

*PORTFOLIO*

*VICTORIA HOLDT*

Through video, sculpture, and sound, I create immersive installations with ambivalent atmospheres where contradictions coexist: familiarity and the uncanny, humor and alienation, analog and technological.

I am particularly interested in cycles, behaviors, and patterns—both natural and constructed. By drawing connections between the micro and macro scales of existence, my work blurs boundaries, revealing tensions and proposing alternative perspectives on our embodied and emotional realities.



*Timid teeth*

Installation view

approx. 300 sculptures made out of hide glue, red light

Lokal-Int in Biel, 2025

Photo: Thalles Piaget





*Simmering Shields*

Installation view

Video and audio installation, 13:55 min.

13 plexiglas sculptures, 6 neon lights

Sound mix in collaboration with Thalles Piaget

Aargauer Kunsthau, 2024

Photo: Caroline Minjolle





*Simmering Shields*  
Video wall projection  
Link video: <https://vimeo.com/1035377446?share=copy>

Victoria Holdt explores the connections between the body, media, and materials in her work. In sensual spatial installations, she projects abstract videos onto organically shaped cocoons. She understands the cocoons as a symbol of a space that is both safe and vulnerable. Holdt deliberately creates ambivalent moods between kitsch and eeriness, which both attract and repel the viewers. On the translucent projection surfaces, the boundaries between the microcosm and the macrocosm blur.

Excerpts from the exhibition text for the Auswahl 24  
at the Aargauer Kunsthaus

*Simmering Shields*  
Installation view







*Visceral Freeloaders*

Installation view

Video and audio installation, 3:33 min.

9 sculptures made out of hide glue, various dimensions

Sound mix in collaboration with Thalles Piaget

Kunsthaus Langenthal, 2024

Photo: Cedric Mussano



*Visceral Freeloaders* (2024) was created based on her fascination with images of science such as microscopic images, some of which are artificially colored and thus create their own aesthetic. The video sequence is based on footage of the individual segments of a tapeworm called a proglotide.

These contain both male and female reproductive organs and are capable of reproducing the tapeworm. The installation encourages us to think about parasitic as well as symbiotic relationships between humans and other living beings. The organically shaped projection surfaces made of hide glue formally take up the subject matter, the sound seems to come from inside of the body and reinforces the impression of an alien world nestled in the host body.

Excerpts from the exhibition text  
by Eva-Maria Knüsel

*Visceral Freeloaders*

Installation view

Photo: Cedric Mussano

Link video: <https://vimeo.com/1035397879?share=copy>



Nature, art and poetry merge into one another. An installation by Victoria Holdt (\*1992), which uses a rough, irregular projection surface made of hide glue, also has a dreamlike, enigmatic effect. The artist places bright, almost blinding light and moving short videos on it, which suggest the beauty of rural natural idylls, but also images of violence and aggression.

Excerpt from the text in [bz](#) newspaper from the 18th May 2024



*Fractal Reminders*  
Installation view  
Videoprojection 8min 13sec on hide glue  
Kunsthalle Palazzo, 2024  
Photo: Nina Rieben





*Muscle Memory*

Installation view

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

Photo: Nicolas Sarmiento

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





In the artwork "Muscle Memory" (2023) by Victoria Holdt (\*1992), found footage video collages are projected onto organic forms made of animal glue aka. hide glue. The collages include excerpts from choreographies by Britney Spears and Judy Garland, two trained performers who have undergone the Hollywood machinery and risen to international stardom. Both tirelessly train until their performance and personality intertwine. At the same time, Holdt shows newly hatched turtles instinctively crawling towards the sea, migratory birds heading south, and cells dividing. The conditioning of the human body meets natural intuition. The artist speaks of cycles, repetition, and habit. Through fluid transitions between individual sequences and an overarching ambient sound, the segments shed their individual status and merge into a cohesive whole. (...)

