

Gloria Viktoria Regotz

Performance, installation, sculpture, and video  
<https://gloriaviktoriaregotz.com>

Gloria Viktoria Regotz is based between Berlin (DE) and Staldenried (CH). Her practice integrates the body into performance, installation, sculpture, and video, with presentations in Basel, Berlin, London, Warsaw and Zürich. Her work explores the collapse of the narratives written by institutionalized faith in late-stage capitalism and their evolving role in providing meaning to society. Drawing from personal experience, sge adopts to a meta-modernist approach and explores the intersection of public and private space, individual and collective identity, and structures of power that shape behavior and the experience of life. Exploring the disappearance of sacred values and the belief in a higher purpose resulting in an underlying hopelessness and void— an emptiness which remains often invisible, leading to blind trust or willful ignorance of the growing chaos around us— forcing us to play yet another character in modern reality. This leads me to consider the self as the only reality we truly exist for. Last year, she started a duo practice with Deividas Vytautas Aukščiūnas, producing performances, installations and videos. Recently, she, Deividas Vytautas Aukščiūnas, and Philip Ortelli initiated the collective Public Transport Project. The collective as the duo work explores the intersection of public space, identity, and social dynamics through performance, installation, and sound, challenging how the privatization of shared environments under capitalism shapes behavior and collective experience. Upcoming presentations this year include a reproduction of *Core*, a collaboration with Jette Loona Hermanis and Deividas Vytautas Aukščiūnas at Kim? Contemporary Arts Centre in Latvia and a performative solo exhibition at Gunia Nowik Gallery with Public Transport Project in Warsaw.

Artist bio and statement

Existence, 2024  
Performance with one performer, wooden cross, backpack, phone, filmed by Iphone 14, color, original audio  
02:47:00, overall dimensions variable  
Basel Social Club, Basel, CH



Performance documentation

*Existence* is a three-hour performance in which I walk along a contemporary station road, carrying a wooden cross from Zurich to Basel. Moving from the domestic space of home into the public sphere—through streets, stations, and public transport—before eventually reaching nature, the piece highlights the constant regulation and scrutiny imposed by institutional power. The work is rooted in the idea of performative intervention in public space—not as a direct confrontation but as a demand for reflection. It does not seek interaction but instead turns passersby, commuters, and those who simply cross paths with the action into unintentional actors. For a brief moment, they are forced into collective attention, confronted with an unfamiliar, almost surreal scene—a woman carrying a cross through the public sphere.

Public space intersects collectivity and solitude— existing in the same environment—the opposites collide, constantly crashing into one another, merging together, ending in a constant thrust for representation and acknowledgement. Within placing the performance into public space creating an intervention in that sphere, the work encourages reflection without imposing it. The act was unannounced and took place a day before its actual presentation, granting me immense freedom. This transformed the piece into a private yet public experience—only the performer and videographer were aware of it as a staged act, while the rest unknowingly became part of it, just as the piece itself became subject to the unknown.

<https://youtu.be/5LE3l4CiEQs>

Performance documentation  
Videography by Nastasia Tuszynska







Deividas Vytautas + Gloria Viktoria

Deividas Vytautas + Gloria Viktoria is a Lithuanian and Swiss artist duo established in 2024. At the foreground of our initiative is a multidisciplinary exploration of human connectedness and relationships within the context of contemporary society and religion. We explore the representation of authenticity and performative and position ourselves in the real and the virtual. With our appearance and the context of interest we take binary imagery and deconstruct the identity which we have learnt, programmed, actioned, acted and felt.

Duo practice

Kalendorius Kalender 2025  
Performance with two performers and installation with white sofa, digital print on A3 glossy paper with silver wire binding and hanger, 13 pages, scent of frankincense, two speakers and mix set playing full album Pergolesi: ‘Sabat Mater’ by London Symphony Orchestra  
00:43:00, Overall dimensions variable  
Amore, Basel, CH



Installation view

*Kalendorius Kalender 2025* is a performative calendar launch that reimagines the traditional event as a collective listening session. The installation features a couch facing a wall, where a closed calendar hangs from a single nail. Two characters sit on the couch, their backs turned to the audience. The space is saturated with the scent of frankincense, and all the lights remain on. As anticipation builds for a spectacle—a movement, a gesture, a page turned—the only transformative element is the sound: Pergolesi’s ‘Stabat Mater’ plays at high volume, dominating the room. Time stretches as the music unfolds, yet the characters remain static, the calendar never opens, and no page is turned. The piece entwines waiting, expectation, and the nature of entertainment, leaving the audience suspended in unresolved tension until the album concludes.

