens mit Fragen der Wahrnehmung, Präsentation und Deutung desselben Ausgangsmaterials durch verschiedene Medien. Basierend von Zoë Knights Produktion "Drama Queen" haben die Künstler mit Zoë Knights zusammengearbeitet, um ihre eigenen Interpretationen zum Thema ihres Bühnenwerks zum Ausdruck zu bringen. In ihrer filmischen Erkundung untersuchen die Künstler, wie verschiedene Personen ein Bild wahrnehmen, wie sie sich entscheiden, das Bild oder den Impuls, den es hervorruft, festzuhalten, und verfolgen die Wahrnehmung der Originalbilder durch ihren eigenen Fokus. Das Ergebnis ist eine außergewöhnliche Dokumentation oder Kreation, die als Tanzfilm/Installation präsentiert wird.



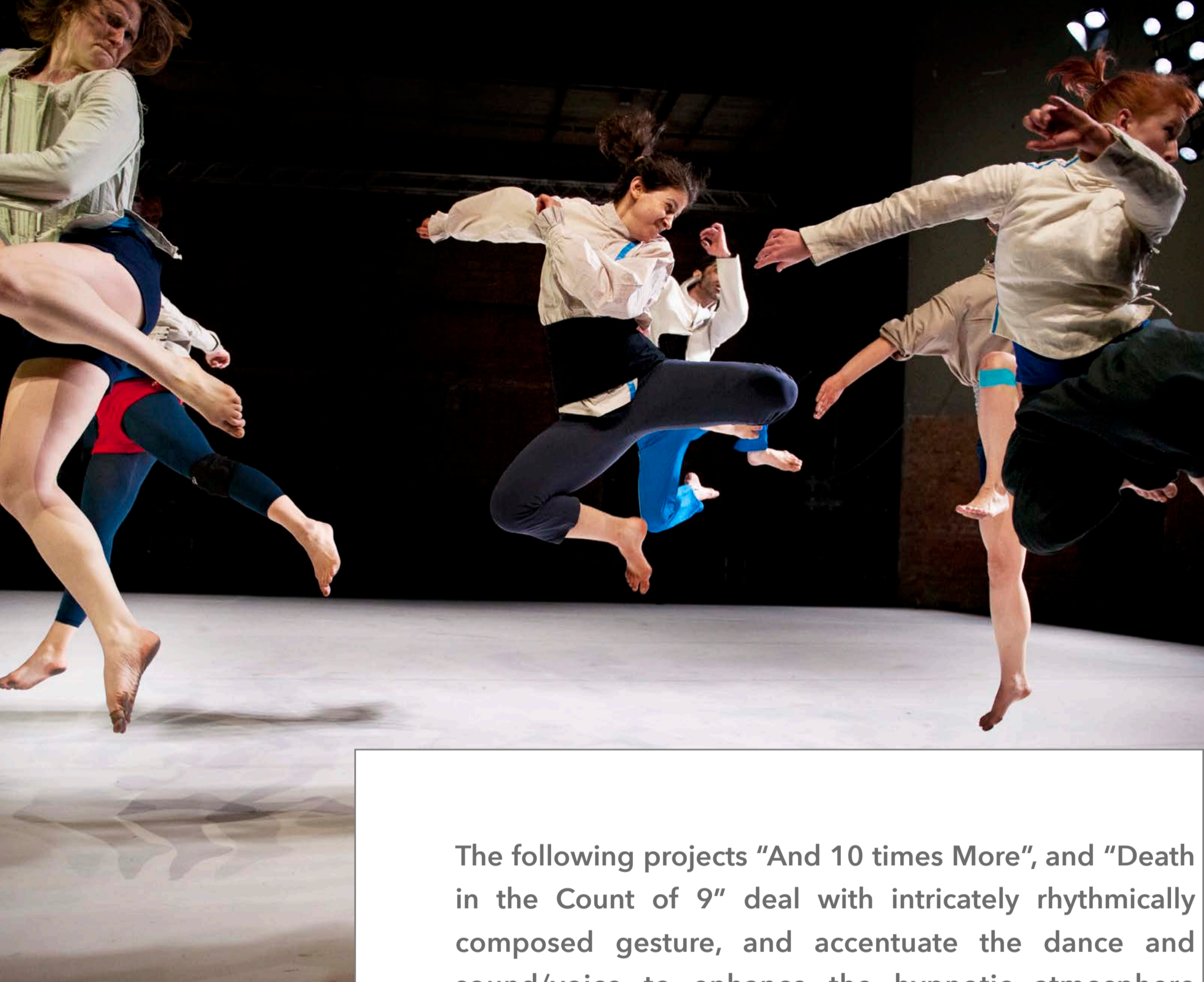
Künstler:

