

galerie
andresthalmann

Katja Loher

Where do Things in Dreams go?

Recent Video Sculptures

Exhibition 29 January - 12 March 2016



Can CO2 be eaten by invisible butterflies? 2015, 6-Channel video-composition with sound, 5:35min, looped.
Self-contained video-sculpture; acrylic pills, video screen embedded in white finished acrylic case, 50 x 50 x 10 cm. Image courtesy of Andrew Frost

KATJA LOHER

Einmal mehr regen die Videoskulpturen der in New York lebenden Schweizer Künstlerin Katja Loher zum “Zaubern, Denken, Träumen, Experimentieren und Lachen” an. Ihre poetischen Fusionen von Tanz, Performance, Bild, Ton und Text sind magische Mikrokosmen, geschützt von “Bubbles”, die wie Inseln im Raum den subtilen Werken einen zeitlosen Charakter verleihen.

Die neuste Zürcher Ausstellung *Where do Things in Dreams go?* zeigt – erstmals in Europa – Katja Lohers Werke aus den letzten zwei Jahren sowie eigens für die Ausstellung kreierte Videoskulpturen. In ihrem jüngsten Schaffen erforscht die Künstlerin auf humorvolle und doch tiefgründige Art unsere Beziehungen zur Natur und ihren Ökosystemen, die Grundlagen allen Lebens. Die neuen Werke enthalten Aufnahmen aus dem Amazonas-Urwald, Bestandteile von echten Bäumen oder sind in pillenförmige Objekte “eingekapselt”. Durch sie erkundet die Künstlerin, wie weit wir uns vom Gleichgewicht der Natur entfernt haben, und welches Schicksal unsere Nahrungsquellen wohl erleiden werden.

Ich freue mich sehr, in der dritten Einzelausstellung auch Werke präsentieren zu können, die bereits in Museen in den USA, China und Südamerika gezeigt wurden. Mein herzliches Dankeschön geht an Katja Loher für ihr wundervolles Engagement und die inspirierende Zusammenarbeit. Ich bin mir sicher, dass die Schönheit, Magie und Fantasie der neusten Objekte auch Sie bezaubern werden.

KATJA LOHER

The latest video sculptures created by Katja Loher, a Swiss artist resident in New York, again inspire the audience to „think, dream, experiment, laugh, and work magic“. Her poetic fusions of dance, performance, image, text and sound are alluring microcosms held in „Bubbles“ as in a protective embrace. Suspended about the gallery like islands, the bubbles underscore the timelessness of these subtle pieces.

Featuring video sculptures created especially for this exhibition, Loher’s most recent solo show in Zurich, Where do Things in Dreams go?, is also the first time that some of her works from the past two years are being presented in Europe.

Humorously yet poignantly, these recent works probe our relationship with Nature and its life-sustaining ecosystems. Some of them incorporate video footage from the Amazonian jungle, parts of actual trees found in her local woodlands, or videos „enclosed“ in objects that resemble „Pills“. Loher uses them to explore how far off balance we have thrown Mother Nature, and what might become of our food sources.

In the third exhibition of works by Katja Loher at Galerie Andres Thalmann, I am delighted to be able to present works that have previously been shown at museums in the U.S., in China and South America. I would like to thank the artist most sincerely for her deep commitment, and for being an inspiration to work with. I am certain that the beauty, magic and sheer originality of these works will leave you enchanted.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann

Katja Loher

Where do Things in Dreams Go?

Wer in einer Blase sitzt, mag sich wohl rundum geschützt fühlen. Doch verwenden wir das Sinnbild der Blase auch für Momente des Wohlbefindens, der Hoffnung und der Träume. Zudem ist es eine Binsenwahrheit, dass Blasen platzen können. Trotz der freimütigen Frage im Ausstellungstitel funktionieren Katja Lohers Blasen- oder Glaskugelwelten jedoch anders. Die in Mikro-Universen eingekapselten, zeitlos-prophetischen Botschaften sind Ausdruck der zunehmenden Bedrohung unseres Planeten. Lohers wundersam schön-poetische Mikrokosmen weisen auf unsere Beziehung zur Natur hin, und was daraus werden könnte.

Es überrascht kaum, dass wir hier Anklänge an den magischen Realismus finden, ist doch die gebürtige Schweizerin zutiefst von Südamerikas Kulturen fasziniert. Mit ihrem langjährigen Mitarbeiter Gian Maria Annoni formuliert sie wie aus dem Unterbewussten auftauchende und vom chilenischen Dichter Pablo Neruda inspirierte Fragen, die sie in ihr "Video-Alphabet" umsetzt. Minuziös choreographierte Tänzer_innen stellen in höchst präzisen, kaleidoskopischen Bildmustern, wie wir sie vom Synchronschwimmen kennen, Worte, Sätze oder Fragen dar. Aus der Vogelperspektive gefilmt, formt sich das Ganze zu einer bestechenden Mischung von Performance, Bild, Text und Ton, den die Künstlerin in Zusammenarbeit mit Audio-Designer Asako Fujimoto entwickelt hat. Ungeachtet ihrer Grössenskala erlauben es diese Werke dem Publikum, in ein unentrinnbares, aufwühlendes Erlebnis der Selbstreflexion einzutauchen.

