

GOWEN Gallery presents

Sequences of Time

Vladimir Kartashov

A special installation at
San Clemente, Venice

The project is generously supported by San
Clemente Palace Venice and Antigone's Tales,
Private Collection.

May 8 to September 27, 2026

Public opening May 8th from 7:30 p.m.
In the presence of the artist

CATALOGUE | GOWEN | 2026





Installation View, *Sequences of Time*, a special project for San Clemente Church, Venice, IT. © Gabriele Basilico Studio, Courtesy of GOWEN.

This series of works primarily explores themes of life, death, and time. Vladimir Kartashov approaches image composition as a constantly shifting thought, where different spatial and temporal layers are placed one against the other.

When composing an image, Kartashov presents it multiple times, occurring in several places at once and at several moments simultaneously. The title of the exhibition refers to these multiple temporalities within a single moment, to the symbolism that can be drawn from all the elements that compose it, and to how that very moment is in itself a metamorphosis.

Objects play a central role in the artist's painting, as he depicts them in abundance for what they represent within our collective unconscious. This accumulation clearly points to the materialism of our society, but also to a tension between the comfort that this materialism provides and the desire to break free from it. During the creative process, objects appear spontaneously to the artist, leaving room for interpretation. However, the recurring presence of certain items such as headphones, phones, adhesive bandages and lighters gradually turns them into symbols of a new mythology. Representative of a modern portrait of the human condition - caught between consciousness and numbness - they still engage with themes deeply rooted in art history such as pain, hope, mortality and vanity.

VLADIMIR KARTASHOV



© Adam Bronkhorst.

Vladimir Kartashov (b. 1997, Novosibirsk, Siberia) is a graduate of the Novosibirsk Art School (Fine Arts). He lives and works in Italy. Solo exhibitions: 2026 - *A Second Before the Miracle* (curated by Domenico de Chirico), DSC Gallery, Prague, CZ; 2024 - *Spellbound* (curated by Domenico de Chirico), Prometeo Gallery, Milan, IT; 2023 - Biennale Le Latitudini dell'Arte, Berlin, GER; *Stream the dream*, Atelier Baldari (TG residency), Milan, IT; 2020 - *Bird concert*, Tsaritsyno Museum, Moscow, RU; *A wave of dreams*, Triumph gallery, Moscow, RU; *20:20. Time stopped* (curated by Alexander Burenkov), Moscow Museum of Modern Art (MMOMA), Moscow, RU; 2019 - *In the fog of war* (curated by Alexander Burenkov), Gallery Khodynka, Moscow, RU; *Cosmorama XVIII* (curated by Sergey Khachaturov), Museum of Moscow, Moscow, RU; *Random dreams generator*, Gogol house, Moscow, RU; 2018 - *Hypnosis of space. Imaginary architecture. The way from antiquity to today* (curated by Sergey Khachaturov), GMZ Tsaritsyno, Moscow, RU; *Strange, Lost, Unseen, Useless* (curated

by Anatoly Osmolovsky), Red Hall, Winzavod, special project of the VI Moscow International Biennale of Young Art; 2017 - *Over There, Where No One Dreams: from Sacred Geography to Non-Place* (curated by Daria Kamyshnikova, Vladislav Efimov) MMOMA, Moscow, RU. Group exhibitions: 2025 - *Revival II - The Renaissance*, GOWEN, Geneva, CH; *Io contengo moltitudini* (curated by Edoardo Monti), La Versiliana, Pietrasanta, IT; 2024 - *Where the wild roses grow* (curated by Alessandro Romanini), Prometeo Gallery, Milan, IT; 2023 - HESoyAM Church of Sant'Agostino, Pietrasanta, IT; 2022 - *Christmas exhibition*, The Project Space, Pietrasanta, IT; 2021 - *Aurea Saecula*, Triumph Gallery, Moscow, RU; *Innocent mischiefs Technorococo* (curated by Sergey Khachaturov), Jart Gallery, Moscow, RU; 2019 - *ARCADIA: VR-project*, ZIL Culture Center, Moscow, RU; *Pattern Recognition*, The Foundation of V. Smirnov and K. Sorokin, Moscow, RU; 2017 - *Come to see me* (curated by Kirill Preobrazhensky) START, Winzavod, Moscow, RU.



