

## Judith Albert

Locations: Hotel Bellevue-Terminus, attic / Tal Museum, first floor, old part / Altes Schlachthaus [Old slaughterhouse], exterior façade, top

What we experience or remember as real depends on many external factors. But what exactly is the nature of the images that our perception creates and our brain stores? Or which it overwrites, so that in the end all that remains is perhaps an inkling—vague, but vivid enough to be brought back to consciousness by the sound of a voice, a smell or a breeze?

In her art, Judith Albert is interested in these gray areas between experience and memory and in the flow of time that shapes our relationship to the world despite our longing for certainty. Her silent video works and installations, often in public spaces, place the viewer in a strange state of suspension. *Tremble*, for example, a work created especially for *Backstage Engelberg*, consists of thousands of color-printed round plates that are suspended from individual nails and cover the upper part of the facade of the old slaughterhouse. Based on a photograph of this shingled front with windows and closed shutters, they sort themselves into a shimmering image of the architecture that supports them. Constantly in motion at the slightest breeze, they blur the upper part of the house, like a mirage in which two places are reflected in each other, and create a new reality of their own. Judith Albert, who grew up in a rural environment in Alpnach in the Canton of Obwalden, loves such irritations. They open up perceptual spaces between dream and reality, and in a subtle way also between past and present, tradition and modernity.

In the Tal Museum, in the historic interior of an 18th-century bedroom, Albert shows a video work on a round screen in which she merges a view of Engstlenalp by the pre-Romantic artist Caspar Wolf (1735–1783) with her own watercolors, thus referring to the real changes in the mountain world due to climate change, but also to the unconscious fears that have always accompanied our view of nature. Opposite, on the wall, appears the faint, almost unreal projection of an early 20th-century female torso, which the artist has equipped with her own moving arms. It seems as if Judith Albert is making contact with the woman who posed for the torso, as a kind of act of empathy through time. In the video work *Reis auf Tisch* [Rice on Table],

projected onto a table, it is also the artist's hands that animate the image, arranging individual grains from a pile of rice into a cryptic message. The projection of this enigmatic action of the absent artist in real space makes the boundaries between image and reality permeable. (*roe*)

Judith Albert, born 1969 in Sarnen, Switzerland, lives and works in Zurich, Switzerland. Her work has been exhibited extensively in Switzerland, including at the Aargauer Kunsthaus (2024), the Kunsthaus Zofingen (2024), the Kunstmuseum Appenzell (2022), the Bündner Kunstmuseum (2019) and the Kunstmuseum Solothurn (2018). Together with Gery Hofer, she has realized numerous works in public spaces in Zurich, Neuchâtel, Bern, Appenzell, Lausanne and Munich, Germany. Judith Albert was awarded the Central Switzerland Culture Prize in 2016.

Further information: [judithalbert.ch](http://judithalbert.ch)