

# Gina Proenza

\*1994, Bogotá (Colombia)

Works and lives between Lausanne and Geneva (CH)

ginaproenza@gmail.com



**Le rût animal / L'ami naturel, (plaster, motorized tongue), 2017**  
Galerie Derouillon, Paris / © Gregroy Copittet

## Biography & work

Gina Proenza, (\*1994 in Bogotá, Colombia), lives and works between Lausanne and Geneva. She lived in Colombia, France and Belgium before settling in Switzerland in 2013. She graduated from Ecal (Ecole Cantonal d'Art de Lausanne) with a Bachelor's degree in Visual Arts in 2017 and from a Certificate of Advanced Study in Dramaturgy and Text Performance (La Manufacture and l'UNIL, Lausanne, 2022).

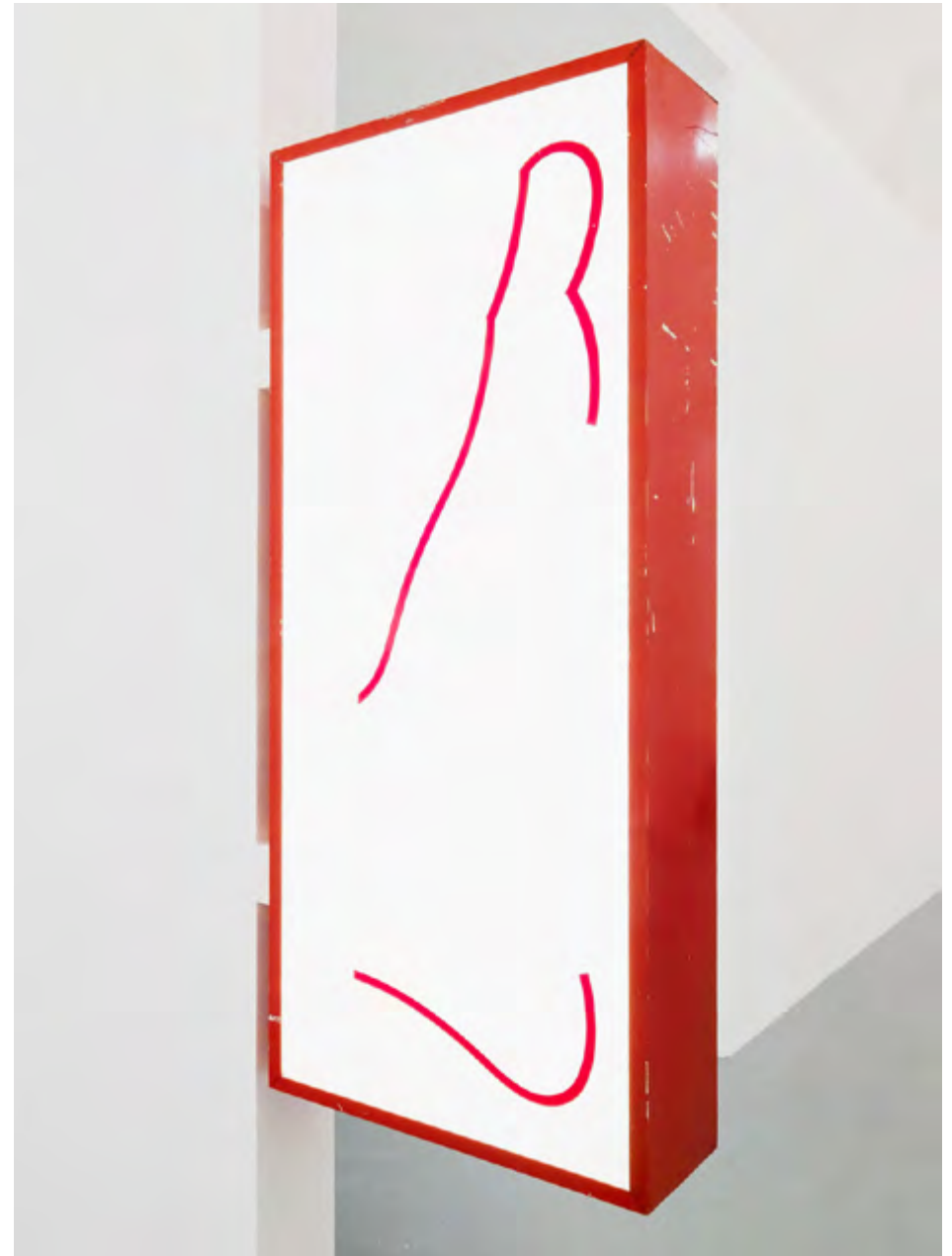
She has been showing her works in various art places such as independent art spaces, contemporary art centers, museums, or public places, as well as curating exhibitions. She co-founded and directed the artist-run space Pazioli in Lausanne (2015-2017) and was part of the curatorial team of the art space Forde in Geneva from 2020 to 2023.