Installation View, *Sequences of Time*, a special project for San Clemente Church, Venice, IT. © Gabriele Basilico Studio, Courtesy of GOWEN.

VLADIMIR KARTASHOV
(Russian, 1997)

Life is short, 2025
Oil on canvas
228 x 156 cm
89.8 x 61.4 in
VK14

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The title of *Life is Short* (2025) is deliberately equivocal. In this oil painting, young women enjoy an idyllic picnic in the shade of a tree. On closer observation, many objects scattered throughout the composition act like a *memento mori*, recalling the fleeting, almost futile nature of life. Above, perched in the tree, Death observes the scene while holding an hourglass, marking the passage of time.



VLADIMIR KARTASHOV
(Russian, 1997)

Between the Gestures, 2025
Oil on canvas, painted resin frame
167 x 160 cm
65.7 x 63 in
VK15

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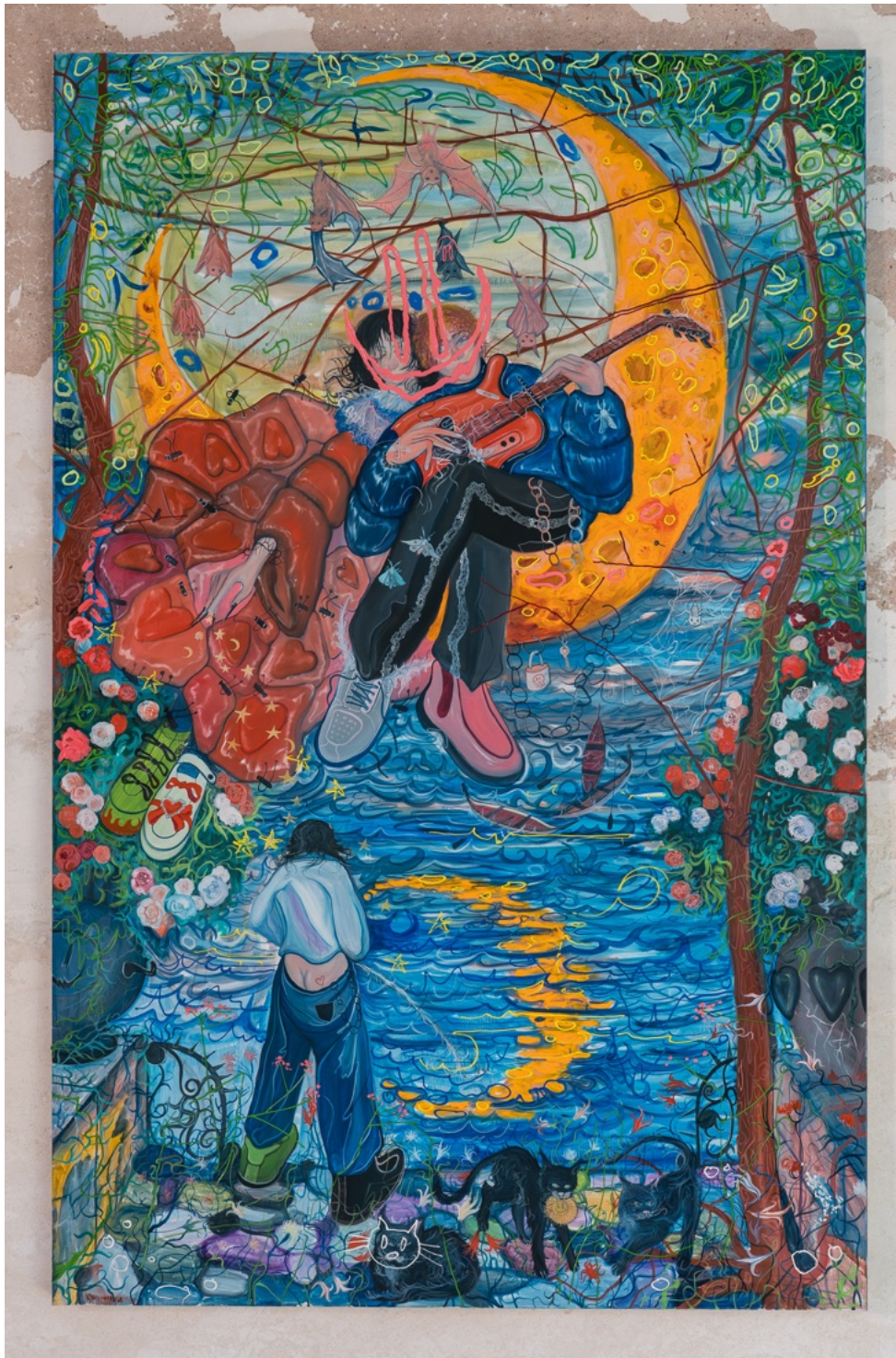


