

Katrin Keller
Dossier 2026

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Katrin Keller

*1985, Flawil SG

Lives and works in Lucerne (CH)

solo shows

- 2025 "O", tilde space, Chur, CH
- 2024 *Grounded unrest*, Benzeholz, Raum für zeitgenössische Kunst, Meggen, CH
- 2022 *Loose Persistence*, ahoi space, Lucerne, CH
- 2021 *STIMMENBILD*, Zeughaus Teufen, CH
- Studio View N° 1*, footnote centre for image and text, Belgrade, RS
- 2017 *When the lid can no longer hold the tension*, SIM Gallery, Reykjavik, IS

grants

- 2025 residency grant, Cité internationale des Arts Paris, section central Switzerland
- 2024 work grant (Werkbeitrag), Ausserrhodische Kulturstiftung
- 2023 residency grant, Bibliothek Andreas Züst, Alpenhof
- 2022 work grant (Werkbeitrag), canton of Lucerne
- 2020 research grant, Albert Köchlin Stiftung
- 2019 residency grant, Atelje Beograd, Belgrade, city of Lucerne
- residency grant, SIM International artist-in-residence program, Reykjavik
- 2016 travel grant AiR, Ausserrhodische Kulturstiftung

residencies

- 2026 Cité internationale des Arts, Paris, 6 month
- 2024 Bibliothek Andreas Züst, Alpenhof, Oberegg AI, CH, 1 month
- 2020/21 Atelje Beograd, Belgrade, 6 month
- 2017 NES artist residency, Skagaströnd, IS, 2 month
- 2017 SIM artist residency, Reykjavik, IS, 3 month

work in public collections

- 2024 Reports from within, canton of Appenzell Ausserrhoden
- Reports from within, municipality of Meggen
- 2022 Flüchtige Anzeichen, city of Lucerne
- Flüchtige Anzeichen, canton of Lucerne
- 2018 Eruption, canton of St.Gallen

education

- 2009–2012 Master of Arts in Fine Arts, Lucerne University of Applied Sciences and Arts (HSLU), Lucerne, CH
- 2008 exchange, Universidad Complutense de Bellas Artes, Madrid, E
- 2007–2009 Bachelor of Arts in Fine Arts, Lucerne University of Applied Sciences and Arts (HSLU), Lucerne, CH
- 2006–2007 Preliminary Course, University of the Arts Lucerne, Lucerne, CH

group shows (selection)

- 2026 upcoming: *Pulling the rug*, NARS foundation, New York
- spina offspace, Parma, IT
- 2025 *Grosse Regionale*, Kunst(Zeug)Haus, Rapperswil, CH
- Nächster Halt Engelberg*, Talmuseum Engelberg, CH
- Regional Luzern*, Kunstraum Hochdorf, CH
- The refuseniks*, Hiltibold, St, Gallen, CH
- 2024 *zentral!* Kunstmuseum, Luzern, CH
- NOW 24*, Auswahlausstellung, Nidwaldner Museum, Stans, CH
- zehn mal neu*, Neumitglieder visarte Zentralschweiz, Galerie Kriens, CH
- 2023 *Werkbeiträge Kanton Luzern*, akku, Emmenbrücke, CH
- Grosse Regionale*, Alte Fabrik, Rapperswil, CH
- NOW 23*, Turbine, Giswil OW, CH
- 2022 *The Case of Poor Images*, ARTGET gallery, cultural center, Belgrad, RS
- Dessin – Zeichnung in der Zentralschweiz*, Kunsthalle, Luzern, CH
- 2021 *app'n'cell now*, Kunsthalle Ziegelhütte, Appenzell, CH
- Grosse Regionale*, Kunst(Zeug)Haus, Rapperswil, CH
- Echo*, mit Timo Müller, PTTH:// Pavillon Tribschenhorn, Kunstpavillon, Luzern, CH
- Kleiner Frühling*, public space, Appenzell, CH
- 2020 *Seismogramm einer ferner Stadt*, Hiltibold, St. Gallen, CH
- Inside the seismograph*, mit Mia Cuk and Fokus Grupa, U10 art space, Belgrade, RS
- 2019 *Finaleminimale*, Alpineum Produzentengalerie, Luzern, CH
- Glof*, SIM Gallery, Reykjavik, IS
- 2018 *Wegen Wind und Wetter*, Kulturlandsgemeinde AR, Schwägalp, AR, CH
- Kraut Nr. 2*, Installation im öffentlichen Raum, Löwengraben, Luzern
- Aus den Händen*, Nextex, St. Gallen, CH
- Gastspiel 05*, Trudelhaus, Baden AG, CH
- 2016 *Papier als künstlerischer Werkstoff*, with Othmar Eder, Projektraum am See, Kornhaus Rorschach, CH
- Transito nel Centro*, OnArte, Minusio TI, CH
- Wahrnehmen in der Gegenwart*. 120 Jahre Visarte Zentralschweiz, Kunsthalle Luzern, CH
- FACTORY TEUFEN*, with Hans Schweizer, Zeughaus, Teufen, CH
- 2015 *minimale 2*, Alpineum Produzentengalerie, Luzern, CH
- 2013 *Setzkasten and Sonderfindbuch*, in collaboration with Simon Kindle and Dorothee Elmiger, Gais, CH
- 2012 *Master degree show*, public space in the city of Zug, CH
- 2011 *Tandem*, Nidwaldner Museum, Stans, NW, CH
- perform the exhibition*, Performance with Simon Kindle, Château Mercier, Sierre, CH
- 2010 *Digital Material*, Freiraum Museumsquartier 21 international, Wien, A