Gina Proenza's work weaves micro and macro histories together like a collection, crafting narratives between distant geographical locations and desynchronised stories to explore some collective memories. With the conviction that whispered dialogues, unseen correspondences or mixed heritages can revolutionise outlooks and points of view, she produces sculptures which could be historical documents or tales. Playing humorously with the use of words, she questions the relations of power tied to language and its modes of knowledge.

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Gina Proenza realised solo shows at Musée des Beaux-arts de La Chaux-de-fonds, KunstHalle St-Gallen, Centre d'art Neuchâtel, Centre Culturel Suisse (Paris) or LISTE Art fair (Basel) and exhibited in group shows such as Last Tango in Zurich or PS120 in Berlin.

Her work has been awarded with Prix Manor Vaud (2024) or Kiefer Hablitzel Foundation (2021) and has been included in public collections such as Fond Cantonal d'art de Genève (FCAC, 2022), Musée des Beaux-arts de Sion, (2022), Art Môtier (2021) or Musée Cantonale des Beaux-arts de Lausanne (2020).



**Traductrice cleptomane, (lightbox), 2020**  
Can Centre d'art Neuchâtel / © Sebastien Verdon

# Gina Proenza,

\*1994 in Bogota, Colombia (Her/She)

## Education

- 2021 - 2022 *Dramaturgy and Text Performance*, Certificate of Advanced Studies, Haute Ecole des Arts de la scène (Manufacture) & Unil, Lausanne University
- 2017 Diploma with congratulation from the Visual Arts Bachelor, ECAL, Lausanne
- 2016 Semester Abroad, Scholarship, School of Visual Arts, SVA, New-York

## Solo Exhibitions

- 2024 Musée Cantonale des Beaux-arts de Lausanne
- 2023 *L'automne au printemps*, Musées des Beaux-Arts de La Chaux-de-fonds  
*Moving Jealousy*, KunstHalle Sankt-Gallen
- 2021 Locus Solus, Lausanne  
*Dissolving Views*, Lemme, Sion
- 2020 *Agarra-diablo*, Centre d'art Neuchâtel
- 2019 *Demain comme hier*, with Anaïs Wenger, Point chaud, Lausanne
- 2018 *Passe Passe*, Centre Culturel Suisse, Paris  
*a a e o*, Liste Art Fair, Basel  
*L'ami naturel*, Tunnel Tunnel, Lausanne

## Group Exhibitions (selection)

- 2023 *Desde donde miras el sol?*, Helvetropicos x CAN Centre d'art Neuchâtel, CH  
Mirage, Collection BCV, MCBA, Lausanne  
*Poems of change, Jardin d'Hiver#2*, Musée des Beaux-arts Lausanne, CH  
*The Alignment Problem*, Live in your head, HEAD, Geneva, CH
- 2022 *Prétexte*, CALM, Centre d'art La Meute, Lausanne, CH  
*The Gina Show*, City SALTS, Basel, CH  
*Beauty & Room*, PALP Festival, Sion, CH  
*La Charge*, curated par Andreas Hochuli, Circuit, Lausanne, CH  
*LICHT*, galerie Lange Pult, Zurich, CH
- 2021 *Days are where we live*, Art au Centre, Genève, CH  
*Jardin d'Hiver#1*, Musée Cantonal d'art de Lausanne, CH
- 2020 *La Totale*, Les Moulins, Boissy-le-Chatel, FR  
*It's my Party: Deep End*, Sonnenstube, Argo, CH
- 2019 *Le Syndrome d'Abandon*, One Gee in Fog, Genève, CH  
*Long distance relationship I*, Motrat, Pristina, XK  
*Was erzählt die Romandie?*, Galerie Häusler contemporary, Zurich, CH  
*Protect me from what I want*, Kunst Halle Sankt-Gallen, CH  
*ça musée*, Villefranche-sur-mer, FR  
*The Big Rip, Bounce Chill Or Crunch?*, Last Tango, Zurich, CH
- 2018 *The way things run III*, PS120, Berlin, DE  
*Crack a cold one*, Galerie Derouillon, Paris, FR  
*La Lampada, Vol.1*, Atlas, Bruxelles, BE  
*o a o*, Plattform18, Kunsthaus Langenthal, CH
- 2017 *Arbitraire*, Galerie Davel 14, Cully, CH

