

Miniverse Katja Loher

02 SCULPTING IN AIR



Sculpting in Air, Installation view, Maxxi Museum, Photo: Stephanie Cardì.

Katja Loher projects her videos onto the surface of large shiny orbs hanging in the gallery space. The thirty-one year-old Swiss artist has detached herself from the monitor and the black box whereby videos are projected onto one or several walls, opting instead to stage her works as spatial „video sculptures“, which she calls Videoplanets and Miniverses. They are created in the artist’s New York studio, in close co-operation with dancers, choreographers, musicians and designers. The Miniverses are small orbs whose insides serve as projection surfaces, with apertures that enable the outside world to look in. Like their larger counterparts, the Videoplanets, they reflect the human condition in a globalized world.

Loher’s sculptural video works address a field of tension between escapist phantasy and oppressive reality. Her surreal worlds are populated by realistic figures that tumble about virtual spaces and appear to be intent on preventing ecological collapse. Androgynous dancers evoke fairies and – in performing the artificial pollination of plants or even photo-synthesis – strive to conserve the natural basis of human existence.

The video that Loher produced on the occasion of the inauguration of Zaha Hadid’s spectacular MAXXI Museum, in 2010, addresses the new topic of the dialog between human and computer. A very basic game of questions and answers and uniformed actors are reminiscent of 1970s science-fiction movies. The artist’s exaggerated imagery underscores the fact that there can be no understanding between the sparkling eye and the rotating hard-disk, no matter how many words are exchanged.

Inspired by Pablo Neruda’s Book of Questions, since 2005 Loher has been addressing the human basis of existence. Her complex video collages demonstrate metaphorically the far-reaching consequences of poetic questions such as, „Why did the bees leave?“ Loher occasionally transforms questions into textual images by choreographing dancers to form letters which she then combines into words. And usually the words she has composed in her Video alphabet are embedded in scenographies whose arc of suspense provides a contrast to the unfolding sentence or phrase and its possible interpretation.

Unlike the textual level that Loher introduces in some of her videos, the choreographies rarely betray narrative structure. The dancers’ movements tend to be synchronic and the bodies seen from the bird’s-eye view that Loher adopts in virtually all her works form clear patterns, which she then proceeds to multiply kaleidoscopically in the course of digital post-production. The symmetrical multiplication of moving bodies in constantly changing constellations produces a rhythmically pulsating collective. Loher’s dream-like yet apocalyptic tales suggest that „Saving the Planet“ can only be achieved by joining forces in a collective.

Ruth Littman, Gallerist, Oct 2010, Zurich

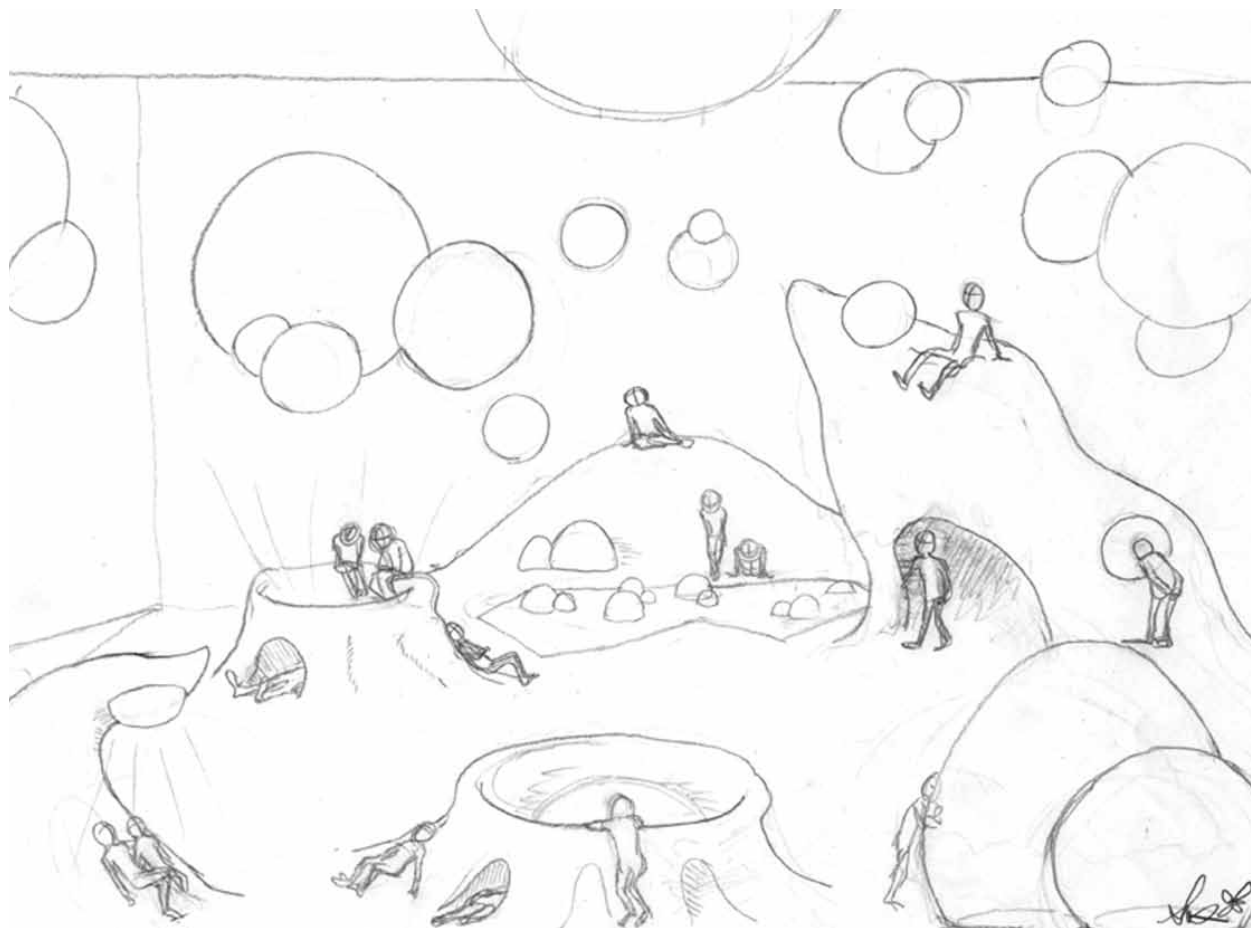
Translation from German, Feb 2011: Margret Powell-Joss

