



**GOWEN**  
GENEVA, SWITZERLAND

# LINEAR ECHO

By  
Claude  
Cortinovis

Show Presentation |

July 3. - 17 | 2025

Opening at its second gallery space located at Rue Jean-Calvin 4, GOWEN is excited to present **Linear Echo**, a solo exhibition by **Claude Cortinovis** (b. 1967, Geneva) which brings together a group of works from the artist's various series exploring repetition, resonance and the poetic tracing of lines.

On view for the first time is a new series of works started in 2024 which develops a subject initially explored in the artist's monumental work *Landscape CM #1*, 2023, an imposing homage to the nymphéas cycle of Claude Monet. The remarkable work, also presented, gives scope to a show that demonstrates Cortinovis's thoughtful pursuit of meticulous, resilient expression using his signature techniques of hand-drawn lines and squares on paper, or photographic paper which he suffuses with writing following pre-defined, mathematical and temporal patterns. With this in mind, examples of the artist's methodical drawings, notably from his ongoing series *Au plus près de ma ligne* originally begun in 1993 and executed as single works on paper since 2017 complete the presentation.

"Claude Monet was one of the first artists to develop the idea of working in series, addressing the same themes, reworking an image, demonstrating a certain resilience to achieve something, particularly after a time of grief, as we see in his nymphéas series".

- Claude Cortinovis

The new works, from a series entitled *Avant la nuit* feature waterlilies overlayed with duplicated sentences in acrylic ink and recall drawing. In what has emerged as a distinctive element throughout his work, Cortinovis applies handwritten words onto photographic or printed surfaces. A single sentence, "*Avant la nuit, j'allume une lanterne et espère trouver ce que je cherche.*" is repeated, rhythmically and precisely across the image, the phrase itself, inspired by contemporary Chinese poetry.

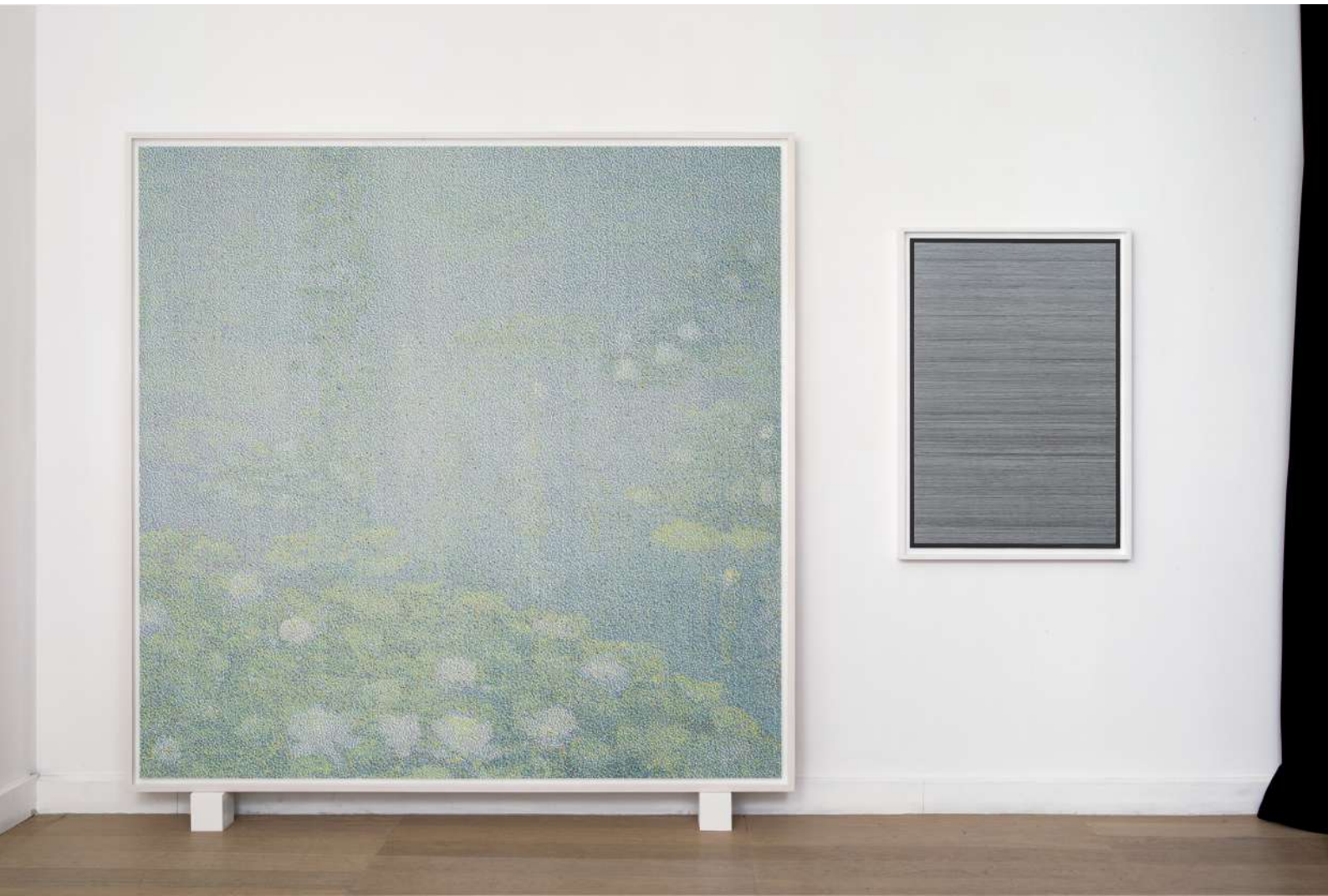
Conversely, composed in the artists' signature style of manually constructed grids of thousands of small squares filled with different colours using miniature stamps, *Landscape CM #1*, 2023 can be interpreted as a kind of photographic, digital work that is made by hand, like a "false photo", explains Cortinovis. Using only primary colour pigments to achieve finer shades through successive layers of ink and pencil enhancements, his works, like performances, 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.

