



## 02 INTRODUCTION



Videoportals and Videotable, Rendering Andrea Liberni, 2014

Katia Loher's *Miniverses* are compelling video works in a quiet and elegant statement about humanity. These tiny microcosms are inventive, poetic, and mesmerising to watch. Loher operates akin to a theatrical producer, beginning with her concept and subsequently joining forces with a choreographer, costume designer, dancers, various video personnel and art fabricators. The idea is predicated on a concept of creating idealized artificial worlds that exist in harmony with our own allegedly unpleasant reality, hatching tiny ethereal havens that at first glance seem amusing and quirky, but revealing beautiful kaleidoscopic patterns constructed from dance formations, filmed from above to recall the complicity and harmony of synchronized swimmers.

Much of Loher's work indeed addresses ecological issues and the future of humanity, dependent on overlooked details such as the plight of bees, potential abuses of technology, and the imperative for collective consciousness. Beauty is omnipresent as an artistic statement of the essence of life sustaining processes supporting our planet.

Loher's oeuvre reflects three compelling essential aspects: the miniature and what that encompasses as an experience for the viewer; her working method - collaboration in service of the miniature; and her use of language, encompassing the type with which we are familiar, and that with which we are not.

Such collaborative projects are generally prodigious undertakings whose outputs yield a sizably impressive scale. The diminutive nature of Loher's ultimate statement in visual form in its beautifully crafted glass bubbles, presents the viewer with a challenge to surpass mere ocular titillation, by engaging us in a private experience instead. Such an intimate experience nevertheless resonates globally, addressing ecological urgencies like the disappearance of the bee population. Collective effort can prevent ecological disaster but only if predicated by a sense of individual awareness and responsibility. Peering into the glass bubble is like having a conversation with oneself.

Language weaves together the corporal through dance, the written word, and the enigmatic communication of the animal kingdom. Loher's elfin performers mimic the somatic, sonar-type communication found in ant colonies, bee hives, or schools of fish, and further challenges mankind's hubristic nature over animals by inspiring us to look for answers from another viewpoint.

Karen Garratt, October 2013

03 **ENDANGERED SPECIES**

Butterfly, Bee, Bat, Hummingbird

2014

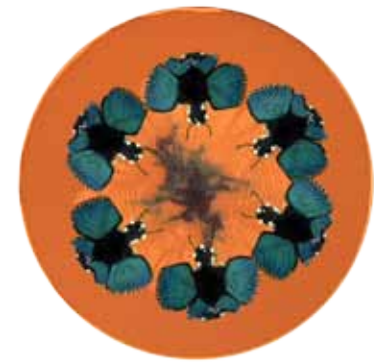
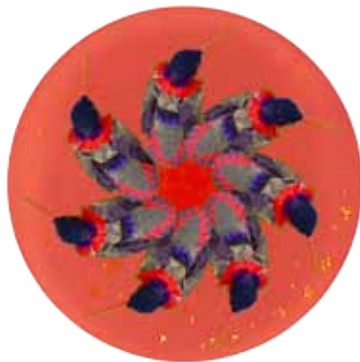
8-Channel Video composition, 3:30min, looped

Self-contained video-sculpture; acrylic pills, video screen  
embedded in colored acrylic cases

58.4 x 88.9 x 12cm (23 x 35 x 5in.)



Endangered Species series at C24 Gallery, NY / Below: Video stills: Endangered Species series, pills, 2014.



04 **ENDANGERED SPECIES**

Butterfly, Bee, Bat, Hummingbird

2014

8-Channel Video composition, 3:30min, looped

Self-contained video-sculpture; acrylic pills, video screen embedded in colored acrylic cases

58.4 x 88.9 x 12cm (23 x 35 x 5in.)



*Endangered Species* series addresses the looming threat of extinction of the earth's major pollinators: the bee, the butterfly, the bat and the hummingbird. Specifically tinted according to the favorite color preferences of each species, these rectangular acrylic tableaux, serve as "scientific information" panels displaying a handful of tiny videos contained within pill-shaped sculpture forms. They bear "nutrition" information informing us of characteristics of each species and the respective severity of their endangerment levels. Its poetry undergoes a jarring sense of fragmentation and disconnection as if the earth's major pollinators are sequestered from their habitats, as if swimming around in laboratory Petri dishes, their essential nature encapsulated in a pill. <sup>[1]</sup>



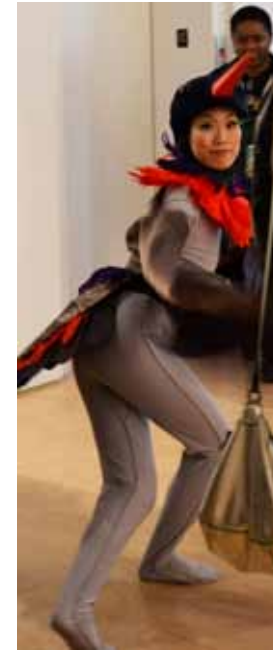
Endangered Species series, Butterfly Label, Bee Label, Bat Label, Detail.

05 **ENDANGERED SPECIES**

Butterfly, Bat, Hummingbird

2014

Performance at BANG BANG Opening C24 Gallery, NY



Butterfly, Bat and Hummingbird Performance at BANG BANG Opening.

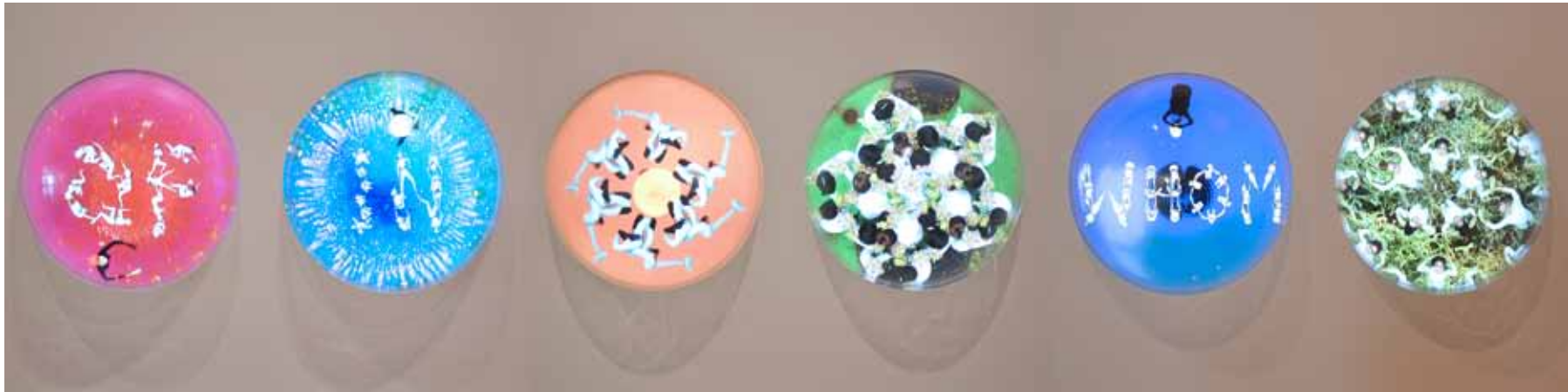
06 **VIDEOPORTALS**

2014

8 individual videos, 6:30min, looped

Self-contained video-sculpture; acrylic hemispheres, videoscreen  
embedded in wooden white finished case

78 x 110 X 30cm (30.5 x 43in.)



Videoportals / Below: Video stills Videoportals 2014.



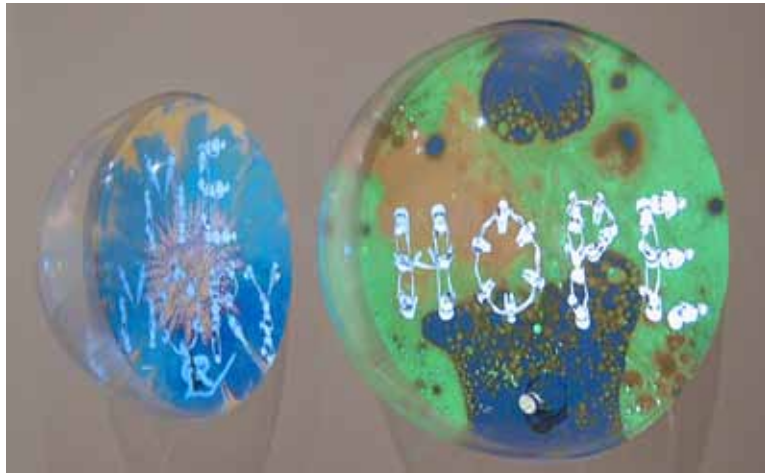
## 07 VIDEOPORTALS

2014

Two-channel video composition: 6:30min, looped

Self-contained video-sculpture; acrylic hemispheres, videoscreen  
embedded in wooden white finished case

78 x 110 X 30cm (30.5 x 43in.)



Videoportals (Ideology/Hope), 2014.

*Videoportals* explore existential notions of ownership, money, relationships, time, ideology and hope; all with the underlying baseline theme of our (dis)connection to our personal environment and ecology. The „Video-alphabets“ spell out questions like, „Can you live in your ideology?“ Or, „Can you think without hope?“, „What is humor made out of?“ And „Who will replace you?“, How slow can you run?. They seem to represent an internal dialogue with ones subconscious, perhaps suggesting that these are the questions we might ask ourselves but with which we unknowingly struggle. The portals take the form of glass orbs, or „hemispheres“, into which you find myself drawn as if entering a parallel universe.

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, the physical universe. If you study it, it’s there, so it’s also a safe assumption that there’s a subconscious connection as well. They are archetypal forms which repeat over and over but are never exhausted. For this reason, this work can do the same without being contrived or self conscious, and is a constant regeneration from an essential core, in this case, an artistic source. <sup>[1]</sup>

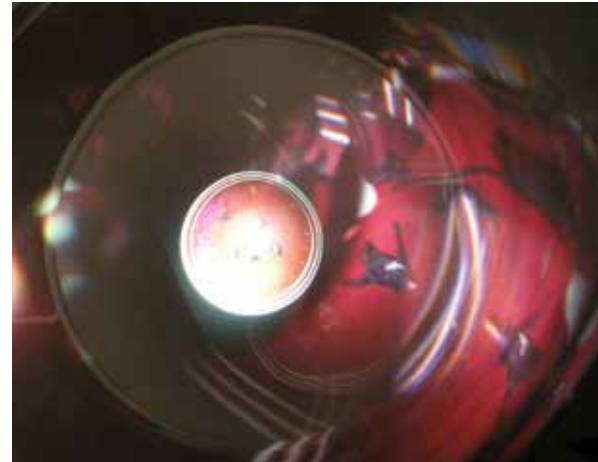
08 **VIDEOCAPSULE**

2013

Two-channel video composition: 10:40minutes, looped  
Self-contained video-sculpture; Antique glass dome on white acrylic cylinder,  
video projectors, speakers, media player, mirrors  
78 x 110 X 30cm (30.5 x 43in.)



