

**Katrin Keller**  
*Dossier 2025*

# Katrin Keller

\*1985, Flawil SG

lives and workes in Lucerne (CH)

[katrinkeller.ch](http://katrinkeller.ch) | [kkeller@gmx.ch](mailto:kkeller@gmx.ch)

## Solo exhibitions

- 2025 "O", tilde space, Chur (CH)
- 2024 *Grounded unrest*, Benzeholz, Raum für zeitgenössische Kunst, Meggen (CH)
- 2022 *Loose Persistence*, ahoi space, Luzern (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/awards

- 2025 Residency grant, Atelier cité Paris, Stiftung Atelier Cité Paris, Zentralschweiz
- 2024 Work grant, Ausserrhodische Kulturstiftung (Werkbeitrag)
- 2023 Studio grant, Andreas Züst Library, Alpenhof, Oberegg (CH)
- 2022 Work grant, canton of the canton Lucerne (Werkbeitrag)
- 2020 Research grant, Albert Köchlin Stiftung (AKS)
- 2019 Studio grant „Atelier Belgrade“, city of Lucerne  
Residency grant, SIM International artist-in-residence program, Reykjavik, IS
- 2016 Residency grant, AiR, Ausserrhodische Kulturstiftung

## Residencies

- 2024 April/May: Artist residency Bibliothek Andreas Züst, Alpenhof, Oberegg (CH)
- 2020/21 August–January: Studio residency, Belgrade (RS)
- 2019 March: Artist in residency, SIM Residency, Reykjavik (IS)
- 2017 July/August: NES artist residency, Skagaströnd (IS)
- 2017 September-December: Artist in residency, SIM Residency, Reykjavik (IS)

## Works in public collections

- 2024 Canton of Appenzell Ausserrhoden  
Municipality of Meggen
- 2022 City of Lucerne  
Canton of Lucerne
- 2018 Canton of St.Gallen

## Education

- 2009–2012 Master of Arts in Fine Arts, Lucerne University of Applied Sciences and Arts, 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, Lucerne (CH)
- 2006–2007 Preliminary Course, University of the Arts Lucerne, Lucerne (CH)

## Group shows (selection)

- 2025 *Grosse Regionale*, Kunst(Zeug)Haus, Rapperswil (CH)  
*Regional Luzern*, Kunstraum Hochdorf (CH)  
*Nächster Halt Engelberg – Zentralschweizer Kunstschaffen*, Talmuseum Engelberg (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*, öffentlicher Raum, Appenzell (CH)
- 2020 *Seismogramm einer fernen Stadt*, Hiltibold, St. Gallen (CH)  
*Inside the seismograph*, mit Mia Cuk und Fokus Grupa, U10 art space, Belgrad (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 (CH)  
*Aus den Händen*, Nextex, St. Gallen (CH)  
*Gastspiel 05*, Trudelhaus, Baden (CH)
- 2016 *Papier als künstlerischer Werkstoff*, mit Othmar Eder, Projektraum am See, Kornhaus Rorschach (CH)  
*Transito nel Centro*, OnArte, Minusio TI (CH)  
*Wahrnehmen in der Gegenwart*, Kunsthalle Luzern (CH)  
*FACTORY TEUFEN*, mit Hans Schweizer, Zeughaus, Teufen (CH)
- 2015 *minimale 2*, Alpineum Produzentengalerie, Luzern (CH)
- 2013 *Setzkasten*, in collaboration with Simon Kindle, travelling stage, Gais AR (CH)  
*Sonderfindbuch*, in collaboration with Dorothee Elmiger, travelling stage, Gais AR (CH)
- 2012 *Master degree show*, HSLU Design & Kunst, öffentlicher Raum, Zug (CH)
- 2011 *Tandem*, Nidwaldner Museum, Stans, NW (CH)  
*Kleiner Frühling*, Agathe Nisple Station, Appenzell (CH)  
*perform the exhibition*, Performance mit Simon Kindle, Château Mercier, Sierre (CH)
- 2010 *Digital Material*, Freiraum Museumsquartier 21 international, Vienna (A)



**The refuseniks**

2025

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

Pylons act as alarm signs signaling to move carefully or to avoid an area. They 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 exhibition 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