In der aktuellen Ausstellung greift die Künstlerin in Werken wie *What will protect the ants from the gilded sunbeams?* oder *What's the color of the air?* (2015) wiederum auf ihre "Bubbles" oder Glaskugeln zurück. Mit Videoaufnahmen aus dem Regenwald erweitern diese Werke den Fächer von Katja Lohers künstlerischen Experimenten mit den Medien der Video-Skulptur und der Video-Installation.

In der doppelwandigen Glaskugel *Material Universe* (2014) hinterfragt Katja Loher unter Mitarbeit von Performance-Künstler Geoff Sobelle auf witzige und doch tiefschürfende Weise unsere Beziehungen zu weltlichem Besitz. Subtile, in Videomontage arrangierte Fragen tauchen auf oder erscheinen im Hintergrund

wie undurchdringliche Botschaften auf einem Ouija-Brett: How much do you need to feel fear?

Die kreativen Aus- und Abschweifungen der Künstlerin sind voller Magie und Träume, weisen ihr Publikum jedoch auch immer wieder auf die ihnen innewohnenden Gefahren hin. So scheren im mehrfach vorkommenden Kreismotiv "Pillen" aus den Kreisen aus. Sie sollen unser Augenmerk auf das drohende Aussterben der weltweit wichtigsten Bestäuber – die Bienen, Fledermäuse, Schmetterlinge und Kolibris – und somit auf das Verschwinden unserer Nahrung ausrichten. Die Bewegungen der Tänzer_innen zeichnen mögliche künstlich verursachte Mutationen in diesen Tierarten nach, deren „Essenzen“ schliesslich in Pillen eingefangen werden.

Durch "Portale" oder Pforten führt die Künstlerin das Publikum in Alternativwelten, wo sie mittels "Video-Alphabet" und "Kymatik", dem Studium von durch Klänge oder Geräusche verursachten geometrischen Wellenmustern, existentielle Fragen zu Zeit und Freundschaft erkundet.

In neueren Werken wie *Why do clouds cry so much when the forest becomes a void?* (2015) verwendet Katja Loher nicht mehr konstruierte Naturelemente, sondern Vorgefundenes. In diesem Fall quellen aus dem hohlen Strunk einer grauen Ulme – aufgeblasenem Baumharz gleich – geheimnisvolle Prophezeihungen und Feensprüche. Wie in den "Pillen"- und "Portal"-Serien hat die Künstlerin auch hier Ton als wesentliches Erfahrungselement hinzu gefügt.

Eine weitere neue Arbeit ist *Why don't we help soldier ants to protect the universe?* (2016). Hier ermöglicht es die geringe Höhe des an einen Monolith gemahnenden, mysteriösen schwarzen Quaders dem Publikum, das Video aus der Vogelperspektive zu betrachten. Für die Videobildschirme hat die Künstlerin organische Formen in die Oberfläche geschnitten. Sie sehen Baumringen ähnlich oder auch Wellenmustern im Wasser nachdem ein Stein hinein gefallen ist. Wie eine "Ameisenstrasse" windet sich eine dünne Linie an den Aussenrändern der zentral angeordneten Öffnungen entlang. In dieser direkter interpretierenden Video-Skulptur betritt die Katja Loher künstlerisches Neuland, doch auch hier



greift sie wieder auf Naturwissen und tief im Unterbewussten schlummernde Weisheiten zurück.

Die kreisrunde Projektion mit dem Titel *Why do the waves never go to sleep?* (2015), führt in die vollkommene Entmaterialisierung. Auf einen An-/Aus-Schalter angewiesen, steht hier das Wasser im Vordergrund, wenn beim Einschalten etwas aufleuchtet, was an einen Teich gemahnt und wieder verschwindet, sobald der Schalter auf „Aus“ gestellt wird. Hier verweist die Künstlerin auf alte Praktiken, wonach die Interpretation von Runen in einem flachen Wasserbecken den Zugang zum kollektivem Gedächtnis eröffnet. Diese Arbeit hat Katja Loher in Zusammenarbeit mit Andrea Liberni entwickelt. Der Architekt und Künstler hat auch in ihren grossformatigen Kunst-am-Bau-Projekten eine wesentliche Rolle gespielt.

Katja Lohers Arbeiten sind nicht belehrend, was sie umso eindrücklicher macht. Sie erlaubt dem Publikum, die eindringlich geflüsterte Warnung von Mutter Natur zu hören, dass sie unter Geiz und Fortschritt leidet. Sie stellen zwischen ökologischen und technologischen Themen einen Dialog her und suchen nach einer harmonischen Lösung zwischen den beiden, jedoch

ohne notwendigen Notwendigkeit abzulehnen.

Insbesondere in Katja Lohers hier vertretenen neueren Arbeiten drückt sich eine Verbindung von Animismus und Technologie aus. Gerade heute bietet sich daraus ein stichhaltiger Ansatz, die klassische Annahme zu unterlaufen, dass wissenschaftlicher und technologischer Fortschritt die Antriebskräfte dessen sind, was Max Weber als die "Entzauberung der Welt" bezeichnet hat. Das neue Verhaltensmuster, zu dem Katja Loher wie eine Techno-Druidin oder – angesichts ihrer Amazonas-Faszination – vielleicht eher wie eine Techno-Schamanin führen will, verleiht der Technologie neuen Zauber.