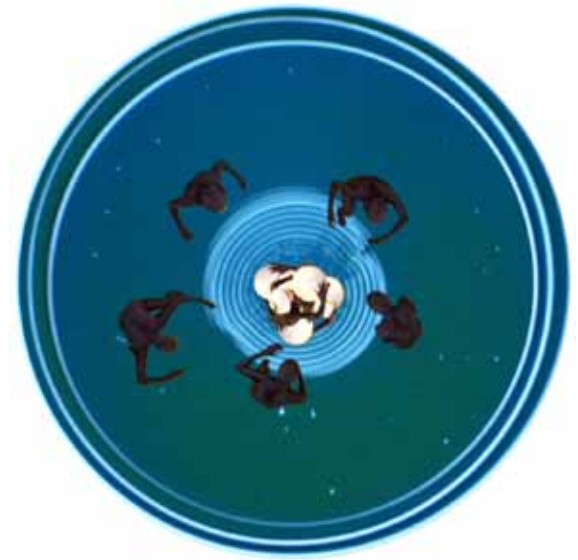
Loher relies on RGB color system used by scientists for computer displays and other electronics. Red, green, blue also corresponds with one (or two) of four elements: red tones are associated with fire, blue with water and air, and green with the planet earth and nature. The precise movements of the performers inhabiting *Videocapsule* are intended to simulate cell division. A multiplication process whereby one cell divides to form two or more cells, cell division is essential for the healthy growth of all organisms and serves as a unifying feature of all life forms. <sup>[2]</sup>



09 **VIDEOCAPSULE**

2013

Two-channel video composition: 10:40minutes, looped  
Antique glass dome on white acrylic cylinder, video projectors,  
speakers, media player, mirrors  
Selection of video stills



## 10 BUBBLES

2011-2014

Self-contained video-sculptures

Hand-blown glass bubbles, video screens embedded in white acrylic



Bubble-Wall, Rendering Andrea Liberni, 2014

Ms. Loher is known for her hand blown glass bubbles that give form to her „video-sculptures“, diminutive in size yet complex in character, conveying the sensation of holding an entire world in ones hand. There is an implied sense of duality where something precious can also be controlled and manipulated, or also destroyed. Shot from above on a green screen, the dancers clad in costumes specifically designed for filming from an overhead point of view create patterned formations reminiscent of kaleidoscopes or synchronized swimmers. They spell out „video alphabets“ to visually form probing statements and pose questions as if one were composing daisy

chains of letters in a field. The choreography is often amusing, employing patterns and movements that mimic the wiggle of bees for example. Along with Ms. Loher’s use of multilayered editing, it renders them quirky, interesting, and hypnotic to watch. The works require complex collaborative efforts between the artist and various contributors, from the costume designer, dancers, choreographer and art fabricators. It is an artistic collective, an interdependent community and symbolic of the subject matter of her work: nature and its self-organizing systems whose essential features are harmony and symbiosis. <sup>[1]</sup>

## 11 MATERIAL UNIVERSE

2014

Two-channel video composition: 5:05minutes, looped

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

51 x 38 x 35 cm (20 x 15 x 14 in.)



Material Universe, video sculpture, 2014 / Below: Video stills.

*To whom does the air belong to? Do you consider a dog to be property? Do you know what you need? How much do you need not to feel fear?*

*Material Universe* explores our relationship to „things.“

Loher has reimagined Sobelle's full length performance work „The Object Lesson“ as a fragmented meditation on property, possession and packaging. The piece plays with the familiar/unfamiliar nature of ordinary objects as he unpacks cardboard boxes in a storage facility. Loher is casting the performance as an object in and of itself. In *Material Universe*, the moment is held in a thin glass bubble - which feels as transient as the moment itself, as fragile as our attachment to it.

A deconstructed text from Swiss playwright Max Frisch's „Fragebogen“ (Questionnaire) is added in this playful meditation on time, permanence and possession.



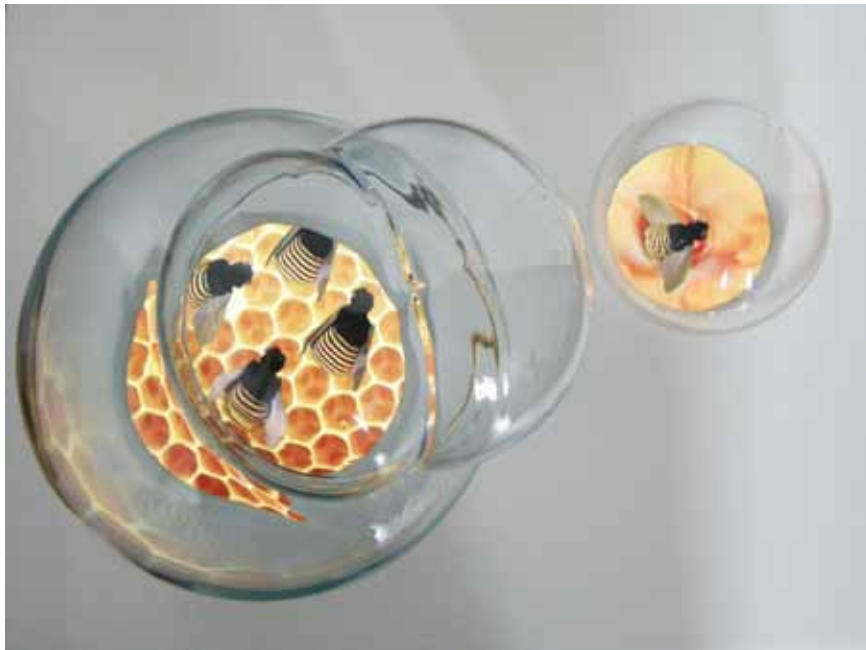
12 **TO WHOM DOES THE AIR BELING TO?**

2014

Two-channel video, 6:40 minutes, looped

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

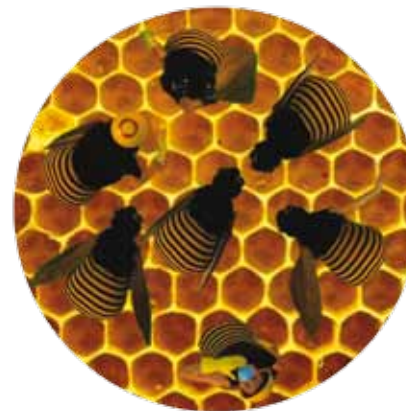
51 x 38 x 35 cm (20 x 15 x 14 in.)



To Whom Does the Air Belong to?, video sculpture, 2014/ / Below: Video stills.

Loher explores the vital role that bees play in our food supply and the threats they face from changing environmental conditions. She makes specific reference to the Colony Collapse Disorder, a phenomenon that led to the world-wide disappearance of worker honey bees. .

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 a figure eight. Also known as the “waggle” dance, this mode of communication has been threatened by industrial food production and its use of pesticides. Loher’s interpretation of the dance celebrates its beauty and intricate complexity all the while addressing its vulnerability to current agricultural practices. During the dance, the bees lose their wings and becoming increasingly more human. <sup>[2]</sup>



13 **TO WHOM DOES THE AIR BELING TO?**

2014

Two-channel video, 6:40 minutes, looped

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

Selection of video stills



14 **VUELA VUELA TONKIRI**

2014

Two-Channel Video composition: 5:15 minutes, looped

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

36 x 36 x 26 cm / 14 x 14 X 10 inches



Vuela Vuela Tonchiri, Video sculpture, 2014. / Below: Video stills Vuela Vuela Tonchiri, 2014

„Vuela Vuela Tonkiri“ features the Icaros song „Tonikiri“, which means Humming-bird in Ashaninka. Loher recorded the images and sounds of this piece in the jungle in Peru. The artists captures shamans who live in balance and strong connection with the plants and nature that surrounds them. The vibrations of the „Tonkiri-Icaros“ manifest the connection between the earth and the universe.



15 **WHO COLLECTS CLOUDS IN THE SKY?**

2014

Two-Channel Video composition: 4:47 minutes, looped

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

36 x 36 x 26 cm / 14 x 14 X 10 inches



Who Collects Clouds in the Sky? video sculpture, 2013. / Below: Video stills

In the midst of its glossy white acrylic encasement are a pair of hand-blown glass bubbles, through which a luminous and other-worldly scene unfolds. Blooming flowers give way to bee-costumed performers taking on the role of pollinators. In an other scene we observe people, walking around the planet, leaving behind lines - like jet-lines - as of polluting the planet. While simultaneously, the other bubble takes a counter position, futuristic creatures are erasing jet-lines across the planet. Amid an atmospheric and ephemeral environment, the choreography leads the performers to form kaleidoscopic patterns that recall resonant sound waves or the organic geometry of cells, and come together to create a human alphabet through which poetic compositions are spelled out.



16 **WHO COLLECTS CLOUDS IN THE SKY?**

2014

Two-Channel Video composition: 4:47 minutes, looped

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

Selection of video stills



17 Collaged video still  
2014  
Round print on Methacrylate  
70cm diameter



18 Collaged video still  
2014  
Round print on Methacrylate  
70cm diameter



19 Collaged video still  
2014  
Round print on Methacrylate  
70cm diameter



## 20 **LAST SUPPER?**

Videosculpture, 2012

Five-channel video composition, 5:55min, looped

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

92 X 92 X 76 cm (36 x 36 x 30 in.)



Last Supper? Installation view. Photos: F.X. Brun, Courtesy Art Museum Uri, Switzerland.

*Last supper?*, a table for two serving as a platform for casting "TIME", where present and future meet in the form of course meals. While subjecting time to a five colored course menu, ranging from green, yellow, orange, red and purple.

One plate stands for present times, "Plate of Today" and the other plate stands for the future times, "Plate of Tomorrow".

The "Plate of Today" displays five colored course menu of fruits and vegetables integrated with their respective five pollinators. Where fruits and vegetables are in abundance, leading



to the understanding of the critical role played by pollinators in our daily lives.

The "Plate of Tomorrow", on the opposite side, displays a five colored course menu where no longer pollinators exist, therefore, no more fruits and vegetables. Giving space to lab-made meals, much like "astronauts food".

