



***NEXT***

**May 4 - June 24, 2023**

**Moufouli Bello, Carine Bovey, Tess Dumon, Agostino Iacurci, Tami Ichino, Sylvie Lambert, Sébastien Mettraux, Françoise Pétrivitch, Annelies Štrba, Sofia Yeganeh**

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Opening Hours:  
Tuesday - Friday 10:00 - 18:00  
Saturday 12:00 - 18:00  
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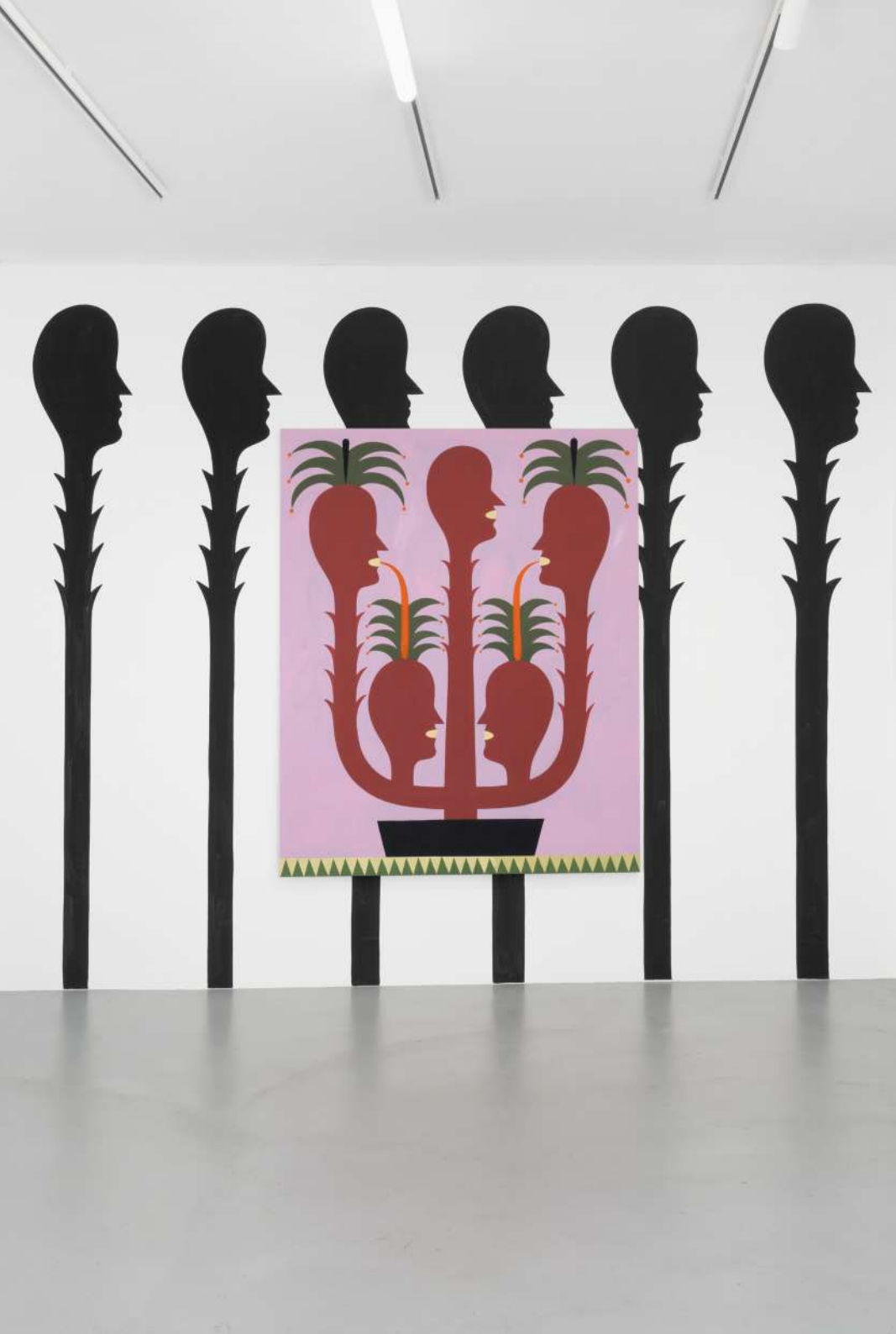
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Françoise Pétrouch  
Annelies Strba  
Sofia Yeganeh

**AW** ART  
ON  
VIEILLE-  
VILLE





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"To study men, we must look close by; to study man, we must learn to look afar."  
Jean-Jacques Rousseau, *Essay on the Origin of Languages* (1781), chap. viii.

Gowen is pleased to announce **Next**, a group exhibition presenting around ten Swiss and international artists. The show includes artists who have either been invited by the gallery, as well as artists with whom it has recently started collaborating along with historical artists from the gallery.

A multitude of universes and languages thrive through which the artists tell stories, conveying the viewer to unreal, ambiguous and dreamlike environments, both near and far. 'Next' is equally a term to express the idea of a passage, of a change, it means 'which comes after', 'the following' and also something 'which is near'. The exhibition leads us on an exploration of dialogues and narratives in which past, present and future coalesce into a flow that comes and goes between fragments of memory and parallel temporal realities.