A shell as a heart, a heart as a shell

2025

Installation: Video, 20'54", steel, plastilin.

Dimension variable

Upon entering the room, visitors hear a dull, deep thumping sound: a recording of a heartbeat played backwards. The video, mounted on a metal arm, shows edited footage from an endoscope camera as it feels its way out of the earth from the depths of a borehole. Three sculptural elements on the wall and floor, made

of partially deformed steel and plasticine, complement the room-filling installation.

Exhibition view "O", tilde space, Chur
photo: Lukas Geisseler



Details Installation, photos: Lukas Geisseler





The refuseniks

2025

Three objects, unfired clay
Each 40 x 40 x 75cm

Pylons mark change and risk, warn of the unexpected and point to dangerous places. They are made from an especially robust, weather- and impact-resistant PVC and are characterized by high stability and durability. The clay in the work „The refuseniks“, which is initially soft, dries and hardens over the duration of the exhibi-

tion as an uncontrollable process sets in—the fragile objects encrustate, become brittle and possibly disintegrate.

Exhibition view, hiltibold, St.Gallen
photo: Mariann Rinderknecht



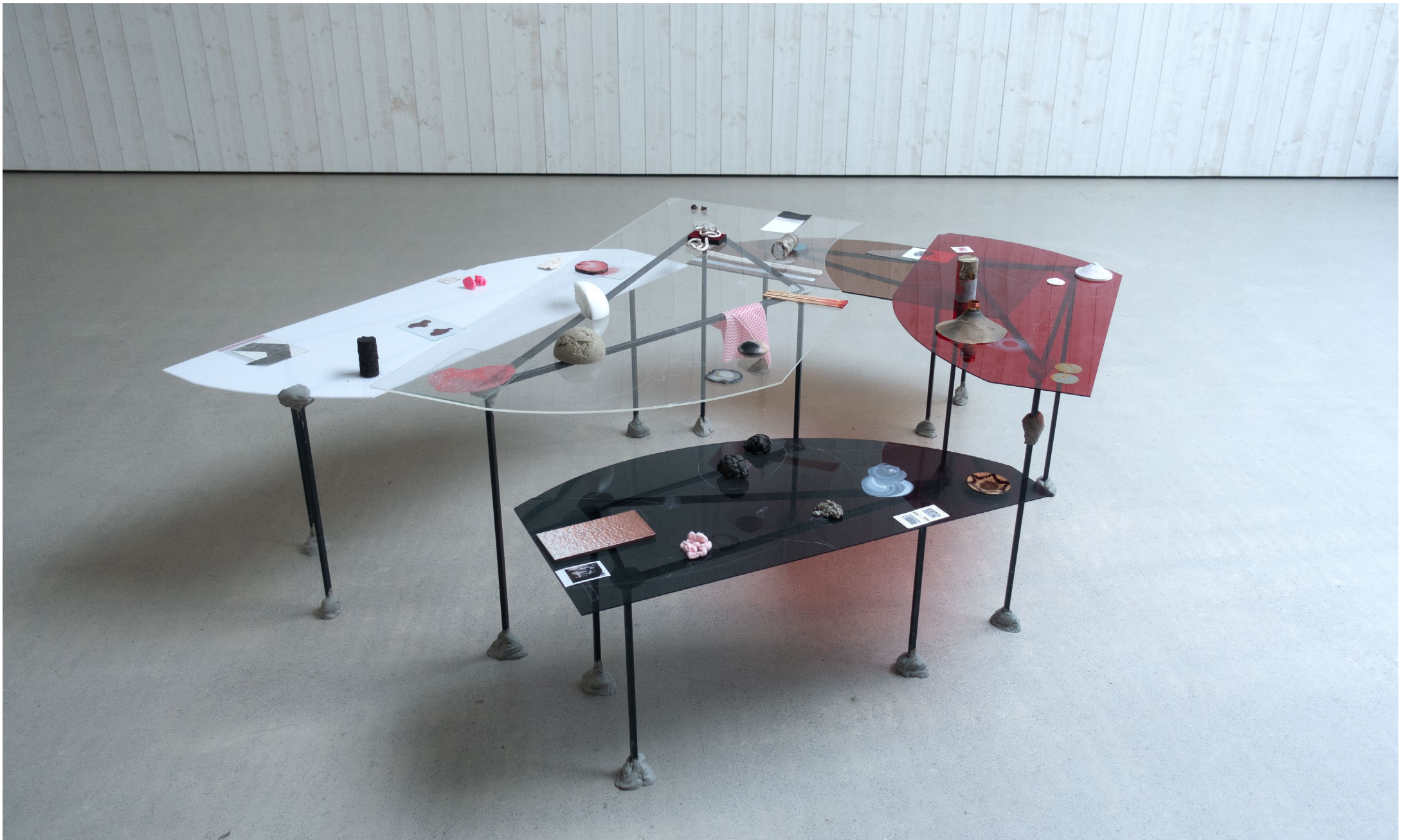
Lumps of silence
2024
Two objects, silicone
Each 60 x 55 x 58 cm