Behind the closed calendar lies a subversion of form. Each month’s image (unseen during the performance) presents the female and male body through an undefined, neutral lens—part of the ongoing practice of Deividas Vytautas + Gloria Viktoria, where we interrogate traditional gender projections rooted in religion and capitalism. By situating our bodies ambiguously, we strip away the expectations imposed by commodified identities. The calendar, as an object, becomes a silent counterpoint to its own ritualized launch: the frankincense, the sacred music, and the static performers transform the space into a ceremony. Visitors, expecting passive consumption, are instead made participants in a durational act of unresolved looking.

<https://vimeo.com/manage/videos/1070612485>

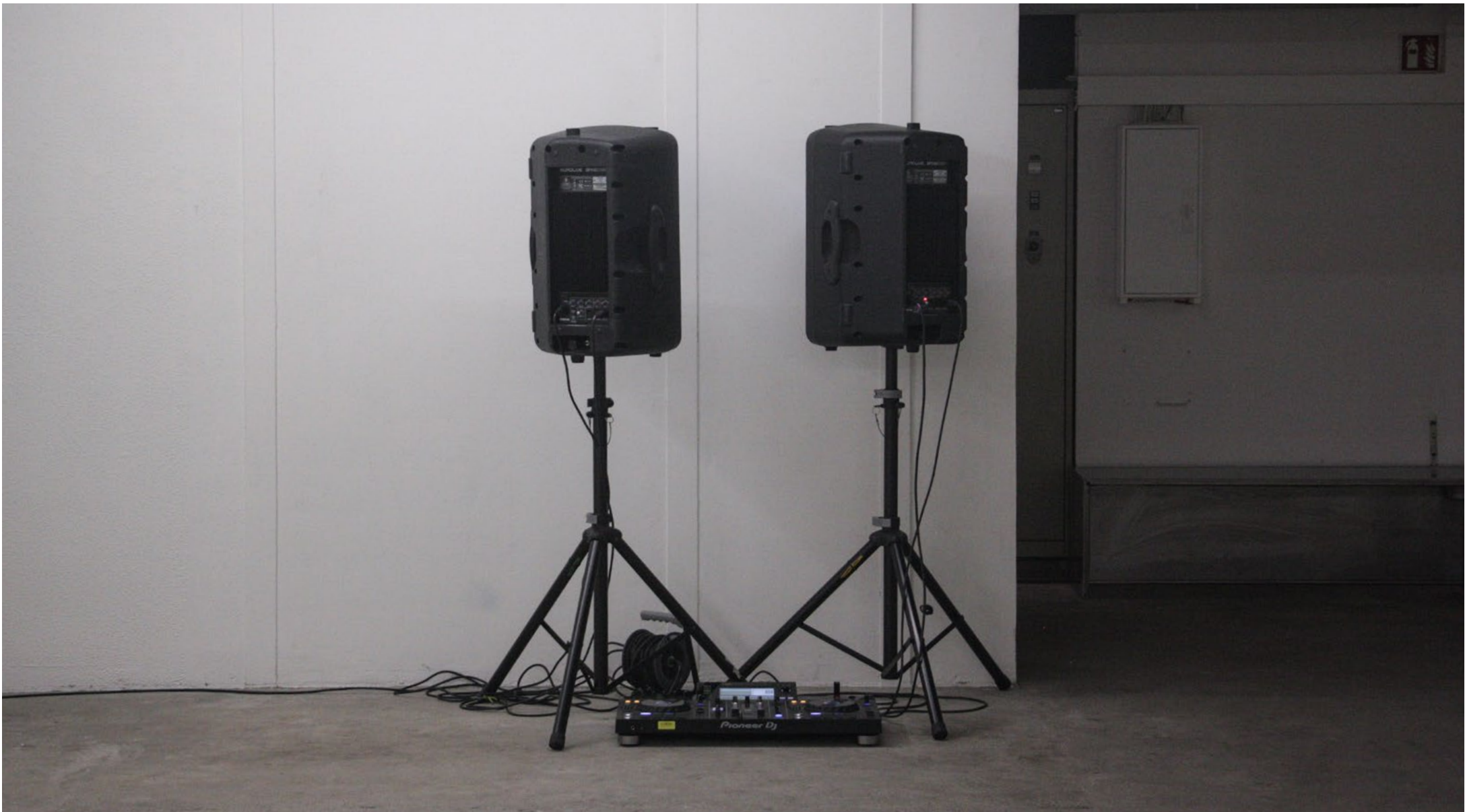
Performance documentation  
Video excerpt of performance  
Installation view







Installation view





Bible Study Group, 2024  
Performance with 2 performers, six chairs, prints on A4 of ‘Genesis 2:4-3:24’ the story of Adam and Eve, 2 head microphone sets  
00:17:00, overall dimensions variable  
Techne Sphere, Leibzig, DE