21 **LAST SUPPER?**

Videosculpture, 2012

Five-channel video composition, 5:55min, looped

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

Selection of Video stills



## 22 TIMEBUBBLE

2011

With Philip Glass

Two-channel video composition, 3:10min each, looped

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

Choreography: Saori Tsukada

Audio Design: Asako Fujimoto

36 x 36 x 25cm (14 x 14 x 10 in.)



Timebubble. Photo: Courtesy Galleria Tiziana di Caro. / Backstage, Photo: Adi Shniderman.

Below: Video stills Timebubble, 2011.

Loher introduces allegorical figures representing the abstract concepts of time, space and air. The "Master of Time", performed by the American composer Phillip 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.



23 **SPACEBUBBLE**

2011

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

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

Choreography: Saori Tsukada

Audio Design: Asako Fujimoto

36 x 36 x 25cm (14 x 14 x 10 in.)



Spacebubble. Photo: Courtesy Galleria Tiziana di Caro. / Backstage, Photo: Adi Shniderman.  
Below: Video stills Spacebubble, 2011.

“Master of Space” presides over a maze-like space inhabited by creatures whose movements create positive and negative space. This is orchestrated through choreographed dancers who become part of the machine in a synchronized movement. The tiny scale of the performers seen from above provides an outside view, as though seen through a microscope.



## 24 **TOYBUBBLE**

Videosculpture, 2011

Two-channel video composition, 3.20min each, looped

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

Choreography: Saori Tsukada

Audio Design: Asako Fujimoto

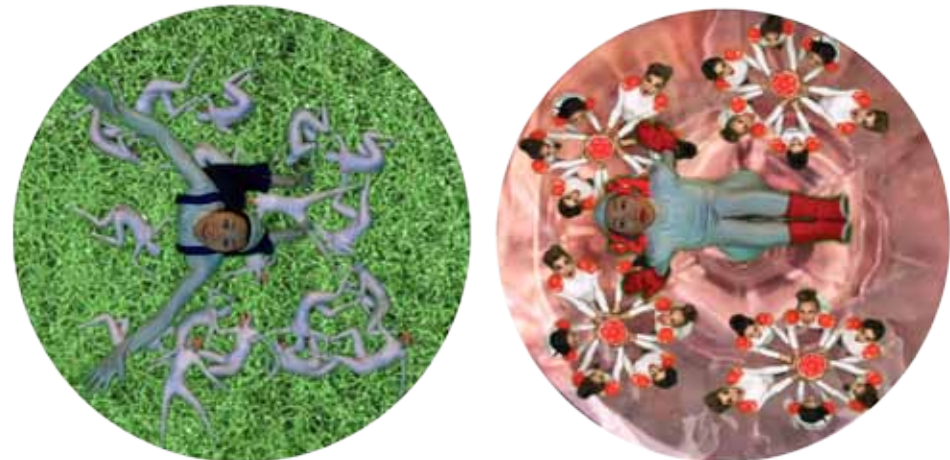
36 x 36 x 25cm (14 x 14 x 10 in.)



Toybubble. Photo Videosculpture. / Video stills., 2011.

In *Toybubble* Loher directs Saori Tsukada as a red and a blue character inside two bubbles. After following their daily routine as Japanese toy-characters, they discover each other behind the glass and try to escape their enclosed environment - the bubble.

For a molecule of time they appear in each other's bubbles, which demonstrates a desire of an impossible dream, then they immediately return to their daily routines, to perform the tasks for which they were programmed.



25 **BACK STAGE**

Production Master of Time with Philp Glass, Metropolitan Building, New York 2011.



Backstage, Shooting with Philip Glass. Photos, Adi Shnideman, 2011.

26 **BACK STAGE**

Production Master of Space, Metropolitan Building, New York 2011.



Backstage Shooting, Master of Space, with Azumi Oe. Photos: Adi Shniderman, 2011.

27 **BACK STAGE**

Bird and Bee Costume, with Azumi Oe and Neha Reddy.



Backstage shooting, Bird-costume and Bee-costume. Photos Saori Tsukada, 2011.

28 **RGB PLANET**

Videoplanet 2010

Video projection on to floating sphere

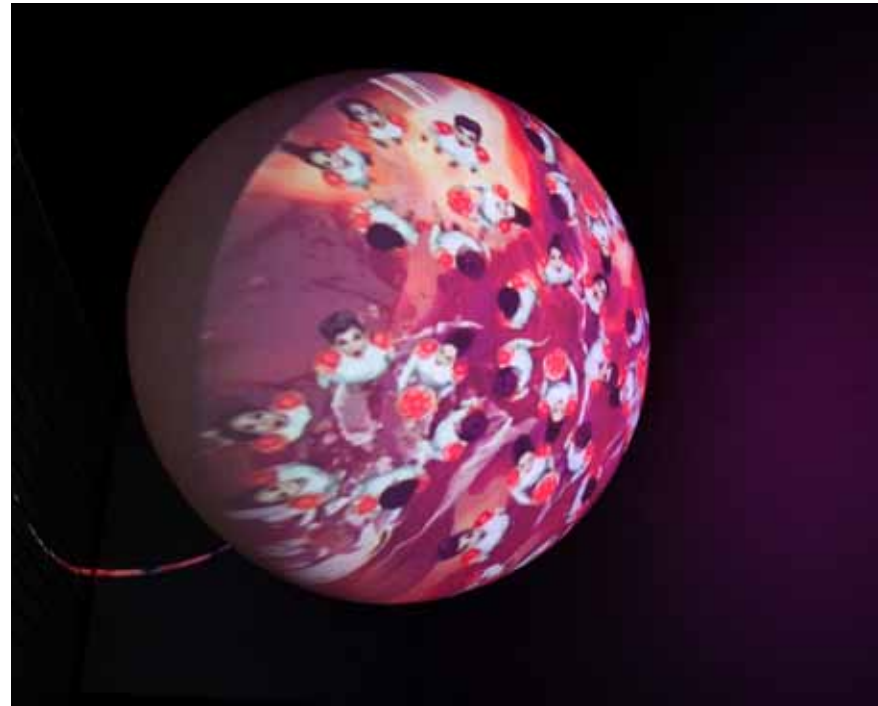
Single-channel video, 11:33 minutes, looped

Sphere, Satellite with video projector, media player, speakers

Acrylic Sphere, variable dimension 50 cm - 4 m (1.5 – 8 ft.) diameter.



Installation view. Photo: Courtesy Gallery Andres Thalmann.



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.<sup>[3]</sup>

29 **RGB PLANET**

Videoplanet 2010

Video projection on to floating sphere

Single-channel video, 11:33 minutes, looped

Sphere, Satellite with video projector, media player, speakers

Selection of video stills



30 **RGB PLANET**

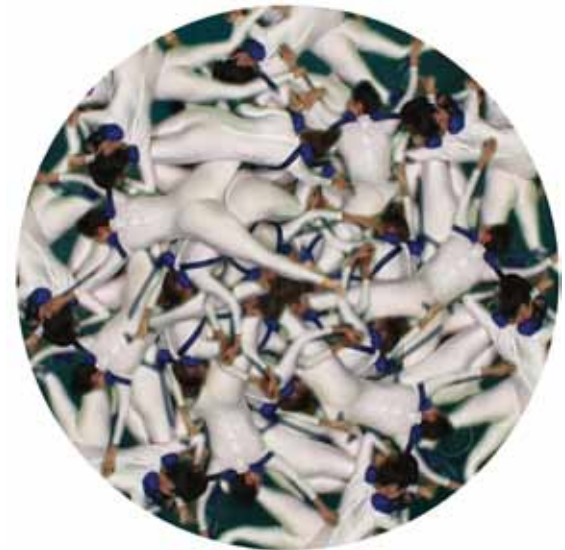
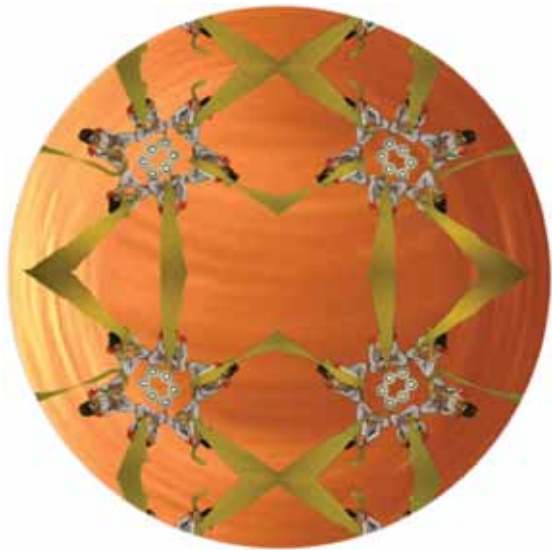
Videoplanet, 2010

Video projection on to floating sphere

Single-channel video, 11:33 minutes, looped

Sphere, Satellite with video projector, media player, speakers

Selection of video stills



31 **BACK STAGE**

Studio shooting in the bird's eye view with a group of dancers, New York 2010.



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

## 32 **COLLAPSCOPE**

2010

Suspended, lacquered MDF sculpture. 55cm / 20inches diameter

Internal kaleidoscope, video 5.20min, looped

4-channel video composition, 3:30min, looped

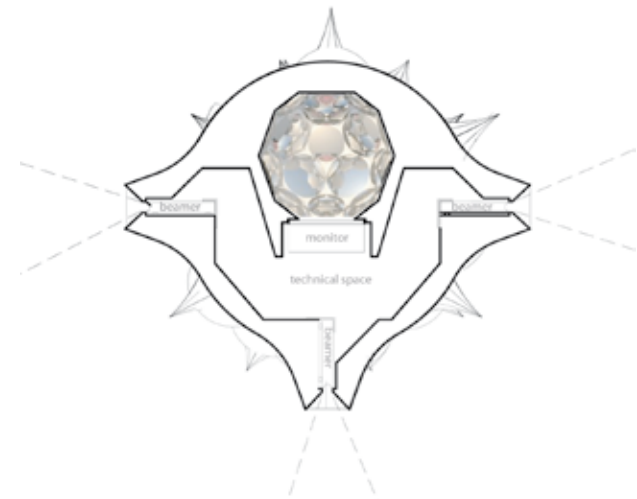
In collaboration with architect Hans Focketyñ



Collapsoscope, exhibition Arsenale, Venize Biennale. Photo: Hans Focketyñ.

What is the most important thing we can be thinking about right now?

