



Noé Duboutay

Noé, born and raised in Luxembourg, holds a BA in Fine Arts from HBKsaar (2019), an MFA from ZHdK (2021), and completed performance studies in Live Art Forms at AdBK Nürnberg (2023).

*1995 Luxembourg
pronouns: they/he
based in Berlin

They received the Akademiepreis AdBK Nürnberg and the Bourse Auguste van Werveke-Hanno in 2022. In 2023, Noé published their debut literary work, *mud and the bros* (Lemon Press Zurich). Following a residency at Cité Internationale des Arts, Paris (2024), they are set for a six-month residency at Künstlerhaus Bethanien, Berlin this year.

What a Hero?! (2024)

performance: 30 min

Cité Internationale des Arts Paris (2024)

Back when the earth was flat – everything was easier! But what if our hero turns out to be trans?

The performance **What a Hero ?!** retells the story of Silence – a French romance story from the 13th century. Silence is the hero of the story and embodies exemplary male roles in society, such as minstrel, knight, heir, and revered pretty boy. However, Silence was assigned female at birth. Silence questions their gender identity and is torn with their love interest – the queen. Through mixing non-linear temporal clues, in **What a Hero?!**, the story of Silence becomes part of a larger weaving of trans lineages.



many a knight unhorsed by Silence (2024)

installation: harness, chains, silver casting of snail shells

GOSSIP - matters hard to grasp, Stadtgalerie Saarbrücken (2024)

many a knight unhorsed by Silence is influenced by drawings of snails in the margins of medieval manuscripts. Here, human-sized snails and knights meet at eye level. The knight shrinks away, afraid. One interpretation is that the snail's threat is a criticism of heroic masculinity, as the knight, who embodies ideal masculinity, shrinks away from it.

In **many a knight unhorsed by Silence**, the snail shells become silver armor attached to harnesses. In „Le Roman de Silence“, the hero of the story, Silence, is assigned female at birth but lives as a man. Silence is reminded that they do not have the „right equipment“ to be a man. The work knight and snail picks up on this idea and uses the harnesses, which allow “equipment” to be attached to the body, to distinguish gender identity from classified anatomical genitals. The snails, which are often hermaphrodites, also pick up on the versatility and fluidity of sex(es).



it is our hearts, the lines we break (2024)

aluminium sheets, hammered, 100x60 cm

GOSSIP - matters hard to grasp, Cercle Cité (2024)

Quotations are hammered into aluminum sheeting in a font inspired by the 13th century. The sentences come from stories about Silence. 'Le Roman de Silence' is a French romance story from the 13th century. Silence is the hero of the story and embodies exemplary male roles in society, such as minstrel, knight, heir and revered pretty boy. However, Silence was assigned female at birth, which is revealed in the end. The excerpts from the original text, translations, and retellings hammered onto aluminum sheets here take up the queer side of the story. Even if „queer“ was not yet a term at the time, the narrative of Silence serves the queer historiography and the visibility of queer and trans people. Silence struggles with their own gender identity, and their desire for the queen. In **it is our hearts, the lines we break** the non-linear mixing of temporal clues (material, language, writing, source of citations), the story of Silence becomes part and method of a larger weaving of trans lineages.



mud and the bros (2023)

performance 60 min

pictures by: Leman Sevda Darıcıoglu, Mark Anthony

AdBK Nürnberg, Abschlussausstellung 2023

sic_elephant, Sweet Spots for Soft Bodies 2023

Stadtgalerie Saarbrücken, Erschöpfung 2023

Casino Display, GOSSIP matters hard to grasp 2024

video trailer: <https://vimeo.com/noeduboutay/trailermudandthebros>

in mud and the bros, Noe performs as the Amphibian, who shapeshifts and reads different accounts of desire and lust.

the Amphibian brings stories about his relationships to Gender and Bread, fantasies and experiences, dust that becomes mud, gel that becomes waves, voices, and whispers to the space to understand his longing for change.