Performance documentation

The performers are dressed in traditionally gendered attire, emphasizing the binary framework deeply embedded in religious and societal norms. The performance begins in silence with an empty space. After a while, two characters appear, each carrying one or two chairs, arranging them in a circle until six chairs complete the formation. Before the performance starts, they hand out copies of the Bible passage ‘Genesis 2:4-3:24’—the story of Adam and Eve—for the reading session followed. They place themselves at the center of the arranged circle and begin to read, their voices gradually filling the space. The piece highlights the persistent presence of binary structures in Western society and religious traditions, using a conventional presentation to prompt a reconsideration of cultural assumptions about gender, religion, and even the human voice itself. The performance concludes as the formation is dismantled, with the performers returning the chairs to storage.





Core, 2024  
Performance with 3 performers, water bottles, one metal bar with handles, travel bag, phones  
00:41:00, overall dimensions variable  
Atletika, Viliuns, LT



In *Core* three characters embody the complexity of self-perception, obsession and desire. Beneath this exterior lies an everlasting need for endless, empty content and a thirst for attention. They expose themselves, inviting the voyeur to observe, to indulge. They thrive on being seen, turning their existence into a competitive race. The performance of their identities is their favourite game, a violent dance set against the backdrop of a beautiful day. Through ritual, they transcend reality, becoming objects, fantasies, imaginary toys.

In collaboration with Deividas Vytautas Aukščiūnas, Jette Loona Hermanis, and Gloria Viktoria Regotz

Performance documentation  
Photographs by Monika Jagusinskytė





Performance, 2024  
Physical and virtual performance in three acts, McDonald order, chalk, two tripods, two car tripods, car seats, apples, phones and evian water bottle  
02:00:00, overall dimensions variable  
Kunstpunkt, Gallery Weekend, Berlin, DE