03 SOLO EXHIBITION MUBE

MUBE, Museu Brasileiro da Escultura, Sao Paulo

November 18th 2011 - January 15th 2012

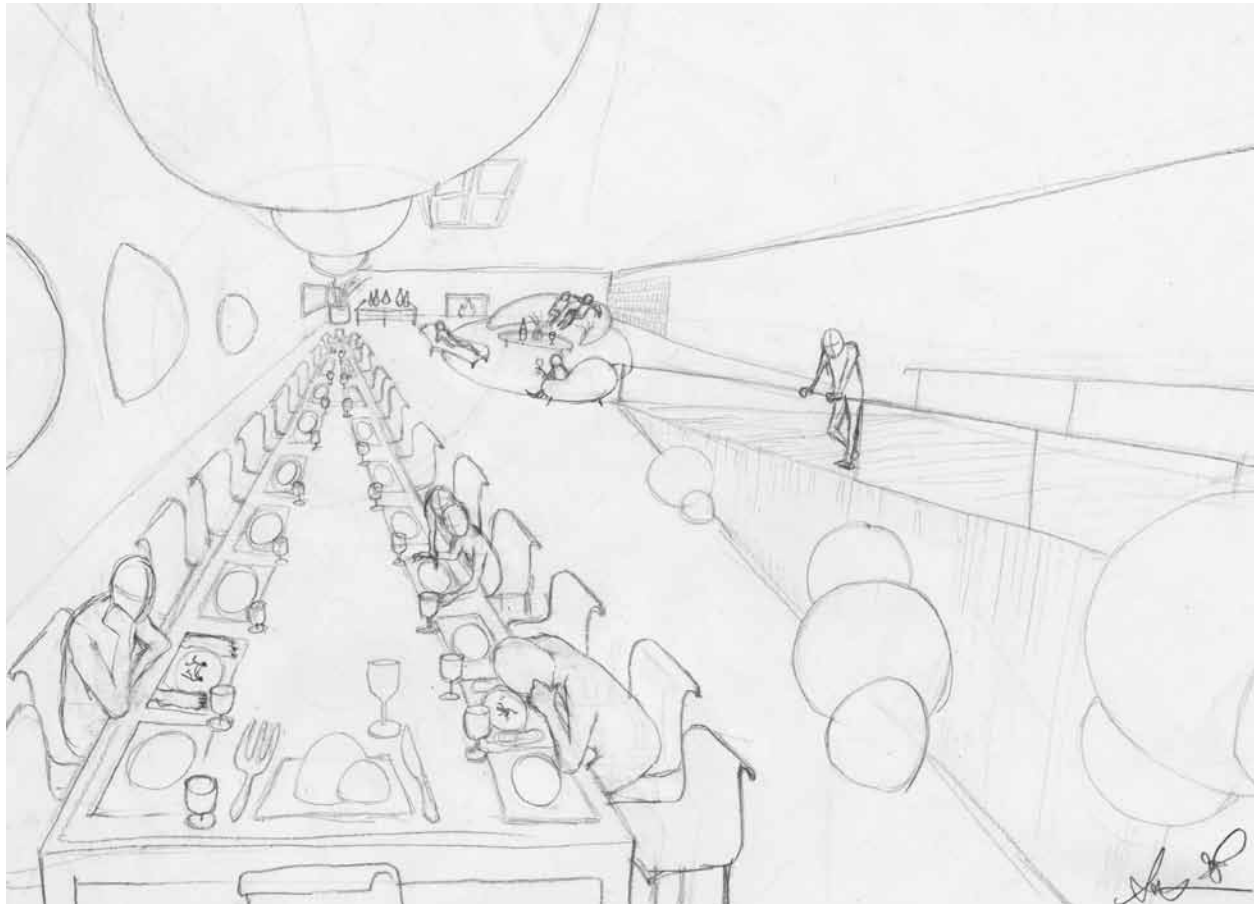
Opening: November 17th.



For the exhibition at MUBE Katja Loher creates two accessible spaces:

A dining room and a bubble landscape. The objects on the table and the bubbles in the landscape are self-contained video sculptures. The audience that enters the museum is not viewing the art so much as experiencing it as they become part of the installation. They are entering a landscape where bubbles have just been blown in the air. They are invited to climb on the hills, look over the edge of a crater, lie inside one of the landscape-shaped beds, sit on a rock at the lake. From each place where the viewer is invited to stop, choreographed videos embedded inside the hand blown bubbles flying in the air, sticking on the wall, landing on the landscape, can be discovered. A sculptural frozen moment, a bubble that is an instant before its crash, and the ever changing dynamics of the reality in the video are fused into vibrant fragile objects. The landscape is designed with abstract geometrical shapes, and covered with a white comfortable carpet. The crater serves a live green screen studio: attached cameras record the visitors in the bird's eye view and catapult them in real time into a few of the floating bubbles.

04 **SOLO EXHIBITION MUBE**



The second space hosts a huge dining table. The table and the chairs are simply black. The table sets are video screens, which display the feet of the audience sitting at the seat in real time in the place of silverware around the plate.

