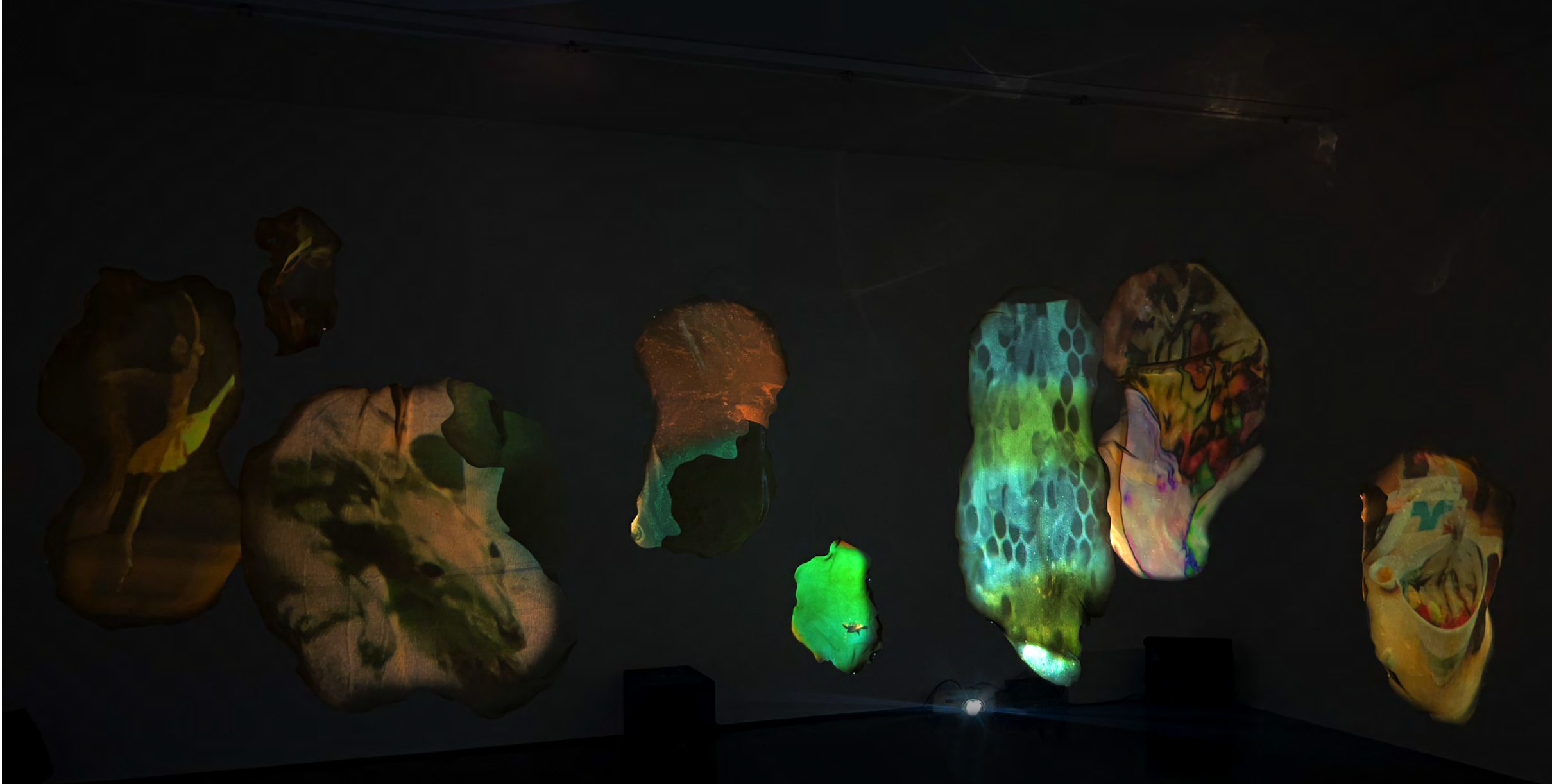


# *VICTORIA HOLDT*

My practice explores the connection between the body, materials, media and certain systems -whether scientific, social or biological. I observe a situation, deconstruct it and represent it in an altered, distilled or derived form.

I am interested in human behaviour and emotions, in language and word play and how technologies undermine everyday life and propose a parallel narrative. Often there is a touch of irony or humor to be found, which I consider a powerful tool to confuse accepted relations and to alter realities.



