
Sonja Feldmeier

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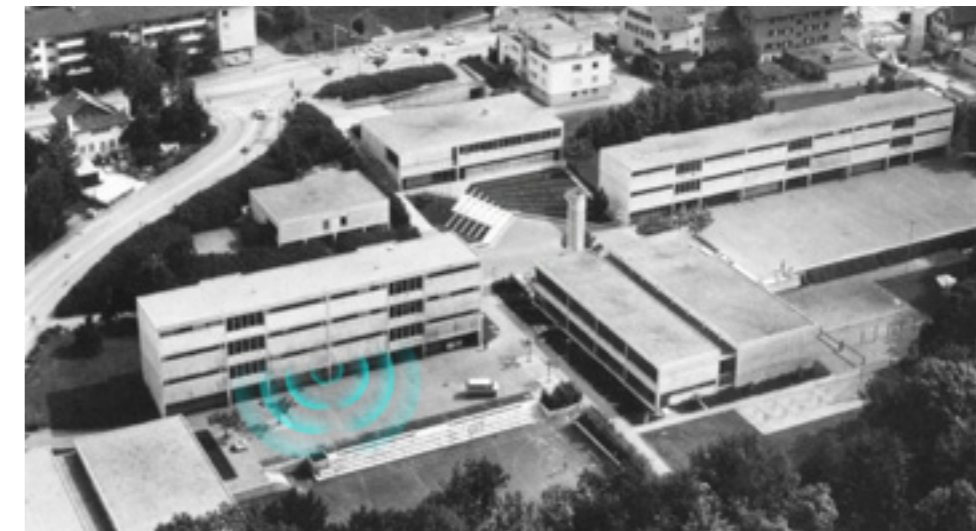
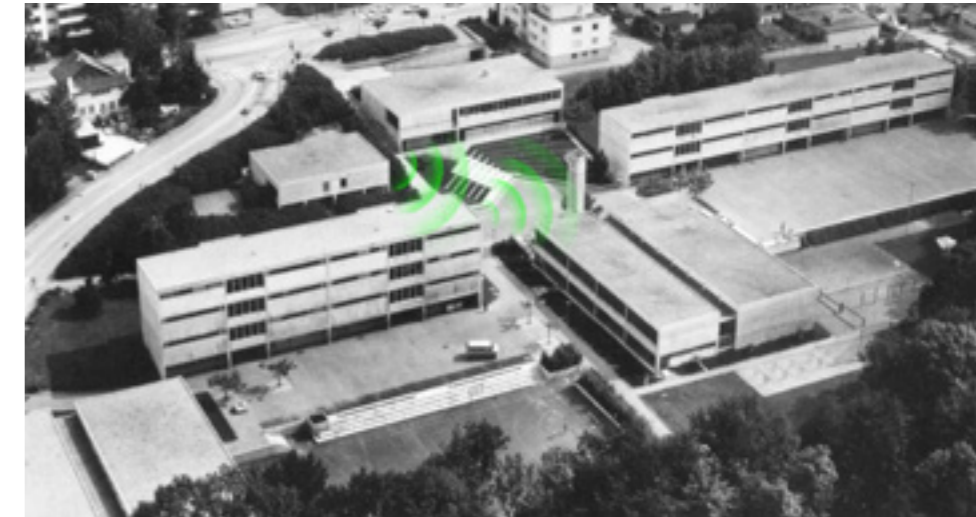
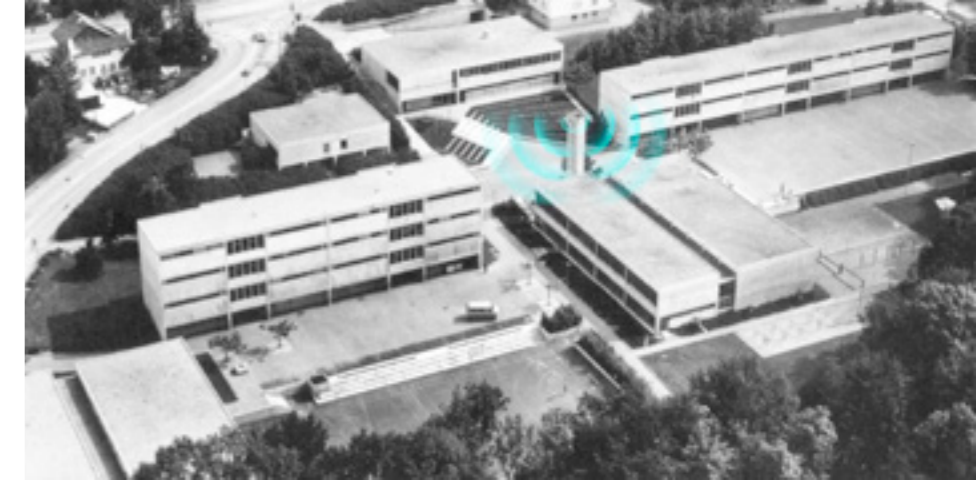
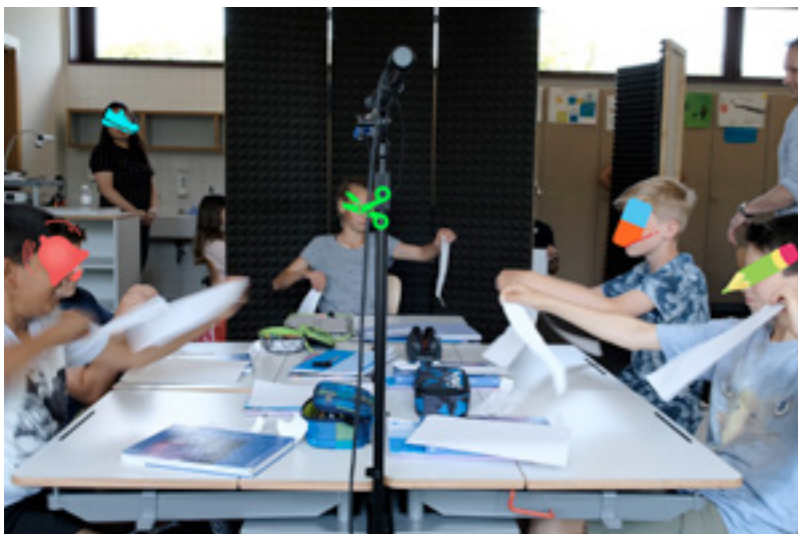
Kaleidophon (2019/20)

Audio installation as a recess gong for the Looren school campus in Zürich (Witikon)

<https://vimeo.com/471997987>

In her contribution called „Kaleidophone» Sonja Feldmeier installs a sound sculpture on the Looren school grounds as a signal for recess. At the beginning and end of the breaks, the entire school area is transformed into a spatially immersive world of sound. The buildings are used as instruments as well as entities for reflection and resonance. Different sound intervals are heard throughout the area, staggered in time and space, which call upon the students to go out for recess and then accompany them back in with gesture akin to strokes of wings.

