# CAROLINE VENTURA
# PORTFOLIO 2026

Biography

Caroline Ventura (born 1994, Lausanne) graduated from ECAL in 2016 with a BA in Visual Arts, receiving the Walter & Eve Kent Scholarship and the Prix du Risque. She later completed the Work. Master at HEAD, in Geneva, taking part in the Summer Academy at the Swiss Institute in Rome and spending her final year in Paris.

She was a finalist for the Swiss Art Awards in 2021 and has since shown her work mainly in Switzerland, France and Germany, with exhibitions at Café des Glaces (Tonnerre), sic! Elephanthouse (Lucern), Spoiler.zone (Berlin) and Tada Space (Denmark). In 2024, she published her first book, *More Beautiful Than They Are*, accompanied by an exhibition at sic! Elephanthouse. She also participated in *Des Seins à Desseins* at Espace Arlaud (CH) in September 2024.

In 2025, she received a research travel grant from Pro Helvetia and spent a month in Lisbon to begin developing her film project *Ponte de Vista*. That same year, she co-curated two independent exhibitions in Paris and Zurich under the name good company, while also presenting new artworks in the Zurich edition.

In 2026, she took part in a group show at Galerie Kramer (Paris) in October, and presents *Amazine Room#01*, a three-week project in which she takes over a room at Hôtel Amour (Nice).

She develops a pictorial practice driven by gesture, repetition and collection, where the act of painting becomes a compositional force in itself. Inspired by the energy of urban environments and the visual culture of her adolescence, she translates the density of the city into vibrant surfaces built from rhythm, layering and tension. Working across materials such as latex, mirror, paper and canvas, she uses each support to shift perception and create moments of appearance, reflection or disappearance. Balancing control and improvisation, her work moves between softness and directness, opening a space where colours, forms and gestures interact freely and generate their own internal logic.

**Caroline Ventura**

Born in 1994 in Lausanne. Lives and works in Lausanne.
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www.carolineventura.ch

## Solo shows

2026 *Amazine Room,* invited by Dena Peignier, Hôtel Amour, Nice
2024 *Postcards*, Tada space, Copenhagen
*More beautiful than they are*, sic! Elephanthouse, Lucern
2023 *Ppl create their own narratice anyway,* Café des Glaces, Tonnerre (FR)
*La Chambre Rose*, Aarlo U Viggo, Buchillon (CH)
2022 *« transparent only »*, Rindermarkt 23, Zurich
2015 *Spray +*, avec Jules Moskovtchenko, Hangar 9, Geneva

## Group shows

2026 *Magenta made me Hardcore*, Galerie Kramer x Erratum, Paris
*De Bailly à Zaric*, Musée Historique de Lausanne
Swiss Art For Palestine, Geneva
2025 *END OF SUMMER SHOW,* attempt, good company, Zurich
2024 5 ans de la galerie *Aarlo U Viggo*, Buchillon
*Des Seins à Dessein*, Espace Arlaud, Lausanne
*If not friend, why friend shaped?*, Spoiler.zone, Berlin
*Taking the long way home*, Sweet Tooth, Zurich
2022 I *want you so bad*, Soul2Soul, Genève
2021 *Calendrier de l'avent musical*, R2Lrec, Bongo Joe, Geneva
*See U L8ter,* Swiss Art Awards, Bâle
*End of Summer*, performance pour Virginie Jemmely, Fri Art, Fribourg
*Birdhouses*, Festival de Locarno
*Signatures (X)*, Smallville, Neuchâtel
*Âge D'Or*, collectif RPZ, Paris
*Birdhouses*, Av. du 14 mai, Lausanne
*February Blues*, Valentin 61, Lausanne
2020 *Ille Digital 7*, exposition virtuelle, Meister Und Werke, Münich
*Exhibiting Painting*, exposition virtuelle, Jack's Flat, Berlin
*Coronavirus Virtual Exhibition*, www.carolineventura.ch/virtualgallery
*UNITE: Workers Of The World*, Upstate, Zurich
*Sister*, Grève des Femmes, Arsenic, Lausanne
2017 ECAL Ten Years exhibition, Lausanne
2016 axaxaxa mixed media, Lac Gallery, Vevey
*TAZ*, Micro art space intervention, Lausanne
axaxaxa mixed media, G60, Lausanne
2015 *Construire Un Feu*, ECAL, Lausanne
*Winkelmans*, Pazioli, Lausanne

## Education

2018 - 2020 HEAD Work.Master with honors
2013 - 2016 ECAL Fine Arts with honors

## Awards

2024 Bourse de la Fondation Engelberts
2022 *PRISMES* Fondation AHEAD, Geneva
2021 Swiss Art Awards, finalist
2020 Prix Strawinsky, HEAD, nominated
2016 Prix du Risque, ECAL
2015 Fondation Walter & Eve Kent, ECAL

## Residencies

2025 *Voyage de recherches*, Pro Helvetia, Lisbon
2018 *Observation, practices and methods*, Summer academy, Swiss Institute, Roma
*La Lampada*, Leaving Living Dakota and axaxaxa mixed media, Bruxelles
2017 Gray Art Motel, Dijon