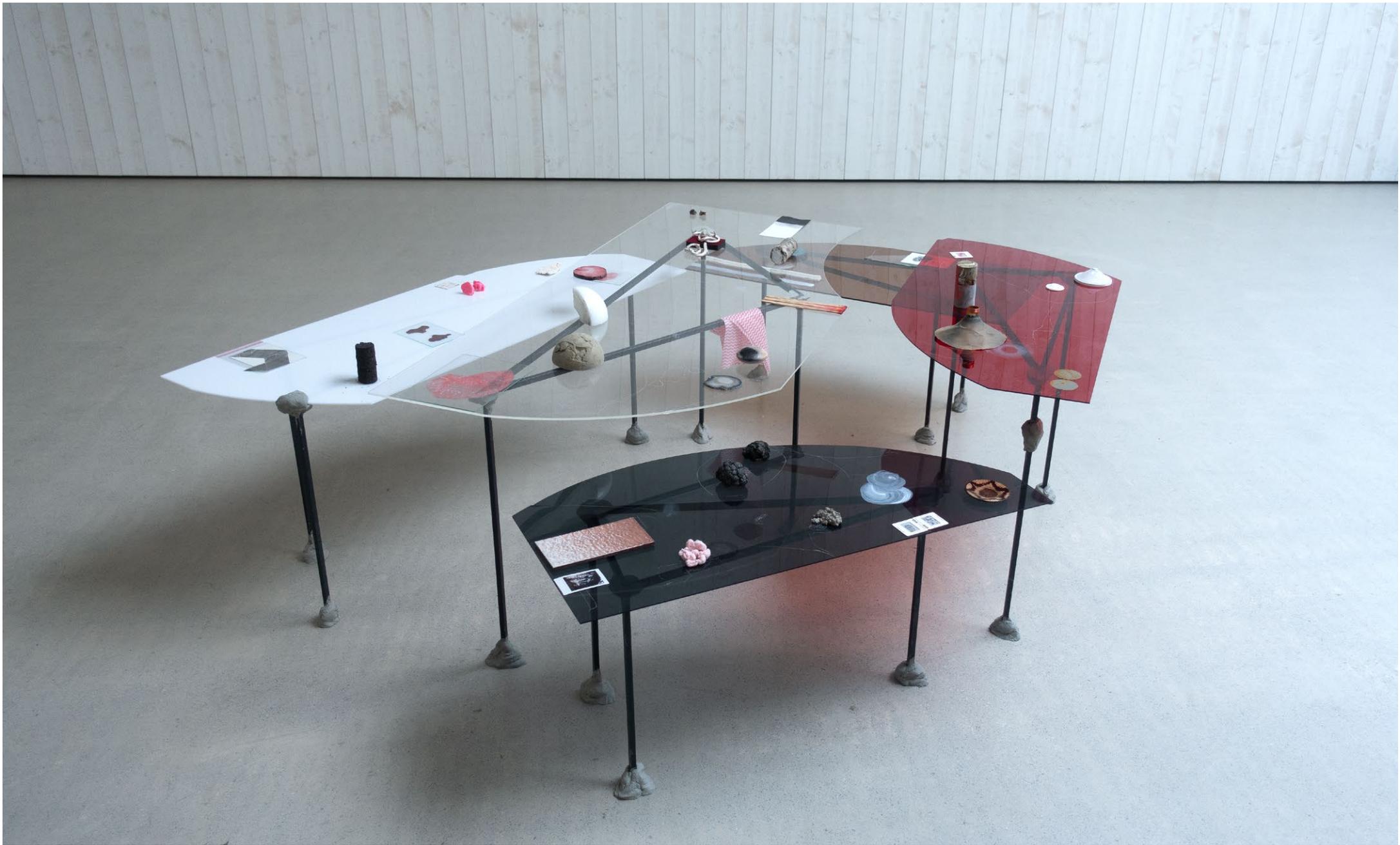
For the two-part sculpture „lumps of silence“, used earplugs are enlarged many times. When enlarged and colored pink, they become strangely deformed bodies or curious boulders. Closing the ear is an expression of a precarious standstill. The sculpture tells of a refusal to communicate, of wanting to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



