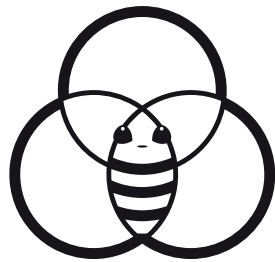


ARCHITECTURE OF DREAMS
KATJA LOHER





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INTRODUCTION



Katja Loher is changing the face of video art by choosing to present her works as organic sculptural forms, or Video-portals, in lieu of a flat rectangular screen.

The videos are the product of a collaborative effort between architects, designers, poets, composers, glass blowers, and performers who, under the creative direction of Loher, work to animate the imagined world of the artist.

Loher adopts a bird's eye perspective for each video to simulate the effect of looking through a microscope or a telescope. 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.



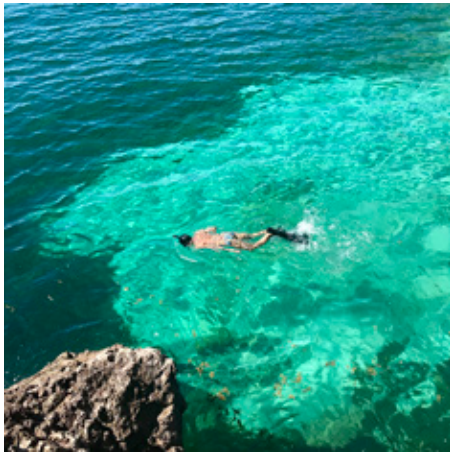


Katja Loher's video-sculptures address ecological urgencies such as the plight of flora and fauna, with a focus on the pollinators, climate change, deforestation, pollution, and the changes in the ocean ecosystem.

Ballerinas take on the form of small creatures in a multicolored game of perspective and scale that ennobles the existence of tiny beings. Performers intertwine to form letters, words and questions, while costumed dancers dressed as animals mimic the somatic or sonar communication inherent to different species.

Loher creates a multi-sensorial experience for the viewer, who will emerge from her 'Miniverse', inspired by a renewed appreciation for the splendor and complexity of nature, and the desire to preserve its beauty for generations to come.

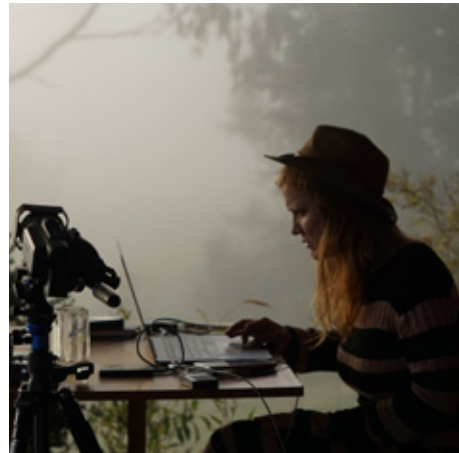




The visual collages are generated using a combination of complex, choreographed dance sequences, overlaid with footage taken from the artist's international journeys. Katja Loher and her team travel to places around the world to experience and capture particular cultures and landscapes related to the project she is working on.

Loher masters in her editing process multiple layers of video footage captured using aerial drones, diving in the deep blue sea, creating visual collages that blend with kaleidoscopic choreographies filmed from a bird's eye view in her green-screen studio and Video-laboratory.

Backstage Images: Shootings in green screen bird's eye view studio shooting and glass production in New York. Underwater Shooting in Providencia, Colombia, Drone Shootings in the Peruvian Amazonas, on the Great Wall in Beijing, China and in a neighborhood in Kolkata, India.



Backstage Images
of productions around the globe
2019-2021

VIDEO-SCULPTURES



In Katja Loher's artistic output, the preservation of the environment takes on forms of enchanting magic. With her video-sculptures and outdoor installations dedicated to the sea she invites the visitors to an underwater journey raising awareness for the endangered marine environment.

Starting from scientific truths, the artist creates artworks that employ a captivating and evocative aesthetic language, transporting us to a world of astonishing beauty. Loher's art works unveil the marvels of nature and reveal life forms that remain invisible to our eyes. Yet, within these hidden entities lies a kaleidoscopic realm, a dreamlike and hypnotic "Miniverse".

A FLOATING FOREST OF CREATURES, 2022

Multi-channel video composition, 8:08min, looped

Hand-blown glass sculptures, video screen embedded in white acrylic case

41 x 58.5 x 20 cm

<http://www.katjaloher.com/plankton-6>



THE TEACHING OF OXYGEN AND CARBON, 2022
Multi-channel video composition, 8:08min, looped
Hand-blown glass sculptures, video screen embedded in
white acrylic case,
41 x 58.5 x 20 cm

<http://www.katjaloher.com/plankton-2>



Plankton that perform photosynthesis are the fundament to ocean life as they feed all marine zooplankton and food-webs. During this process of photosynthesis, they produce a similar amount of oxygen as all of the world's forests combined. Since plankton respond rapidly to temperature shifts and nutrients, both of which are altered by human climate change, their fidelity as the primary producers/gatekeepers of energy to all life in the oceans is altered. This may have dire consequences for global marine productivity, fish catch, and humans, that are hitherto difficult to quantify.



WHERE THE FIRST SILENCE BREAKS, 2022

Multi-channel video composition, 8:08min, looped

Hand-blown glass sculpture, video screen embedded in white acrylic case
41 x 58.5 x 20 cm

<http://www.katjaloher.com/plankton-4>

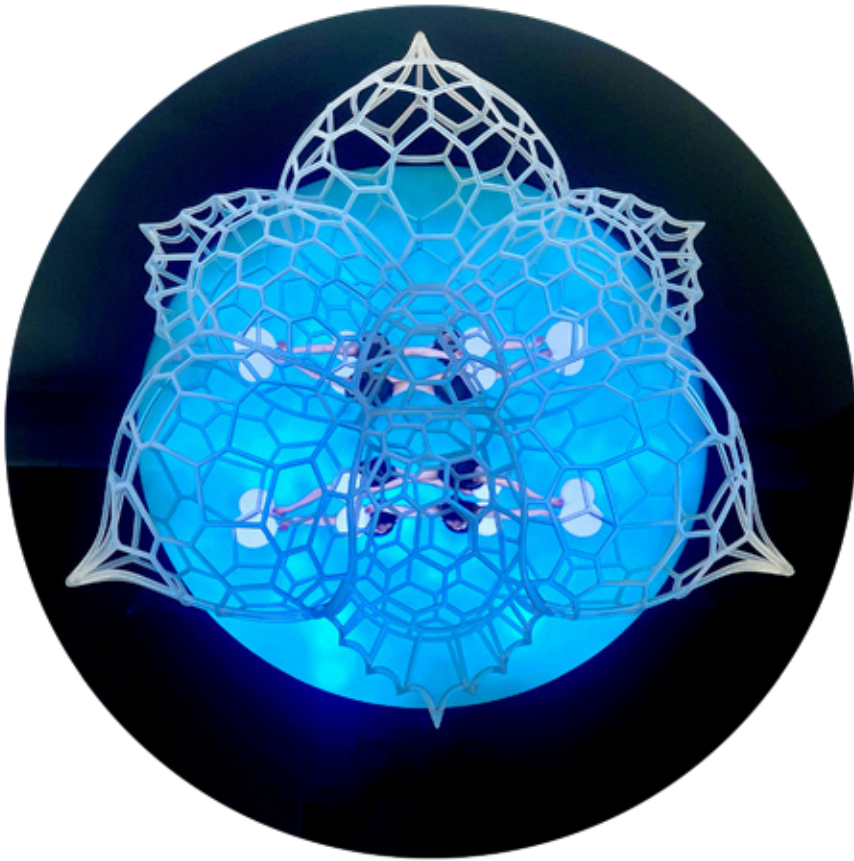
THE HIDDEN NOMAD THAT NOURISHES US, 2023

Multi-channel video composition, 8:08min, looped

Hand-blown glass sculpture, video screen embedded in white acrylic case
60 x 60 x 25 cm

<http://www.katjaloher.com/the-hidden-nomad-that-nourishes-us>





In Loher's new series related to the Plankton, the artist takes us on an underwater journey making the beauty of plankton visible to the human eye.

The 3D printed video-sculptures take form. Inspired by the drawings of German ecologist and artist Ernst Haeckel, Loher's created world draws attention to the crucial role of phytoplankton.

Responsible for producing up to 50% of the oxygen we breathe, these microscopic organisms also cycle most of the Earth's carbon dioxide between the ocean and atmosphere.

