

Annie Hémond Hotte & Gina Proenza

Margot Samel is pleased to announce a two-person presentation of works by Annie Hémond Hotte (b.1980 in Montreal, Canada) and Gina Proenza (b.1994 in Bogotá, Colombia) at Liste Art Fair Basel.

Proenza and Hémond Hotte's practices navigate the intricate relationships between nature, myth, language, and perception. Despite working in distinct mediums—Hotte through meticulous painting and Proenza through sculptural and installation-based works—both artists investigate systems of meaning and transformation that extend beyond the surface. Through motifs of duality, repetition, and reflection, they construct worlds that question the boundaries of time, space, and language.

Proenza presents a new body of work expanding on a recent series shown at the Musée cantonal des Beaux-Arts in Lausanne. This exhibition referenced ecclesiastic courts in 15th- and 16th-century Lausanne, which brought lawsuits against insects that devastated harvests and caused widespread famine. One such sentence, read aloud in the fields, began: "Thou and thy company have created considerable damage to the soil: you have six days to vacate the premises."

Proenza's installation includes worm-like sculptures with mechanically moving tongues, alongside suspended, wall-based abacus-like works. Together, they question the roles of those who issue or receive legal judgments. Drawing parallels to the present, her work addresses inter-species cohabitation, ecological crisis, and contemporary legal cases that grant rights to natural entities like rivers.

In the wall-based sculptures, Proenza references the abacus—a Babylonian-era calculating device with sliding pearls. In these works, the horizontal rows are filled to the frame, blocking movement and rendering the device inoperative. Using pearls of varying colors, she "writes" words into the compositions—terms like "Moving" and "Solidarity"—that carry double or layered meanings. These minimalist constructions point to the ambivalence of language: words are at once definitive and unstable, determining yet constantly exceeding their intended meaning. Every word, quite literally, counts.

Hémond Hotte's semi-hierarchical compositions position women within lush, patterned environments of flora, fauna, and geometric ornamentation. In these worlds, identity, nature, and myth converge in states of transformation and flux. At Liste, she presents new paintings from her Labyrinth Women series, a poetic reflection on the cyclical nature of existence. Figures mirror one another, creating visual echoes, doubling, and fractal repetition. In this way, Hémond Hotte's work enters a temporality that is fractured rather than linear—multiple moments in day or night appear to coexist in suspended animation, inviting contemplation

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of the liminal.

Her labor-intensive, detailed rendering of color and texture speaks to a slow, deliberate process—one that connects self to earth and individual history to natural cycles

Annie Hémond Hotte (b.1980, Montreal, Canada) lives and works in Brooklyn NY. She received her MFA from Goldsmiths University of London in 2009 where she was recipient of the Goldsmiths Warden Purchase Prize (2009). Recent solo exhibitions include: *Parallel Land*, The Pit, Los Angeles, CA (2025); *Nights*, Marvin Gardens, New York, NY (2024); *Panic Myth*, Centre Clark, Montreal, Canada (2017); *Two Positions*, Thomas Rehbein Gallery, Cologne, Germany (2009). Selected group exhibitions include: *Signal*, Rema Hort Mann Foundation, New York, NY (2024); *Halfway to Sanity*, The Pit, Los Angeles, CA (2024); *Nocturne*, Andrew Rafacz, Chicago, IL (2024); *Strange Figures*, Marvin Gardens, New York, NY (2023); *Cycles*, Dimin Gallery, New York, NY (2023); *The Second Lowennial*; *Forging Digital Identities*, The Low Museum, Atlanta, GA (2015); *Prototypes*, CAC (Contemporary Art Centre of Vilnius), Vilnius, Lithuania (2014), *I'M A PAINTING*, Kumu Art Museum, Tallinn Estonia (2014).

Gina Proenza (b.1994 in Bogotá, Colombia) received a BFA from the École cantonale d'art de Lausanne (ECAL) in 2017 and 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). Recent solo exhibitions include: *Toi et ta bande*, Musée cantonal des Beaux-Arts de Lausanne, Lausanne (2024); *Sagas*, Cinémathèque suisse, *Le Capitole*, Lausanne (2024); *L'Automne au printemps*, Musée des Beaux-Arts, La Chaux-de-Fonds (2023); *Moving Jealousy*, Kunst Halle, Sankt Gallen, St. Gallen (2023); *Vestiaires*, *Urgent Paradise*, Lausanne; (2022); *Locus Solus*, Prilly (2021); *Dissolving Views*, Lemme, Sion (2021); *Autoconfiance*, *All Stars*, Lausanne (2021); *Agarra-diablo*, CAN-Centre d'art Neuchâtel, Neuchâtel (2020); and *Demain comme hier*, with Anaïs, Wenger, Point chaud, Lausanne (2019). 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).

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