mud and the bros (2023) publication

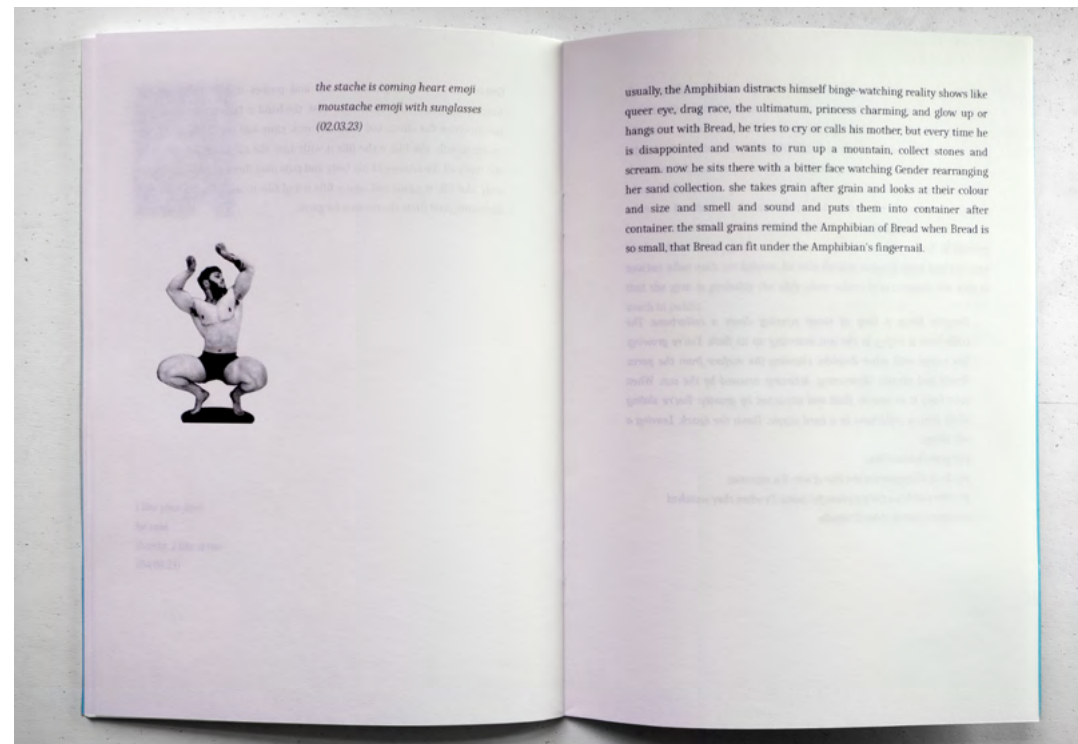
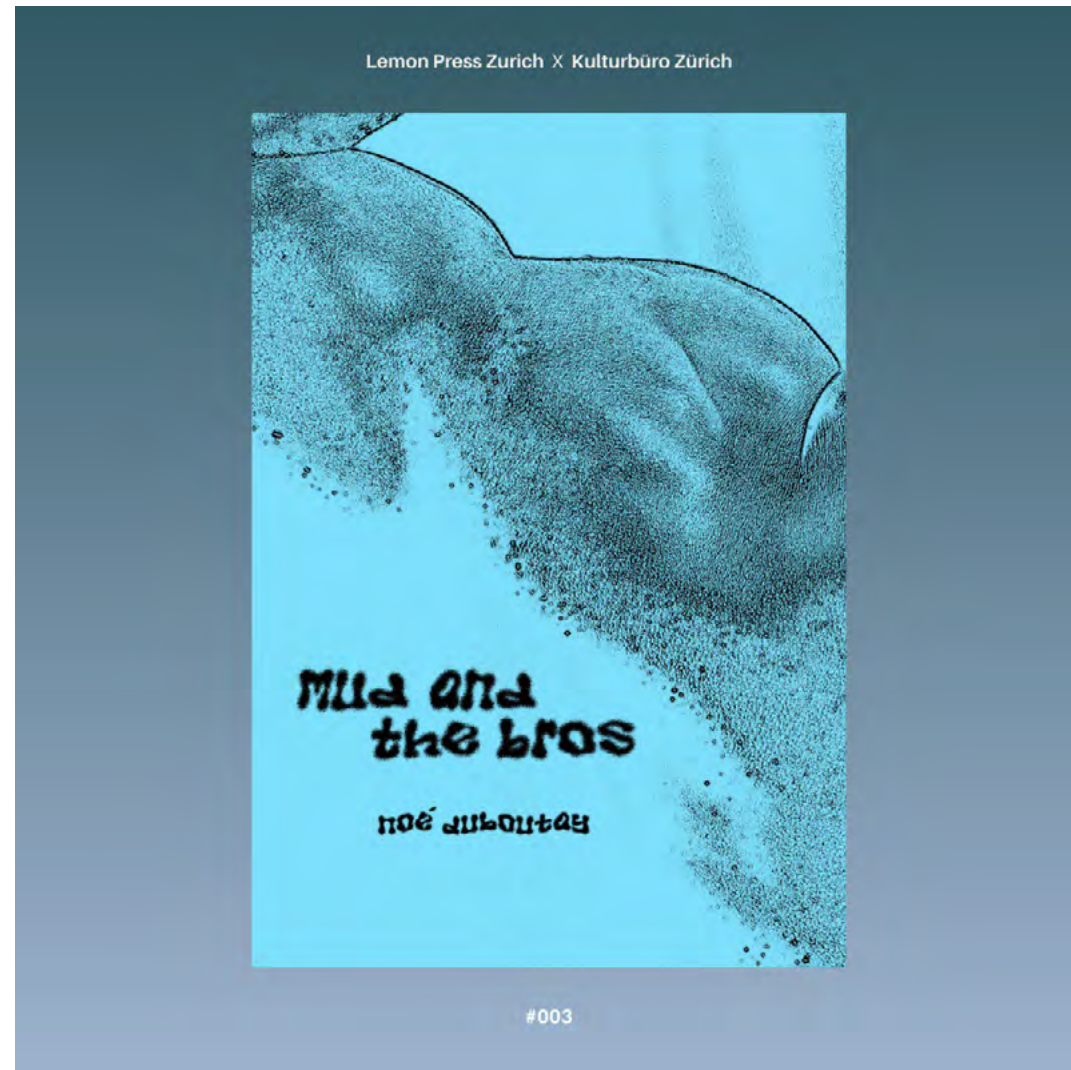
40 pages, published by Lemon Press Zurich