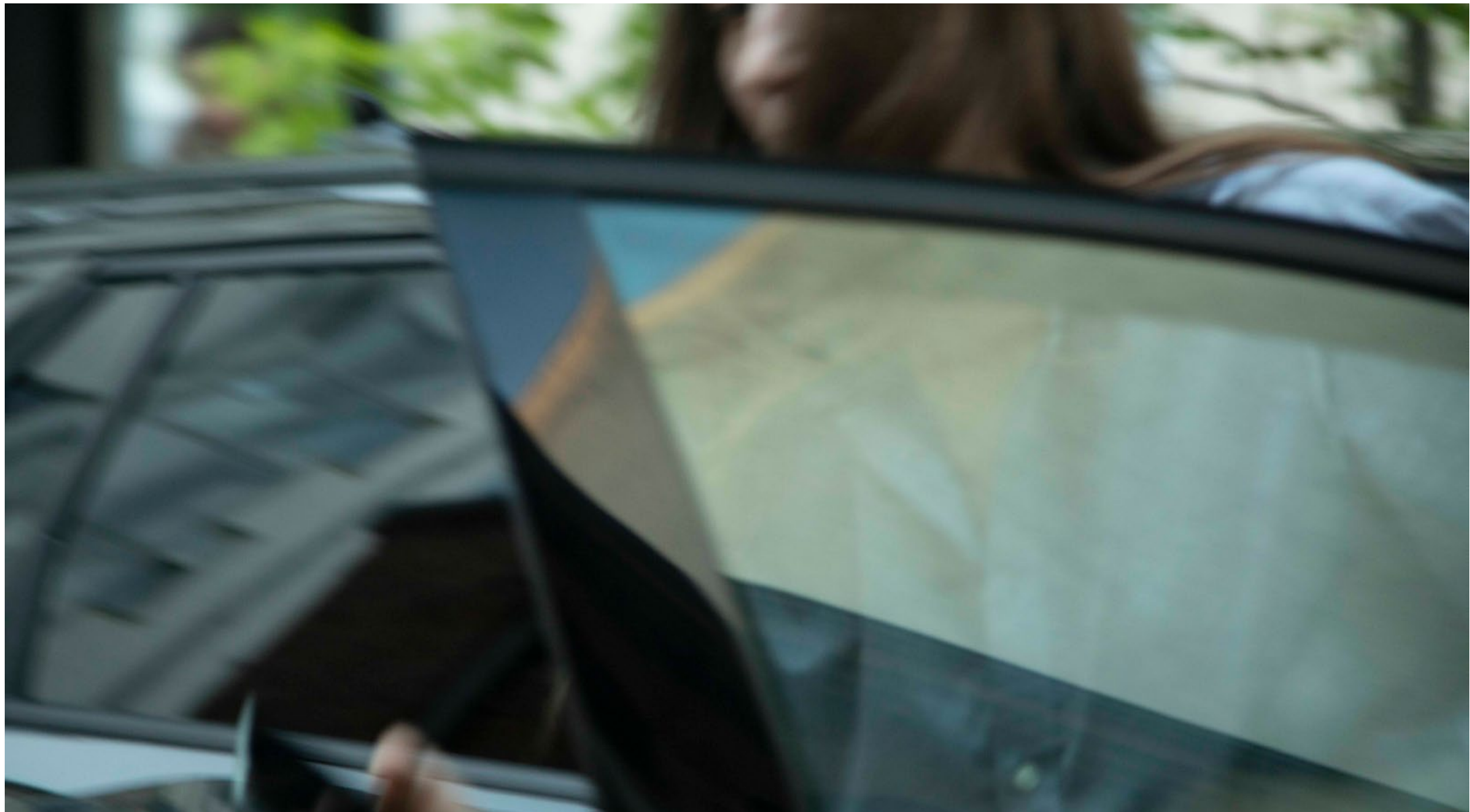
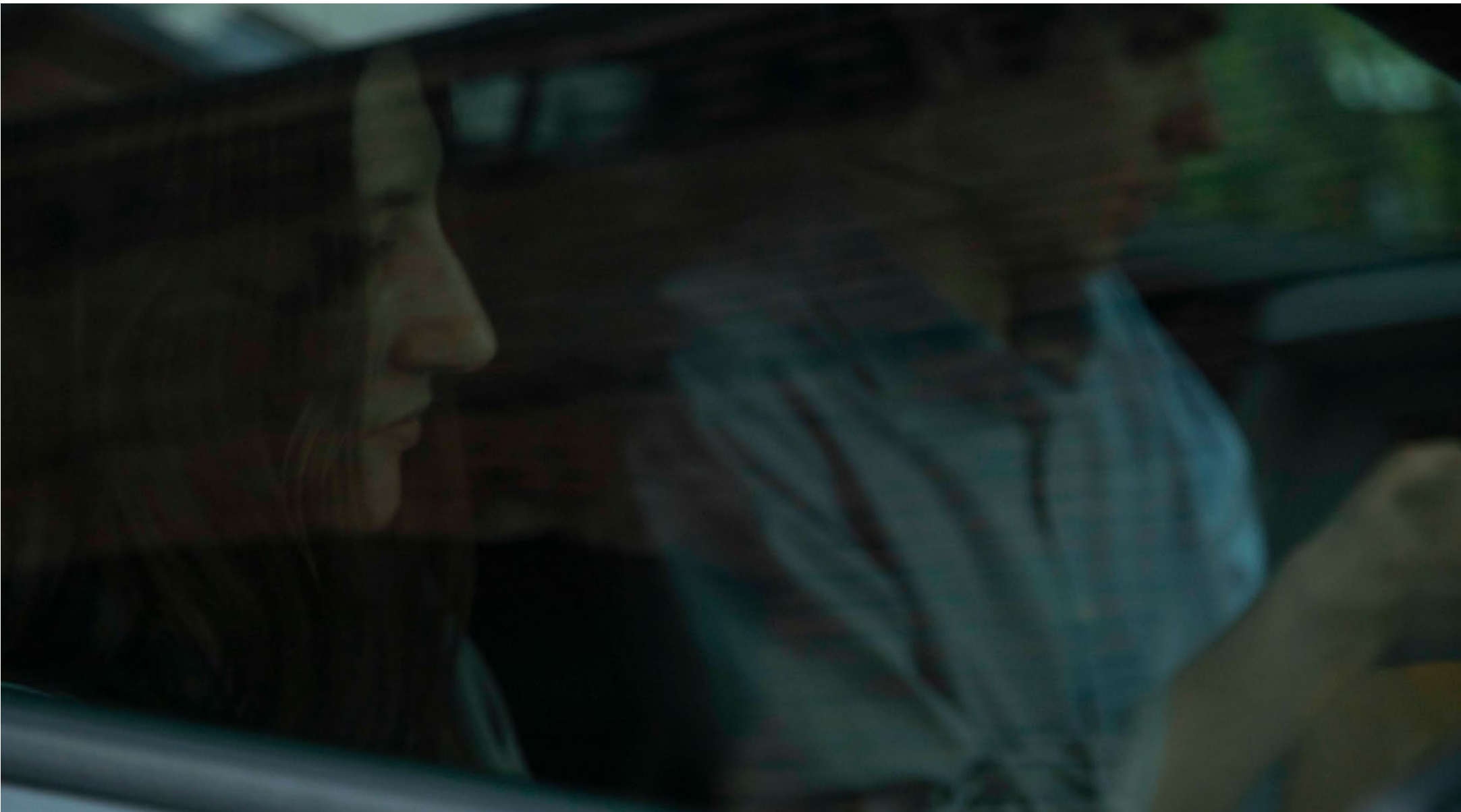
Performance documentation

Performance is a three-act piece taking place in two environments simultaneously - the real and the virtual, exploring the shifting nature of identity and the dynamics of an interpersonal relationship. Slipping between the lines of performative and authentic the characters and their profiles are in a state of constant flux relating to their transitioning environments. Weaving together elements of everyday acts, mundane conversations, small intimacies and subtle acts of tension the piece reflects on the construction of identity through how we are learnt, programmed, actioned, acted and felt.

