



# ***Bilico***

**June 28 - September 2, 2023**

**Claude Cortinovis, Antonio Riello, Gino Sabatini Odoardi**

---

GOWEN is pleased to present *Bilico* (Equilibrium), a group exhibition featuring Italian artists Claude Cortinovis, Antonio Riello and Gino Sabatini Odoardi.

Defined as a state of balance between opposing forces, or a calm state of mind, equilibrium is a consistent aspect throughout the exhibition, deployed as the artist's metaphor to reflect intuitive impressions of balance or imbalance.

The selected works of Cortinovis, Riello and Sabatini Odoardi embody the idea of equilibrium's conceptual mobility, striving to hold a vital balance between all contrasts. In Cortinovis' *Au plus près de ma ligne* (Closest to My Line) series, drawn lines on paper are a physical and metaphoric attempt to maintain a direction, while Sabatini Odoardi's *Untitled with Chair* sculpture rests upon a fragile point of stability.

Everyday objects, such as books housed in glass forms in Riello's *Ashes to Ashes* unconventional library, inspired by the tradition of venetian glass, as well as formal elements, like Cortinovis' lines or Sabatini Odoardi's draperies and Palladium floor plans are decontextualized, isolating their original function. Furthermore, the works observe contradictions and opposing emotions. The three artists transform such material into ideal subjects of experimentation, exploring differing degrees of tension, often by way of ordered variations in compositions of subtle, asymmetrical balance. The outcome is surprising, eccentric, improbable, even enigmatic.

The exhibition coincides with the publication of Sabatini Odoardi's second monograph entitled *Between the Folds of Doubt*, a comprehensive review of the artist's oeuvre including essays by Claudio Libero Pisano and Adriana Polveroni, as well as an extended conversation with Beatrice Audrito.

Gino Sabatini Odoardi,  
*Senza Titolo con Sedia (Untitled with Chair)*, 2016  
Polystyrene thermoforming, wood, straw, enamel  
40 x 80 x 90 cm  
15.7 x 31.5 x 35.4 in



**Bilico (Equilibrium)**  
Claude Cornouvis, Antonio Riello and Gino Sabatini Odoardi

Defined as a state of balance between opposing forces, or a calm state of mind, equilibrium is a constant subject throughout the exhibition, deployed as the artist's metaphor to reflect intuitive impressions of balance or imbalance.

The selected works of Cornouvis, Riello and Sabatini Odoardi embody the idea of equilibrium's conceptual mobility, striving to hold a vital balance between all contrasts. In Cornouvis' *Au plus près de ma ligne* (Closest to My Line) series, drawn lines on paper are a physical and metaphorical attempt to maintain a direction, while Sabatini Odoardi's *Unfolded with Chair* sculpture rests upon a fragile point of stability.

Everyday objects, such as books housed in glass forms in Riello's *Ashes to Ashes* unimentional library, inspired by the tradition of venetian glass, as well as formal elements like Cornouvis' *Lines* or Sabatini Odoardi's draperies and Palladium floor plans are decontextualized, building their original function. Furthermore, the works observe and juxtaposition and opposing emotions. The three artists transform such material into new subjects of experimentation, exploring differing degrees of tension, often by way of ordered variations in compositions of subtle, asymmetrical balance. The outcome is surprising, evocative, improbable, even enigmatic.

Installation view: *Bilico*, Gowen, Geneva, 2023.

## **CLAUDE CORTINOVIS (Swiss-Italian, b. 1967)**

Claude Cortinavis was born in Geneva in 1967 to Italian parents. He lives and works in Geneva.

Cortinavis' preferred medium is paper, on which he hand-draws squares and composes his figurative or abstract drawings, as well as photographic paper which he suffuses with writing. The images, dilated and veiled by color or by text, allow themselves to be interpreted and elucidated via the distance required for their reading. In his landscape photos, it is only on approaching that the viewer perceives the double meaning of sentences repeated ad infinitum, covering the surface in its entirety such as *I was here and could not see anything*, or *I draw a line and fill a void*.

Like performances, Cortinavis' works are realized slowly, calmly, in a scientifically ordered manner, accompanied by hints of moments that the artist seeks in the refinement of the detail of the image, meticulously parceled out, or simply in the pleasure of accomplishing a gesture, even without apparent reason, such as drawing a line. The gestures are repeated, and the work follows mathematical and temporal patterns that Cortinavis defines beforehand. After the conception of each work, the time and the modalities of its execution become subject themselves. The details are inscribed like a trace of a fragile, oscillating, irreversible time and offer the artist a very ordered and precise space of quiet refuge. It is through this infinitely repeated expression, executed with a constant discipline, that the artist explores the notion of human existence, its place and duration in the universe.

**Claude Cortinavis (Swiss-Italian, b.1967) graduated from the Ecole Supérieure des Beaux-Arts in Geneva in 1991, followed by further training in mixed media. His solo exhibitions include:** La Cabinerie, Fribourg, CH (2019); Gowen Contemporary, Geneva, CH (2018); Keitelman Gallery, Brussels, BE (2002, 2008, 2014); ONE contemporary Art Gallery, Verbier, CH (2011); Galerie Mitterrand+Cramer, Geneva, CH (2007); Centre de la photographie, Geneva, CH (1997); Nouvelle Galerie, Grenoble, FR (1997); Palais de l'Athénée, Salle Crosnier, Geneva, CH (1993). **Among his group exhibitions:** Musée Jenisch, Vevey, CH (2021, 2022, 2023); Centre d'art contemporain d'Yverdon-les-Bains (CACY) (2017, 2020); artgenève - The Living Room: Modules, curated by Samuel Gross, Geneva, CH (2020); Gowen Contemporary, Geneva, CH (2018, 2020, 2021, 2022, 2023); Château de Vullierens, organised by the Centre d'art Contemporain Yverdon-les-Bains (CACY), CH (2017); Villa Empain - Boghossian Foundation, Brussels, BE (2011); FLUXmUSEum, Pagosa Springs, Colorado, USA (2010); RNG Gallery, Omaha, Nebraska, USA (2010); Galerie Gisèle Linder, Basel, CH (2009); Hall-Palermo at the Kunsthalle Palazzo, Liestal, Basel, CH (2002); Espace Arlaud, Lausanne, CH (1999); Centre de la photographie, Bienne, CH (1999); Palais Wilson organised by the FCDAV, Geneva, CH (1998); 5th international photography triennial in Tampere, Nyky aika, Tampere, FIN (1999).