## Publications

2026 *Tropik Tropik II*, Paris
*Unapologetic*, Edition Gossip, Issue 4 "Glamour", Bern
2025 *Tropik Tropik*, Paris
2024 *More beautiful than they are*, Präsens Editionen
2023 *iel magazine*, Paris
*something.edited*, Paris
2021 *Exposition « Âge d'Or »*, interview of Zoé Tullen, Revue Décor
*À Lausanne, une petit oasis pour soutenir les artistes*, Salomé Kiner, Le Temps
2020 *18*, TSAR editions
*Dans les galeries*, Laurent Delaloye, 24 Heures
2016 *Scarface Scarface Scarface Scarface*, Offline n°3

## Curation

2025 *END OF SUMMER SHOW,* at attempt, good company, Zurich
*Paris Distribution*, good company, Paris
2020 *Coronavirus Virtual Exhibition*, www.carolineventura.ch/virtualgallery
2018 *La Lampada vol. 2*, Circuit, Lausanne
*La Lampada*, Brasserie Atlas, Bruxelles
2017 *Plans*, Plans et axaxaxa mixed media, Geneva

***Magenta made me Hardcore***

Galerie Kramer x Erratum
October 2026

Group show with Alexis Puget, Caroline Ventura, Enam Granoth, Hyewon Mia Lee, Luka Naujoks, Nicole, Yeva Khrapova

Installation view: *Magenta Made Me Hardcore*, KRAMER, Paris, 2026. Photo © Kramer.





Left: Yeva Khrapova. Right: Caroline Ventura, *Sans titre (étoile)*, 2026. Paint on canvas, 92 x 73 cm



*Stickers (2026)*, 2026. Paint, plexiglass, gesso, stickers, scotch, 33×24 cm



*Sans titre (air)*, 2026. Mixed medium on canvas, 92 x 73 cm









***END OF SUMMER SHOW***

Invited by good company
At attempt
Stationsstrasse 21
8003 Zürich, Switzerland
28 – 31 August 2025

Group show with Valentina Demicheli Jitsattayakul, Nadia Hauri, Lisa Signorini, Caroline Ventura

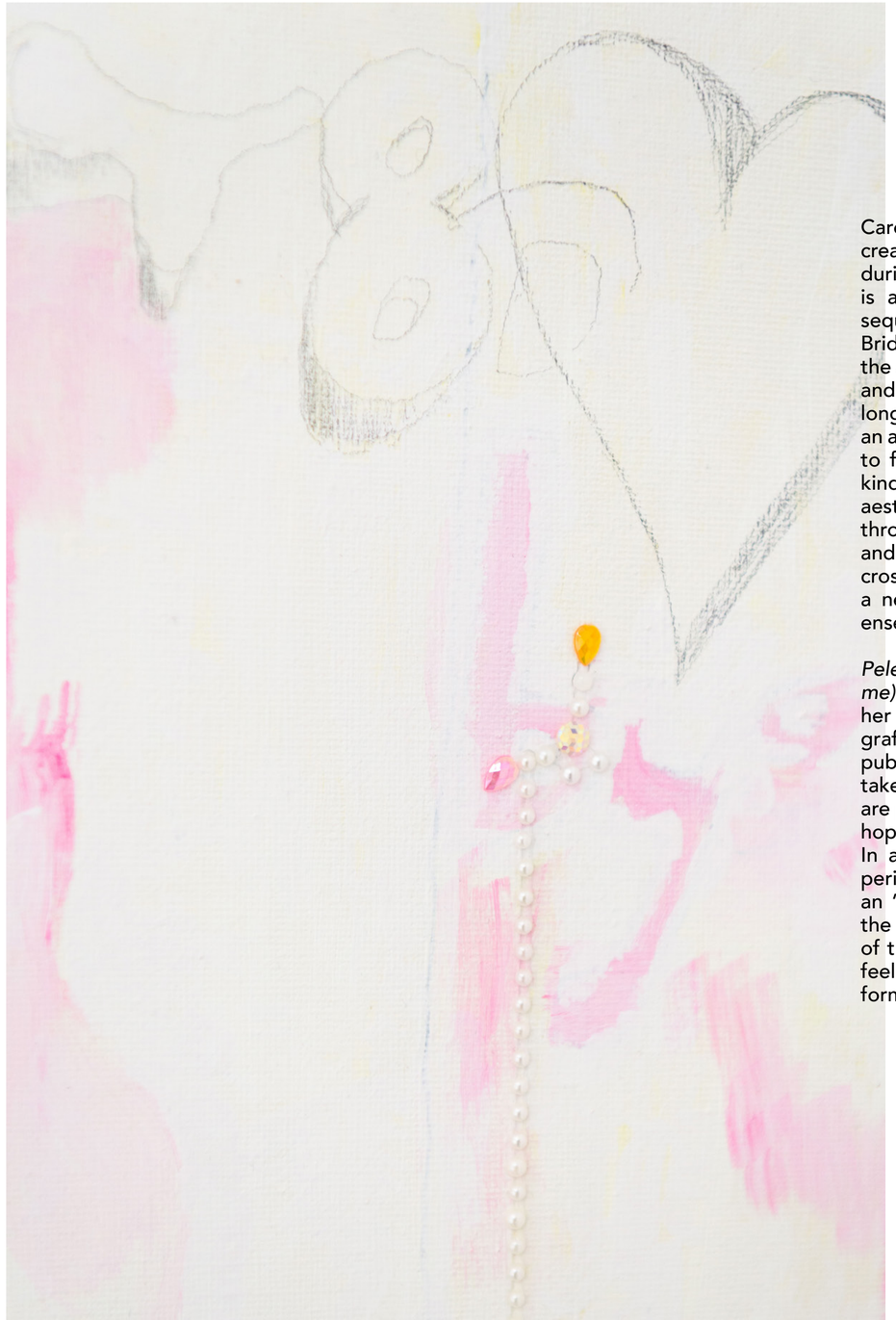
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*Pelee (I never chose this life, this life chose me)*
30 x 39 cm, paint and pen on canvas



