

MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE Gina Proenza. Toi et ta bande Manor Art Prize 2024 Vaud



Gina Proenza, Patron/Partner, 2022, light box and adhesive, 90 x 22 x 16 cm, Private collection, © Gina Proenza, Photo: Tristan Lavoyer



24.5.2024–1.9.2024

Press kit

Musée cantonal
des Beaux-Arts
Plateforme 10

Place de la Gare 16
1003 Lausanne
Switzerland

Espace Projet
Free admission
mcba.ch



Press release

Winner of the Manor Art Prize 2024 Vaud, Gina Proenza (*1994 in Bogotá; lives and works in Lausanne) has produced a show especially commissioned for the museum's Espace Projet venue.

In her exhibitions, Gina Proenza (*1994 in Bogotá; lives and works in Lausanne) develops narratives in which each work functions like an individual protagonist, an independent creation that is simultaneously an integral part of a story that has to be deciphered by the viewers. Gargoyles that stick out motorised tongues, words that are spelled out on perforated sheets of paper, voices that make legal pleas for the defence — language, whether oral, written, allegorical, or anatomical, lies at the heart of her work.

The artist has transformed the museum's Espace Projet into a territory in which a story with multiple voices plays out. Nothing is given to be seen or heard immediately, a wall with openings both obstructs the entrance to the gallery and invites us to look beyond it, curtains move slowly opening and closing off spaces, while sounds are heard coming from gargoyles.

The transcription of medieval trials in which animals were the accused, a historical source that has already provided material for elaborating other recent works, underpins the whole current show. A not uncommon practice in the Middle Ages, such legal proceedings — whether brought against the eels of Lake Geneva, the grasshoppers of Fribourg, or the flies of Neuchâtel — enjoined the guilty creatures to vacate the area without delay. The proceedings also reflect a struggle over the lands and their resources. The trials that the artist focuses on especially are those initiated by an ecclesiastical court between the 15th and 16th centuries around Lausanne, brought against grubs that were accused of having ravaged local crops. This relationship of humans with other creatures and the world they share, these demands made by one species to evict another oddly resonate with the present. As the artist puts it, 'Nowadays, these narratives may seem completely irrational or fictional to us. At the same time, they echo issues that are very much of our day and age, interspecies coexistence, the ecological emergency, and those lawsuits that confer legal personhood on entities like rivers, for example.'

While in medieval trials only humans had a say and addressed the animals directly ('You and your gang'), here humans speak up but only on the insects' behalf. The voices we hear throughout the venue are those of three solicitors in criminal law whom the artist asked to argue in the grubs' defence and plead for acquittal. Using by turns arguments that would have been admissible in the Middle Ages and lines of reasoning that could be heard in a court of law today, the pleas reshape the dynamics at work between accusers and accused, raising the question of the responsibilities that rest with us. 'If tomorrow, the accused having been found guilty, your crops do not flourish once more, when other ills come crashing down around your heads, who will you point to?'

The artist calls into question the very language of the courts by choosing to articulate it next to gargoyles that are sticking out their wooden tongues. Through their irreverent gesture, these motorised sculptures question what 'rendering justice' means when the power of language, the meaning of words and their possible effects are given expression with a tongue that is literally made of wood, 'wooden language' in its most basic form. Through

this polyphonic installation, Proenza interrogates the positions of the sentencing and the sentenced, while opening up a space for imagining what is playing out between time periods that obviously have centuries between them and species that are quite distinct on the face of it.

Nothing seems to bring these timeframes together and yet they display correspondences. Echoing those timeframes, the artist taps into the question of territories and their delineation. Large motorised curtains made from fabric scraps slowly move around, opening and closing off areas of the venue. Silent protagonists of the narrative used by the artist, the curtains determine visitors' potential movements in the space while allowing the eye to see through them at any time. They blur and obscure then the limit between here and there, time present and time to come.

Lausanne, May 2024

Biographie of the artist

Born in 1994 in Bogotá, Colombia, Gina Proenza lives and works in Lausanne. A graduate in Visual Arts from the École cantonale d'art de Lausanne (ECAL), Gina Proenza also earned a Certificate of Advanced Studies in the Dramatic Arts and Text Performance from the University of Lausanne and The Manufacture (Haute École des arts de la scène). As the co-director of the Forde art space in Geneva (2020-2023) and cofounder of the artist-run space Pazioli in Renens (2015-2017), she is involved in the art scene of French-speaking Switzerland on a number of fronts. She teaches sculpture and runs a workshop on contemporary writing with Federico Nicolao as part of the Bachelor's in Visual Arts offered at ECAL.