*Collapsoscope* is a sculpture created for 2010 Venice Architecture Biennale. It hangs suspended from the ceiling; its apertures protrude as though in a still image of an explosion. This piece represents a new turn in Loher's explorations. Everything seems to escape from the visual field previously inscribed in her spherical planets. The expanding projection reaches the surrounding walls where the words of the human alphabets dissolve, and the images of the digital bodies collapse accompanied by a crashing sound. <sup>[4]</sup>



33 **COLLAPSCOPE**

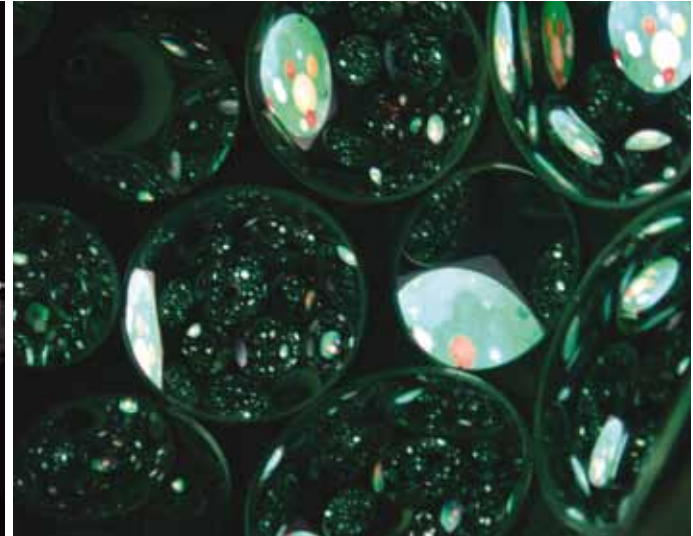
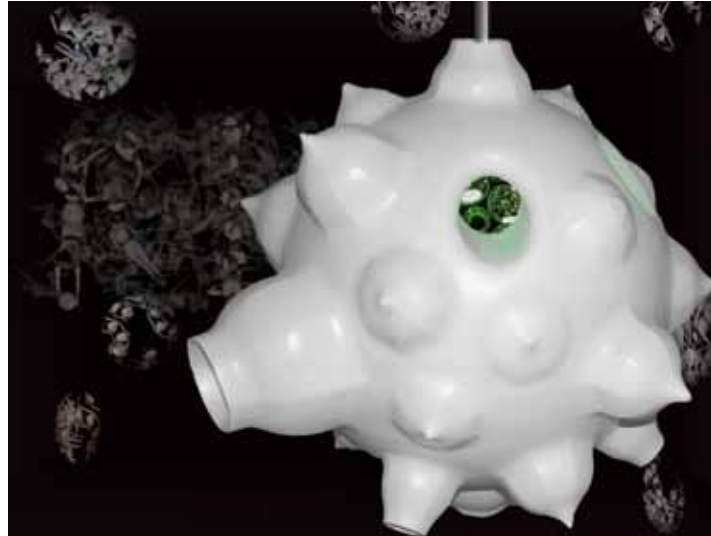
2010

Suspended, lacquered MDF sculpture. 55cm / 20inches diameter

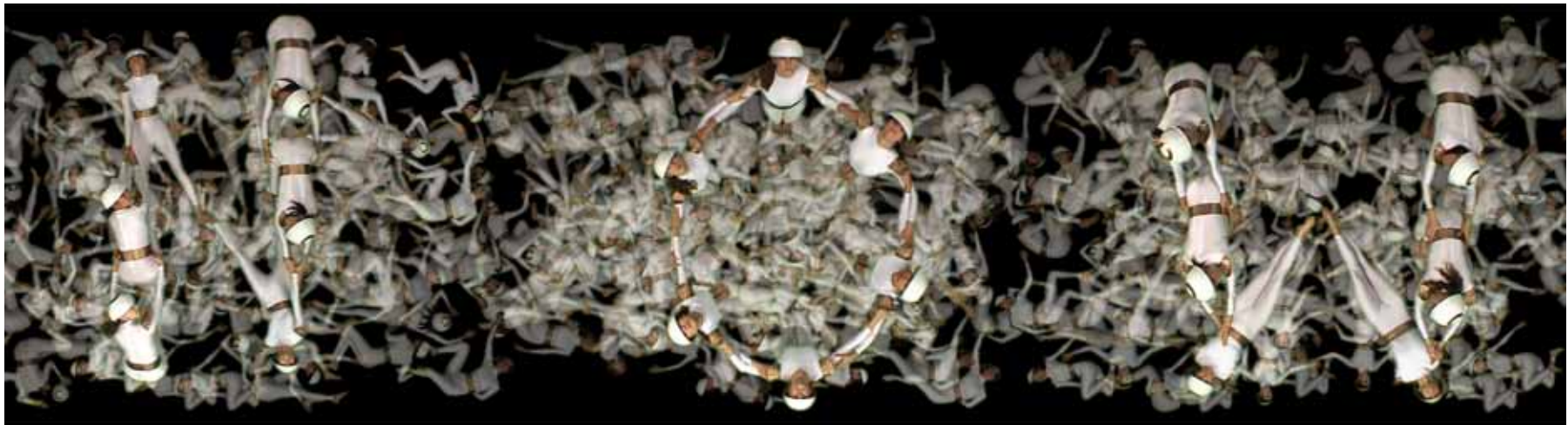
Internal kaleidoscope, video 5.20min, looped

4-channel video composition, 3:30min, looped

In collaboration with architect Hans Focketyrn



Collapsoscope, exhibition Arsenale, Venize Biennale. Photos: Hans Focketyrn.



Collapsoscope, Video stills.

34 **SCULPTING IN AIR**

Videoplanet, 2010

Video projection on to floating sphere

Single-channel video, 6:48 minutes, looped

Sphere, Satellite with video projector, media player, speakers

Choreography: Saori Tsukada, Audio Design: Asako Fujimoto, Dialogue: Julia Sørensen

Acrylic Sphere, variable dimension 50 cm - 4 m (1.5 – 8 ft.) diameter.



Hundreds of figures filmed from above create a 'human alphabet' that the artist refers to as 'Video-alphabets'. In this latest version of her *Videoplanets*, she presents a dialogue between human and computer language, in order to investigate space, between the real and the virtual. The projection of a performance on a large sphere and the minute dimension of the human figures that make up the phrases create the impression of looking at an entire universe. The point of observation changes when the bird's-eye view is alternated with actions of zooming-in on the performers, to the point of capturing the expressions on their faces. The sphere becomes an eye when, using a video camera, it captures and catapults the visitor into the work, in space and on the web. <sup>[4]</sup>

Sculpting in Air, Exhibition Maxxi Museum, Photos: Stephanie Cardì.

35 **SCULPTING IN AIR**

Videoplanet, 2010

Video projection on to floating sphere

Single-channel video, 6:48 minutes, looped

Selection of video stills



36 **SCULPTING IN AIR**

Videoplanet, 2010

Video projection on to floating sphere

Video: 6:48min, looped

Selection of video stills



37 **BACK STAGE**

Studio shooting in the bird's eye view with a group of 6 dancers, New York 2010.



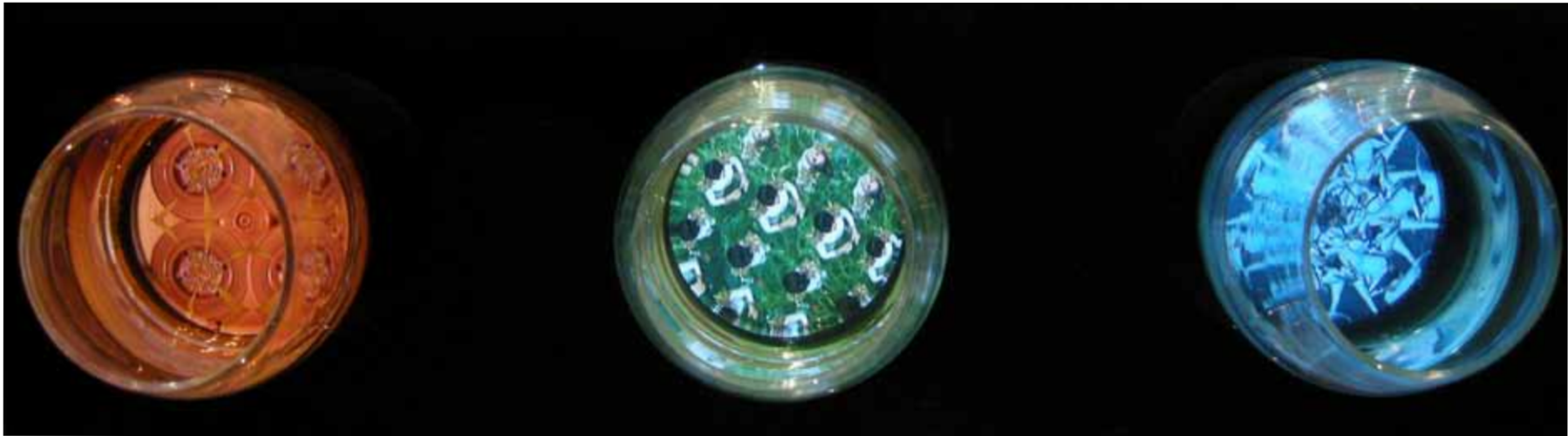
Bird's eye view, Shooting, Photos: Marco Monti, 2010

38 **RGB WELL**

2010

3-Channel video composition: 3:40min, looped

3 glass cups filled with liquid, video screens embedded in a black acrylic pedestal  
48 x 20 x 20 cm (19 x 9 x 9 in.)



RGB Well, Videosculpture, 2010.

Loher incorporates the written word in her video compositions by grouping dancers together to form letters of the alphabet that she calls "Videoalphabet." During the post-production phase, Loher assembles these dancing letters into a series of poetic questions.

Inspired by Chilean poet Pablo Neruda's (1904-1973) Book of Questions, these conundrums embody a child-like wonder of the world and are intended to challenge our perceptions of things that we take for granted.

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?

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?

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?

39 **RGB WELL**

2010

3 glass cups filled with liquid

3-Channel video composition: 3:40min, looped

Video screens embedded in a black acrylic pedestal

Selection of video stills



40 **WHY DID THE BEES LEAVE?**

2009

Single-channel video, 1min, looped

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

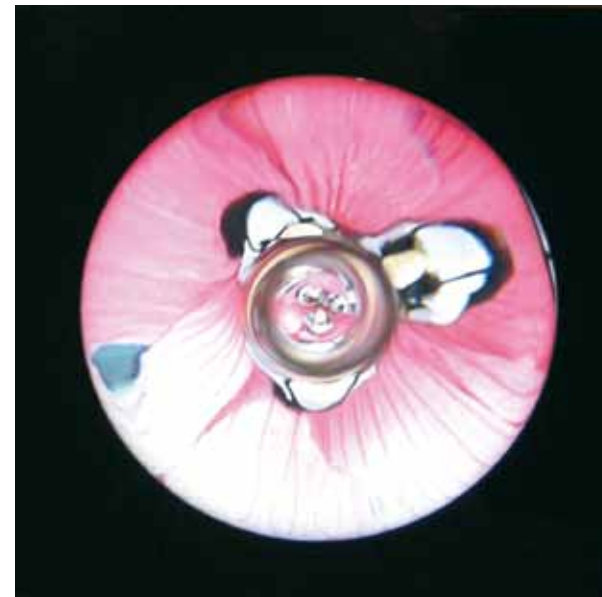
Choreography: Saori Tsukada

Audio Design: Asako Fujimoto

18 x 18 x 20 cm (7 x 7 x 9 in.)