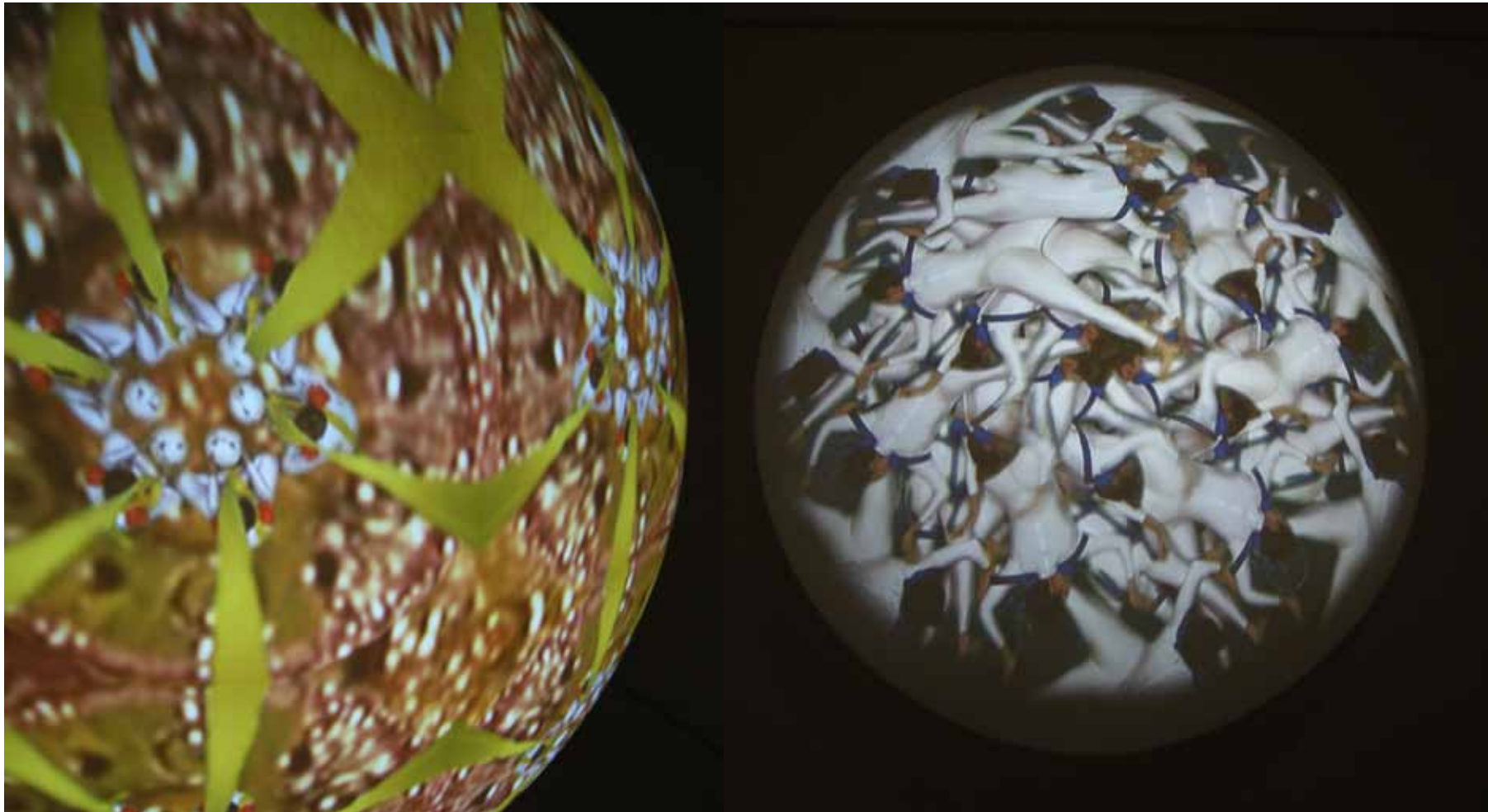
Videos are embedded into the glasses, plates, bottles, and the dishes on the table. These videos lead the audience to dive into a world far away from the situation at this table where competitive questions are asked in a poetic way.

On the opening night, choreographers will be present at the dining table as butlers, serving video-wine and video dishes. Three of Loher's Videoplanets hover over the dining table.

05 **RGB PLANET**

Videoplanet 2010

Videoprojektion auf Chloropren Ballon, size variable (1-2.5 Meter diameter).



RGB Planet, Photo: Anya Tish Gallery.

06 **RGB PLANET**

Videoplanet 2010

Video projection onto floating chloroprene balloon. Selection of video stills.

Video: HD, 11:33min (loop).

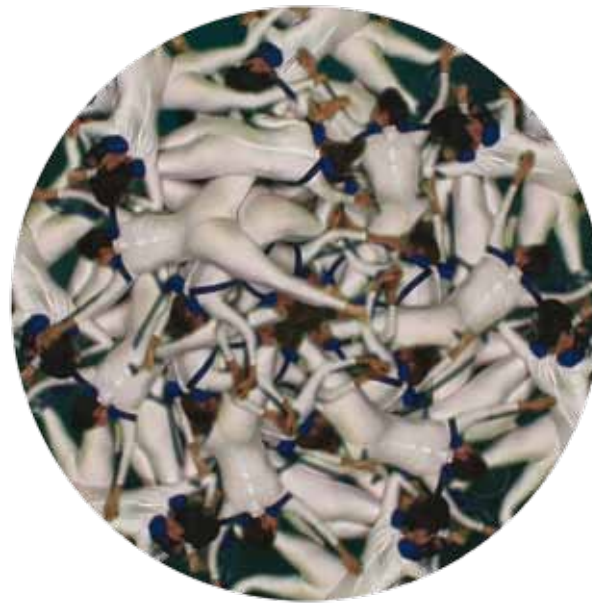
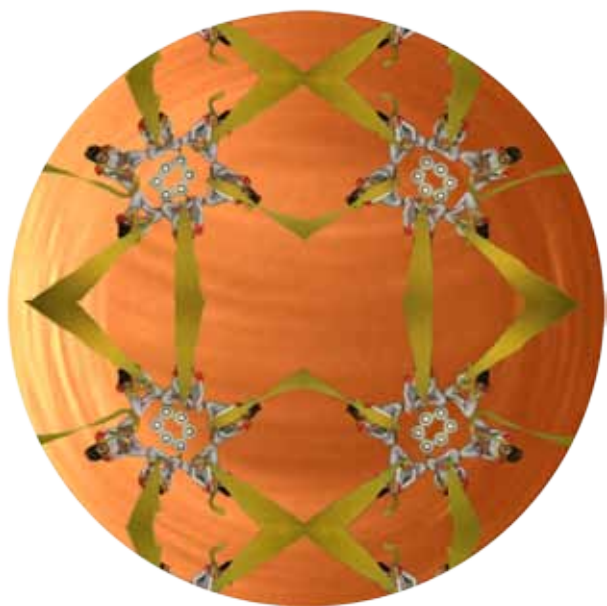