This duality in approach – of photography alternating with drawing – or the double meaning of sentences is omnipresent in the works of Cortinovis. The square format – neither portrait nor landscape – is expressly chosen by the artist. As Cortinovis explains "The square closes in the image. I can define the specific boundaries of the pictorial plane, it does not allow the viewer to imagine what could be present beyond the limits of the frame."

Temporality or the impermanence of time are captured by Cortinovis. In a reflection of notable events in the artist's life, such themes are approached in liaison with a representation of the world, rather than the human body, an idea which subtly flirts with abstraction. In these latest works, the absence of a clear horizon line in the background and the immersive nature of the waterlilies, symbolic in their connection to loss and sorrow, may be seen as a metaphor for unbounded, all-encompassing grief. In his own compositions, Cortinovis resurrects the horizontality, drawn anew as one sentence, line-by-line, in undeviating lettering across the pictorial image.

To fully observe the finesse and delicate nuances which define their surfaces, whether overlayed with words or with one single, continuous line or motif, Cortinovis's works merit real-life viewing. Through his ordered, precise art, like a space of refuge, he can transform a difficult moment in life to see something positive, meaningful, or beautiful.

Around seven works are included in the exhibition.



Installation View. *Linear Echo*, Claude Cortinavis, GOWEN, Geneva, 2025. © Claude Cortinavis.

Claude Cortinovis  
(Swiss, 1967)

*Au plus près de ma ligne blanche*, 16.09.2022  
White aqueous ink, colored pencils on handmade grid paper  
100 x 70 cm  
39.4 x 27.6 in  
CC98

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Claude Cortinovis  
(Swiss, 1967)

*Landscape CM #1*, 24.11.2023  
Stamping inks and colored pencil on handmade grid paper  
200 x 200 cm  
78.7 x 78.7 in  
CC106