pictures by: Niki Yelim Hwang

Kulturbüro Zürich, release 2023

Centre Cigale, reading 2023

a preview of the publication: https://freight.cargo.site/m/G1618275811952836820321118360727/mud-and-the-bros_digitalv_PREVIEW.pdf



wet dusk (2023)

performance 45min, in collaboration with Gabriel_le Taillefert & Joni Maus
pictures by: Massimiliano Rossetto

Zentralwäscherei Zürich, Zürich 2023

video trailer: <https://vimeo.com/noeduboutay/wetdusk>

Can you hold onto what is fluid? wet dusk is a performative iteration of tracing fluidity in queer bodies, a rehearsal of unlearning fixed identity constructs, and finding ways back to fluids that connect spit and river and snail and teeth. wet dusk is a choreographed performance that has its first publication at ZW, we are happy to welcome you and soak together into other-worldly spheres. The music shifts gently between the push of dark rave, industrial chilling and the depths of ambient.

concept and performance: Joni Maus/iionye, Gabriel_le Taillefert & Noe Duboutay

music: Joni Maus/iionye

texts: Noe Duboutay

costume: Lynn Kelders

dramaturgical assistance: Johannes Schmidt



there is a body, their bones are made of rocks (2022)

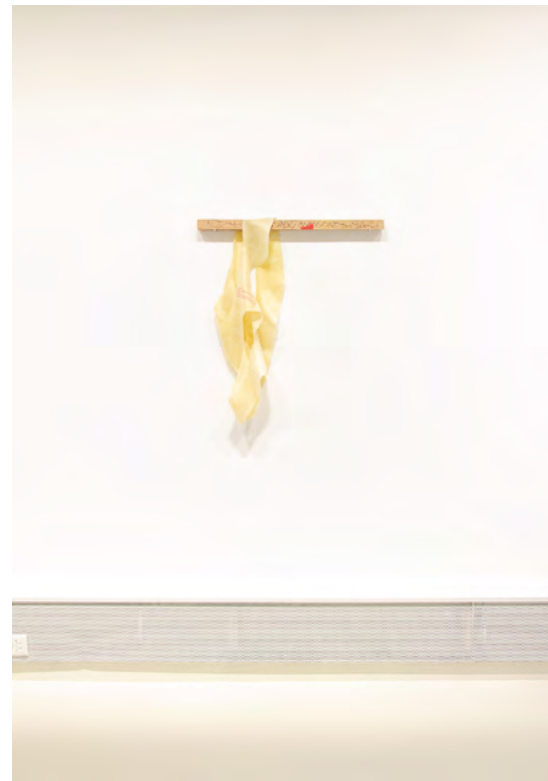
performance with latex pieces, engraved stones, poems, aphrodisiac tea
pictures by Alessandra Leta