Magdalena Lepka: "Drama Queen", Photos/Collage

Jeremy Xido: "Drama Queen", Short Film: <https://vimeo.com/761745197/2721452662>

Oliver Imfeld: "Bundestag", Film: [https://vimeo.com/25621039/8547d332c0#_ =](https://vimeo.com/25621039/8547d332c0#_=)

Oliver Imfeld: "Dark", Film: <https://vimeo.com/manage/videos/25704566>



The following projects "And 10 times More", and "Death in the Count of 9" deal with intricately rhythmically composed gesture, and accentuate the dance and sound/voice to enhance the hypnotic atmosphere created through repetition and layering of movements and sounds. In "And 10 times More" I first use film media as the source of movement material, rather than self-generated/imagined gestures, weaving sport movements it into new, rhythmic, danced formations.



ZOË KNIGHTS AND BODHI PROJECT

AND 10 TIMES MORE

„And 10 times more" is a group work for 6 dancers which deals with the abstracted movements of sport. It isolates movements of team athletes and sculpts them into cascades of choreographic form.

Supported by: Stadt Salzburg Kultur, Land Salzburg Kultur

The Premiere removes such elements as competition and arena, in order to observe physical prowess outside the context of sport, as a dance of bodies dependent on and created through a group dynamic. Displacement of the interplay of unresolved gestures considers; From which angles do we view movement and in which contexts? The choreographic process may be combined with a process of documentation, acknowledging one's perspective, as a live spectator, on physical image and form recorded, and thus distorted, by media and human perception.

Choreography: Zoë Knights
Dancers (Bodhi Project): Andrea Bartok, Iris de Hertogh, Plotinos Eliadis, Shai Faran, Sara Marin, Coralie Meinguet
Light design: Wolfgang Weissgerber
Sound: Boris Hauf
Set design: Zoë Knights
Costume: Eva Musil
Soccer coaching: Red Bull Akademie Salzburg - Heimo Kump
Rehearsal Director: Maja Poturovic

Duration: 45 minutes

Performances

29 March 2011, Szene Salzburg/Republic, Austria

16 April 2011, ARGE Salzburg, Austria

26 May 2011, The Place London, UK

8 June 2011 Outnow! Festival, Schwankhalle, Bremen, Germany

16 June 2011, CNDC Angers, France

12 July 2011 SEAD Salzburg, Austria

Video

<https://vimeo.com/131623873>

The background of the page features a dramatic, low-angle photograph of dancers. Their dark silhouettes are set against a bright, glowing light source, likely a stage light, which creates a strong lens flare and illuminates the floor. The dancers are positioned in the upper right quadrant of the frame, with their legs and feet visible as they move across the stage.

DEATH IN THE COUNT OF 9

“Death in the Count of 9” develops with a suggestive and hypnotic power, focusing conceptually on minimalist structures and variations in rhythm and form. The choreographic material of the 5 dancers evolves continuously into an explosion of movement variations. “Death in the Count of 9” examines the universal relevance of death within the cyclical nature of existence. It poses questions about the transition from life to death and the imprints we as human beings leave behind in the world.

Structurally, the work utilizes the number 9 to reify this concept. Mathematics and numbers relate intrinsically to the fundamental laws of existence. The number 9, in particular, has great significance cross-culturally. It is generally considered a symbol of completion, ending and release. The number 9 becomes a reference point in this piece, determining such factors as the dimensions of the space and the rhythms used to create audio and visual structures.

Artists

Choreography: Zoë Knights
Dancers (Passerelle): Ine Naessens, Sofie Nuyttens, Beverly Coorevits, Kim Cras, Anneleen Keppens
Light/ Set concept: Zoë Knights
Light design: Koen Moerman
Music: Pol Isaac
Costume: Eva Musil

Duration: 45 minutes

Performances:

26 April 2007 "City of Dance Festival, Szene/ARGE Salzburg, Austria
30 June 2007 "Silesian Dance Theatre" Festival Bytom, Poland
1-4 November 2007 Kortrijk, Budascoop, Belgium
25 March 2008 Opening, "Les Reperages" Festival, Lilles, France
6 & 7 July 2008 "Armunia" Festival, Castiglioncello Italy
11 July 2008 "Sommer Szene" Festival, Salzburg Austria
28 May 2009 Kortrijk City Theatre

Co-Production: BudaKunstencentrum Kortrijk, Passerelle, scene salzburg/republic

Supported by: Stadt Salzburg Kultur, Land Salzburg Kultur, BM:UKK, Erste Sparkasse Kulturfonds

(In the following videos, due to very low lighting used for optical illusion, and the minimal quality of the work, it takes some time for the image to become clear.)