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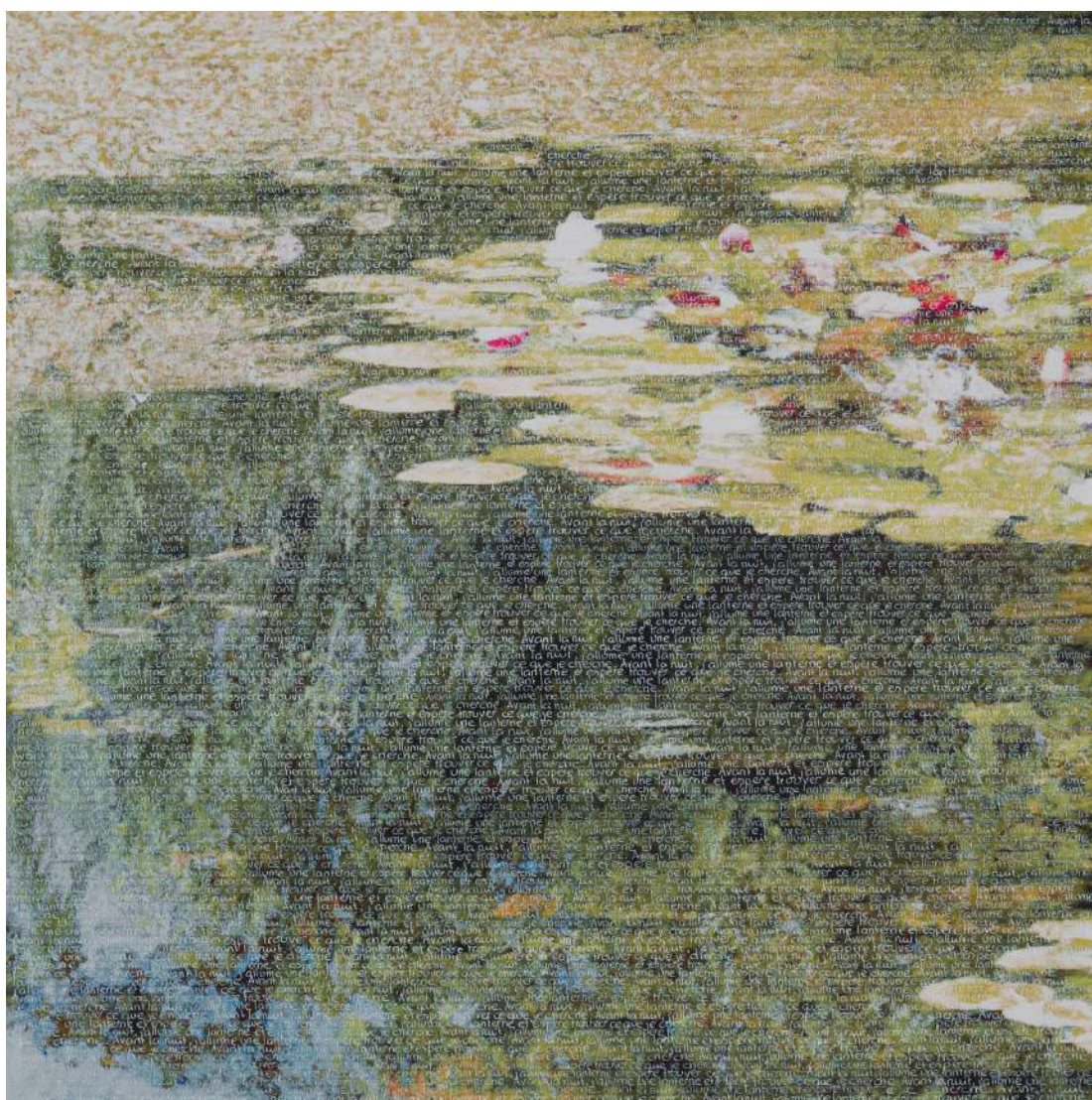


Installation Views. *Linear Echo*, Claude Cortinavis, GOWEN, Geneva, 2025. © Claude Cortinavis.