## Curation (selection)

- 2020-2023 Co-direction of [Forde](#) independant art space, L'Usine, Geneva
- 2018 Co-curation of the group show *Nouvelle-harmonie*, Quark, Geneva
- 2017 Co-curation of the group show *Bianca*, L'OV, Centre d'art Neuchâtel
- 2015-2017 Co-direction with I. Perrault of Pazioli, artist-run-space, Lausanne

## Teaching

- 2021- ongoing *Presto Digiti*, Sculpture Course, Visual Arts Bachelor, Ecal, Lausanne  
*Ecritures*, Contemporary literature seminar with Federico Nicolao, Ecal  
Jury member for Bachelor degrees in Visual Arts (Edhéa, Ecal)
- 2023 Workshop, Haute Ecole d'art du Valais, Edhéa, Sierre
- 2020-2022 Teacher, foundation year, Haute Ecole d'art du Valais, Edhéa, Sierre
- 2020 Workshop with Antonin Fassio, Association Orange Rouge, Paris
- 2019 Studio Visit, École Nationale Supérieure d'arts de Cergy, FR
- 2018-2020 Assistant, Visual Arts Bachelor degree, ECAL, Lausanne

## Publishing, reading, sharing

- 2022 - ongoing Jury member or expert for awards, cultural commissions and foundations
- 2024 First Monograph, book, JRP Ringier, CH  
*o a o a*, artist book, Editions Centre d'art Neuchâtel, CH  
*L'ami naturel*, book with F.Nicolao & P. Brocart, Piccole Baies Books, IT
- 2023 Text for the magazine *Paysage ouvert*, Piccole Baie Books, IT - FR  
Participation to the platform *A la manière d'un magicien*, Paris, FR
- 2020 Conversation with T. Walter, M. Vigente and A. Sarcina, Edition Centre d'art Neuchâtel, CH
- 2019 Participation to *Erratum*, Boabooks Éditions, Genève, CH  
Text readings, \*Duuu radio, *Revenir et dire ça*, Nuit Blanche, Paris, FR
- 2017 Text for *In the Driving Keel*, Federico Nicolao, IT

## Permanent Pieces

- 2024 *Sagas*, (Kunst em Bau), Cinémathèque Suisse, Lausanne, CH
- 2022 *Vestiaires*, Urgent Paradise, Lausanne, CH
- 2021 *Drawing holes*, Art en plein air, Môtiers, CH  
*Auto-confiance*, All Stars, Lausanne, CH

## Awards

- 2024 Prix Culturel Manor Vaud
- 2021 Prix d'art Kiefer Hablitzel
- 2019 Bourse culturelle de la Fondation Leenaards
- 2018 Prix d'art Helvetia
- 2017 Prix du Risque Jacques Bonnard  
Prix de la Fondation Ernest Manganel

## Press (selection)

- [L'art en bascule](#), Samuel Schellenberg, Le Courrier, 05.10.2023
- [La plastique des mots](#), Riny Gremaud, T Magazine, Le Temps, 25.02.2023
- [Sprachliche und räumliche Beziehungen](#), Kristin Schmidt, Kunstbulletin 1-2/2023, Fokus
- [Comment raconte-t-on une histoire ?](#), Françoise Ninghetto, Kunstbulletin 9/2021, Fokus



***Toi et ta bande, (straw, plexiglas), 900 x 155 cm, 2023***  
Produced with Emma Bruschi's straw and Virginie Sisteck's help  
© Etienne Malapert / MCBA Musée Cantonale des Beaux-arts de Lausanne



***Main- courante (The Beasts/The Infamous)***, (clay handrail, brass), 2023  
Produced with Bastien Gachet  
KunstHalle Sankt-Gallen / © Sebastian Schaub

## ***Moving Jealousy*, solo show, KunstHalle Sainkt-Gallen, 2023**

*Moving Jealousy* begins with records of trials taking place in the Diocese of Lausanne during the 15th and 16th centuries. Following these court cases, some worms were declared guilty of the famine in the area and ordered to leave the lands. Due to their disobedience, the invertebrates were excommunicated and cursed. Using this story as a framework, the works in the exhibition examine the words used by humans to name animals, the role of justice in interspecies relations and the use of language as a tool of power.