07 **RGB PLANET**

Videoplanet 2010

Video projection onto floating chloroprene balloon. Selection of video stills.

Video: HD, 11:33min, loop.



08 **BACK STAGE**

Green screen studio shooting in the Bird's eye view with a group of dancers, Ny 2010.



Bird's eye view shooting, Photos: Robert Whitman.

09 **BUBBLES**

Videosculptures 2011

Handblown glass bubbles, video screens embedded in agylic frame.



10 **DOUBLEBUBBLE**

Videosculpture 2010

Handblown glass bubbles, video screens embedded in agylic frame.



11 **COLLAPSCOPE**

Videosculpture, 2010

Biennale di Venezia - 12th International Architecture, Arsenale Nord, Venice.

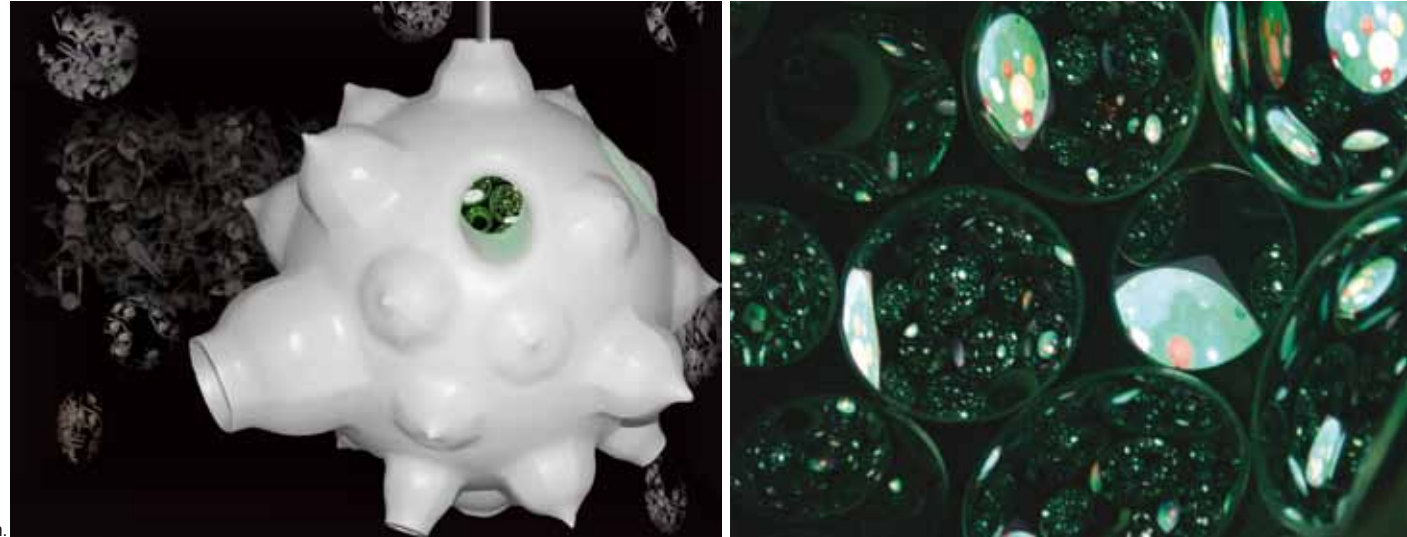


Collapsoscope, Photo: Hans Fockety.

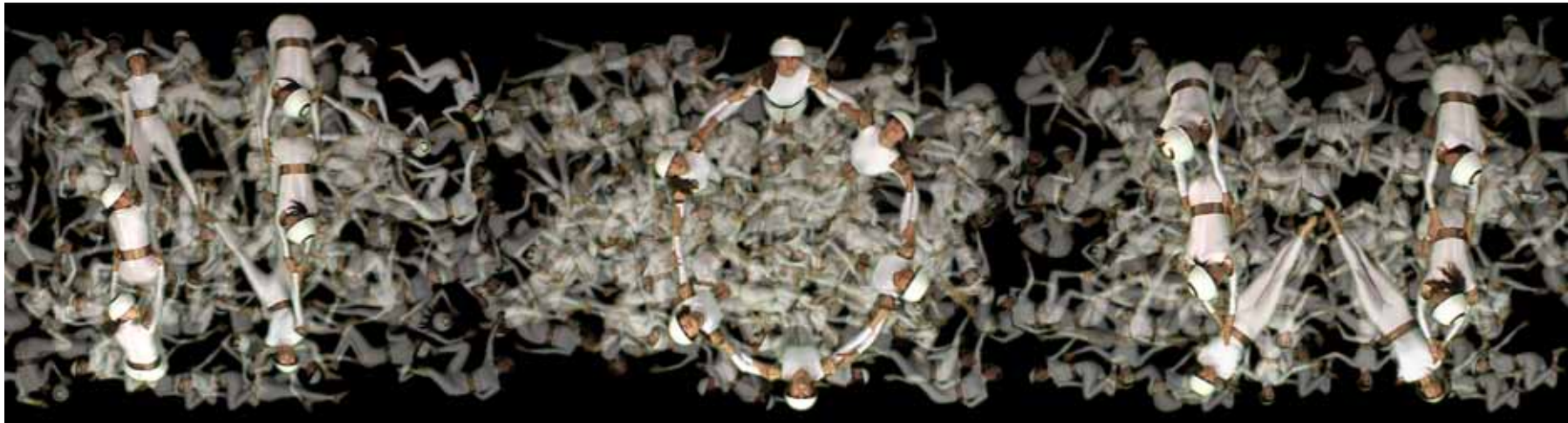
12 **COLLAPSCOPE**

Videosculpture 2010

Suspended object with interior video kaleidoscope 55 cm diameter, video projections on surrounding walls.