Video excerpts: <https://vimeo.com/131828141/9bdc5530ed>

or <http://www.youtube.com/watch?v=u5g1QtHtRO8>

Online making-of video: <http://www.youtube.com/watch?v=Joh010xlCwo>



2019/2020 PERFORMANCES WITH/FOR:

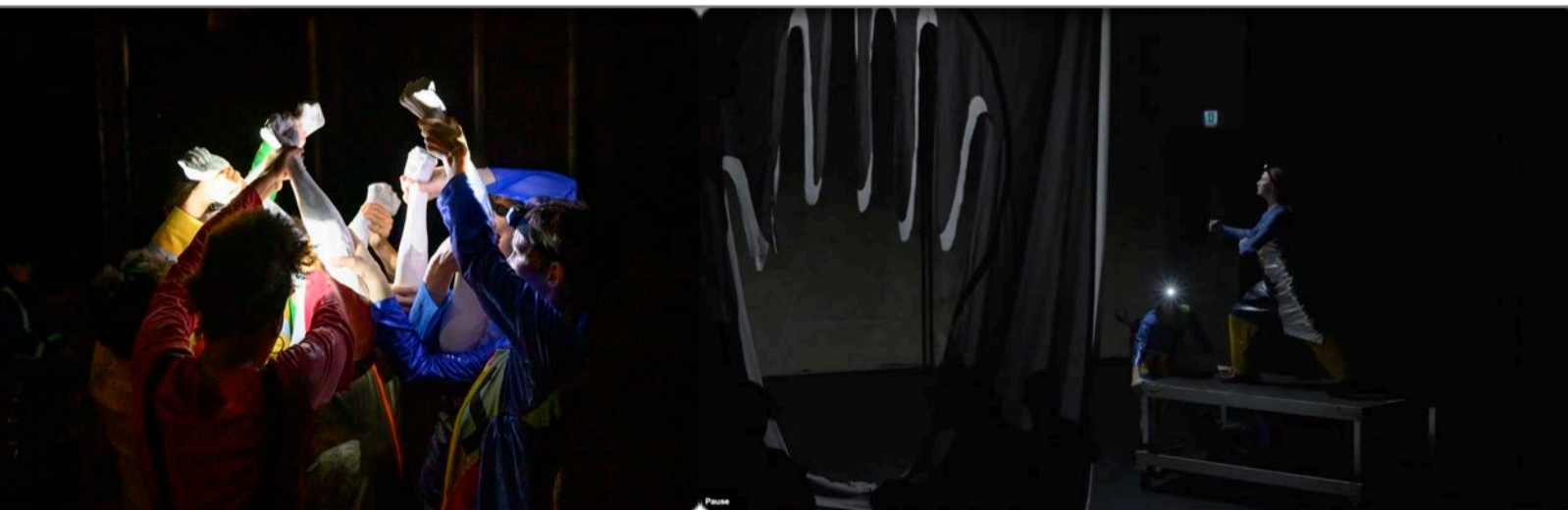
Here is a small selection of projects with choreographers/composers in which I collaborate in developing dance and vocal material for performance.