Claude Cortinavis (Swiss, 1967)  
*Au plus près de ma ligne vermillon*, 30.12.22  
Acrylic ink on handmade grid paper  
140 x 100 cm  
55.1 x 39.4 in  
Ed. Unique  
CC 104

[Inquire](#)



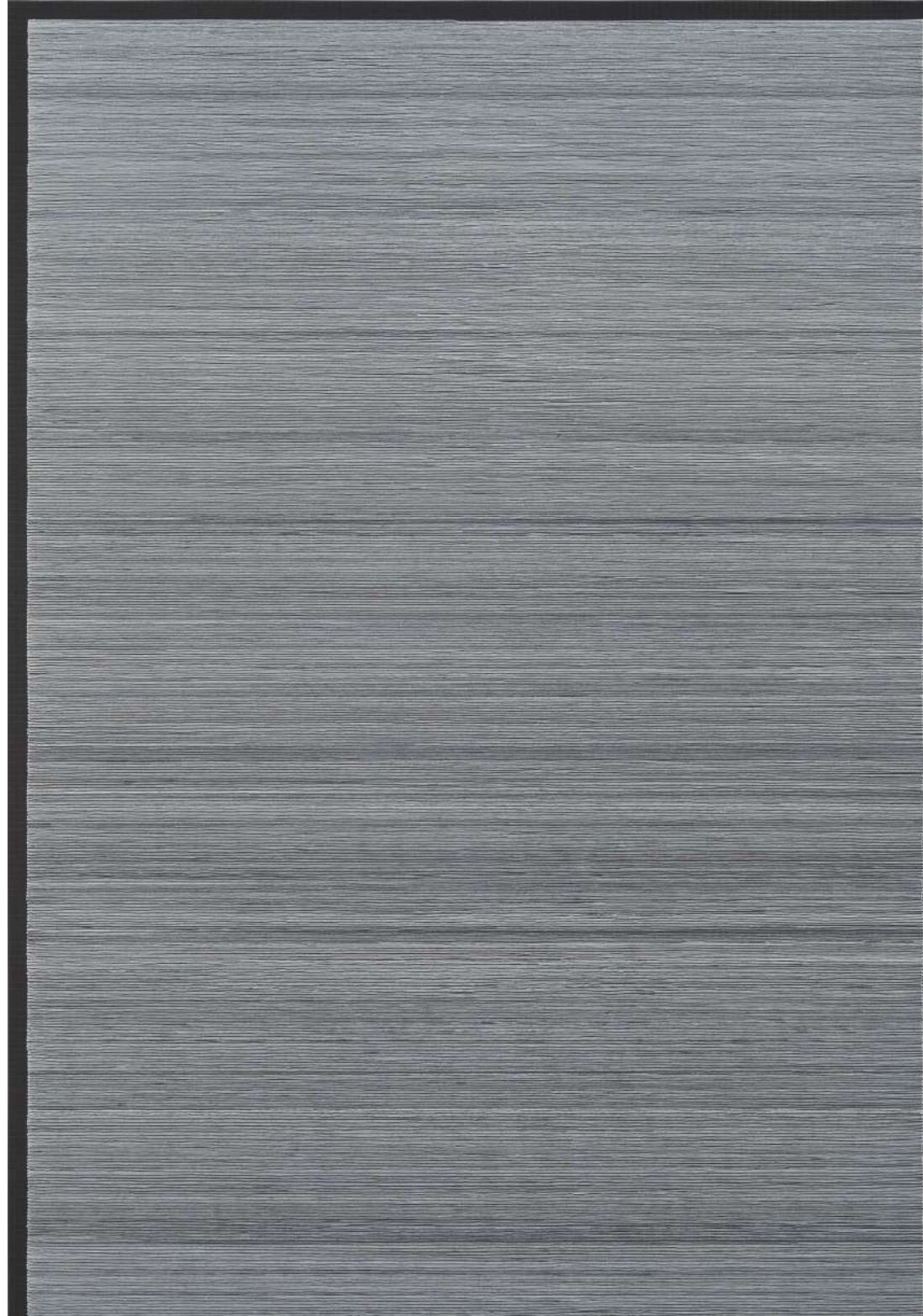


Installation view: *Bilico*, Gowen, Geneva, 2023.



Claude Cortinavis (Swiss, 1967)  
*Au plus près de ma ligne blanche*, 2022  
White aqueous ink, colored pencils on handmade grid paper  
100 x 70 cm  
39.4 x 27.6 in  
Ed. Unique  
CC 98

[Inquire](#)







[illegible]



Claude Cortinovis (Swiss, 1967)  
*J'étais ce que tu es et ce que je suis tu le seras #17*,  
01.06.23  
India ink on pigment print on 100% cotton paper  
mounted on aluminium  
100 x 100 cm  
39.4 x 39.4 in  
Ed. Unique  
CC 105

[Inquire](#)







Claude Cortinovis (Swiss, 1967)  
*J'étais ce que tu es et ce que je suis tu le  
seras #16*, 31.03.23  
India ink on pigment print on 100% cotton  
paper mounted on aluminium  
100 x 100 cm  
39.4 x 39.4 in  
Ed. Unique  
CC 103

[Inquire](#)





Installation view: *Bilico*, Gowen, Geneva, 2023.