THE TIDE WE DRINK FROM, 2023

Multi-channel video composition, 8:08min, looped

3D printed object, transparent nylon, video screen embedded in black acrylic case

72 x 72 x 26 cm

<https://vimeo.com/825635468>



ARE YOU LISTENING TO THE TEACHINGS OF THE SEA?, 2023

Video composition, 8:08min, looped

3D printed object, transparent nylon,

video screen embedded

<http://www.katjaloher.com/are-you-listening-to-the-teachings-of-the-sea>



FOLLOWING THE MAGNETIC WAY OF THE WAVES, 2023

Video composition, 8:08min, looped

Hand-blown glass sculpture, video screen embedded in white acrylic case

60 x 60 x 25 cm

<http://www.katjaloher.com/following-the-magnetic-way-of-the-waves>

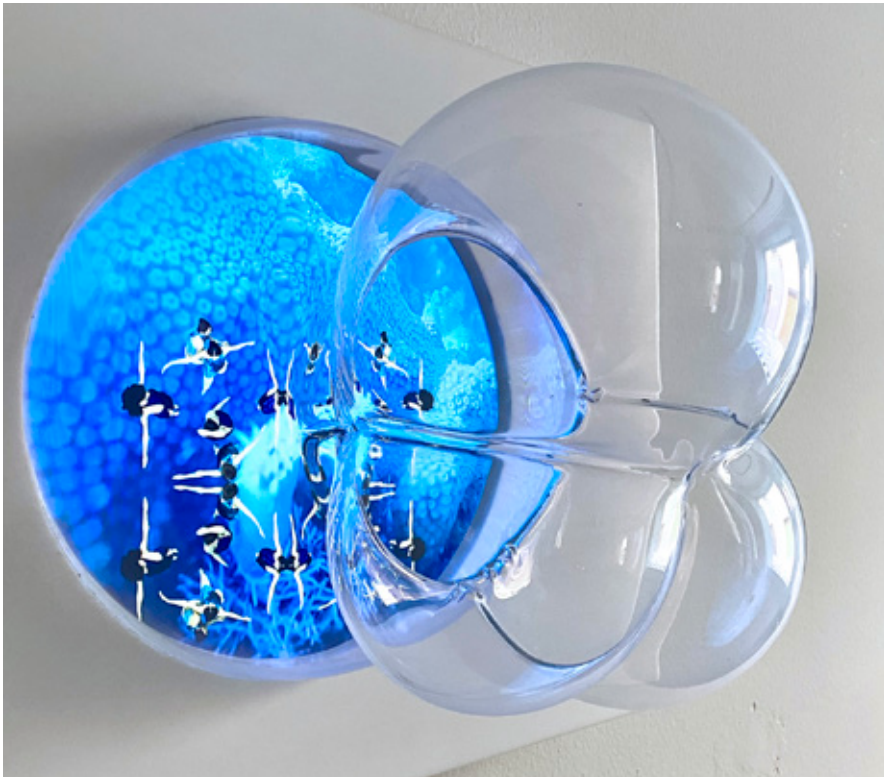
BUBBLES



The fragile, perfectly clear glass orbs evoke air or soap bubbles. Three-dimensional video images float weightlessly about inside them.

To be in a bubble may imply existing in blissful seclusion. Bubbles also signify a time/space of prosperity, hope, and dreams. However, it is a truism that bubbles can burst.

It is not so with the bubble-worlds of Katja Loher, for they are micro universes encapsulating prophetic transmissions of latent planetary urgency, existing within, yet surpassing time. They are also microcosms of beauty and wonder, and poetic statements about our relationship with nature: what it is, and also what it could become.



IF OUR FOOD IS LIKE BUBBLES RISING UP FROM THE SEA, 2021
Video-sculpture, two-channel video composition, 7:20min, looped
28 x 51 x 38 cm / 11 x 20 x 15 inch
<https://vimeo.com/675647569>



Beebubble explores the vital role that bees play in our food supply and the threats they face from changing environmental conditions.

Katja Loher makes a specific reference to the CCD, Colony Collapse Disorder, a phenomenon that led to the worldwide disappearance of worker honeybees.

This piece offers a glimpse into the extraordinary language developed by honeybees to communicate the distance, direction and quality of a food source. Bees that have returned from foraging perform a group of movements that closely resembles an eight figure, also known as the “waggle” dance.



SPACEBUBBLE, 2011

Two-channel video composition, 1:40min, looped

Hand-blown glass bubbles, video screen embedded in acrylic pedestal

14 x 14 x 10 inches / 36 x 36 x 25 cm

<http://www.katjaloher.com/spacebubble>

BEEBUBBLE, 2013

Two-channel video composition, 6:20min, looped

Hand-blown glass bubble, video screen embedded in acrylic pedestal

14 x 14 x 10 inches / 36 x 36 x 25 cm

<http://www.katjaloher.com/beebubble>







Allegorical figures represent the abstract concepts of space and time.

The Master of "Time", performed by the American composer and pianist Philip Glass, resides in the inner workings of a timepiece. Dancers imitate the mechanized movements of a clock's various components that, like the sections of the orchestra, follow the direction of the composer. "Space" on the other hand presides over a maze-like area inhabited by creatures whose movements create positive and negative space.



TIMEBUBBLE, 2012

Master of Time co-production with American Composer and Pianist Philip Glass.

Two-channel video, 4:20 minutes, looped

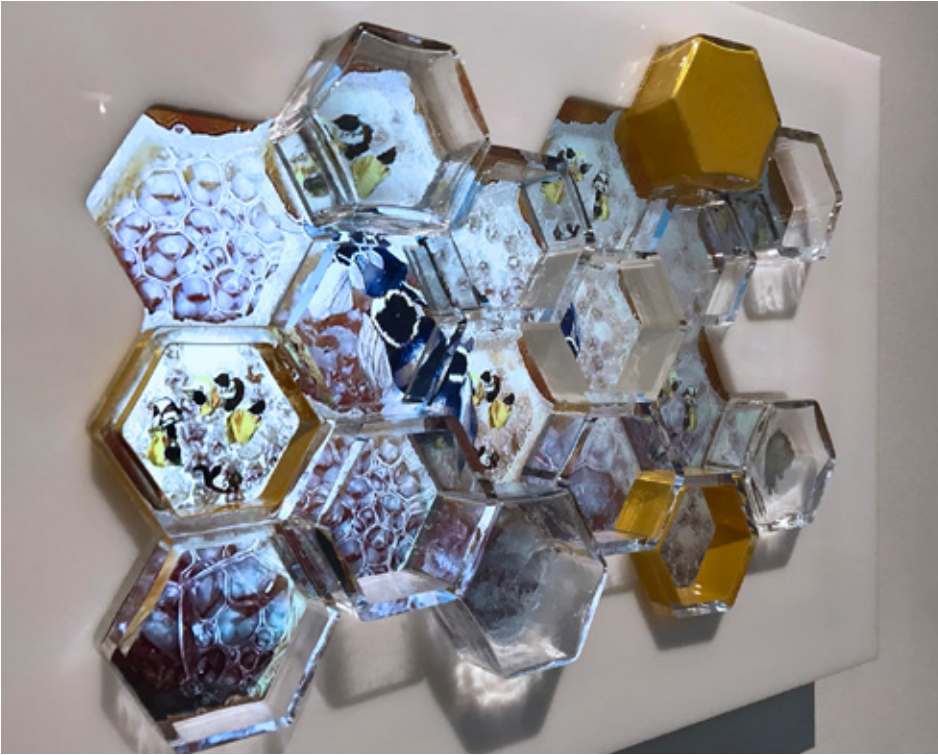
Hand-blown glass bubble, video screen embedded in an acrylic pedestal

14 x 14 x 10 inches / 36 x 36 x 25cm

<http://www.katjaloher.com/timebubble>







Hand-blown glass hexagons are forming a honeycomb that hosts a multi-channel video composition offering a fascinating game of perspective and scale to ennoble the existence of tiny beings. Luminously clad dancers form flower patterns, perform the waggle dance of bees, and dance the letters of the alphabet. In postproduction, the artist assembles the letters into words to express the Bee Manifesto, one of Loher's key messages that she brings to the world:

Bee Aware. There's a dying dancing tribe. There's a perfect mute cry, in the sky (...) Bee aware. There's no land of milk and honey. There's no future, where bees die. Bee Alive.

IS IT TRUE THE BEES ARE PREPARING TO REVOLT?, 2020
 16-channel video composition, 7:30 min, looped
 Hand-blown glass, video screen embedded in white acrylic
 38 x 51 x 15 cm / 15 x 20 x 6 inches
<http://www.katjaloher.com/bee-hive>





Katja Loher, in collaboration with a local artist, created video-sculptures out of Quartz Vein Rocks. Found in a river in a wild valley in Colombia, these rocks are brought to the studio, washed, sculpted and fused with technology.