Wo also gehen die Dinge aus den Träumen hin? Erhöhte Selbsterkenntnis und kollektive Aktion vorausgesetzt, können sie nach Meinung der Künstlerin genau da bleiben, wo sie sind.

Karen Garratt
Deutsche Fassung von Margret Powell-Joss

Katja Loher

Where do Things in Dreams Go?

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. Despite the candid nature of the question in the title of this exhibition, 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.

One is reminded of magical realism, which is no surprise since the Swiss-born artist has an intimate fascination with South American culture. Inspired by Chilean poet Pablo Neruda, a notable feature in her oeuvre are questions that, like surprising probes, rise up from the subconscious. Having formulated them with her long-time collaborator, Gian Maria Annovi, words, phrases or questions are expressed in what she calls the “video-alphabet”, i.e. precisely choreographed dancers who form kaleidoscopic visual patterns akin to the precision of synchronized swimmers. Filmed in a bird’s-eye view, the result is a compelling medley of performance, text, image and sound, the last of which the artist has developed in co-operation with audio designer Asako Fujimoto. Whatever scale she employs, Loher’s work creates a disturbingly and inescapably self-reflexive immersive experience for the viewer.

In the current exhibition the bubbles re-emerge with Loher’s latest footage from the rainforest (“What will protect the ants from the gilded sunbeams?”, and “What’s the color of the air?”, 2015). They act as a bridge for her artistic inquiries as she broadens the scope to explore the medium of video-sculpture/installation.

A double-glass bubble Material Universe, 2014, featuring performer Geoff Sobelle, is a humorous yet poignant probe into our relationship with worldly possessions. Here, questions arise in a more subtle manner created in the editing process, or appear in the background like ominous messages on a Ouija board: “How much do you need to feel fear?”

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. Double and single “Portals” are literal gateways into alternative worlds that explore existential notions such as time and friendship by way of the video-alphabet, and introducing cymatics, the study of visible sound based on vibrations that form waves of geometric patterns.

In more recent works including Why do clouds cry so much when the forest becomes a void? (2015), she employs found, rather than constructed, elements from nature, in this case a hollow Gray Elm tree stump, from which video-infused bubbles appear to bleed out like inflated balls of tree sap, oozing secret prophesies and faerie articulations, reflecting on a time when the material aspects of nature were infused with Mind or Spirit. As in the Pill and Portal series, sound – created in collaboration with audio designer Asako Fujimoto– is an essential addition to the experience.

In another new work, Why don’t we help soldier ants to protect the universe? (2016), a mysterious black cuboid, a nod perhaps to a monolith, sits low on the ground to give the viewer an overhead perspective. Irregular shapes for the video screens carved from its surface seem to mimic tree-rings, or the rippling pattern of waves in the water when a stone is thrown in. A thin line, an “ant trail”, crawls along the perimeter of the central shapes. This is a more openly interpretive piece, venturing into newer experiments with video-sculpture, yet still alluding to the knowledge of the earth, or of wisdom from deep within the subconscious. This piece was developed in collaboration with architect/artist Andrea Liberni, who also played a crucial role in Katja Loher’s large-scale art-in-architecture projects.

Finally, the single circular projection, Why do the waves never go to sleep? (2015), is entirely de-materialized, depending on the flick of an on/off switch. Because Loher’s intention is based



on the element of water, it is, in effect, a pool, an apparition of sorts. It disappears once the projection is turned off, and recalls ancient practices of reading runes in a shallow basin of water to retrieve collective memories.

The work refrains from didacticism, which makes it all the more powerful, and instead merely offers gentle whispers from Mother Nature telling us that she is indeed suffering at the hands of avarice and progress. It sets up a dialogue between themes of ecology and technology, and, rather than repudiate the necessity of advancement, seeks a harmonious resolution between the two.

Particularly with regard to her newer tree works, of which this show offers a small taste, the blending of animism with technology is especially cogent today if we bear in mind the classical assumption that scientific and technological progress are the driving forces behind what Max Weber called the “disenchantment of the world”. Loher strives to enter a new paradigm to subvert this claim by re-enchanting the field of technology using ancient art forms such as dance, like a Druidic techno-pagan, or perhaps, given Loher’s Amazonian

proclivities, a techno-shaman. So, where do things in dreams go? With a heightened sense of self-awareness and collective effort, they can stay right here, she says.

