

Carolina Fontana

Parallaxe

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Press release

Carolina Fontana
Z.E.N CH Luzern Puente, 2026
(Detail)
Oil on canvas
100 x 150 cm
CF026 4



Xippas Geneva

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Tuesday to Friday:
10am to 1pm and 2pm to 6.30pm
Saturday: 12pm to 5pm

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Opening on May 21 from 6pm to 9pm, on the occasion of Nuit des Bains.

Xippas Geneva is pleased to present *Parallaxe*, Carolina Fontana's first solo exhibition in Switzerland.

The Transcendental Landscape: Some Reflections on the Recent Work of Carolina Fontana.

When Carolina Fontana was invited to present a solo exhibition this spring at the Xippas gallery in Geneva, the artist decided to travel through the cantons of Geneva, Bern, and Luzern.

This seemingly anecdotal detail reveals a processual dimension that her paintings do not immediately make explicit.

The canvases that Carolina Fontana has created in recent years, in the series entitled *Z·E·N*, are the result of a contemplative experience of the landscape. These works possess a poetic dimension that arises from the process itself; they are intimately connected to a method embodied in the artist's travels across Switzerland and, previously, in certain cities in Spain and China.

If we situate these paintings within the tradition of landscape, this need to experience and inhabit the landscape or, in other words, to produce a work out of contemplation, seems to revive the Romantic idea of the sublime. Within this aesthetic movement, the sublime in creation refers to an extraordinary and wondrous experience, vast and immeasurable in scale, which can only arise from observing nature and landscape.

If beauty comforts and soothes us, the sublime unsettles and moves us. The immensity of what surrounds us seems to reduce us to ephemeral beings in the face of eternity.

And yet, these works bear the title *Z·E·N*, evoking a Japanese school of Buddhism that seeks, through intense meditative practice, to connect the body to its environment without the mediation of consciousness or reason. On this subject, Roland Barthes explains that this religion without a god appears as an «immense practice intended to halt language» capable of «breaking this kind of internal radiophony that continuously emits within us.»¹

Landscapes produced under the influence of Zen in Japanese art display a beauty defined by transience, by what is not fixed and cannot be controlled or understood through rational thought; they are boundless floating worlds.

Carolina Fontana's paintings, in their free form, subtly seek to evoke this indeterminacy through the coexistence of figurative images and abstract forms. They arise from the desire to convey to the viewer this transcendental experience of the landscape. The titles of her recent works (*CH Nevado Grindelwald*, *CH Luzern Punte*, *CH Luzern Reflejos*) function as clues intended to activate this evocation.

This reminiscence, this sense of *déjà vu*, emerges as the viewer slowly approaches the work and recognizes, within the figurative elements, an image hidden in memory.

This evocation subtly connects us to the eternal intimacy of the landscape.

Manuel Neves
Paris, April 2026

¹ Roland Barthes, *L'Empire des signes* 1970, quotation notably reproduced by Éditions érès (26 March 2024), and by Asialyst with reference to the Seuil edition (2005), p. 101.

Carolina Fontana was born in 1991 in Montevideo, (Uruguay). She lives and works in Punta del Este, (Uruguay).

Carolina Fontana's work explores the complex relationships between humans, technology, and their environment within a contemporary context shaped by hyperconnectivity. Her practice is grounded in a posthumanist approach, where the boundaries between the living, the digital, and the symbolic become increasingly porous. Through her painting, she questions how images contribute to the construction of our perceptions.

Her works are characterized by both a sensitive and conceptual dimension, blending abstraction with figurative evocations. She develops a form of visual poetry that creates tension between the intimate and the collective, the real and the virtual. The notion of memory, particularly digital memory, occupies a central place in her work, as do ideas of trace and the circulation of data.

Carolina Fontana holds a Master's degree in Art and Visual Culture as well as a Bachelor's degree in Arts from the Faculty of Arts at the Universidad de la República, Uruguay. She was a finalist for the "61st National Visual Arts Prize" (2024) as well as the Prix Paul Cézanne (2022 and 2024, with Special Mention).

Her work has been exhibited in several major institutions, including the Espacio de Arte Contemporáneo (EAC), Montevideo (Uruguay), the SUBTE exhibition center, Montevideo (Uruguay), the Museo de Arte Contemporáneo Atchugarry (MACA), Manantiales (Uruguay), the Iturria Foundation, Montevideo (Uruguay), and the Shenzhen Institute of Arts, Shenzhen (China).

She has received several artist residency grants in Uruguay, China, Spain, and Brazil, including the China Arts Fellowship (UCLA / Shanghai Jiao Tong University). A grant from the Fundación Carolina (Madrid, Spain) notably enabled her to pursue a Master's degree at the University of Girona (Spain) within the UNESCO UNITWIN program.

She is currently the recipient of the 2025 Eduardo Víctor Haedo Grant (FEFCA, Ministry of Education and Culture, Uruguay), which will allow her to undertake an artist residency in Nara, Japan.

She will present a solo exhibition at the Museo de Arte Contemporáneo Atchugarry (MACA) in Manantiales (Uruguay) between 2026 and 2027.

A monographic catalogue will be published by the end of the year.