For the two-part sculpture „lumps of silence“, used earplugs are enlarged many times. When enlarged and colored pink, they become strangely deformed bodies or curious boulders. Closing the ear is an expression of a precarious standstill. The sculpture tells of a refusal to communicate, of wanting to protect oneself and pause,

of distancing oneself from the environment, which at the same time means an impairment of orientation and the sense of balance.

Exhibition view, zentral! 2024,
Kunstmuseum Luzern
photo: Ralph Kühne





The closeness of cores and doubt

2024

mixed media

3 x 2.5 x 0.65m

The work is an arrangement of objects that arose during research into different forms of instability. They are „by-products“ from the studio, found objects, tests, attempts at approximation, mistakes and possible starting points for new works. Drawings scratched into the plexiglass plates connect and complement the laid out

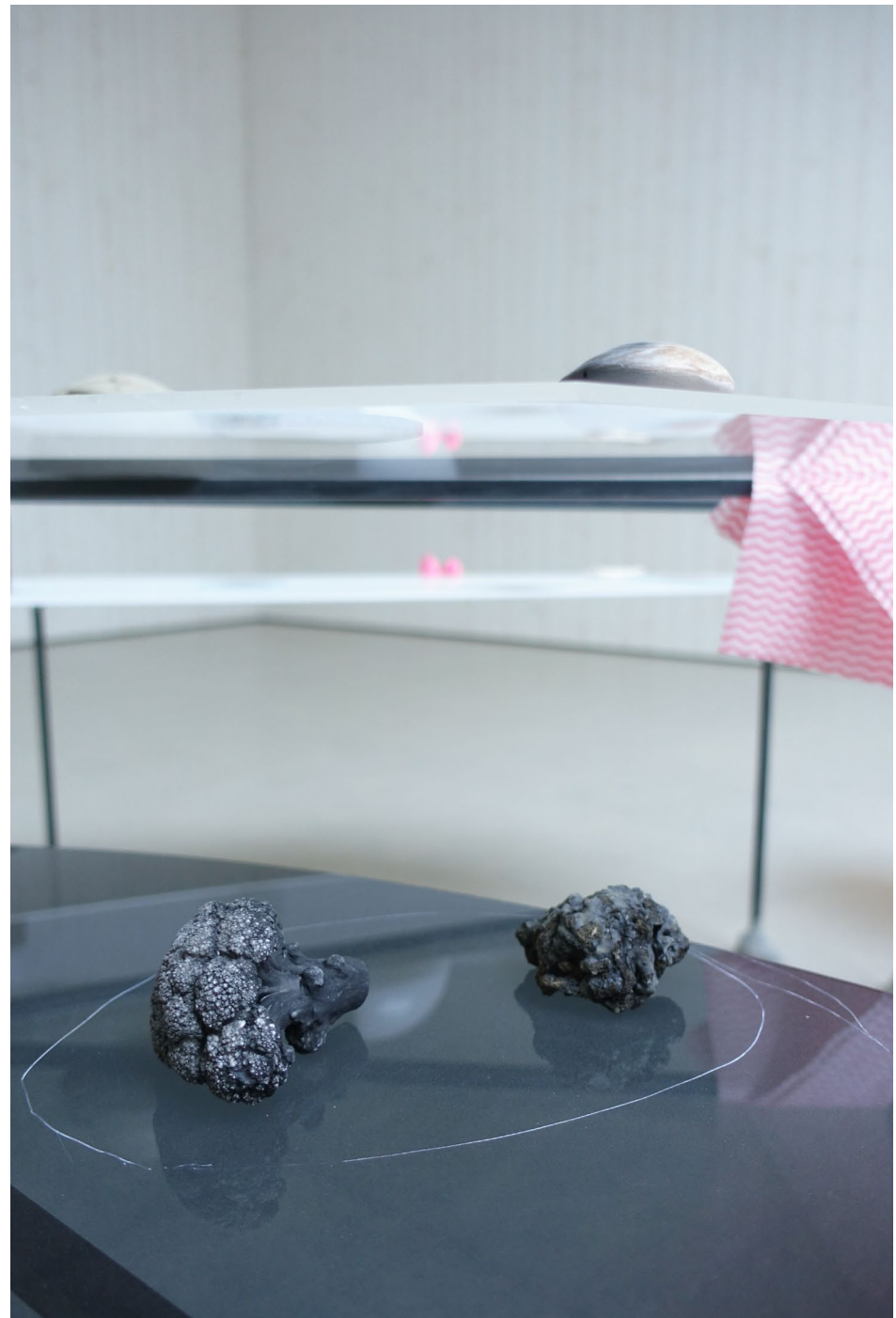
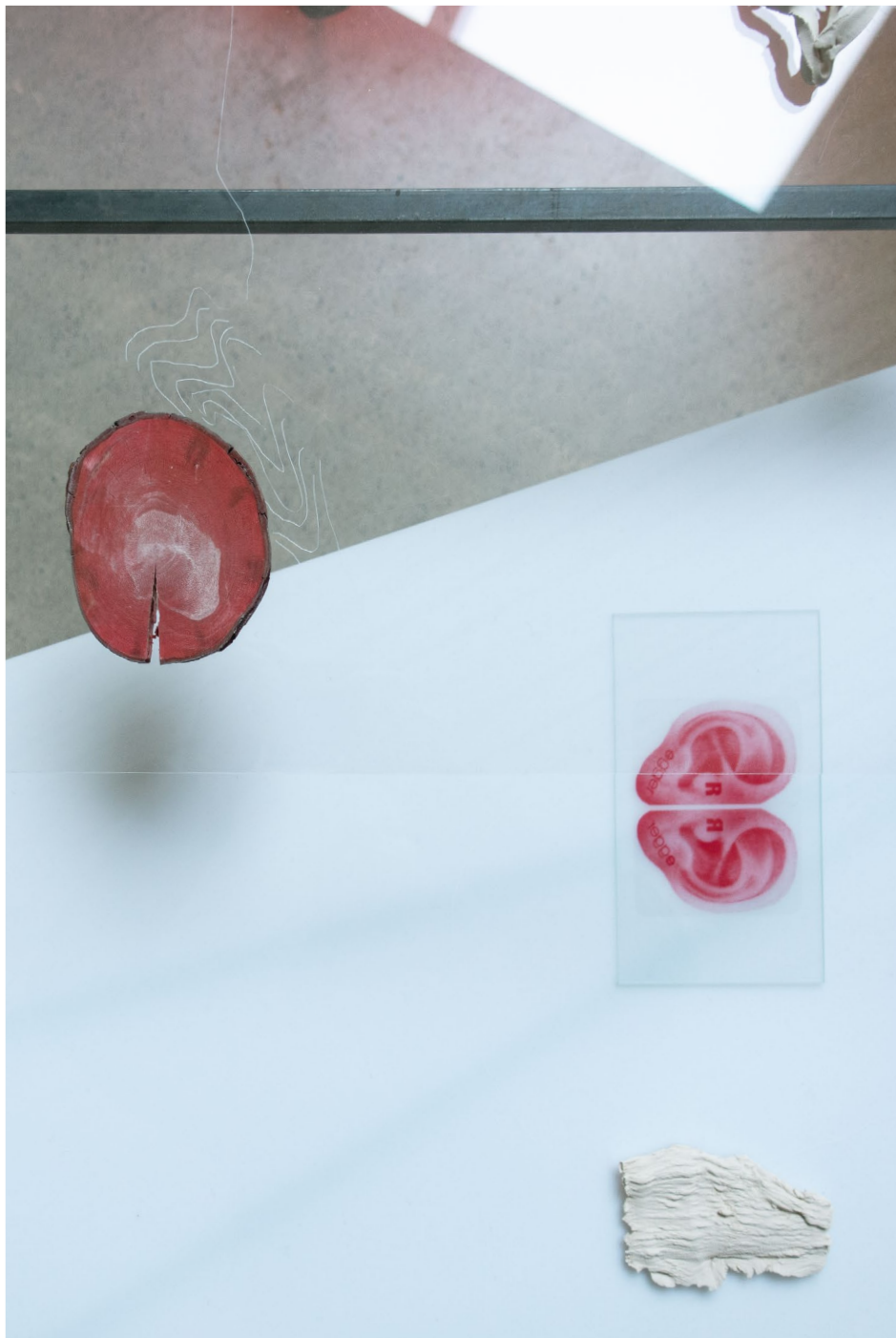
objects in an associative, loose way.