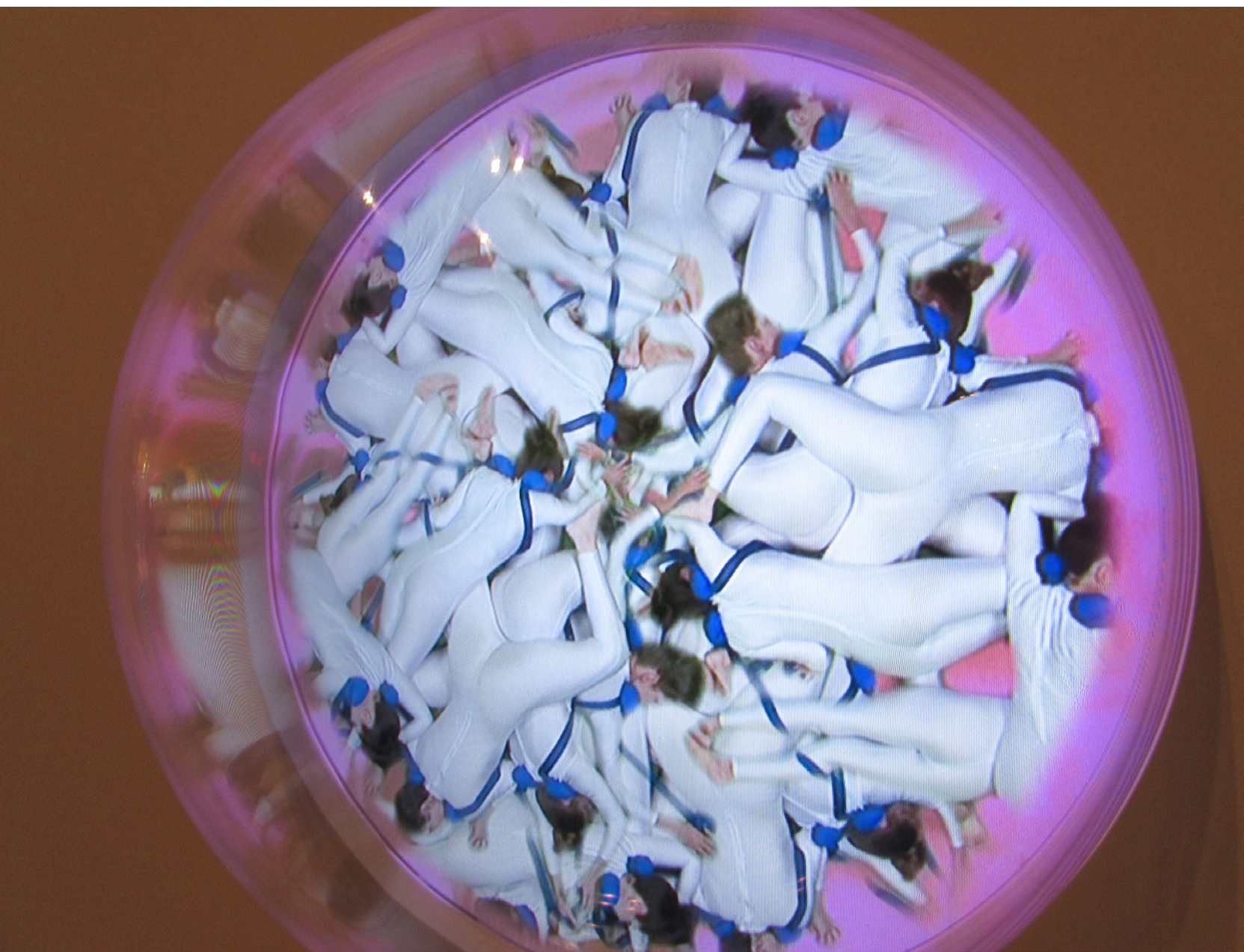
Karen Garratt



Detail of *How does honey taste when it's made by robot-bees?* 2015. Image courtesy of Anya Tish Gallery

Why don't we help soldier ants to protect the universe? 2016, Multi-channel video composition with sound, 9:30min, looped.
Black acrylic cube with embedded video screen, 96 x 57 x 41 cm. Image courtesy of Katja Loher Studio





Do dogs want to be your friends? 2014, 1-Channel Video composition, 5:40 min, looped. Self-contained video-sculpture; acrylic hemisphere, videoscreen embedded in wooden white finished case, 97 x 71 x 30 cm, Image courtesy of Kiki Valdes



Green screen studio shooting in the bird's eye view with a group of 6 dancers 2013, New York, Image courtesy of Robert Whitman