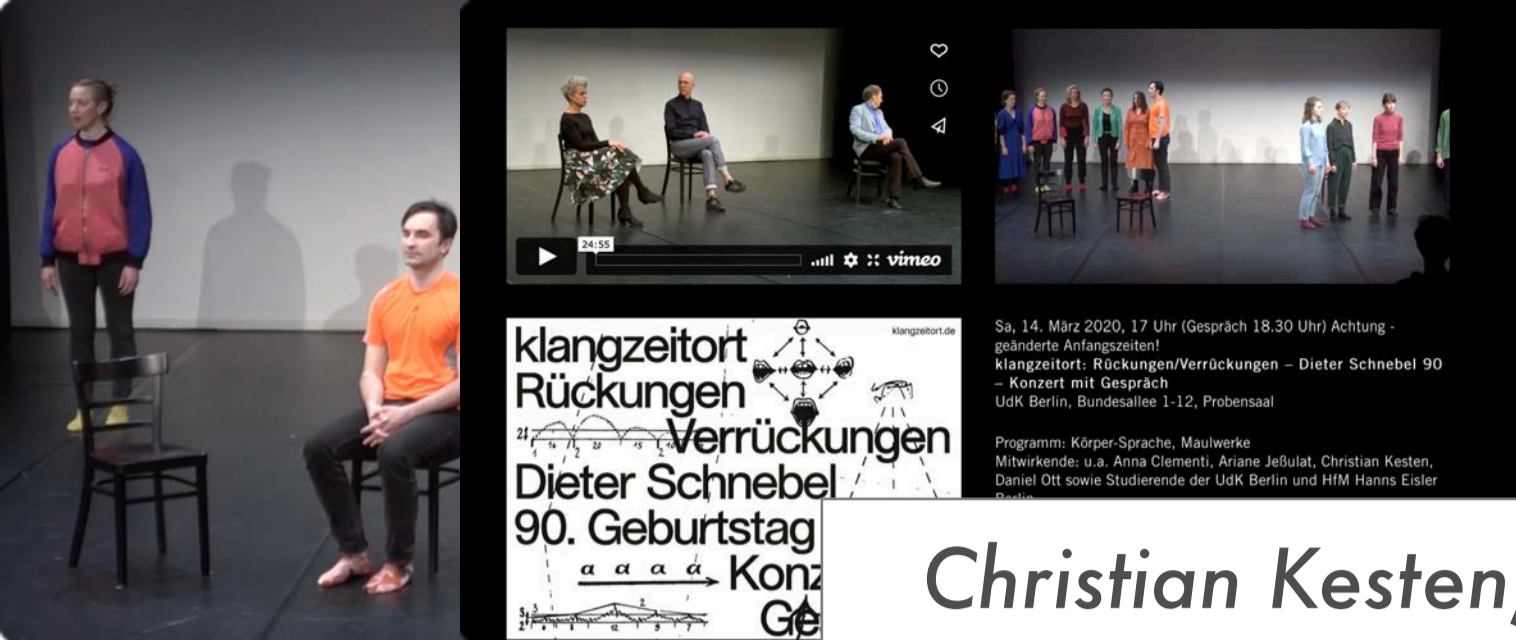
Jule Flierl/Menstrual Metal

„MENSTRUAL METAL“ nimmt die obsessive Beschäftigung des Extreme Metal mit dem Tabu der Verflüssigungs-, Ausscheidungs-, Desintegrationserscheinungen von Körpern zum Ausgangspunkt. Entgegen bestehender Tendenzen im Black Metal, die sich auf Reinheit und Ursprung im rassistischen, elitären, natürlichen oder kulturellen Sinne berufen, will „MENSTRUAL METAL“ eine Strategie der Verunreinigung und Verunsicherung entwickeln und Mythen wie dem Menstruationstabu, Blutrecht, Überfremdungsparanoia, Queerphobie, Misogynie und Eugenik den Boden entziehen. (Flierl)

Jule Flierl & Mars Dietz/Wismut- A Nuclear Choir



Ein DOKUTANZ_Stück über Uranabbau und dessen Nachwirkungen in Landschaft und Gesellschaft. Unter strengster Geheimhaltung baute das Bergbauunternehmen Wismut 44 Jahre lang im sächsischen Erzgebirge Uran für den Bau der sowjetischen Atombombe ab. Arbeiter_innen wurden angesiedelt, Ortschaften umgewälzt und Landschaften vergiftet. Drei Jahrzehnte später ist vom Bergbau nicht mehr viel zu sehen, doch die Geschichte strahlt in der Gesellschaft und in individuellen Körpern nach. Ein Bewegungschor lädt das Publikum ein, ihm in ausgehöhlte Landschaften zu folgen. Im Ton-Stakkato bohren sich Hammer in Felsstein, während das Verhältnis zwischen Individuum und Kollektiv, Ideologie und Landschaft, Unbehagen und Utopie erkundet wird.



Christian Kesten/Maulwerke

Video: https://klangzeitort.de/dieter-schnebel-90_digital/

Christian Kesten/Untitled #20

für 20stimmigen Chor

Uraufführung 12. Mai 2018, Ballhaus Ost Berlin .

Stimmlose, geräuschhafte vokale Klänge werden bei sehr ebenem Klangstrom und beim Ein- wie Ausatmen gleich gehaltener Mundstellung zu einem stehenden Klang, der über mehrere Minuten gehalten werden kann. Verschiedene Mundstellungen erzeugen entsprechend verschiedene Klangfärbungen: Eine weit geöffnete Mundstellung deckt ein weites, reiches Frequenzspektrum ab, eine enge Mundstellung fokussiert den Klang. Zwar lassen sich über das Internationale Phonetische Alphabet die Klänge vokalen und frikativen Mundstellungen zuordnen, jedoch verliert sich durch die ebene Atmung und den Effekt des stehenden Klanges die Assoziation zu Sprache und der vokale Klang wird vielmehr instrumental wahrgenommen. Ein Einfluss durch die



Ästhetik elektronischer Musik lässt sich nicht leugnen, obschon keine Elektronik eingesetzt wird, nicht einmal Mikrofonierungen. Analog zu Barnett Newmans „Farbfeldern“ entstehen „Klangfarbenfelder“. Die Einbeziehung des Raumes in Tiefe und Breite lässt den Klang skulptural werden.