Claude Cortinovis (Swiss, 1967)

*J'étais ce que tu es et ce que je suis tu le seras #11*, 16.05.2022

India ink on pigment print on 100% cotton paper

32.9 X 32.9 cm

13 X 13 in

Ed. Unique

CC 95

[Inquire](#)





Claude Cortinovis (Swiss, 1967)  
*J'étais ce que tu es et ce que je suis tu le seras #14*, 04.10.2022  
India ink on pigment print on 100% cotton paper  
32.9 x 32.9 cm  
13 x 13 in  
Ed. Unique  
CC 99

[Inquire](#)



Claude Cortinovis (Swiss, 1967)  
*J'étais ce que tu es et ce que je suis tu le seras #15*, 16.02.23  
India ink on pigment print on 100% cotton paper  
32.9 x 32.9 cm  
13 x 13 in  
Ed. Unique  
CC 102

[Inquire](#)



**ANTONIO RIELLO (Italian, b. 1958)**

Antonio Riello was born in Marostica, near Treviso, in 1958. He lives and works between Italy and London.

Riello is interested in techniques as varied as painting, sculpture, design, photography, installation and video games, manipulating images and objects to create ambiguous narratives, often related to controversial issues of Western contemporary society.

In 2009, the artist embarked on the *Ashes to Ashes* project in which he ceremonially burns certain influential books in his studio, reducing them to illegible ashes. The remnants of every book are encapsulated in their own bespoke glass urn, designed and fabricated by the artist. Each vessel, made of borosilicate glass, is printed with the name of the author and title of the book, its first place and year of publication, and its place and year of destruction. Around 400 books have been transformed into artworks to date.

Forty-six pieces from the project are featured in the current show in a personal library in which Riello discloses his cultural heritage, education, personal references, tastes and deep love for books. The work goes beyond this innermost archive, seemingly suspended between the attempt to preserve the legacy of the past, not without a certain nostalgia, and the urgency for new cultural paradigms.

Fragments of the *Ashes to Ashes* project have been exhibited and are hosted in international museums including the State Hermitage Museum, Saint Petersburg; MAD (Museum of Arts and Design of New York); MUDAC, Lausanne and the Musée Ariana, Geneva.

**In 1993, Antonio Riello (Italian, b. 1958) was awarded a grant from The Pollock-Krasner Foundation. His works have been exhibited extensively in numerous Museums. Amongst them:** Baltic, Gateshead, UK; NGBK, Berlin, DE; Neuhausen Kunstsverein, Neuhausen, DE; Mart, Rovereto, IT; Musée d'art de Saint Etienne, Saint Etienne, FR; Kunsthalle Wien, Vienna, AT; Fondazione Arnaldo Pomodoro, Milano, IT; PAC, Milano, IT; Neue Galerie, Graz, AT; Wolfsburg Kunstverein, Wolfsburg, DE; Museo Pecci, Prato, IT; Freiburg Kunstverein, Freiburg, DE; Wiesbaden Kunstverein; Wiesbaden, DE; Museo Storia Naturale, Milano, IT; Borusian Foundation, Istanbul, TR; Chelsea Museum of Art, New York, USA; Elgiz Museum, Istanbul, TR; Galleria Arte Moderna, Torino, IT; Museum of Arts and Design, New York, US; MUDAC, Lausanne, CH; Museo Civico Bassano, Bassano, IT; Openspace London-Istanbul, London, UK; Museum Der Welt, Berlin, DE; Dordrecht Museum, Dordrecht, NL; Fondazione Benetton, Treviso, IT; Fondazione Berengo, Venezia, IT; Hermitage State Museum, St.Petersburg, RU; Arkas Art Center, Izmir, TR.



Installation view: *Bilico*, Gowen, Geneva, 2023.



***Ashes to Ashes series (selection)***

Full list of the 46 works available upon request

[Inquire about the series](#)



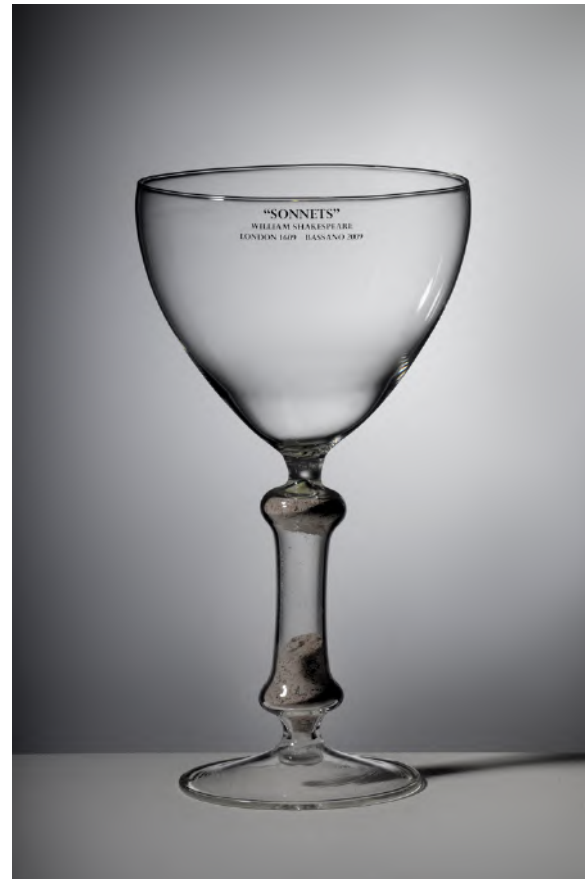
Antonio Riello (Italian, 1958)  
*Die Wahlverwandschaften* (Ashes to Ashes), 2012  
Blown borosilicate glass and book ashes  
38 x 12 x 12 cm  
15 x 4.7 x 4.7 in  
AR 009