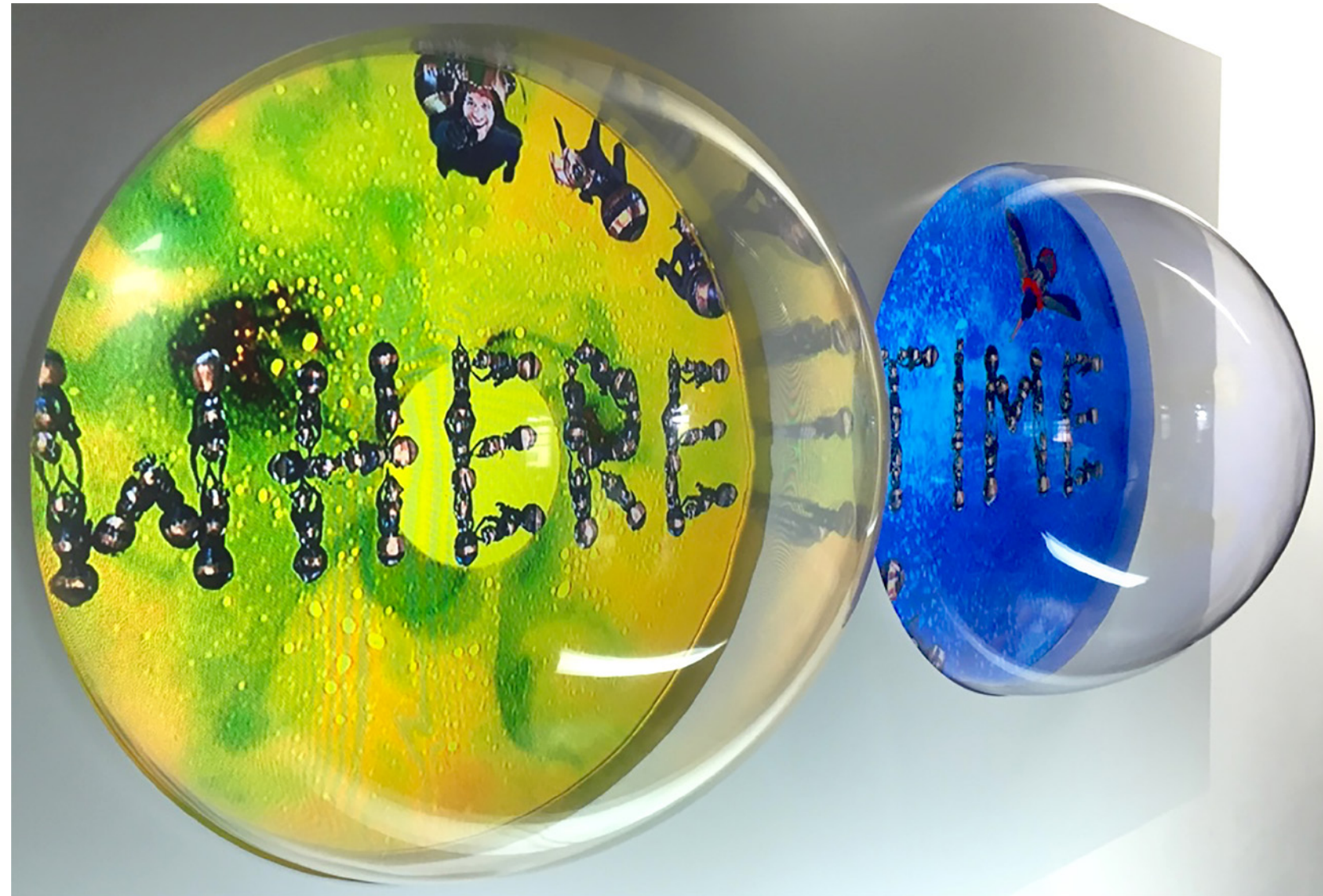


What's the color of the air? 2015, 2-channel video composition with sound, 5:55minutes, looped.
Hand-blown glass bubbles, video screen embedded in white acrylic, 36 x 36 x 25 cm. Image courtesy of Igor Baloste





(right) **Where Does Time Begin?** 2015, 2-channel Video-composition with sound, 7:15min, looped. 2 acrylic hemispheres, video screen embedded in wooden white finished case, 66 x 110 x 30 cm. Image courtesy of Ley Ouchi



(center) **Why do clouds cry so much when the forest becomes a void?** 2015, Gray Elm Tree stump with 2 video-bubbles. 2-channel Video-composition with sound, 9:20min, looped, 35 x 40 x 80 cm. Image courtesy of Ley Ouchi

(following page) **Video-trees** 2015, Video projectors and screens embedded in found tree stumps.



HUMMINGBIRD pollinator

Always color comes from iridescence, not pigment

beat their wings in a constant figure-eight motion to hover

the only birds capable of flying both forward and backwards

humming noise is a result of flapping wings about 80 times per second

have no sense of smell but have very keen eyesight

TROCHILIDAE	2014
pollination: migratory, long plant populations	100%
decline: severe	29%-100%
cause: global warming	100%
habitat loss	100%
destruction of native vegetation	100%
pesticide	100%

0% 100%

ENDANGERED SPECIES

BEE pollinator

never sleep

produce 1/30th of a teaspoon of honey over the course of a lifetime

communicate direction, distance and quality of flower by dancing

1/3 of the human diet consists of plants pollinated by insects

honey includes all the nutrients necessary to sustain life: enzymes, vitamins, minerals and water

colony collapse disorder (ccd): abrupt disappearance of worker bees from hive causing colony to stop functioning

APIS MELLIFERA	2014
pollination: world food supply	100%
decline: alarming rate	33%-100%
cause: use of pesticides	200%
genetically modified crops	100%
migratory beekeeping	100%
lack of genetic biodiversity	100%

0% 100%

ENDANGERED SPECIES

BAT pollinator

most sleep with one eye open upside down

symbol of happiness in china and japan

wing structure is similar to a human hand

nocturnal most of time use echolocation to navigate in the dark

CHIROPTERA / PTEROSODIDAE	2014
pollination: nocturnal, tropical and temperate climates	100%
decline: high	30%-100%
cause: loss of habitat	100%
pesticide	100%
climate change	100%