Works on loan from private collections are included.

Installation view: *Next*, Gowen, 2023.  
Work by Agostino Iacurci, *Grotesque #4*, 180 x 150 cm





Moufouli Bello (Beninese, 1987)  
*Anguèli*, 2021  
Acrylic on canvas  
160 x 150 cm  
MB 001

Sold  
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### Moufouli Bello

Beninese artist Moufouli Bello (b. 1987) is a multi-media and visual artist working with painting, drawing, photography and installations as well as sound, digital art and writing. She holds a master's degree in International Labor Law from the National School of Administration of Cotonou and has professional experience in law and journalism. Bello's interest lies in ideological structures and exploring how traditions, culture, politics and technology affect our emotions and perceptions of society and identity. She also examines the role of visual culture in the construction of racial and gender stereotypes. Most of her paintings are portraits of women, unequivocally strong, powerful and often challenging while the narrative details remain ambiguous.

For *Next*, Bello presents two paintings, each standing alone in her distinctive, emblematic colour palette in which the blue color of the figures becomes a kind of manifesto. Color, particularly blue, reflects myriad qualities: strength, density, calm, healing, lively emotion, purity, peace and dreams. Blue is frequently present in Yoruba culture and is used by the artist as a form of communication to express not only identity but also to create new realities conveying alternative female representations, celebrating the fullness of black, modern femininity.

**Moufouli Bello began her artistic career in 2012, participating in the creation of the Upright Man of Benin organised by the Zinsou Foundation. In 2017, Bello's project *We should disobey* was presented as part of Amazone in Benin. Between 2019 and 2021, the artist realized different projects in collaboration with the Fresnoy for digital art and cinema in which she created works addressing various issues such as the North-South relationships and the shipping of waste from Europe to developing nations. For the Fresnoy, Bello has also created an AI from existing monotheist texts to generate a virtual God with whom it is possible to hold conversations. This is the first presentation of the artist at the gallery.**



Moufouli Bello (Beninese, 1987)  
*Kiki is my pet friend*, 2022  
Acrylic on linen  
110 x 140 cm  
MB 002

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Installation view: *Next*, Gowen, 2023

Left: Moufouli Bello, *Anguèli*, 2021, acrylic on canvas, 160 x 150 cm

Right: Annelies Štrba, *Madonna*, 202, pigment print and paint on canvas, 30 x 20 cm | Annelies Štrba, *Tsukikawa 37*, 2017, Pigment print on canvas, 110 x 80 cm

## Annelies Štrba

Photographer since the age of 15, Annelies Štrba found the material with which she has built her visual language in the domestic universe. Her three children, Sonja, Linda and Samuel, photographed in their sleep or in moments of everyday life, became the protagonists of a universe with a frozen and suspended atmosphere, between real subjects and archetypes.

Starting in the 1980s Annelies Štrba began experimenting with analog photography on canvas, with her later photographic works visually coming closer and closer to painting. In the 2000s, she regularly prints her photos on canvas. She said at the time: *if I knew how to paint, this is how I would do it*. Most recently Štrba has also started to paint some of her photos on canvas.

The subjects of Štrba's works include landscapes, sometimes animated by women with long hair or children in perfect harmony with nature, Madonnas, flowers. She still uses members of her family, including her grandchildren, as models for her characters. Akin to lyrical or esoteric visions, her vibrant, unstable, timeless and mysterious images, in saturated or overexposed colors, offer magical views where the outer and inner world converge.

**Annelies Štrba (Zug, 1947) was awarded with the prestigious Willy Reber Kunstpreis award in 2020. Štrba's work has been exhibited and is part of the permanent collection of many major Swiss and international museums such as Tate Liverpool; Kunsthalle, Hamburg; Centre Georges Pompidou, Paris; Kunstmuseum, Berne; Fotomuseum, Winterthur; Musée de l'Elysée, Lausanne. Her work is currently on view (solo show) at Fotostiftung Schweiz (until 13.08.2023), Winterthur, Switzerland. Gowen has exhibited Štrba's work in 2020; 2021; 2022.**

Annelies Štrba (Swiss, 1947)  
*Tsukikawa 37*, 2017  
 Pigment print on canvas  
 110 x 80 cm  
 Ed. 4 of 6 + 1 AP