Claude Cortinovis  
(Swiss, 1967)

*Avant la nuit #1*, 31.10.2024  
White india ink on pigment print on 100% cotton paper  
32.9 x 32.9 cm  
13 x 13 in  
CC115

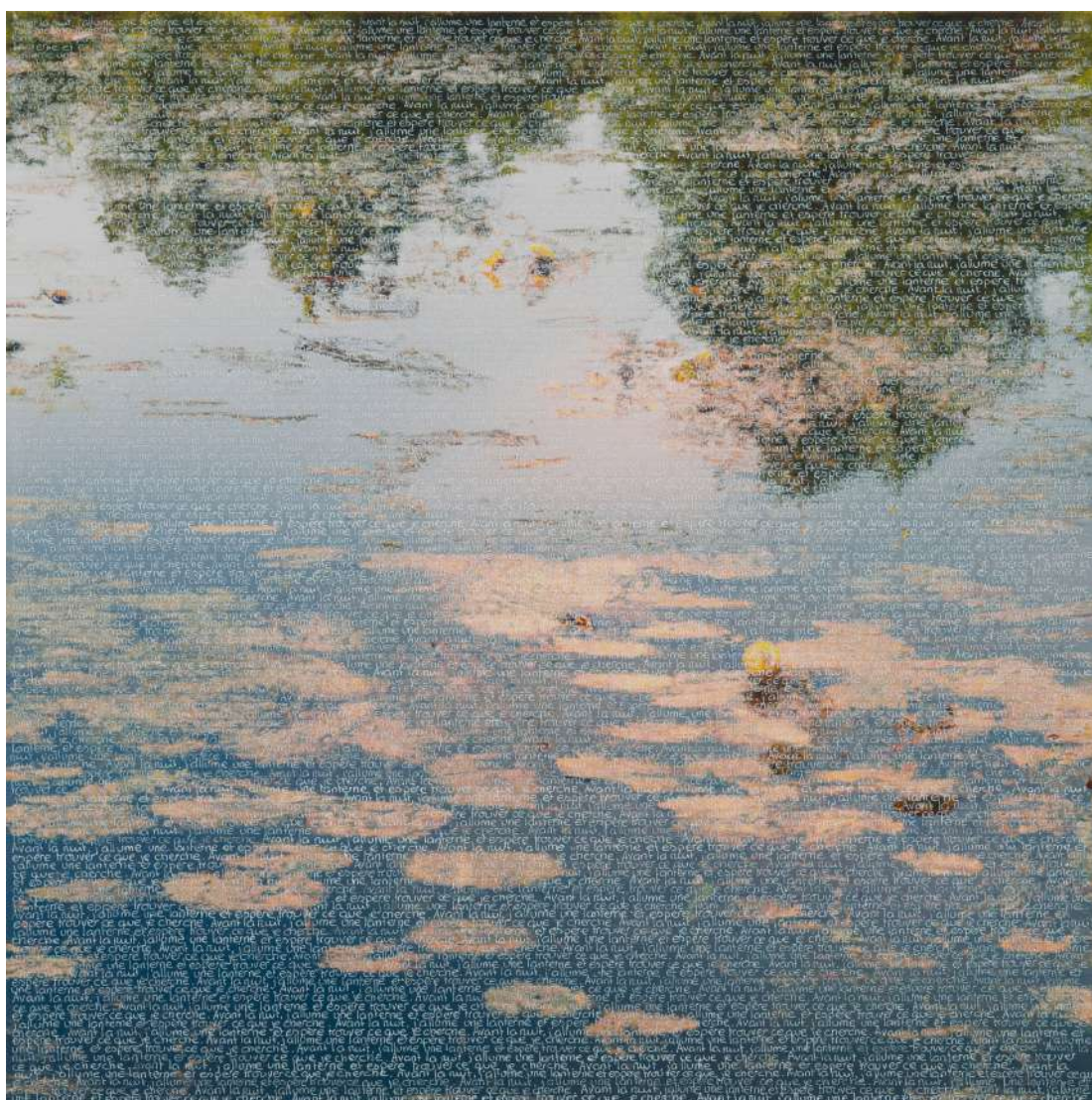
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Claude Cortinovis  
(Swiss, 1967)

*Avant la nuit #2*, 25.11.2024  
White india ink on pigment print on 100% cotton paper  
32.9 x 32.9 cm  
13 x 13 in  
CC116