To create the compositional concept the artist worked together with composer and sound designer Vojislav Anicic. In two weeks, sounds of everyday school life were identified and recorded together with interested students and teachers. Pencil tips, leafing through books, ball games, the noises of writing or stamping sneakers were combined into rhythms in the recording studio and accompanied with sounds and melodies played by professional musicians. (Katharina Dunst)

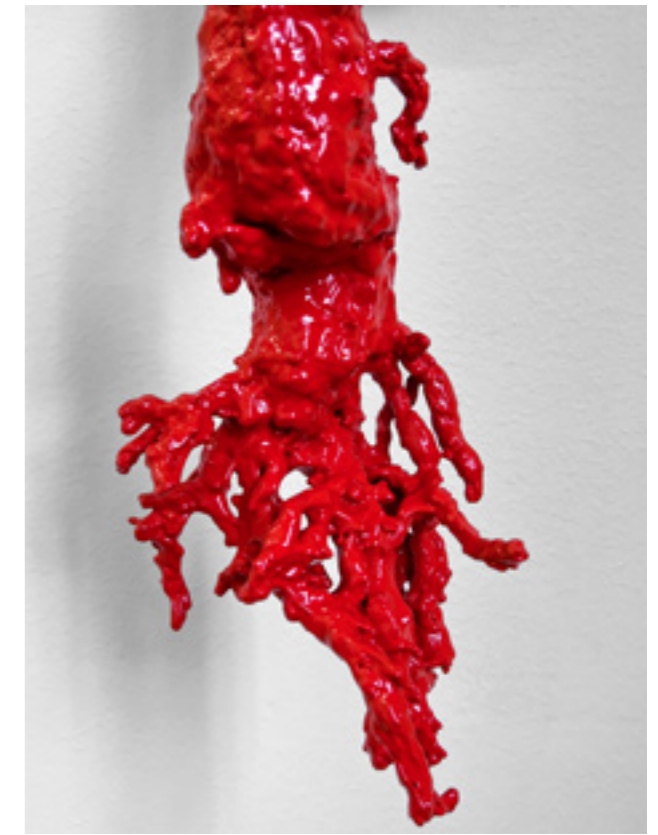


Based on a True Story, Kunsthalle Palazzo, 2022

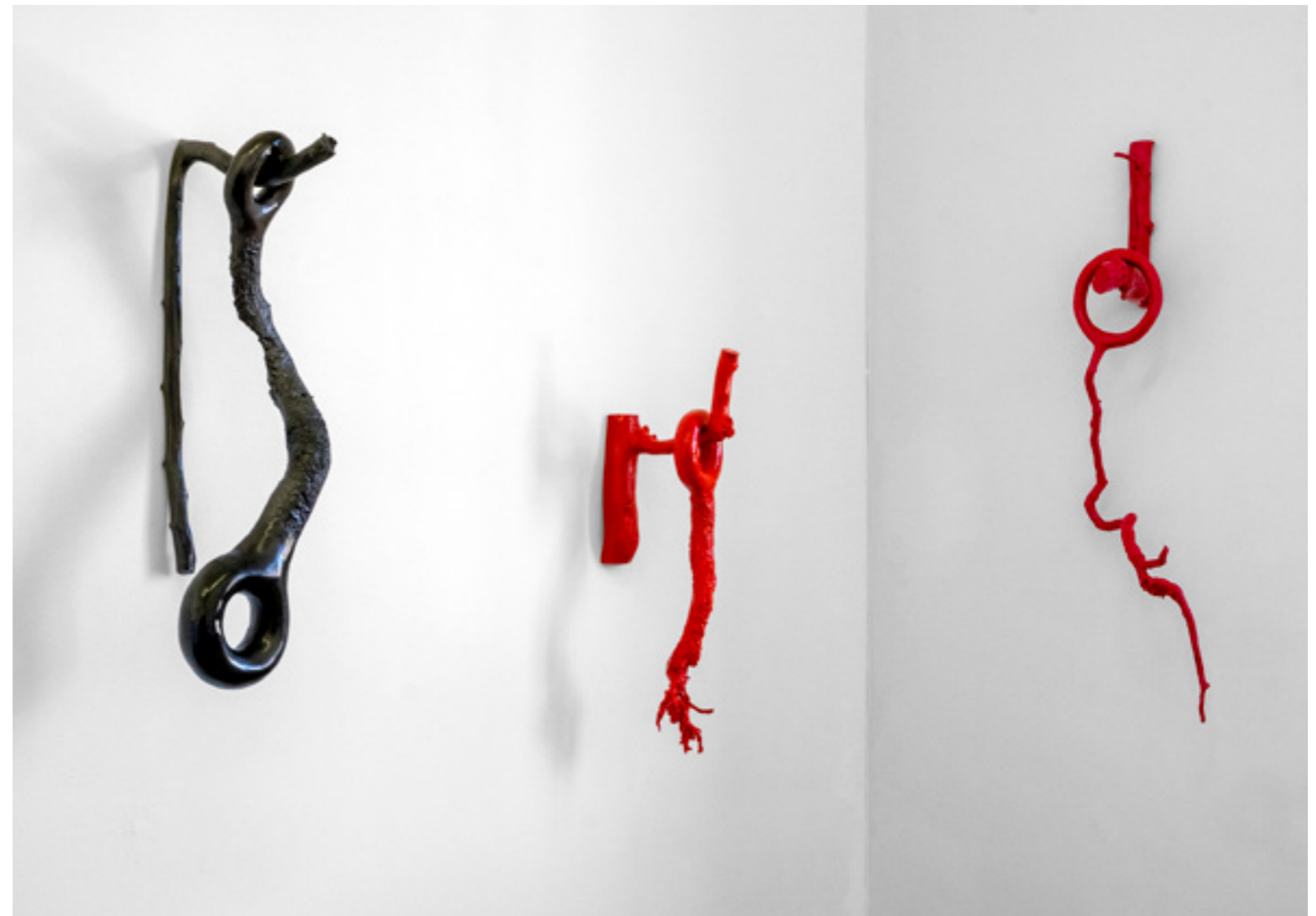
Travelling alone through Northern India, Sonia Feldmeier witnesses the spectacular felling of a tree: An ancient, holy PEEPUL TREE is being cut down by seven lumbermen using handsaws and axes. Over the course of several days, she films their undertaking. She is in the thick of the activity, the language barrier however impedes verbal communication. From this subjective experience she creates audio portraits, which provide each lumberjack with their own individual musical presence in the film.