Mesmerizing mandalas of moving bodies in constantly changing constellations melt with the pattern inside the rock, infusing it with stories.

Kaleidoscopic multiplications of choreographed dancers open the stage for a medicine man from an Amazonian tribe. Forming the eye of this sculpture, he is teaching us some of his wisdom from the jungle.



WHAT ARE YOU GUARDING UNDER YOUR HUMP?, 2020

One channel video with sound, 5:20 min, looped
Video screen embedded in quartz vein rock
12 x 13 x 5 inches / 30 x 35 x 13 cm

WHAT ARE THE STORIES OF THE WRINKLES AND HOLES IN THIS ROCK?, 2020

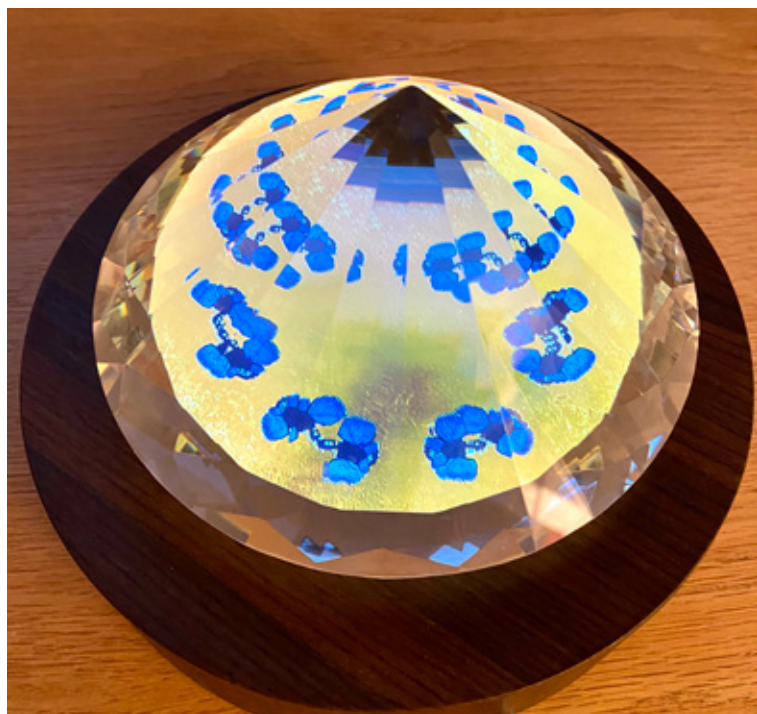
One channel video with sound, 5:20 min, looped
Video screen embedded in quartz vein rock
12 x 13 x 5 inches / 30 x 35 x 13 cm

<http://www.katjaloher.com/meteorite-sculptures>

DIAMONDS



The diamond sculptures, through their multifaceted perspective, reveal a video that is embedded within their transparent structure. They are a three-dimensional manifestation of kaleidoscopic multiplication of Loher's bird's eye view of choreographed dance concepts, and symbolize the alternative dimension where past, present, and future converge.



EARTH DIAMOND , 2021

Single channel video, 5:30min, looped
Video screen embedded in black round pedestal
20 x 20 cm x 15 cm
<https://vimeo.com/701772600>

FLOATING DIAMOND , 2021

Single channel video, 4:41min, looped
Video screen embedded in wooden pedestal
15 x 20 x 20 cm / 6 x 8 x 8 inches
<https://vimeo.com/877050683>





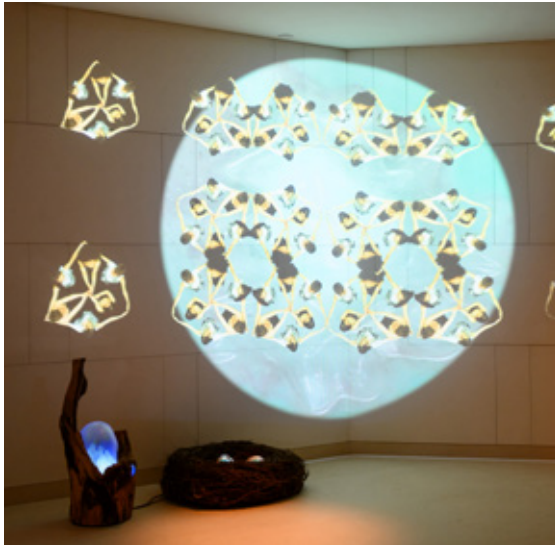
Fascinated by the tree roots invading Indian temples and buildings, Loher creates bird nests, which contain egg-like videos. The seamless fusion of organic elements and technology represents the complex balance between humans and nature that Loher explores in the fantastic worlds she creates. In them she acts as a demiurge, which unbinds chaos, while nurturing order and rhythm.

Roots and Wings are two elements that are grounded and free at the same time. Thus, nesting - nestling - home becomes an important part of a constant questioning by the artist. She points out the larger concept of home – the inner and the outer space.



WHAT HAPPENS TO THE SWALLOWS THAT ARE LATE FOR SPRING?, 2018

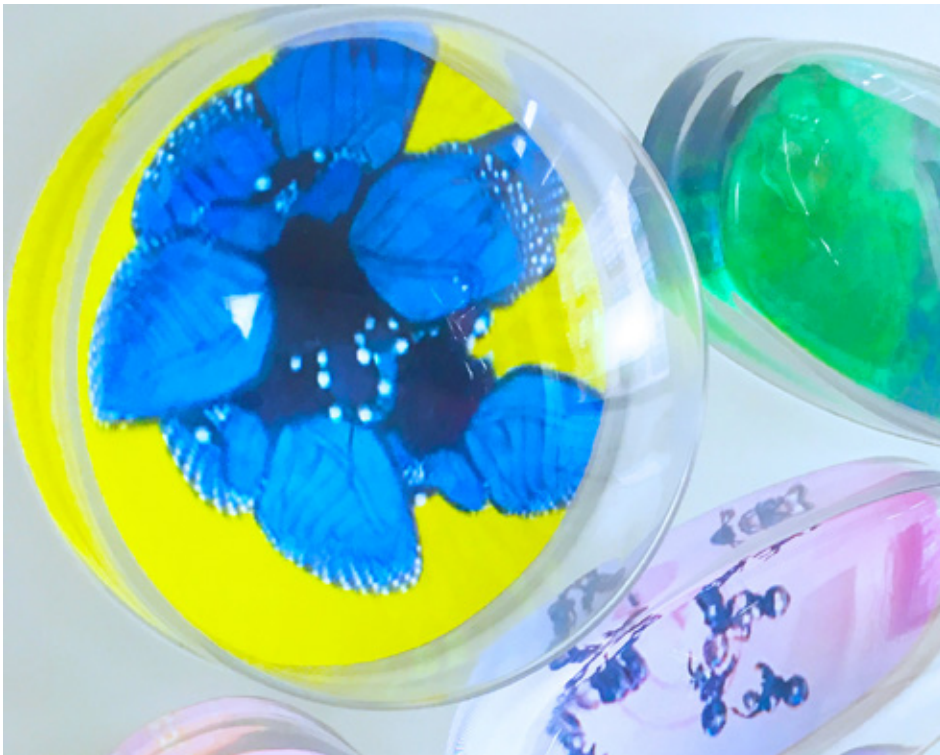
Multi-Channel video with sound, 7:20min, looped
Video screen embedded in hand woven roots and vines
25 x 25 x 9 inches / 64 x 64 x 23 cm
<https://vimeo.com/877054725>



ENDANGERED SPECIES



Whilst magic and dreams pervade the artist's creative meanderings, the viewer is alerted to the endangerment of those dreams. A series of "Pills" veer away from the recurring circle-shape motif, focusing on the threat of extinction of the earth's major pollinators (and therefore of our food): the bee, the bat, the butterfly and the hummingbird. The movements of dancers communicate the likely mutation of each creature due to artificial reproduction, ultimately resulting in their essential nature being trapped in a pill.