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VLADIMIR KARTASHOV
(Russian, 1997)

Moonshine Sonata Opus 33, 2025
Oil on canvas
246 x 160 cm
96.9 x 63 in
VK16

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Moonshine Sonata Opus 33 (2025) also presents a composition structured across multiple spaces. It suggests both an idealized vision and a more grounded version of the same scene.

At the top, an ideal representation of romance appears, replete with strong symbols: a couple embracing, the moon, and music. Below, a man seen from behind, with his trousers lowered, urinates into water that reflects the moon. The viewer may wonder whether the figure below is observing the scene above, projecting it himself, or whether these are two entirely separate spatial and temporal sequences.



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VLADIMIR KARTASHOV
(Russian, 1997)

Pianino, 2025
Oil on canvas
80 x 135 cm
31.5 x 53.1 in
VK17

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VLADIMIR KARTASHOV
(Russian, 1997)

Clavis Interior, 2025
Oil on canvas
194 x 156 cm
76.4 x 61.4 in
VK18

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VLADIMIR KARTASHOV
(Russian, 1997)

A Second Before the Miracle, 2025
Oil on canvas
diameter : 470 cm
diameter : 185 in
VK20

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A monumental tondo, *A Second Before the Miracle*, 2025 hangs high above the viewer. Here, painting expands into presence: suspended frontally and haloed by a blazing aureole, it reads like a contemporary alterpiece. At the centre, a thorn-like halo recalls Christ's Crown of Thorns, one of Christian art's most charged emblems of sacrifice, endurance and sanctified pain. Around it, Kartashov weaves in present-day talismans: glossy pop imagery, adhesive hearts and bandages, a phone cable a sign of vulnerability, attachment and bodily reality.

Tethered to art historical iconography, a male figure offers lily flowers - a traditional symbol of purity in the Christian faith - to Kartashov's contemporary Madonna. Multiple, elongated hands, a recurring motif for the artist, are layered simultaneously, expressing interaction or choice, and surrounding figures hover between angels, guardians and glitches like protective silhouettes that feel simultaneously sacred and synthetic.





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VLADIMIR KARTASHOV
(Russian, 1997)

The Game Behind the Curtain, 2026

Mixed media: oil on glass mounted on plexiglas, assembled
with metal parts
ca 230 x 250 cm
ca 90.6 x 98.4 in
VK21

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VLADIMIR KARTASHOV
(Russian, 1997)

Cinderella, 2025
Mixed media: oil on glass mounted on plexiglas, assembled
with metal parts
280 x 225 cm
110.2 x 88.6 in
VK23

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VLADIMIR KARTASHOV
(Russian, 1997)

