



Artist · Editor · Curator
Zurich, Switzerland





BIOGRAPHY

Honys Torres (Venezuela, 1969) is an artist, editor, and independent curator. Her practice unfolds between image, archive, memory, and everyday rituals, integrating humor, documentation, and visual research processes.

She currently lives in Switzerland, where she develops curatorial and editorial projects through HT Kunstprojekt, a platform dedicated to exhibition and editorial production.

Her work is part of the National Museums Foundation of Venezuela, as well as several institutional collections in the country.

Her editorial production includes artist books, visual essays, and experimental publications that dialogue with her artistic practice and her research on contemporary visual culture.

ARTIST STATEMENT

My work explores the relationship between archive, memory, and the migrant experience, using humor, pop aesthetics, and documentation as tools to question official narratives and social tensions.

I am interested in how objects, images, and everyday gestures construct identity, and how visual culture reveals political, economic, and emotional contradictions.

I integrate art, editing, and curating as a single gesture: organizing, narrating, and activating meaning around what we archive and what we forget.

My practice moves between the intimate and the public, the documentary and the playful, the critical and the ironic, always through a lens that combines editorial rigor with visual sensitivity.

SELECCIÓN DE OBRAS: HEIDI POP (2026--)

The HEIDI POP series uses pop aesthetics, sharp humor, and Swiss iconography to address contemporary tensions related to identity, neutrality, migration, economy, and visual culture. Each piece operates as a critical commentary that blends irony, color, and graphic narrative.

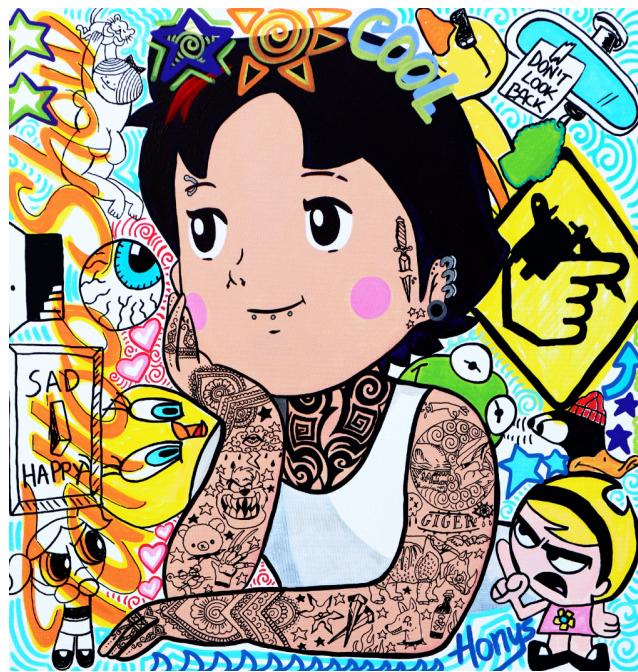
The series constructs a pop character that functions as a critical mirror of contemporary Swiss identity.

General technical details for the HEIDI POP series:

Medium: Acrylic on canvas

Dimensions: 50 × 50 × 4 cm

Year: 2026



Don't Look Back



Neutralität



Game Over



ACHTUNG



Das Angebot



Good Delivery

Editorial production is a fundamental component of Honys Torres's artistic, curatorial, and documentary practice. Her books combine image, archive, visual narrative, and graphic experimentation, offering a critical perspective on contemporary culture, memory, and everyday rituals.

Each publication is fully conceived, written, designed, and produced by the artist, including editorial management, graphic design, and the assignment of her own ISBN.

SINOPSIS DE LOS LIBROS (2026)

1. Zurich POP (alemán)

A visual and critical exploration of contemporary Swiss iconography, reinterpreted through pop aesthetics and the perspective of a migrant artist. The book blends photography, graphic elements, and visual narrative to expose cultural tensions with sharp humor.

2. Zurich POP (español)

The Spanish edition of the project, expanding on the social, urban, and emotional symbols of Zurich. Through images and graphic interventions, the book reveals contradictions between neutrality, identity, and everyday life.

3. Crónicas de la Piedad Reloaded

A visual and narrative re-reading of popular devotion, intimate memory, and domestic rituals. Combining archive material, photography, and fragmentary writing, the book reflects on spirituality from a deeply personal angle.

4. Diario de incertidumbre: Pandemia

A personal and visual record of confinement, collective anxiety, and the small gestures that sustained daily life during the pandemic. The book merges text, drawing, and everyday documentation to capture a moment of global uncertainty.