ENDANGERED DREAMS, 2015

6-Channel video with sound, 5:35min, looped

Acrylic pills, video screen embedded in white finished acrylic case
20 x 20 x 4 inches / 50 x 50 x 10 cm

HUMMINGBIRD pollinator




TRICHELTERA 2014

BELLINGHAM	WASHINGTON STATE	4201
ELLISLAND	NEW ZEALAND	4202
LANARK	SCOTLAND	4203
NEWCASTLE	NEWCASTLE UPON TYNE	4204
NEWCASTLE	NEWCASTLE UPON TYNE	4205
NEWCASTLE	NEWCASTLE UPON TYNE	4206
NEWCASTLE	NEWCASTLE UPON TYNE	4207
NEWCASTLE	NEWCASTLE UPON TYNE	4208
NEWCASTLE	NEWCASTLE UPON TYNE	4209
NEWCASTLE	NEWCASTLE UPON TYNE	4210

ENDANGERED SPECIES 4201

BEE pollinator




APIIS MELLIFERA 2014

BELLINGHAM	WASHINGTON STATE	4201
ELLISLAND	NEW ZEALAND	4202
LANARK	SCOTLAND	4203
NEWCASTLE	NEWCASTLE UPON TYNE	4204
NEWCASTLE	NEWCASTLE UPON TYNE	4205
NEWCASTLE	NEWCASTLE UPON TYNE	4206
NEWCASTLE	NEWCASTLE UPON TYNE	4207
NEWCASTLE	NEWCASTLE UPON TYNE	4208
NEWCASTLE	NEWCASTLE UPON TYNE	4209
NEWCASTLE	NEWCASTLE UPON TYNE	4210

ENDANGERED SPECIES 4201

BAT




APIIS MELLIFERA 2014

BELLINGHAM	WASHINGTON STATE	4201
ELLISLAND	NEW ZEALAND	4202
LANARK	SCOTLAND	4203
NEWCASTLE	NEWCASTLE UPON TYNE	4204
NEWCASTLE	NEWCASTLE UPON TYNE	4205
NEWCASTLE	NEWCASTLE UPON TYNE	4206
NEWCASTLE	NEWCASTLE UPON TYNE	4207
NEWCASTLE	NEWCASTLE UPON TYNE	4208
NEWCASTLE	NEWCASTLE UPON TYNE	4209
NEWCASTLE	NEWCASTLE UPON TYNE	4210

ENDANGERED SPECIES 4201

BUTTERFLY pollinator




TRICHELTERA 2014

BELLINGHAM	WASHINGTON STATE	4201
ELLISLAND	NEW ZEALAND	4202
LANARK	SCOTLAND	4203
NEWCASTLE	NEWCASTLE UPON TYNE	4204
NEWCASTLE	NEWCASTLE UPON TYNE	4205
NEWCASTLE	NEWCASTLE UPON TYNE	4206
NEWCASTLE	NEWCASTLE UPON TYNE	4207
NEWCASTLE	NEWCASTLE UPON TYNE	4208
NEWCASTLE	NEWCASTLE UPON TYNE	4209
NEWCASTLE	NEWCASTLE UPON TYNE	4210

ENDANGERED SPECIES 4201

ENDANGERED SPECIES, 2014
 Hummingbird, Bee, Bat, Butterfly
 8-Channel videos, 5:30 min
 Acrylic pills, video screen embedded in colored acrylic cases
 58 x 99 x 12 cm / 23 x 35 x 5 inches
<http://www.katjaloher.com/endangered-species>



Vibrating trees taken from nature ooze video-spheres as if liquid sap with images from the rainforest, the healer, his medicine and his plants-infusing the endangered forest with a second life in this digital world of magic. The spirit of the trees speaks, chanting the hummingbird song that symbolizes the connection between Earth and the Universe for the Ashanika healers from Peru. Dancers in costumes mimic the metamorphosis of the butterfly and the somatic sonar-type communication between individuals in ant colonies, flocks of birds and beehives.

This fallen Gray Elm Tree was found in the Fort Tryon Park, in New York. A team of strong people rescued it in a night pirate action. The tree was brought to fumigation and then to the artist's studio for a long production process to give birth to this series of Tree-Video-sculptures.

WHY DO CLOUDS CRY SO MUCH WHEN THE FOREST BECOMES A VOID?, 2015
 Gray Elm Tree stump with 2 video-bubbles
 2-channel video with sound, 9:20min, looped.
 14 x 16 x 31.5 inches / 35 x 40 x 80 cm



WHAT WILL REPLACE THE GREEN WHEN IT'S ALL DISAPPEARED?, 2015

Gray Elm Tree stump with 3 video-bubbles, 3-channel video with sound, 9:30min, looped,
Video screens embedded found tree stump, 33.5 x 33.5 x 59 inches / 85 x 85 x 150 cm
<http://www.katjaloher.com/what-will-replace-the-green-when-its-all-disappeared>

HOW IS THE SHADE OF 3D PRINTED TREES?, 2015

Gray Elm Tree stump with 3 video-bubbles, 3-channel video with sound, 8:15min, looped
Video screens embedded found tree stump, 16 x 18x 31.5 inches / 40 x 45 x 80cm



Double and single Portals are literal gateways into alternative worlds that explore existential notions.

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.

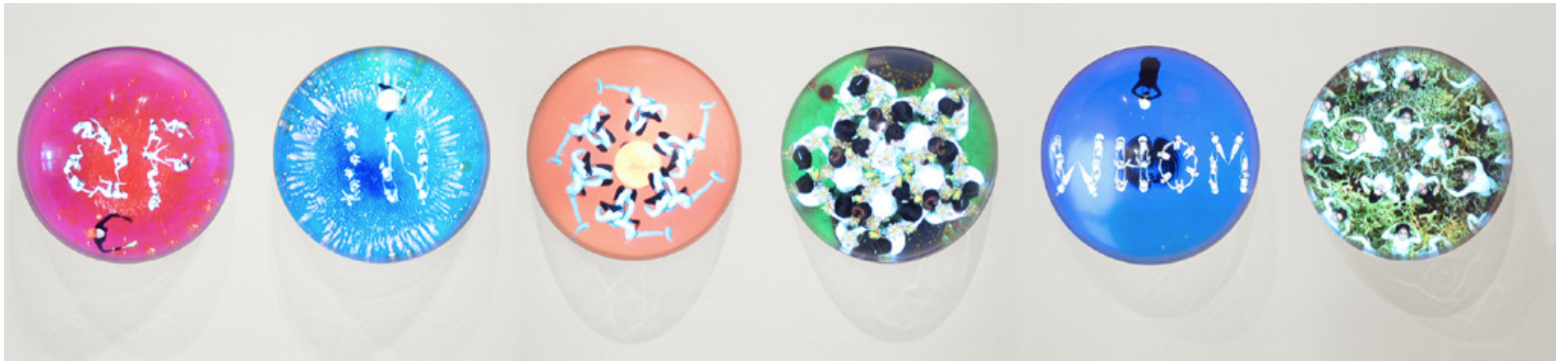
WHERE DOES TIME BEGIN?, 2014

Two-channel video with sound, 6:45min, looped

Acrylic hemispheres, video screen embedded in wooden white finished case

26 x 42.5 x 10 inches / 66 x 66 x 25 cm

<http://www.katjaloher.com/have-the-fireflies-set-the-meadow-on-fire>

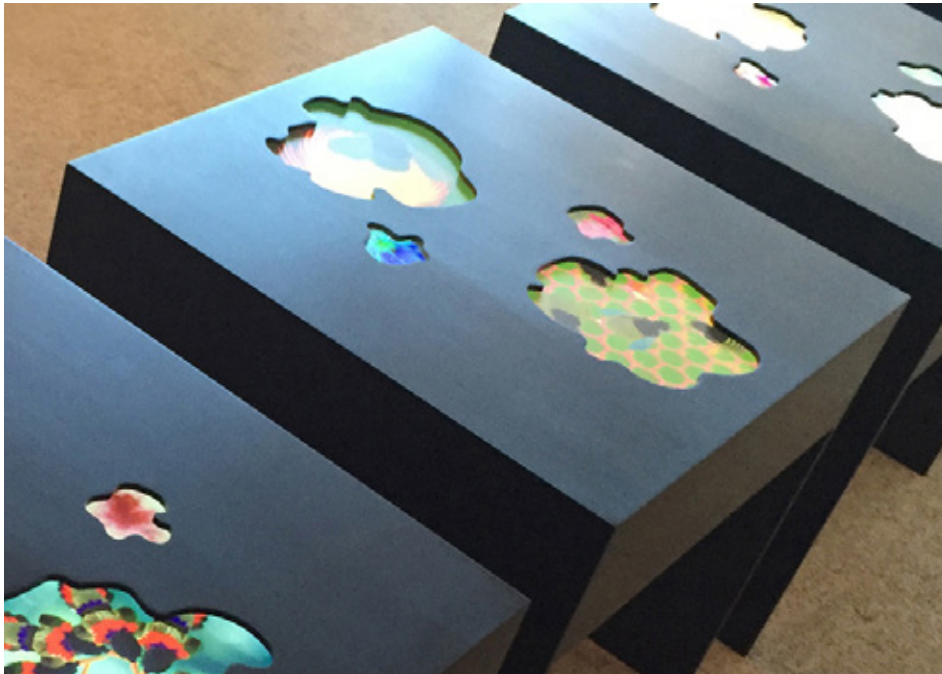


VIDEOPORTALS, 2014

8 individual videos, 6:30min, looped

Acrylic hemispheres, video-screen embedded in wooden white finished case
30.5 x 43 x 12 inches / 78 x 110 x 30 cm (size for a panel with two portals)





Strange creatures come to inhabit the realm of domestic space through objects from daily life that are imbued with digital magic, transforming them into sculptures that seem to mimic tree-rings or the rippling pattern of waves in the water.