Collapsoscope, Photos: Hans Fockety.



Collapsoscope, Video stills.

13 **SCULPTING IN AIR**

Videoplanet 2010

Videoprojektion auf Chloropren Ballon, size variable (1-2.5 Meter diameter).

MAXXI - National Museum of the Arts of the XXist Century, Rome.

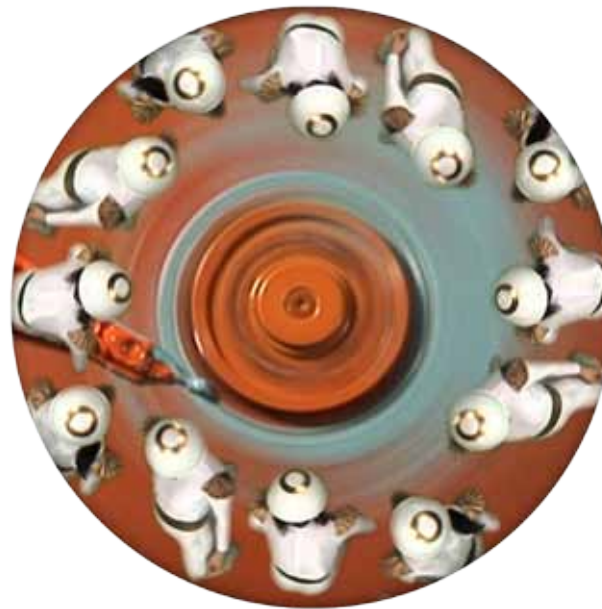
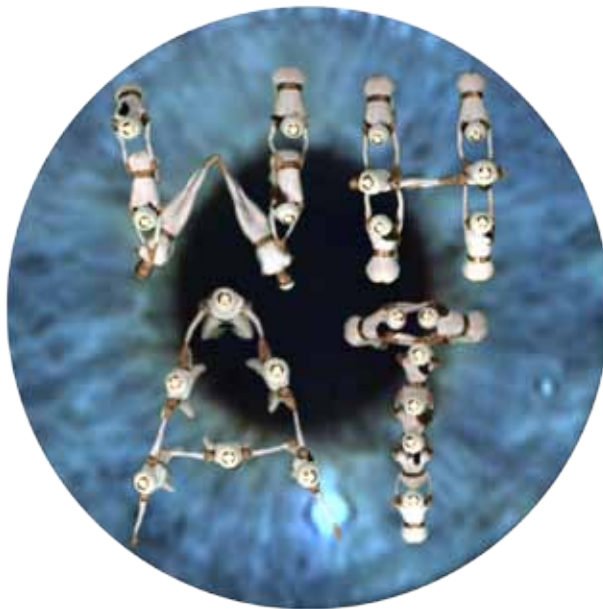


Sculpting in Air, Installation, Maxxi Museum, Photos: Stephanie Cardi

14 **SCULPTING IN AIR**

Videoplanet 2010, Video projection onto floating chloroprene balloon. Selection of video stills.

Video: HD, 6:46 min, loop



15 **SCULPTING IN AIR**

Videoplanet 2010, Video projection onto floating chloroprene balloon. Selection of video stills.
Video: HD, 6:46 min (loop).



16 **BACK STAGE**

Green screen studio shooting in the Bird's eye view with a group of dancers, Ny 2010.



Bird's eye view, Shooting, Photos: Marco Monti

17 **RGB WELL**

Videosculpture 2010

3 glass cups filled with liquids, 3 video screens embedded in a black acrylic pedestal.



Red Well:

Do fish love cats as much as cats love fish?
How can a fish tell a cat when a fish loves a cat?
How can we dance with both feet on the ground?

Green Well:

What does a tree write on the leaves it offers to the wind?
How does the wind know when and where not to blow?
How many leaves must the tree lose in vain before the wind notices?

Blue Well:

Will the moon ask the tide to swallow the land one day ?
What will the centipede do with its hundred feet once the land has been drowned ?
If there is no more mainland what will the moon use to swallow the tide?

18 **RGB WELL**

Videosculpture 2009

Videos: HD, 3:40min, loop, selection of video stills.



19 **WHY DID THE BEES LEAVE?**

Videosculpture 2009

Vase filled with liquid, video screen embedded in a black acrylic pedestal.