Akademepreis 2022 der AdBK Nürnberg

AdBK Jahresausstellung, Nürnberg 2022

*Lust*Art im Rahmen der Kunsttage Basel 2022, Galerie Durchgang, Basel*

“There is a body, their bones are made of rocks” is a conglomeration of tools for body transitions through different materials (latex, stones, text, aphrodisiac tea, wooden stick (made by Maria Scaroni)). The performance is questioning gender within social structures and representations while using lived embodied information as its expression.

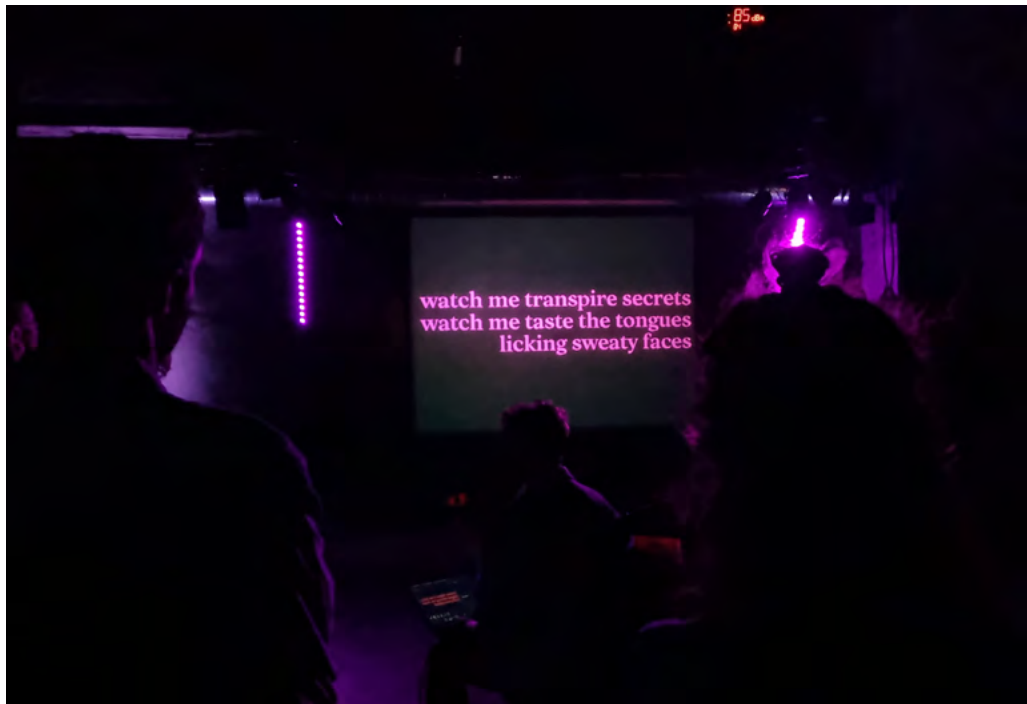
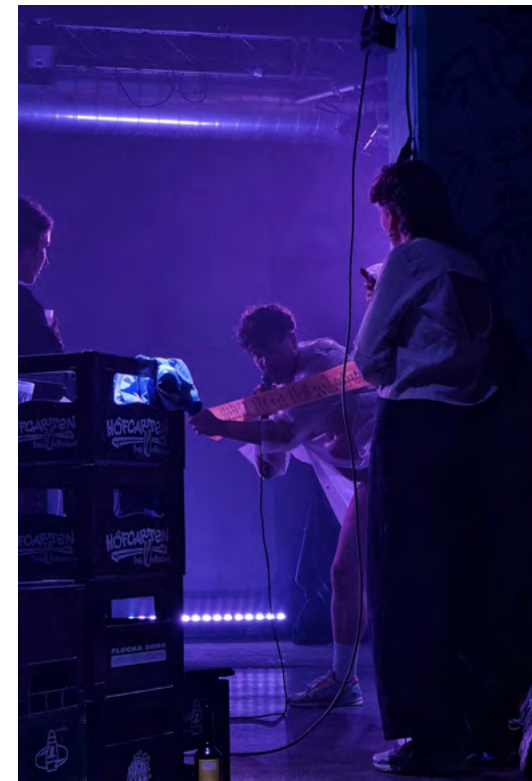