Translated excerpts from the text written in german for the show  
*Muscle Memory* by Marius Quiblier

Detail of the work *Muscle Memory*  
Photo: Nicolas Sarmiento



*Sugar Tits, 2023*

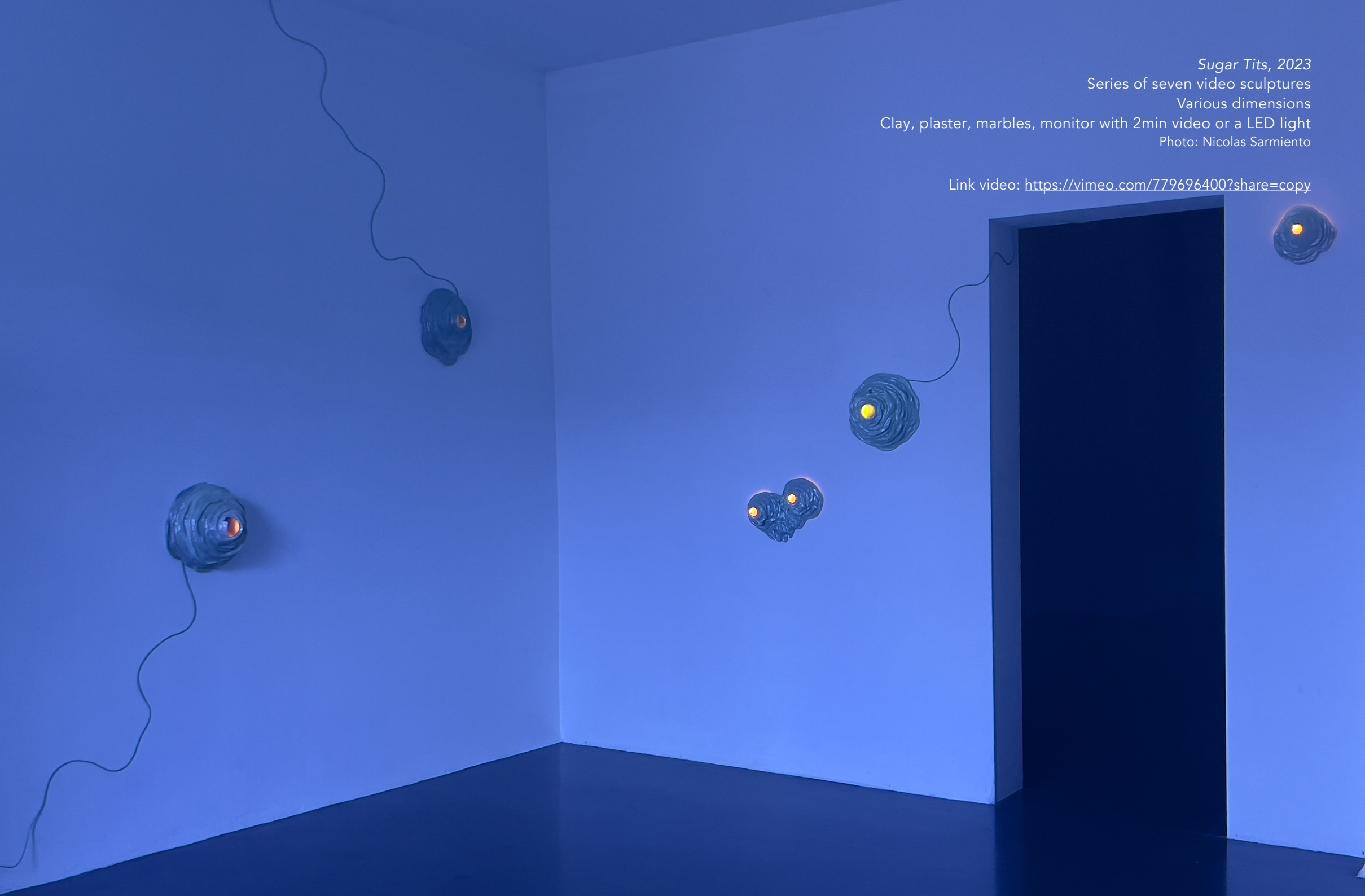
Series of seven video sculptures

Various dimensions

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

Photo: Nicolas Sarmiento

Link video: <https://vimeo.com/779696400?share=copy>





*Sugar Tit 04*  
Clay, plaster, marbles, monitor and  
2min video  
Approx. 30 x 30 x 20 cm  
Kunstmuseum Olten, 2023  
Photo: Florian Amoser



A similar dream-like character can also be found in the artwork "Sugar Tits" (2023) in the first of the two rooms. It refers to an expression that once referred to a sugar pacifier but now primarily carries a condescending and misogynistic connotation. The form and materiality of the sculptures cannot be clearly classified either: the video sculptures, formed from clay and plaster, resemble busts, with their gloss resembling sugar icing. The glass spheres at the center of the objects emit an enticing glow, and upon closer inspection, video sequences from the artist's personal archive are revealed within them. The excerpts speak of an idyll, of weightless bodies and unexplored landscapes blending in psychedelic color gradients. Through a peephole aesthetic, visitors gain a glimpse into the artist's intimacy and find themselves in the position of voyeurs.

