

Salutation

Pascal Berthoud, Eline Botta, Carine Bovey, Raphaële de Broissia, Amélie Ducommun, Tami Ichino, Aurélie Pétreil, Sofia Yeganeh

June 27, 2024 - September 14, 2024

Preview from Thursday 20th June

Opening reception: Thursday 27th June from 17h00 until 20h00

This summer, GOWEN is delighted to unveil *Salutation*, a group presentation featuring works from a range of artists, both local and international who are either represented by, have collaborated with or are invited by the gallery. In a double play on meaning, the show's title honours the high point of the year, a time of freshness and abundance and an homage to nature, or to universal rhythms. It also alludes to the gesture or expression of a greeting, between individuals, or the seeing in of a new exchange.

Like a coming and going, **selected works by other artists will be introduced** over the course of the exhibition.

The presentation opens with a collection of pieces more akin to the lyrical, gestural style of abstract expressionism, later giving way to works which embody the principles of geometric abstraction or even figuration. Spanning an array of materials and forms, several of the artists turn to botanical or natural elements, while others offer abstract interpretations relating to imaginary universes, or notions of memory evoking the cyclical or seasonal aspect of existence. Other compositions which explore the body, or its representations mingle amongst floral landscapes in a show which becomes a meeting place for artistic dialogue, association, and experimentation.

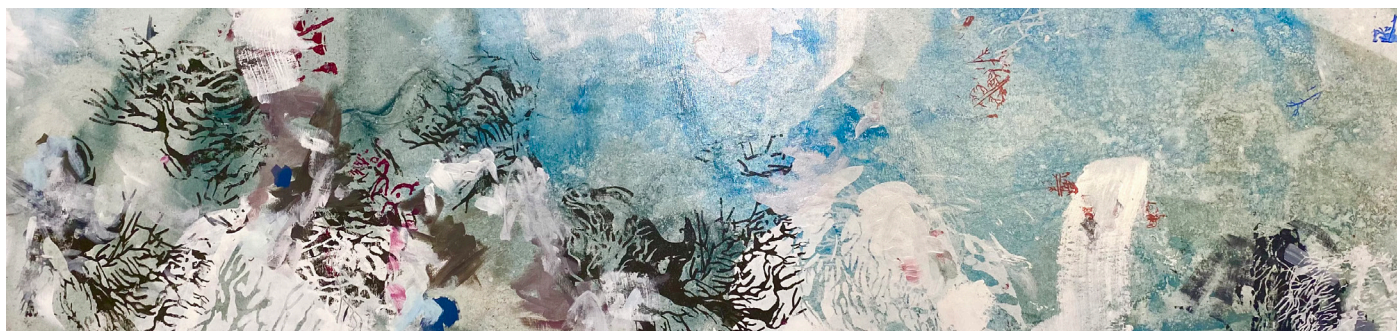


In calm, dreamlike landscapes depicting intricate, botanical elements, **Carine Bovey** (Swiss, b.1985) considers the resilience of nature where pyrophytic vegetation and carbonicolous fungi spring up from the ground. Alluding not only to plants which resist the damaging consequences of fire, they also pay tribute to women, as survivors of conflict, and of renewal. Other works selected from her *Jeu de peau* and *L'anatomie de la création* series awaken the senses, where textures of our anatomy merge in soft tones with the ephemeral beauty of flowers. In doing so, the boundaries between plant and organic disappear, giving rise to a sensual play of materials.

Carine Bovey,
Motståndskvinnorna (Hortus Ignis series), 2024
Oil on canvas, lipstick, gloss, eyeshadow
120 x 100 cm

Often employing natural motifs and objects in her paintings and sculptures, the refined work of **Tami Ichino** (Japanese, b. 1978) composed of inner intuitions and visions based on the observation of nature, leads us into her personal, semantic universe, often influenced by her Japanese origins. By using only the three primary colours together with white and black, Ichino succeeds in elevating her objects to reveal their metaphorical character and universal, evocative power. The current presentation features two of Ichino's series inspired by marine plants whose graduating background shades evoke a sequential musicality, or salt flats and aqueous environments, as well as several sculptural works in stone. With their surreal tone, Ichino's works invite us to look further, alternating between 'back and forth', thus shifting the point of view.