can you sense the friction? (2022)

performative poem readings in collaboration with
Johannes Schmidt

the friction, Zentralwäscherei Zürich 2022

Johannes Schmidt is hosting queer artists to create performances which are being shown during one evening of queer clubbing. I chose three poems, which are separately performed by Johannes himself. The poems talk about queerness, the straight gaze, struggles of being a nonconforming body and the fluidity that comes with that.



Space of Wildness (2022)

installation and performance, chatbot, aphrodisiac teas, sound installation
pictures by nola.lu

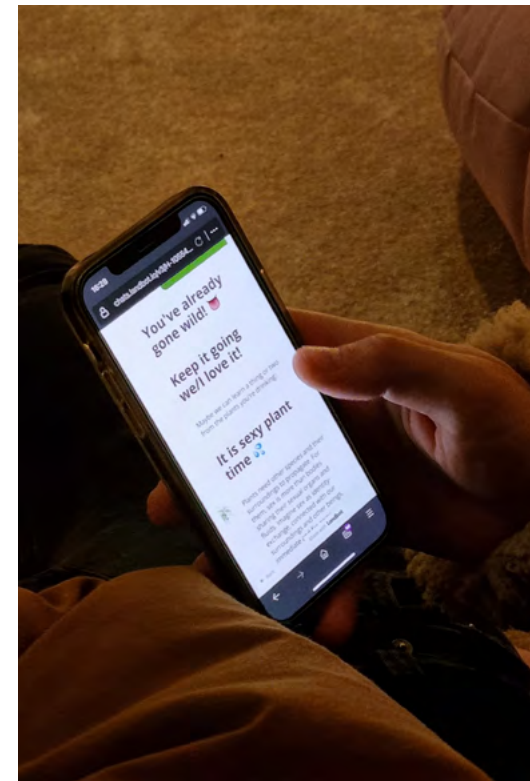
Woven In Vegetal Fabric, Casino Disply, Luxembourg, 2022

chatbot: <https://chats.landbot.io/v3/H-1055482-QV4ZEIJ5UTNHJ6RC/index.html>

Space of Wildness invites you to experience a bodily connection between plant aphrodisiacs, gender deconstructions, and bewilderment.

You are invited to merge with the space and welcome the effects of the aphrodisiac teas.

Entering a space of wildness is a method of unlearning and deconstructing social concepts of gender and nature/culture dichotomy. The active bewilderment through aphrodisiacs and plant ingestion is a tool to access other forms of knowing away from social expectations and exchange that knowledge.



identity exchange and personal aphrodisiacs (2022)