*Bye*
18 x 23 cm, paint, stickers and pencil on canvas



Caroline Ventura presents several works created during her residency in Lisbon during summer of 2025. *Ponte de Vista* is a video composed of a collection of sequential shots of the *Vasco da Gama* Bridge, which connects Lisbon to Montijo, the artist's father's hometown. Built in 1998 and stretching 17.2 kilometers, it is the longest bridge in Europe. Crossing it evokes an almost surreal sensation: the road seems to float indefinitely above the water, in a kind of hypnotic trance. It is precisely this aesthetic that the artist sought to capture, through recordings made at different times and with various photo/video devices. Each crossing becomes a unique point of view, a new layer of subjectivity added to the ensemble..

*Pelee (I never chose this life, this life chose me)* and *Bye* are two paintings that continue her exploration of urban inscriptions, tags, graffiti, and unintentional marks found in public spaces. Inspired by photographs taken during her residency, these works are part of an ongoing series that the artist hopes to develop across different cities. In all of the works produced during this period, the artist deliberately emphasizes an "unfinished" dimension, affirming both the fragmentary and suspended nature of this moment of research, as well as the feeling of freedom that arises from leaving forms and meanings open.

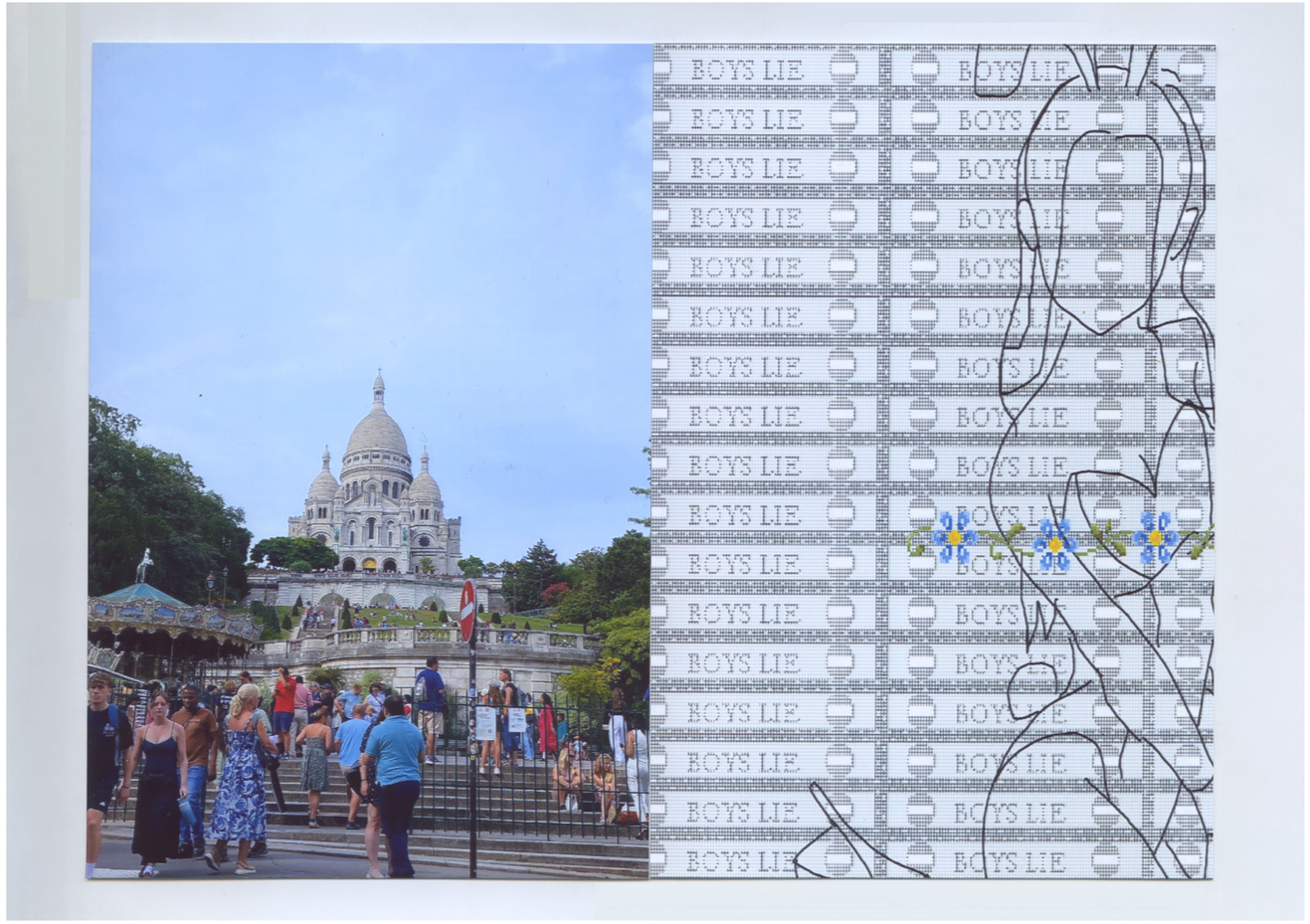



*Ponte de Vista*
58’35’, link to video

***Postcards***

Tada space, Copenhagen
Series of 9 diptychs, digital drawing and photography, 21 x 29,7 cm
4.10.2024 - 10.01.2025
3/9



verification verification verification verification verification
welcome to my website