Video: <http://www.maulwerker.de/video/v-kesten-chor.html>



Press reviews

DEATH IN THE COUNT OF 9

10/04/2008 "In the motion of an eclipse"

Zoe Knights turns the dance festival "Repérages" with "Death in the Count of 9" upside down in the French town Roubaix..... for the opening evening of the dance festival "Les Repérages de Danse de Lille"..... a high quality performance created by Zoe Knights, a young Australian choreographer, whose arrival in France was badly longed for.

... as soon as the hypnotic effect of the performance takes over, one could think of the formidable creations of De Keersmaeker in regards of Steve Reich. The choreographer seems to have a preference for performances that reside between the lines: While arms and breast bone are building an adjulatory score - what a thrilling scene - one might wonder why the dancers have come to be found in a diagonal line. By infinitesimal movements of their feet they now pivot clockwise from this diagonal towards the public front, an organic motion as slow and invisible as the rotation of the sun or the moon.

...The choreographer proves an art of gradation and rhythm that make out of "Death in the count of 9" a phenomenal epic, which is flirting with the movies... a sound score that could have delighted David Lynch, the second motion of the final frontal scene is progressively supported by Beethoven's 9th Symphony. At first hand remixed, then raising the volume in its evolution, the music - as well as the subtle handling of the visual installation - finally entails the perturbing sequence of Stanley Kubrick's "A Clockwork Orange".

...The circularisation of this young woman's work on French premises has to be appreciated, as one can see many spectators likewise enthused by such an aesthetic experience.

27/04/07 Drehpunkt Kultur, Von Heidemarie Klabacher - "Burst of energy in fog"

"Death in the Count of 9" , the latest piece from choreographer Zoe Knights and Company Passerelle, premiered on Tuesday (26.04.2007) as part of the "City of Dance" Festival/ ARGEkultur Salzburg.

Five figures stand in a circle - through the darkness it seems they are on a meadow. Without stirring from their spot, they simply turn in extreme slow motion. At first, all their energy goes into hectic, flailing arm movements, which are repeated endlessly in new variations, which become increasingly more intensive. Monotonous and dull sounds provide the background of this strange ritual. Finally, the movements become bigger and

bigger and take over the whole bodies. The lights are slowly and constantly changing, almost imperceptibly.

At a point fog begins to rise from the ground. Together with an artful/ refined light design, striking effects evolve: the dancers seem to gleam towards/ float in the clouds, which reach endless heights. The movements again grow larger, more intense, ecstatic. Then the last effect, an explosion/climax: the noises stop suddenly, like a blow to the senses, breaking the impact of a Beethoven symphony, the dancers instantly disappear into the foggy distance.

Salzburg-based choreographer Zoe Knights, with the dancers of Belgian Company Passerelle, has developed with this minimalistic motion study the maximum possible energy and atmospheric power.

Juli 2008 CORPUS.net (Österreich), Von Luce Yfaire, "Zoë Knights und Les Slovaks Dance Collective"

Sie tanzten getrennt und waren einander doch nah. Die fünf Nymphen in Zoë Knights' Stück „Death in the count of 9“ auf ihrem Countdown hin zum Tod und die fünf Faune des Les Slovaks Dance Collective in deren „Opening Night“ als gymnastisches Spiel um sich selbst. In Knights' Arbeit steigt, während Tänzerinnen durch die Zeit rotieren, ein Dunst aus dem Boden. Theaterrauch wird offenbar wieder wichtig in der zeitgenössischen Choreografie, von Alice Chauchats „Crystall“ (2005) bis hin zu Anne Teresa De Keersmaekers „Keeping Still“ (2007). Hinter den Tänzerinnen steht eine Säule, an die Scheinwerfer so übereinander montiert sind, daß sie, hintereinander eingeschaltet, den aufsteigenden Dunst in ansteigende Lichtoberflächen teilt. Langsam verschwinden die Nymphen in diesem stimmungsvollen Nebelsee, ertrinken in ihrem Leben, das ihnen zu Kopf steigt und über denselben wächst, bis sie, mit ihrer Vergangenheit verfließend, von Beethoven-Musik umspült werden, um schließlich in einem schlagartig aufblitzenden Lichttor (ein Stargate im Performancemaßstab) zu verschwinden.....Die Salzburger Nymphen von Zoë Knights und die slowakischen Faune aus Brüssel bedienen sich unterschiedlicher Qualitäten. Knights präsentiert einen ausgezeichnet inszenierten, minimalistischenDance als atmosphärischen Konzeptualismus.

