

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 Deseins* 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.

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

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www.carolineventura.ch

Born in 1994 in Lausanne (CH). Lives and works between Paris and Switzerland.

Exhibitions

2024	<i>Postcards</i> , Tada space, Copenhagen <i>More beautiful than they are, sic!</i> Elephanthouse, Lucern
2023	<i>Ppl create their own narratice anyway</i> , Café des Glaces, Tonnerre (FR) <i>La Chambre Rose</i> , Aarlo U Viggo, Buchillon (CH)
2022	« transparent only », Rindermarkt 23, Zurich
2019	18, avec Simon Paccaud, Valentin 61, Lausanne
2015	<i>Spray +</i> , avec Jules Moskovtchenko, Hangar 9, Geneva

Group shows

2026	Musée Historique de Lausanne Swiss Art For Palestine, Geneva
2025	<i>END OF SUMMER SHOW</i> , attempt, good company, Zurich
2024	5 ans de la galerie <i>Aarlo U Viggo</i> , Buchillon <i>Des Seins à Dessein</i> , Espace Arlaud, Lausanne <i>If not friend, why friend shaped?</i> , Spoiler.zone, Berlin <i>Taking the long way home</i> , Sweet Tooth, Zurich
2022	<i>I want you so bad</i> , Soul2Soul, Genève
2021	<i>Calendrier de l'avent musical</i> , R2Lrec, Bongo Joe, Geneva <i>See U L8ter</i> , Swiss Art Awards, Bâle <i>End of Summer</i> , performance pour Virginie Jemmely, Fri Art, Fribourg <i>Birdhouses</i> , Festival de Locarno <i>Signatures (X)</i> , Smallville, Neuchâtel <i>Âge D'Or</i> , collectif RPZ, Paris <i>Birdhouses</i> , Av. du 14 mai, Lausanne <i>February Blues</i> , Valentin 61, Lausanne
2020	<i>Ille Digital 7</i> , exposition virtuelle, Meister Und Werke, München <i>Exhibiting Painting</i> , exposition virtuelle, Jack's Flat, Berlin <i>Coronavirus Virtual Exhibition</i> , www.carolineventura.ch/virtualgallery <i>UNITE: Workers Of The World</i> , Upstate, Zurich <i>Sister</i> , Grève des Femmes, Arsenic, Lausanne
2018	<i>Téléphone A.</i> , Visarte Vaud, 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	<i>Construire Un Feu</i> , ECAL, Lausanne <i>Winkelmans</i> , Pazioli, Lausanne

Curation

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

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

Publications

2025	<i>Tropik Tropik</i> , Paris
2024	<i>More beautiful than they are</i> , Présens Editionen
2023	<i>iel magazine</i> , Paris <i>something.edited</i> , Paris
2021	<i>Exposition « Âge d'Or »</i> , interview of Zoé Tullen, Revue Décor <i>À Lausanne, une petit oasis pour soutenir les artistes</i> , Salomé Kiner, Le Temps
2020	18, TSAR <i>Dans les galeries</i> , Laurent Delaloye, 24 Heures
2016	<i>Scarface Scarface Scarface Scarface</i> , Offline n°3

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

©Mischa Schlegel



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.