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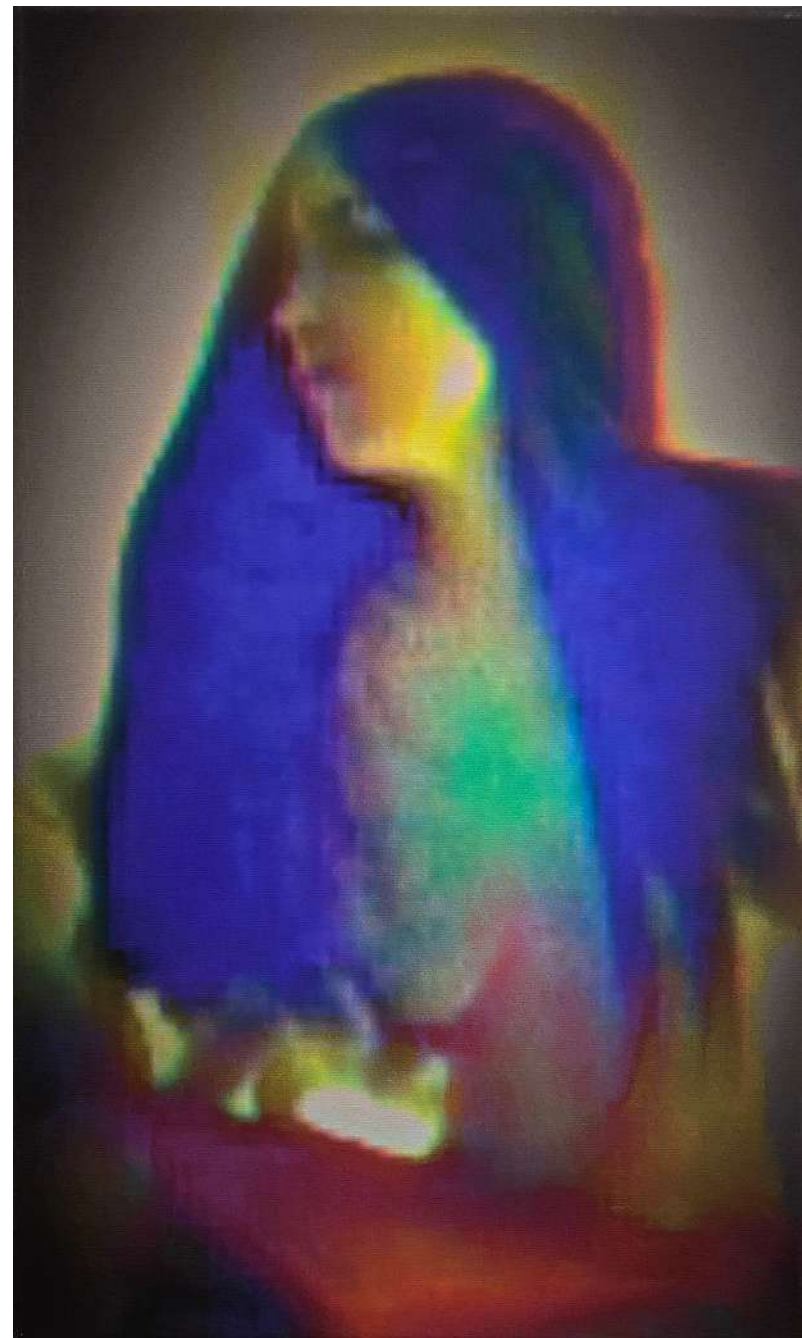
Annelies Štrba (Swiss, 1947)  
*Madonna*, 2021  
Pigment print and paint on canvas  
30 x 20 cm  
Ed. Unique  
AS 113

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Annelies Štrba (Swiss, 1947)  
*Nyima 289*, 2006  
Pigment print on canvas  
50 x 30 cm  
Ed. 4 of 6 + 1 AP  
AS 006

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Installation view: *Next*, Gowen, 2023.  
Left: Françoise Pérovitch, *Tenir*, 2022, oil on canvas, 130 x 160 cm  
Center: Annelies Štrba, *Nyima 289*, 2006, pigment print on canvas, 50 x 30 cm  
Right: Sylvie Lambert, *Cactus Laineux*, 2023, acrylic on canvas, 120 x 150 cm





Annelies Štrba (Swiss, 1947)  
*Mamoka 2*, 2019  
Pigment print on canvas  
180 x 120 cm  
Ed. 3 of 4 + 1 AP  
AS 011

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### Carine Bovey

Neo-feminist artist Carine Bovey explores the themes of femininity, sensuality and movement through the eyes of a young woman today. Often playing with various blurring effects, sometimes resembling the filters used by influencers on Instagram, the images created by Bovey seem to belong to another reality, one of intimacy and fantasies. Bovey's paintings, composed in pop or surreal tones, identify contemporary male or female figures, parts of the anatomy or ambiguous floral motifs and reveal the artist's feminist tendencies: joyful, full of hope, celebrating love and freedom. They equally aspire to break the taboos that still exist around the woman's body and her sexuality. *Födelse*, which means 'birth' in Swedish, is a drawing made entirely with Saffron. Inspired by "The Birth of Venus" by Eugène Emmanuel Amaury-Duval, this self-portrait is linked to the mystery hovering over the birth of the artist who was abandoned in Lebanon and then adopted. Indeed, the artist does not know precisely her date of birth and sometimes has the feeling that her existence is the result of pure chance. This artwork echoes the roman myth about Venus, who would be born thanks to a drop of sperm that fell into the sea. In the *Heimat/ Hemland* series, the artist sketches dreamlike landscapes mixing Switzerland, Scandinavia, Southeast Asia and Lebanon. The use of saffron quickly imposed itself, because it weaves a bridge between the East and the West.