***Solitary / Solidarity***, (wood, pearl, mirror, brass), 2023  
Produced with Stéphane Kropf  
KunstHalle Sankt-Gallen / © Sebastian Schaub



***Can't we stop speaking?*, (motorized curtain, video loop), 2023**  
Produced with Oded Rimon (curtain's technique)  
KunstHalle Sankt-Gallen / © Sebastian Schaub



***Moving Jealousy, (rocking floor), 2023***  
Produced with KunstHalle Sankt-Gallen  
KunstHalle Sankt-Gallen / © Sebastian Schaub

***Judging Worms (all the words of a trial against worms ordered alphabetically), 13min06, 2023***  
Produced with Pauline Brocart & Quentin Le Garrec (graphic design)  
KunstHalle Sankt-Gallen / © Sebastian Schaub



***Shadows*, (fiber glass, sand, veterinary glove, fabric), 2023**  
Produced with Virginie Sistek  
KunstHalle Sankt-Gallen / © Sebastian Schaub



***Dormant Season*, detail, (straw embroidery, linen, silkpaper, wood), 2023**  
Produced with Emma Bruschi, Léonie Pernet and Stéphane Kropf  
KunstHalle Sankt-Gallen / © Sebastian Schaub





***Modern Jalousy***, (wood, metal, textile), 2021  
Art au Centre, Genève / © Thomas Maisonnasse



***Jalousies modernes, (porcelain, cotton, motor), 2021***  
© Guadalupe Ruiz and BAK, Swiss Art Awards, Basel

## ***Modern Jealousy, Kiefer Hablitzel*** **Kunstpreis, Basel, 2021**

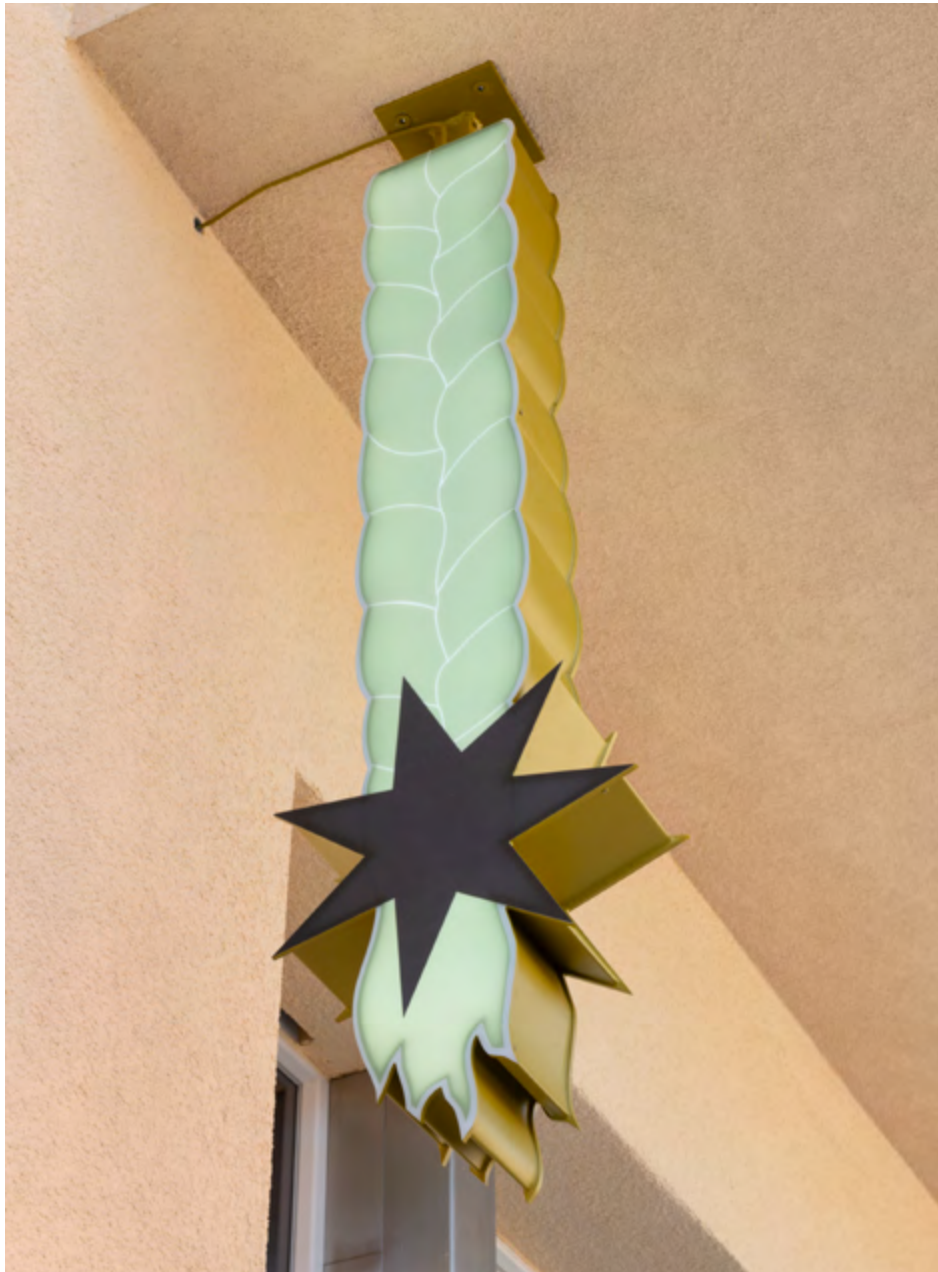
Four spinning eyes in porcelain, a neon sign with missing letters and wooden objects depicting female thieves shape the ecosystem of *Modern Jealousy*. These character-works are placed in seven painted wooden modules, built in the manner of nesting dolls, that can be fitted into each other or spread out in space. These modules are the size of the doors and windows of the artist's home, potentially barricading the facade. The title is a cross-translation between modern aluminum shutters and the French translation : *jalousie*.



