

*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.



*Afterglow*

Installation view

7 ceramic sculptures , hide glue, nylon stockings,

3 neon lights, sound piece 8:59min

Sound mix in collaboration with Thalles Piaget

Zimmermannhaus Brugg, 2026

Photo: Kaspar Ruoff





*Subcurrent Lilies*  
porcelain, light bulb, hide glue  
20 x 20 x 20cm  
Series of 13  
Voltage Basel, 2023  
Photo: Zlatko Mičić





*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

Audio installation, 13:55 min.

5 plexiglas sculptures, 3 neon lights

Sound mix in collaboration with Thalles Piaget

GSH Contemporary, Sutton 79, New York, 2025

Photo: Kate Glicksberg





*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

Video link: <https://vimeo.com/1088770414/a3ae5d849f>



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





*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

Video link: <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: Caroline Minjolle

Video link: <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*

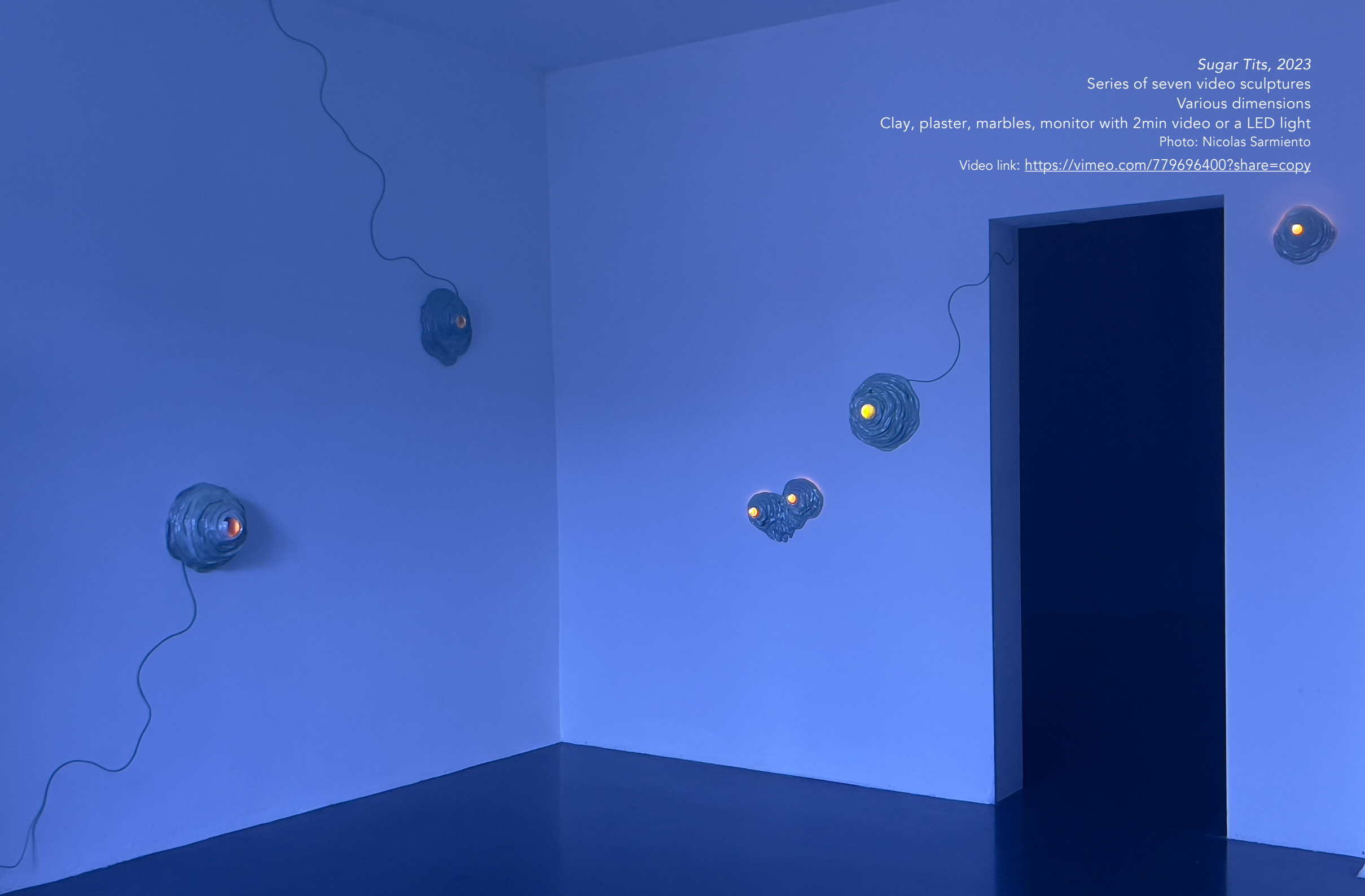
Series of seven video sculptures

Various dimensions

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

Photo: Nicolas Sarmiento

Video link: <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.