5. De tin marín de do pingüe

A playful yet critical revisiting of childhood games, rhymes, and early memory structures. The book uses humor and visual experimentation to explore identity, migration, and emotional resilience.

6. Monumentos Lúdicos

A visual investigation of monuments as devices of power, reimagined through irony, pop aesthetics, and playful reinterpretation. The book proposes an affective archaeology of public space.

7. El mal

A visual essay on symbolic violence, morality, and the ethical tensions of contemporary life. Through collage, text, and graphic interventions, the book examines the cultural shadows that shape collective behavior.

8. El rey desnudo

A sharp critique of authority, spectacle, and the construction of power. Using images and concise texts, the book dismantles the figure of the "leader" with irony and unapologetic clarity.

9. Heidi POP

The central publication of the series, where the artist constructs the character HEIDI as a pop archetype that mirrors, exaggerates, and questions contemporary Swiss identity. The book includes artworks, process material, and visual narrative.

10. Detrás del espejo

An introspective exploration of identity, self-image, and the construction of the inner self. The book combines photography, intimate writing, and graphic experimentation to reveal what lies beyond the visible surface.



MUSEUMS AND COLLECTIONS

The work of Honys Torres is part of public and private collections that acknowledge the significance of her artistic practice, her research on contemporary visual culture, and her contribution to Neo Pop aesthetics in both Latin American and Swiss contexts.

Her work circulates within institutions that preserve cultural heritage, as well as private collections that value graphic experimentation, critical humor, and the visual narrative that defines her practice.

Public collections:

Fundación Museos Nacionales de Venezuela

(Contemporary art collection)

Selected private collections:

Private collections in Switzerland

Private collections in Venezuela

Private collections in Germany

Private collections in Spain

Private collections in the United States



República Bolivariana de Venezuela
Fundación Museos Nacionales

Museo Alejandro Otero

Museum Alejandro Otero (MAO)
Caracas, Capital District. 2014



The work of Honys Torres has been featured in museums, biennials, galleries, and international art fairs across Switzerland, Germany, the United States, and Latin America. Her Neo Pop practice—marked by critical humor, iconographic appropriation, and visual narrative—has been included in curatorial projects addressing identity, migration, popular culture, and contemporary memory.

Selected Solo Exhibitions

- April im POP — Galerie 16b, Zürich, Switzerland (2024)
- Zürich Polaroid — MATERIAL, Zürich, Switzerland (2023)
- El Imperio Contraataca — Museo de Barquisimeto, Venezuela (2015)
- El Imperio Contraataca — Museo Mateo Manaure, Maturín, Venezuela (2014)
- Monumentos Lúdicos — Museo de Arte Contemporáneo de Cumaná, Venezuela (2014)
- El Imperio Contraataca — Museo Anzoátegui, Barcelona, Venezuela (2012)

Selected Group Exhibitions

2025

- 67 Salón Arturo Michelena, Museo de la Cultura, Carabobo, Venezuela
- Salón Nacional de Artes Elsa Morales, Museo de la Estampa y el Diseño Carlos Cruz-Diez, Caracas, Venezuela
- Im Zwischenraum, Asheé Connecting Art & Cultures, Zürich, Switzerland
- Zürich Pop and Dynamic, Galerie am Linden Hof, Zürich, Switzerland
- Art Friends, Art Center Basel, Switzerland
- ARTBOX.PROJECT Zürich 7.0, Zürich, Switzerland

2024

- United ART Zürich Deluxe, Galerie Art & Business, Zürich, Switzerland
- We Love Zürich, Joss Toledo Art Studio & Gallery, Zürich, Switzerland
- Ausstellung März'24, Galerie111, Zürich, Switzerland

2023

- 6. FATart Art Fair, Schaffhausen, Switzerland
- Heid Pop, Galerie am Linden Hof, Zürich, Switzerland
- Art FUSION Stuttgart, Messe Stuttgart, Germany
- Frauen Kunst Migration, Rapperswil-Jona, Switzerland
- ¡Venezuela es arte!, Galería de Arte Nacional, Caracas, Venezuela.