Pattern and symmetry are fundamental to Katja Loher's work. She introduces cymatics, the study of visible sound based on vibration. Pattern, geometry, symmetry, and mathematics are inherent in all forms of movement and the physicality of essential structures in nature: flora and fauna, microorganisms, wind turbulence, human DNA, and the physical universe.

WHERE DOES THE HUMMINGBIRD REST, IF THERE IS NO FOREST?, 2016

4-channel video with sound, 8:30 min, looped

Video screens embedded in black matt acrylic

52 x 52 x 50 cm, each / 20.5 x 20.5 x 20 inches, each

<http://www.katjalohr.com/where-does-the-humming-bird-rest-if-there-is-no-forest>



LAST SUPPER?, 2012

Five-channel video with sound, 5:55min, looped

Acrylic table with embedded video screen, crystal carafe, 2 glasses

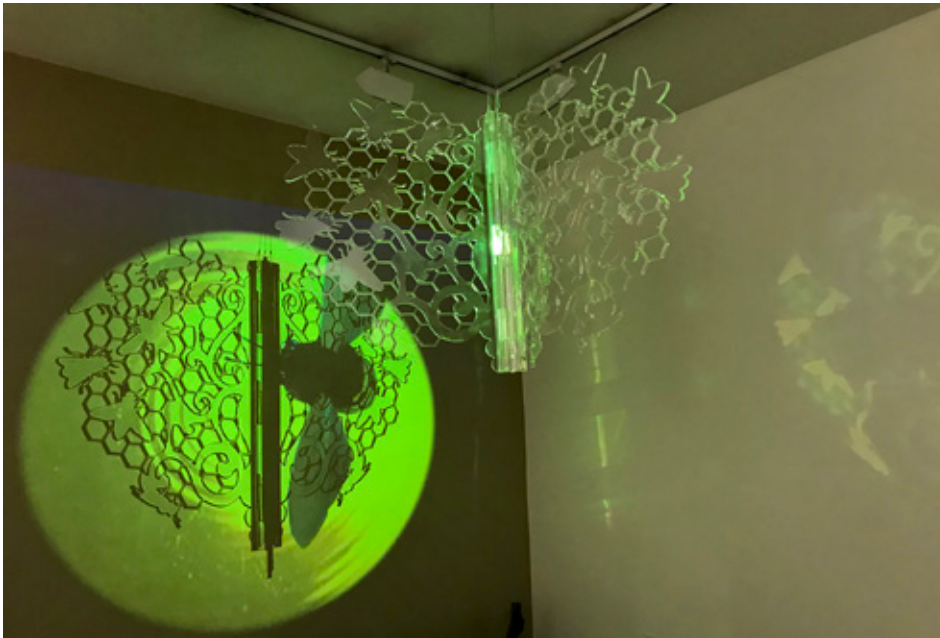
36 x 36 x 30 inches / 92 X 92 X 76 cm

Photos: Courtesy Kunsthaus Uri

<http://www.katjaloher.com/last-supper>



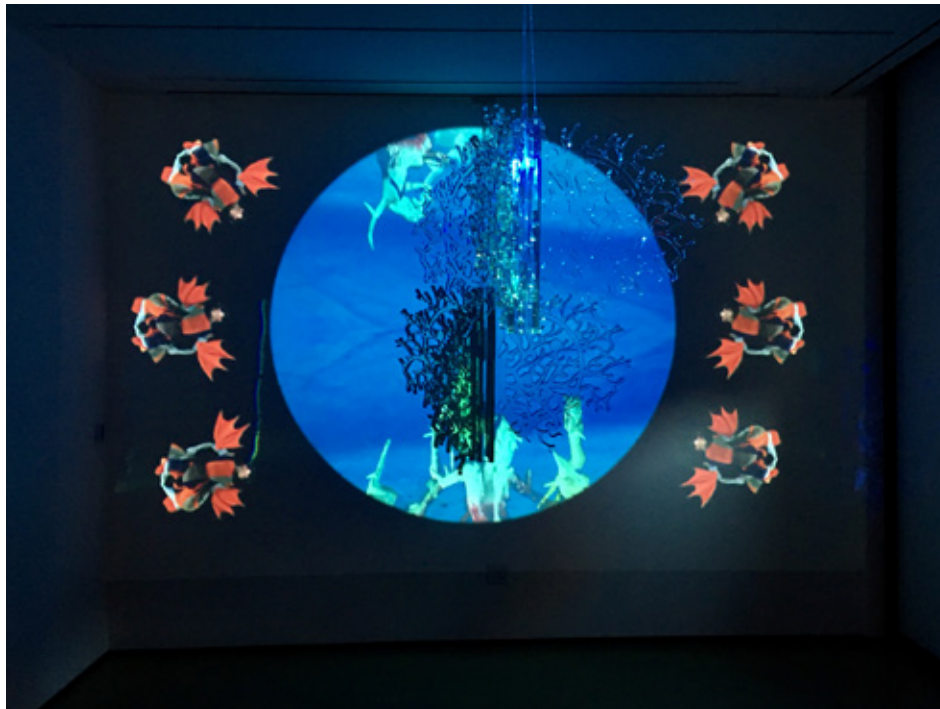
RAINBOWMAKERS



Corals, bees and hummingbirds emanate from floating Rainbow-makers, which drift and rotate in space and reflect onto the surrounding walls.

The orchestration of the rotating rainbows created with the prism effect - in the center of the transparent sculpture, the shadow of the clear object in the circle shape on the main wall - gently immerse, transforming the space.

It is a dimension where life and impermanence intertwine. It is a liminal zone where extinct creatures and endangered species haunt the spectator through the artifice of technology: that very modern form of magic that is able to recreate alternate worlds and imbue them with life.



BEE RAINBOWMAKER, 2016

CORAL RAINBOWMAKER, 2016

Clear acrylic sculpture suspended in the air, video projection 8:30min, looped
Rotating rainbow reflection on all surrounding walls

Site-specific Installation, variable size

<http://www.katjaloher.com/hummingbird-rainbowmaker>

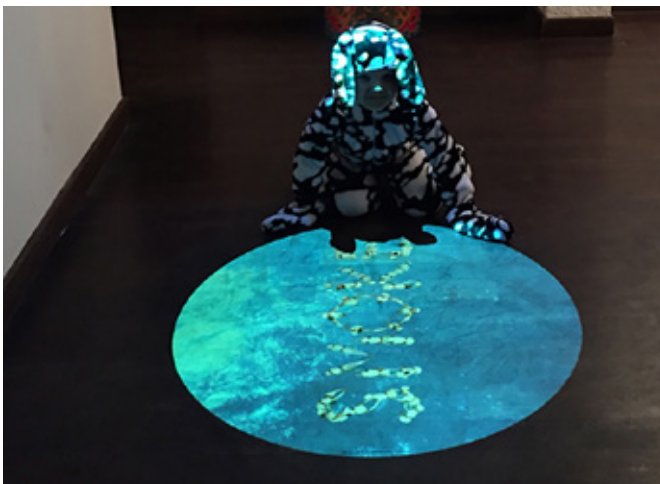


PROJECTIONS



With video projections Loher creates space-encompassing and site-specific installations in private and public spaces.

The video projections become portals, that open the walls, floors and ceilings and invite the viewer on an inspiring journey with fascinating moving images and philosophical questions.