Antonio Riello (Italian, 1958)  
*Doktor Zivago* (Ashes to Ashes), 2011  
Blown borosilicate glass and book ashes  
35 x 11 x 11 cm  
13.8 x 4.3 x 4.3 in  
AR 010



Antonio Riello (Italian, 1958)  
*Le rouge et le noir* (Ashes to Ashes) 2009  
Blown borosilicate glass and book ashes  
32 x 13 x 13 cm  
12.6 x 5.1 x 5.1 in  
AR 023



Antonio Riello (Italian, 1958)  
*La divina commedia (Ashes to Ashes)*, 2009  
 Blown borosilicate glass and book ashes  
 36 x 15 x 15 cm  
 14.2 x 5.9 x 5.9 in  
 AR 022

Antonio Riello (Italian, 1958)  
*Sonnets (Ashes to Ashes)*, 2009  
 Blown borosilicate glass and book ashes  
 35 x 14 x 14 cm  
 13.8 x 5.5 x 5.5 in  
 AR 035

Antonio Riello (Italian, 1958)  
*Maestro I Margherita (Ashes to Ashes)*, 2009  
 Blown borosilicate glass and book ashes  
 29 x 12 x 12 cm  
 11.4 x 4.7 x 4.7 in  
 AR 028





Antonio Riello (Italian, 1958)  
*The last Mohicans (Ashes to Ashes)*, 2012  
 Blown borosilicate glass and book ashes  
 37 x 14 x 14 cm  
 14.6 x 5.5 x 5.5 in  
 AR 038



Antonio Riello (Italian, 1958)  
*L'amica geniale (Ashes to Ashes)*, 2013  
 Blown borosilicate glass and book ashes  
 38 x 11 x 11 cm  
 15 x 4.3 x 4.3 in  
 AR 021



Antonio Riello (Italian, 1958)  
*Vojnar I Mir (Ashes to Ashes)*, 2012  
 Blown borosilicate glass and book ashes  
 36 x 13 x 13 cm  
 14.2 x 5.1 x 5.1 in  
 AR 047



Antonio Riello (Italian, 1958)

Installation of 36 pieces by Antonio Riello from his ongoing *Ashes to Ashes* series.  
Each piece: blown borosilicate glass, book ashes and metal  
Variable dimensions

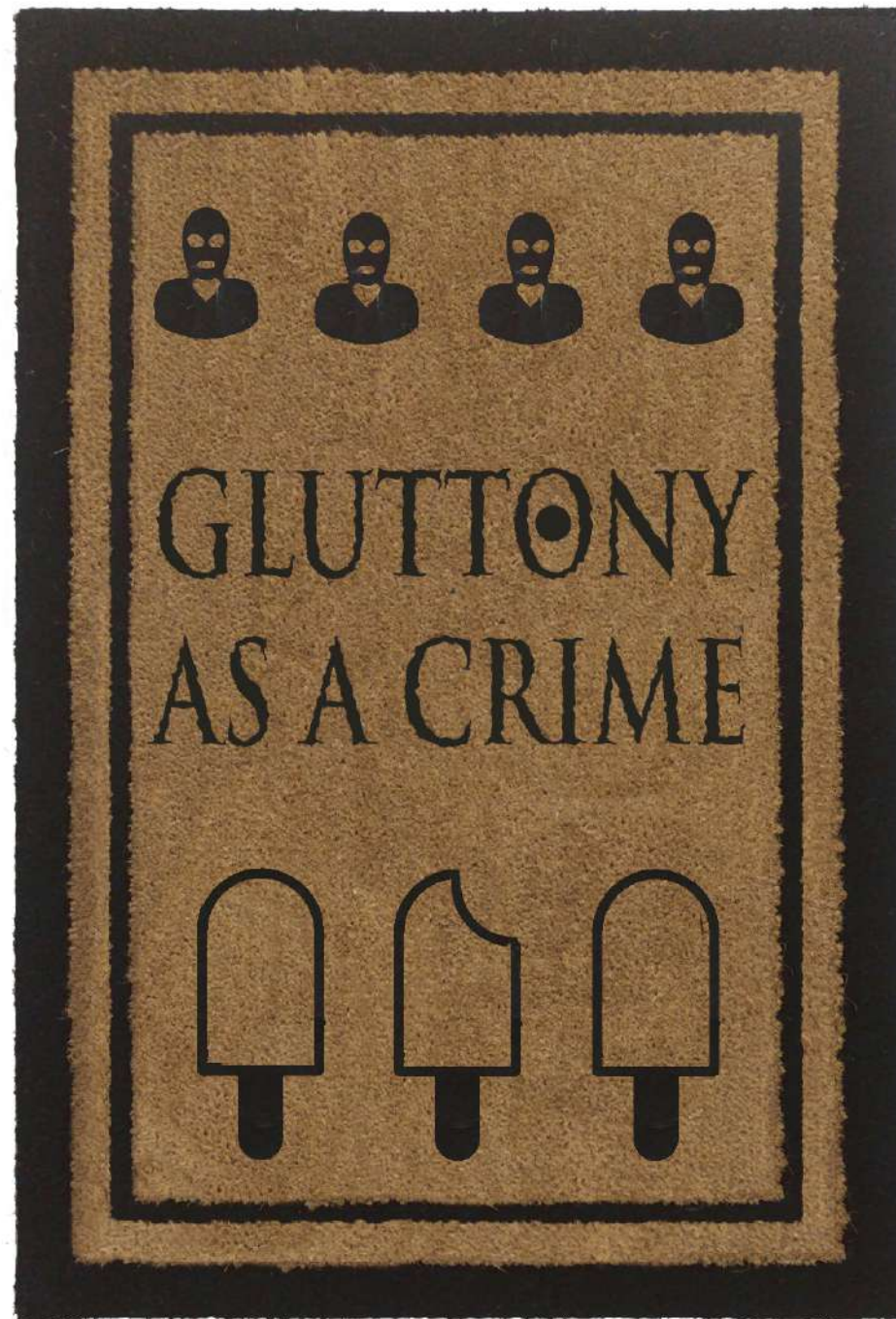
In 2009, the artist embarked on the *Ashes to Ashes* project in which he ceremonially burns certain influential books in his studio, reducing them to illegible ashes. The remnants of every book are encapsulated in their own bespoke glass urn, designed and fabricated by the artist. Each vessel, made of borosilicate glass, is printed with the name of the author and title of the book, its first place and year of publication, and its place and year of destruction. Around 400 books have been transformed into artworks to date.