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



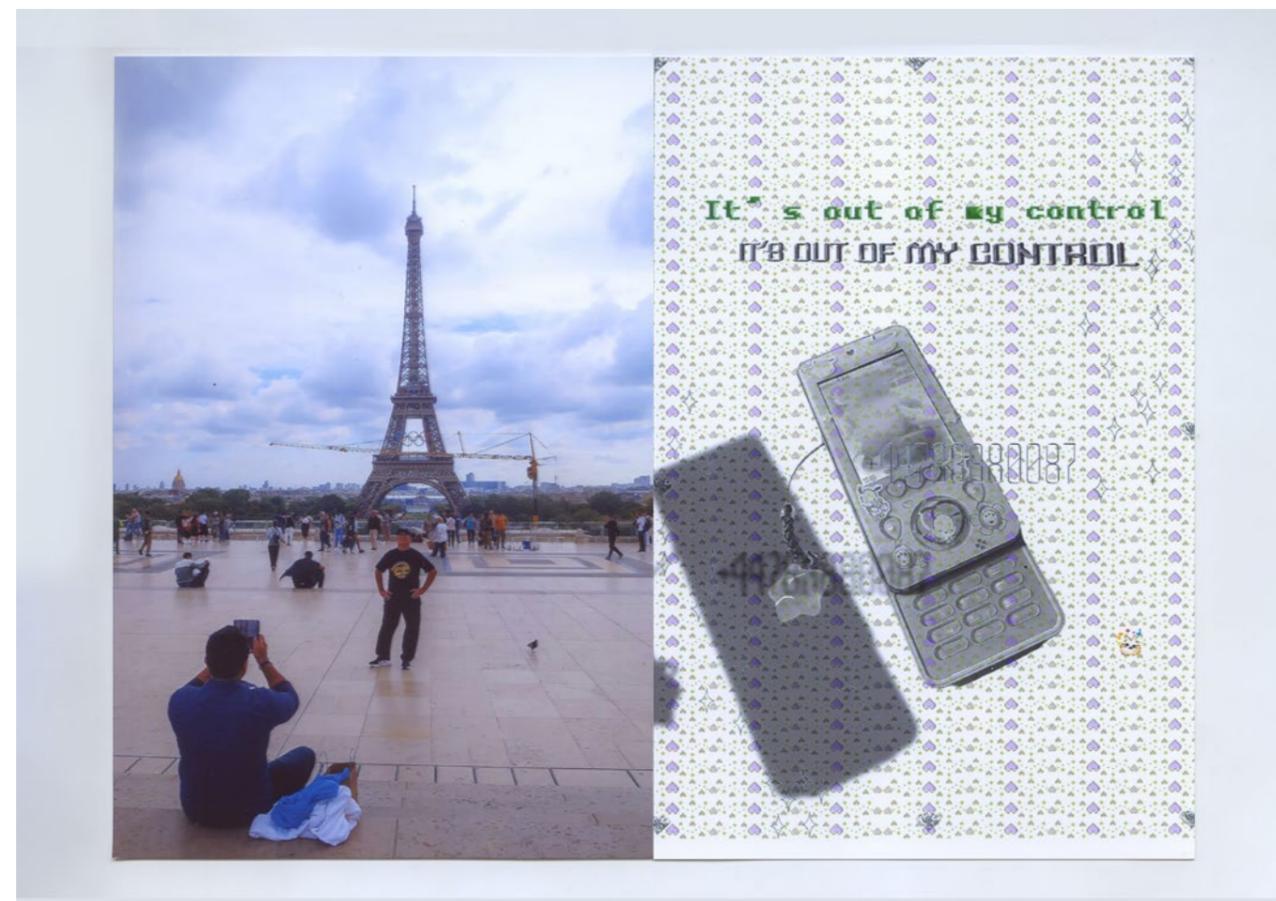
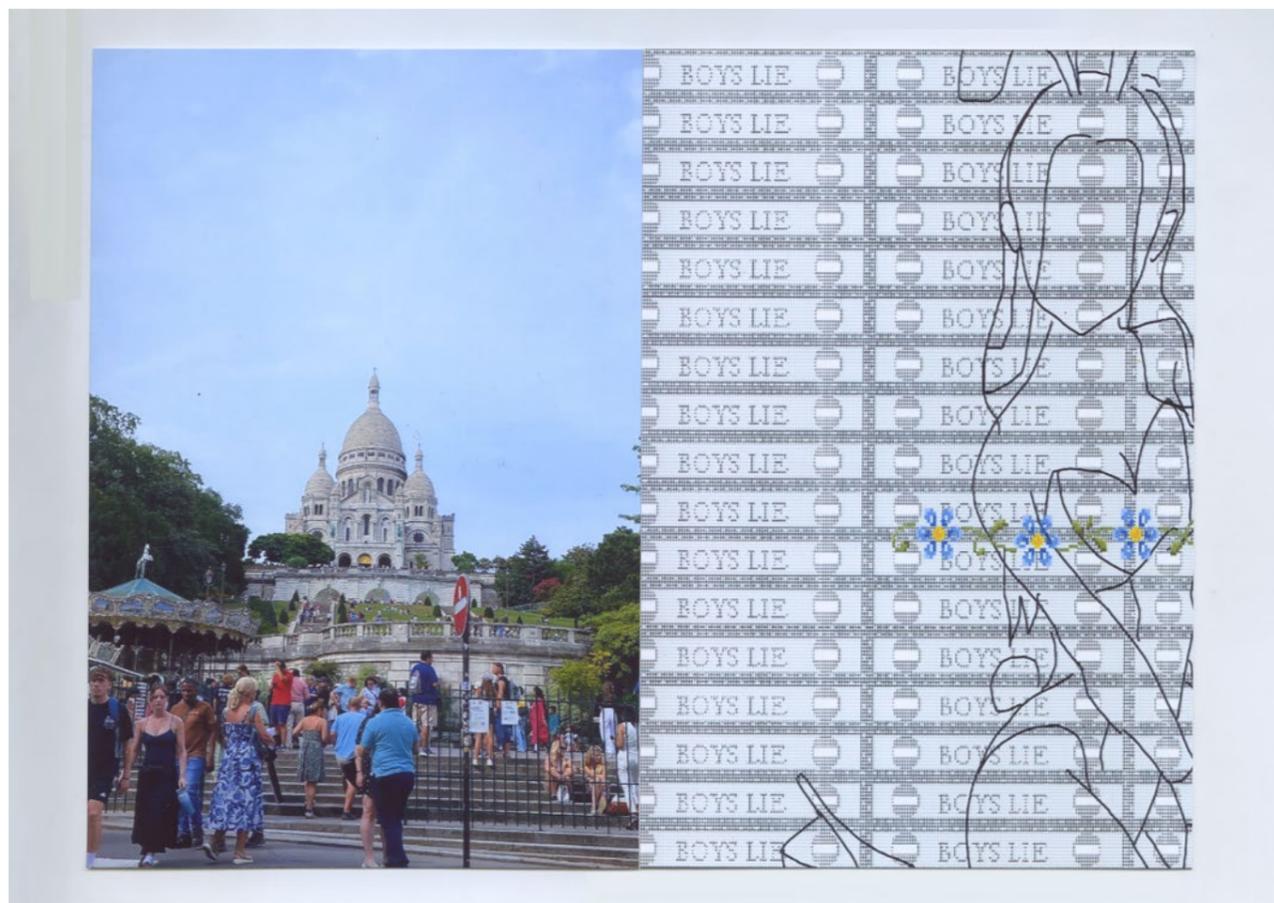
Bye
18 x 23 cm, paint, stickers and pencil on canvas