**Carine Bovey (Beirut, 1985) lives and works in Geneva. Solo exhibitions: Analix Forever, Geneva, CH (2021); Espace L, Geneva, CH (2020 and 2021); Galerie Esfandiary, Hamburg, DE (2019). Among her group exhibitions: Gowen, Geneva, CH (2019 and 2023); Analix Forever, Geneva, CH (2028; 2019; 2021); Espace L, Geneva, CH (2020).**

Carine Bovey (Switzerland 1985)  
*Födelse (Heimat/ Hemland series)*, 2023  
 Saffron (fixed with wax, eyeshadow and fixative) on pink paper  
 70 x 100 cm  
 CB 33

[Inquire](#)



### Agostino Iacurci

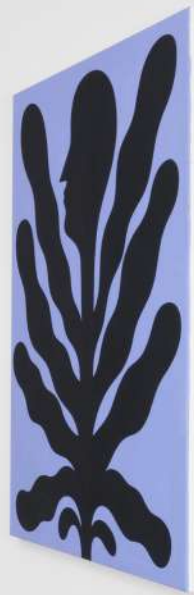
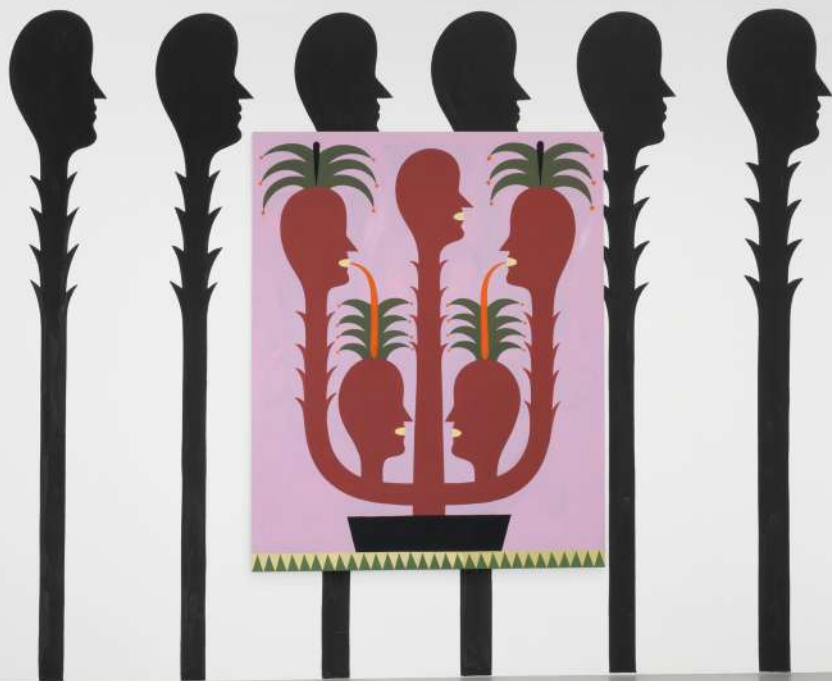
Italian artist Agostino Iacurci employs various mediums including painting, sculpture, drawing, installation and murals that he has extensively practiced on a monumental scale in public spaces. For *Next*, Iacurci has conceived a large, site-specific installation in the back room of the gallery comprising three paintings on canvas surrounded by murals. Born entirely from the imagination, his paintings seduce with their bright colors, stylized shapes and the silhouettes of unfamiliar characters. In reality, the artist's repertoire refers to classical art, to archaeological finds, such as painted Greek, Roman or Etruscan vases, to Pompeian paintings, or to the 'grotesques' of the Domus Aurea and Raphael's frescoes in the Vatican loggias.

Reconstructing and manipulating heterogeneous sources and materials is at the core of Iacurci's conceptual pursuit. The continuous return to the fundamentals of his pictorial practice coexists with more experimental mediums such as lighting and live plants, and themes, such as the Anthropocene. His unique visual language, composed of archaic and stylized motifs results from a combination of cultural references and personal memories: as a child he played with the found remains of ancient vases in the fields of his native Puglia after the passage of grave robbers. Color, for the artist, is an essential and powerful component, often at the intersection of art and popular culture. In his paintings, everything is greatly simplified, reduced to contrasting areas of color and lines that generate visions and symbolic, decorative motifs.

**Agostino Iacurci was born in 1986 in Foggia (Italy). He studied Visual Arts at the Academy of Fine Arts in Rome. His work has been shown in solo and group exhibitions including; Milano Salone del Mobile, Milan (2023) ; Robert Grunenberg, Berlin (2023); *Of my abstract gardening*, Ex Elettrofonica, Rome (2022); *Hortus*, IIC, Prague (2022); *Premio Termoli LXII*, MACTE, Termoli (2021); *Tracing Vitruvio*, Musei Civici, Pesaro (2019); Talent Prize 2019, Mattatoio, Rome (2019); *Gypsoteca*, M77 Gallery, Milan (2018); *Trompe-l'oeil*, Celaya Brothers Gallery, Mexico City (2017); Urban Art Biennale, Völklinger Hütte, European Centre for Art and Industrial Culture (2017); *Cross the streets*, MACRO Museum, Rome (2017); 16° Premio Cairo, Palazzo della Permanente, Milan (2015). This is Iacurci's first collaboration with the gallery.**



Agostino Iacurci (Italian, 1986)  
*Grotesque #4*, 2023  
 Vinylic emulsion on linen  
 180 x 150 cm  
 AI 01