Installation view from the exhibition *Bilico*, Gowen, Geneva, 2023.





Installation view: *Bilico*, Gowen, Geneva, 2023.



Antonio Riello (Italian, 1958)  
*Gluttony as a crime*, 2023  
Regenerated coconut fibers  
150 x100 cm  
59.1 39.4 in  
AR 048

[Inquire](#)



**GINO SABATINI ODOARDI (Italian, b. 1968)**

The decades-long work of Gino Sabatini Odoardi (Pescara, 1968) has always been a research-based and in-depth study of life and art. Often beginning with simple forms and everyday objects, Sabatini Odoardi has followed a broad and complex iconographic path that has led him, in the last ten years, to engage with the sinuous and ancient artform of drapery. Drapery, or il panneggio, according to the artist's vision, is considered as «*a nomadic labyrinth without windows capable of concealing the innumerable facets of life, where nothing is clear and revealed*». He has also, over the years, investigated various symbolic fields of interest: religious and political dogma, memory, the concept of posthumousness and above all, the glass as an anti-symbolic object.

Over time, Sabatini Odoardi has developed a singular form of expression. «*Polystyrene thermoforming*» is the technical definition of the industrial process used by the artist to create most of his works; the appropriation of this material process makes him a unique artist on the Italian and international scene (from *Between the Folds of Doubt*, 2023).

Claudio Libero Pisano writes: "*The finished works are perfect, even in the clear, millimetric study of every single fold and the obsession with mathematical calculation. Even a few centimetres can compromise what (Sabatini Odoardi) wants to say; a positioning error would leave those objects mute, which instead also know how to scream through the mouldings.*"

**Gino Sabatini Odoardi's (Italian, b.1968) work became known internationally after his participation in the 54th Venice Biennale in 2011, with the work *Untitled + cube with secret noise* (2010). Sabatini Odoardi was awarded various prizes: in 1999 he received *Les prix des Jeunes Createurs* by Alfred Pacquement (Centre George Pompidou) in the Ecole Nationale Supérieure des Beaux-Arts in Paris. His works can be found in many private and public collections, including the MLAC, Laboratory Museum of Contemporary Art University «La Sapienza», Rome, IT; MUSPAC, Experimental Museum of Contemporary Art, L'Aquila, IT; Museum of Arts, De Sterlich-Aliprandi Castle, Nocciano, IT. Among the numerous solo exhibitions: *In the cylinder of doubt*, Forte Leopoldo I, Forte dei Marmi, IT (2022); *Untitled Incipit*, Chini Museum, Borgo San Lorenzo, Florence, IT (2018); *Unfold*, Spazio Canova 22 (Antonio Canova's Ancient Furnace), Rome, IT (2018); *Decentralized*, Whitelight Art Gallery, Milan, IT (2016); *Folds and Dust*, PAN Museum, Naples, IT (2016); *Between the folds*, Gowen Contemporary, Geneva, CH (2013).**



Gino Sabatini Odoardi (Italian, 1968)  
*Senza Titolo con Sedia* (Untitled with Chair), 2016  
Polystyrene thermoforming, wood, straw, enamel  
40 x 80 x 90 cm each  
15.7 x 31.5 x 35.4 in each  
Ed. 1 of 24  
GS 033

Installation view: Gino Sabatini Odoardi. *Nel Cilindro del dubbio*. Forte Leopoldo I, Forte dei Marmi, Italy 2022.

[Inquire](#)





Gino Sabatini Odoardi (Italian, 1968)  
*Senza titolo con bacchetta magica* (Untitled with  
baguette magique), 2022  
Polystyrene thermoforming, wood, enamel, aluminum  
60 x 80 x 20 cm  
23.6 x 31.5 x 7.9 in  
GS 036

[Inquire](#)



Gino Sabatini Odoardi (Italian, 1968)  
*Senza titolo con comodino* (Untitled with bedside table), 2019  
Wooden nightstand, enamel, polystyrene thermoforming  
120 x 90 x 50 cm  
47.2 x 35.4 x 19.7 in  
GS 037

[Inquire](#)





Installation view: *Bilico*, Gowen, Geneva, 2023.

Gino Sabatini Odoardi (Italian, 1968)  
*Untitled*, 2023  
Wood, enamel, polystyrene, ink, console  
140 x 110 cm (frame)  
70 x 110 x 50 cm (console)  
GS 038

[Inquire](#)







Gino Sabatini Odoardi (Italian, 1968)

*Untitled*, 2023

Polystyrene thermoforming, wood, enamel, ink, painted canvas

70 x 60 x 20 cm

27.6 x 23.6 x 7.9 in

GS 039

[Inquire](#)

Gino Sabatini Odoardi (Italian, 1968)