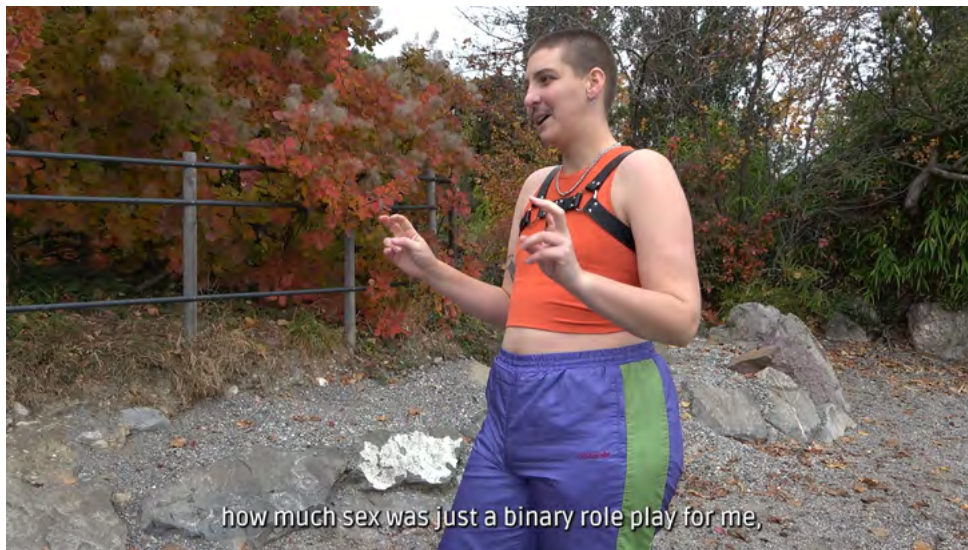
video, sound, 1h10min, interviews with gender non conforming people on gender, sex, and aphrodisiacs

Stay Furieuse, tonspur club, Kanonengasse, Zürich 2022

CID, Jubiläumsfeier, Luxemburg 2022

Woven In Vegetal Fabric, Casino Display, Luxembourg 2022

video: <https://vimeo.com/673077129>



but actually we are Worm (2021)

3-channel video installation, sound, 8min
picture by Hanni Maierl

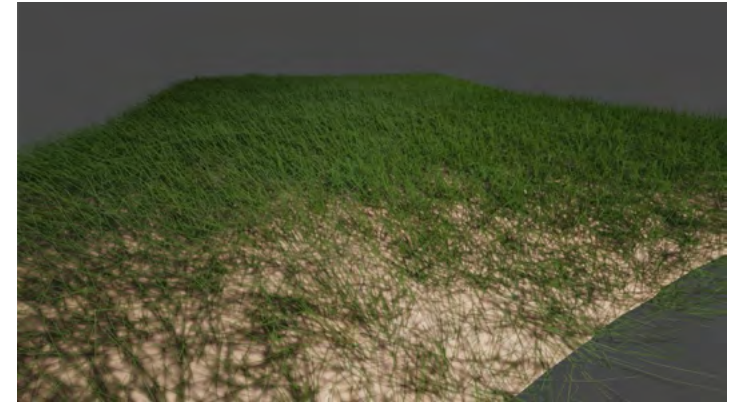
The Library of Alexandria... And Other Stories, Rindermarkt 23, Zürich 2021
There's Always Tomorrow, Löwenbräu Areal, Zürich 2021

video: <https://vimeo.com/557932885>

The 3-channel video installation invites visitors to imagine being Worm. A voice is leading through the imagination of becoming Worm.

For me, moving with Worm is a tool to navigate through different concepts and Ideas away from binary systems.

The Idea of Worm as a body, which constitutes of mouth, digestive system, and anus, is an image to understand the ingestion and digestion of information, such as text, concepts, images, experiences, and emotions. Thinking with Worm is a process of embodiment. Imagining being Worm can make us more aware of who we are as fluid bodies and as always implicated with-in the world.



The dialectic of the worm (2020)