In *Why did the Bees leave?* Loher explores the vital role that bees play in our food supply and the threats they face from changing environmental conditions. Here, she makes specific reference to the Colony Collapse Disorder, a phenomenon that led to the world-wide disappearance of worker honey bees. The narrative sequence of the video begins with an aerial view of the planet earth and quickly zooms in on a blossom tree in a city park where a group of futuristic workers are busy pollinating flowers on behalf of the honeybees. The tiny scale of the performers reminds us that the work of small and seemingly inconsequential communities must be respected and preserved if we are to survive on this earth. <sup>[2]</sup>



Why did the Bees leave?, 2009, Photos: Katja Loher.

41 **WHY DID THE BEES LEAVE?**

2009

Single-channel video, 1min, looped

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

Choreography: Saori Tsukada

Audio Design: Asako Fujimoto

Selection of video stills



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

2009

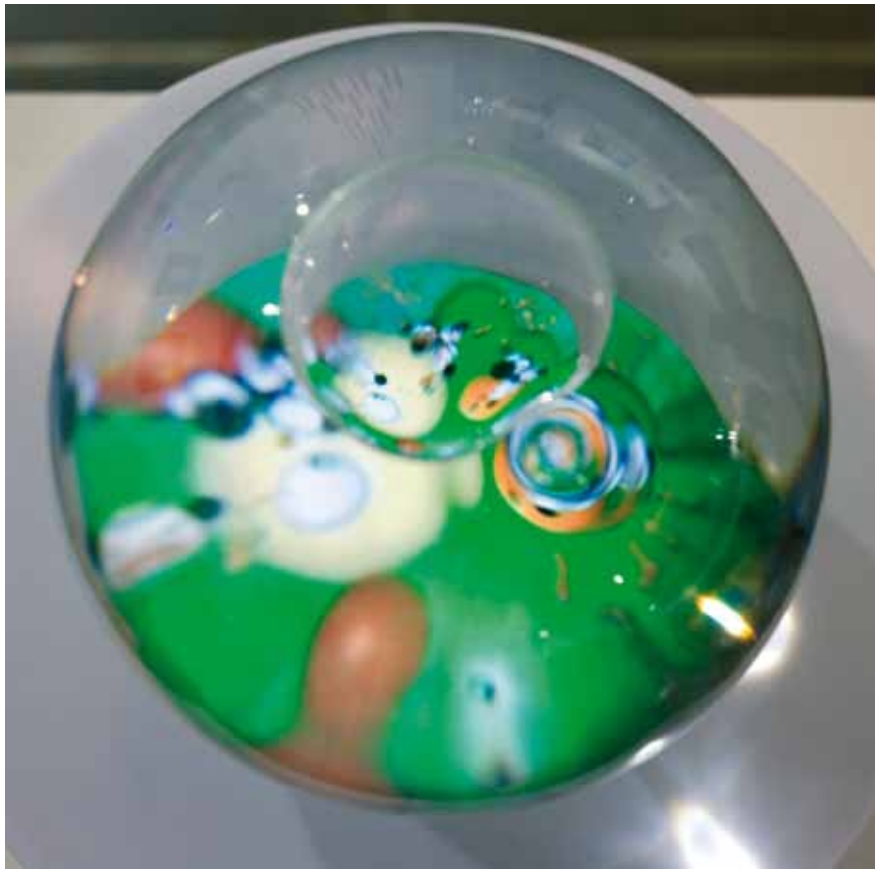
Single-channel video, 5:40 min, looped

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

Choreography: Saori Tsukada

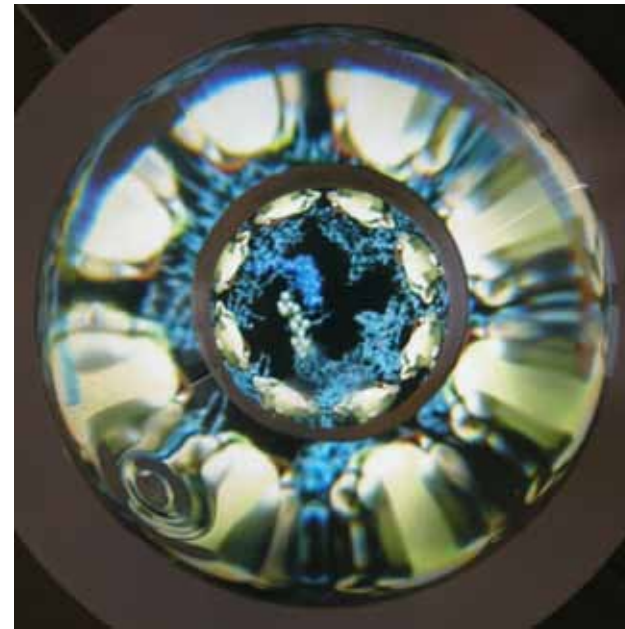
Audio Design: Asako Fujimoto

25 x 25 x 25 cm (10 x 10 x 10in.)



Where was Green born?, Video sculpture 2009.

The choreography in *Where Was the Color Green Born* reveals a group of futuristic workers attempting to maintain earth's natural balance by performing an activity typically carried out by plants. Called photosynthesis, this process converts carbon dioxide and water into fuel and generates oxygen as a byproduct. In a glass sphere we observe workers collecting carbon dioxide and other gases with their butterfly nets and transform them into oxygen. <sup>[2]</sup>



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

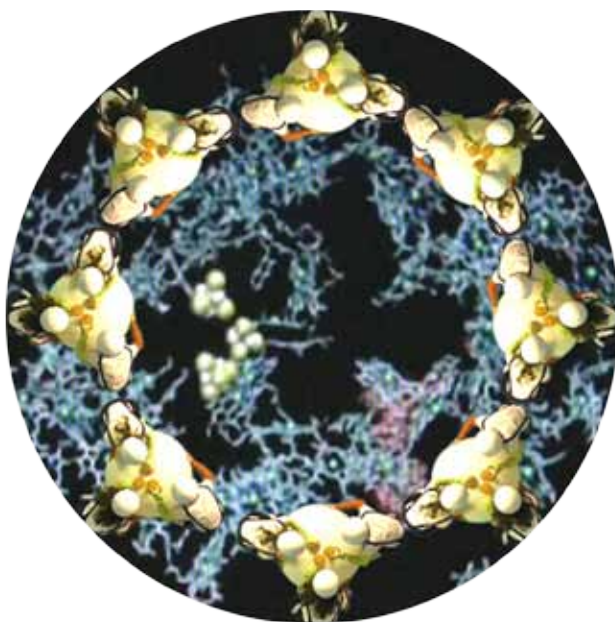
Videosculpture 2009

Glass sphere filled with liquid

Video screen embedded in a white acrylic pedestal.

Video: 5:40 min, looped

Selection of video stills



44 **MINIVERSE**

Series of videosculptures 2008 - 2010  
In collaboration with Hans Focketyyn



Miniverse 1, 2008  
Layered wooden sphere  
5 video screens embedded  
10 synchronized videos, 2.30min each  
48 cm / 18 inches diameter



Miniverse 2, 2009  
Layered acrylic sphere  
6 video screens embedded  
12 synchronized videos, 3.20min each  
55 cm / 22 inches diameter



Solo exhibition, Anya Tish Gallery. Photo: Katja Loher

A more subjective interaction is required when Loher's world is revealed through multiple openings in the circular *Miniverse* sculptures. The sense of viewing a universe is the same, but this time there is a radical change in the way the work is delivered. Having to get close to the work emphasises its voyeuristic aspect as the observer becomes more aware of his or her role. Other visitors seeing someone peering at a hole have a broader view, one that encompasses the sculpture and the audience involved in a unique performance or living sculpture. <sup>[4]</sup>

45 **MINIVERSE**

Series of videosculptures 2008 - 2010  
In collaboration with Hans Focketyn



Miniverse 3, 2009  
Layered clear acrylic sphere  
Video screen embedded  
Video 3:50min, looped  
30 cm / 12 inches diameter



Miniverse 4, 2009  
Layered black acrylic sphere  
Kaleidoscope, video screen embedded  
Video 3:30min, looped  
35 cm / 14 inches diameter



Miniverse 5, 2010  
Lacquered MDF sphere  
Kaleidoscope, video screen embedded  
Video 2:30min, looped  
26 cm / 10.2 inches diameter

46 **SCHACHFELD/THE CHESSFIELD**

2007

1-Channel video projection, 23:30 min

Choreography: Saori Tsukada

Audio Design: Asako Fujimoto

Script: Julia Sørensen

Production with 32 performers



Schachfeld. Installation view, solo exhibition MuBE.



In *Schachfeld (The Chessfield)* we can observe a game of chess being played, and are given control over robot-like chess pieces – until suddenly they realize that they have lost control: the chess pieces have „come alive“.

*Schachfeld* explores the relationship between those who rule and those who are ruled, with the black and white pawns deciding to defend their class interests and to unite in a revolt against the king. However, owing to their lack of experience in government and responsibility, they fail in their attempt to overthrow the ruler. As the chessboard becomes a battlefield in which societal agreements evaporate, the pawns lose control; chaos ensues, leaving all the participants to fend for themselves if they can.