The five plates lie on steel structures at three different heights. The steel rods are provided with lumps of concrete at the respective ends and weld points.

Installation view, NOW 2024,

Nidwaldner Museum

photo: Christian Hartmann



The closeness of cores and doubt (details), NOW 2024, Nidwaldner Museum
photo: Christian Hartmann



Encounter at a standstill
2024
Inkjet print on glossy photo paper,
mounted on aluminium, 21×14.7 cm

Rock stabilisation above the village Weggis LU.



pylons on pausa
2024
Installation
44 used pylons, 750×750×70 cm

Installation view, grounded unrest,
Benzeholz Meggen
photo: Ralph Kühne

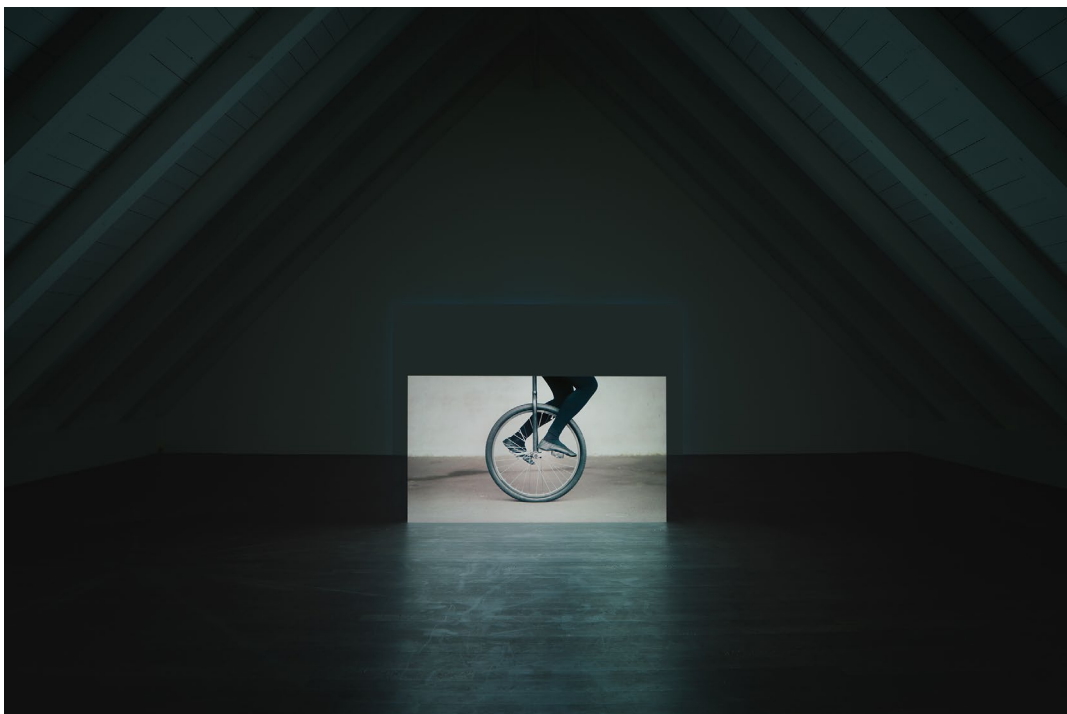


T 00:08:25:03
2024
Video
08'25"03, loop

The video shows a recording of a liquid red paint set in motion by a vibration and returning to its initial standstill in duration of the loop. The impulse at the beginning of the recording triggers waves, whose traces reminiscent of a

landscape remain visible on the transparent container and then disappear again. The letter «T» in the title stands for the symbol of a period interval; the red signal color is often used in seismographic representations of earthquake waves.

