

PORTFOLIO
Katharina Bayer
2020



ENFILADE, 2019

2-channel HD video-installation

26:00 min. loop (color, sound)

2 projectors, 2 speakers

fiberboard, wood bracing

L x W x H: 573 x 325 x 300 cm

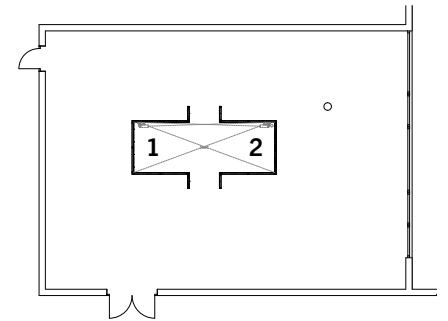
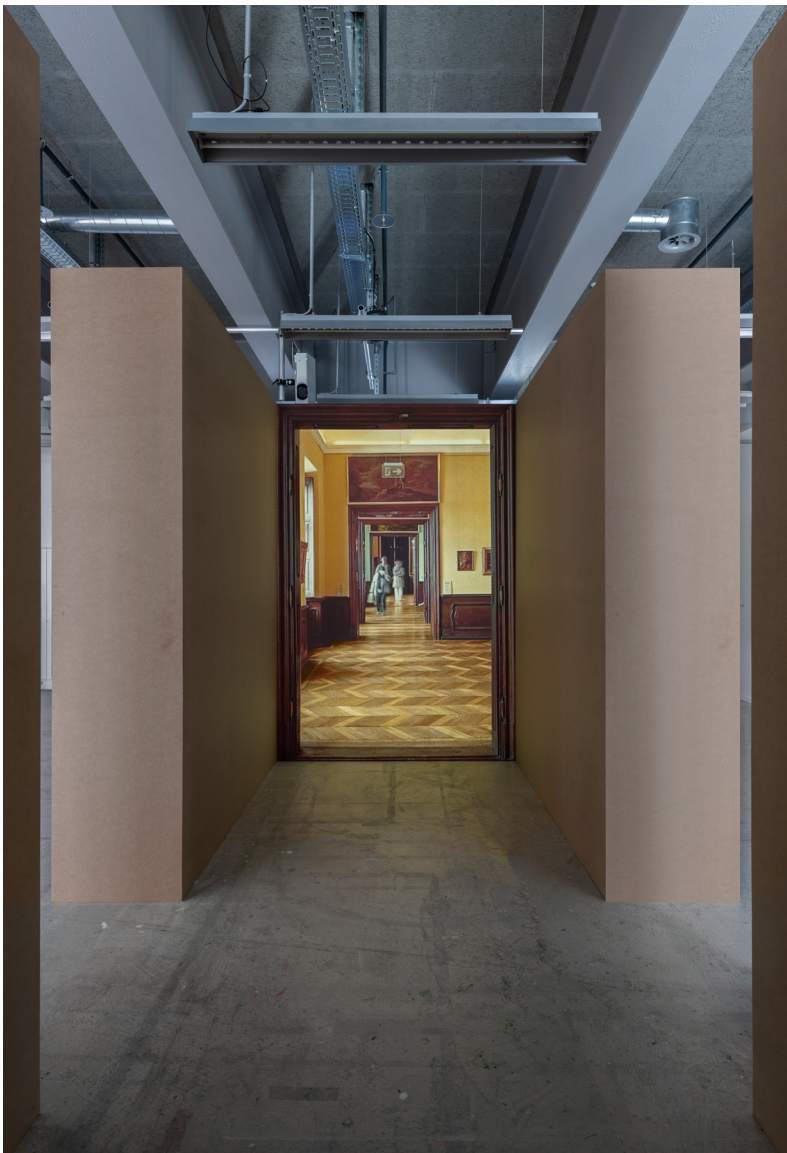
The walkable video installation consists of two congruent, wooden frames depicting the opposing lines of view along the enfilade of a baroque picture gallery in Augsburg, Germany. The two moving-image projections appear in life size. Faithful to the location of recording, a soundtrack plays in the space between the wooden frames, tying them together.