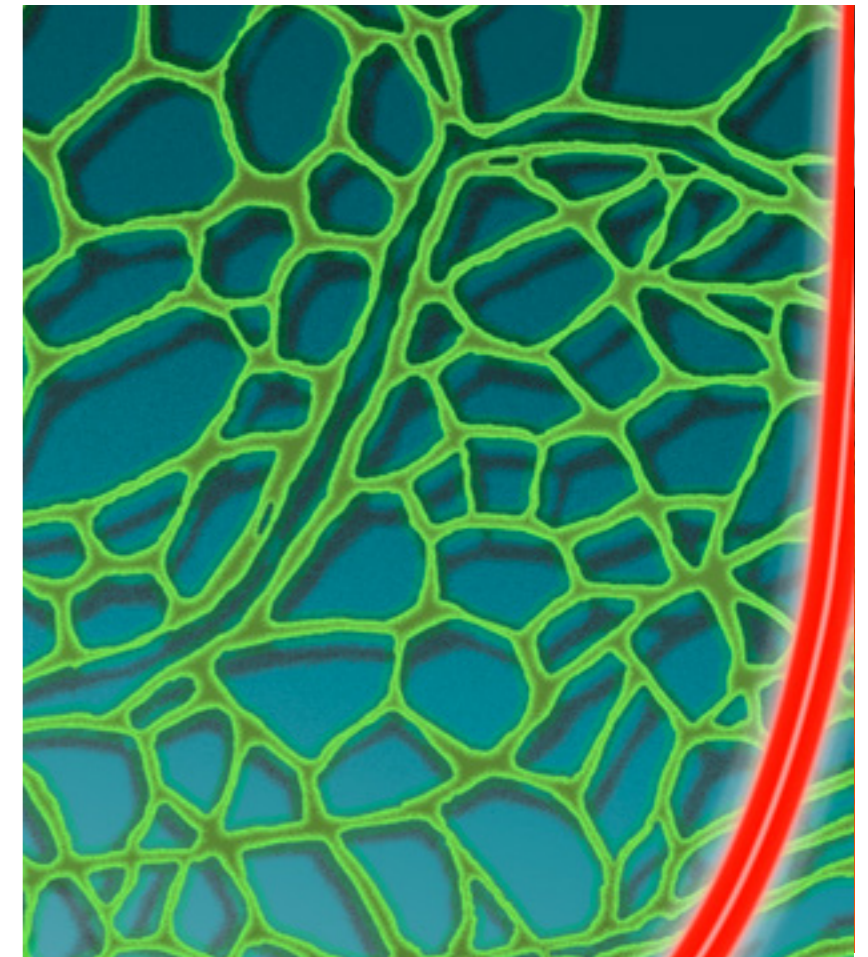
The film material forms the basis of the entire body of work **Based on a True Story** and comprises several independent works: a three-channel video installation **The Peepul Tree**, a short film **The Peepul Tree**, audio compositions, sculptures and a large-format painting series **The Peepul**.