Exhibition view, grounded unrest,
Benzholz Meggen
photo: Ralph Kühne



The labor of keeping still

2024

Video installation with sound, 02'30", loop
Projection on aluminum dibond panel, speakers,
audio cable, amplifier, 5×8×1.6 m

The video shows the legs and feet of a unicyclist trying to stand as still as possible. The video loop is seamless, making the unicyclist's mode of standing still an endless balancing act. The audio track is a composition of sounds recorded with a geophone. Geophones are used in seismics and record reflected waves in the ground.

Exhibition view (left), grounded unrest, Benzholz Meggen
photo: Ralph Kühne

Exhibition view (right), Grosse Regionale 2025, Kunst(Zeug)Haus, Rapperswil
photo: Andri Stadler



Reports from within

2023 Installation / Three-part group of works

_Objects, porcelain stoneware, floor tiles, concrete,
45×45×8 cm each, dimension variable.

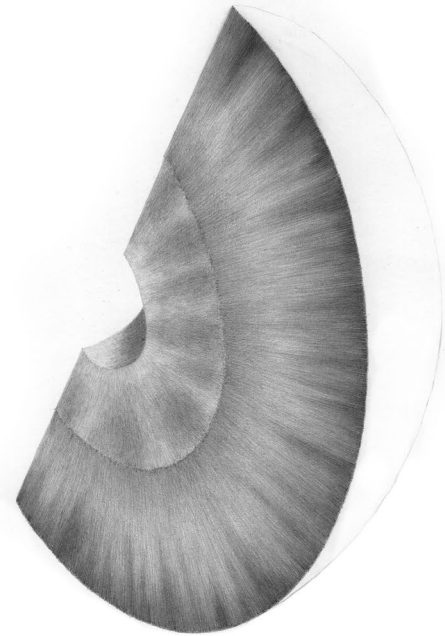
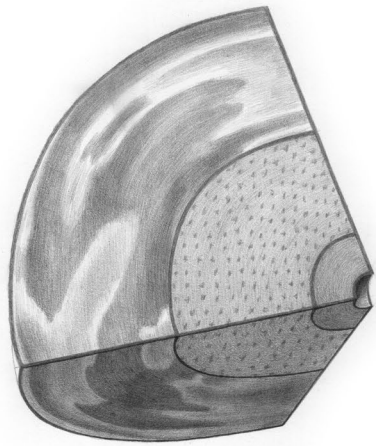
_Drawings, pencil on paper, 29.7×42 cm

_Photographs, pigment print on archival paper, moun-
ted on aluminum Dibond, 85×127 cm

The starting point for this group of works are the different representations of the structure of the earth. The series of works addresses the hypothetical character or the visual and scientific instability in relation to knowledge about the earth's interior. The drawings show quarters or eighths cut out of scientific illustrations of the planet's geological com-

position. On a structural level, these representations differ greatly from one another. The spherical objects in front are inspired by balance boards which they resemble in their shape. Balance boards are training devices that promote balancing on an unstable surface. The drawings and objects are complemented by a series of high-resolution, enlarged photographs of cut-open fruits and vegetables.

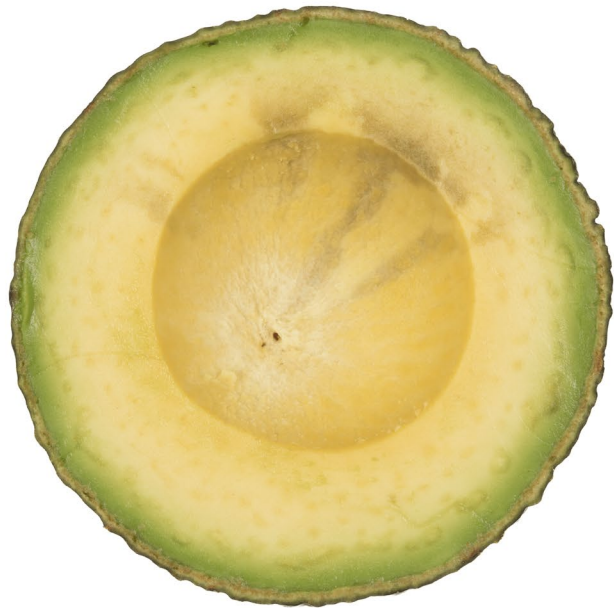
Exhibition view,
Grounded unrest,
Benzholz, Meggen
photo: Ralph Kühne