*Untitled*, 2023

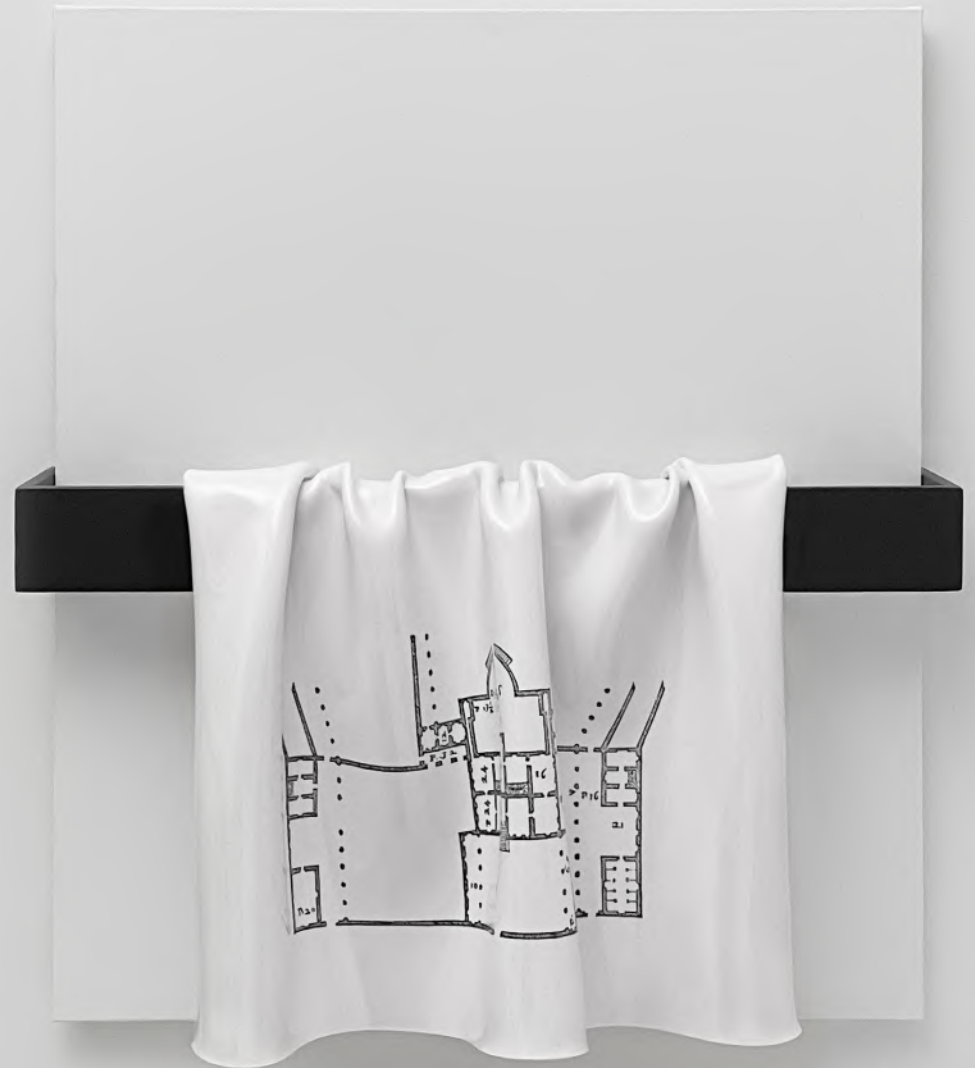
Polystyrene thermoforming, wood, enamel, ink, painted canvas

70 x 60 x 20 cm

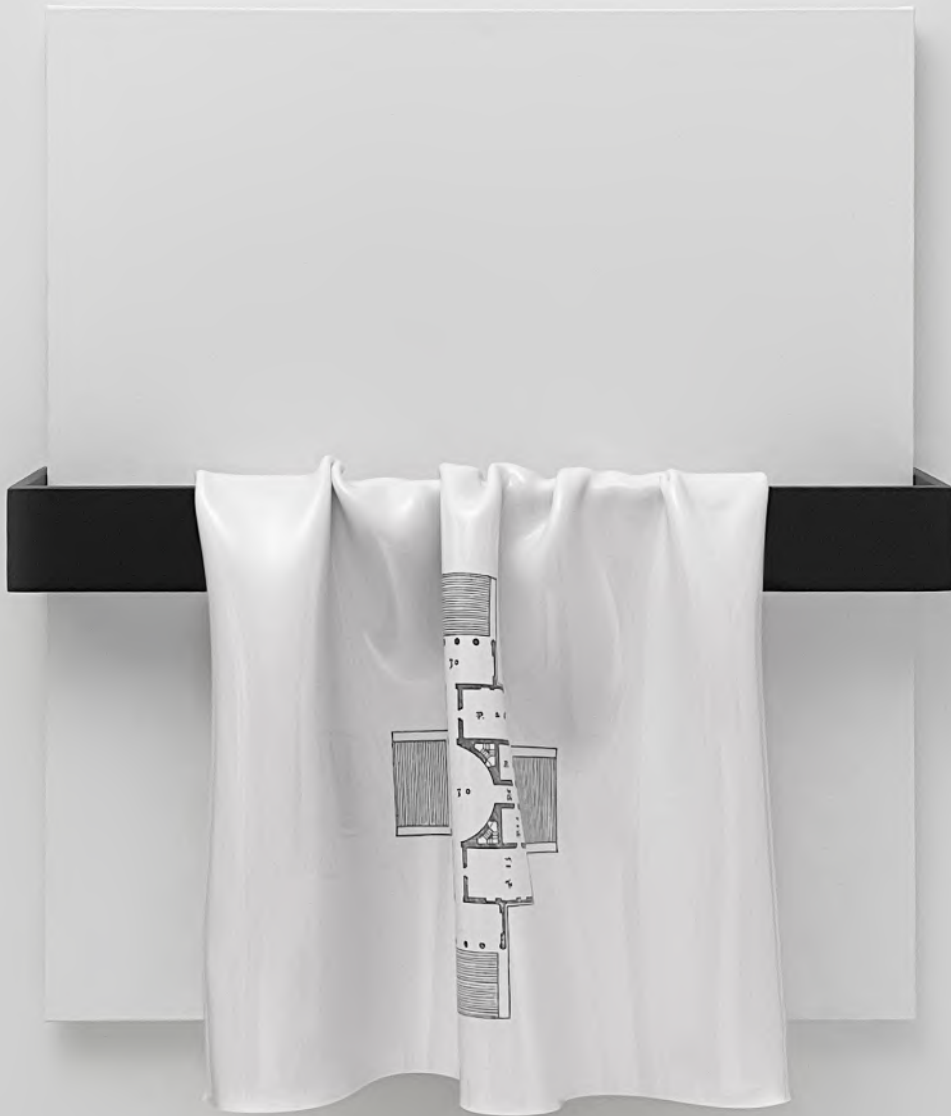
27.6 x 23.6 x 7.9 in

GS 042

[Inquire](#)







Gino Sabatini Odoardi (Italian, 1968)

*Untitled*, 2023

Polystyrene thermoforming, wood, enamel, ink, painted canvas

70 x 60 x 20 cm

27.6 x 23.6 x 7.9 in

GS 044

[Inquire](#)



Installation view: *Bilico*, Gowen, Geneva, 2023.