***Pieces of me***

Group show *Des Seins à Dessein*, Espace Arlaud, Lausanne
Series of 20 pieces, mixed media, frame: plexiglass and silicone, 23 x 32 cm
7.9.2024 - 10.11.2024

With the support of Fondation Engelberts


healing












SCREAM










***More beautiful than they are***

The publication contains a selection of drawings created between 2019 and 2023.
may 2024, 160 pages, 29,7 x 21 cm, english/french

Editor: Laura Breitschmid
Graphism: Dorothee Dähler
Texts: Claire Hoffmann & Laura Breitschmid
Photography: Dominik Hodel
Publishing house: Präsens Editionen

With the support of Loterie Romande, Ville de Lausanne, Ernst und Olga Gubler-Hablützel Stiftung and sic!
Elephanthouse


Phila était une
superbe fille dotée
rêve un soir où elle
Yaga qui était
Ivan qui était

It contains so little of the whole life of a person, in the case of this 'Caroline Ventura', who signs her work to the point of excess. The 'subtext' therefore filters into the margins, in shimmering transferred text that is barely visible, or anchored in the material itself, like the paper's watermark that is only revealed when held up against the light.

'That's ridiculous, he says. I'm not going to New York without you. I wouldn't even be here if it wasn't for you.
It's true, she thinks, he wouldn't be. He would be somewhere else entirely, living a different kind of life. He would be different with women even, and his aspirations for love would be different. And Marianne herself, she would be another person completely. Would she ever have been happy? And what kind of happiness might it have been?'[4]

At the end of *Normal People*'s 260 pages, these two young plants will be transplanted. Connell receives—spoiler alert—a prestigious scholarship to continue his creative writing studies in New York. He can hence add an important line to his CV, ignoring the possible detours that the little hearts crossing the list demand.

The vegetable garden-literary close-reading of the *CV Miam* drawing could be extended to the observation of some of Ventura's many drawings. Is it not a kind of 'cultural association' that she systematically applies to her A4 pages? These pages filled with hybrid characters from pop culture, comics, tags and graffiti, who speak to each other in the international dialect of social networks, of love, anger and abandonment, interrupted by references to cubism and constructivism, by Paul Klee and notions of the fourth wave of feminism.

Caroline Ventura looks closely at how the species she cultivates on her paper squares function together. How do the colours combine, are they complementary or halftones? What are the vines of lines saying to each other, dash strokes or in arabesques? Do they support or ignore each other? Do they know how to plant themselves on the backdrops of tightly packed, coloured felt-tip rows, on a humus of recycled sheets of paper, rich with the amending traces of a previous life? Finally, like hundreds of brightly coloured little insects, attracted by this luxuriance, little stickers of all shapes and kinds land on her drawings. And aren't the drawings encased in 'greenhouses' of paper or plastic-laminated sleeves, to increase, even more, the effect and rendering of this work? It's on her Instagram account that the artist measures the effectiveness of her 'companion associations', determining the success of a particular line, colour or composition. Rich or meagre harvest of 'likes'?

This assiduous, almost daily drawing practice could therefore be described as empirical research into interdependence. Curious about experimentation, unlearning and clumsiness, Caroline Ventura constantly questions the associations of elements and the dependence between language, different materials, drawing techniques and her personal and intimate experience, observing the effects and consequences of these unexpected interdependencies, fruitful at best, sometimes harmful, but above all inevitable:

'No one can be independent of other people completely, so why not give up the attempt, she thought, go running in the other direction, depend on people for everything, allow them to depend on you, why not.'[5]

*Claire Hoffmann*

1. Sally Rooney, *Normal People* (London: Bloomsbury House, 2018), p. 265.
2. Perrine & Charles Hervé-Guyer, 'Les associations de cultures: Principes et repères', in *Vivre avec la terre. Manuel des jardiniers-maraîchers*, (Paris: Actes Sud, 2019), vol. II, pp. 419–491.
3. Antoine Dumas, cited in Perrine & Charles Hervé-Guyer, *Vivre avec la terre. Manuel des jardiniers-maraîchers* (Paris: Actes Sud, 2019), vol. II, p. 413.
4. Rooney, *Normal People*, p. 265.
5. Rooney, *Normal People*, p. 262.