*MUSCLE MEMORY*

*Installation view of the work Muscle Memory  
video and audio installation, 2:43 min.*

*video consisting of found footage,*

*8 sculptures made out of hide glue, various dimensions*

*Sound mix in collaboration with Thalles Piaget*

*Kunstraum Aarau, 2023*

Link video: <https://vimeo.com/839447852?share=copy>

*MUSCLE MEMORY*

*Installation view of the series Sugar Tits*

Clay, plaster, marbles, monitor with 2min  
video or a LED light, blue foil on windows  
various dimensions

Kunstraum Aarau, 2023





Sugar Tit 04  
Clay, plaster, marbles, monitor und Video 2min  
approx. 30 x 30 x 20 cm  
Kunstmuseum Olten, 2023

Photo: Florian Amoser

## SUGAR TITS 2023

series of seven video sculptures

various dimensions

Clay, plaster, marbles, monitor with 2min video or a LED light

This work arose from my fascination with the term and its origin. Originally Sugar Tits is an English term for a pacifier, which was made of cloth and filled with sugar and then tied with a string or a rubber band. I knew the term only as a negative connotation, something a misogynist would use to refer to women in a condescending way. I appropriate the term Sugar Tits in my sculptural video work. On the one hand I play formally with the colors and the shine to remind of sugar, on the other hand the form itself reminds of a bosom. The videos which are seen through a kind of peephole are to be seen as an extension of the narration.

Description of the term *Sugar Tit* on [Wikipedia](#):

*“Sugar tit is a folk name for a baby pacifier, or dummy, that was once commonly made and used in North America and Britain. It was made by placing a spoonful of sugar, or honey, in a small patch of clean cloth, then gathering the cloth around the sugar and twisting it to form a bulb. The bulb was then secured by twine or a rubber band. The baby’s saliva would slowly dissolve the sugar in the bulb.*

*In use the exposed outfolded fabric could give the appearance of a flower in the baby’s mouth. David Ransel quotes a Russian study by Dr. N. E. Kushev while discussing a similar home-made cloth-and-food pacifier called a soska (...); there, the term “flower”, as used colloquially by mothers, refers to a bloom of mold in the child’s mouth caused by decay of the contents. [1]*

*As early as 1802 a German physician, Christian Struve, described the sugar tit as “one of the most revolting customs”. [2]”*



*DISSOLVING DOORSTEPS*  
Installation view  
video and audio installation, 4:17 min.  
10 plexiglass 24 x 25 cm  
Kunsthau Aarau, 2022

Link video: <https://vimeo.com/779647609>  
Password: DD\_Auswahl22

Sound mix: Thalles Piaget  
Photo credits: David Aebi



*NIGHTSHADE, 2022*

Videostill

Videoperformance for the night

Video and sound, 8:48min

Link video: <https://vimeo.com/725421323>

Password: Faucogney22



*HOMAGE TO JUDY*  
Installation view  
Video and audio installation  
Video and sound 1:39min, wood panel 1.20 x 2.20m,  
Green carpet approx. 10m  
Olten, Switzerland, 2021

Link video: <https://vimeo.com/512204065>  
Password: Judy

LAYER AFTER LAYER AFTER LAYER

Detail of installation

Video installation

video and sound 2.0, 9 min.

10 plexiglass pieces of different sizes

7 projectors, vaseline

Werkschau, Luzern, Switzerland, 2019

« SOMETHING THAT DIED FOR EXAMPLE PLANTS,  
ANYTHING ORGANIC THAT WAS ONCE ALIVE AND  
IT DIED –EVENTUALLY TURNS INTO OIL AND INTO  
NATURAL GAS. IF YOU’VE GOT A RIVER OR A LAKE  
AND SOMETHING DIES AND SETS TO THE BOTTOM  
–OVER TIME LAYER AFTER LAYER AFTER LAYER  
AFTER LAYER GETS ON TOP OF IT AND WE CAN  
MAKE OIL. [...]

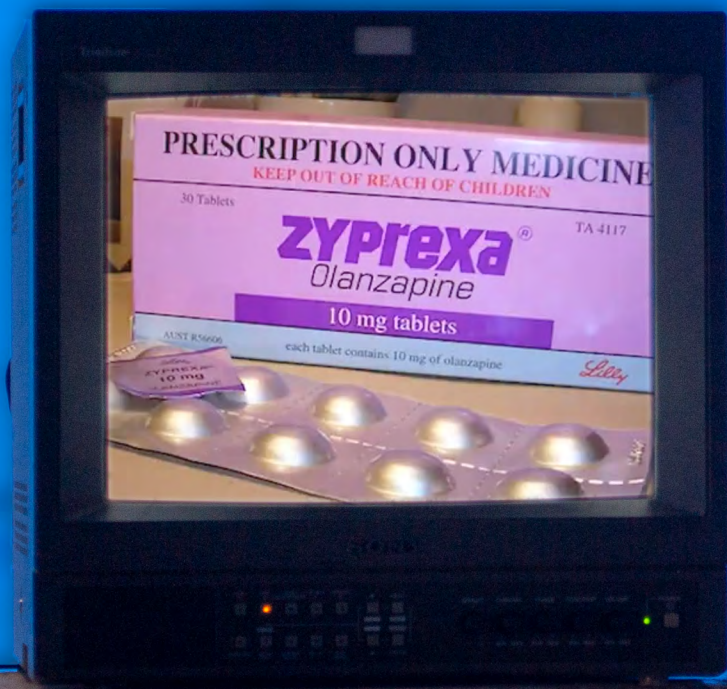
PETROLEUM JELLY CAN BE USED TO COAT THE  
INNER WALLS OF TERRARIUMS TO PREVENT  
ANIMALS CRAWLING OUT AND ESCAPING. VASELINE  
–OR IN ITS GENERIC FORM, PETROLEUM JELLY– IS  
A BY-PRODUCT OF THE OIL REFINING PROCESS.  
IT FORMS ON THE BOTTOM OF OIL RIGS AND IS  
UNWANTED BECAUSE IT CAN CAUSE THEM TO  
MALFUNCTION. THE SOLUTION? BOTTLE IT UP,  
SELL IT AT THE DRUGSTORE. VASELINE CREATES  
A THICK BARRIER BETWEEN YOUR SKIN AND THE  
ENVIRONMENT.»