<https://vimeo.com/791643078>

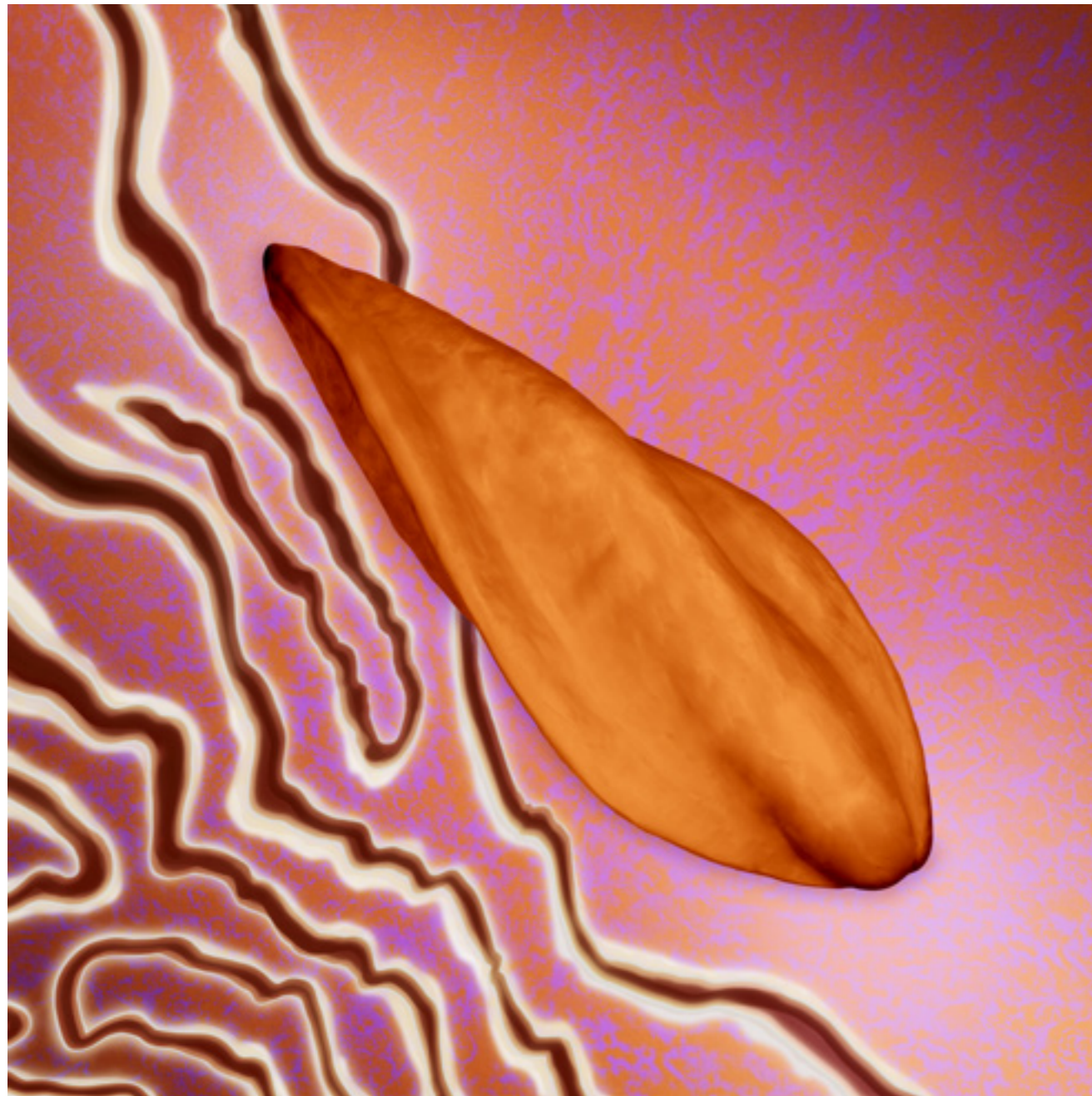


Exhibition views: Based on a True Story, Kunsthalle Palazzo





Exhibition views: Based on a True Story, Kunsthalle Palazzo



The Peepul (2016-2022)
Objects and painting series

The colour and form spaces, to be understood as subjective portraits of the protagonists from the film **The Peepul Tree**, I develop in the interplay of analogue and digital, of two- and three-dimensional form and colour inventions. At the beginning, three-dimensional objects are created from various materials (clay, plaster, wood, epoxy resin, etc.). In the search for an adequate materialisation of my inner perception, I transfer my pictorial inventions back and forth several times between different media; sculpture, photography, digital image processing, painting, drawing and airbrush are used.

In collaboration with the film composer Vojislav Anicic, who is also a synaesthete, I have translated these images into music. These visual portraits of the protagonists are, so to speak, the score for the film music of **The Peepul Tree**.





Exhibition views: Based on a True Story, Kunsthalle Palazzo



Exhibition views: Based on a True Story, Kunsthalle Palazzo

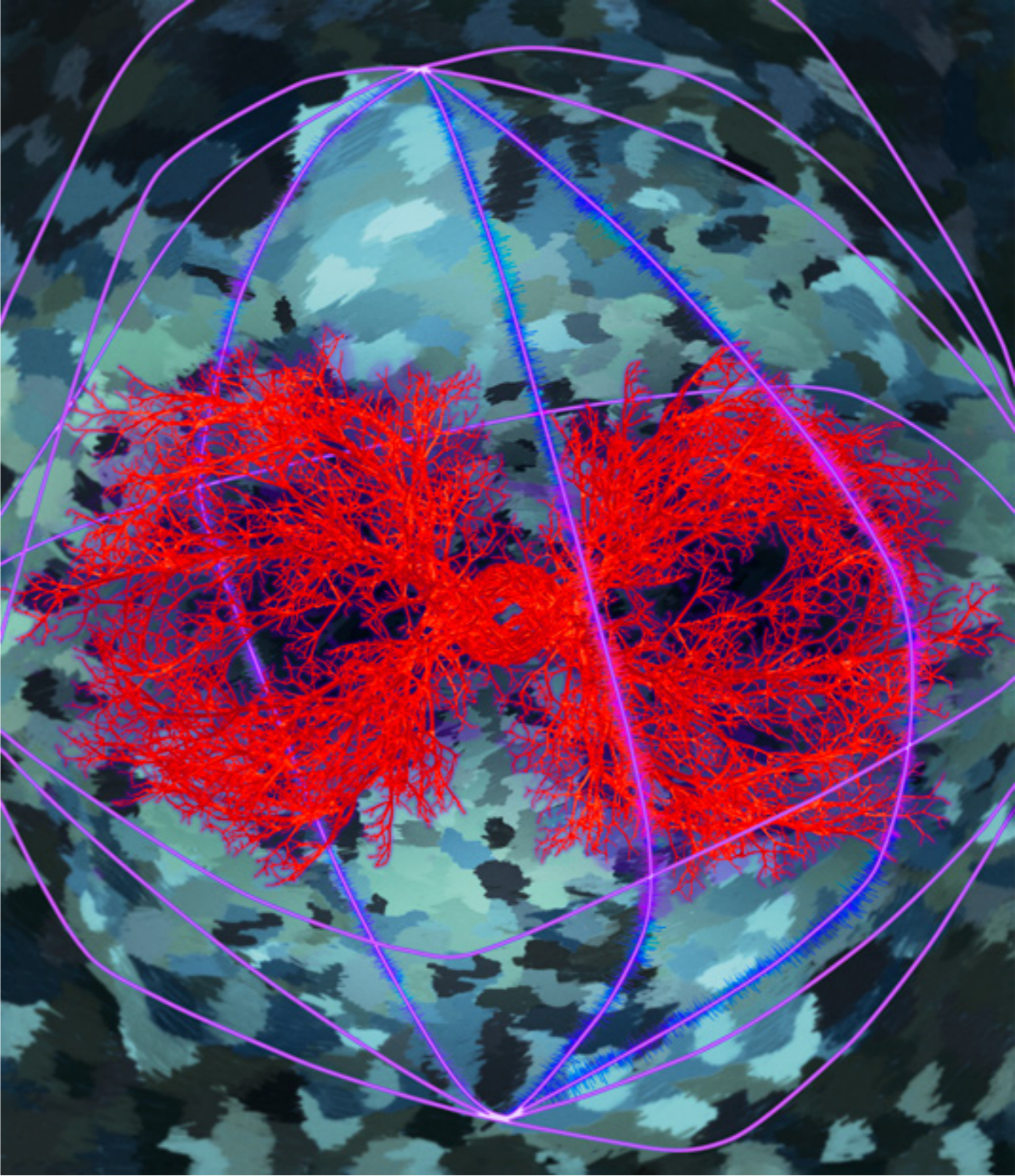


Film music

In collaboration with the film composer Vojislav Anicic, who is also a synaesthete, I developed a sound portrait for each of the protagonists, all of which are based on synaesthetic perceptions. My perception of people is essentially co-determined by synaesthesia. Synaesthesia is the coupling of different physically separate sensory impressions. In my case, the perception of colour, form is coupled with sound, and melody.

The audio portraits surround the characters sonically and are triggered by eye contact. I myself am also sonically present with a sound portrait and in this way emerge from behind the camera, so to speak.