***More beautiful than they are***

*sic! Elephanthouse*, Lucern
6.04-18.05.2024

©Andri Stadler

With the support of Ville de Lausanne, Canton de Vaud, Casimir Eigensatz Stiftung and Gemeinnützige Gesellschaft der Stadt Luzern







*(..)*

*The 145 drawings presented in the exhibition, created between 2019 and 2023, reflect the artist's interest in colors, combinations, and her playful approach to materiality. A special feature is to show the front and back of the drawings, which sometimes also present a form of unintended drawings. The works hang, packed in plastic sleeves, on long nails. Packing and Protecting the works is as much part of her artistic work as drawing the. Laminating them or using, plastic sleeves shows the artist's strong attraction to transparent, glossy, and smooth materials and surfaces.*

*With the exhibition setting at sic! Elephanthouse, Caroline Ventura aims to embrace the concept of mobile phone repair shops, where rows of electronic products sealed in plastic bags hang on hooks. Through the playful aspect of the shop, visitors are invited to pick up the drawings, feel their surface, and explore the details. Through interaction with the «packaged» works, hanging and rehanging, a new presentation is constantly being created.*

*Text: Laura Breitschmid & Sabrina Negroni*





***Ppl create their own narrative anyway***

Café des Glaces
winter 2023-2024 / Tonnerre, France
©Café des Glaces and Mischa Schlegel

With the support of Ville de Lausanne and Canton de Vaud



*Paname06*
adhesive film, temporary tattoos, stickers,
varnish, glitter, mirror paint
77,7 x 129,5 cm

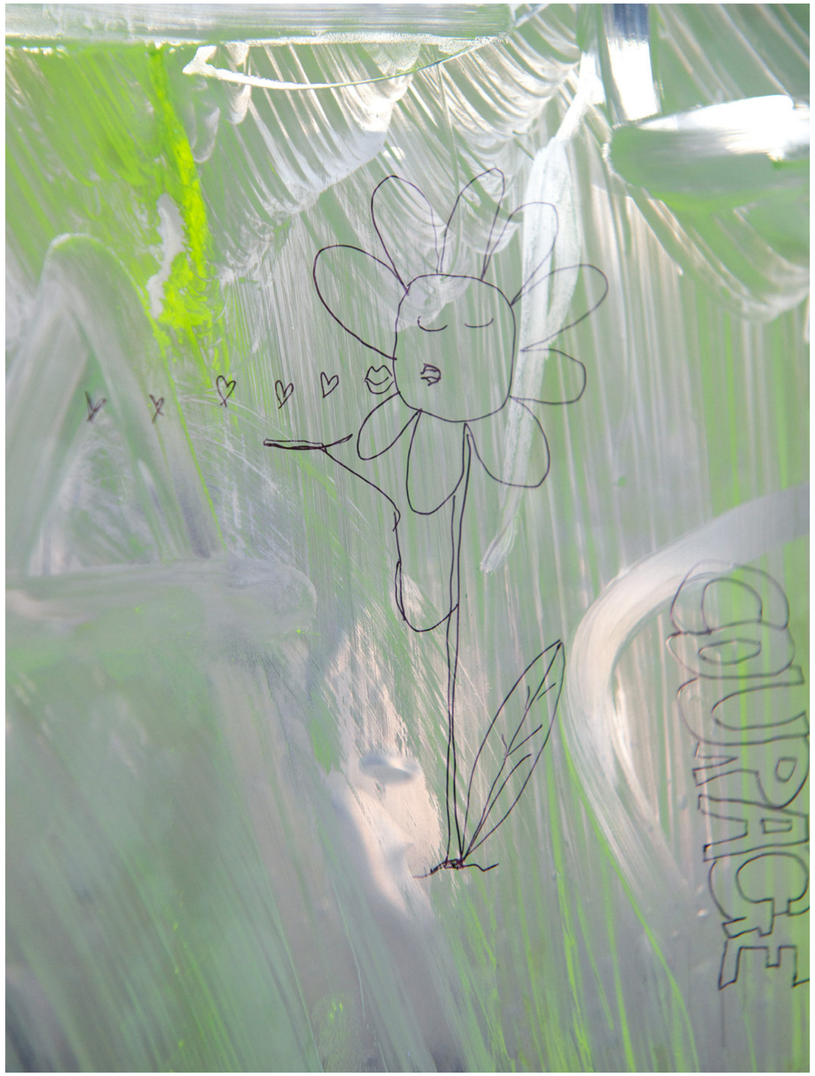
Attracted by the aligned and radical hangings, Caroline Ventura painted directly onto the mirrors of the former ballroom at *Café des Glaces* for this exhibition, transforming them into ephemeral paintings. This choice also reflects her own obsession with smooth, transparent materials, to which stickers and spray paint, two important elements in her visual universe, adhere particularly well.

She takes up the idea, born of a discussion with a former teacher, that when we paint, we paint ourselves, as all painting is in part a self-portrait. She finds links between mirrors, reflections, and painting, to the extent that the painting can be seen as an analogy of the self, both for the artist and for the viewer who projects their personal history onto it. Hence the title of the exhibition, "Ppl create their own narrative anyway (please interpret my work)."

To conceive it, she drew inspiration from photos of her own reflection taken in the street, a more or less blurred reflection that is here tagged, colored, scratched, smudged, etc. Ultimately, it is an attempt to reclaim this glimpsed image, even though it could make her feel self-conscious. The goal was to complete this series of 12 mirror paintings in one week. This time frame, taken as a dare by the artist, gives the entire project a playful aspect.