20 **WHY DID THE BEES LEAVE?**

Videosculpture 2009

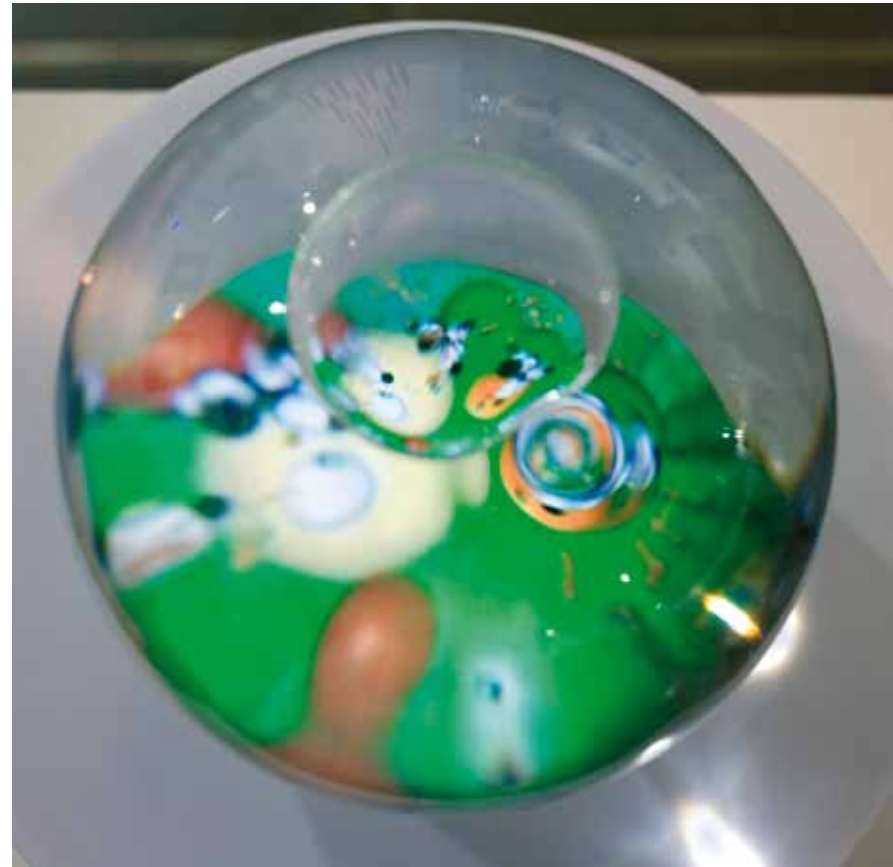
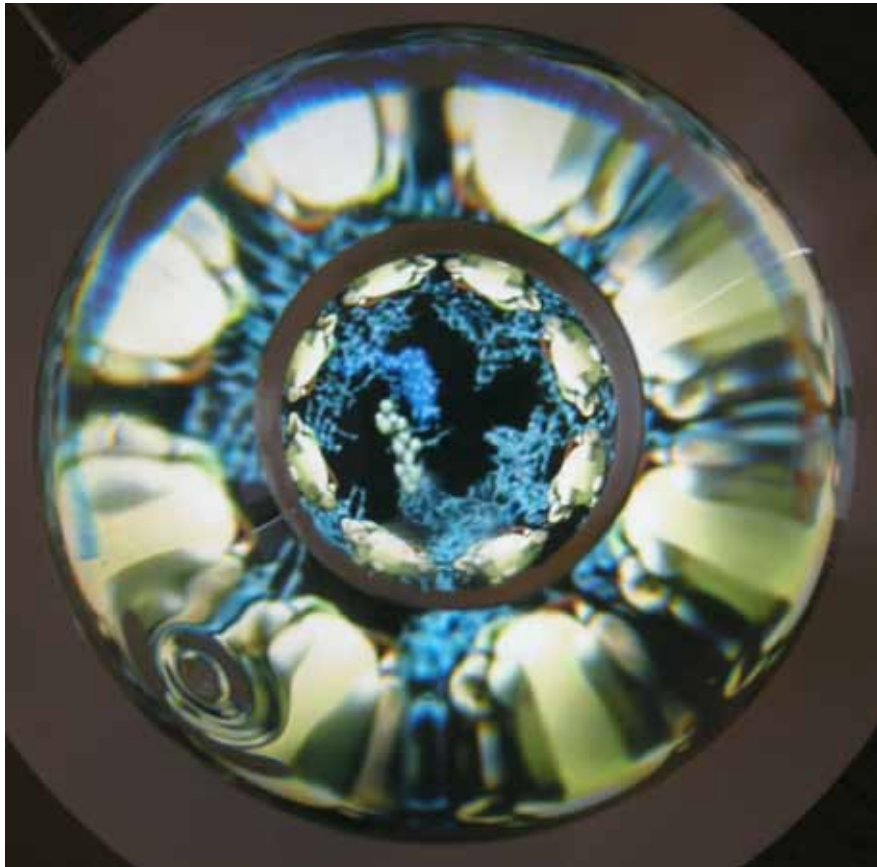
Video: HD, 1 min, loop, selection of video stills.



21 **WHERE WAS THE COLOR GREEN BORN?**

Videosculpture 2009

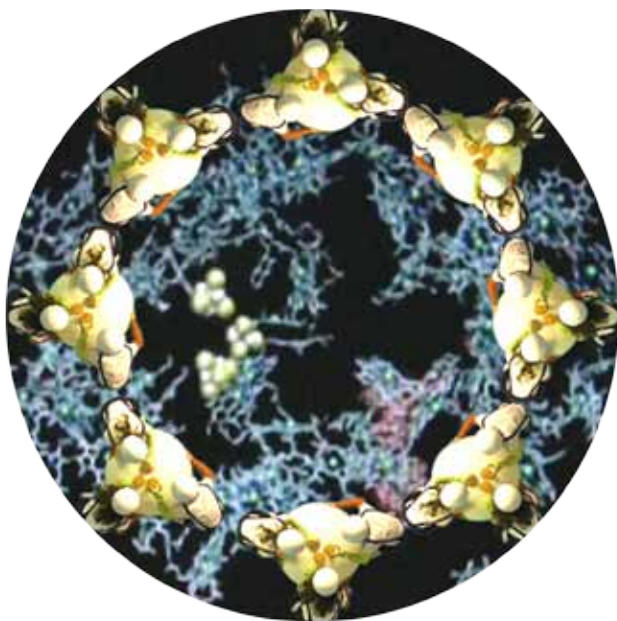
Glass sphere filled with liquid, video screen embedded in a white acrylic pedestal.