Performance documentation  
Photography by Gil Gorujeira  
Videography in physical and virtual space









Public Transport Project

Founded by Gloria Viktoria Regotz, Deividas Vytautas Aukščūnas, and Philip Ortelli, Public Transport Project (PTP) is a Swiss-Lithuanian artist collective exploring the dramaturgy of everyday life through collaborative and physical research. Staging reality and the familiar through performance and installation, crafting choreographed narratives that explore the thematics of capitalist machinery, corporate hegemony, and the multitude of embedded structures that govern modern life. Through physical research exploring the murky boundaries that divide public and private spheres, the codes that structure these spaces and modes of behaviour that dominate them. At the projects core is the interrogation of the individual and their placement within contemporary society—a bodily and sonic examination of collision, collapse, vulnerability, repetition, slowness, speed and malfunction. Their work portrays the tension between collective longing and personal alienation, revealing the fragility of human connection in a profit-driven world. Public transportation serves as a central metaphor, symbolizing the mapped- out networks dictating movements and mirroring the orchestration of the masses by political and corporate forces.

Collective

Renens 2024  
Performance with 9 performers, sound, choreography, saxophone, suitcases, coffee cups, food, phones  
01:00:00, overall dimensions variable  
Les Urbaines, Renens, CH



Performance documentation

A performance that acts as a non-intrusive intervention within public space. Presented at Gare de Renens (railway station) the piece is performed by 9 performers who re-enacted the mundane: linger around waiting as they clutch onto their suitcases, rush as if late to catch their trains, engage in small talk conversations with one another and take a quick break to eat their lunch meals. Minor fractures within their seemingly undisturbed existence emerged throughout: small failures like the collapse of a coffee cup or a body, an uncontrolled laughing fit, a saxophone player hitting disharmonious minimal notes or an incomprehensible feedback loop emanating from the performers phones and suitcases. Once the performance ended after its initial 30 minute run it simply loops back again. The piece is performed twice as a mirrored, repeating act - similar to that of our daily routines. Often the performers effortlessly blend into their environments as the public rush through the scene occupied with their daily lives, completely unaware of the performance taking place. At times making it difficult to distinguish - where the performance ends and where it begins.

[https://www.youtube.com/watch?v=\\_MChTYuWw0E](https://www.youtube.com/watch?v=_MChTYuWw0E)

<https://youtu.be/CUL35q1GiSg>

Featuring: Featuring: Luca Büchler, Odile Fragnière, Lucie Froehlich, Gaia Del Santo, Golce, Martina Liendo and Deividas Vytautas Aukščiūnas, Philip Ortelli, Gloria Viktoria Regotz

Performance documentation (general rehearsal)  
Videography by Valentina Parati  
Photography by Louis Valentin Michel











Lausanne 2024  
Performance with 9 performers, sound, choreography, saxophone, suitcases, coffee cups, food, phones  
00:40:00, overall dimensions variable  
Les Urbaines, Renens, CH



Performance documentation

Lausanne 2024 is a continuation of the Renens 2024 performance, featuring the same cast and adapted scenes taking place in another train station. In contrast this presentation included a prelude in which the performers collectively walk through the city to the Gare de Lausanne. In a unified formation, engaged in subtle conversation accompanied by the rhythmic sound of their rolling suitcases the group arrives and the performance unfolds in front of the entrance of the station hall. Featuring an expectedly high amount of foot traffic, which results in a constantly shifting scenery of performing non-performers: commuters simply passing through as well as city workers engaged in acts of maintaining the station.

The piece was highly disregarded by the rushing bodies passing by, who were neither aware nor interested in the action taking place as it seemingly blended into it's enviornment. Although, the melancholic and dissonant jazz solo disrupted the undisturbed flow of the space, the sonic intervention became an object of interest through it's unusual composition. The collective of performers huddled in a close-knit circle around the saxophone player, the reverberating tune of the instrument was amplified through the speakers of the performers phones, simultaneously creating an eerie static feedback loop. Here, the group at its' most resembled work colleagues at an office outing that transforms into an ambiguous memorial service.