From the group of works **Reports from within:**
7 pigment prints on archival paper, mounted on aluminum Dibond, 85×127 cm

Exhibition view, Werkbeiträge, akku Emmenbrücke
photo: Ralph Kühne





Loose persistence

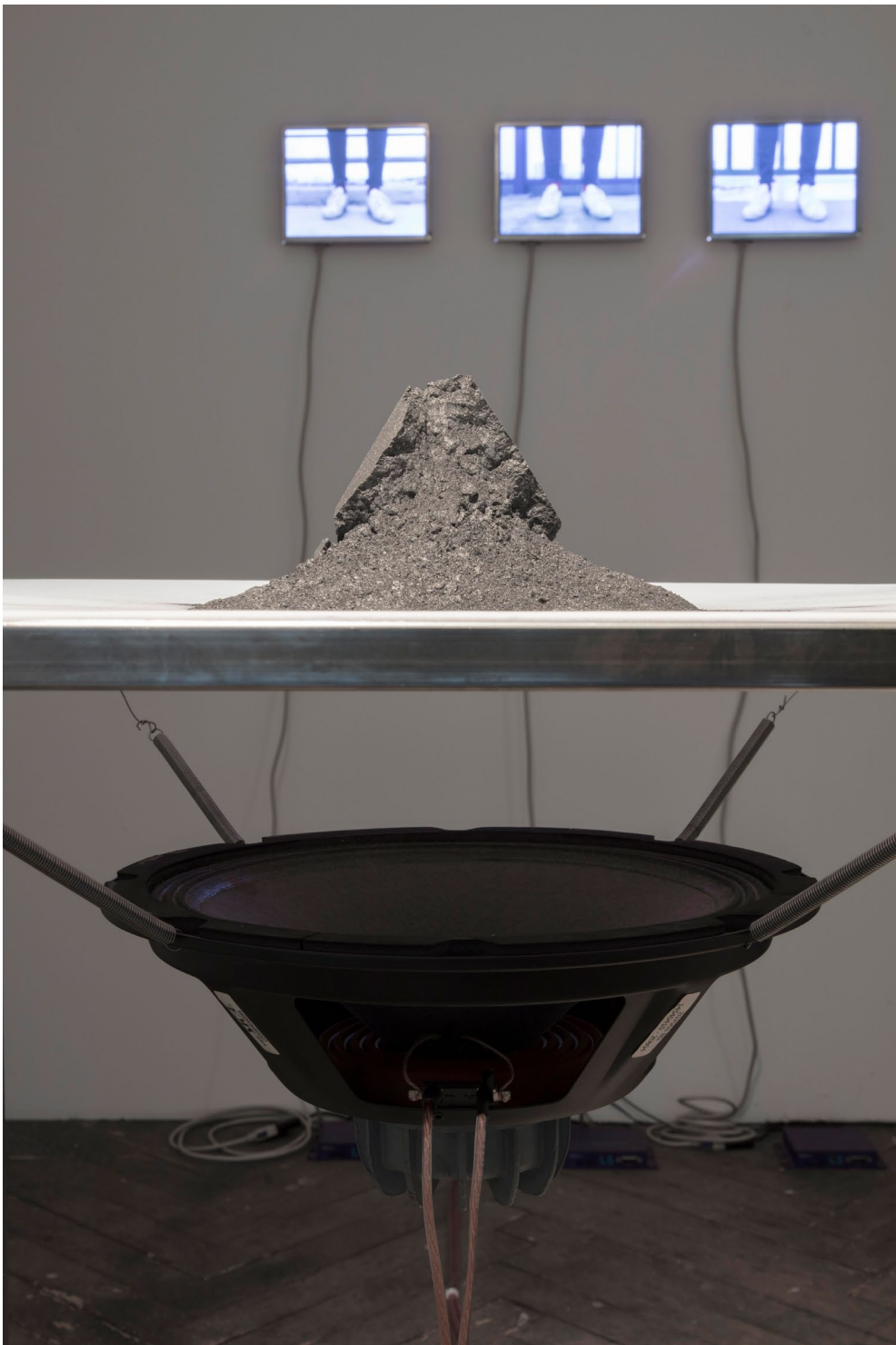
2022

Installation

Graphite powder, paper, 3 wooden frames, 3 steel structures, 3 screens, 3 loudspeakers, 3 videos with sound, each 12' loop

Three small screens show three videos in which the artist stomps on different floors in Belgrade. The stomping is played over three loudspeakers. The vibrations of the membranes in turn cause stretched paper to vibrate. Cones made of graphite powder placed on the paper are continuously broken down by the recurring sound - the slopes of the "graphite mountains" begin to slide.