Installation view: Next, Gowen, 2023.  
Works by Agostino Iacurci





Agostino Iacurci (Italian, 1986)  
*Grotesque #1*, 2023  
Vinyl emulsion on canvas  
120 x 90 cm  
AI 02

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Agostino Iacurci (Italian, 1986)  
*Grotesque #2*, 2023  
Vinyl emulsion on canvas  
120 x 90 cm  
AI 03

[Inquire](#)



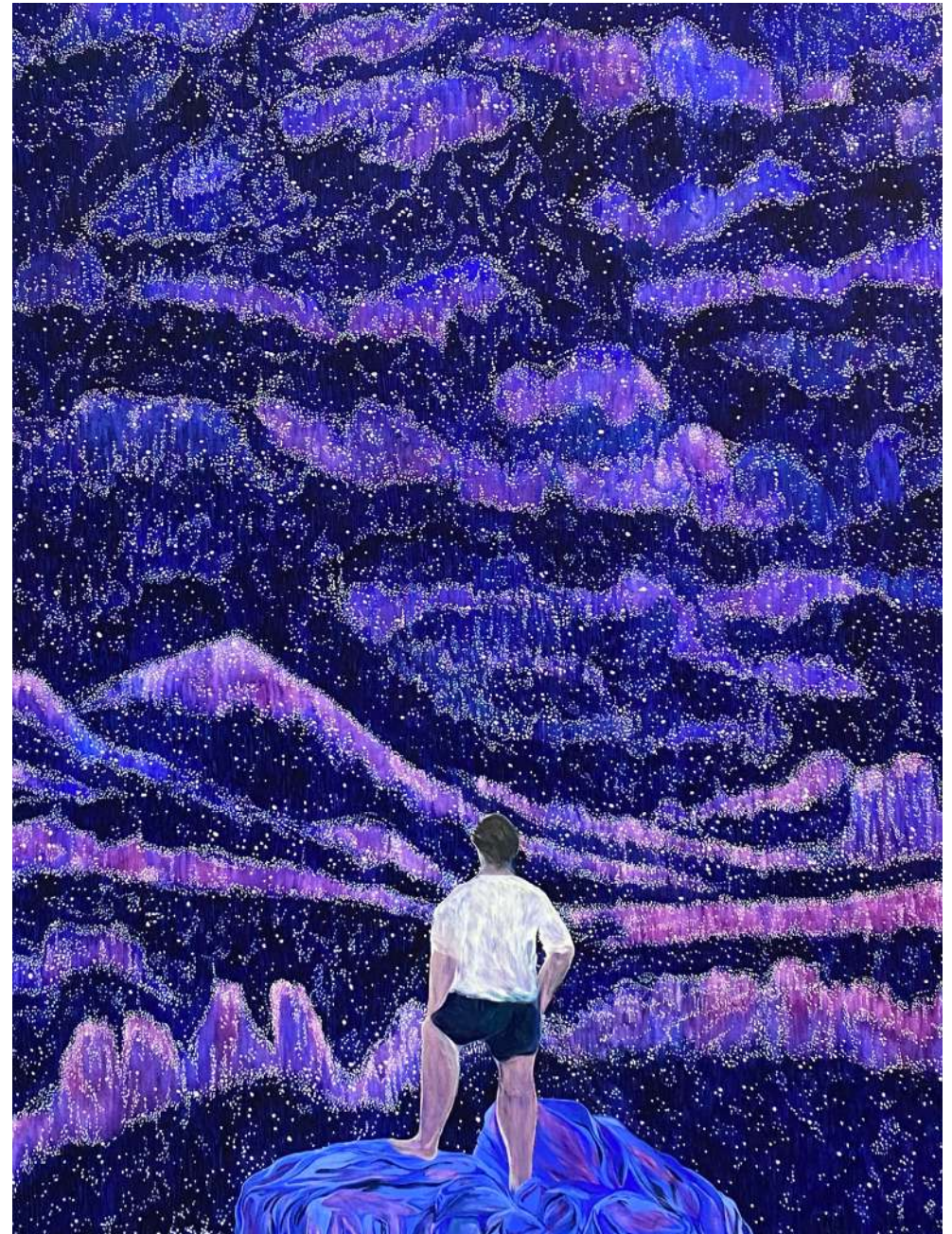
## Tess Dumon

The work of Tess Dumon evolves with different mediums that include drawing, gouache on canvas, sculpture, animation and installations. Dumon's childhood, and subsequently her artistic work, has been considerably marked by an atypical family life, linked to the illness of her older brother, Louis, who is severely autistic and epileptic. Dumon has developed a personal vocabulary composed of her own metaphors, icons and myths in which she sublimates trauma into a powerful tool of expression for manifesting peace, hope, healing and for exploring universal human nature. *Le Voyageur Contemplant une Mer d'Etoiles* (Wanderer beneath a Sea of Stars) has been specifically created by the artist for the exhibition. The painting is a quintessential example of Dumon's textural gouaches on canvas depicting her floating world. Incorporating a cosmic dimension, it clearly refers to *Le Voyageur Contemplant une Mer de Nuages* by Caspar David Friedrich, one of the most iconic painters of the grandeur of the universe.