<https://youtu.be/oCQZAfsLSVU>

Featuring: Luca Büchler, Odile Fragnière, Lucie Froehlich, Gaia Del Santo, Golce, Martina Liendo and Deividas Vytautas Aukščiūnas, Philip Ortelli, Gloria Viktoria Regotz

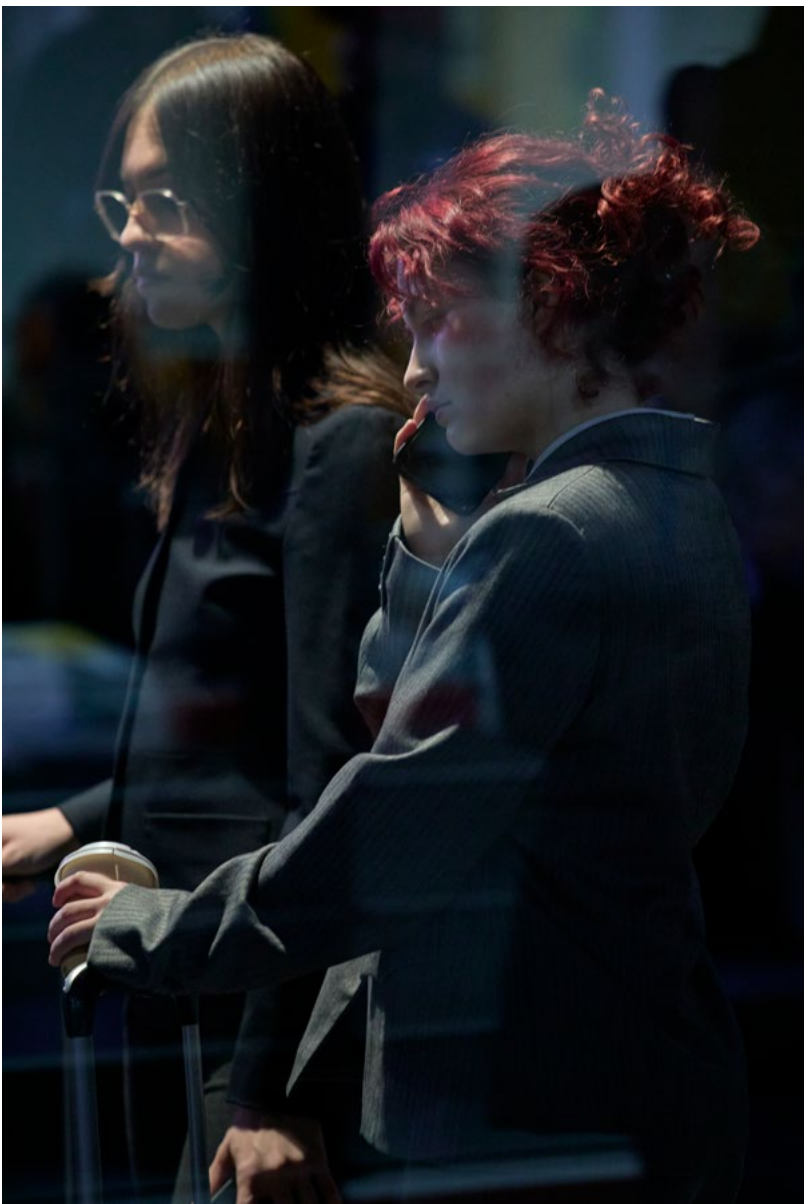
Performance documentation  
Videography by Ryan Trecartin  
Photography by Louis Valentin Michel







Performance documentation







Terminus 1  
mixed media installation, dimensions variable, 2024  
Suitcase, sound, public elements: bench, waste bins, street light  
Les Urbaines, Renens, CH



Installation view

The exhibition space, which is located within Gare de Renens, becomes a host to an exterior scenery, in which elements found in public spaces are re-located inside. A seemingly forgotten suitcase is standing upright, waiting to be pulled away - continuing the narrative of the performance Renens 2024, which took place just outside the space. Two trash cans each quietly emit a looped recording of Bach's Erbarme dich, mein Gott. The grandiose Baroque melody silently reverberates through the space in dissonance as it's evident that the two sources of sound from each trash can are out of sync - mimicking each other, failing to sync up in their plea for mercy.





Terminus 1  
mixed media installation, dimensions variable, 2024  
Suitcase, sound, public elements: bench, waste bins, street light  
Les Urbaines, Renens, CH



Installation view

A 5-channel video installation reminiscent of display screens found in airports and railway stations, it plays looped footage of an ordinary daytime scene at the train station - people walking by, rushing, chatting with one another and sometimes just lingering about, calmly standing as they wait for something. The screens continue the dialogue of dissonance as there are slight delays within each monitor causing slight fractures and disturbances in the presented reality. The installed monitors are hung up high on the wall—forcing the observer to look up, gazing at a representation of everyday life in which the characters seem stuck in a never ending loop without a beginning or end.