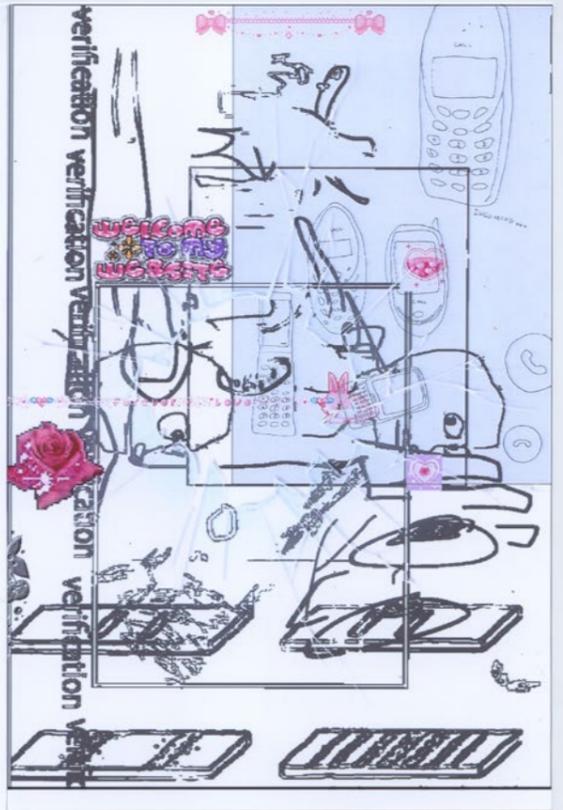


Ponte de Vista
58'35', video preview : [link](#)

Postcards

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











Pieces of me

Group show *Des Seins à Dessen*, 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













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



Phylla était une

superbe fille dotée

d'un rêve un soir où elle

Yaga qui était m

Ivair qui était m



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?'

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.'

Claire Hoffmann

1. Sally Rooney, *Normal People* (London: Bloomsbury House, 2018), p. 265.

2. Perrine & Charles Hervé-Guyet, '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-Guyet, *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



sic! Elephanthouse
Öffnungszeiten:

Neustadtstrasse
Do / Fr: 16 – 19 Uhr

6003 Luzern
Sa: 14 – 17 Uhr

info@sic-elephanthouse.ch
www.sic-elephanthouse.ch

CAROLINE VENTURA – MORE BEAUTIFUL THAN THEY ARE

Caroline Ventura explores gestures, forms, and colors along with their combinations and concepts in various media such as painting, drawing, mural art, and photography. The artist often employs a radical approach in her works. Her works on paper are characterized by complex and rich visual languages. Her drawings evoke concrete situations: figures articulated in pen strokes sit silently around the table. Hanging roses and an ashtray are in front of them. A dragon looks somewhat sleepily out of a pink sky. On the other hand adjacent abstract scribbles are reminiscent of share-price graphs and color blocks are lined up next to each other. Upon closer examination, the materiality becomes apparent. For her drawings, Caroline Ventura utilizes papers and tools that are readily available: discards like misprints of her bachelor's thesis, an outdated CV, a found laid paper with a watermark of a flying lion, or other remnants of paper, pencils, markers, Magic Markers, spray, glitter, resin, fake tattoos and stickers. She combines the treasure of memories, encounters, forms and symbols from her interior world with elements of pop and everyday culture.

Depending on the paper and pen, a new drawing is created on the reverse side through the penetration, which the artist partially continues to work on. The themes and narratives of the drawings are shaped by the artist's personal experiences, thoughts, and emotional states; however, she doesn't regard the finished drawings as a diary but rather as a collection of color combinations and recurring subjects. Her drawings are a reflection on relations and on color, whereby she doesn't seek a conclusive formulation or statement but rather endeavors to capture ambiguity and contradiction. Words are too pointed, too clearly aimed, while it is with an apparent ease that she packs more than one unambiguous statement into the lines that form into figures on the paper and then disappear again. Nevertheless, the artist is never vague. She searches for visual analogies from a subjective perspective in order to structure the ambivalences that characterize our world, relationships, her own perception and thus adds her own narrative.

Caroline Ventura scans a large portion of her drawings and sometimes the digital version is edited. Thus, many works exist in both analog and digital versions. This editing process also influences the reception: "Parfois, ils sont plus beaux qu'ils sont" ("Sometimes they are more beautiful than they are") says the artist about the relationship between analog and reproduced works. The various versions of a drawing coexist side by side and Ventura neither conceals nor denies this diversity.