Zoë Knights

Curriculum Vitae

Zoë Knights is an Australian choreographer and performer whose research interest vibrates at the intersection of movement and voice; the architecture, deconstruction and distortion of vocal expression in its many forms; and the interconnectivity of basically everything. Her more recent work has dealt with the abstraction of non-dance movement into choreographic form. She has worked with Jule Flierl, Brice Leroux, Martin Nachbar, Christian Kesten, Mia Lawrence, Lito Walkey, Cabula 6, and many other inspiring individuals. She is active internationally in the field of contemporary dance, as well as large-scale outdoor events, new music, musical theatre, and theatre.

Zoë graduated in Performing Arts with honours from David Atkins' Studios in Sydney, and later in Contemporary Dance and Choreography at the Salzburg Experimental Academy of Dance in Austria. She is also an accredited Yoga teacher with the British Wheel of Yoga.

Languages: English (*mother tongue*), Deutsch (*fluent*), Japanese +French (*beginner*).

Choreography (C)/ Performance (P)/ Vocals (V)

2022	"Diener Zweier Herren" , von Carlos Goldoni, Regie Robert Gerloff, Düsseldorfer Schauspielhaus Mai-Juli 2022	C
2021	"Wickie und die Starke Männer" , Regie Robert Gerloff, Frankfurt Schauspielhaus November -Dezember 2021	C
	"Die Physiker" , Regie Robert Gerloff, Düsseldorfer Schauspielhaus Mai-Juli 2022	C
	"Wie Schön du Bist" , Capriccioso Frauenchor Darmstadt	C
	"Æ" , online performance Aerosol LAB Berlin	C, P, V
	"Unabhängigkeitserklärung - ein Requiem" Video, Silke Wiegand/Shadeseasons	P
	"Thetis" , Lawine/Torrèn, Salzburg Austria	P
2020	"Der Reise nach Kallisto" von Michael Decar, dir. Robert Gerloff, Schauspiel Frankfurt	C
	"King Kong und der Weisse Frau" , dir. Robert Gerloff, Oldenburgisches Staatstheater	C
	Maulwerke, Christian Kesten, "klangzeitort: RÜCKUNGEN VERRÜCKUNGEN, Dieter Schnebel (1930-2018)" , Konzert mit Gespräch	V

2019-2020	"Rocky Horror Show" , Richard Obrien, Director Robert Gerloff, Oldenburgisches Staatstheater	P, V, Rd.
2019	"Wismut, A Nuclear Choir" , Jule Flierl & Mars Dietz, Sophiensaele Berlin, Schauspiel Leipzig	P, V
	"Rocky Horror Show" , Richard Obrien, Director Robert Gerloff, Oldenburgisches Staatstheater	
	"Menstrual Metal" , Jule Flierl, Tanznacht Berlin	P, V
	"This Thing I Am" , Martin Nachbar, I Robot Düsseldorf, Sophiensaele Berlin	P, V
2018	"The Parts of the Belly" , Tanznacht Berlin	C, P, V
	Frankfurt LAB residency and showing, research phase of "The Parts of the Belly"	C, P, V
	"Untitled #20" , Christian Kesten,, Ballhaus Ost, Berlin	V
2017	"Storm" performance for Dance Intensive Programme, Tanzfabrik Berlin	C
2016	Research presentation/tanzstipendium "Composing Emotion" , 22. Oct, ada Studios, Berlin	C, P, V
	"The 4 Seasons- Autumn, Winter" , Vivaldi recomposed by Max Richter, Student presentation, September 2016, Die Etage, Berlin	C
2012/2013	"The Walk" by Martin Nachbar, Sophiensaele Berlin, PACT Zollverein Essen, Sophiensaele Berlin, FFT Düsseldorf	P, V
2012	"Court Dance" , Art Facts, March 2013, Rodey Theatre, University of New Mexico	C
	"Weißer Wurf" by Jana Unmüßig, Tanznacht Berlin	P
	"Wenn der Wald still ist" by Jana Unmüßig, Kunstwerke, Berlin	P
2011	"And 10 times more" , Bodhi Project, Republic Salzburg, ARGE Salzburg, The Place London, Schwankhalle Bremen, Angers, SEAD Salzburg	C
	"Hannibal" by Lawine/Torrèn, Sölden, Austria	P
2010	"Babyjet" , for Lawine/Torrèn, Klangwolke Linz 2010	C, P
	"Drama Queen" , Buda Kortrijk, Brut Wien Imagetanz, Uferstudios Berlin	C,P,V
	"Lens" , dance/media installation, in collaboration with Oliver Imfeld, Jeremy Xido and Magdalena Lepka, Tanzhouse Festival 2010/ARGE Salzburg	C,P
	(no-name) , solo for performance directives project, "The Afterlife of a Gesture" by Lito Walkey, Labor Sonor Berlin	C,P
2008	"Suspense - Projekt 1" , Arge Nonntal Salzburg	C
	"Untitled until the Performance" , Tanz_house festival '08, Toihaus, Salzburg	C
	"Power Tower Linz" , for Cataracts Productions, opening ceremony	C
	"Year of the Hair" installation project for galleries and store windows, Salzburg, Wien	C