Gino Sabatini Odoardi (Italian, 1968)

*Untitled*, 2023

Polystyrene thermoforming, wood, enamel, painted canvas

70 x 60 x 20 cm

27.6 x 23.6 x 7.9 in

GS 045

[Inquire](#)





Gino Sabatini Odoardi (Italian, 1968)

*Untitled*, 2023

Polystyrene thermoforming, wood, enamel, ink, painted canvas

70 x 60 x 20 cm

27.6 x 23.6 x 7.9 in

GS 046

[Inquire](#)





Gino Sabatini Odoardi (Italian, 1968)

*Untitled*, 2023

Polystyrene thermoforming, wood, enamel, ink, painted canvas

70 x 60 x 20 cm

27.6 x 23.6 x 7.9 in

GS 068

[Inquire](#)



Gino Sabatini Odoardi (Italian, 1968)  
*Senza titolo con valigia* (Untitled with suitcase), 2023  
Polystyrene thermoforming, wood, velvet, leather, aluminum  
36 x 64 x 44 cm  
14.2 x 25.2 x 17.3 in  
GS 047

[Inquire](#)



Gino Sabatini Odoardi (Italian, 1968)  
*Untitled, 2023*  
Polystyrene thermoforming, acrylic on canvas, wood  
39 x 32.5 x 4.5 cm  
15.4 x 12.8 x 1.8 in  
GS 060

[Inquire](#)





Installation view: *Billico*, Gowen, Geneva, 2023.

**Untitled series, 2020**

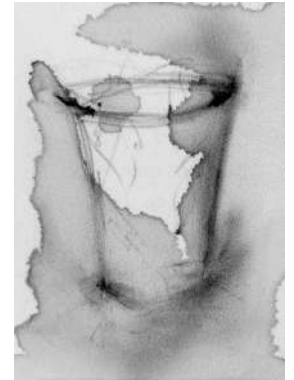
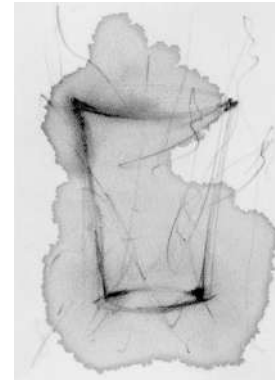
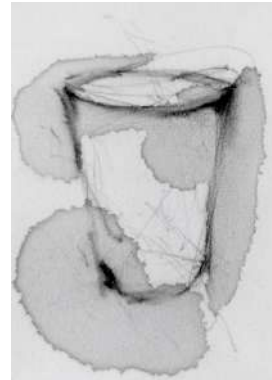
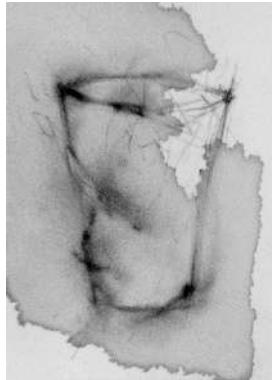
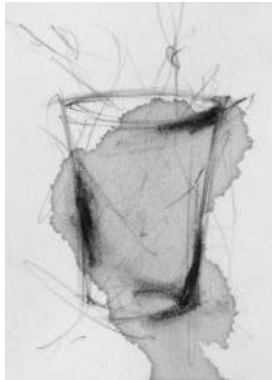
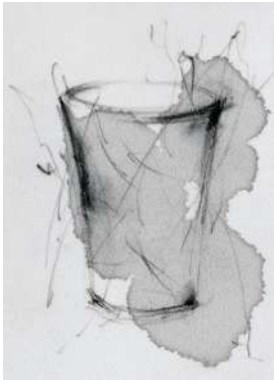
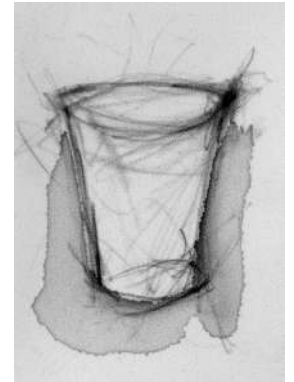
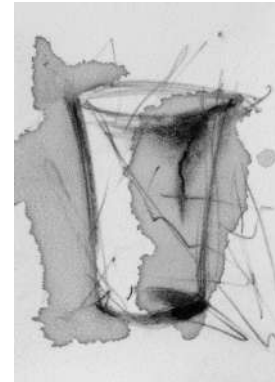
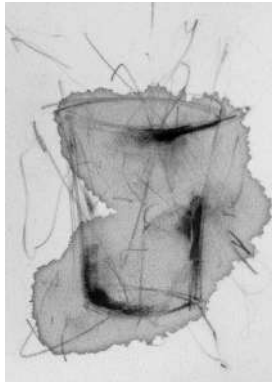
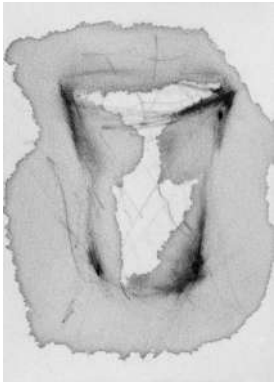
Black clay, watercolor and acrylic on flocked polystyrene