video, sound, 5min 37sec

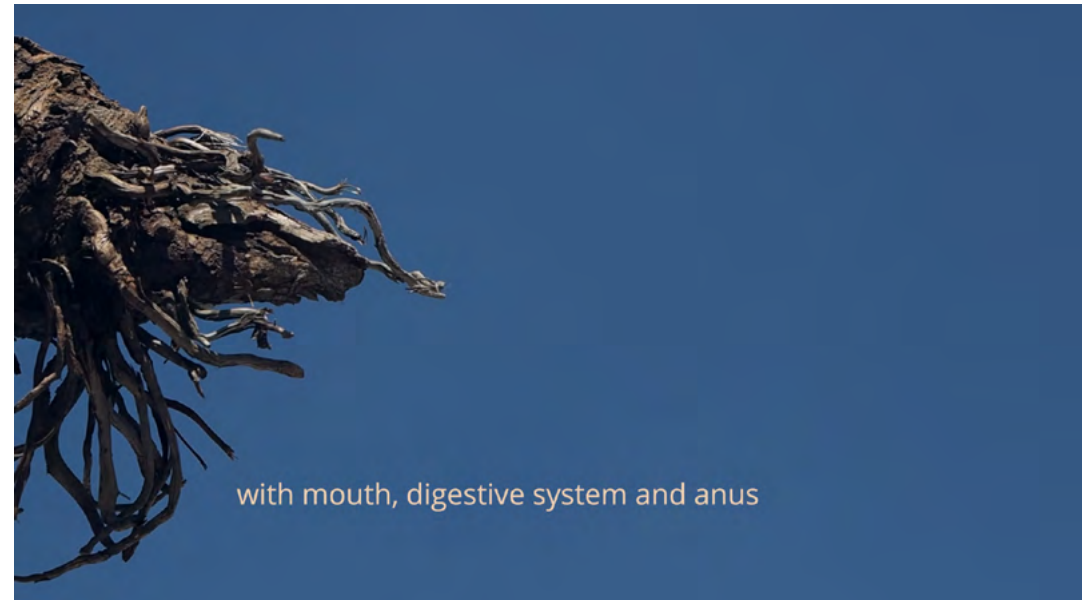
The Lab Program, Estudio Abierto, Mexico City, 2020

video: <https://vimeo.com/484479550>

Bilaterians are animals with two-sided symmetry, i.e., having a left and a right side that are mirror images of each other.

This notion of symmetry is explored in the worms that Duboutay has been working on. On the dialectic of the worm video, Duboutay tries to diffuse some of the anthropocentric binarism that inevitably happens while working with other living organisms that aren't human.

- Valeria Montoya



Hülle (2019)

3-channel video installation, loop

Allez Allez, Abschlussausstellung HBKsaar, Saarbrücken, 2019

trailer: <https://vimeo.com/546186609>

Massaging is a method of mobilizing mentally fixed bodily borders (Didier Anzieu) resulting from traumatic experiences and the societal view of the body as an enclosed entity. Crucial to the massage is direct skin contact.

The videos show a close-up of a person being massaged by two hands in plastic gloves, which greatly hampers interpersonal contact and prevents the massage from working as described.

The videos are supported by the clean white space, in which it is impossible to stand upright and stable due to the soft floor and flexible but low ceiling.



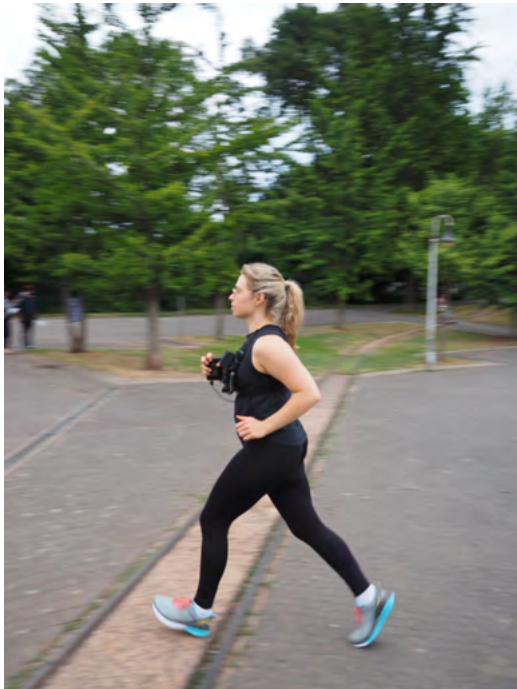
Jogging (2018/19)

performance, headsets, monitors, laptops, action cameras, loudspeakers
in collaboration with Leo Scheidt
pictures by Leo Scheidt

Baum & Bild, Deutsch-Französischer Garten, Saarbrücken 2019
2019 warum weinen performance event, Atelier Orbit 24, Frankfurt (DE)
Rundgang HBKsaar 2018

Two joggers move quickly, sometimes slowly, choppily, occasionally stopping abruptly through the park.