lumps of silence, Kunstmuseum Luzern  
photo: Ralph Kühne



**The closeness of cores and doubt**

2024

mixed media

3 x 2.5 x 0.65m

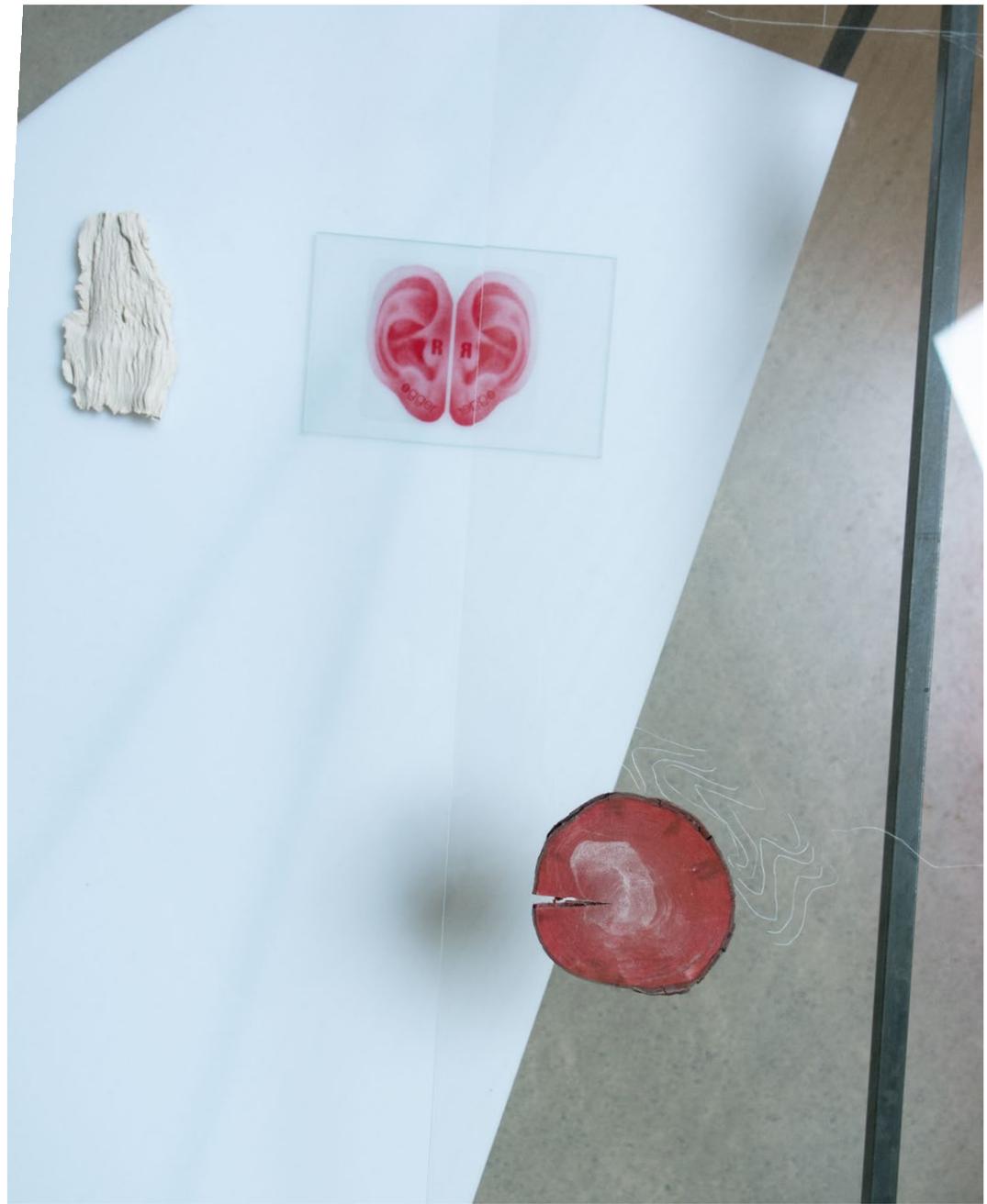
The work is an arrangement of objects that arose during research into different forms of instability. They are „by-products“ from the studio, found objects, tests, attempts at approximation, mistakes and possible starting points for new works. Drawings scratched into the plexiglass plates connect and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

photo: Christian Hartmann



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



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

Installation view, Benzholz 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 in a transparent container 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, Benzholz Meggen  
photo: Ralph Kühne



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

Photograph taken on the rocky slope above the village Weggis LU, which is at risk of falling.



**The labor of keeping still**

2024

Video installation with sound, 02'30", loop  
Projection on aluminum dibond panel, two expanded 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, Benzholz Meggen  
photo: Ralph Kühne