*Cry me (OKLM)*
antistatic film, stickers, varnish, paint on mirror
80 x 129,5 cm








*Courage*
antistatic film, temporary tattoos, stickers,
varnish, pen, and mirror paint
80 x 129,5 cm






*Parti*
adhesive film, stickers, tape, pen, and paint on mirror
77,5 x 129,5 cm

***You met me in a very strange time in my life***

selection of paintings from the exhibition at *La Chambre Rose*, Aarlo U Viggo
july 2023 / Buchillon VD
With support of Ville de Lausanne and Canton de Vaud



*Life Pepe*
paint and stickers on transparent latex
53 x 90 cm, 2023



*« Nag »*
painting on canvas
73 x 92 cm, 2023

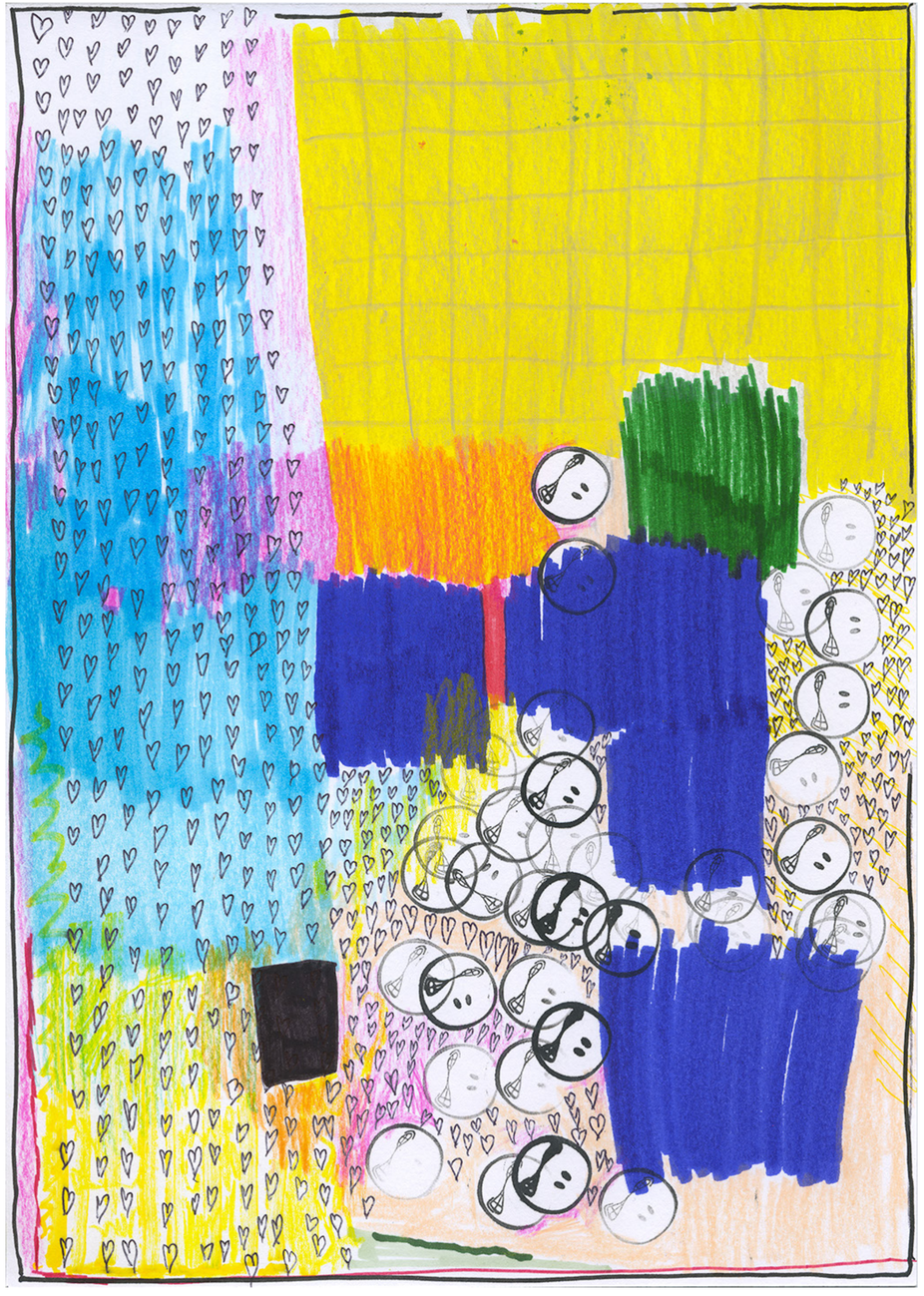







Series of drawings created for the first edition of the magazine *something.edited*, Paris, june 2023







*« Parfois j'imagine Caroline Ventura prendre le chemin de l'atelier. Elle porte une casquette de Super Mario Bros et monte à bord d'un chariot de mine, sauf que c'est un wagon chargé de bitcoins qu'elle conduit sur des rails de montagnes russes. Le sol de sa cabine est en plexi ; elle surplombe une mer polluée où elle largue à son tour, dans les virages trop serrés, quelques pièces qui tombent en ricochant sur la surface adipeuse du monde.*