ELEMENT WATER, 2021
Ceiling projection
Video circle 7:30min, looped
Private Collection

ELEMENT METAL, 2019
Wall projection
Video circle 7:30min, looped
Part of a solo exhibition at Upper House, Hong Kong

WHY DO THE WAVES NEVER GO TO SLEEP ?, 2015
Floor projection
Video circle 7:30min, looped
Part of a pop up exhibition in Bogota

CAN WE HEAR THE HEALERS CALL ?, 2016
Floor projection
Video circle 7:30min, looped
Part of a solo exhibition at C24 Gallery, NY

Satellite with video-projector, media-player
Variable sizes

SNOW PROJECTIONS

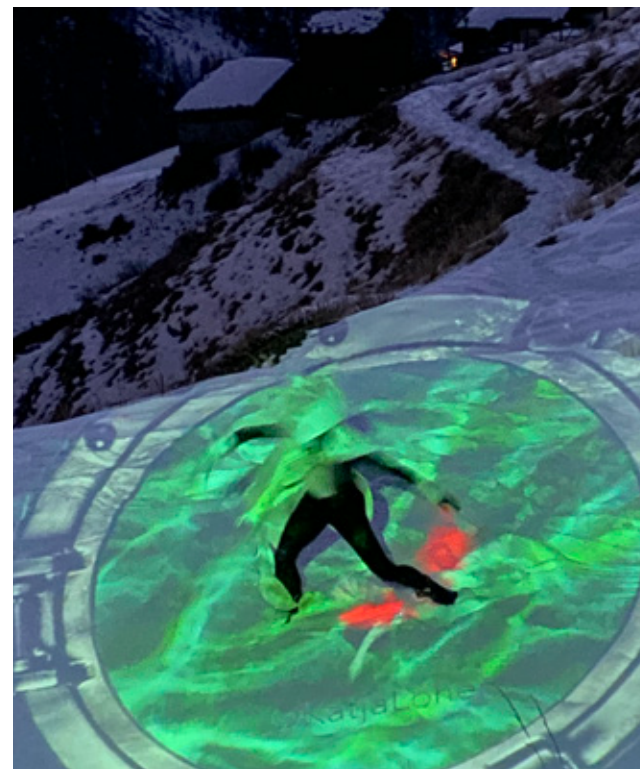


SEA - MOUNTAIN REFLECTION

Art Weekend Zermatt

Snow projections and performance at Heinz Julen's Studio

<https://vimeo.com/834090807>





SEEDS OF LIFE #2, 2019

Solo Exhibition The Upper House, Hong Kong

Photo: Courtesy The House Collective's Art Program

<http://www.katjaloher.com/seeds-of-life-2>



VIDEOPLANETS

Loher adopts a bird's eye perspective for each video to simulate the effect of looking through a microscope or a telescope, assuming the role of a mere observer gazing at a distant reality.

Projections of fantastic images onto large floating spheres place the observer in a universe of strange planets where creatures, landscapes and textures interact and communicate in symphonic harmony - bringing into question the individual's role in the greater universe.

A planet represents a distinct possibility of life, an independent environment despite a shared ecosystem. Every *Videoplanet* narrates a unique story yet engages in dialogue with the others. That is, until the images seamlessly shift from one video-planet to another: distant yet interconnected worlds, all traversed by the same vital flow.

The beauty of the sea manifests through shimmering water reflections, the intricacies of coral and the zigzagging dance of coloured fish. Then, zooming even closer, we are plunged into the very fabric of life, amidst the undulating arabesques of chemical bonds resembling exquisite snow crystals, continuously forming and breaking in a pacific and inevitable explosion. Meanwhile, on another video-planet, the bodies of performers engage in a collective choreography, intertwining and shaping a fluid succession of letters. Words emerge from the dance, as we find ourselves slowly deciphering messages...

WILL THE DOVES NESTLE ON THE MOON? 2018

Exhibition at Swiss Embassy in New Delhi, during India Art Fair.

Photos: Sundeep Bali

<http://www.katjaloher.com/swiss-indian-art-collective>



LIGHT PLAY IN THE UNIVERSE

Exhibition at Milchbar, Zurich

10.10.2023 - 01.11. 2024, currently running

<https://vimeo.com/manage/videos/876834664>



MEMORIE DAL FUTURO

Katja Loher | Dario Tironi, 22. 04 - 29. 10. 2023

Castello Borgo di Malcesine Italy. Curated by Marina Pizziolo

<http://www.katjaloher.com/memorie-dal-futuro>



MINIVERSE, 2021

Permanente exhibition at Kunstdepot Altdorf, Switzerland

Collection of Christoph Hürliemann and Elisabeth Weber

<http://www.katjaloher.com/kunstdepot>



SEEDS OF LIFE #4, 2019

Solo Exhibition Temple House, Chengdu

Planet Installation at the entrance of Temple House

Photo: Courtesy The House Collective's Art Program

<http://www.katjaloher.com/seeds-of-life-4>



SEEDS OF LIFE #1, 2019

Solo Exhibition Opposite House, Beijing

Planet Installation in the lobby of Opposite House

Photo: Courtesy The House Collective's Art Program

<http://www.katjaloher.com/seeds-of-life-1>



SEEDS OF LIFE #3, 2019

Solo Exhibition Middle House, Shanghai

Planet Installation at the staircase Piero Lissoni

Photo: Courtesy The House Collective's Art Program

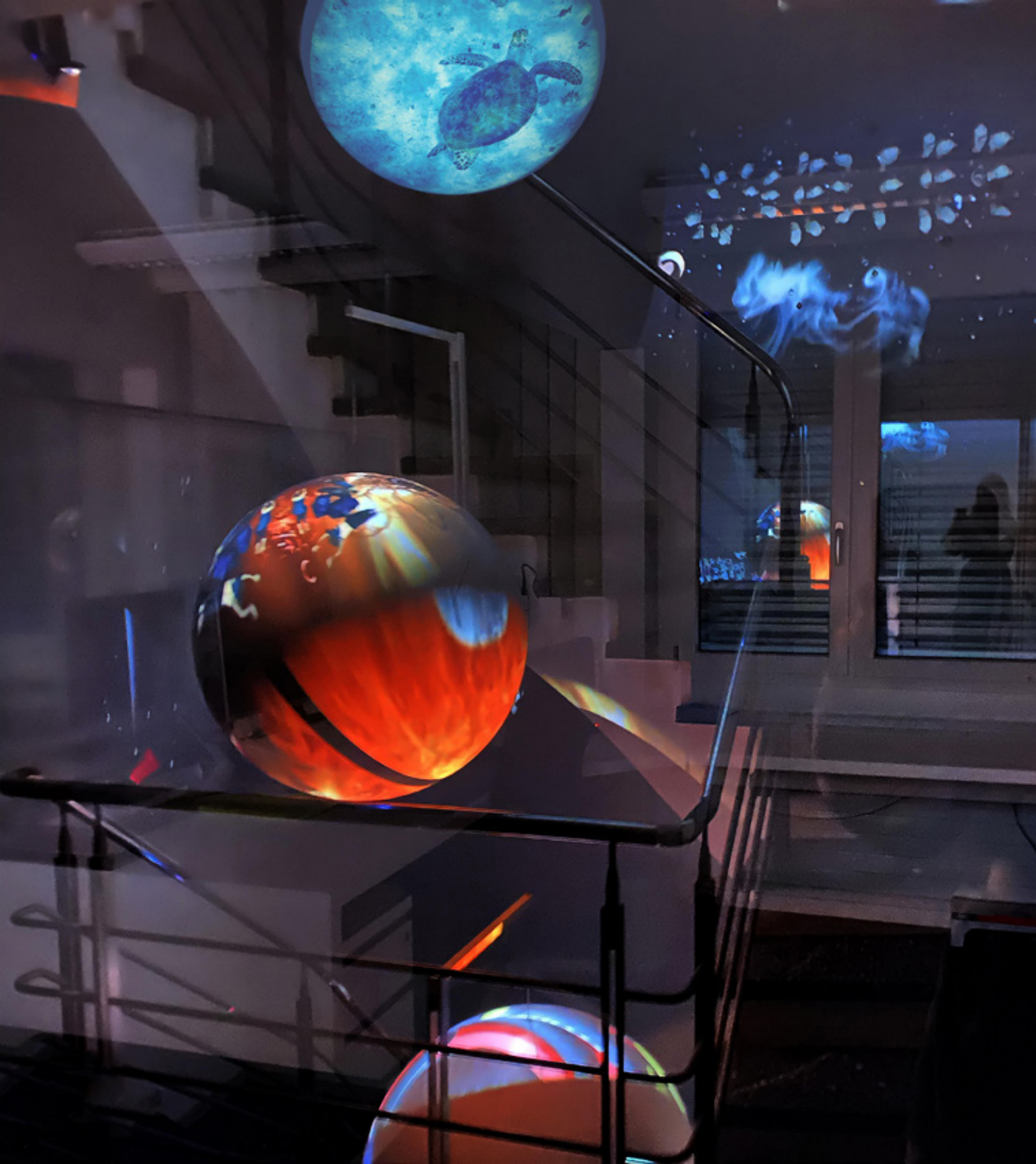
<http://www.katjaloher.com/seeds-of-life-3>