Exhibition views: Based on a True Story, Kunsthalle Palazzo

Lucky You, Kunsthalle Vebikus, 2021

<https://vimeo.com/659154833>

Three oversized matchsticks, presented on pedestals, look like artifacts of an archaeological excavation from the land of giants. Except for their flammable heads, they are burned to a cinder, their angular bodies charred and bent. The glistening red match heads promise explosive power, but the resource for the fire they could start has already been completely consumed - a powerful image for the paradox of potency and powerlessness that characterizes our fragile present.

Exhibition views: Lucky You, Kunsthalle Vebikus





On the ground lies a gigantic anchor on a thick cable, from a distance it resembles a bone. The anchor cable leads upwards, wraps itself around the steel girders of the ceiling construction and becomes thinner and thinner along the way, becoming first a rope, then a cord. Finally, it is reduced to just a thread attached to three white balloons. The heavy anchor holds only a little air, a gossamer nothingness - here, too, we see a striking visual contradiction: the great promise of material support that in the end evaporates into nothingness.

But where are we? Are we on the lower deck of a ship? The spiral staircase leading upwards is dressed up like a vaudeville dancer, adorned with glittering tinsel. A dazzling invitation: This way to the party, lucky you! But have we even been invited? Or is the party possibly already over? In the ambivalence of the space in between, Sonja Feldmeier asks existential questions to which there are no clear answers. (Sibylle Ryser)



Coming Home, 2020

Sculpture: wood, forest marking paint, 540 cm x 200 cm (diameter)

In the church Nossa Dona, Feldmeier shows *Coming Home*, a work from the group of works called *Home from Home*, in which she explores ambivalent aspects of the theme of home. *Coming Home*, like its sister work *Breaking Home*, is an oversized flute, but, provided sufficient lung volume, this one is at least theoretically playable. The flute was made out of a tree trunk that was torn out along with its roots. The trunk ends in a mouthpiece. Between the mouthpiece and the roots the bark platelets are partially colored with pink forestry markings. Around the mouthpiece the color dominates, before it gradually decreases towards the roots. The luminous color emphasizes the tension between the two opposing forces in the work: The uprooting of the tree signals a raw energy such as can be found in nature. The processing and transformation of the natural material «tree» into a flute on the other hand points to human craft and the fact that man appropriates nature in order to establish a home or a native land for himself. Because: Home is not only fixed, but can also be created by people settling in a place and filling it with experiences. Nevertheless, this creation of home can only succeed under favorable conditions - the fact that home also has a violent component becomes clear when people are denied the opportunity to acquire a new home or to reappropriate it. The roots floating in space condense this paradigmatically: the uprooting suggests homelessness, but nevertheless the tree at least theoretically retains the possibility to take roots somewhere again - even if it is in the air. (Sarah Wiesendanger)



Exhibition views: Biennale Bregaglia



Breaking Home, 2020

Sculpture: wood, 420 cm x 140 cm (diameter)

Upon entering the usually locked room in the Baseltor, a tree awaits the visitor. It is mounted horizontally in the room, along with its roots. The hollowed out and decorated tree is perforated to form a flute. The artist had a spruce taken out of the ground in such a way that the root system remained largely intact. The tree is hollowed out and equipped with holes like a flute. Carvings create finely worked out parts on the one hand, yet the trunk remains raw in certain places. This tree sculpture hangs in the center of the room in the Baseltor. The artist thus transforms the tree into an irritating object between flute and battering ram. (Anna Bürkli)



Exhibition views: Zart 2020, Solothurn



Sleeping Tree #2 (2021)

Epoxy resin laminated, illuminated, diameter approx. 180 cm

Sleeping Tree, 2021

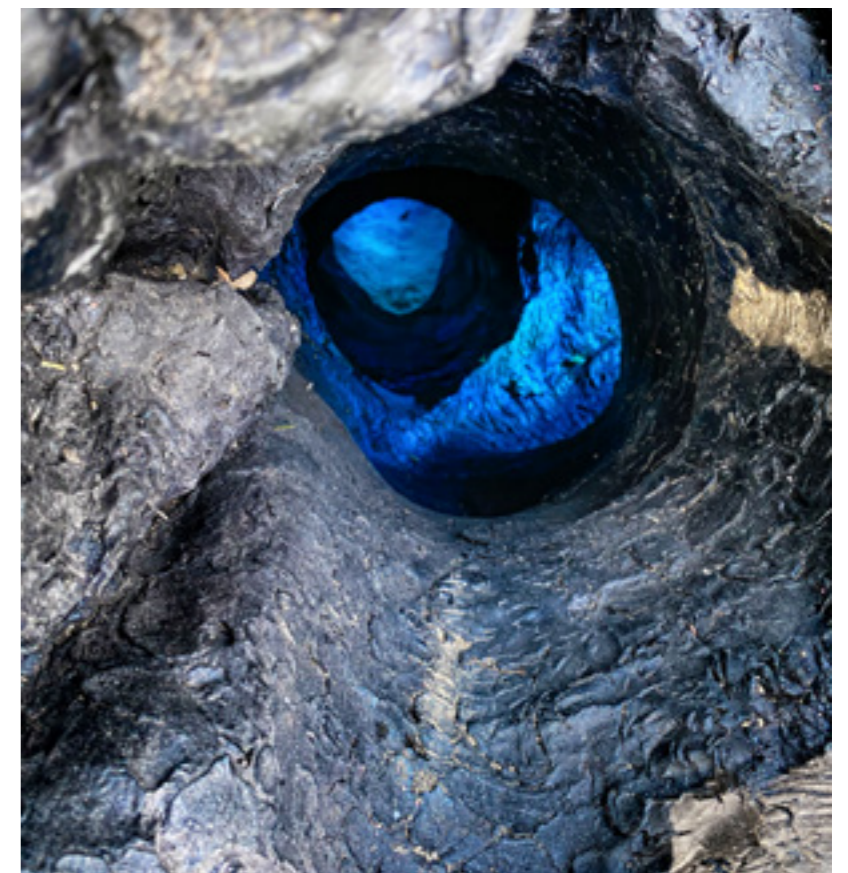
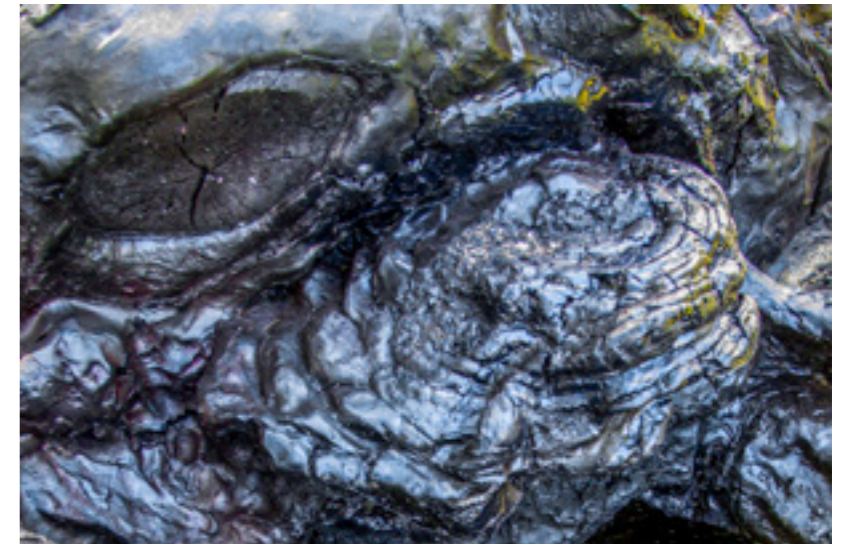
Woodcut, multi-coloured print on Japanese paper, 96 x 65 cm (edition of 10)