*Sous ses pieds le plancton phosphore, des requins marteaux passent la gueule ouverte, des logos privés d'objets flottent sur l'écume des jours. Elle trace. Son geste est sûr, rapide, instinctif. Elle ne perd pas de temps dans le trafic des idées. Elle sait : quelque part une ville est enfouie sous la mer, figée à l'heure du crépuscule. Les façades des immeubles se sont oxydées. Des employés sont restés prisonniers sous les ampoules en LED ; quand ils appellent à l'aide, leurs cris forment à peine des bulles d'air. Sur leurs bureaux, les derniers ordinateurs bavent des pixels délavés. Derrière des baies vitrées, il y a des salles de sport où des cyclistes font le tour du monde en regardant télé-achat sur des écrans intégrés à leurs vélos elliptiques. Dans les parcs où jouaient autrefois des enfants qu'on gavait d'acides gras saturés et d'huile de silicone, le corail pousse jaune : ses polypes forment des arches qui se rejoignent en M. Une bouée doughnut gît dans une piscine vide, ou alors c'est un cendrier, parce que des culs de sbars bouchent les systèmes de filtration. Et plus loin, sous les résines mouvantes, on trouve des guirlandes de Noël, des barbecues à gaz, des faux-ongles rongés, des sièges-bébé, des Caddie de supermarchés, des trottinettes et des accessoires pour chiens.*

*Le transparent est un aquarium qui est une boule de crystal et qui nous dit : le turfu c'est la ruine. Heureusement que le plastique nous survivra pendant des siècles. Bien après la dernière trace de vie sur terre, il sera encore là pour témoigner de notre histoire. Parfois, j'imagine Caroline Ventura cherchant à sortir de son œuvre. Mais les montagnes russes sont circulaires : on monte pour ne plus en descendre. Anthropologue des confins de l'hyper-modernité, les yeux comme des lampes torches, elle fabrique les fossiles de nos caprices adulescents.*
*J'avais douze ans quand je suis restée bloquée pendant six jours au même niveau de la Légende de Zelda. Quand je regarde les pièces de Caroline, me revient cette musique-là : l'écho d'un rêve familier qui nous capture et nous captive et qui finit par nous caractériser.*

*confins : parties d'un territoire situées à son extrême limite et à la frontière d'un autre. »*

*Salomé Kiner*

***« transparent only »***

Resin, stickers, airbrush, inserts
Rindermarkt 23
2022 / Zürich
©Andreas Lumineau
With support of Ville de Lausanne and Canton de Vaud