**Tess Dumon was born in 1990 in Paris where she lives and works. Growing up in Paris and Geneva, she trained at the Atelier de Sèvres in the French capital before pursuing her studies at Central Saint Martins, London. She completed her MA at the Royal College of Art where she won the Degree Show prize in 2016. In 2014, she won the Born Award first prize. She has exhibited in Paris and Shanghai with Galerie Dumonteil and participated in international events such as West Bund Art Fair, Shanghai and Art Paris. This is her first collaboration with the gallery.**

Tess Dumon (French, 1990)  
*Le Voyageur Contemplant une Mer d'Etoiles*, 2023  
Gouache sur lin  
195 x 130 cm  
76.8 x 51.2 in  
TD 01

[Inquire](#)





Installation view: *Next*, Gowen, 2023.  
Tess Dumon, *Le Voyageur Contemplant une Mer d'Etoiles*, 2023, gouache sur lin, 195 x 130 cm



**Tami Ichino**

The refined work of Tami Ichino, 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 colors together with white and black, Ichino succeeds in elevating her objects to reveal their metaphorical character and universal, evocative power. Whether urban elements, starry skies, incongruous and decontextualized objects or climbing plants or roots, her works, with their surreal tone, invite us to look up, alternating between 'back and forth' and shift the point of view. *Rhythme (Alfalfa N.1)* (2018) features a plant that the artist has chosen to metaphorically represent her subject. The renowned qualities of alfalfa, such as its great resistance and adaptability, its usefulness for the ecosystem and its long roots are associated with vital force and determination. The plant, painted on a large scale against an unreal, yellow background, with its impression of movement and proud, free upward growth, transforms into something else: it opens a very personal narrative.

**Tami Ichino was born in 1978 in Fukuoka (Japan), she lives and works in Geneva. Selected solo exhibitions: Capsule Halle Nord, Geneva, CH (2019); Gowen Contemporary, Geneva, CH (2018); Espace Kugler, Geneva, CH (2012); Palais de l'Athénée, Salle Cornier, Geneva, CH (2012); Halle Nord, Geneva, CH (2010); Galerie Faye Fleming & Partner (now Gowen Contemporary), Geneva, CH (2009). Selected group exhibitions: Ferme Asile, Sion (2019); artgenève 2018, curator Samuel Gross, Genève, CH (2018); Beirut Art Fair 2018, Beirut, LBN; Villa Dutoit, Geneva, CH (2017); Château de Vullierens, curated by Karine Tissot, CH (2017); Gowen Contemporary, Geneva, CH (2017); Galerie Forma, Lausanne, CH (2016); Studio Sandra Recio, Geneva, CH (2015); Fondation Alice Bailly, CHUV, Lausanne, CH (2015); Centre d'art d'Yverdon-les-Bains, CH (2015); Ferme de la Chapelle, Grand-Lancy, CH (2014); Hackney Wick Group Show, London, GB (2014); Espace Topographie de l'Art, Paris, FR (2014); Kunsthaus, Langenthal, CH (2009). A monographic catalogue was published by L'Apage editions in 2019.**

Tami Ichino (Japanese, 1978)  
*Rythme (Alfalfa N.1)*, 2018  
Acrylic on canvas  
180 x 130 cm  
TI 01182

[Inquire](#)





Tami Ichino (Japanese, 1978)  
*Nori 7*, 2022  
 Acrylic on wood  
 20 x 20 cm  
 TI 01394

[Inquire](#)



Tami Ichino (Japanese, 1978)  
*Alfalfa (élevé)*, 2023  
 Acrylic on wood  
 20 x 20 cm  
 TI 01395

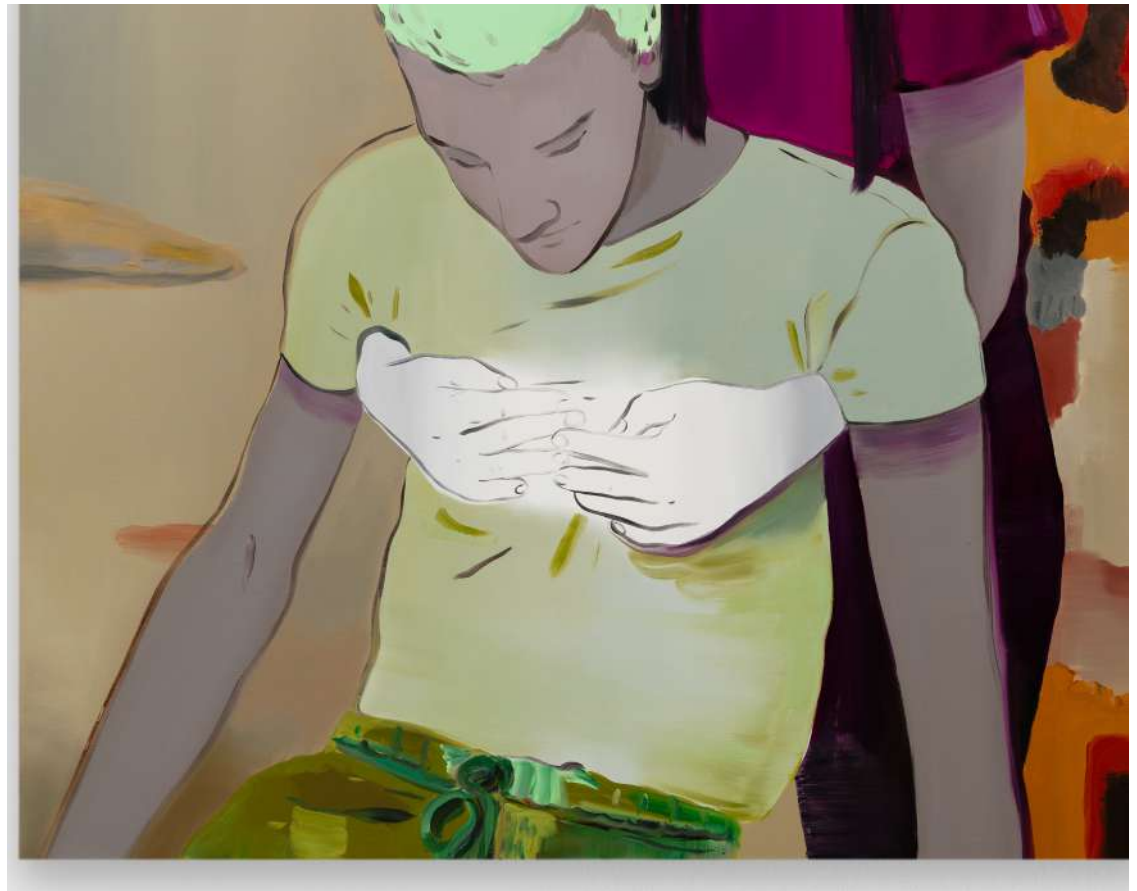
[Inquire](#)