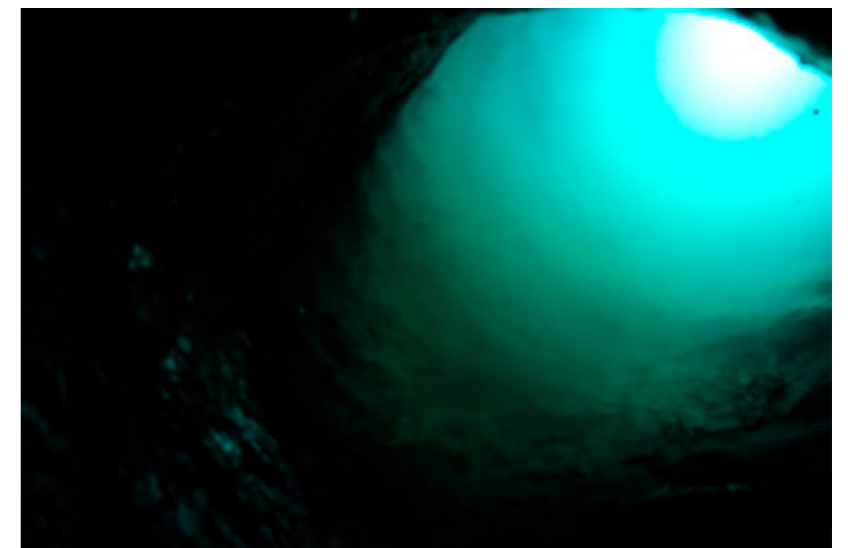
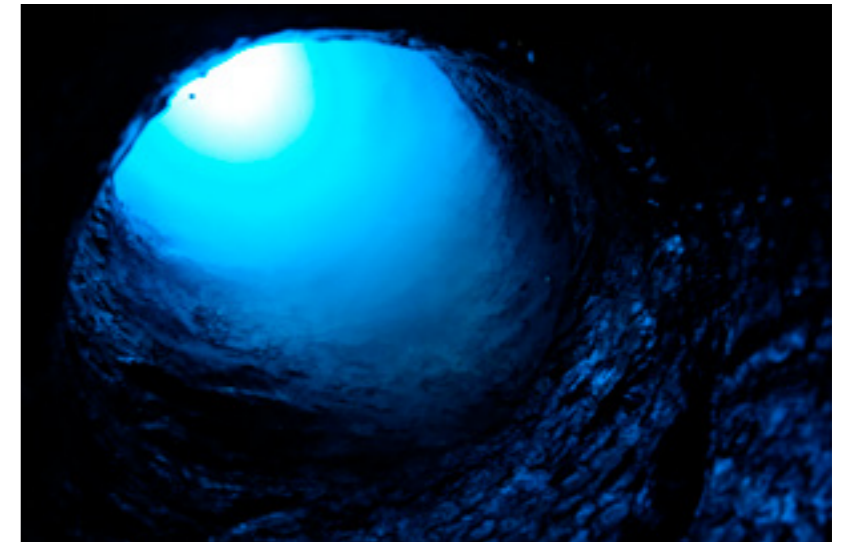
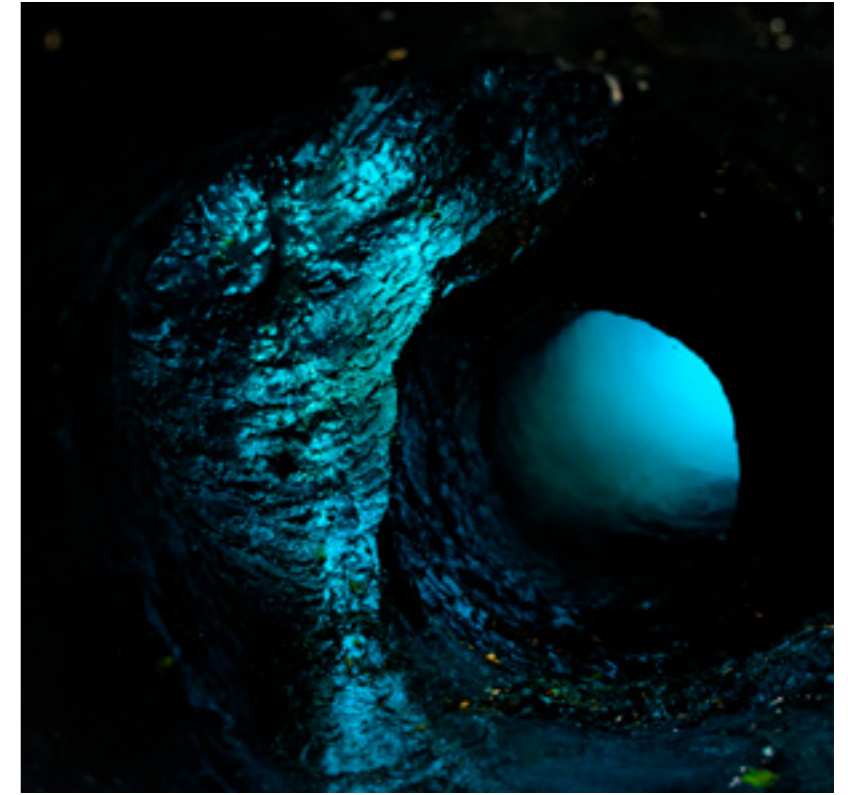
<https://vimeo.com/663675995>

This sculpture is about a tree that has decided to withdraw into itself. The trunk resting inside the earth and the branches are illuminated and the pulsating light tells of the dreams and thoughts of the sleeping tree.