Advertisement 2 (from the series Terminus 1)  
Print on adhesive foil, 480 x 215 cm, 2024  
Presented at: Les Urbaines, Renens, CH



Installation view

Advertisement 1 and Advertisement 2 are large-scale prints mounted onto the external facade of the exhibition space. The images pull from the language of advertisements found throughout public spaces. In the work there is no particular product being advertised, rather it expresses a state of being. A fraction of the face featured in Advertisement 1 cracks open when a visitor enters the space, due to it being partially installed on the automated sliding doors. A close up of the face of a young man, his face deformed in an expression of rage (or maybe hopelessness) as he shouts at his phone in what appears to be a violent fit. Advertisement 2 is a close up shot of a woman holding a phone to her ear. The image is slightly blurry, her body clearly captured in movement— as if she were trembling from within, consumed by rage and fury. The images create a dialogue with the ongoing construction site surrounding the exhibition space.



Advertisement 1 (from the series Terminus 1)  
Print on adhesive foil, 500 x 216 cm, 2024  
Les Urbaines, Renens, CH



Installation view





Warsaw 2024  
Performance with 8 performers, sound, choreography, opera singer, BMW car, suitcases, food, phones  
01:00:00, overall dimensions variable  
Crash Club, Warsaw, PL



Performance documentation

Warsaw 2024 is a performative investigation, in which anonymous, fabricated bodies seek intimacy but fail to find it. Fragmented individualities encounter a product based scenography constructed by an achievement oriented reality, they find themselves in an existence dominated by capitalist conditions.

The performance begins with a 15 minute walk through Warsaw in the warm breeze of a September evening. 8 performers dressed in smart work-appropriate attire walk through the city to the humming melody of their rattling suitcases until they arrive at the inner yard of what was once a residential pre-war building, which now stands empty and on this occasion is repurposed for a temporary exhibition. The inner yard becomes a stage - at its center a vulgar, brand new, bright red BMW. The performers position themselves around and within the car and go on to act out seemingly minor sequences of mundane acts, which one could witness in daily fleeting moments of passing in spaces like a train station, airport, parking lot or the street. They stand around waiting; they hurriedly push past one another and the audience; they load and unload their suitcases into the vehicle with manic repetition; they engage with their phones or in minor conversations with one another; they quietly eat their meals in a closing scene resembling an awkward business lunch. But throughout minor disturbances hinder the flow of their mundane existence. One of the performers collapses only to begin an intimate slow-dance illuminated by the vehicle's headlights, her crisp white shirt slowly turning dirty and wet. An electric feedback loop of a ghostly reverberating frequency takes over the space as it emits from the phones and the speakers of the car. An opera solo of Bach's Erbarme dich, mein Gott. A moment of collectivity as all of the performers abandon their belongings and gather in front of the car, only to throw themselves at it in a desperate attempt to push it away, in a scene reminiscent of the fruitless struggles of sisyphus.

<https://youtu.be/gGW-8hRER5E>

Featuring: Hannah Endrulat, Katarzyna Salinger, Mattia Spich, Kuba Stępień, Malka Sultan, Emma Szumlas and Deividas Vytautas Aukščiūnas, Gloria Viktoria Regotz

Performance documentation  
Videography by Philip Ortelli  
Sponsored by BMW





Performance documentation









Radio Warsaw 2024  
Curatorial project, radio show, 1 driver, BMW cars  
01:32:00  
Crash Club, Warsaw, PL



Installation view

Radio Warsaw 2024 is a curated radio show featuring sonic works of 15 international artists. The compositions were presented in two BMW vehicles – one was driven by a driver as a free taxi service throughout the city. The shifting urban landscape outside became a live cinematographic experience accompanied by an immersive soundscape within. Another BMW car was parked in the inner yard of the Crash Club exhibition space in central Warsaw. All doors were wide open with the playlist of all sonic contributions playing on loop. The static placement in the center of the exhibition let the sound wander through the site and created a collective listening session for the visitors present.