Excerpt from the text composed out of texts taken  
from Wikipedia or Youtube for  
LAYER AFTER LAYER AFTER LAYER

Video link: <https://vimeo.com/380775327>







FROM TOTEM TO POTASSIUM VIA SCHIZOPHRENIA  
AND CASTRATION (2018)  
*Installation view*  
Video installation (variable)  
Video and sound, 2.0, 43 sec, looped  
Bern, Switzerland, 2022

Video link: <https://vimeo.com/342981829>

Photo credits: Bacio Collective



*PORTALS, 2020*  
Video still  
Video and sound, 55sec  
Video link:  
<https://www.instagram.com/p/B9CbXATpOLI/>



*SHE SHELLS, 2018*

Video still

Video, no sound, 36 sec

Video link: <https://vimeo.com/676816932>

*HIT, 2018*

*Video still*

Video installation

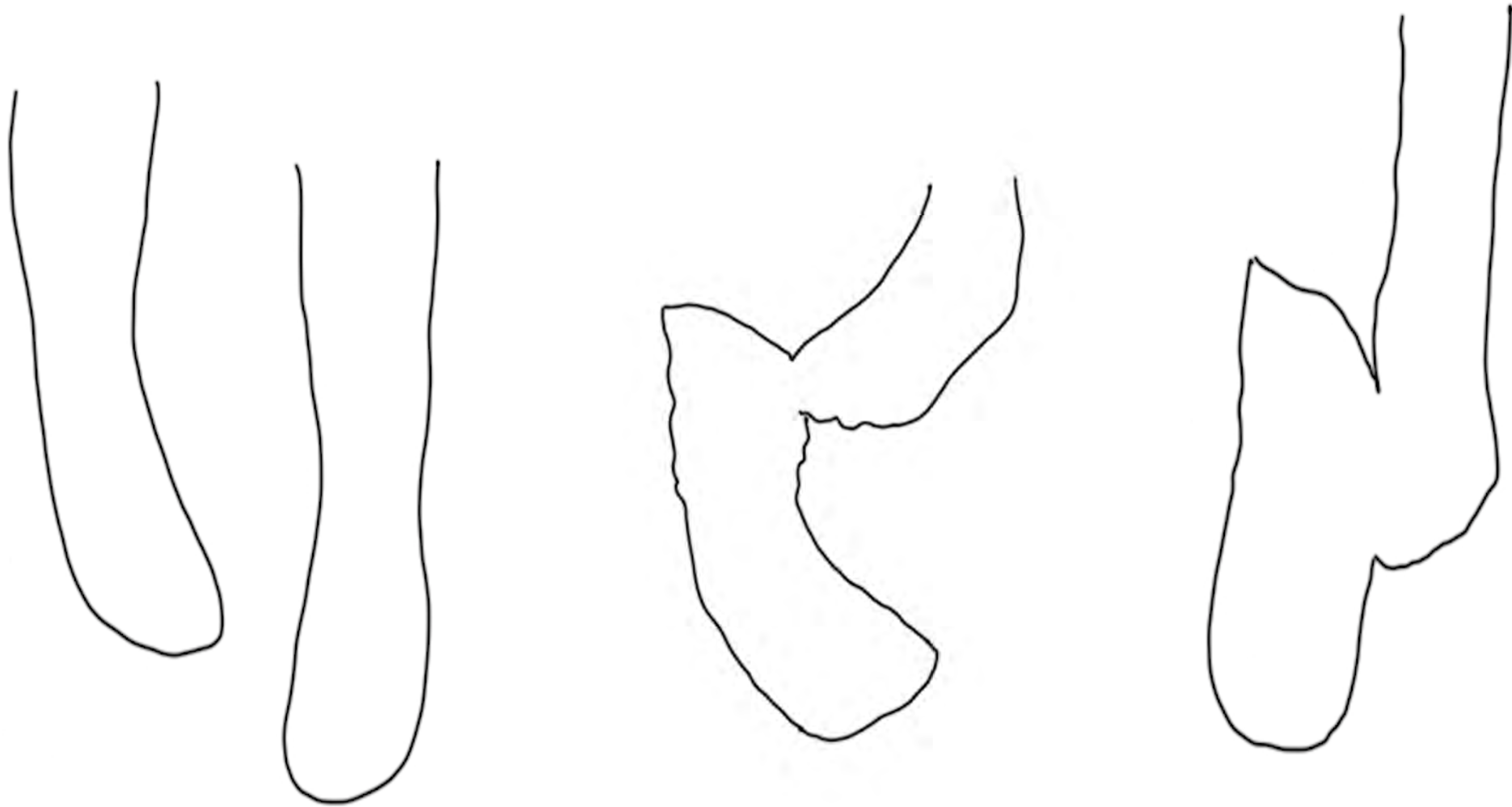
Video and sound, 2 min, looped

Projected on thin plastic foil

10m x 5m

Video link: <https://vimeo.com/306571266>





*SISSIS FUSS, 2018*  
Videostill  
Animation (looped), 1min17sec  
Video link: <https://vimeo.com/262646780>

# CV

Victoria Holdt, born 1992 in Uster, Switzerland lives and works in Basel and Zürich. Together with Noemi Pfister she shares a studio at Klingental in Basel.  
Contact: victoriaholdt@outlook.com

## Education

2017 – 2019 Master in Film, Hochschule Luzern (HSLU) Master in Fine Arts, Media Arts, (KASK), Gent (BE)  
2014 – 2017 Bachelor in Visual Arts, Haute École d'Art et de Design (HEAD), Geneva  
2013 – 2014 Preliminary art course / gesalterischer Vorkurs, Hochschule Luzern (HSLU)  
2009 – 2013 Matura and IB Diploma (German/English), Neue Kantonsschule Aarau

## Exhibitions

**Next** Auswahl 23 – Kunsthaus Aarau

**2023** Video Art Miden – Video-art festival, Greece  
*Solo exhibition* Muscle Memory – Kunstraum Aarau  
Exploit Me – Kunstmuseum Olten curated by JKON  
Kunst im Nomad – Hotel Nomad, Basel