	"Death in the Count of 9" Les Reperages Festival, Lilles, France/Armunia Festival, Castiglioncello Italy/Sommer Szene Festival, Austria	C
	Grand Casino Opening for Cataracts Productions, Belgrade, Serbia	C, P
	"Hannibal" for Lawine/Torrèn Productions, Sölden, Austria	P
	"Gravitations" by Brice Leroux/Continuum, France	P
	"Other Peoples' Pain", voice-over, Cabula6	V
2007	"Death in the Count of 9 " , BUDA Kortrijk Belgium, City of Dance Festival Salzburg, International Contemporary Dance Festival, Bytom Poland	C
	"Creativ" fashion parade for Harlander Co., Vienna	C, P
	"Dreaming in Haiku" International Contemporary Dance Festival, Bytom Poland	C, P
	Installation Performance (unnamed), Fliegende Fische Werbeagentur Salzburg	C, P
	"Loop" live cinema/music/multimedia performance, Republic/Salzburg, w. Frank Jacob, DJ's - Sofa Surfers and Uwe Walkner	C, P
	"Dreaming of Peace" for Majmaz Ensemble, poetry/music/perf Salzburg	P
	"Sculpture Park Project" , Munster, Belgium - extra performer	P
	"White Club " improvisation performance, salzburg	P
	"Café Bon Bon" by Cabula6, Impulstanz Vienna	P
	"Dreaming in Haiku" - Int. Contemporary Dance Festival Bytom, Poland	C, P
	Opening Performance , Ensemble Hackl & Co., Hellbrun, Salzburg	P
	Eric Papilaya - Euro Vision winner - Soldier of the Year Award, for Lawine/Torrèn	C, P
	"On Earth" by Cabula6, Tanzquartier Vienna	P
2006	"Dreaming in Haiku" phase 2, Tanz-house Festival '06, Republic, Salzburg	C, P
	"Leviathan" for Lawine/Torrèn Productions, Mautern, Austria	C, P
	"Mars 2068" for Lawine/Torrèn Productions, Sölden Austria	C, P
	".2...4....." for Symphonic Dance, SEAD, Salzburg	C
	"Dreaming in Haiku" phase 1, ARGEKultur Salzburg	C, P
	Soundtrack vocals for Lawine/torrèn Productions/Red Bull, Austria	V
	"Elusive Remains" performance/installation Vienna	P, V
2005	"Europark 2 Eröffnung" , for Cataracts Productions, Austria	C, P
	"Teilung am Fluss" Klangwolke Linz, for Lawine/Torrèn Productions, Austria	C, P
	"Angel Central" by Jeremy Xido/Cabula6, Tanzquartier Vienna	P
	"Dreaming in Haiku-phase 1" , ARGEKultur Salzburg	C, P
2004	"Oxymoron" , duett für Tänzer und Kontrabassist (Peter Herbert), Republic,Salzurg	C, P
	Improvisation Performance with Peter Herbert , Salzburg Jazz Seminar	P