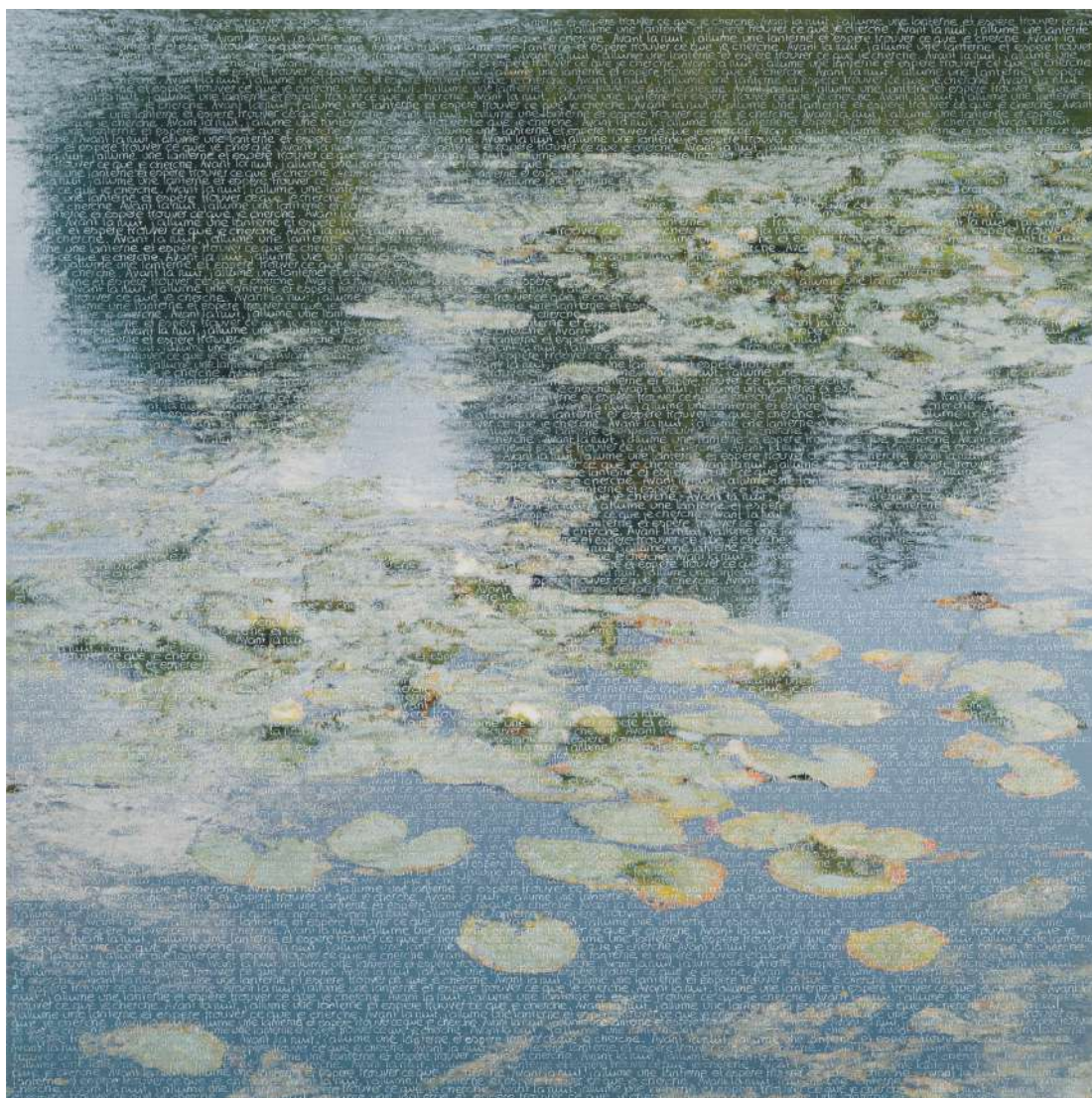
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Claude Cortinovis  
(Swiss, 1967)

*Avant la nuit #4*, 20.02.2025  
White india ink on pigment print on 100% cotton paper  
32.9 x 32.9 cm  
13 x 13 in  
CC118