***Jalousies modernes, (wood), 2021***  
© Guadalupe Ruiz and BAK, Swiss Art Awards, Basel



***Jalousies modernes, exhibition view, 2021***  
© Guadalupe Ruiz and BAK, Swiss Art Awards, Basel



***Auto-confiance*, permanent piece, All Stars,  
Lausanne, 2021**

This gleaming braid is the lightbox of the All Stars, an artist-run-space opened in 2021 in Lausanne by Charly Mirambeau and Leila Niedelberger. From the sheet that one hangs on the bars of a window to the weaves thrown to emancipating loves, this luminous sign twists itself to become the metaphor of an escape.



***L'ami naturel III* (wood, paint, cotton, silk, soup spoon, motor), 2020**

Produced with Renato Zülli

CAN Centre d'art Neuchâtel / © Sebastien Verdon

## ***Agarra-diablo*, solo show, Centre d'art Neuchâtel, 2020**

The expression *Agarra-diablo* is used to name a tropical plant whose stem has the particularity of being sharp and raspy, with the ability to cling, grip, connect bodies that have not paid attention to it. Between obstacle and protection, the *agarra-diablo* becomes the thread of an exhibition constructed in the image of a chase: pots are as much linked to jaguar tongues as melodies to unstable floors, producing an accumulation of depraved perspectives that are not fully grasped by our humanized senses.

Based on the configuration of the Darién, an almost impassable region located at the North/South junction of the American continent, Gina Proenza's personal exhibition is made up of spaces that hide from each other. How do we cross indomitable places of transit? Which direction to choose between the jaguar's path or the crossroads? Can we still call nature a biological ecosystem that is no longer under the influence of the myth of culture?

Gina Proenza echoes the stories of some of the underground actors of this place – natives, pirates, streams, drug traffickers, insects, migrants, or burnt woods – to produce sketches that punctuate the wandering.

<https://can.ch/en/project/agarra-diablo/>



***Nostalgie en pantoufles, (rocking-floor), exhibition view, 2020***  
CAN Centre d'art Neuchâtel / © Sebastien Verdon



***Traductrice cleptomane, (lightbox, corridor), 2020***  
CAN Centre d'art Neuchâtel / © Sebastien Verdon



***Corridor***, (wood, paint, dislocated armor), 2020  
Produced with Julian Thompson & CAN  
CAN Centre d'art Neuchâtel / © Sebastien Verdon



***Nostalgie en pantoufles***, detail (wood, tennis ball, city's lost keys), 2020  
CAN Centre d'art Neuchâtel / © Sebastien Verdon





***Feeling Station, (rope, wiper motor), 2019***  
Motrat, Pristina (XR)

## ***After the revolution, group shows, Pristina, Geneva, Boissy-le-Châtel, Basel, Neuchâtel, 2019 - 2023***

A jump rope is mechanically activated by a windshield wiper motor. The walls on which it is hung have replaced the arms and hands that made it turn. Referring at the same time to the ritual game of the playground, the artist also evokes a certain geography of affects. Originally produced to be exhibited in Pristina (Kosovo) and travelling since then from an exhibition place to another, this work was thought to fit in a hand luggage and to be able to unfold and adapt to any type of space, referring then to the two points of hangings necessary to install a hammock and to occupy a place.