Katja Loher stages a human game of chess with live figures. In doing so, she pulls the strings, like with marionettes, and thus challenges the participative role of humans. The strategic game of chess transforms into a battle between life and death and suggests an “end game” in the tradition of Beckett. <sup>[5]</sup>

47 **SCHACHFELD/THE CHESSFIELD**

2007

1-Channel video, 23:30 min

Selection of video stills



48 **BETWEEN THE SUN AND THE ORANGES**

2007

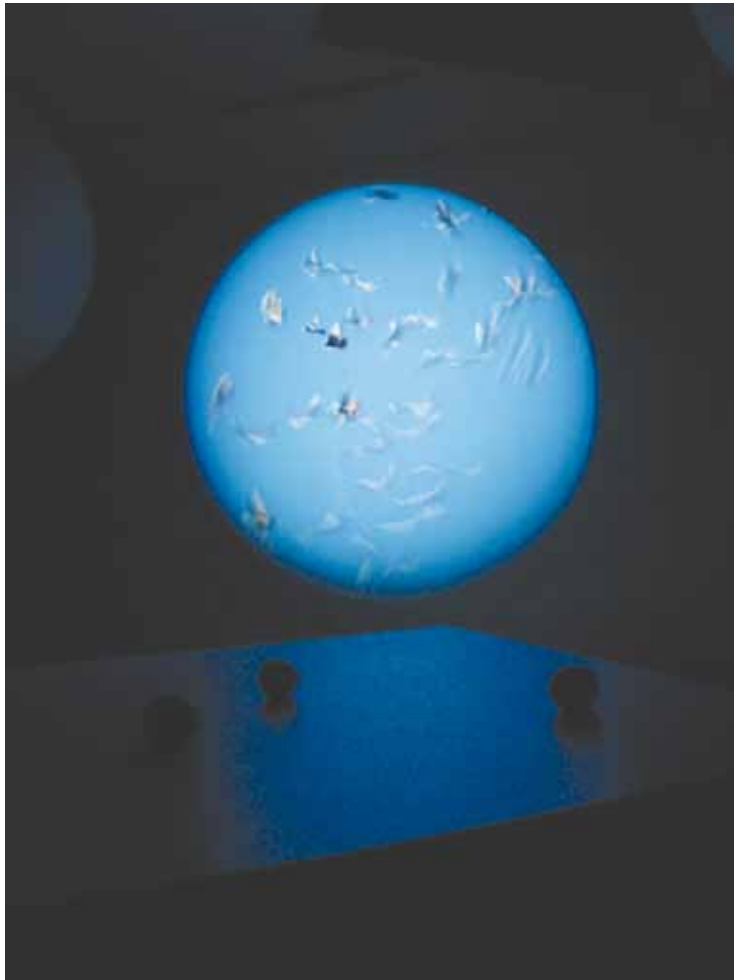
Video projection on to floating sphere

Single-channel video, 8:00 minutes, looped

Sphere, Satellite with video projector, media player, speakers

With Saori Tsukada, Audio Design: Asako Fujimoto

Acrylic Sphere, variable dimension 50 cm - 4 m (1.5 – 8 ft.) diameter.



Videoplanets, Photos: Andrea Liberni.



The video is projected on a massive globe, to a mix of sung material and field recordings; the images featured a bird person hybrid amid flocks of pigeons. The breath of the bird lady appears in the space and we find ourselves in the air, in the middle of courageous circling pigeon flocks. The eye is taken by a whirl pull of fluttering wings and exhilarating freedom. In the round of the balloon the birds fly higher and higher towards the end of the sky.

On one rooftop we hear the chant of the bird lady who wants to be able to fly like the birds. From another roof we hear the noise of military aircrafts. This sound comes from the pigeon owners who send their pigeons as soldiers in the sky.

49 **BETWEEN THE SUN AND THE ORANGES**

2007

Video projection on to floating sphere

Single-channel video, 8:00 minutes, looped

Selection of video stills



## 50 VIDEO OPTICA

Videoplanet 2006

Video projection on to floating sphere

Single-channel video, 8:38 minutes, looped

Sphere, Satellite with video projector, media player, speakers

Audio Design: Asako Fujimoto

Acrylic Sphere, variable dimension 50 cm - 4 m (1.5 – 8 ft.) diameter.



Solo Exhibition, Galapagos Art Space New York. Photo: Katja Loher

What did the tree learn from the earth to be able to talk with the sky?

Why don't they train helicopters to suck honey from the sunlight?

What is the distance in round meters between the sun and the oranges?

> The book of questions, Pablo Neruda

The floating weightless air-sculpture also enchants us with its lightness, its playfulness, its romantic poetry brought on by the spherical bubble shape, and the way it evokes childhood memories. Its proximity to popular culture, the funfair, to modern shapes of the spectacular makes the Video Optica, as balloon, a symbol for the ephemeral and the volatile. Oscillating between aesthetic effect and meaningful content the Video Optica is a "blow-up" representing many metaphors: the metaphor of fast paced accelerated growth, the metaphor of nature "in the age of mechanical reproduction" (following Walter Benjamin) and the "loss of aura" that is connected to it, which was supposed to revitalize art in the 90s. The giant balloon is a blow-up, it is art as simulacrum, imitating that which can be manipulated – and it is a "mass ornament" (Siegfried Kracauer).<sup>[6]</sup>

51 **VIDEO OPTICA**

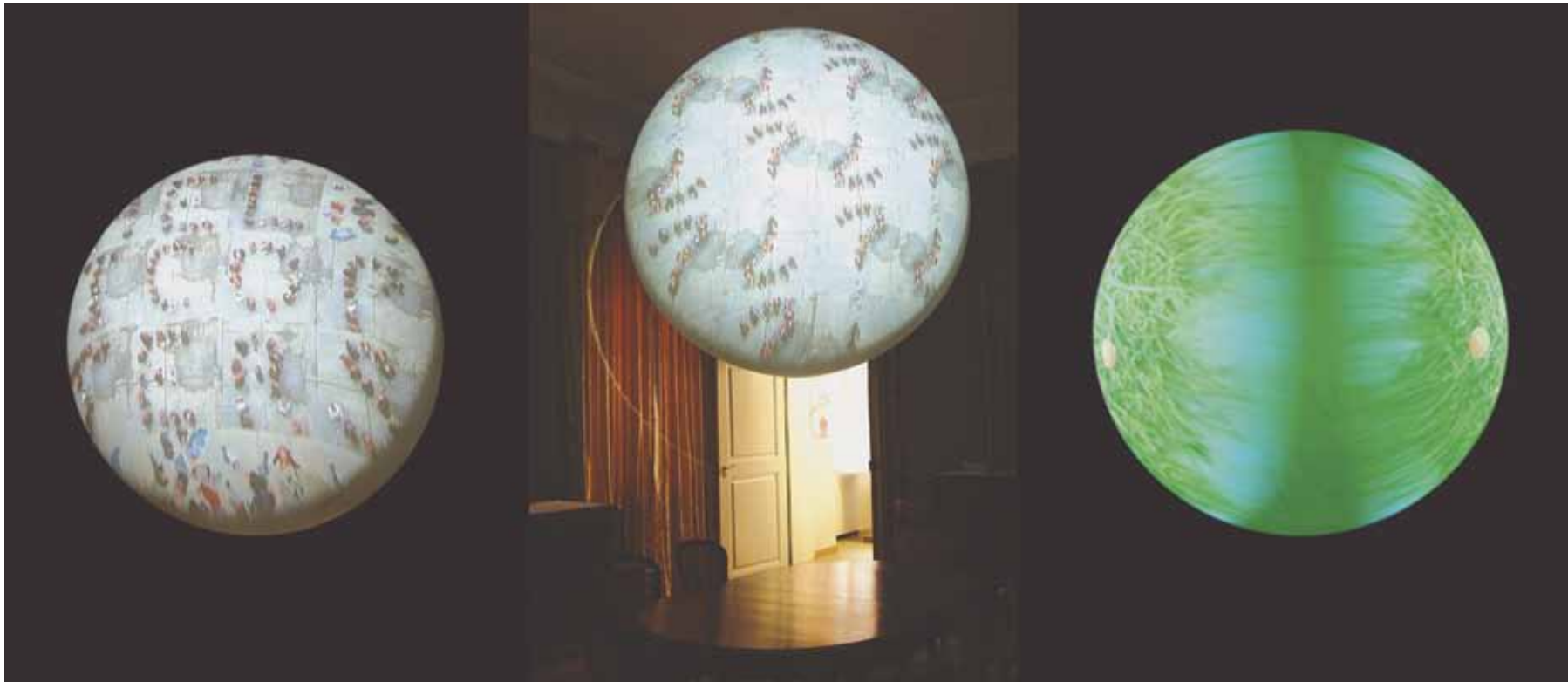
Videoplanet 2006

Video projection on to floating sphere

Single-channel video, 8:38 minutes, looped

Sphere, Satellite with video projector, media player, speakers

Acrylic Sphere, variable dimension 50 cm - 4 m (1.5 – 8 ft.) diameter.



Videoplanets, Installation View, 2010, Photos: Katja Loher.

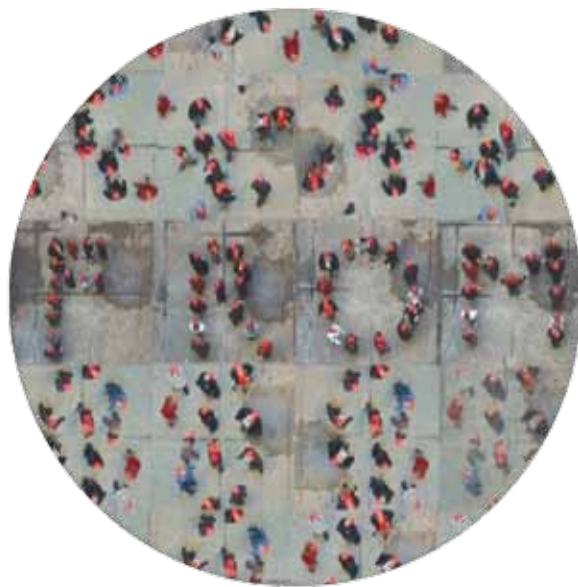
52 **VIDEO OPTICA**

Videoplanet 2006

Video projection on to floating sphere

Single-channel video, 8:38 minutes, looped

Selection of video stills



53 **PEEPHOLE**

Videoplanet, 2006

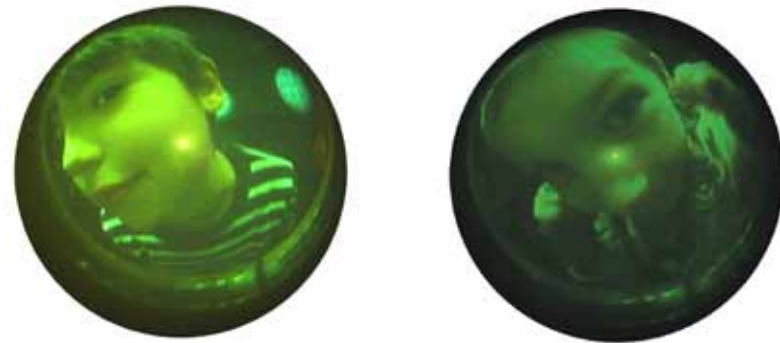
Peephole with surveillance camera embedded

Video projection on to floating sphere

Acrylic Sphere, variable dimension 50 cm - 4 m (1.5 – 8 ft.) diameter.



Solo exhibition, Galleria Tiziana di Caro. Photos: Mimmo di Caro, Courtesy Galleria Tiziana di Caro.