2002-2004	Brice Leroux/Company Continuum, "Gravitations", and "Quasar" - tours in France (incl. Theatre de la Ville, Theatre National de Bretagne/Nantes), Belgium (incl. Kai Theatre, Kuensten Festival), Netherlands, Italy, Austria (Tanzquartier Wien)	P
2003	"Taurus Rubens (birds, licht)" , for Lawine/Torrèn Productions/Red Bull, Salzburg	C, P
	Improvisation Performance with Peter Herbert , Salzburg Jazz Seminar	P
2002	"Re-pair:a possibility" by Hubert Lepka, Bagnolet Platform Wien '02	P
2001	"Zoe" solo, Festival Tanz_house Herbst 01	C, P, V
	"Nearly" dance film, directed by Dominique Baudet	C, P
	"Trans-it" by Krystina Lhotakova/Lladislav Soukup, tours in Germany + Czech Repub	P
2000	"Der Kaiser von Atlantis" Opera by Viktor Ullmann, with Der Jungen Philharmonie Salzburg, Republic, Salzburg	C
	"Through the glass, deeply" by Mia Lawrence, Sommerszene Festival, Salzburg	P
	"Antelope" Susan Quinn Dance Company, Festival Tanz_house Herbst '00, Salzburg	P
	"Don Giovanni" , Salzburger Festspiele, statistin	P
	"The Botticelli Fruitcake" , 2. place, Choreografiewettbewerb Burghausen	C, P
	"Bridges 2000" , performance and choreographic assistant, Millenium Projekt, by Lawine/Torrèn & Cataracts Productions	P
1998-2010	Various projects with Lawine/Torrèn: including "Mars - 2068", "Hannibal '01-10", "Hangar 7 - Taurus Rubens", "Re-pair:a possibility" Bagnolet Platform Wien '02, Audi Wien, Hagenau, Bridges 2000 etc.	C, P
1999	"Naked in My Tent" , Welttanztag, Republic, Salzburg	C, P
	Vocals and lyrics for Lx.B "Marguerita Lucia"	V
1998	"How Rapunzel Felt" , 2. place, Choreografiewettbewerb Burghausen, film version directed by Dominique Baudet	C, P
	Lx.b. feat. Haader "The Zoe Project" - winners Austrian Finals, European Groove Box competition, vocals and lyrics	V
1997	"Captivation" Brisbane Fringe Festival, Australia	C, P
1996/1997	Cafe of the Gate of Salvation (a capella gospel choir) - Australian Record Industry Award winners 95/96	V
1995/1996	"The Toymaker" and "Shadowplay" for Jam Children's Theatre, Sydney, Adelaide Canberra Festivals	P
	Six Degrees of Modulation (a capella group) - various venues, Sydney, Australia	V
1994	"Centripetal Creation" Dance Collection '94, The Performance Space, Australia	C, P

Teaching/Mentoring/Podcast

2022	Contemporary Dance, release technique workshop, Pergola, Italy
2019/2020	Rehearsal Director, Rocky Horror Show, Oldenburgisches Staatstheater
	Podcast: "From Breath to Matter" Aerosol Lab
	Podcast: Alexandra Kreis, Outer Travel, Inner Journey - "Dancing With Life"
2015-2019	Classes in Yoga, Yoga Circle/ Yellow Yoga/ private and corporate classes Berlin
2017-2018	Mentor for Sound Studies Master student UDK Berlin
2017	"Blutsbrüder" , von Jochen Roller Sophiensaele Berlin, Yoga
2016	Mentor for BA student HZT Berlin
	Composition/Contemporary/Mentoring, Dance Intensive Program, Tanzfabrik Berlin
	Research/composition/Yoga classes Die Etage Berlin
	Movement coaching "Der Choreoturg" Martin Nachbar + Jeroen Peeters, Sophiensaele Berlin
2015	Movement coaching "Unfinishing" Martin Nachbar, Sophiensaele Berlin
2014	Teaching morning class MA/BA students HZT Berlin
2013	Mentor for BA student HZT Berlin
	Mentor for MA student UNM, Albuquerque
2012	Guest Professor, Fall Semester Sept-Dec. 2012/2013 University of New Mexico Dance Department, Albuquerque U.S.A. Subjects: Choreography 11 (BA students), Creative Investigations (MA students), Stretch and Strength /Yoga (BA students), Mentoring for MA Choreography students.
	Yoga for beginners, Open level yoga, substitute teacher Studio K77 March-Sept. Yoga for dancers, substitute teacher for Jennifer Mann, Marameo studio
2011	Mentor for M.A. Choreography student, HZT Berlin
	Dance workshop, Outnow! Festival, Schwankhalle Bremen
2010	Atelier 'Performance Directives' Postdam, invited artist
	Schnittmuster Lab' invited artist, by Nicole Haitzinger + Lisa Hinterreithner Tanzbüro Salzburg
2009	Rehearsal assistant, "Looking for Johnny" by Martin Nachbar & Jeroen Peeters, Burning Ice Festival "Re-routing Mobility", Kaai Studios Brussels
2008	Movement coach for "Other Peoples' Pain" by Jeremy Xido/Cabula6, Tanzfabrik Berlin, Kaitheatre Brussels, Szene Salzburg, Vienna
2002-2008	Visiting yoga teacher, full-time dance programme, SEAD, Salzburg
2007	Curator, "Markier Dein Revier" Tanzbüro/Szene Salzburg
2006	Contemporary dance workshop for Dansart/Passerelle Belgium

2005	Classes in yoga and production for full-time dance programme, SEAD, salz
2003	Choreographic coaching for the solo performance by Claudia Heu/Lisa Hinterreithner, " Someone, please "
2002/2003	Classes in contemporary dance and composition, preparatory students, SEAD

Contact:

Zoë Knights

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