### Reports from within

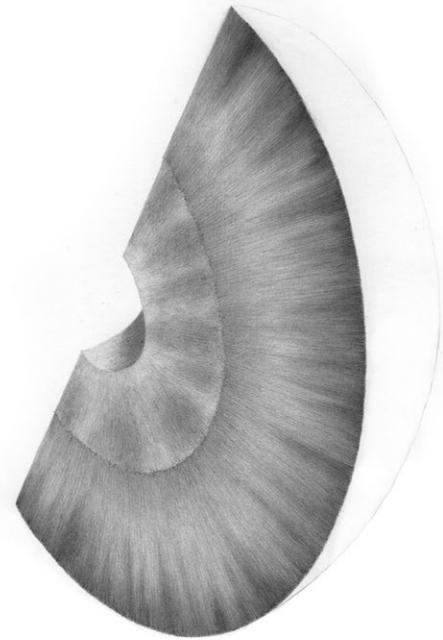
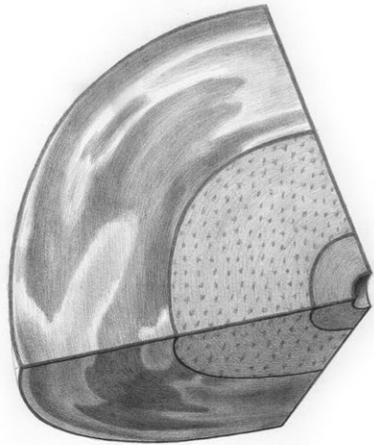
2023

Three-part group of works. Foreground: 13 objects, porcelain stoneware, floor tiles, concrete, 45×45×8 cm | Background: 10 drawings, pencil on paper, 29.7×42 cm. Next pages: 7 pigment prints on archival paper, mounted 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 composition. On a

structural level, these representations differ greatly from one another. The spherical objects are inspired by balance boards which they resemble in their shape. Balance boards are training devices that promote balancing on an unstable surface. The pencil drawings are complemented by photographs of sliced fruits and vegetables.

Exhibition view,  
Benzholz, Meggen  
photo: Ralph Kühne

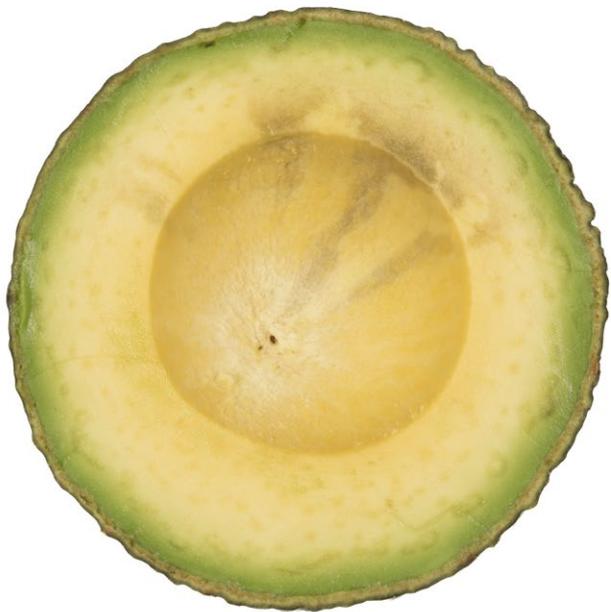


From the group of works **Reports from within:**  
Drawings, pencil on paper, 29.7 × 42 cm