When Pigs Fly, 2025
Oil on canvas
180 x 240 cm
70.9 x 94.5 in
VK24

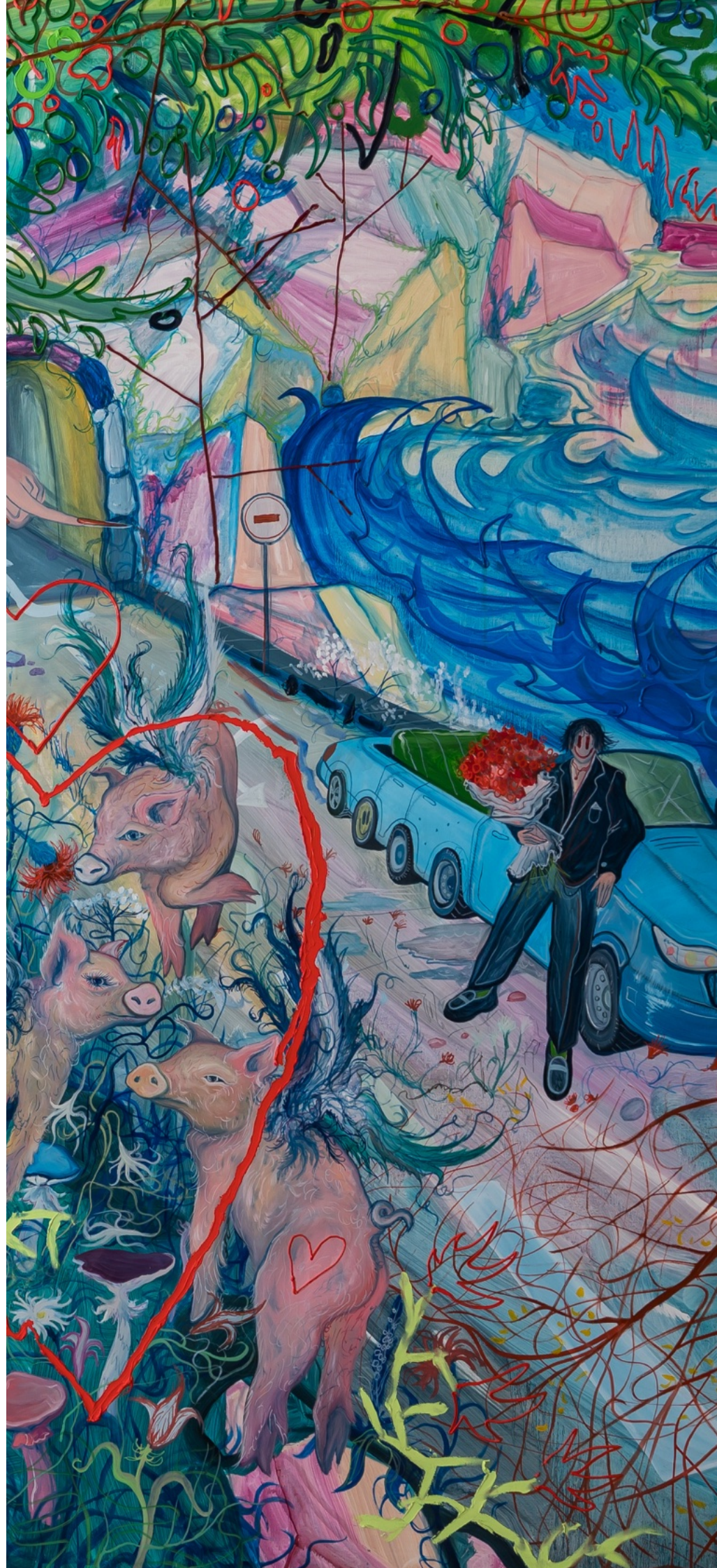
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When Pigs Fly, (2025) explores the theme of materialism in love. The highly expressive composition is divided into two planes of the same sequence and represents, in a certain way, the idea of choice in love.

The young woman has her sights set on a stranger in the distance, who appears holding a bouquet and stands beside an attractive car. Leaning against the car, he is positioned on a coastal road, with a restless landscape behind him, and the road he stands on seems to lead nowhere.

The young woman, in comparison, stands in lush greenery reminiscent of the Garden of Eden. At her feet, Cupid is blindfolded and therefore unable to fulfill his role. The winged pigs add an absurd dimension to the painting.





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VLADIMIR KARTASHOV
(Russian, 1997)

Risus Divinus, 2025
Oil on canvas
170 x 180 cm
66.9 x 70.9 in
VK25

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VLADIMIR KARTASHOV
(Russian, 1997)

The Silence Between The Moves, 2025
Oil on canvas
170 x 180 cm
66.9 x 70.9 in
VK26

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In *The Silence Between the Moves*, (2025), the artist depicts Death playing chess with a young woman in the intimacy of her bedroom. Numerous symbols such as alarm clocks, watches, and butterflies evoke the passage of time and the gradual fading of life. The cats at the woman's side refer to a popular belief that cats have nine lives.



VLADIMIR KARTASHOV
(Russian, 1997)

A Whisper Behind the Porcelain Face, 2026
Mixed media: oil on glass mounted on plexiglas, assembled
with metal parts
ca 280 x 220 cm
ca 110.2 x 86.6 in
VK22

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VLADIMIR KARTASHOV
(Russian, 1997)

A Good Dream, 2025
Oil on canvas
ca. 68 x 100 cm
ca 26.8 x 39.4 in
VK27

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