22 **WHERE WAS THE COLOR GREEN BORN?**

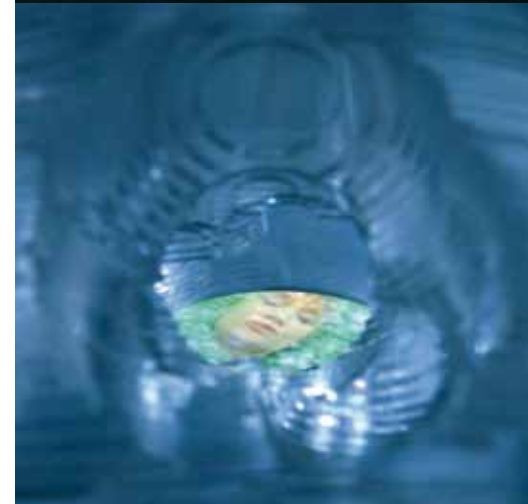
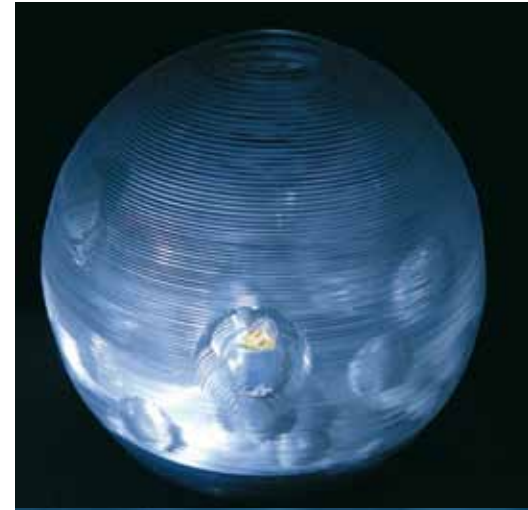
Videosculpture 2009

Video: HD, 5:40 min, loop, selection of video stills.



23 **MINIVERSE**

Series of videosculptures 2008-2010
In collaboration with Hans Focketyyn.



24 **MINIVERSE**

Series of videosculptures 2008-2010



Page 10

Miniverse 5, Videosculture 2010.
Lacquered sphere with video screen and
kaleidoscope, 26 cm diameter.

Miniverse 4, Videosculture 2009.
Acrylic sphere with video screen and
kaleidoscope, 35 cm diameter.

Miniverse 3, Videosculture 2009.
Acrylic sphere with video screen and
kaleidoscope, 35 cm diameter.

Miniverse 2, Videosculture 2009.
Acrylic sphere with 6 video screens,
55 cm diameter.

Miniverse 1, Videosculture 2008.
Wooden sphere with 6 video screens,
45 cm diameter.

25 **KATJA LOHER BIOGRAPHY**

1979 Born in Zurich
2000 – 2001 ESBA, Fine Art Academy Geneva
2001 – 2004 FHBB HGK, Fine Art Academy Basel
2004 Diploma Dept. of Art and Media Art, Art Academy Basel, FHBB HGK
Since 2004 Lives and works in New York.

Awards & Grants

2010 Art Credit Award, Basel-Stadt.
2009 Artist in Residence, 6 month Beijing, China. iaab: International Exchange & Studio Program, Basel-Stadt.
2008 ValiART-Award by Valiant, Bern.
Audiovision and Multimedia Grant, Canton Basel.
Artist in Residence, 6 month Berlin, Germany, Cultural Department Schaffhausen.
2007 0-1 Artist Visa, Artist in Residence, New York.
2006 Alexander Clavel Foundation Cultural Development Prize, Riehen.
Artist in Residence, 6 month New York, USA. iaab: International Exchange & Studio Program Basel-Stadt.
2004 TPC CreaTVty Award for new media, TPC Production Center Zurich.
Art Credit Award, Basel-Stadt.

Solo Exhibitions

2011 MuBE, Museu Brasileiro da Escultura, Sao Paulo.
Braverman Gallery, Tel Aviv.
Galleria Tiziana Di Caro, Salerno.
Anya Tish Gallery, Houston.
Galerie Vernon, Prague.
2010 Galerie Andres Thalmann, Zürich.
2009 Galleria Tiziana Di Caro, Salerno.
Anya Tish Gallery, Houston.
Galapagos Art Space, Dumbo, New York.
2008 Christinger Contemporary, Zürich.
A.I.R. ONE, Substitut, Berlin, Kurator: Urs Kuenzi.
2007 Planêtre, Scène2, Senones.
Tony Wuethrich Galerie, Basel.
Kunsthalle Palazzo, Liestal.

2006 Forum Vebikus, Schaffhausen.
Dublin Fringe 2006, Dublin.
The Artist Network Gallery, New York.
2005 Love.com, The State Hermitage Museum, St.Petersburg.
Switzerland Festival Rose D'Or, KKL Luzern, Luzern.

Group Exhibitions

2010 NETinSPACE MAXXI, National Museum of the Arts of the XXist Century, Rome.
Biennale di Venezia - 12th International Architecture, Arsenale Nord, Venice.
TINA B, Festival for Contemporary Art, Prague.
TINA B, Porsche Center, Padova.
Convergences - New Sculptural Media, Armory Center for the Arts, LA.
Post Dimension - A Journey in the Contemporary Art, Torrione Passari, Bari.
2009 Siggraph Asia 2009, Yokohama.
Light Switch, Anya Tish Gallery, Houston, Texas.
TINA B, Festival of contemporary Art In Prague.
Modern Art Gallery Taichung / Found Museum, Peking.
Biennale Chongqing.
Dialogue of the Generations, Kunsthalle Palazzo, Liestal.
Wondering Where the Ducks Went, Galleria Tiziana di Caro, Salerno.
2008 SUMMERTIME 08, Galleri Christoffer Egelund, Copenhagen.
Primacy, Threshold Art Space, Perth.
Art Is My Playground, Tershane, Istanbul.
2007 New York City Panorama, Flux Factory, New York.
Biennale Parallel, Tershane Gallery, Istanbul.
798/Dashanzi Art Festival, Beijing.
NO1 Artbase, 798 Area, Beijing.
2006 Forum & Elzbieta Koscielak Gallery, Lesnica Castle, Zamek.
Iaab Choices, Kunstraum Riehen, Basel.
Alexander Clavel Stiftung Kulturförderpreis, Villa Wenkenhof, Riehen.
2005 Art Digital 2005, M'ARS Centre of Contemporary Arts Moscow.
Ernte 2005, Museum zu Allerheiligen, Schaffhausen.
Regionale 6, Kunstverein Freiburg, Freiburg.