NETinSPACE, 2010

Exhibition at Grand Opening MAXXI, National Museum of
the Arts of the XXIst Century, Rome, Italy
Curated by Elena Rossi, Photo: Stephanie Cardì

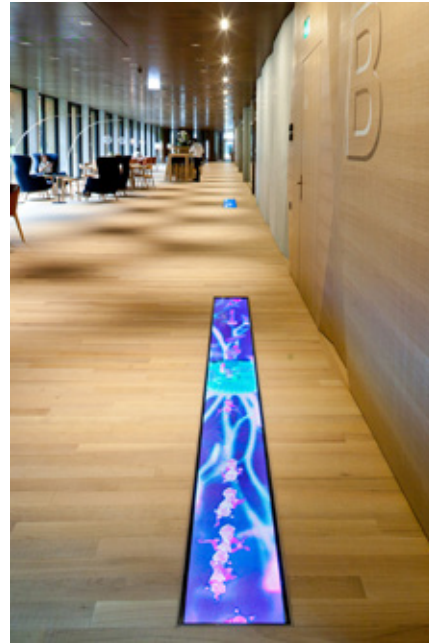
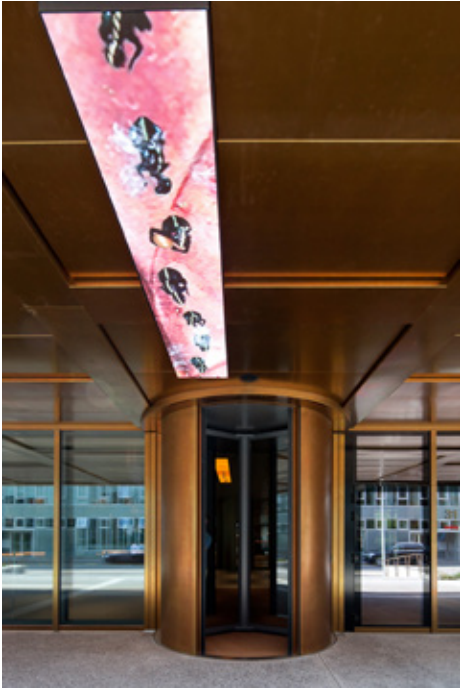
ART AND ARCHITECTURE PROJECTS



**WER HÖRT DEN ATEM DER MUTTER
DES WASSERS? 2021**

Site-specific commission

Video-installation based on three Videoplanets
at the Staircase of Tobias Hürlimann Company
Walchwil, Switzerland



Where Does the Rainbow End?

Art project at Swissgrid's head office in Aarau, Switzerland

Project Manager and Curator: Friederike Schmid

And where does it start? The artistic rainbow that symbolically runs through Swissgrid's headquarters first took shape in April 2015. The project submitted by the Swiss-New York artist Katja Loher was then selected for realization.

While at Swissgrid the 'real world' of electricity is set at 50 Hertz, Loher's ants run at a different frequency. The artist engages with the ecological concerns of our planet in her works, treating themes such as endangered flora and fauna, climate change and the fundamentally unsustainable relationship between man and nature. With her work, Loher seeks to sensitise viewers to the beauty but also the vulnerability of nature. The video compositions created for Swissgrid use their magic to highlight modern concerns relating to energy, digital worlds, society and sustainability.

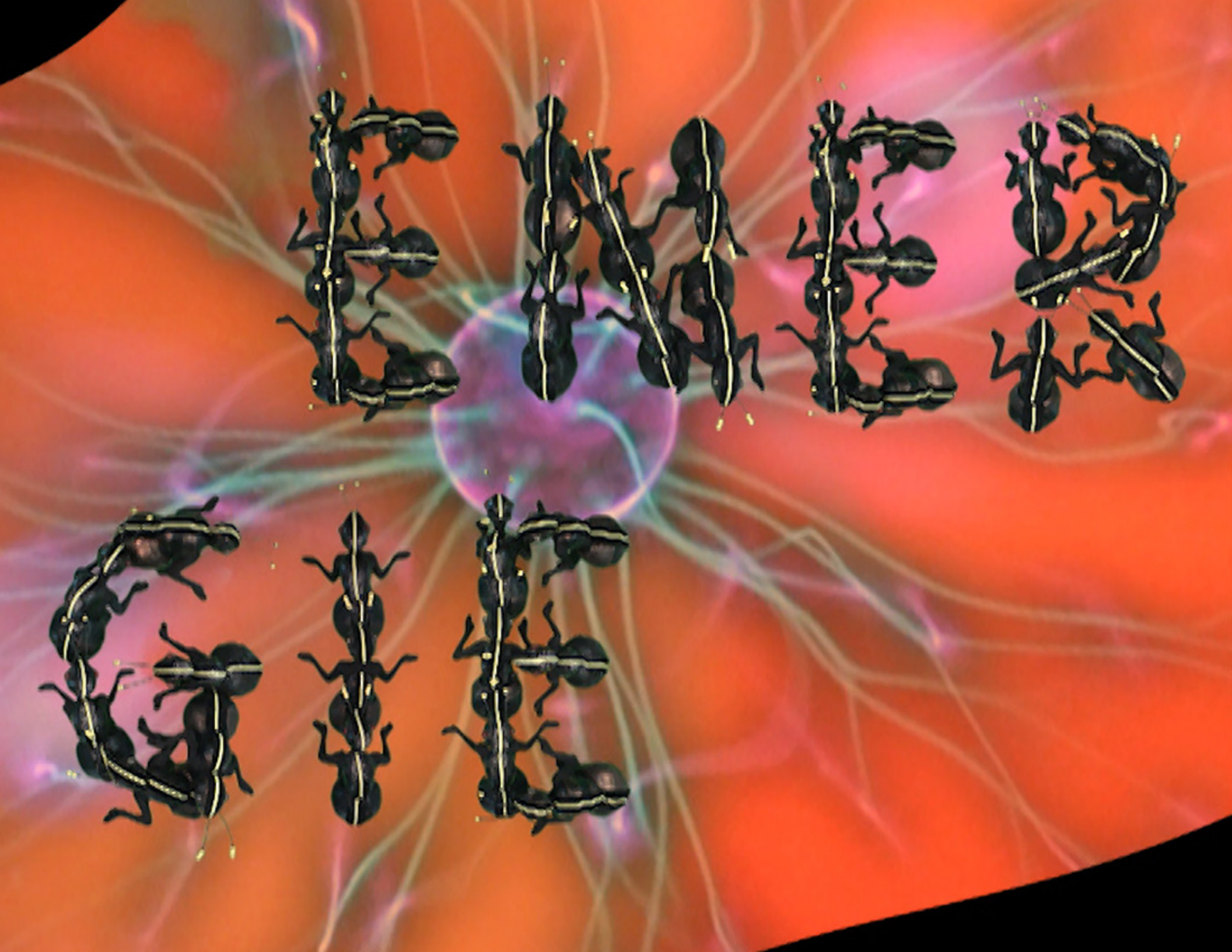
The Videoline, which appears as an artistic element in Loher's works for the first time, was inspired by the architectural concept and the grid, which is depicted in multiple elements. It welcomes visitors under the overhang at the front, and flows through the entrance and market hall to the auditorium. It crosses the entire ground floor in a staccato rhythm. Ants march like flowing current, ultimately metamorphosing into electrons, symbolising the fluidity of the medium of electricity.

WHERE DOES THE RAINBOW END?, 2018

Bubbles and Videolines

Photos: Grazia Branco

<http://www.katjaloher.com/where-does-the-rainbow-end>





Where does the rainbow end? is a metaphor for the active interaction of people, born of a synthesis of choreography, dance, costumes and poetry. For Swissgrid, this work of art, closely interwoven as it is with the architecture, is the artistic antithesis to the world of work.

Viewers are confronted with enigmatic, philosophical questions that draw them back to the magic of the work on a poetic level in four languages. Ants choreographed by the artist and filmed from above form a Videoalphabet. The danced letter shapes then form words and these in turn become questions.

Le soleil produit-il du courant jaune? Hat Regen Angst wenn er fällt? Dov'è il cuore elettrico del mondo? Can ants lift our continent? Hat Elektrizität die Kraft zu heilen? Y a-t-il des fleurs électriques? Come parlano le formiche alla terra? What green shades does energy take? Geht Elektrizität im Wald verloren? Peut-on rêver un rêve commun? Will the grid become a brain? L'elettricità può pulirci il futuro?