Gina Proenza has had a number of solo shows, including at the Kunsthalle Sankt Gallen in St Gallen (2023), CAN – Centre d'art Neuchâtel (2019), and the Centre culturel suisse in Paris (2018). She has been awarded the Helvetia Art Prize (2018), a Culture Grant from the Leenaards Foundation (2019), the Kiefer Hablitzel Art Prize (2021), and the Manor Art Prize Vaud (2024).

Exhibition curator

Nicole Schweizer, curator of contemporary art, MCBA

Publication

Nicole Schweizer (ed.), *Gina Proenza*, with contributions by Salome Hohl and Sabrina Tarasoff, and an interview with the artist by Nicolas Brulhart (FR/ENG), 64 p., co-publication of MCBA, Lausanne / JRP Éditions, Geneva, 2024.

Price: CHF 30.-

at the MCBA Book and Giftshop

→shop.mcba@plateforme10.ch



Events

Reservations are required for all events

→ mcba.ch/agenda

Events:

Guided tours for the Amis·es du Musée (in French)

Tuesday, 4 June at 12.30pm

With Nicole Schweizer

Thursday, 20 June at 6.00pm

With Gina Proenza, and Nicole Schweizer

Guided tours (in French)

Tuesday, 28 May at 12.30pm

With Eleonora Del Duca, assistant curator

Thursday, 27 June at 6.30pm

With Nicole Schweizer

Finissage

Sunday, 1 September at 4pm

Performative event

The artist will be present

Press kit

Gina Proenza. Toi et ta bande

Manor Art Prize 2024

The Manor Art Prize

Created in 1982 to promote young Swiss talent, the Manor Art Prize is awarded every two years by a jury –for the Manor Art Prize Vaud, the artists are selected from a short list drawn up by MCBA. Coming at a key moment in the career of emerging artists, the prize makes it possible to offer the winners a decisive show of support for their work, helping to foster and promote the regional contemporary art scene in the Canton of Vaud. The Manor Art Prize Vaud has been awarded to the following artists: Laurent Huber (1989), Alain Huck (1990), Laurence Pittet (1991), Bernard Voïta (1994), Ariane Epars (1996), Anne Peverelli (1998), Nicolas Savary (2001), Philippe Decrauzat (2002), Didier Rittener (2005), Catherine Leutenegger (2006), Aloïs Godinat (2009), Laurent Kropf (2011), Julian Charrière (2014), Annaïk Lou Pitteloud (2016), Anne Rochat (2020), and Sarah Margnetti (2022).

The jury for the Manor Art Prize 2024 Vaud

Didier Rittener, artist, Lausanne
Séverine Fromaigeat, curator, Geneva
Nicolas Brulhart, director of Friart, Fribourg
Pierre-André Maus, Maus Frères SA
Chantal Prod'Hom, Lausanne

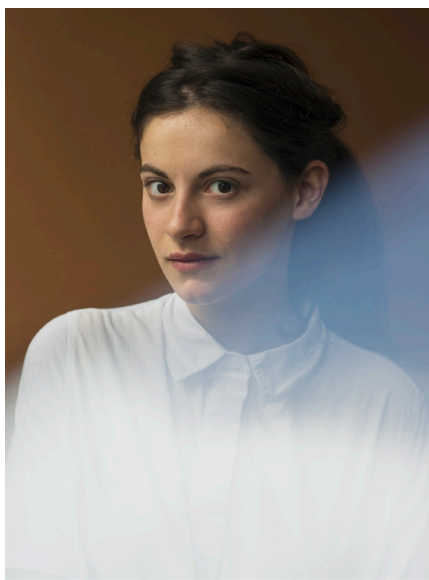
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Press images

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Views of the exhibition to download: 23 May 2024, 12am
→ mcba.ch/presse



1.
Portrait of Gina Proenza
Photo: Mathilda Olmi

Press images



2.
Gina Proenza,
Patron/Partner, 2022
Light box and adhesive,
90 × 22 × 16 cm
Private collection
© Gina Proenza
Photo: Tristan Lavoyer

Information and contact

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All our press releases and press kits are available under:
→ mcba.ch/presse

Press conference:
Thursday, 23 May 2024 at 10.30am in presence of the artist
or by appointment
→ presse.mcba@plateforme10.ch


Hours:
Tuesday-Sunday: 10 am –6 pm
Thursday: 10 am –8 pm
Monday: closed
1st August : 10 am –6 pm

Admission:
Free
Tickets online → mcba.ch/billetterie

Access:
SBB Lausanne train station, 3 minutes on foot
Bus: 1, 3, 20, 21, 60, Gare stop
Bus: 6, Cecil stop
Metro: m2, Gare stop
Car: Montbenon parking, Reduced fee

Further information:
Access, hours → www.mcba.ch

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