In *Peephole* a weatherballoon becomes a huge, unblinking supervisory eye. In one of the gallery walls, visitors discover a common apartment door with a peephole and peers into it. While they are discovering small videos, their eye is anonymously transmitted onto a giant weather balloon in the gallery. The „other“ audience sees the giant eye periodically searching the peephole, which now seems to be scanning the room. *Peephole* wittily debunks modern supervision and surveillancesystems of control, employed by corporations, government and even more increasingly, the private sector, as well as the aspirations and methods of the covert, voyeuristic viewer.

54 **PEEPHOLE**

Videoplanet, 2006

Peephole with surveillance camera embedded

Video projection on to floating sphere

Acrylic Sphere, variable dimension 50 cm - 4 m (1.5 – 8 ft.) diameter.



A view to the Planets 2006, Solo exhibition Forum Vebikus, Schaffhausen. Photo: Stefanie Loher.

55 **INTERPLANETARY KISSES**

2014

Duo exhibition Jose Bedia & Katja Loher

Lyle O. Reitzel Gallery



Interplanetary Kisses, Lyle O. Reitzel Gallery. Photos: Joshua Paez

Lyle O. Reitzel Gallery presents „Interplanetary Kisses“, a curatorial experiment of bi-personal exhibition, for the first time in the Dominican Republic, and as an international premiere, that procures a dialogue of „Cosmic Roots“ between renowned cuban master Jose Bedia and young swiss artist, specializing in video-art, Katja Loher,

Bedia and Loher use very different means of expression. He works directly with his hands in a more primitive way. She uses technological and digital resources, however, there is a connection between both their discourses and concepts. On occasion, they nurture themselves from the same sources, which becomes evident at first sight by the round form, like planets, with which they have conceived their works for this project.

„Interplanetary Kisses“ counts with the collaboration of the highly reputed german curator, residing in Paris, Jeanette Zwingenberger, who states in her words for the catalogue „The artists' works are questioning the relationship between human kind and the universe i.e. the concept of micro- and macro-cosm.

56 **BANG BANG**

2014

Solo exhibition, C24 Gallery, New York



BANG BANG expands upon the artist's exploration into the delicate relationship we have with our ecological environment. By using physical objects, such as her signature hand-blown glass bubbles and hanging balloons, Loher creates idealized, artificial worlds that sit in harmony with our own, often unpleasant, reality. Loher's carefully choreographed videos are encased, mounted to the wall, or projected, allowing visitors to fully immerse themselves in her creations. (...)

As always in Loher's work, the experiences that typically go hand-in-hand when interacting with video art are subject to the artist's visionary treatment. The deconstruction of the rectangular format of traditional video plays a central role in the intention of her fantastical environments. The artist breaks away from the canon of video art by liberating video from the constraints of the bulky technology associated with the standard and historical displays of the medium. By integrating her video into sculptural objects, the finished pieces provide a unique chance to disappear into the artist's world, allowing us the opportunity to disregard the external stimuli demanding our attention beyond the captivating mini-universes she creates.

Lisa De Simone, Director C24 Gallery



BANG BANG, Solo exhibition C24 Gallery, New York. Photos: Courtesy C24 Gallery.

57 **VIDEOPLANET-ORCHESTRA**

2014

Solo exhibition, Figge Art Museum, Davenport, Iowa



Videoplanet-Orchestra, Solo exhibition Figge Art Museum. Photos: Courtesy Figge Art Museum.

Katja Loher uses innovative video technology to create multisensory installations that convey the intricate and interconnected nature of life on Earth. In Videoplanet-Orchestra, Loher evokes a dynamic solar system by projecting fantastic images on large spheres floating in the gallery space. Each individual "Videoplanet" is then synchronized to an audiovisual score to form a unified ensemble reminiscent of an orchestral performance.

Central to the entire installation are the two "Videoplanets" identified as the sun and the moon. At one moment during the score, the "Sun-planet" at the center of the gallery sends out a host of "Sun-creatures" that like rays of light illuminate the other planets in orbit around it. At another moment, the "Moon-planet" located in the periphery drains the color from the planets until the entire gallery is cast into darkness.

Rima Girnius, Curator Figge Art Museum



## 58 **VIP LOUNGE**

VIP Lounge, Houston Contemporary Art Fair  
In collaboration with MARS, Architectural Design Studio, Houston, TX



The VIP Lounge of the 2013 Texas Contemporary Art Fair was transformed into a magical environment with MaRS collaboration of an installation by Katja Loher. Loher's grand-scale immersive installation is comprised of projections onto giant inflated weather balloons, "Videoplanets", that float weightlessly above the lounge. Each intricately detailed video is created in collaboration with a composer, costume designer, choreographer, and dancers. The videos, filmed from birds-eye view, explore the complex relationship between humanity and nature, where multiplication and kaleidoscopic movements of bodies in changing constellations portray collective efforts to preserve our planet's natural resources. Loher's installation encompasses site specific works where the choreo-graphy brings the performers together to form letters that shape a human language, a "Videoplphabet", which welcomes and communicates messages to visitors.



VIP Lounge, Texas Contemporary Art Fair, 2013. Photos: Eric Laignel.

59 **INTERPLANETARY CONSTELLATIONS**

2012

Solo exhibition, MuBE, Museu Brasileiro da Escultura, Sao Paulo, Brazil



Interplanetary Constellations, Solo exhibition MuBE. Photos: Courtesy MuBE.

60 **VIDEOPLANETS**  
Installation views, private collections



Videoplanet, Privat Collection Guatemala. Photo: Paulina Zamora.



Art Night 2011, Videoinstallation at a private home, Rüschlikon, Zurich. Photo: Courtesy Andres Thalmann Gallery.

## 61 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 Basel and New York

## AWARDS & GRANTS

2013	RDA Grant, Videoplanet-Orchestra, Figge Art Museum
2010	Art Credit Award, Basel-Stadt
2009	Artist in Residence, 6 month Beijing, China. iaab: International Exchange & Studio Program, Basel
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, Basel Artist in Residence, 6 month New York, iaab: International Exchange & Studio Program Basel
2004	TPC CreaTVty Award for new media, TPC Production Center Zurich. Art Credit Award, Basel-Stadt

## COLLECTIONS

Figge Museum, Davenport, Iowa, USA  
21C Museum, Louisville, Kentucky, USA  
Credit Suisse Collection, Geneva, Switzerland  
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 Collections in Belgium, Brazil, Germany, Guatemala, Israel, Italy, Russia, Switzerland, Czech Republic, South Africa and USA

## SOLO EXHIBITIONS

2014	BANG BANG, C24 Gallery, New York, NY, USA Interplanetary Kisses, Duo with José Bedía, Lyle O. Reitzel Gallery, Santo Domingo, DR Videoplanet-Orchestra, The Figge Art Museum, Davenport, IA, USA Galleria Lourdina Jean Rabieh, Sao Paulo, Brazil
2013	Miniverse, with Peter Sauerer, Art Museum Uri, Switzerland Will the Moon...? Galerie Andres Thalmann, Zurich, Switzerland LOT, Land of Tomorrow, Louisville, KY, USA

2012	Who Collects Clouds in the Sky?, Anya Tish Gallery, Houston, TX, USA How Blue Can Smoke Be?, C-Space, Beijing, China
2011	MuBE, Museu Brasileiro da Escultura, Sao Paulo, Brazil Miniverse#1, Galleria Tiziana Di Caro, Salerno, Italy Anya Tish Gallery, Houston, TX, USA Colorado Springs Fine Arts Center, CO, USA Braverman Gallery, Tel Aviv, Israel Vernon Project, Prague, Czech Republic
2010	Galerie Andres Thalmann, Zurich, Switzerland
2009	Galleria Tiziana Di Caro, Salerno, Italy Anya Tish Gallery, Houston, TX, USA
2008	A.I.R. ONE, Substitut, Berlin, Germany
2007	Scène2, Senones, France Tony Wuethrich Galerie, Basel, Switzerland Kunsthalle Palazzo, Liestal, Switzerland
2006	Forum Vebikus, Schaffhausen, Switzerland Dublin Fringe 2006, Dublin, Ireland The Artist Network Gallery, New York, NY, USA
2005	Love.com, The State Hermitage Museum, St.Petersburg, Russia Switzerland Festival Rose D'Or, KKL Luzern, Luzern, Switzerland

## GROUP EXHIBITIONS (SELECTION)

2014	World Expo Museum / Powerstation of Art, Exhibition / Forum for Art Installation, Shanghai, China Werkstoff Glas, Vebikus, Schaffhausen, Switzerland Artworks for Change, Nature's Toolbox Art and Invention, University of Northern Iowa Gallery of Art, Iowa, USA Artport Making Waves, Cool stories for when the planet gets hot IV. Screening.
2013	Around the Table, San Jose Museum of Art, San Jose, CA, USA Other Voices, C24 Gallery, New York, NY, USA Artport, Museo de la Ciudad de Cuernavaca, Mexico City, Mexico Nature's Toolbox, The Leonardo, Salt Lake City, Utah, USA Nature's Toolbox, Ulrich Museum of Art, Wichita, Kansas, USA
2012	Nature's Toolbox, The Field Museum, Chicago, USA Augmentations, Municipality Gallery Netanya, Israel
2011	Dialogicos, Lourdina Jean Rabieh Gallery, Sao Paulo, Brazil

## 62 BIOGRAPHY

- 2010 Photography as Object, Martha Schneider Gallery, Chicago, USA  
NETinSPACE MAXXI, National Museum of the Arts of the XX1st Century, Rome, Italy  
Biennale di Venezia - 12th International Architecture, Arsenal Nord, Venice, Italy  
United Nations Pavilion at the Shanghai Expo, Shanghai, China  
New Sculptural Media, Armory Center for the Arts, LA, USA  
Porsche Center, Padova, Italy
- 2009 Post Dimension - A Journey in the Contemporary Art, Torrione Passari, Bari, Italy  
Siggraph Asia 2009, Yokohama, Japan  
TINA B, Festival of Contemporary Art, Prague, Czech Republic  
Modern Art Gallery Taichung / Found Museum, Beijing, China  
Biennale Chongqing, Chongqing, China  
Dialogue of the Generations, Kunsthalle Palazzo, Liestal, Switzerland
- 2008 SUMMERTIME 08, 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 Parallel, Tershane Gallery, Istanbul, Turkey  
798/Dashanzi Art Festival, Beijing, China  
NO1 Artbase, 798 Area, Beijing, China  
Forum & Elzbieta Koscielak Gallery, Lesnica Castle, Zamek, Poland
- 2006 laab Choices, Kunstraum Riehen, Basel, Switzerland  
Alexander Clavel Foundation Prize, Villa Wenkenhof, Basel, Switzerland
- 2005 Art Digital 2005, M'ARS Centre of Contemporary Arts, Moscow, Russia