Installation view: Diploma Show Fine Arts, ZHdK,
Switzerland, 2019

-

Link to video: [click](#)

[https://www.katharinabayer.com/9705355/
enfilade-2019](https://www.katharinabayer.com/9705355/enfilade-2019)



ENFILADE, 2019
Installation view / Installation floor plan :
Diploma Show Fine Arts, ZHdK, Zurich,
Switzerland, 2019
Video-projection **1**, video-projection **2**
Two life size video-projections, each: 300 x 200 cm



ZWEI, No. 1-2, 2019
C-prints, framed
Two photographs, each: 80 x 100 cm

Given photography's two-dimensionality, the ways in which the medium operates spatially are intriguing. The photographs raise questions of spatial limitation and continuity through the aspect of location - the coexistence of *here* and *there*.





SIX SEGMENTS OF AN AFTERNOON, 2018
6-channel HD video-installation, 10 min. loops
1 hour in total (color), 6 projectors
H x W x D: 330 x 573 x 325 cm, dimensions variable

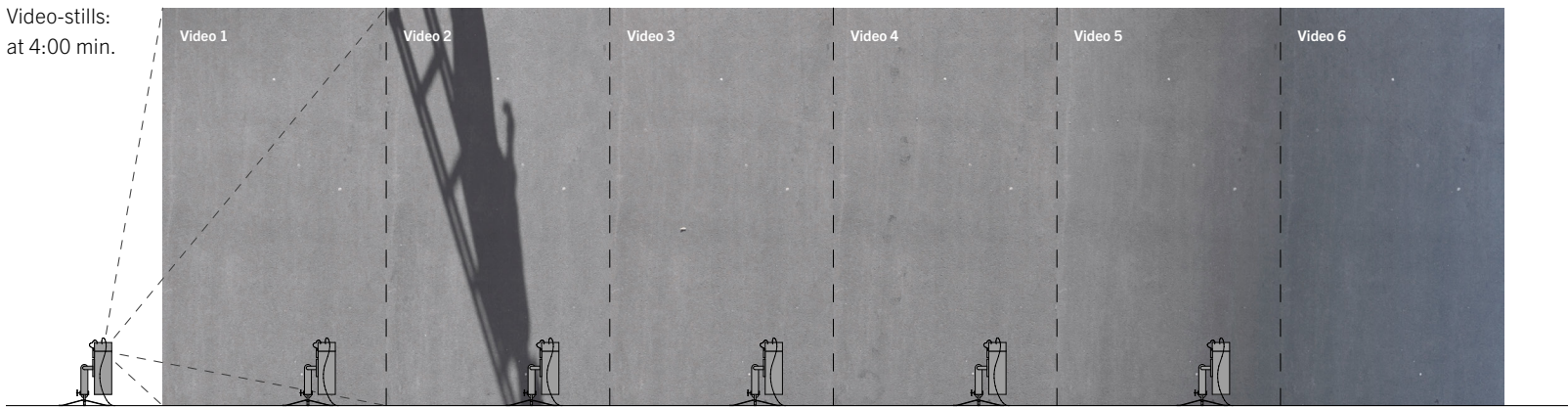
Six consecutive ten-minute increments from one hour of fixation on a single section of pedestrian concrete are simultaneously projected. The aerial perspective along with a lack of spatial context obscures location. Fleeting moments of urban life are captured and a new space is generated from the image.

Installation view: The Photographic, UG im Folkwang,
Museum Folkwang, Essen, Germany, 2018

-

Link to video: [click](https://www.katharinabayer.com/8965062/six-segments-of-an-afternoon-2018)
<https://www.katharinabayer.com/8965062/six-segments-of-an-afternoon-2018>

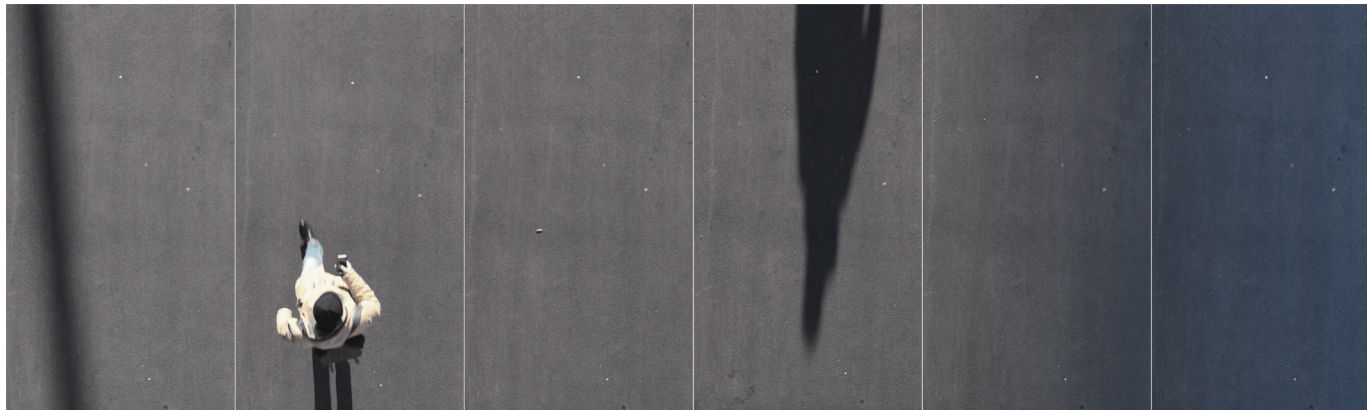
Video-stills:
at 4:00 min.