0% 100%

ENDANGERED SPECIES

BUTTERFLY pollinator

taste with their feet

only feed on liquids and mix it with long straw-like proboscis

can only fly if their body temperature is over 86 degrees

nocturnal

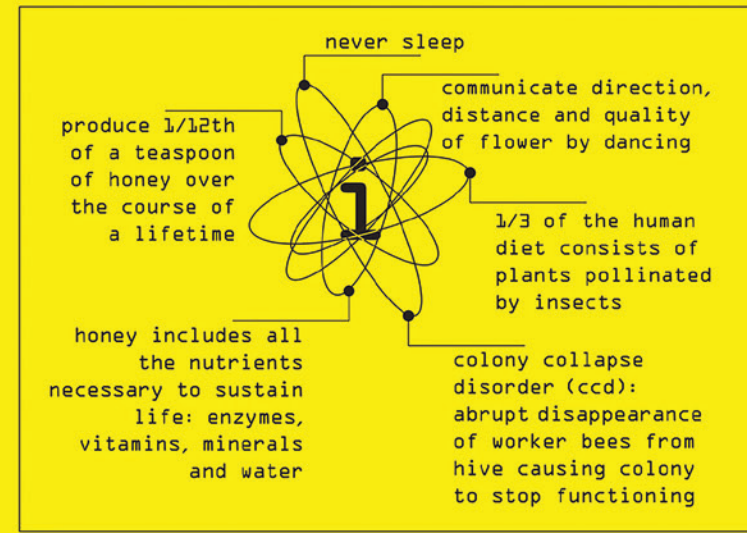
produce a special adhesive to stick their eggs to plants

THOPALOCERA	2014
pollination: migratory, across long distances	100%
decline: high	32%-100%
cause: habitat destruction	100%
intensive farming	100%
genetically modified crops	100%
climate change	100%

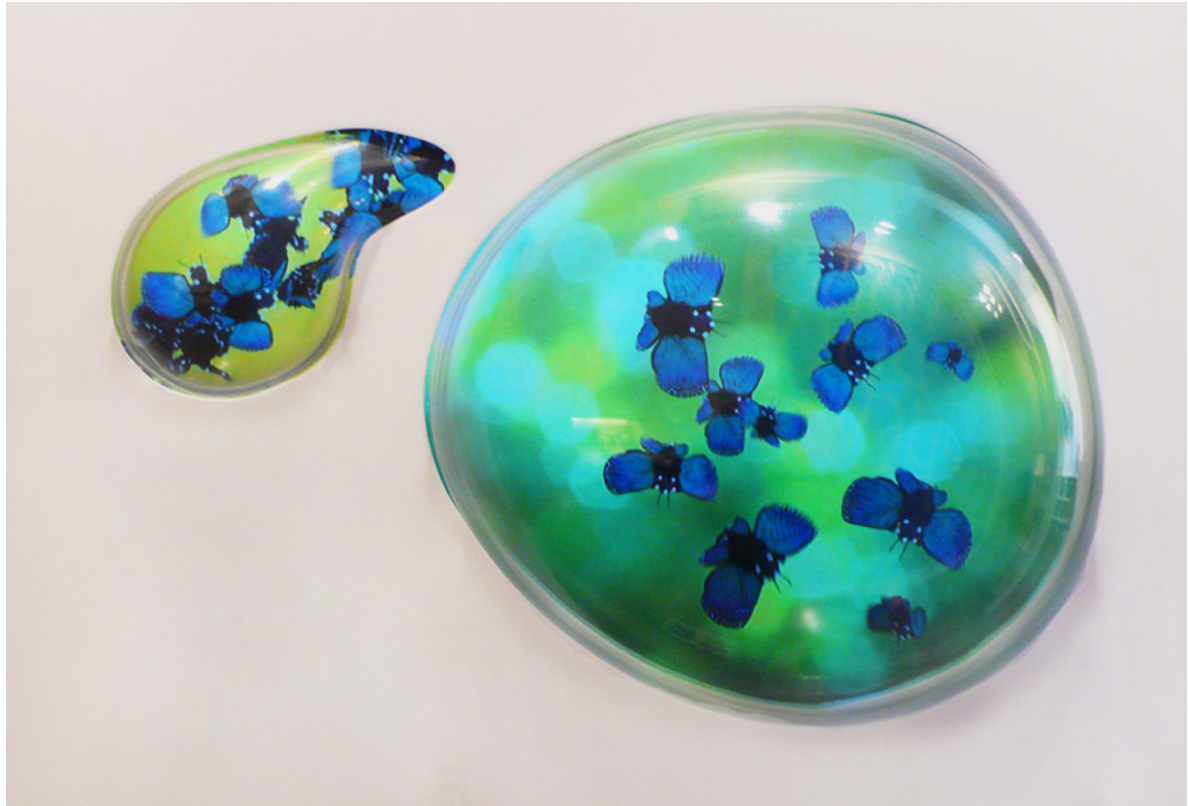
0% 100%

ENDANGERED SPECIES

Endangered Species, Hummingbird, Bee, Bat, Butterfly 2014, 8-channel Video-composition with sound, 6:30min, looped. Acrylic pills, video screen embedded in red, yellow, green, and orange acrylic cases, 59 x 89 x 9cm. Image courtesy of Andrew Frost



APIS MELLIFERA		2014
pollination:	world food supply	100%
decline:	alarming rate	33%-100%
cause:	use of pesticides	200%
	genetically modified crops	100%
	migratory beekeeping	100%
	lack of genetic biodiversity	100%



Why don't we create more space for butterflies? 2015, 2-channel Video-composition with sound, 9:20min, looped.
45 x 30 x 15cm, Image courtesy of Galerie Andres Thalmann