Sleeping Tree exists in various versions. It first manifested itself as an ice sculpture in the park of a stately historic villa. Over the duration of the exhibition, the sculpture melted, leaving behind a circular pond.

A second version is made of black epoxy resin, semi-naturalistic, semi-alien. The life-sized tree, growing down into the earth through itself, as it were - «half tree stump, half volcanic crater» (Claudia Spinelli) - was on view in various outdoor settings. A version as a bronze sculpture, embedded in a planted environment, is being planned.



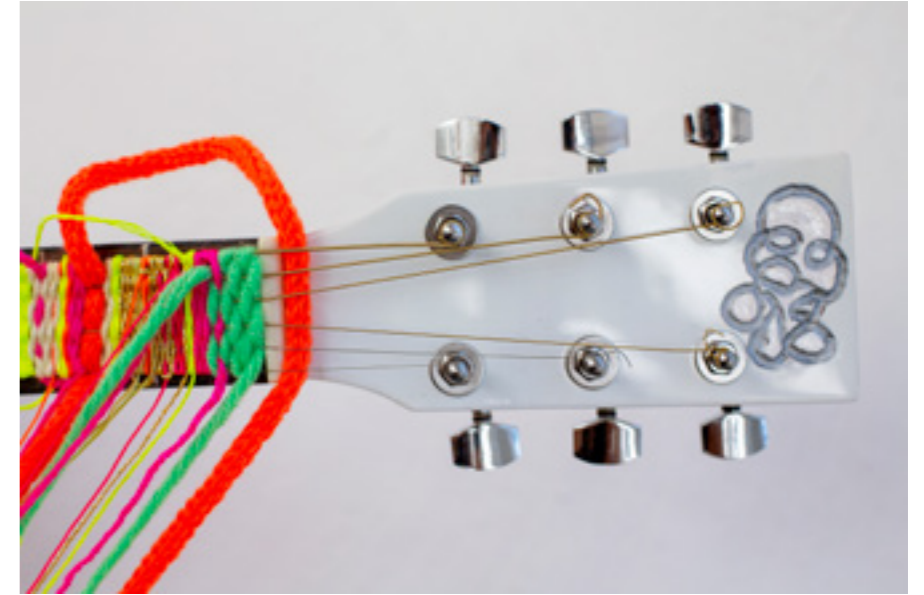


unknown album (#1)

Installation, 2018
Guitar, wool, yarn, leather, rivets, wood
270 cm x 200 cm x 20 cm (H,B,T)



Exhibitions views: 34. KANTONALE JAHRESAUSSTELLUNG, Kunstmuseum Solothurn
and play.song.lines, Projektraum M54, Basel



Moonrucker

Installation, size and appearance change according to the situation
Chrome-plated moped, deer antlers, rhinestones, ca. 2m x 3.5m x 7 m

Fine Art Print auf Baryt, 101.5 cm x 130 cm

Exhibitions:

2023 Bex & Arts, Triennale

2015 Zürich Kritik, ZHDK, Zürich

2013 Lapilli, John Schmid Galerie, Basel



CV Sonja Feldmeier

Geboren 1965

2012–2015 Master of Arts in Fine Arts, ZHdK, Zürich

1987–1990 Schule für Gestaltung und Kunst, Fachklasse für Malerei, Basel

1986–1987 Schule für Gestaltung und Kunst, Vorkurs, Luzern

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Kunst und Bau

2015/18 *Kaleidophon*, Schulhaus Looren, Zürich (Wettbewerb 2015, Ausführung 2018)

2014/15 *Funken Flunkern*, Jugendzentrum Werkk, Baden (Wettbewerb 2014, Ausführung 2015)

Selected Solo Shows (* publication/catalogue)

2022 Based on a True Story, Kunsthalle Palazzo

2021 LUCKY YOU, Sonja Feldmeier, Vebikus Kunsthalle Schaffhausen, CH

2020 *DUALHUSTER*, Sonja Feldmeier und Isabelle Krieg, Trudelhaus, Baden

2019 The Peepul, John Schmid Kunstprojekte, Basel *

2015 *Real India*, OVRA-ARCHIVES, Progr, Bern

2013 *Lapilli*, John Schmid Galerie, Basel

2012 *Kalka-Shimla Diaries*, Albula Museum, Bergün

2011 *meters behind sea level*, Arts Reverie (AIAF), Ahmedabad, India

2010 *from nowhere to somewhere*, Kunstraum Baden

2009 *In Your Room*, Galerie Ruzicska/Weiss, Düsseldorf

2007 *Inhale Exhale*, Kunst Halle Sankt Gallen, St. Gallen

2007 *Lost Call*, ARK Ausstellungsraum Klingental, Basel *

2006 *Repatriated Territories*, Spazio Culturale La Rada, Locarno

2006 *Dark Angel*, Galerie Hans-Trudel-Haus, Baden

2005 *Feedback*, o.T. Raum für aktuelle Kunst, Luzern

2005 *Meter hinter dem Meeresspiegel*, Galerie Parisa Kind, Frankfurt

2005 *Curator's Best*, The Wrong Gallery, New York (mit Christoph Büchel)

2000 *Phantom 00*, Gastpräsentation, Aargauer Kunsthaus, Aarau *

Selected Group Shows (* publication/catalogue)

2023 Bex & Arts, Triennale

2021 Biennale Kulturort Weiertal, Winterthur, CH *

2020 36. Kantonale Jahresausstellung I Kunstmuseum Solothurn

2020 Zart 2020, Solothurn

2020 Biennale Bregaglia *

2018 Switzerland Guest of Honour, Art Paris Art Fair, Grand Palais, Paris

2018 Auswahl 18 Aargauer Kunsthaus, Aarau

2018 34. KANTONALE JAHRESAUSSTELLUNG, Kunstmuseum Solothurn, Solothurn

2018 *Songlines*, M54, Basel

2017 *CODING AND IDENTITY*, DI-EGY FEST 0.2, CAIRO

2017 *Voyage, Voyage! Über das Reisen in der Kunst*, Kunstmuseum Olten, Olten

2017 *La Brocca Nera*, Kunstmuseum Solothurn, Solothurn

2016 *Rendering Time*, GIV, Montreal, Canada

2015 *Wohin gehen wir? Videokunst zur Stadtgesellschaft*, Motorenhalle, Projektzentrum für zeitgenössische Kunst, Dresden