### ART FAIRS (SELECTION)

- 2014 Istanbul Contemporary, Artist Talk, C24 Gallery, New York  
Volta NY, Solo booth, C24 Gallery, New York  
SP-Arte, Trio Booth, Galleria Lourdina Jean Rabieh, Sao Paulo  
ART Lima, Galeria Enlace Arte Contemporaneo, Lima
- 2013 Texas Contemporary Art Fair, Anya Tish, Houston  
Pulse New York/Miami, C24 Gallery  
Istanbul Contemporary Art Fair, C24 Gallery, New York
- 2012 Impulse, Pulse Miami, Solo booth, Scaramouche Gallery, New York  
Houston Art Fair, Solo booth, Anya Tish Gallery, Houston
- 2011 Loop Barcelona 10, Braverman Gallery, Tel Aviv  
Roma Contemporary Art Fair, Out of Range Section, Tiziana di Caro, Salerno  
Art Stage Singapore, Solo booth, Galerie Vernon, Prague
- 2010 Kunst 10 Zürich, Solo booth, Galerie Andres Thalmann, Zürich  
Artissima 17 International, Fair of Contemporary Art in Torino, Tiziana di Caro, Salerno

- VOLTA Basel, Lightbox, Solo booth, Vernon Gallery, Prague
- 2009 Art Verona on Stage, Solo booth, Galleria Tiziana di Caro, Salerno
- 2008 Art 39 Basel, Tony Wuethrich Galerie, Basel

### PUBLICATIONS

- Kajta Loher / Jose Bedia, Interplanetary Kisses, Duo Catalog, Lyle O'Reitzel Gallery, Santo Domingo, DR, 2014  
Katja Loher - Will the Moon...?, Solo Catalog, Galerie Andres Thalmann, Zurich 2013 ISBN: 978-3-9523863-8-5  
Constelações Interplanetárias, Solo Catalogue, MuBE, Museu Brasileiro da Escultura, 2012 Katja Loher -  
Sculpting in Air, Solo Catalogue, Galerie Andres Thalmann, Zurich, 2010, ISBN: 978-3-9523571-6-3  
Digital experiences, Siggraph Asia 2009, Group Catalog, Yokohama, 2009  
Your Discourse, Biennale Chongqing 2009, Group Catalog, Chongqing, 2009  
TOMOGRAPH, Interviews with Artists, Peter Stohler, Arnoldsche Art Publisher, Stuttgart, 2009, ISBN: 978-3-  
89790-309-8  
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Flux Factory, New York City Panorama, Group Catalog, New York, 2007  
798/Dashanzi Art Festival, The Artist Network, Group Catalog, Beijing, 2007  
Biennale Parallel, Tershane Gallery, Group Catalog, Istanbul, 2007  
Digitalized Love, Art Digital 2005 Moscow, M'ARS Centre of Contemporary Arts Moscow, Group Catalogue,  
Moscow, 2005

### PRESS (SELECTION)

- Daniele Butturini: „Un mundo rapido y fugaz...“ In: Arte Al Limite, Santiago de Chile, 08/2014  
Patrick Norrie: 10 Must-See Art Exhibitions in the Caribbean in Summer 2014.  
“Interplanetary Kisses” featured exhibition in: The Culture Trip, Santo Domingo, DR, 06/30/2014  
Emil Mella: “Interplanetary Kisses”. In: Case de Campo Living, Santo Domingo, DR, 06/28/2014  
Karen Garatt: „Loher Expresses The Fragmentation Of Her Beloved Cosmos.“ In: Artlyst, London, 06/17/2014  
Semmi W: „Shots Fired: Katja Loher Goes Bang Bang.“ In: ArtinFact, New York, 06/02/2014  
Art daily: „First New York solo show of artist Katja Loher opens at C24 Gallery“, 05/07/2014  
Kyle Chayka: „Big Bang (in Miniture)“. In: Post, New York, 05/07/2014  
Kurt Mcvey: „Katja Loher's Hive Mind“. In: Interview Magazine, New York, 05/07/2014  
Brunella Vasquez: „Punto a Parc“. In: Sin Mascaras Magazine, Lima, Peru, 04/19/2014  
Kate Haveles: „Mini Glass Glimpses Into Ecological Future“. In: ARTLOG, New York, 04/29/2014  
„The liberation of the Video Medium: Katja Loher at Volta NY“. In: Installation Magazine, 03/11/2014  
Mostafa Heddatam, “Vaulting Through Volta NY,” Hyperallergic, New York, 03/06/2014  
Gallery Log, “Video Interview: Katja Loher at VOLTA NY 2014”, New York, 03/04/2014  
Fergs Heinzelmann, “Interplanetary Constellations,” The Creators Project, Sao Paulo, 08/14/2012  
Silvia Sokalski, “Four Young, Successful Swiss Artists,” Tages-Anzeiger, Zurich 05/26/2012 “  
„Katja Loher: La imaginación y la realidad no son tan incompatibles,” Roconoce MX, Mexico, 12/2011  
Eugenio Viola, “Katja Loher, Galleria Tiziana di Caro,” Flash Art, #298, Italy, 12/2011/01/2012

Antonello Tolve, "Gli Universi di Katja Loher," *Artribune*, Italy, 10/03/2011  
 George Alexander, "Katja Loher's Table," *My Table*, Sidedish, Houston, 11/08/2011  
 Shellene Cockrell, "Katja Loher's Miniverse," *GOCO Gocolorado*, TV, 09/2011  
 Nancy Wozny, "Dancing the alphabet," *CultureMap*, Houston, 11/25/2011  
 Douglas Britt, "Supper for two and Multiverse," *Houston Chronicle*, Houston, 12/05/2011  
 Kelly Klaasmeyer, "Katja Loher: Multiverse at Anya Tish," *Houston Press*, 10/25/2011  
 Czech Position.com, "Abstract street video takes off on plight of bees," *Prague*, 05/09/2011  
 Pietro Gasparri & Gianna Fabbri, "DispenserTV," *Interview with the Artist*, Milan, 04/2011  
 Jade Dressler and Paul Clemence, "Play at Salone 2011," *Metropolis P/O/V*, Milan, 04/18/2011  
 Nicoletta Pennati, "Un'isola verde nel quartiere Isola," *Donna Moderna*, Milan, 04/2011  
 Lea Vene & Maya Kashevitz, "Axiology Aunts," *WordPress.com*, Tel Aviv, 04/26/2011  
 Daniel Morgenthaler, "And now: Solo!" *ZÜRITIPP*, *Tagesanzeiger*, Arts, Zurich, 11/15/2010  
 Christian Fluri, "The Chase Is On," *Basellandschaftliche Zeitung*, Basel, 06/2010  
 Giulia Simi, "Videosculptures/Videoplanets," *Digimag #57*, Milan, 09/2010  
 Roberta Bosco, "El MAXXI sitúa a Roma en el arte contemporáneo." *El Pais*, Madrid, 07/24/2010  
 Antonello Tolve, "MAXXI, Dietro e dentro..." *TeKmedia*, *ARTKEY Magazine*, Torino, 06/03/2010  
 Kelly Crow, "Rome Turns to the Art of Today," *The Wall Street Journal Europe*, New York, 05/05/2010  
 Yida He, "Katja Loher's Videoplanets," *VISION*, *International Art, Design and Architecture*, Beijing, 04/2010  
 BIT, *Brooklyn Independent Television*, *Neighborhood Beat*, featured artist, New York, 02/2009  
 Robert Elmes, "Art Primer," *YRB JUMP OFF*, June issue, New York, 06/2008  
 Yonina Chan, "Verses, Universes, Inverses," *Imagine*, *Manila Bulletin*, 10/2008  
 Robin Blanck, "Aufbruch am Ende von Raum und Zeit," *Schaffhauser Nachrichten*, 07/05/2008  
 Alison Anderson, "High art suspended over Concert Hall," *Perthshire Advertiser*, Perth, 05/16/2008  
 Peter Stohler, "Katja Loher: Schachfeld," *Les Jeux sont faits*, *Kunsthalle Palazzo*, Liestal, 05/2007  
 Dietrich Roeschmann, "Katja Loher: The world as a game," *Regioartline*, *Art Magazine*, Basel, 06/15/2007  
 Denise Langenegger, "Interview," *DRS1 Radio*, *National Broadcast Switzerland*, New York, 03/2006  
 Alfred Wüger, "Between the Sun and the Oranges," *Schaffhauser Nachrichten*, 11/2006  
 Peter Pfister, "Honey sucking helicopters and airy dreams," *AZ Schaffhausen*, 11/2006  
 Muriel Schlup, "Hertz neben Herz," *Berner Kulturagenda*, Nr. 07, Bern, 04/2005  
 Bea Hauser, "Each Video is a Form of Invention," *AZ Schaffhausen*, 03/10/2005  
 Olga Horoshilova, "Katja Loher, Sylvie Rodriguez, Love.com," *Time Out St.Petersburg*, 12/2005  
 Andrei Vorobei, "Swiss video installations on show..." *St.Petersburg Times*, 12/23/2005

## COLLABORATORS

Choreographer/Performer: Saori Tsukada  
 Audio Designer: Asako Fujimoto  
 Glass blower: Michiko Sakano  
 Assistants: Azumi Oe & Nozomi Yasuda-Wann  
 Architect: Andrea Liberni

## GALLERY REPRESENTATIONS

Andres Thalmann Gallery, Zurich, Switzerland  
 Anya Tish Gallery, Houston, TX, USA  
 C24 Gallery, New York, USA  
 Galleria Lourdina Jean Rabieh, Sao Paulo, Brazil  
 Lyle O. Reitzel Gallery, Santo Domingo, Dominican Republic  
 Galleria Tiziana Di Caro, Salerno, Italy

## TEXT

- <sup>[1]</sup> Karen Garratt, Independent writer, New York, 2014  
<sup>[2]</sup> Rima Girnius, Curator Figge Art Museum, Davenport, 2014  
<sup>[3]</sup> Ruth Littman, Gallerist, Zurich, 2010.  
<sup>[4]</sup> Elena Giulia Rossi, Independent curator, Rome, 2010.  
<sup>[5]</sup> Helen Hirsch, Director Museum Thun, Switzerland, 2007.  
<sup>[6]</sup> Kiki Seiler-Michalitsi, Curator Kunstraum Riehen, Basel 2006.



Portrait of the Artist, Photo: Aisha Asconiga



Portrait of the Artist, Photo: Robert Whitman

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