### Françoise Pétrovitch

Since the 1990s, Françoise Pétrovitch has produced one of the most powerful bodies of work on the French art scene. Amongst the numerous mediums that she has explored — ceramics, glass, ink washes, painting, print and video — drawing remains predominant. Pétrovitch's art reveals an ambiguous world, playing with conventional boundaries and eluding any particular interpretation. Her universe is populated by children, teenagers or young people caught in actions whose meaning is not always comprehended. Animals or chimeras, flowers, and dark and mysterious landscapes are also part of her visual vocabulary. Intimacy, fragments of life and disappearance, alongside recurrent themes such as the double and the repetitive create suspended fluid and melancholic atmospheres sometimes echoing and reinterpreting various topics found throughout the history of art. The painting on view entitled *Tenir* (to hold), is one of a series of recent works by the artist along the same theme. Evoking determination, solidarity and resistance, a sense of tenderness and humanity further emanates from this painting recalling the pietas of the Old Masters.

**Françoise Pétrovitch was born in Paris in 1964. She lives and works in Verneuil-sur-Avre (FR). She has exhibited extensively both in France and abroad. The FHEL in Landernau (FR) hosted a major retrospective of her work and a monographic exhibition was dedicated to her at the BnF, Paris in 2022. In 2018, she was the first contemporary artist to be awarded a solo exhibition at the Louvre-Lens. Over the past few years, Pétrovitch has produced monumental wall drawings and large works for the Galerie des Enfants at the Centre Pompidou, the West Bund Museum, Shanghai and the Ballets du Nord Company. The artist is currently on view at the Musée de la Vie Romantique, Paris. Her works are included in many private and public collections, including the Centre Pompidou, Paris, the Voorlinden Museum, Wassenaar (NL), the National Museum of Women in the Arts, Washington D.C. (US), the Musée Jenisch, Vevey (CH), the Musée d'Art Moderne et Contemporain of Saint-Etienne (FR) and of Strasbourg (FR), the MAC VAL (FR), as well as numerous regional art centres and foundations throughout France. Pétrovitch is represented by Semiose Gallery.**



Françoise Pétrovitch (French, 1964)  
*Tenir*, 2022  
Oil on canvas  
130 x160 cm  
FP 01

[Inquire](#)





Installation view: *Next*, Gowen, 2023.  
Left: Sébastien Mettraux, *Ex Codice #11*, 2023, oil on canvas, 220 x 260 cm  
Right: Françoise Pérovitch, *Tenir*, 2022, oil on canvas, 130 x 160 cm

**Sébastien Mettraux**

Having combined the practice of painting and digital imagery for over ten years, Sébastien Mettraux has recently turned his attention to more organic forms, which, from a mathematical and computing point of view are more unpredictable and complex. Belonging to the so-called Millennials, Mettraux is instilled with digital culture, transhumanism, the Anthropocene and the insecurity of his era, as well as affected by the paranoia which emerged at the turn of the 21st century. The constructed, cultural icons prevalent in the artist's past series and drawn from the Swiss environment, such as atomic bomb shelters, military training sites, luxury villas, industrial machines or medical prostheses give way to a more abstract imagery observed from nature. Concerned with the essence of organic structures and their analogies, Mettraux's hybrid forms transform natural elements into abstraction. At the end of spring 2022, the artist was profoundly affected by the impact of the drought in his native region, causing colour changes in the landscapes that are familiar to him. He embarked on a new series of painted canvases, always organic, and exclusively using computer-generated fractals, wishing to break the figurative link with an evidently damaged nature.