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





.dm_me75

mixed mediums on antistatic film, 125 x 90 cm, 2024
Nathalie Chollet & Caroline Ventura

shown at „if not friend why friend shaped“
Spoiler.zone, Berlin, march 2024

©Jasper Schulte



You met me in a very strange time in my life
album photo, 43 prints taken between 2021 and 2023, 10 x 15 cm



taking the long way home

Sweet Tooth
25.01 - 15.02/ Zurich

Group show with Gaia di Bello, Robin
Mettler, Isabelle Morton, Leevi Toija,
Caroline Ventura

©Sebastian Lendenmann

Exhibition view



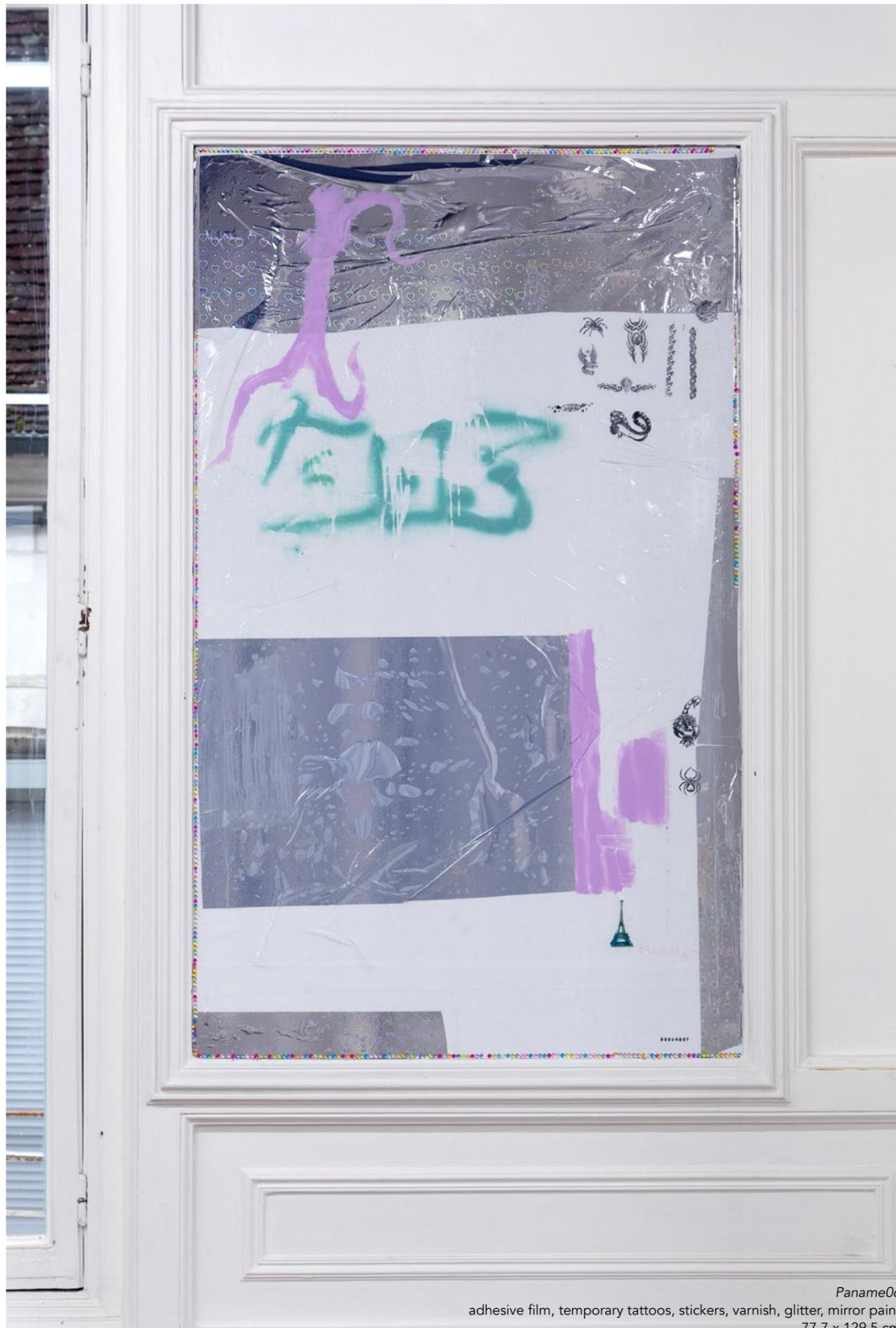
The ground is latex,
26 x 33 cm, acryl, pen, fake tattoos and stickers on latex, 2024



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.