**2022** Auswahl 22 – Kunsthaus Aarau  
Over the Sea – CRMI Galerie curated by Kunstkola, Langental  
anywhere in between – The Tub, Hackney, London  
Blue Light – Alte Schreinerei curated by Bacio Collective, Bern

**2021** Auswahl 21 – Kunsthaus Aarau  
JKON 21 – Junge Kunst Olten, Olten  
Moderne Gefühle – Video installation in collaboration with Micha Bietenhalder – Filter 4, Basel

**2019** Nothing New Under The Sun – Duo Show with Noemi Pfister – Bello, Zürich  
Werkschau – Graduation exhibition, Luzern  
Crisis of Glass Bell – Groupshow at der Tank, Basel

**2018** Stop! Breaking the fourth wall is a bad idea! – Duo Show in collaboration with Kirsten Rastas – KASK, Gent  
*Solo exhibition* Holz im Wald – BaBel, Luzern  
Ein Drama in 5 Akten – in collaboration with Fabienne Immoos, SICA, Stansstad

**2017** Ephemeral Christmas market – SICA, Stansstad  
1. Internationale Biennale of Stansstad – SICA, Stansstad  
Le grand libre – Group project organized by Caroline Bachman, Le manoir de la ville Martigny  
Telespotting 17 – Duo show with Nathalie Preisig – La Galerie, Geneva

## Grants and Residencies

**2024** Residency (Jul-Dec) at Paris Cité International des Arts from Aargauer Kuratorium  
**2023** Residenze LA MA  
**2022** Recherchebeitrag Aargauer Kuratorium  
**2022** Villa Villekulla, Faucogney-et-la-Mer, France

## Further Work

06/2019 – today Co-founder and member of artist house and off-space PALAZZINA in Basel  
10/2020 – 06/2023 Video technician for Pipilotti Rist Studio in Zürich  
10/2019 - 01/2020 Videotechnical assistant at the Luzerner Theater for the play “Das kleine Gespenst”, Direction: Dora Halas & Fruszina Nagy  
08/2019 - 09/2019 Videoassistant for Chris Kondek for the opera “Al gran sole carico d’amore” Theater Basel, Direction: Sebartian Baumgarten

## Curatorial experience

10/2019 – today PALAZZINA #01 · PALAZZINA #20