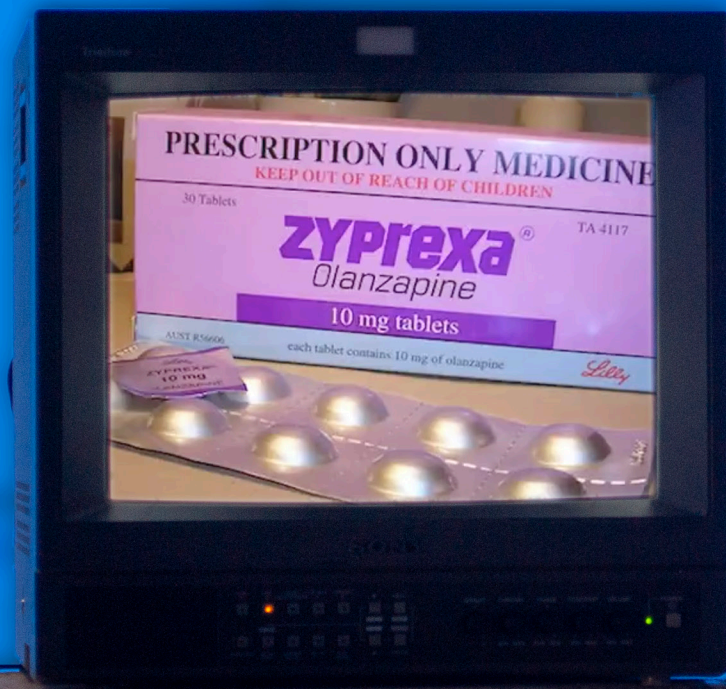
Translated excerpts from the text written in german for the show *Muscle Memory* by Marius Quiblier





*Dissolving Doorsteps*  
Installation view  
Video and audio installation, 4:17 min.  
10 plexiglass 24 x 25 cm  
Sound mix by Thalles Piaget  
Kunsthaus Aarau, 2022  
Photo: David Aebi  
Video link: <https://vimeo.com/779647609>





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

## Next

January – March 2026: Zimmermannhaus Brugg  
March 2026: sic! Elephanthouse, Lucerne

## Exhibitions (selection)

|             |  |
|-------------|--|
| <b>2025</b> | Regionale 26, Kunsthau Baselland<br>Sutton 78 – GSH Contemporary, New York (US)<br><i>Solo exhibition</i> Timid teeth – Lokal Int, Biel  |
| <b>2024</b> | Gastkünstlerin Auswahl 24 – Kunsthau Aarau<br>Uncertain Realities – Voltage Artspace, Basel<br>Vom Körper im digitalen Leben – Kunsthau Langenthal<br>Le Sacré du Printemps – Kunsthalle Palazzo                               |
| <b>2023</b> | Auswahl 23 – Kunsthau Aarau<br>Video Art Miden – Video-art festival, Greece<br><i>Solo exhibition</i> Muscle Memory – Kunstraum Aarau<br>Exploit Me – Kunstmuseum Olten curated by JKON<br>Kunst im Nomad – Hotel Nomad, Basel |
| <b>2022</b> | Auswahl 22 – Kunsthau Aarau<br>Over the Sea – CRMI Galerie curated by Kunstkola, Langenthal<br>anywhere in between – The Tub, Hackney, London<br>Blue Light – Alte Schreinerei curated by Bacio Collective, Bern               |
| <b>2021</b> | Auswahl 21 – Kunsthau Aarau<br>JKON 21 – Junge Kunst Olten, Olten<br>Moderne Gefühle – Video installation in collaboration with Micha Bietenhalder – Filter 4, Basel   |
| <b>2019</b> | Nothing New Under The Sun – Duo Show with Noemi Pfister – Bello, Zürich<br>Werkschau – Graduation exhibition, Luzern<br>Crisis of Glass Bell – Der Tank, Basel   |

## Nominations

|             |  |
|-------------|--|
| <b>2025</b> | Shortlisted for Kunst am Bau in Dübendorf ZH |
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## Grants and Residencies

|             |   |
|-------------|---|
| <b>2025</b> | Residency at Villa Numa in La Chaux-de-Fonds (Sep)                                |
| <b>2024</b> | Residency at Paris Cité International des Arts from Aargauer Kuratorium (Jul-Dez) |
| <b>2024</b> | Kulturpreis Baselland – Kunst (with Palazzina)                                    |
| <b>2023</b> | Work grant from Aargauer Kuratorium   |
| <b>2023</b> | Residenze LA MA   |
| <b>2022</b> | Recherchebeitrag Aargauer Kuratorium  |
| <b>2022</b> | Villa Villekulla, Faucogney-et-la-Mer, France                                     |

## Public collections

Kunstsammlung Baselland  
Sammlung dotMOV.bl