<https://youtu.be/FRuRIJio4Lk>

Featuring works by: Julian Zehnder, Žygimantas Bėrontas, Simon Balzat, 5iuk5le5, MILYMA, Elliot Fry, Rieko Whitfield, Noyus, Vera Karlsson, Lana Bub, Kuba Stępień, Malka Sultan, Hannah Endrulat, Mattia Spich, Sodomland, and GOLCEKUMMER

Work documentation  
Videography by Deividas Deividas Vytautas Aukščiūnas  
Sponsored by BMW







Gloria Viktoria Regotz  
b.1995, Staldenried, CH  
<https://gloriaviktoriaregotz.com>

\*Lithuanian and Swiss artist duo Deividas Vytautas + Gloria Viktoria  
\*\* Public Transport Project Project collective with Philip Ortelli and Deividas Vytautas Aukščiūnas  
\*\*\* In collaboration with Jette Loona Hermanis and Deividas Vytautas Aukščiūnas

Education

2019	BA Product and Industrial Design, FHNW Basel, Basel, CH
2015	Professional Baccalaureate in Arts, gibb Bern, Bern, CH

Selected shows and screenings

2025	Public Transport Project <i>Warsaw 2025</i> , Gunia Nowik Gallery, PL (upcoming solo)**
2025	Public Transport Project <i>Shanghai Radio 2025</i> , Luo Tuo Xian Zi, China (upcoming)**
2025	<i>Kalendorius Kalender 2025</i> , Amore, Basel, CH*
2024	Public Transport Project <i>Terminus 1</i> , Les Urbaines, Renens, CH**
2024	<i>Existence</i> , Photogether Gallery, Zlín, CZE
2024	Public Transport Project Radio <i>Warsaw 2024</i> , Crash Club, Warsaw Gallery Weekend, PL**
2024	<i>Perished Hope</i> , Basel Social Club, Basel, CH
2024	Todestrieb, Generation & Display, London, UK*
2024	Escapismus, Kunstpunkt Berlin, Gallery Weekend Berlin, DE*
2024	Shells of the Self, Crash Club, Warsaw, PL
2023	Bending Spines, Wrangelstr. 64, Berlin, DE
2023	<i>I Like To Be Alone</i> , Molt, Berlin, DE (solo)
2022	Video Art, Molt, Berlin, DE
2022	<i>Gloria &amp; Lisa in Excelsis Deo</i> , Weiss Falk, Zürich, CH
2022	All The Worlds A Stage, Studio Hanniball, Berlin, DE

Performances

2025	Public Transport Project <i>Warsaw 2025</i> , Gunia Nowik Gallery, PL (upcoming)**
2025	<i>Core</i> , KIM? Contemporary Arts Centre, LVA (upcoming)***
2025	Deividas Vytautas + Gloria Viktoria, Amore, Basel, CH*
2024	Public Transport Project <i>Lausanne 2024</i> , Les Urbaines, CH**
2024	Public Transport Project <i>Renens 2024</i> , Les Urbaines, CH**
2024	<i>Core</i> , Atletika, Vilnius, LT***
2024	Public Transport Project <i>Warsaw 2024</i> , Crash Club, Warsaw Gallery Weekend, PL**
2024	<i>Bible Study Group</i> , Techne Sphere, Leibzig, DE*
2024	<i>Existence</i> , Basel Social Club, Basel, CH
2024	<i>Core</i> , New Fears Gallery, Berlin, DE***
2024	<i>Sunday</i> , Generation & Display, London, UK*
2024	<i>Performance</i> , Kunstpunkt, Gallery Weekend Berlin, DE*
2024	<i>Healing</i> , Crash Club, Warsaw, PL
2023	<i>Fever</i> , Wrangelstr. 64, Berlin, DE
2023	<i>I Like To Be Alone</i> , Molt, Berlin, DE
2023	<i>Play</i> , Crash Club, Warsaw Gallery Weekend, PL
2022	<i>Error</i> , Studio Hanniball, Berlin, DE
2022	<i>I Actually Did It Myself</i> , Orenstein & Koppel Lofts, Berlin, DE
2021	<i>Verschiedene Körperhaltungen auf Reisen</i> , Pankumenta Performance Festival, Berlin, DE

Curatorial project

2024	Public Transport Project <i>Warsaw Radio 2024</i> , Crash Club, Warsaw Gallery Weekend, PL
------	--

Grants and residencies

2025	Atelierhaus Salzamt, Linz, AT**
2024	Gastspielförderung - Kulturstiftung des Freistaates Sachsen, DE *
2024	KULKA Cultural Endowment of Estonia***
2024	U-Jazdowski Residencies, Warsaw, PL**

Selected press / representations online

2025	<a href="https://echogonewrong.com">echogonewrong.com</a> ***
2024	<a href="https://radiovilnius.live">radiovilnius.live</a> ***
2024	<a href="https://atletikaprojectas.lt">atletikaprojectas.lt</a> ***
2024	<a href="https://shifting-temple.com">shifting-temple.com</a> *
2023	<a href="https://molt-berlin">molt-berlin</a>
2022	<a href="https://studio-hanniball.de">studio-hanniball.de</a>