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Art Fairs

- 2011 Art Stage Singapore, Einzelausstellung, with Galerie Vernon, Prague.
Artefiera, International Art Fair for contemporary Art, Bologna, with Galleria Tiziana di Caro, Salerno.
Salone Internazionale del Mobile 2011, Design Week, Milan, Solo exhibition, with Galerie Vernon, Prague.
- 2010 Kunst 10 Zürich, Solo exhibition with Galerie Andres Thalmann, Zürich.
Artissima 17 International, Fair of Contemporary Art in Torino, with Galleria Tiziana di Caro, Salerno.
VOLTA Basel, Lightbox, Solo exhibition with Vernon Gallery, Prague.
SCOPE BASEL, with Vernon Gallery, Prague.
MIART, Milan Contemporary Art Fair, with Galleria Tiziana Di Caro, Salerno.
Salone del MOBILE 2010, with Vernon Gallery, Prague.
- 2009 Art Verona On Stage, Solo exhibition with Galleria Tiziana di Caro, Salerno.
MIART, Milan Contemporary Art Fair, with Galleria Tiziana Di Caro, Salerno.
- 2008 Art 39 Basel, with Tony Wuethrich Galerie, Basel.
- 2007 Istanbul Contemporary Art Fair, with Tershane Gallery, Istanbul.
- 2006 Diva Digital & Video Art Fair, New York, with theartistnetwork.

Collections

- eN Arts Collection, Tokyo, Japan.
GC. AC - Galleria Comunale d'Arte Contemporanea of Monfalcone, Italy.
Sara Lahat Private Collection, Herzliya, Israel.
Horsecross Collection, Permanent Collection of Digital Art, Perth, UK.
Private Collectors in Italy, Belgium, Switzerland, Russia, Israel and USA.

Bibliography/Press (Selection)

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Giulia Simi: Videosculptures/Videoplanets, Art and Science in Katja Loher's Practice. In: Digimag #57, September 2010, Milan.
Vernon Fine Art International: TINA B 2011, Collapscope. Prague, 2010.
Roberta Bosco, El MAXXI sitúa a Roma en el arte contemporáneo. In: El Pais, Madrid, 24.07.2010. Antonello Tolve: MAXXI, Una scelta secca: Dietro e dentro lo sguardo di Katja Loher. In: TeKmedia, ARTKEY Magazine, Torino, 03.06.2010.
Kelly Crow: Rome Turns to the Art of Today. In: The Wall Street Journal Europe, New York, 21.05.2010.

- Yida He: Katja Loher's Videoplanets. In: VISION, International Art, Design and Architecture, April Issue, Beijing, April 2010.
Siggraph Asia 2009: Digital experiences, Siggraph Asia Art Gallery 2009, Miniverse 2, Yokohama, 2009.
Biennale Chongqing 2009: Your Discourse, Chongqing, 2009.
BIT, Brooklyn Independent Television, Neighborhood Beat, featured artist.
Peter Stohler: TOMOGRAPH, Interviews with artists. Arnoldsche Art Publisher, Stuttgart, 2009.
Tershane Gallery: Art Is My Playground, Istanbul, 2008.
Robert Elmes: Art Primer, YRB JUMP OFF, June issue, New York, 2008.
Yonina Chan: Verses, Universes, Inverses. In: Imagine, Manila Bulletin, October Issue, 2008.
Robin Blanck: Aufbruch am Ende von Raum und Zeit. In: Schaffhauser Nachrichten, 05.07.2008.
Alison Anderson: High art suspended over Concert Hall, In: Perthshire Advertiser, Perth, 16.05.2008.
Peter Stohler: Katja Loher: Schachfeld. In: Les Jeux sont faits, Kunsthalle Palazzo, Liestal, Juni 2007. Flux Factory: New York City Panorama, New York, 2007.
The Artist Network: 798/Dashanzi Art Festival, Beijing, 2007.
Tershane Gallery: Biennale Parallel, Istanbul, 2007.
Dietrich Roeschmann: Katja Loher: The world as a game. In: Regioartline, Art Magazine 15.06.2007, Basel.
Denise Langenegger: Interview, DRS1 Radio, National Broadcast Switzerland, New York, 2006.
Alfred Wüger, Between the Sun and the Oranges, Schaffhauser Nachrichten, November 2006.
Peter Pfister: Honey sucking helicopters and airy dreams, AZ Schaffhausen, November 2006.
Ann-Katrin Harfensteller: The special look through a peephole Basellandschaftliche Zeitung, August 2006.
Muriel Schlup: Hertz neben Herz. In: Berner Kulturagenda, Nr. 07, Bern, April, 2005.
Bea Hauser: Each Video is a Form of Invention. In: AZ Schaffhausen, 10.03.2005.
M'ARS Centre of Contemporary Arts Moscow: Art Digital 2005 Moscow, Digitalized Love, Moscow 2005.
Olga Horoshilova: Katja Loher, Sylvie Rodriquez: Love.com The State Hermitage Museum. In: Time out St.Petersburg, December 2005.
Andrei Vorobei: Swiss video installations on show at the Hermitage Museum. In: St.Petersburg Times, 23.12.2005.

27 **CONTACT**



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