***After the revolution (Hommage to M. L. Ukeles), (rope, wiper motor, broom bristles), 2023***  
CAN Centre d'art Neuchâtel / © Sebastien Verdon



***Social Gravity V, (rope, wiper motor), 2022***  
City SALTS, Basel / © Gunnar Meier



***Social Gravity IV*, (wood, tennis ball, sandpaper, fabric), 2019**

Co-signed with Ruben Valdez

KunstHalle Sankt-Gallen / © Gunnar Meier

## ***Social Gravity*, group show, KunstHalle Sainkt-Gallen, 2019**

*Social Gravity* was realized in collaboration with the architect Ruben Valdez and consisted in wooden slabs placed on top of tennis balls and covered with sandpaper.

This platform is part of a series of moving floors produced by the artist since 2017. Placed on the surface of the ground like a second skin, they generate sensations of imbalance under the footsteps of its occupants, producing swaying instabilities, rocking vertigo or bouncing infidelities to the effects of weight and usual gravities.



***Social Gravity IV*, (wood, tennis ball, sandpaper, fabric), 2019**

Co-signed with Ruben Valdez

KunstHalle Sankt-Gallen / © Gunnar Meier



***Social gravity I*, (rocking floor, light, sticker, soundpiece), 2018**  
Centre culturel suisse Paris 2018 / © Margot Montigny pour le CCS

## ***Passe Passe*, solo show, Centre Culturel Suisse, Paris, 2018**

«For her exhibition at the Centre Culturel Suisse, the floor of the *Pièce sur cour* is almost entirely occupied by a platform, a sort of second floor detached from the first by about twenty centimeters. The visitors are invited to walk on this painted surface. They then experience a sensation of instability and subtle oscillation. (...)

*Passe Passe*, the last chapter of a quartet of exhibitions that take as starting points stories or places linked to Colombia, her country of origin, Gina Proenza refers to a tiny island located in the Caribbean Sea, *Santa Cruz del Islote*. This island is considered one of the territories with the highest population density in the world.»

– Excerpt from the exhibition text by Olivier Kaeser.



***Jingle*, (sticker), 2018**  
Centre culturel suisse Paris 2018 / © Margot Montigny pour le CCS



**Michel, 2016-2018, (print on mosquito net, rocking floor, soundpiece), 2018**  
Centre culturel suisse Paris 2018 / © Margot Montigny pour le CCS



## ***a a e o*, solo show Liste art fair, Basel, Helvetia Kunstpreis, 2018**

«In this exhibition, we find objects that stick their tongues out. Their appearance, however, has become smooth and abstract. They seem to converse around a large artificial stone. This installation evokes the jurisdiction of the Wayu (autochthon community living in Colombia and Venezuela): to resolve conflicts, mediators, the *palabberos*, are assigned. They are in charge of solving problematic situations using dialogue.»

– Excerpt from a text by Elisa Langlois (*Le Phare Magazine*, Centre Culturel Suisse, Paris, autumn 2018)

***a a e o (palabberos)*, (polystyrene, sand, paint, ceramic, silk, motor, dance carpet), 2018**  
Produced with Florent Merminod (rock) and M.A & Dominique Reymond (porcelain)  
Liste Art fair, Basel / © Viktor Kolibál



***a a e o (arrancamuela)*, (ceramic, silk, motorized tongue), 2018**

Produced with M.A & Dominique Reymond (porcelain)

Liste Art fair, Basel / © Viktor Kolibál



## ***L'ami naturel*, solo show, Tunnel Tunnel off space, Lausanne, 2018**

«Let thought excite itself when the tongue breaks in! The excitement happens until the tongue gets soft. That's become there are opinions that hatch deeply through fragility. (...)

How widely impertinent our tongues are, seemingly able to exist even outside our bodies. The talking of our tongues undo, separate, exquisitely differentiate. They create schemes! A minute copy that struggles with inconvenience, at times for the sake of contrast, at times for the sake of balance, works to make the real appear. All our carefreeness has become musical, at the service of a feeling made of closeness and remoteness. This takes place with elation, resolution, approximation. A fine anarchy in style proves no rhythm supports the General.

Tongues are stuck out to the front. Even automatons do it so. Sometimes, there is the desire to bite one's tongue out of feat. From all these longings where words rush out willingly, the need for revolution takes shape. (...)

- Excerpt from the exhibition text by Federico Nicolao (translated by Dimitri de Preux), published and distributed at the newspaper's kiosk in front of Tunnel Tunnel art space, (May-June 2018).