*« C'est l'histoire d'une fille qui se regarde dans la glace
 elle peut pas détacher ses yeux
 elle regarde dedans
 son ego centré se dissout
 les limites entre l'ovale du visage et le fond de la pièce se floutent*

I can still recall
 Our last summer
 I can see it all

*elle se demande jusqu'où ça va
 elle n'arrive pas à se fixer ça la fait rire on dirait qu'elle s'évite comme on évite le regard d'un prédateur pour ne pas le provoquer
 les joues roses
 se brosse les cheveux se lustre les cheveux
 elle respire normalement mais une voix du nez un peu geignarde essaye de sortir elle se dit c'est donc ça de perdre pied*

being a girl

*la langue gigote, elle se ferme d'un coup sec le pull à capuche
 remonte la capuche
 c'est un pull en velours dont l'intérieur est à poils longs*

J'arrive pas à me réchauffer je sens comme un courant d'air dans mon cou je ferme les fenêtres j'active le thermostat le courant d'air s'intensifie

*dans la poche elle attrape un téléphone mais qu'il est lourd
 la main à peine capable de le porter elle braque le flash du téléphone en face d'elle
 le doigt appuie sur le bouton le doigt reste appuyé le pouce appuie s'engourdit
 elle se demande si le bouton va reconnaître son doigt puisqu'elle se confond avec l'extérieur désormais
 le bouton ouvre le téléphone
 le flash fait un aller retour dans la glace puis dans les yeux
 elle plante les yeux sur l'ampoule blanche diamantée au lieu de regarder l'objectif
 en équilibre dans son corps diffracté
 les yeux dans le flash
 elle pourrait disparaître ici*

being a girl
 being a girl
 being a girl is gr8

la nappe flash pour iphone 12 est composée d'une petite led très puissante pouvant atteindre la puissance d'éclairage d'une lampe 40W



Is this live ? Can you hear me ?

le pouce toujours appuyé sur le bouton, elle perçoit dans son champ de vision périphérique une ligne en faire le tour tandis que ses rétines se remplissent de blanc

I swear to god the boys are all so nice and chevaleresque, they always open the doors for me, some wash my clothes, some cook for me...

elle n'est plus avec nous peut-être

alors je te raconte, c'est l'histoire d'une jeune fille, alors, c'est au moyen âge je crois, elle marche dans la rue, elle a peur, on sait pas pourquoi, elle sent, elle sent la peur c'est un soir sans lune, elle a réellement peur, elle ne voit rien et essaye de rentrer chez elle, mais rien à faire elle se perd, et là elle sent un souffle dans son cou elle se dit bah c'est le diable alors elle chuchote "s'il vous plaît Sainte Marie faites quelque chose" et là figure-toi que la Sainte Marie Mère de Dieu surgit elle même en même temps qu'elle fait surgir un jaillissement d'eau énorme, le genre que t'as jamais vu, 3000 litres par heure dis-toi, et là elle entoure la jeune fille qui allait mais je te jure se faire attraper qui sait pourquoi par le diable lui-même, et elles s'en vont toutes les deux au fond du jaillissement creusant un tunnel infini que personne pourra aller jusqu'au bout, un jaillissement bleu comme son manteau Marie, que c'est la seule chose qu'on verra d'elle, avec le courant de l'eau qui empêchera le diable d'entrer, pour aller dans ce tunnel faut combattre la vitesse de 3000 litres par heure je sais pas si t'imagines, mais cette histoire ce qu'elle me dit, c'est que le diable il est resté chez nous, alors, si la Vierge et la fille sont parties se réfugier qu'est-ce qui nous reste à nous, les maison enduites, les volets fermés, les hommes qui essayent d'entrer, le diable qui se promène depuis la nuit des temps ici, et alors je me dis je te dis écoute, tu m'étonnes qu'on y meure en voulant s'y enfuir dans le fond de cette eau, plutôt crever que de rester à l'air là où le diable est resté, les linges souillés, la pierre est moisie,

*une odeur de plastique chaud
et c'est la nappe flash pour iphone 12 qui peu à peu fond
puis elle se met à parler*

Have you met my ponytail man ?

I can't see anything now

I was at the hairdresser earlier, I don't know if you can see, I've been craving for some change, but I can't see what he's done to me, too bad...

en faisant attention on peut noter que ses jambes sont chancelantes, il n'y a pourtant pas un brin d'air qui passe ici

moi je me dis juste un truc c'est : ils sont légers ceux qui pourront ressusciter, et lourds ceux qui finiront en enfer t'en penses quoi

les yeux fondus qui nous regardent

Morning croissants
Living for the day
Worries far away

on ne sait pas comment elle tient elle est de plus fine tandis qu'on plisse les yeux de douleur nous aussi, et alors qu'on se demande comment arrêter la dégradation progressive de ses contours elle se met à sourire

You would think we always miss something but at some point... When you're in bed massaging your face with your gua sha waiting for your herbal tea to soak, at some point, you know, you often start to feel at peace. Even in the midst of a global outbreak of violence, you can feel peace. It's the only lesson I've learned the past few years. It's the only lesson I would dare to try to teach you. I don't want to speak instead of anyone, I can only tell you this : I don't think it's a way of running away, maybe it's a way of coping, one would say. I can hear the purring sound of my laundry tossing and turning and I feel at ease. I am aware the outside is not well. I still soak my beans in cold water for at least 12 hours. I don't know exactly how I could help for change. I am scared of being out there, there is too much dust. In bed, I don't think too much of it, the crisp sheets break a form of silence inside of my mind. »

Novembre 2023, Nathalie Chollet

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



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



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



Seeing time through your eyes
paint and glitter on transparent latex, 31 x 23 cm, 2023

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



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



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



SCAP
paint, glitter, and stickers on transparent latex, 31 x 23 cm, 2023



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



« transparent only »

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

« 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 adolescents.