They are equipped with a belt to which a smartphone and a loudspeaker are attached. The faces are lifeless, and they do not speak, but you can hear instructions from another person from the speakers. There are two small stations in which screens are positioned. Here you see a live broadcast of the cameras attached to the avatars. Next to each is a headset ready to put on. A manual explains to explore the park and the ongoing exhibition from the comfort of the station by speaking into the headset's microphone. One can control the avatar, who responds with the instructed movements by giving commands.



Fügen (2018)

video, 9min, loop

matters manners, UG im Folkwang, Essen 2018
Rundgang HBKsaar 2018

video: <https://vimeo.com/546136335>

[Their] seemingly desperate, repetitive attempt to stuff a hand into a preserving jar is deliberately staged as a simple video recorded in the studio. On the one hand, associations with traditional forms of „conservation“ come to mind, but also the disturbingly compulsive nature of this action becomes gradually apparent: the active and the passive hand belong, after all, outside of the picture, to the same body! At the same time, the action itself in its digital repetition reveals as a sterilized preserve.

- Eric Lanz



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DOSSIER DE PRESSE

<https://boldmagazine.lu/larc-de-noe-duboutay/> (25.03.2025)
<https://culture.lu/blog/articles/le-fabuleux-destin-de-noe-duboutay-est-il-un-heros> (13.03.2024)
<https://www.pressreader.com/germany/saarbruecker-zeitung/20240305/282106346595708> (05.03.2024)
<https://journal.lu/de/eine-welle-der-befreiung> (01.07.2022)
<https://cid-fg.lu/en/news/lks-duboutay-space-of-wildness/> (27.05.2022)
<https://www.tageblatt.lu/headlines/devenir-plante-au-casino-display-woven-in-vegetal-fabric-on-plant-becomings/> (02.02.2022)
<https://www.100komma7.lu/article/kultur/d-villschichtegkeet-vun-der-botanik> (25.01.2022)
<https://culture.lu/blog/articles/actualite/woven-vegetal-fabric-plant-becomings> (21.01.2022)
<https://cid-fg.lu/news/catherine-duboutay-woven-in-vegetal-fabric/> (13.01.2022)
<https://culture.lu/blog/articles/interviews/catherine-duboutay-vum-studium-zum> (29.04.2021)
<https://culture.lu/fr/actualite/25C3%25A9s/artist-residency-mexico-city-ein-erfahrungsbericht> (03.02.2021)
<https://www.thelabprogram.com/catherineduboutay> (10.2020)
<https://www.mixcloud.com/thelabprogramm/human-worm-catherine-duboutay/> (10.2020)
<https://www.mixcloud.com/thelabprogramm/working-with-living-organisms-work-in-process-catherine-duboutay/> (10.2020)
<https://www.mixcloud.com/thelabprogramm/working-with-living-organisms-a-conversation-with-catherine-duboutay-and-daniel-escamilla/> (10.2020)
<https://www.saarbruecker-zeitung.de/saarland/saarbruecken/saarbruecken/absolventen-der-hbk-saarbruecken-stellen-ihre-arbeiten-aus-aid-42355817> (10.07.2019)

TRAILERS AND VIDEO LINKS:

[Vimeo](#)

mud and the bros (2023): <https://vimeo.com/noeduboutay/trailermudandthebros>
wet dusk (2023): <https://vimeo.com/noeduboutay/wetdusk>
ContentContent, commission for Caroline Beach and Joseph Hernandez (2022): <https://vimeo.com/781120471>
identity echange and other aphrodisiacs (2022): <https://vimeo.com/820213140>
but actually we are Worm (2021): <https://vimeo.com/557932885>
the dialectic of the Worm (2020): <https://vimeo.com/484479550>

PUBLICATIONS:

mud and the bros (2023) published by Lemon Press Zurich:
<https://www.instagram.com/p/CwKi8qqoLYK/>
<https://www.lemonpresszurich.com/>
Woven in Vegetal Fabric: On Plant Becomings (2022):
<https://casino-luxembourg.lu/en/shop/woven-vegetal-fabric-plant-becomings>
embodying worm (2021) Master Thesis ZHdK:
https://freight.cargo.site/m/Q1408272844445368454798971933847/Embodying_Worm-Catherine_Duboutay.pdf
human worm (2020) The Lab Program (MX):
https://www.instagram.com/p/CrhNmuSuff2/?img_index=1