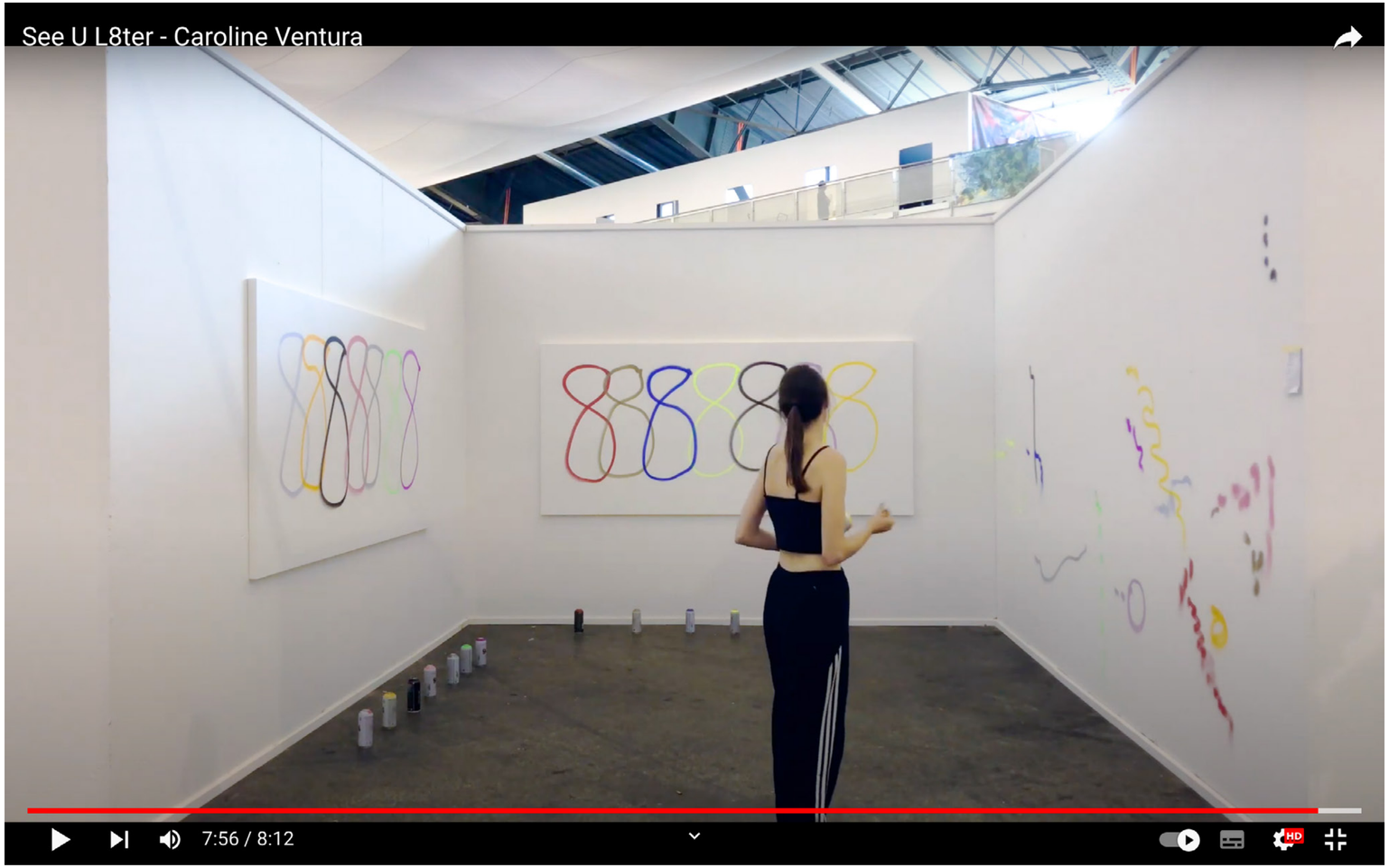

PLAYBOY



***See U L8ter***

Spray paint on
canvas and wall,
130 x 280 cm, vidéo
Swiss Art Awards
Basel / 2021

Lien vers la vidéo: https://www.youtube.com/watch?v=CxAip6rXU3w



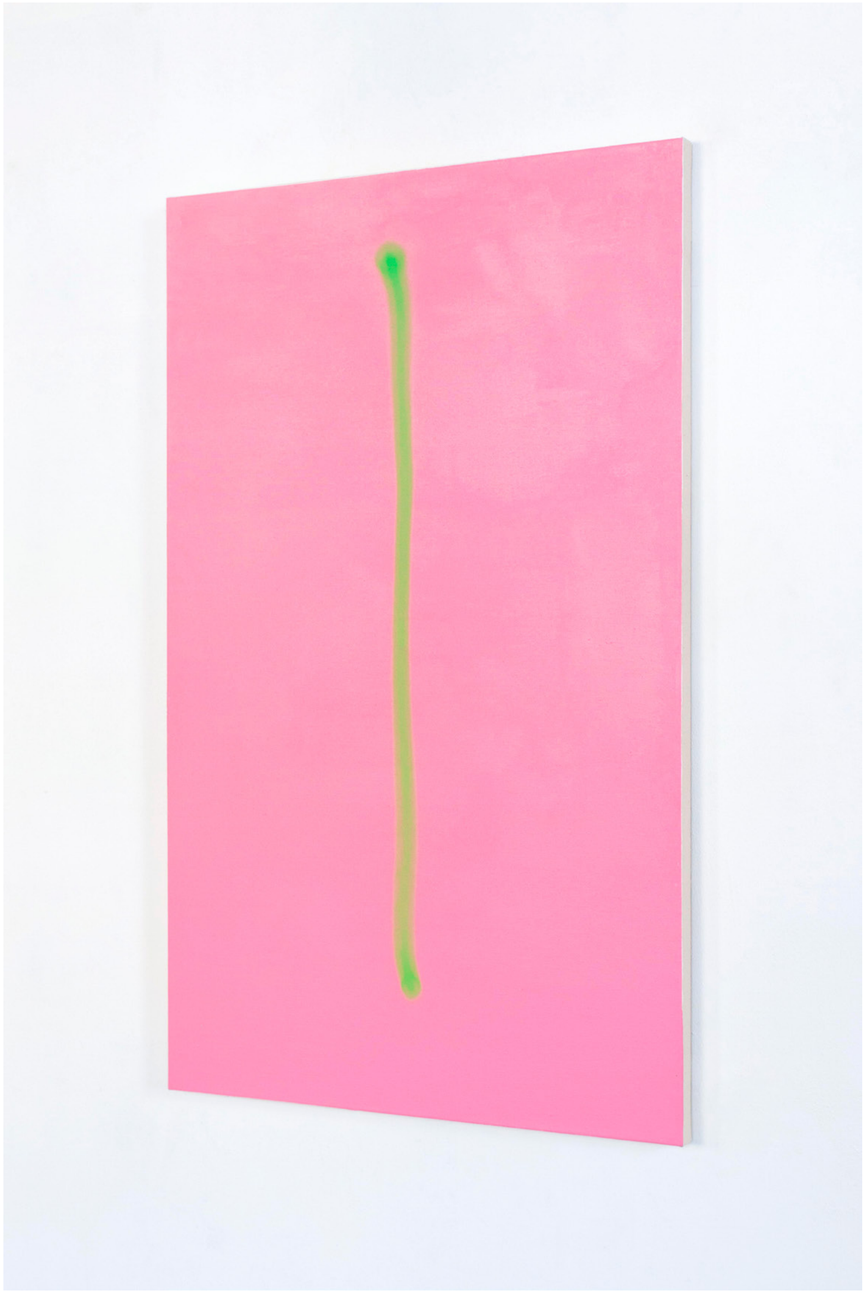


***00111111***

Spray paint and acrylic paint on canvas
2019 / HEAD Geneva
©Margaux Piette

*'0011111'* means *'?'* in binary numbers









***The Ninth Ninja***

Spray paint, varnish, resin, glass
Vidéo 6’05’’
2016 / ECAL Lausanne