Installation view, *loose persistence*, Ahoi space, Luzern
photo: Andri Stadler



Installation details, *loose persistence*, Ahoi space, Luzern
photos: Andri Stadler



Ephemeral indicators

2020/2021

Three drawings

Pencil on paper, each 235 × 150 cm

Smoke and steam are usually indicators of a transformation processes, heat or danger. They are constantly moving and evaporating. In pictograms, these ephemeral clouds of smoke are depicted as rigid, clearly defined shapes. Smoke abstractions from pictograms collected in Belgrade are the starting point for this large-format series of drawings.

Exhibition view, Echo, Kunstpavillon ptth, Luzern

photo: Andri Stadler



Trembling alps

2020

Two-part video work. Handstand on the map, 7'32" loop, projection, 200x117 cm, with sound.

Alps, 8'3" loop, screen, 22x14 cm, loudspeaker

The video shows repeated attempts to do a handstand on a map over the Alps and landing on the city of Belgrade. On the small-format screen a video recording of the Alps can be seen taken through the window of an airplane. The vibration of the camera on the window of the plane causes the Alps to tremble. The video work was created during the trip and shortly after arriving to Belgrade for an artist residency.

Installation view, Kunsthalle Ziegelhütte, Appenzell
photo: KK



Reverberation of Belgrade

2020

Installation. Recycled plastic, adhesive tape, paper dipped in paint (ink and watercolour), plastic bucket and three plastic containers, paint.

400 × 370 × 40 cm

The test strips in the installation 'Reverberation of Belgrade' show the waves/shocks of tremors in the ground of the city, triggered e.g. by drilling machines, traffic, generators and pumps and earthquakes. The recorded vibrations were shaken and transferred as vibrations of different rhythms and intensities onto liquid paint and papers placed in it.



Installation view, Inside the seismograph, U10 Art Space, Belgrade
photos: Nina Imanovic

STIMMENBILD/ VOICE IMAGE

Seismographic recordings in the canton of Appenzell Ausserrhoden to mark 50 years of Swiss women's right to vote.

2021

Multimedia installation, printed text and image documents, paintings (ink, gouache paint and pencil on paper), two objects (plaster, textiles and wood)

Soundtrack, 24min (loop), two loudspeakers, carpet

The project was realised at the invitation of Teufen Zeughaus and the canton of Appenzell Ausserrhoden Women's center.

Seismographers record tremors in the earth. With the STIMMENBILD project, Katrin Keller, as an artist and a "seismographer" uses a survey to ask Appenzell Ausserrhoden women about moving things— things that have triggered or changed something in their lives since 1971 which are worth sharing from a personal point of view. This information formed the starting point for the project implemented in the Teufen Zeughaus.

53 women sent in a form with three moving events from their biographies. The work in the Zeughaus showed about 150 texts and images in columns in a constructed corridor, arranged chronologically. The events were thus separated from the persons, anonymously transcribed and compiled by year. The more contributions, the higher the column and the visual oscillation of the graph formed by the arrangement. For example, the most events received pertain to the year 1989, with 12 contributions, which is related to the introduction of women's suffrage at cantonal level. The paintings on the opposite wall of the corridor are a transcription of the form of the image and text graph created by the different column heights. The drawing on the floor is a trace of this transmission process.

A selection of the texts received were recorded and implemented in a very reduced form as a soundtrack with a viola. In the extension of the corridor there was a listening station with two objects and loudspeakers.

Voice and viola: Nora Vetter, musician and composer, Lucerne, CH

[Link to the soundtrack \(soundcloud\)](#)

More information about the project:

[Zeughaus Teufen](#)



Invitation card for the project presentation



Installation view, STIMMENBILD, Zeughaus Teufen
photo: Christian Schwager



Installation view, STIMMENBILD, Zeughaus Teufen
photo: Christian Schwager



Pool emptyings

2018

Four-part video work, 6 videos, loops

4 screens, 22 × 12 cm each

Collaboration with Timo Müller

On four screens edited videos (found footage) of pool emptyings are shown in juxtapositions.



Image on the left: Exhibition view, Kunstpavillon Lucerne,
photo: Andri Stadler.

Images on the right: screenshots



A new mountain might once be found
2018/2021
Plaster, textiles and wood. Variable dimensions.
Collaboration with Timo Müller

Exhibition view, Echo, Kunstpavillon Luzern
photo: Andri Stadler