Video-stills:
at 6:00 min.



Video-stills:
at 8:00 min.



SIX SEGMENTS OF AN AFTERNOON, 2018
video-stills, installation with 6 projectors,
dimensions variable



SIX SEGMENTS OF AN AFTERNOON, 2018

6-channel HD video-installation, 10 min. loops

1 hour in total (color), 6 screens

H x W x D: 92 x 322 x 7 cm, dimensions variable

-

Installation view: ZHdK Highlights, Galery Space 2,
Zurich University of the Arts, Switzerland, 2018



ALWAYS OPEN ALWAYS CLOSED, No.2, 2018

Series of 9 Photographs

Analogue silver gelatin print, framed

125 x 156.25 cm

I am interested in the construction of human understandings of actuality, as they are derived from the relationship between image and time. The categorization and specificity of temporal periods occupies me. How can photographic content and pictorial language, in static shots of the present, refer to time passed and evoke temporal duration? How can photography question the limitations of temporality?



ALWAYS OPEN ALWAYS CLOSED, No.7, 2018
Analogue silver gelatin print, framed
156.25 x 125 cm



ALWAYS OPEN ALWAYS CLOSED, No. 8, 2018
Analogue silver gelatin print, framed
125 x 125 cm



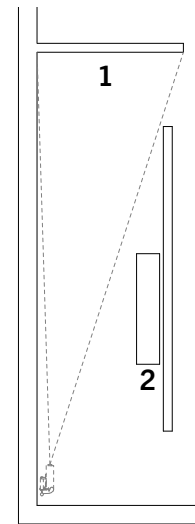
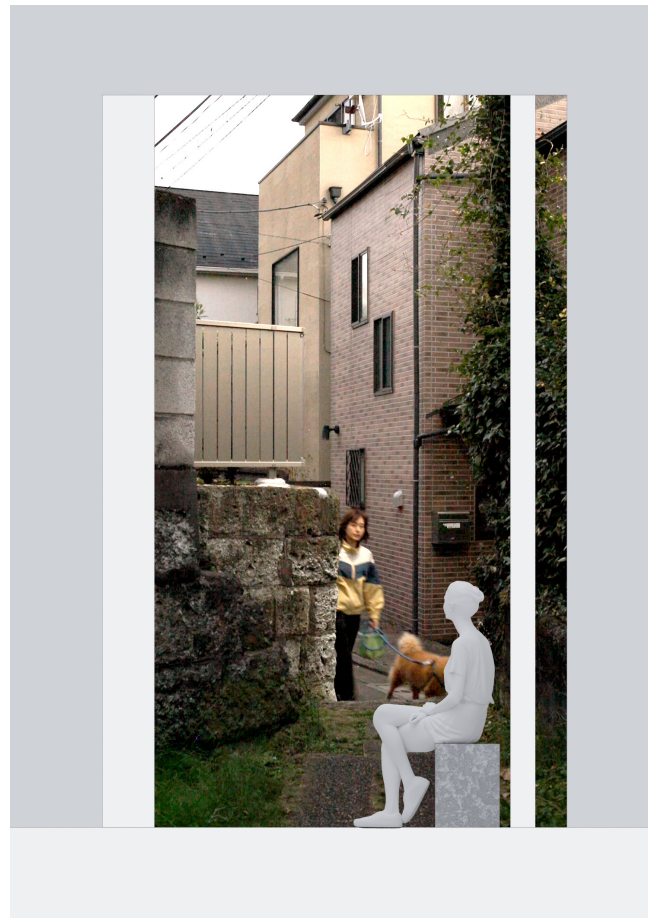
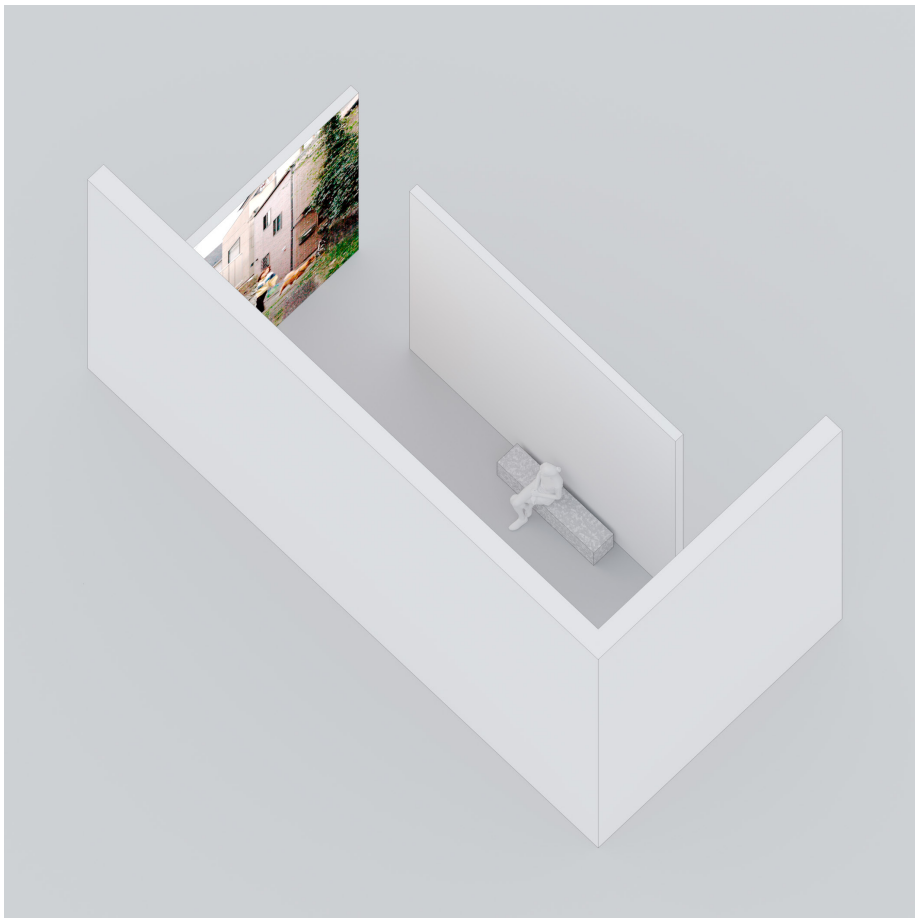
SUNSET IN HATAGAYA, 2019-2020
1-channel HD video-installation
80 min. loop (color, sound)
1 projector, 1 speaker
fiberboard, wood bracing, 1 ashlar: size variable
H x W x D: 350 x 197 x 622 cm

The walk-in installation shows an eighty-minute video projection of a concentrated, static view from a street niche onto the corner of a residential building in the Hatagaya district of Tokyo. Recorded in the last minutes of daylight. The floor-to-ceiling video projection appears in life size. Part of the installation is an ashlar.

Video-stills

-

Link to video: [click](https://vimeo.com/419048216)
<https://vimeo.com/419048216>
(password: 4644)



SUNSET IN HATAGAYA, 2019-2020
Perspective model:
Intended walkable video-installation
1 Life size video-projection: 350 x 197 cm
2 Ashlar: dimensions variable



RECORDINGS OF JAPANESE SITES, 2019-2020
slide-installation with 36 photographs
36 min. loop (color, sound)
1 projector, 1 speaker, dimensions variable

The one-channel slide installation consists of thirty-six static color photographs of various Japanese locations, each shown for one minute. The projection is accompanied by corresponding sound recordings for each site.

Image and sound were captured at the same time in the process of their creation. While the photograph visually describes the moment, an experience of temporal duration is given acoustic expression as well.