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

Exhibition view, akku Emmenbrücke  
photo: Ralph Kühne



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



**Loose persistence**

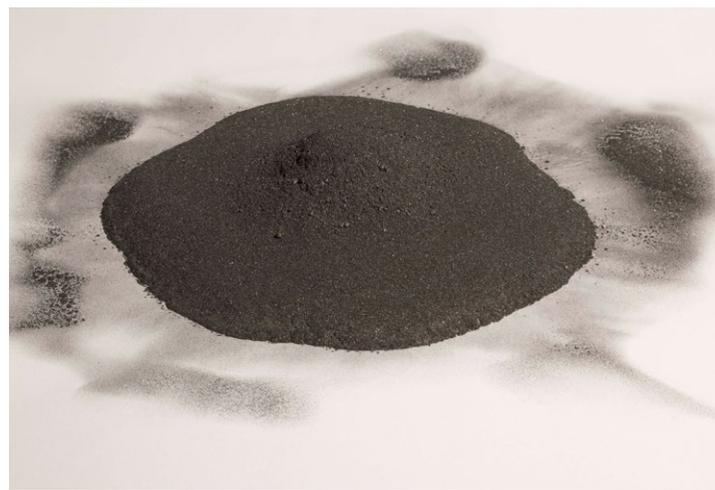
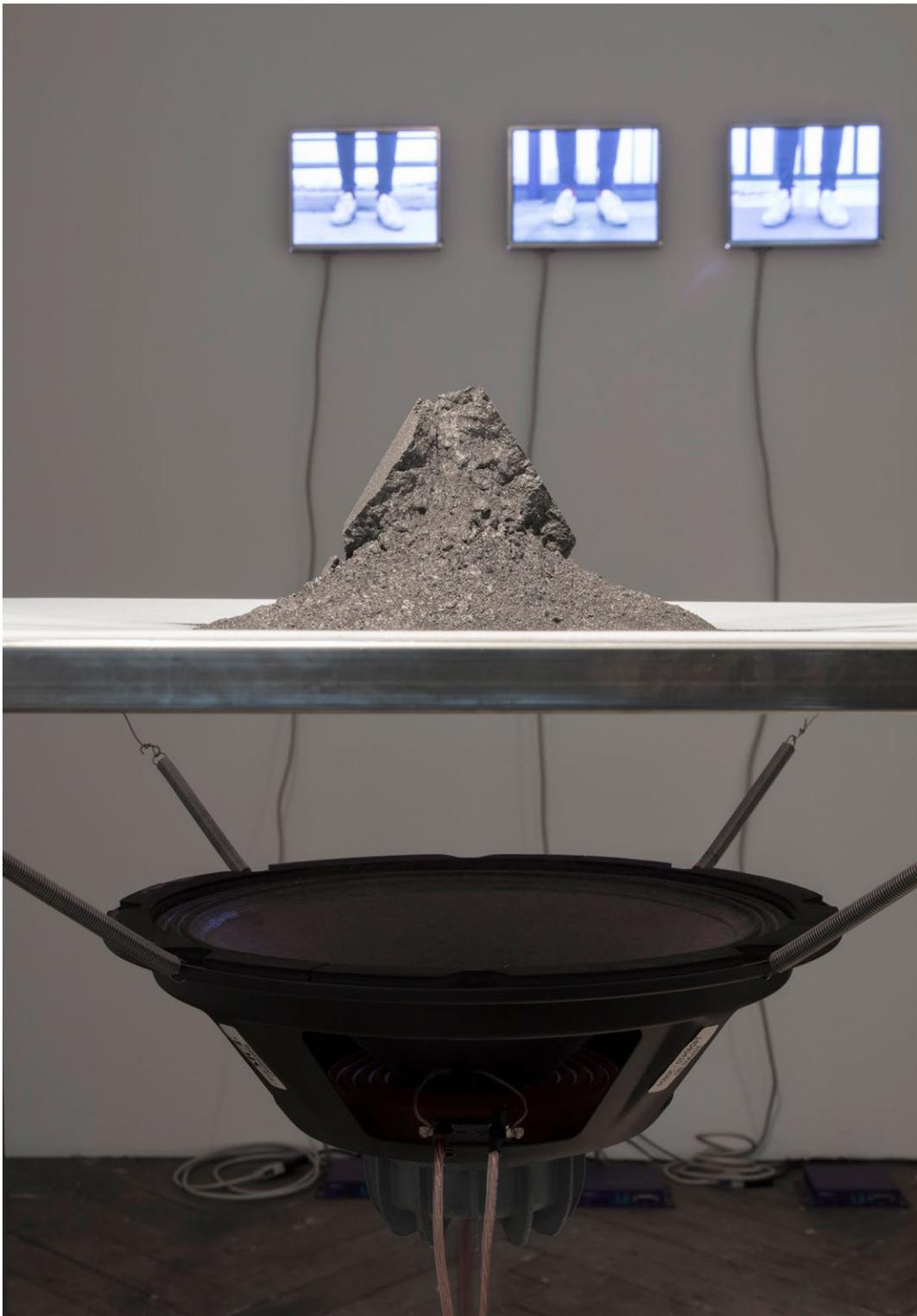
2022

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, Ahoi space, Luzern  
photo: Andri Stadler



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

## 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](#)



Installation view, Zeughaus Teufen  
photo: Christian Schwager  
Invitation card



Installation view, Zeughaus Teufen  
photo: Christian Schwager



**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, Kunstpavillon ptth, Lucerne  
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 views, U10 Art Space, Belgrade  
photos: Nina Imanovic



### Three Pyloneses

2021

Site-specific installation made of 6 pylons, wood, string, bricks  
dimensions of individual objects approx: 130 x 50 x 50cm

Three floating "buoy-like" objects were installed in the artificial fire retention pond near Appenzell train station. The installation consisted of six symmetrically assembled and reshaped pylons that were "anchored" in the water.

Installation view, Appenzell  
photo: Katrin Keller



**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  
Plaster, textiles and wood. Variable dimensions.  
Collaboration with Timo Müller

Exhibition view Kunstpavillon Luzern, photo: Andri Stadler