Translated excerpts from the text written in german for the show *Muscle Memory* by Marius Quiblier





*Dissolving Doorsteps*  
Installation view  
Video and audio installation, 4:17 min.  
10 plexiglass 24 x 25 cm  
Sound mix by Thalles Piaget  
Kunsthau Aarau, 2022  
Photo: David Aebi

Link video: <https://vimeo.com/779647609>





*Nightshade, 2022*

Video still

Video performance for the night

Video and sound, 8:48min

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





*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>



*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

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

«Something that died, for example, plants or anything organic that was once alive and died – eventually turns into oil and natural gas. If you’ve got a river or a lake and something dies and sinks to the bottom – over time, layer after layer after layer gets on top of it, and we can make oil. [...]

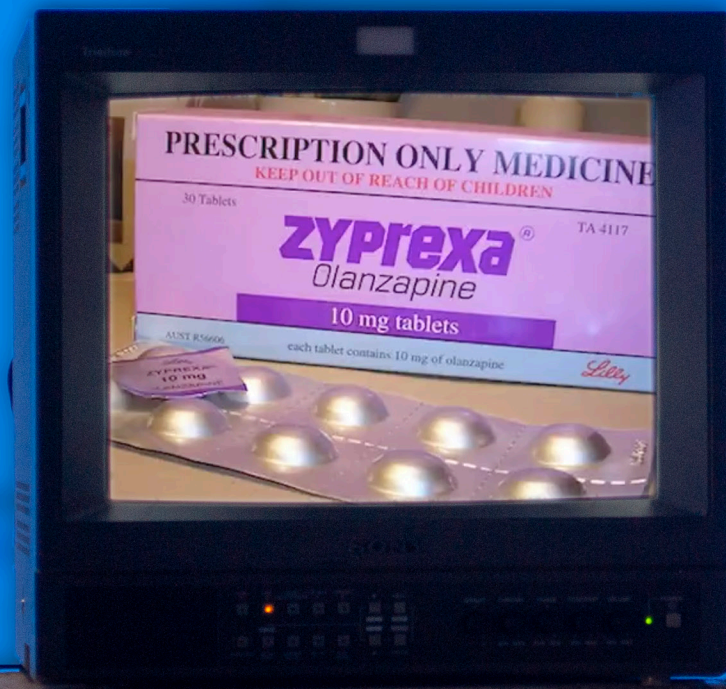
Petroleum jelly can be used to coat the inner walls of terrariums to prevent animals from crawling out and escaping. Vaseline – or, in its generic form, petroleum jelly – is a by-product of the oil refining process. It forms on the bottom of oil rigs and is unwanted because it can cause them to malfunction. 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*







*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  
Photo: Bacio Collective*

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



# CV Victoria Holdt

Victoria Holdt, born 1992 in Uster, Switzerland lives and works in Basel.  
Since 2020 she has her studio in a Förderatelier in Klingental.  
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

## Next

September 2025: Residency at Villa Numa in La Chaux-de-Fonds

## Exhibitions (selection)

**2025** *Solo exhibition* Timid teeth – Lokal Int, Biel

**2024** Gastkünstlerin Auswahl 24 – Kunsthau Aarau  
Uncertain Realities – Voltage Artspace, Basel  
Vom Körper im digitalen Leben – Kunsthau Langenthal  
Le Sacré du Printemps – Kunsthalle Palazzo

**2023** Auswahl 23 – Kunsthau Aarau  
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 – Kunsthau Aarau  
Over the Sea – CRMI Galerie curated by Kunstkola, Langenthal  
anywhere in between – The Tub, Hackney, London  
Blue Light – Alte Schreinerei curated by Bacio Collective, Bern

**2021** Auswahl 21 – Kunsthau 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

## Nominations

**2025** Shortlisted for Kunst am Bau in Dübendorf

## Grants and Residencies

**2024** Residency at Paris Cité International des Arts from Aargauer Kuratorium (Jul-Dez)  
**2024** Kulturpreis Baselland – Kunst (with Palazzina)  
**2023** Work grant 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: Sebastian Baumgarten