14 x10 cm (each)

5.5 x 3.9 in (each)

GS 061

[Inquire](#)



## Gowen - Bilico

Gino Sabatini Odoardi (Italian, 1968)

*Untitled*, 2022

Polystyrene thermoforming, ink

50 x 40 x 12 cm

19.7 x 15.7 x 4.7 in

GS 049

[Inquire](#)



## Gino Sabatini Odoardi



Gino Sabatini Odoardi (Italian, 1968)

*Untitled*, 2022

Polystyrene thermoforming, ink

50 x 40 x 12 cm

19.7 x 15.7 x 4.7 in

GS 050

[Inquire](#)





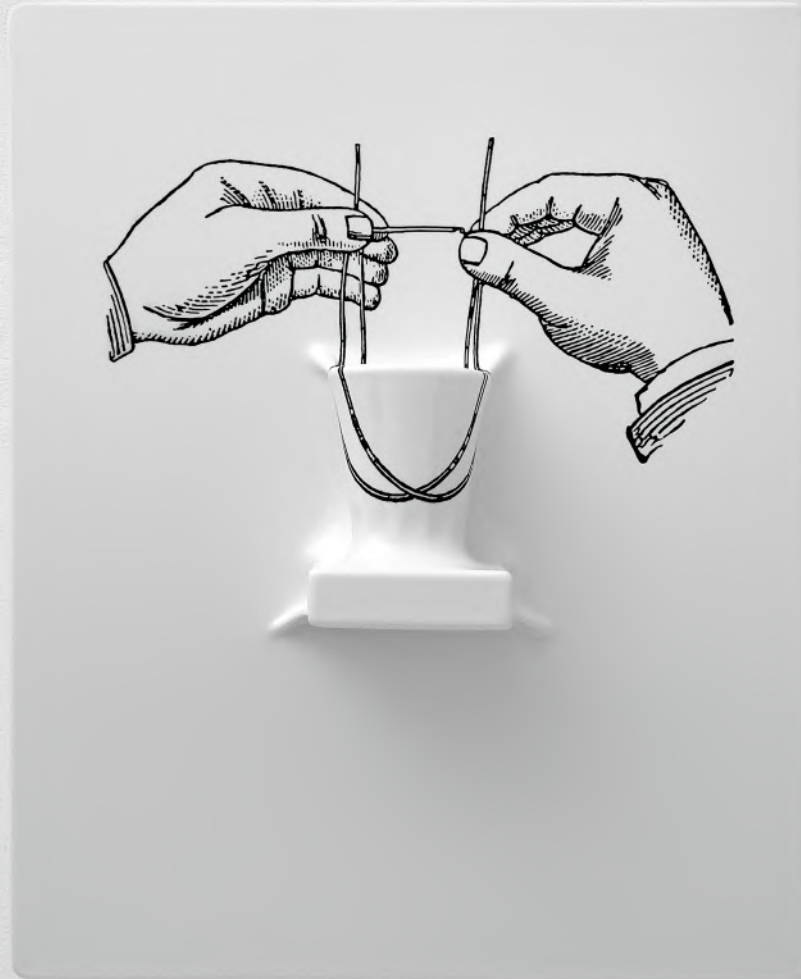
Gino Sabatini Odoardi (Italian, 1968)  
*Untitled*, 2022  
 Polystyrene thermoforming, ink  
 50 x 40 x 12 cm  
 19.7 x 15.7 x 4.7 in  
 GS 052

[Inquire](#)



Gino Sabatini Odoardi (Italian, 1968)  
*Untitled*, 2022  
 Polystyrene thermoforming, ink  
 50 x 40 x 12 cm  
 19.7 x 15.7 x 4.7 in  
 GS 053

[Inquire](#)



Gino Sabatini Odoardi (Italian, 1968)  
*Untitled*, 2022  
Polystyrene thermoforming, enamel  
50 x 40 x 12 cm  
19.7 x 15.7 x 4.7 in  
GS 055

[Inquire](#)



Gino Sabatini Odoardi (Italian, 1968)  
*Untitled*, 2023  
Polystyrene thermoforming, wood, enamel, ink  
70 x 60 x 20 cm  
27.6 x 23.6 x 7.9 in  
GS 045

[Inquire](#)





Installation view: *Bilico*, Gowen, Geneva, 2023.



Gino Sabatini Odoardi (Italian, 1968)  
*Untitled, 2023*  
 Black clay, watercolor and acrylic on flocked polystyrene  
 27.5 x 22.5 cm  
 10.8 x 8.9 in  
 GS 062

[Inquire](#)



Gino Sabatini Odoardi (Italian, 1968)  
*Untitled, 2020*  
 Black clay, watercolor and acrylic on flocked polystyrene  
 27.5 x 22.5 cm  
 10.8 x 8.9 in  
 GS 063

[Inquire](#)

Gino Sabatini Odoardi (Italian, 1968)  
*Untitled, 2020*  
 Black clay, watercolor and acrylic on flocked  
 polystyrene  
 27.5 x 22.5 cm  
 10.8 x 8.9 in  
 GS 067

[Inquire](#)





Gino Sabatini Odoardi (Italian, 1968)

*Untitled, 2020*

Black clay, watercolor and acrylic on flocked polystyrene

27.5 x 23 cm

10.8 x 9.1 in

GS 066

[Inquire](#)

Gino Sabatini Odoardi (Italian, 1968)

*Untitled, 2020*

Black clay, watercolor and acrylic on flocked polystyrene

27.5 x 23 cm

10.8 x 9.1 in

GS 065

[Inquire](#)







Contact: T. +41(0)79 330 17 54 | [info@gowencontemporary.com](mailto:info@gowencontemporary.com)  
Grand-Rue 23, 1204 Geneva