Combining original techniques with poetry, the paintings of French-Swiss artist **Amélie Ducommun** (b. 1983) plunge into personal memories, drawing on nature, water, or other natural references which the artist layers onto surfaces, often using found plants, wood, or other materials, becoming an ode to grandiose spectacles, and to the natural elements that surround us.



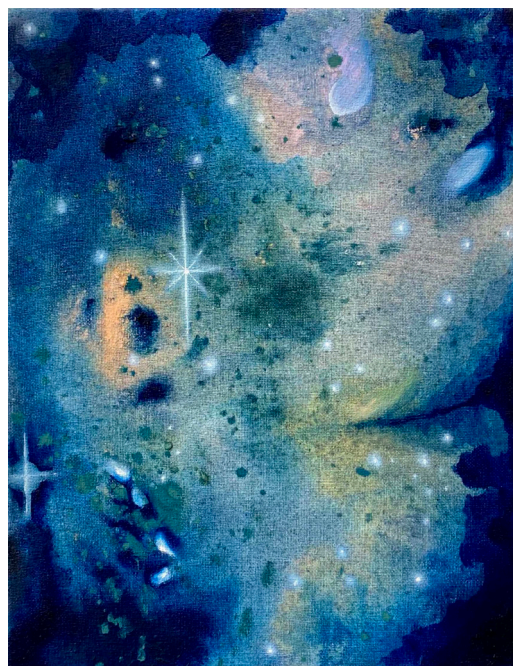
Amélie Ducommun, *Melody of memories #2* (detail), 2023, mixed media on canvas, 130 x 195 cm

The work of **Raphaële de Broissia** (b. 1985, Paris) is intimately linked to the places she settles in, which she transforms using different media. Everyday materials, accumulation and metamorphosis are the key elements that influence her work. Using nails, balloons, newspapers, masking tape, orange peel, or books, de Broissia boldly brings new meaning in unexpected places. She equally draws influence from the haute couture techniques and know-how studied in school and which she practiced while working for Chanel Paris.

Exploring her own artistic philosophy centered on a contemplation of astronomy and the abstract representation of our vast sky, **Eline Botta** (Swiss b. 2000) offers glimpses into distant cosmic realms, engaging in a nuanced exploration of how celestial phenomena can be translated and captured in the complex landscape of the mind. Moving between materiality and the abstraction of form, Botta's process becomes a captivating journey, seeking to reconcile tangible elements with the ethereal nature of the cosmos.



Pascal Berthoud
Two structures in the sea, 2024
Oil on canvas
55 x 40 cm



Eline Botta
Untitled, 2023
Oil on canvas
18 x 14 cm

Works by **Pascal Berthoud** (b.1971, Geneva) explore abstraction through fragmented realities that often reflect contemporary society perceived as divided and dysfunctional. Matter disintegrates and dematerializes in abstract visions that barely retain the traces of the once-there architecture, knowledge, emotions, or constituent elements.

Iranian-British artist **Sofia Yeganeh** (b. 1996) chooses alternative techniques to depict figurative subjects. Yeganeh's natural forms, explored using embroidery, phototransfer, thermal photography, and painting defined by expressive and instinctive characteristics deal with personal themes based around identity, human nature and the body, and the natural world.

Juxtaposed with these works, **Aurélie Pétre** (b. 1980, Lyon), with her unique approach, pushes the boundaries of photography with a largescale print on glass, achieving expressive, gestural markings which allude to the passing of time.



Amélie Ducommun, *Melody of memories #2*, 2023, mixed media on canvas, 130 x 195 cm



Installation view. Courtesy of GOWEN, Geneva. © Julien Gremaud