2022

- DICHOTOMOUS, Galerie am Linden Hof, Zürich, Switzerland
- Art Fusion Basel, Katapult Galerie, Basel, Switzerland
- 5. FATart Art Fair, Schaffhausen, Switzerland
- ARTBOX.PROJECT Zürich 4.0, Zürich Hauptbahnhof, Switzerland

2021

- IV Bienal del Sur, IARTES, Caracas, Venezuela
- Venezuela Art Fair, New York, United States
- Contemporary Art, Katapult Galerie, Basel, Switzerland

2018–2017

- Itinerante II Bienal del Sur — Museo de Barquisimeto & MUVA, Venezuela (2018)
- II Bienal del Sur, Museo de Arte Contemporáneo de Caracas, Venezuela (2017)

2016–2012

- Formatos no convencionales, Museo Anzoátegui, Venezuela (2016)
- Homenaje a Armando Reverón, Museo Mateo Manaure, Venezuela (2015)
- Mujeres a Sangre Fría, Museo Anzoátegui, Venezuela (2014)
- Eufemismos Imperiales, Museo de Bellas Artes de Caracas, Venezuela (2014)
- Bienal de PDVSA Oriente, Museo de Arte Contemporáneo de Cumaná, Venezuela (2013)
- 38° Salón Nacional de Arte Aragua, Museo Mario Abreu, Venezuela (2013)
- Libro de Artista, Centro de Bellas Artes de Maracaibo, Venezuela (2012)

Honys Torres develops her curatorial practice through HT Kunstprojekt, an independent platform dedicated to research, editing, and the production of contemporary art projects. From this space, she cultivates a curatorial approach that integrates critical writing, editorial design, professional support for artists, and the conceptualization of both collective and individual exhibitions. Her work combines visual sensitivity, conceptual rigor, and a critical reading of popular and migrant imagery, generating projects that engage with contemporary culture from a Neo Pop and transdisciplinary perspective.

In 2025, Honys curated FRAUENZONE 2025, where she produced the curatorial text and provided editorial guidance for a collective exhibition of women artists in Zürich, articulating a project centered on identity, territory, and female presence in contemporary art. That same year, she developed REDART 2025, a collective exhibition for which she oversaw the curatorship, editorial design, and visual conceptualization, integrating artworks, narrative, and spatial composition into a cohesive project.

Her curatorial practice also includes research-driven initiatives such as Archivo POP (2022–present), a visual investigation into popular iconography and migrant memory that informs both her artistic production and her critical writing. In 2023, she curated and installed Zürich Polaroid at MATERIAL (Zürich), an experimental photographic exhibition exploring the city through immediacy and the aesthetics of instant imagery.

Parallel to these projects, Honys produces curatorial texts for exhibitions and publications, and supports artists in the construction of physical portfolios, integrating editorial design, artwork analysis, and conceptual guidance. Her work in editorial design for artists (2022–present) includes the development of books, catalogues, and specialized publications that strengthen the professional visibility of contemporary creators.

Among the artists she has accompanied are Ana P. Velasco and Federico Guerrero Ortiz, with whom she has collaborated on portfolio development, editorial design, and curatorial writing—consolidating a line of work that merges editing, curatorship, and critical support.

Throughout her career, Honys Torres has received numerous distinctions that highlight the strength of her artistic practice, her contribution to the field of graphic arts, and her sustained presence within both the Venezuelan and international cultural landscape. In 2025 she was awarded the Luisa Palacios Graphic Arts Prize at the Salón Nacional de Artes Elsa Morales, one of the most significant recognitions within the Venezuelan institutional circuit. In 2024 she was selected as a finalist of ARTBOX.PROJECT Zürich 6.0, consolidating her visibility within the Swiss art scene.

In 2020 she received the Public's Choice Award for her work OXIMORON at the virtual exhibition Miradas en Cuarentena, organized by the Instituto de las Artes de la Imagen y el Espacio (IARTES), Venezuela. In 2015 she was honored with the Orden Tomás Ignacio Potentini, in its sole class, in recognition of her contribution to the artistic development of the Municipality of Píritu, State of Anzoátegui.

Her early trajectory was also marked by important national awards: in 2012 she received First Place in Painting at the Salón Nacional de Arte 7 de Diciembre (Maturín, Venezuela), as well as First Place in Painting in the Municipality of Peñalver (Puerto Píritu, Venezuela). That same year she was recognized within the Explosión Cultural Bicentenario by the Ministry of Culture. In 2011 she received a Special Mention at the 31° Salón de Pintura Ateneo de Carúpano, and in 2010 an Honorable Mention at the 30° Salón de Pintura Ateneo de Carúpano. Her trajectory also includes a Third Place Award at the XI Concurso Faber Castell "Espacio Natural" (2009) and an Honorable Mention at the X Concurso Faber Castell "Esencia" (2008), establishing from the outset a strong presence in contemporary art competitions.