Performance Opening Celebration of Swissgrid
Bubble, Auditorium of Swissgrid , Aarau, Switzerland, 2018
Photos: Grazia Branco



When will the Sea Swallow the Land?

A permanent video installation in the entranceway of the new SLS Brickell, Miami

Commissioned by Jorge Perez, PAMM Museum
Miami, USA

This video installation is composed of six 8ft diameter discs placed on the ceiling of the entranceway to the building.

When will the Sea Swallow the Land? calls attention to one of Global Warming's immediate effects: the rising of the sea level.

These Videoislands offer a change of perspective, directing the audience to look for answers from another point of view. They are an invitation to contemplate and review the delicate association of our actions and the power of Nature. This immersive installation creates a dreamy and meditative stage where Mother Nature whispers her affliction, touching our minds

When will the Sea Swallow the Land? 2016

A permanent video installation in the entranceway of SLS Brickell, Miami
<http://www.katjaloher.com/sls-miami>

PERFORMANCE



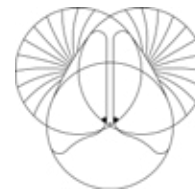
Performance at the Grand Opening of SLS Brickell, 2016
The group of performers surrounding Jorge and Daren Perez, Photos: Tamaz
Opening reception VUELA VUELA, a solo exhibition at C24 Gallery, New York, 2016
<http://www.katjaloher.com/vuela-vuela>





The Trembling of a Leaf or the Movement of the Universe?, 2018
a solo exhibition at Anya Tish Gallery, Houston
Performance at the opening featuring costumes and Maks by Marc Marc
<http://www.katjaloher.com/the-trembling-of-a-leaf>

MANIFESTOS



PLANKTON MANIFESTO is a collaborative and future-oriented movement based on art, creativity, and empathy.

PLANKTON MANIFESTO Association for Art & Life Below Water fulfills an important task in the context of the 17 UN Sustainability Goals, specifically in the context of Goal #14 “Life Below Water”.

PLANKTON MANIFESTO sets up the stage for International collaborations among many artists, individuals and companies will manifest artistic and intellectual exchanges in an artistic lab.

PLANKTON MANIFESTO creates a myriad of unique possibilities to join forces with many different professionals: visual artists, musicians, designers, architects, fishermen, nutritionists, marine biologists, scientists, and many other. Creators from all around the world manifest their dreams through their knowledge, expertise, and experience sharing the vision and mission to preserve underwater life.

PLANKTON MANIFESTO celebrates Plankton. These drifting creatures sustain ocean ecosystems, serving as the basis of the marine food chain and produce a similar amount of oxygen as all of the world’s forests combined. Also, they influence carbon export to deeper ocean waters through many-fold ecological and physical processes..

PLANKTON MANIFESTO generates awareness and brings together ideas, senses, shapes, and sounds through art installations, performances, concerts, science projects, conferences, panel discussions, educational workshops, gastronomy and fashion.

PLANKTON MANIFESTO draws attention to the invisible, threatened underwater world, breaks the conventional boundaries of art and science and makes this project a universal cause.

www.planktonmanifesto.com

@beemanifesto



PLANKTON MANIFESTO
MENORCA 2023



BEE MANIFESTO



BEE MANIFESTO
India Museum, Kolkata, 2019

Bee aware.

There's a dying dancing
tribe.
There's a perfect mute cry,
In the sky.

Bee aware.

Drones make love in the air.
Until yesterday.
And today they die.
Why?

Bee aware.

America, Europe, Africa,
Asia, Oceania
They still die.
Why?

Bee aware.

Their communities are
structured,
orderly and tight.
They feed you and your
child.

Bee aware.

Honey is energy
Like charcoal, oil, or gas.
It's ancient liquefied light.

Bee aware.

Pesticides.

Drought.

Parasites.

Honey spoils in the hives.
Bee aware.

They see ultraviolet patterns,
The architecture of life.
Can't you see they die?

Bee aware.

They dance to the sound
of invisible alphabets.
Can't you hear they die?

Bee aware.

They are sleeplessly buzzing
all night as they dream
of pollen and sun.

Bee aware.

They are sleeplessly buzzing
all night and their nightmare is
air and soil
and light
pollution.

Bee aware.

There's no land of milk and
honey
There's no future
where bees die.

Bee alive.



BEE MANIFESTO
 Venice Architecture Biennale, 2018
 India Art Fair 2019, Delhi

The bees are a central theme for Loher's work, she is interested in following three aspects:

1) CCD, COLONY COLLAPSE DISORDER

A phenomenon that led to the world-wide disappearance of worker honey bees. It's a result of our unsustainable way of living and interfering with the natural laws of how the elements relate to each other.

2) HIGH INTELLIGENT WAY OF COMMUNICATION

The Bees have a very precise and intelligent form of communication through their body movement / dance. Since the medium to communicate the messages in her work is choreographed dance in a bird's eye view, Katja Loher is fascinated by their non-verbal way of information exchange. They are communicating with another by dancing, they are able to translate exact direction, distance and quality of flower through their waggle dance.

3) MATRIARCHY

The social structure of a bee hive is that of a matriarchal family headed by a queen. Bee Aware, the worker bees are all female, they do all the work in the hive & only the female bees are pollinators!

<http://www.katjaloher.com/bee-manifesto>

@beemanifesto



ARTIST STATEMENT

Have you noticed that the word EARTH hosts ART in the center?
We are instruments of awareness and agents of sustainable change.

Through my work I want to stimulate dreams, experimentation, imagination and humor and reveal perspectives that we all too often lack in everyday life.

With my Videosculptures, I try to free video from technology, because I see art as a language, and technology is only something elementary.

The architecture of dreams is produced in a collaborative effort between creative talents. Beauty is omnipresent in my works, as the essence of life are sustaining processes supporting our planet. Peering into my glass sculptures is like having a conversation with oneself. This intimate experience resonates globally, addressing ecological urgencies like the disappearance of the bee population and calling our for a more sustainable way of living: with nature instead of against her.

My creations urge my viewers to shrink down to the level of planktons and insects, not only to empathize with these tiny but monumentally important creatures, which are vanishing at an alarming rate, but also to better comprehend the disastrous situation in which we are placing ourselves.



Award-winning artist Katja Loher (*1979 born in Zurich) has exhibited her work on all continents in venues such as: Italian Pavilion World Expo Dubai, The Upper House in Hong Kong, C-24 Gallery und Core Club in NY, Swiss Embassy in New Delhi, MUBE Museum in São Paulo, Museum of Art Uri, the State Hermitage Museum in St.Petersburg, MAXXI Museum in Rome, Figge Art Museum in Davenport, United Nations Pavilion Expo Shanghai, Venice Architecture Biennale, Biennale Chongqing, Siggraph Asia in Yokohama, and Art Digital in Moscow, to name a few.

Loher's work is featured in notable collections including Credit Suisse Collection in Zurich, 21C Museum in Kentucky, Jorge Perez Collection in Miami, eN Arts Collection in Tokyo, and Horsecross Collection in Perth, UK. Katja has a permanent exhibition at Kunstdepot Altdorf.

She was the winner of the competition for the Art and Architecture Project at Swissgrid's new headquarters in Aarau, Switzerland, and she has received several awards including TPC CreaTVty Award from the Swiss TV Production Center, Art Credit Basel-Stadt, RDA Grant, ValiART-Award, Alexander Clavel Foundation Cultural Development Prize, as well as a number of distinguished artist residencies in Kolkata, New York, Berlin, Beijing, Hong Kong, Shanghai, Chengdu and Göschenen.

Her work has been commissioned for large-scale Art & Architecture projects at the E11EVEN Hotel & Residences in Miami, the new headquarters of SwissGrid in Aarau, Switzerland, SLS Brickell in Miami, and the Lounge at Private Airport in Bogota.



Loher's productions evolve from a collaborative process.

The Team:

Studio Assistance: Martín Gómez Valverde

Architecture: Andrea Liberni (Milan)

Audio Design: Asako Lethelier (Berlin, Germany)

Audio Design: Juan Pablo Beltran (Cali, Colombia)

Choreography: Saori Tsukada (New York)

Choreography/Dance: Francine Hoenner,
Antoinette Berta, Lukki, and many more

Glass Artist: Michiko Sakano (New York)

Poetry/Text: Gian-Maria Annovi (LA)

Scent-scapes: Tansy Kaschak (NY)


Sculpture Production: Luca Stella (Milan)

3D Modeling: Luciano Castellano (Milan)

...and many others



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