***L'ami naturel*, le rôt animal, exhibition views, 2018**  
Tunnel Tunnel, Lausanne / © Mathilda Olmi





***L'ami naturel, le rût animal II, (wood, plaster, paint, motor), 2018***  
Tunnel Tunnel, Lausanne / © Mathilda Olmi



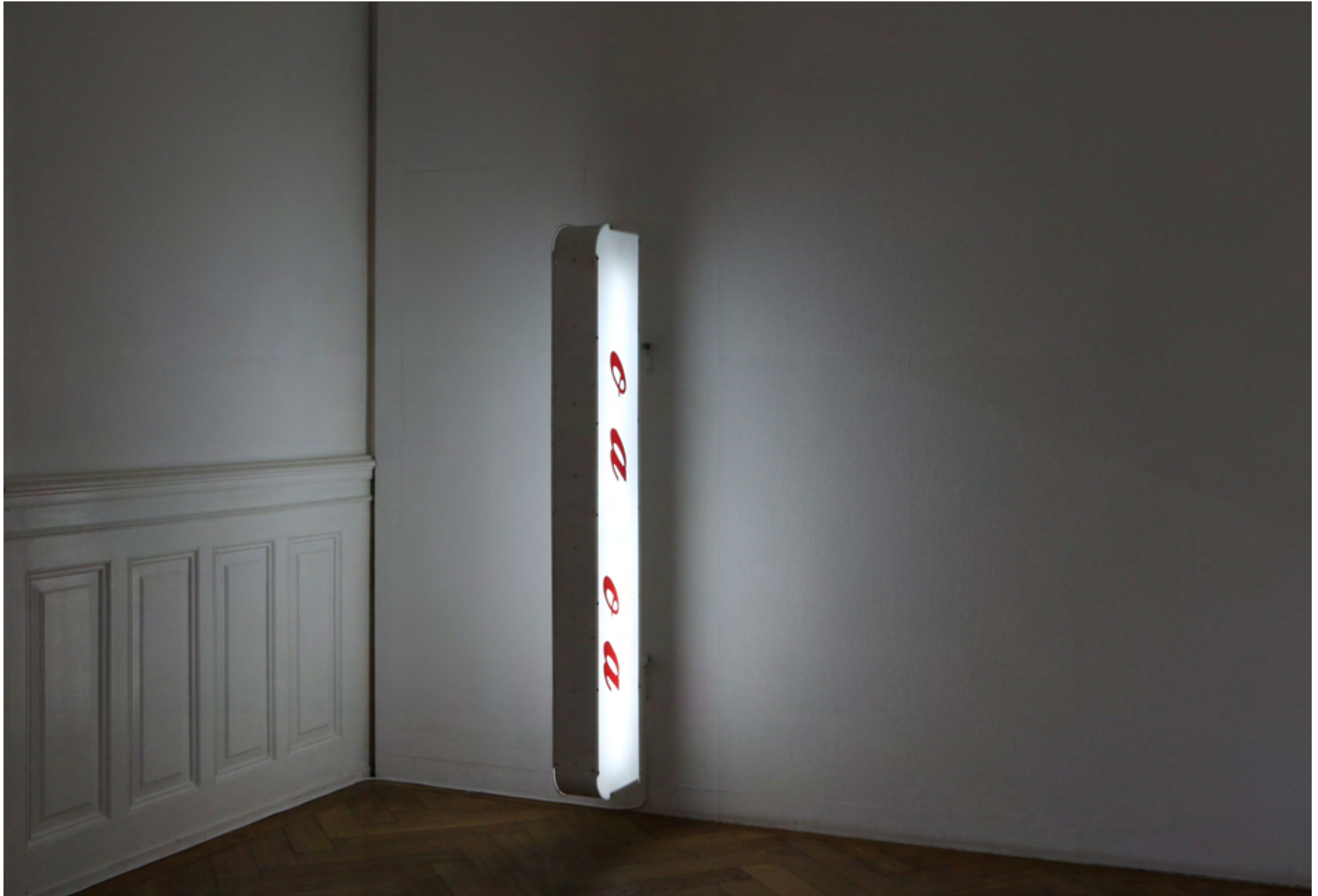
***L'ami naturel / Le rût animal I*, (plaster, motorized tongue), 2017**  
Plattform18, Kunsthaus Langenthal 2018 / © M. Flury

## **2018, *o a o*, Plattform18, group show, Kunsthaus Langenthal**

«Spread over three contiguous rooms, the exhibition *o a o* is rooted in the history of a village founded in the 17th century by escaped slaves. (...) This African enclave in the heart of Colombia shares a culture and a language different from the Colombian culture, the «Palenquero». (...)

The exhibited objects offer themselves to the gaze and hide at the same time, showing a strong presence in the space while including a system of dissimulation. Thus language appears, literally and figuratively, in space forming a system of signs (vocal, gestural, graphic, sculptural, olfactory) playing on several levels of emission and reception.»