These forms created solely on the basis of code suggest nothing tangible, they may be vegetal, fluid or even free from gravity. Mettraux tries to find a way of contemplation, replacing nature with computer code in which he selects extracts that serve as the basis of his paintings, their generated, virtual spaces functioning like a Giverny garden.

**Sébastien Mettraux was born in Vallorbe, Switzerland, in 1984. Last year, he was featured in two solo shows at the recently opened Bridderhaus in Esch-sur-Alzette, Luxembourg (2022 European Capital of Culture). Mettraux is the recipient of several Swiss awards, including the Swiss Art Award (2009), the Cultural Grant of the Leenaards Foundation (2015) and the State of Vaud Art Residency in Berlin, Germany (2018). His work is included in Swiss public collections such as the Musée Jenisch, Vevey, Musée des Beaux-arts du Locle and the Musée des Beaux-arts de la Chaux-de-Fonds.**



Sébastien Mettraux (Swiss, 1984)  
*Ex Codice #11, 2023*  
Oil on canvas  
220 x 260 cm  
SM 0139





### Sylvie Lambert

The paintings and drawings of Canadian-born artist Sylvie Lambert in oil, acrylic, gouache or colored pencils depict the sometimes absurd way of life of our society. Informed by her own, personal experience, first in Canada where she grew up, then in Switzerland, the subjects she addresses touch on habitat, food, artificial and disfigured nature, themes all painted with a flamboyant, chromatic range. In this imaginary world, the boundaries between decor, reality, fantasy and fiction intertwine. A Tower of Babel balances on trees shaped like minced meat, a large, knitted cactus sits, throne-like in a strange, moonlit landscape. Like wordplay, Lambert's compositions combine improbable elements to create surreal narratives with messages rooted in reality.

**Sylvie Lambert was born in Montréal, Canada, in 1984. Her most recent show was a solo presentation at Ferme de la chapelle, Grand-Lancy (2023). Among her exhibitions: Espace Ruine, exposition Visarte, Geneve (2022); Halle Nord, Genève (2010) and Musée Château d'Annecy, Annecy (2007). This is Lambert's first collaboration with the gallery.**

Sylvie Lambert (Canadian, 1984)  
*Cactus Laineux*, 2023  
 Acrylic on canvas  
 120 x 150 cm  
 SL 02

[Inquire](#)





Installation view: *Next*, Gowen, 2023.

Left: Tami Ichino, *Rythme (Alfalfa N.1)*, 2018, acrylic on canvas, 180 x 130 cm

Center: Sylvie Lambert, *Nature morte*, 2017, oil on canvas, 38 x 46 cm

Right: Sylvie Lambert, *Cactus Laineux*, 2023, acrylic on canvas, 120 x 150 cm



Sylvie Lambert (Canadian, 1984)  
*N'y voir que du feu*, 2023  
Oil on cotton canvas mounted on metal stretcher  
200 x 120 cm  
SL 07



Sylvie Lambert (Canadian, 1984)  
*Nature morte*, 2017  
Oil on canvas  
38 x 46 cm  
SL 08





Installation view: *Next*, Gowen, 2023.

Back: Agostino Iacurci, *Grotesque #4*, 2023, vinylic emulsion on linen 180 x 150 cm

Left: Sofia Yeganeh, *Lines of Entropy*, 2022, hand dyed and embroidered canvas, 68 x 85 cm

Center: Carine Bovey, *Födelse (Heimat/ Hemland series)*, 2023, saffron (fixed with wax, eyeshadow and fixative) on pink paper, 70 x 100 cm

Right: Sofia Yeganeh, *Interaction*, 2023, print, acrylic and embroidery on canvas, 135 x 101 cm

**Sofia Yeganeh**

Working in mediums of embroidery, collage and painting, Sofia Yeganeh's practice is defined by expressive and instinctive characteristics as she deals with personal themes based around identity, human nature and body, and the natural world. The natural form is a running thread in her oeuvre, particularly the female body and the way in which it is often depicted idealistically in collective imagination and contemporary culture.

Throughout her work, Yeganeh continues to contrast and juxtapose mediums, creating depth and adding nuance. Her most recent work, *Interaction*, is part of a series in which the artist experiments with different techniques to capture the movement of the body, creating stark contrasts between light and dark, motion and stasis, pushing the limits of perception to encapsulate that which emanates from the body beyond the visible. In this series, Yeganeh also uses thermal images to explore the emotional and energetic interaction between humans.

**Iranian-British artist Sofia Yeganeh was born in 1996 in London, UK, where she lives and works. She received a Bachelor of Fine Arts from Parsons Fine Arts, New York, USA. Her exhibitions include: Lux Feminae, The Light of Woman, Queens, New York (2022) and Visual Unpredictability, Patrick Parrish Gallery, New York, USA (2021). Following Revival I - XVIIIe Siècle, 2023, this is the second participation of the artist in a group show with the gallery.**

Sofia Yeganeh (British, 1996)  
*Interaction*, 2023  
Print, acrylic and embroidery on canvas  
135 x 101 cm  
139 x 105.2 cm (framed)  
SY 03

[Inquire](#)







Sofia Yeganeh (British, 1996)  
*Lines of Entropy*, 2022  
Hand dyed and embroidered canvas  
68 x 85 cm  
SY 02



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