Installation view 11/11: Interplanetary Orchestration in Katja Loher studio loft in NY 2015, Image courtesy of Andrew Frost



Why do the waves never go to sleep ? 2015, Single-channel Video- projection on the floor, 11min, looped.
Video-projector, media-player, ceiling mount, Variable size. Image courtesy of Jose Sanint

BIOGRAPHY

- 1979 Born in Zurich, Switzerland
 2000-2001 Ecole Supérieure des Beaux-Arts, (Fine Art Academy Geneva), Geneva, Switzerland
 2001-2004 Fachhochschule Nordwestschweiz, Hochschule für Gestaltung und Kunst, (Fine Art Academy Basel), Basel, Switzerland
 2004 Hochschule für Gestaltung, Diploma Dept. of Art and Media Art, Art Academy Basel, Basel, Switzerland
 Since 2004 - Lives and works in New York, USA and Basel, Present Switzerland

SELECTED SOLO EXHIBITONS

- 2016 Gallery Andres Thalmann, Zurich, Switzerland
 2015 Anya Tish Gallery, Houston, USA
 New Britain Museum of American Art, New Britain, USA
 Telfair Museum, Savannah, USA
 C24 Gallery, New York, USA
 2014 Galerie Andres Thalmann, Zurich, Switzerland
 2013 Land of Tomorrow, Louisville, USA
 Anya Tish Gallery, Houston, USA
 C-Space, Beijing, China
 2012 MuBE, Museu Brasileiro da Escultura, São Paulo, Brazil
 2011 Colorado Springs Fine Arts Center, Colorado, USA
 Braverman Gallery, Tel Aviv, Israel
 Galleria Tiziana Di Caro, Salerno, Italy
 Anya Tish Gallery, Houston, USA
 Galerie Vernon, Prague, Czech Republic
 2010 Galerie Andres Thalmann, Zurich, Switzerland
 2009 Galleria Tiziana Di Caro, Salerno, Italy
 Anya Tish Gallery, Houston, USA
 Dumbo Arts Center, New York, USA
 2008 Christinger Contemporary, Zurich, Switzerland
 Substitut, Berlin, Germany
 2007 Scène2, Senones, France
 Tony Wuethrich Gallery, Basel, Switzerland
 Kunsthalle Palazzo, Liestal, Switzerland
 Galapagos Art Space, New York, USA
 2006 Forum Vebikus, Schaffhausen, Switzerland
 Dublin Fringe, Dublin, Ireland
 The Artist Network Gallery, Soho, New York, USA
 2005 The State Hermitage Museum, St. Petersburg, Russia
 Tony Wuethrich Gallery, Basel, Switzerland
 KKL Luzern, Lucerne, Switzerland

SELECTED GROUP EXHIBITIONS

- 2015 *Color Art Coiris*, Casa Calle 78, Bogota, Colombia
Canvas, Outdoor Museum Exhibition, West Palm Beach, USA
Identite Reve(l)ee, mi Gallery, Paris, France
Art Today: 2000- Present, New Britain Museum of American Art, New Britain, USA
Pool Party, Anya Tish Gallery, Houston, USA
 2014 *Interplanetary Kisses - Katja Loher, Jose Bedia*, Lyle O. Reitzel Gallery, Santo Domingo, Dominican Republic
Exhibition & Forum for Installation Art, Long Museum, Shanghai, China
Artworks for Change, Nature's Toolbox Art and Invention, Iowa, USA
Werkstoff Glass, Vebikus, Schaffhausen, Switzerland
Cool Stories for when the Planet gets hot IV, Ideas City, New York, USA
 2013 *Miniversum - Katja Loher, Peter Sauerer*, Haus für Kunst Uri, Altdorf, Switzerland
Other Voices, Peter Sauerer, C24 Gallery, New York USA
Around the Table, San Jose Museum of Art, San Jose, USA
Artport, Museo de la Ciudad de Cuernavaca, Mexico City, Mexico
Nature's Toolbox, The Leonardo, Salt Lake City, USA
Nature's Toolbox, Ulrich Museum of Art, Wichita, USA
 2012 *Nature's Toolbox*, The Field Museum, Chicago, USA
Augmentations, Municipality Gallery Netanya, Netanya, Israel
 2011 *Dialogicos*, Lourdina Jean Rabieh Gallery, São Paulo, Brazil
Photography as Object, Martha Schneider Gallery, Chicago, USA
 Index Festival, New York, USA
Art at James Bond Villa - Curated by Galerie Andres Thalmann, Zurich, Switzerland
Going Places, iaab-Projektraum „Basement“, Basel, Switzerland
 2010 *On What?*, Anya Tish Gallery, Houston, USA
 Architecture Museum, Basel, Switzerland
NETinSPACE, Maxxi - National Museum of the Arts of the 21st Century, Rome, Italy