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 familial 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



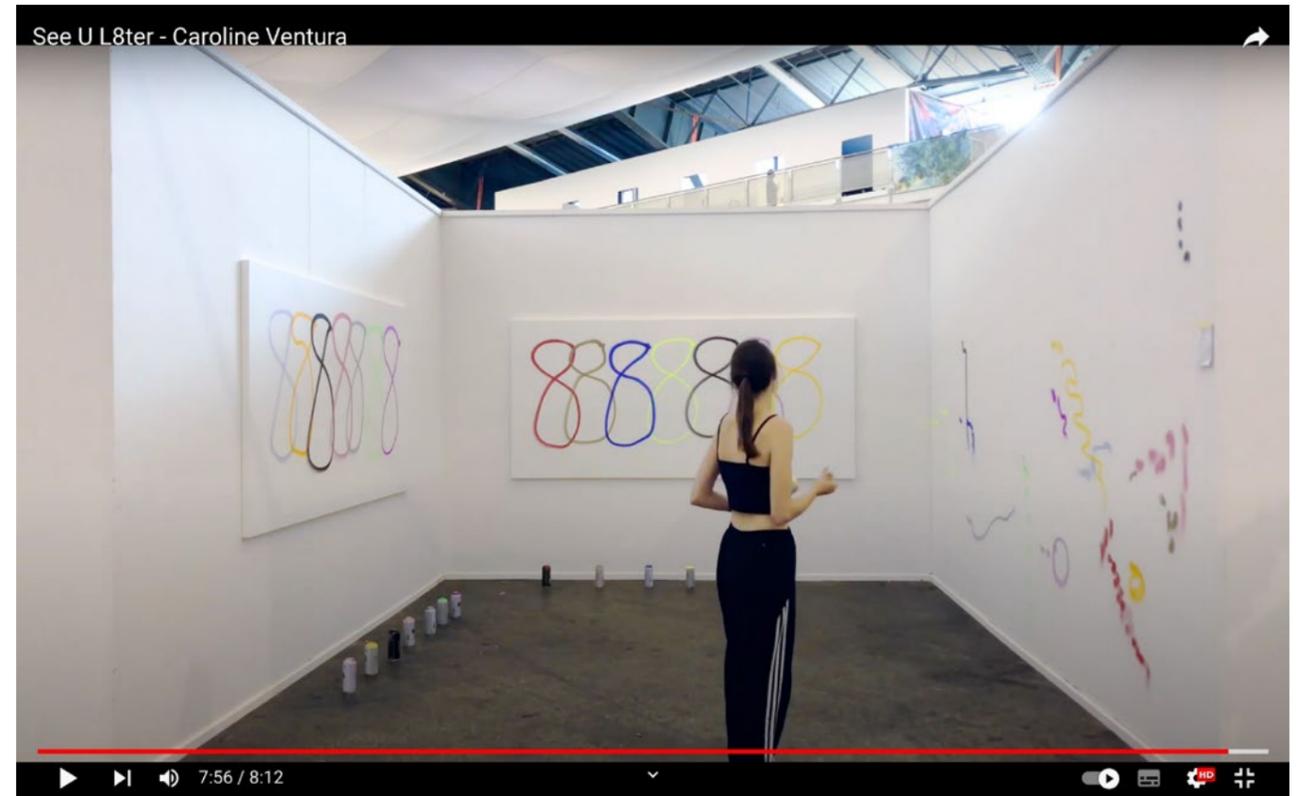


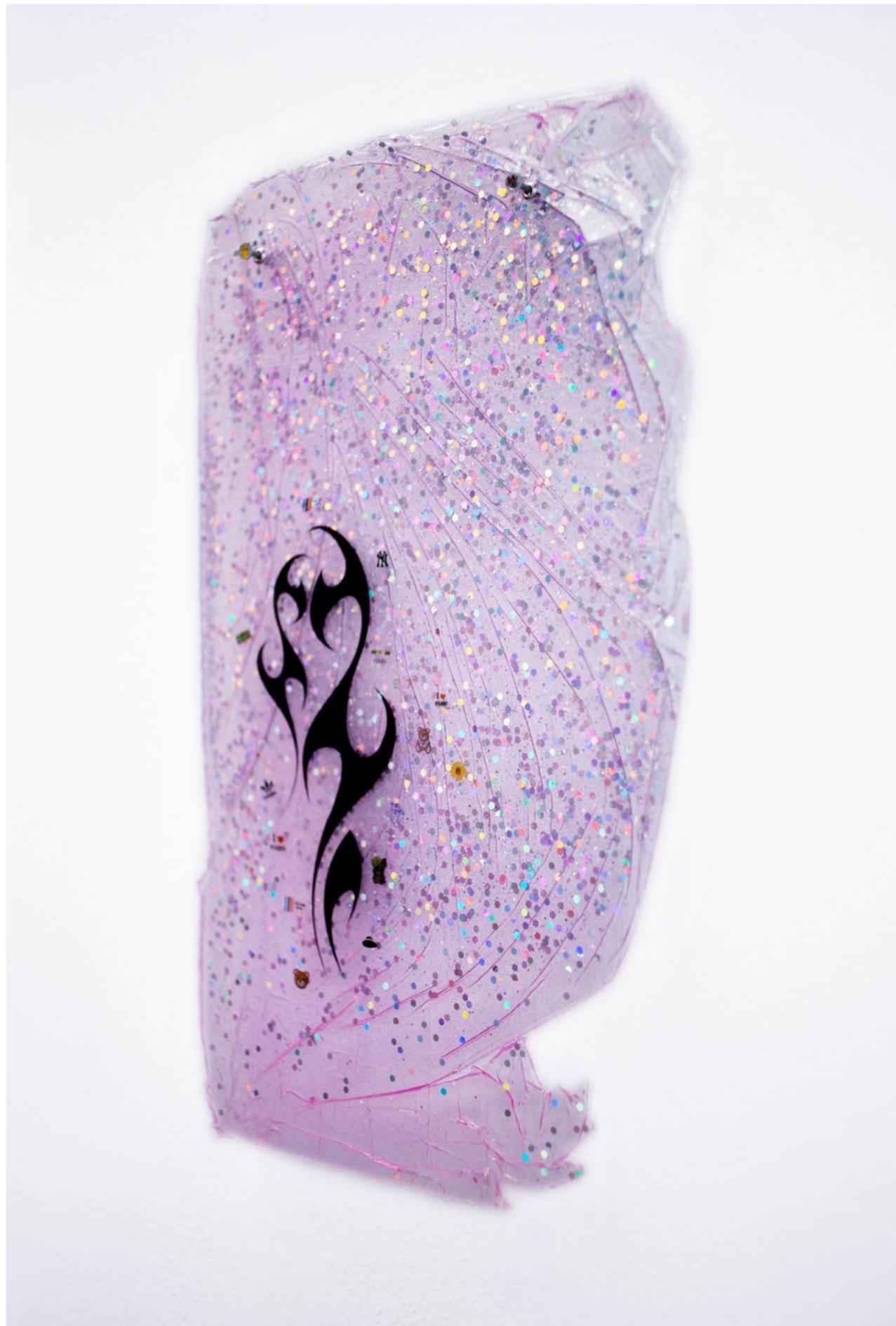


See U L8ter

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>