Installation view: Gallery Space 2,
ZHdK, Zurich, Switzerland, 2020

-

Link to video: [click](https://vimeo.com/419085197)
<https://vimeo.com/419085197>
(password: 4810)



CV, Katharina Bayer, born in 1987, Gmunden, Austria. Works and lives in Zurich.

EDUCATION

2016-2020

BA Fine Arts, Zurich University of the Arts ZHdK, Switzerland

Guest-Semester. School of the Art Institute of Chicago, USA (2018)

since 2015

Self-employed in the Field of Architecture and Images, www.cyaan.ch

2006-2012

MA Architecture, Technical University Graz, Austria

SOLO EXHIBITIONS

2018

In the Wabash Window, SITE Galleries, 37 S Wabash Ave, Chicago, USA

GROUP EXHIBITIONS

2019

Zine in Tokyo, POST Bookstore, Minami-Ebisu Shibuya, Tokyo, Japan

ZHdK Diploma Show, Exhibition Space BKM, Zurich University of the Arts, Switzerland

2018

ZHdK Highlights, Galery Space 2, Zurich University of the Arts, Switzerland

The Photographic, UG in Folkwang Museum, Essen, Germany

2017

Ongoing, Exhibition Space BKM, Zurich University of the Arts, Switzerland

Auftakt: Versprechen Fotografie, Gallery 2, Zurich University of the Arts, Switzerland

2016 - 2018

Schweizweit, S AM Swiss Architecture Museum, Basel, Switzerland

Schweizweit, AIT Architektur Salon, München, Switzerland

Schweizweit, Arc-en-Rêve - Centre d'architecture de Bordeaux, France

NOMINATIONS

2019

Promotion of Aspiring Artists in Photography by Pro Helvetia Swiss Arts Council

2018

ZHdK Highlights 2018 by Zurich University of the Arts

COMMISSIONS

2019-2020

Commission for a Photographic Essay, Verein pro archithese (ed.),

Swiss Performance 2020, archithese, March 1.2020: 46-59, Zurich

BOOKS / MAGAZINES

2020

Christina Horisberger, Verein pro archithese (ed.), Zeit ist Luxus.,

Swiss Performance 2020, archithese, no.1 (March 1.2020): 46-59, Zurich

2016

Andreas Ruby, Viviane Ehrensberger, Stéphanie Savio (ed.), Schweizweit, S AM

Swiss Architecture Museum Basel, Christoph Merian Publishers, Basel

2015

Stadt Zürich, Amt für Hochbauten (ed.), Grundrissfibel Wohnbauten 1999 – 2015,

Hochparterre Publishers, Zurich

ONLINE PUBLICATIONS

2019

Photographer Spotlight: Katharina Bayer, Selection by Editors, booooooom,

accessed April 19, 2019. <https://www.booooooom.com/2019/04/19/photographer-spotlight-katharina-bayer/>

2018

Guest-Room, Selection by Urs Stahel, Der Greif, accessed November 22, 2018.

<https://dergreif-online.de/guest-room/urs-stahel/>

ARTIST STATEMENT

Working in the field of photography as well as video and sound installation, I engage a process of careful capture from preexisting visual landscapes. Trained also in the field of architecture, I arrive at a multi-disciplinary interest in the perception of shared space. Taking everyday publics as my subject matter allows me to re-evaluate lived time. My projects frame and section the viewer's gaze on distinct 'slices'—both dimensionally narrow frames of view and extracted fragments of time. These examinations are meditative; they revive slowness. The images are determined to decelerate on a vector alien to globalized society. Here, I critique the contemporary notion of time, so married to efficiency and productivity. Wherever social time is rapid and compressed, my works restore attentive sensing. Particularly, they highlight the transformative and dynamic relationship between photograph as momentary capture and sound as implied duration. I am inspired by works of art that succeed in exaggerating the relationship between artwork and viewer, as well as filmic explorations of time's shape.

Within a segmented image of public life, my installation *Enfilade* (2019) most recently brings together my interests in time, simultaneity, spatial illusion, and the everyday. The project stages a threshold between intimacy and anonymity in the re-presented enfilade of a baroque picture gallery. Currently I am working on *recordings of Japanese sites* (2019-2020) a slide installation consisting of 36 photographs and contextualizing sound recordings. The project investigates the unique perceptual effects of combining still image with sound.

CONTACT

Gutstrasse 182 8055 CH-Zurich, Switzerland

+41 78 63 787 13

info@katharinabayer.com

www.katharinabayer.com