TINA B, Festival for Contemporary Art, Prague, Czech Republic
TINA B, Porsche Center, Padova, Italy
La Biennale di Venezia - 12th International Architecture, Arsenale Nord, Venice, Italy
Convergences - New Sculptural Media, Armory Center for the Arts, Altadena, USA
Post Dimension - A Journey in the Contemporary Art, Torrione Passari, Bari, Italy
 2009 *Siggraph Asia 2009*, Yokohama, Japan
Light Switch, Anya Tish Gallery, Houston, USA
TINA B, Festival of Contemporary Art, Prague, Czech Republic
Euroserie, Modern Art Gallery, Taichung, Taiwan
 Found Museum, Beijing, China
 Biennale Chongqing, China
Dialogue of the Generations, Kunsthalle Palazzo Liestal, Switzerland
Wondering Where the Ducks Went, Galleria Tiziana di Caro, Salerno, Italy
 2008 *SUMMERTIME 08 - The Big Group Show*, Galleri Christoffer Egelund, Copenhagen, Denmark
Primacy, Threshold Art Space, Perth, UK
Art Is My Playground, Tershane, Istanbul, Turkey
 2007 *New York City Panorama*, Flux Factory, New York, USA
Biennale Parallele, Tershane Gallery, Istanbul, Turkey
798/Dashanzi Art Festival, Beijing, China
NO1 Artbase, 798 Area, Beijing, China
 2006 Forum & Elzbieta Koscielak Gallery, Lesnica Castle, Zamek, Poland
laab Choices, Art Space Riehen, Basel, Switzerland
Greenhouse, Alexander Clavel Foundation Cultural Development Prize, Villa Wenkenhof, Riehen, Switzerland
 2005 *Art Digital 2005*, M'ARS National Centre of Contemporary Arts, Moscow, Russia
Ernte 2005, Museum zu Allerheiligen, Schaffhausen, Switzerland
Regionale 6, Kunstverein Freiburg, Freiburg im Breisgau, Germany

AWARDS AND GRANTS

2015 Selected Project of Art on Architecture Competition, Swiss Grid, Switzerland
 2013 RDA Grant, Videoplanet-Orchestra at Figge Art Museum, Davenport, USA
 2010 Nominated for Art Credit Award, Basel-Stadt, Switzerland
 2009 Artist in Residence, Beijing, China. Awarded by iaab: International Exchange & Studio Program, Basel-Stadt, Switzerland
 2008 ValiART-Award by Valiant, Bern, Switzerland
 Audiovision and Multimedia Grant, Canton Basel, Switzerland
 Artist in Residence, Berlin, Germany, Awarded by the Cultural Department Schaffhausen, Switzerland
 since 2007 O-1 Artist Visa, Artist in Residence, New York, USA
 Alexander Clavel Foundation Cultural Development Prize, Riehen, Switzerland
 2006 Artist in Residence, New York, USA. Awarded by iaab: International Exchange & Studio Program Basel-Stadt, Switzerland
 2004 TPC Creativity Award for New Media, TPC Production Center Zurich, Switzerland
 Art Credit Award, Basel-Stadt, Switzerland

COLLECTIONS

21c Museum, Louisville, USA
 Art collection for Anthem of the Seas, Royal Caribbean Cruises
 Burkard & Partner AG, Basel, Switzerland
 Credit Suisse Collection, Switzerland
 eN Arts Collection, Tokyo, Japan
 Figge Museum, Davenport, USA
 GC. AC - Galleria Comunale d'Arte Contemporanea of Monfalcone, Italy
 Horsecross Collection, Permanent Collection of Digital Art, Perth, UK
 New Britain Museum of American Art, New Britain, USA
 PAMM Miami Art Museum, Miami, USA
 Sara Lahat Private Collection, Herzliya, Israel
 Private Collectors in Belgium, Brazil, Czech Republic, Germany, Guatemala, Israel, Italy, Russia, South Africa, Switzerland and USA

SELECTED PUBLICATIONS

Galerie Andres Thalmann, Katja Loher - Where do Things in Dreams go? Zurich 2015
 Lyle O'Reitzel Gallery, Interplanetary Kisses - Katja Loher, Jose Bedia, Santo Domingo 2014
 Galerie Andres Thalmann, Katja Loher - Will the Moon...? Zurich 2013.
 Museu Brasileiro da Escultura, Interplanetary Constellations, São Paulo 2012.
 Galerie Andres Thalmann, Katja Loher - Sculpting in Air. Zurich 2010.
 Siggraph Asia 2009: Digital experiences, Siggraph Asia Art Gallery 2009, Miniverse 2, Yokohama 2009.
 Biennale Chongqing 2009: Your Discourse, Chongqing 2009.
 Peter Stohler: TOMOGRAPH, Interviews with artists. Arnoldsche Art Publisher, Stuttgart 2009.
 Tershane Gallery: Art Is My Playground, Istanbul 2008.
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COLLABORATORS

Architect: Andrea Liberni
 Audio Designer: Asako Fujimoto
 Choreographer/Performer: Saori Tsukada
 Glass blower: Michiko Sakano
 Graphic and Costume Design: Ley Ouchi
 Poet: Gian Maria Annovi
 Studio Assistant: Nozomi Yasuda-Wann
 Assistant in China: Shuling Guo
 Woodworker: Lev Radunsky
 Writer: Karen Garratt



IMPRESSUM

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(left) Glass fabrication with Michiko Sakano, New York.

Image courtesy of Katja Loher Studio.

(right) **Green screen studio shooting in the bird's eye view
with a group of 6 dancers** 2015, New York,

Image courtesy Katja Loher Studio