Âge d'or

Group show, invited by RPZ
Resin, stickers, glitter, pigments
2021 / Paris
© Margaux Piette





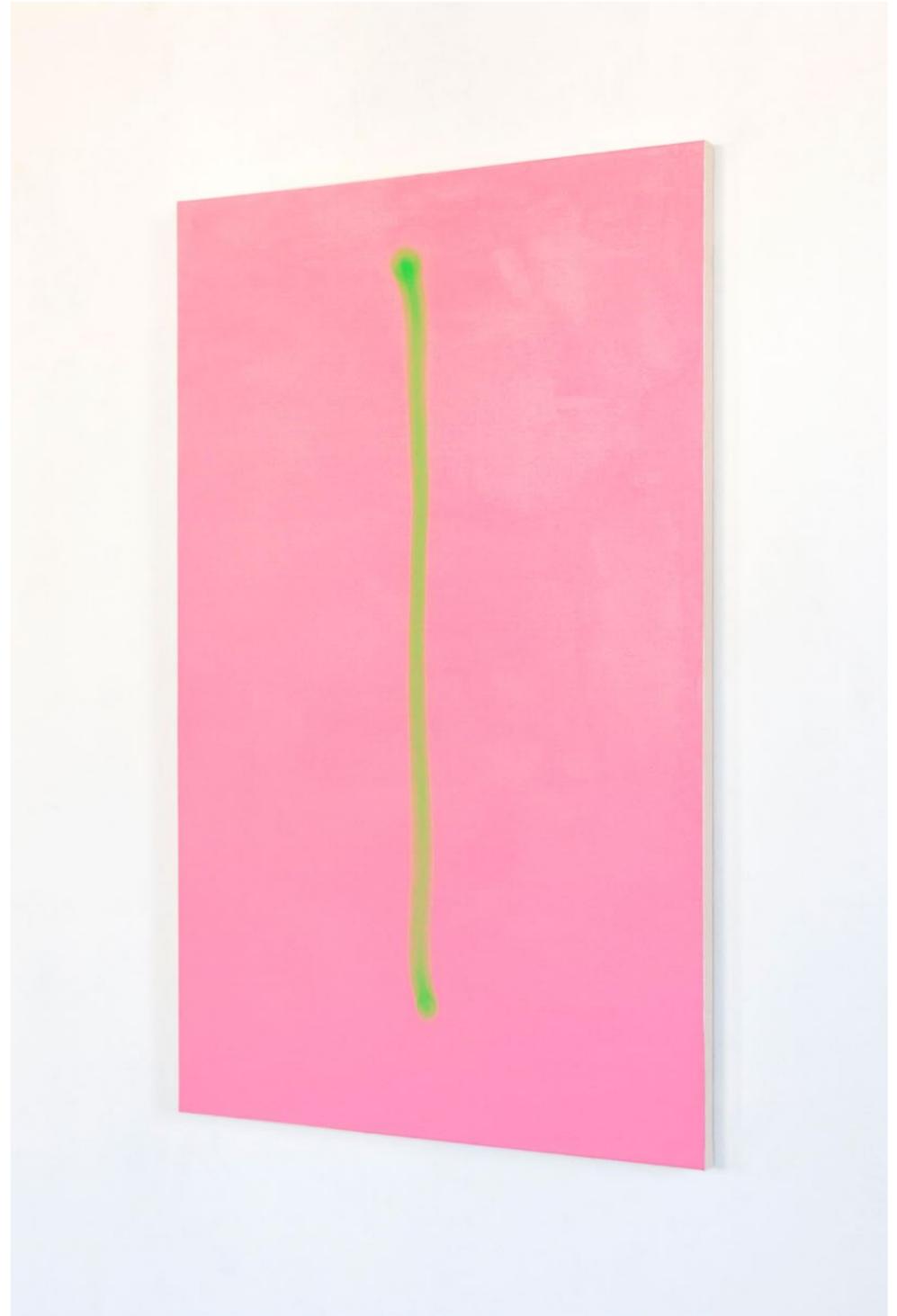
0008, 08
Acrylic paint, stickers, and spray paint on canvas
Prix Strawinsky nomination
2020 / Geneva