2015 *Zürich Kritik*, Master Fine Arts degree show 2015, ZHDK, Zürich *

2015 *KUNSTARCHIVKUNST*, Stadtgalerie, Bern

2014 *Collecting*. Umgang mit Sammlungen, Kunstmuseum Baselland

2014 *Videocity.bs*, Foyer Theater Basel

2013 *100 Jahre Meret Oppenheim – Das Geheimnis der Vegetation*, Basel *

2013 *Auswahl 13*, Aargauer Kunsthaus, Aarau *

2013 *Holy Shit*, shay arye gallery, Tel Aviv, Israel

2012 *Werke der Emanuel Hoffmann-Stiftung und der Öffentlichen Kunstsammlung Basel*, mit Neuankäufen von Olafur Eliasson, Sonja Feldmeier, Ceal Floyer und Simon Starling, Museum für Gegenwartskunst, Basel

2012 *Ankäufe Kunstcredit Baselland*, Kunsthaus Baselland, Muttenz

2012 *meter behind the sea-level*, International Arts Festival (AIAF), Ahmedabad, Indien

2011 *Café des Rêves*, Helmhaus, Zürich *

2011 *Festival der Tiere*, Museum Essl, Wien

2011 *Art en plein air*, Môtiers

2010 *Real India*, Sanskriti Kendra, New Delhi

2009 *Three leap seconds later*, Kunsthaus Grenchen, Grenchen

2009 *modellhaft*, Kunstraum Riehen, Riehen

2009 *Walk On The Light Side*, eggn'spoon im EWZ-Mustergarten, Zürich

2008 *Art with Strangers*, Turnpike Gallery, Leigh, UK

2008 *Real Estate*, Kunstmuseum Solothurn, Solothurn *

2007 *odds and ends*, Galerie Ruzicska/Weiss, Düsseldorf

2007 *Torno Subito! (Atto II)*, Substitut, Berlin

2006 *Re_dis_trans: Voltage of Relocation and Displacement*, apexart, New York

2006 *Visioni del Paradiso*, Istituto Svizzero, Roma *

2006 *emerging artists 06: Schweiz*, Sammlung Essl, Wien *

2005 *Geld*, Galerie Hans-Trudel-Haus, Baden

2004 *Garagesale & Videoshop*, Filiale Erben, Basel

2004 *Animal Destinies*, Goliath Visual Space, New York

2004 *from White to Wild*, White Space, Zürich

2003 *art en plein air*, Môtiers *

2002 *Stardust Deluxe*, Lisa Lounge and Villa Elisabeth, Berlin

2002 *V.I.P. Very Important Pictures*, Kunsthalle Pallazzo, Liestal *

2002 *Freospace*, Z33, Hasselt, Belgien *

2002 *1:1 Wrong Time Wrong Place #4*, les halles, Porrentruy

2001 *Out of Bounds*, Luckman Gallery, Los Angeles

2001 *Lecture Lounge LL vol. 01*, The P.S.1 Clocktower Gallery, New York (mit Christoph Büchel)

2000 *Painterly*. The 11th Vilnius Painting Triennial, Contemporary Art Centre (CAC), Vilnius, Litauen *

2000 *Satellit*, Z 2000. Positionen junger Kunst und Kultur, Berlin-Pavillon, Berlin

Selected Screenings

2021 Belo Horizonte International Short Film Festival, BRA

2021 Dharamshala International Film Festival (DIFF), Dharamshala, IND

2021 Tokyo International Short Film Festival, International competition, Tokyo, JPN

2021 OFF – Odense International Film Festival, Odense, DNK

2020 Festival International du Court Métrage de Clermont-Ferrand, International competition, Clermont-Ferrand, F

2020 Tamil Nadu Film Festival, International competition, Chennai, IND

2020 BOGOSHORTS, Collections Competition, Bogotá, COL

2020 Festival du Nouveau Cinéma de Montréal, Alchimistes competition, Montréal, CAN

2020 Stuttgarter Filmwinter – Festival for Expanded Media, International competition, Stuttgart, DE

2020 Delhi Shorts International Film Festival, International competition and Indian Premiere., New Delhi, IND

2020 Festival du Film court en Plein air de Grenoble, International competition, Grenoble, F

2020 Vienna Shorts 2020, International competition, Welt Premiere, Wien, AT

2016 WHITEFRAME, GIV, Montreal

2013 Fabulous Festival of Fringe Film, Durham/ Canada

2010 Videonale, Kunstmuseum Bonn, Bonn

2010 International Art Film Festival of Montreal, Montreal

2010 56th International Short Film Festival Oberhausen, Oberhausen

2010 Neuchâtel International Fantastic Film Festival (NIFFF), CAN, Neuchâtel

Selected Awards

2021 Team-Work-Award, Stuttgarter Filmwinter – Festival for Expanded Media, International competition,

2020 Special Mention, Delhi Shorts International Film Festival, International competition, New Delhi, IND

2013 Werkbeitrag, Aargauer Kuratorium, Aargau

2011 Künstleratelier New Delhi (iaab, Internationales Austausch- und Atelierprogramm Basel)

2010 Residency London (Zuger Kulturstiftung Landis & Gyr)

2009 Basler Filmpreis, Kategorie Kunstfilm

2008 Kulturförderpreis der Alexander Clavel-Stiftung

2006 Werkbeitrag, Kunstcredit Basel-Stadt

2004 Künstleratelier New York (iaab, Internationales Austausch- und Atelierprogramm Basel)

2004 Werkbeitrag, Aargauer Kuratorium, Aargau

2002 Werkbeitrag, Kunstcredit Basel-Stadt

2001 Werkbeitrag, Aargauer Kuratorium, Aargau

2000 Künstleratelier Berlin (Kanton Basel-Landschaft)

Collections

Kunstmuseum Basel

Kunstsammlung der Stadt Baden

Bundesamt für Kultur, Schweizerische Eidgenossenschaft, Bern

Museum für Kommunikation, Bern

Kunstmuseum Solothurn

Kunstcredit Basel-Stadt

National Versicherung, Basel

Sammlung Kunstcredit Kanton Basel-Landschaft

Kunstammer im Schloss Bartenstein, Bartenstein

Essl Museum, Kloster Neuburg bei Wien