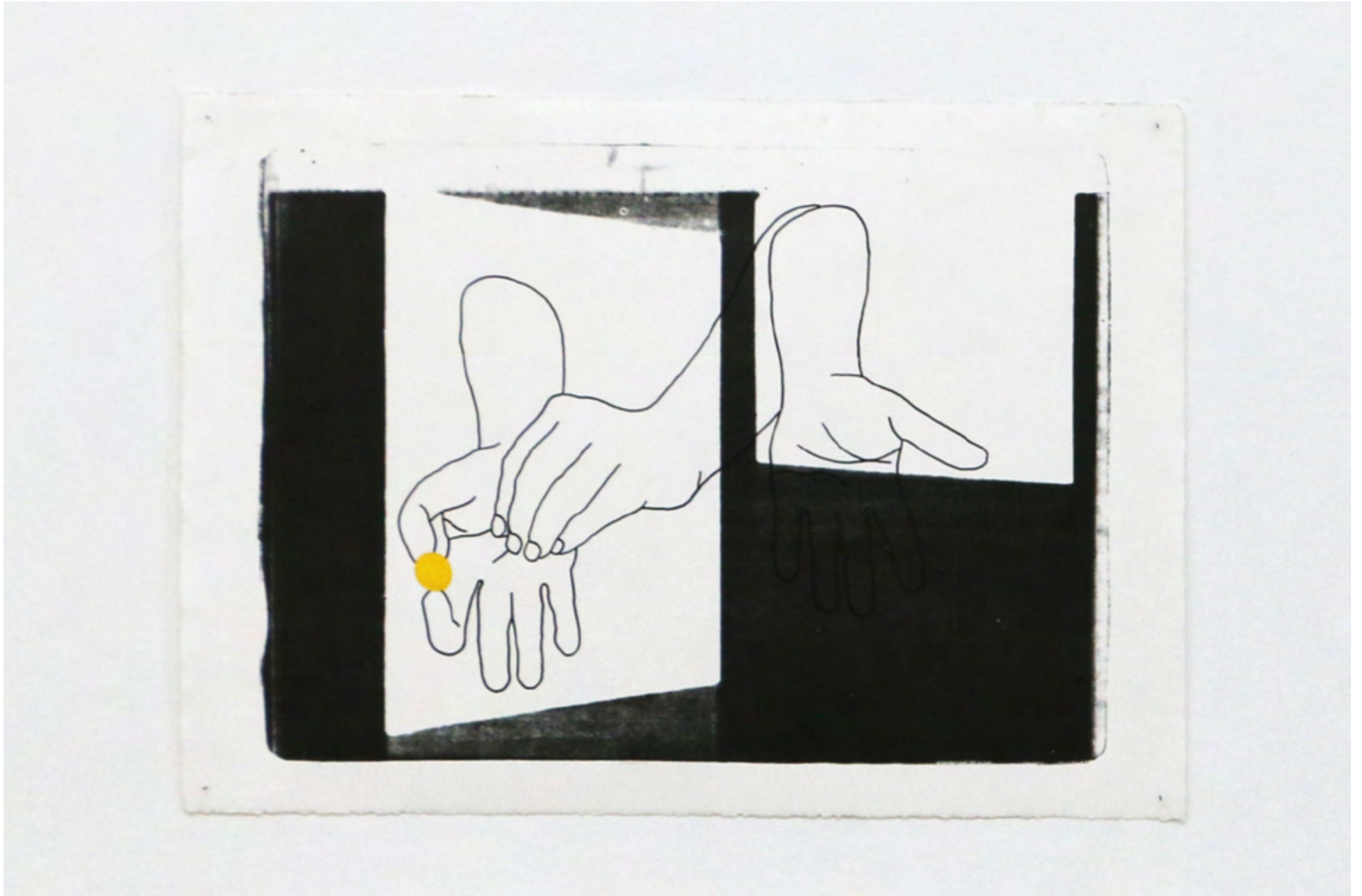
-Excerpt from the exhibition text by Bénédicte Le Pimpec.



**o a o a, (lightbox), 2017**  
Plattform18, Kunsthaus Langenthal 2018 / © M. Flury



***Assemblées (Suto)*, (wood, olfactive paint, soundpiece), 2018**  
Produced with M. Gharbi (olfactive paint)  
Plattform18, Kunsthau Langenthal / © M. Flury



***Disparaître***, (lithography on paper, acrylic), 2018  
Plattform18, Kunsthaus Langenthal / © M. Flury