00111111

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

'00111111' means '?' in binary numbers





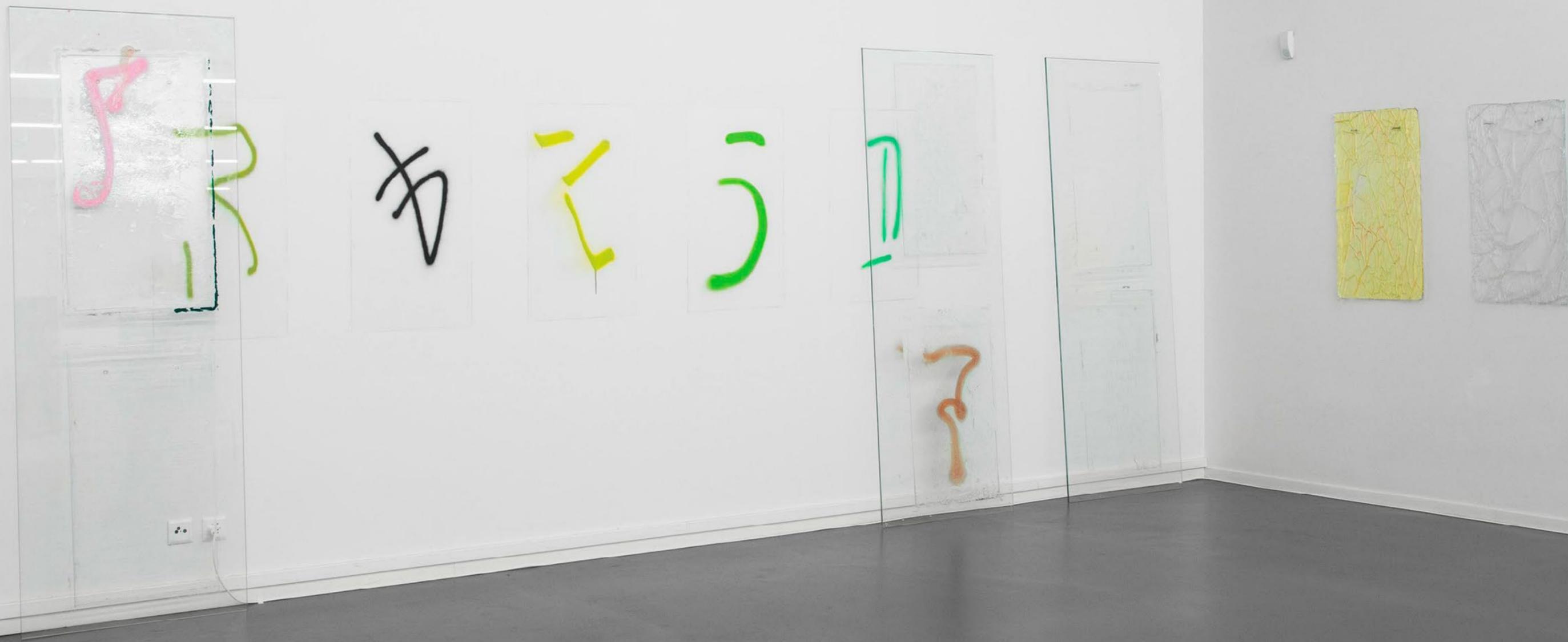
Arché pads

Selection 2/8
Silicon, stickers and aluminium
2019 / HEAD Geneva



The Ninth Ninja

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





All of my work can be found at
www.carolineventura.ch