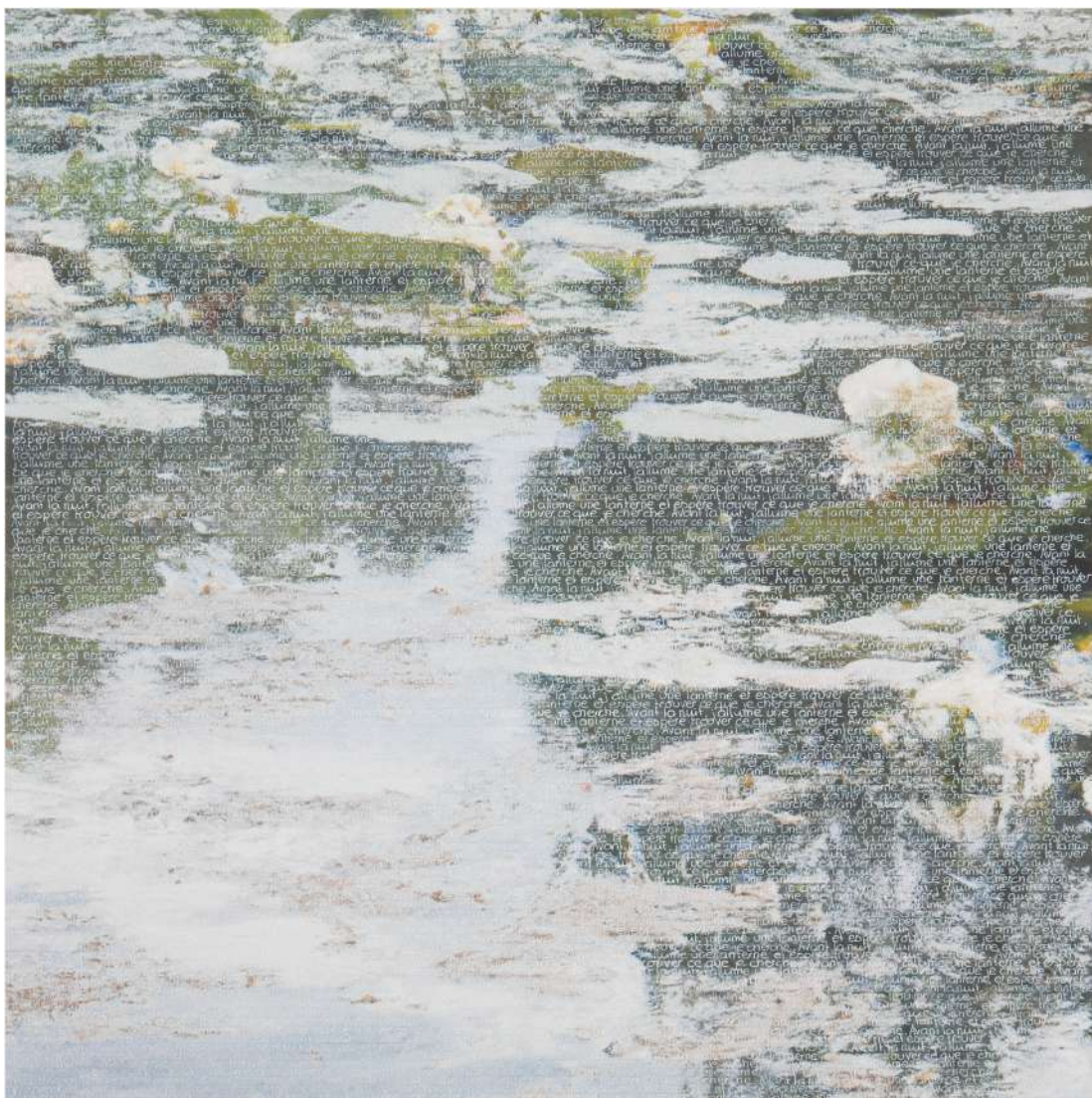
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Claude Cortinovis  
(Swiss, 1967)

*Avant la nuit #5*, 20.03.2025  
White india ink on pigment print on 100% cotton paper  
32.9 x 32.9 cm  
13 x 13 in  
CC119

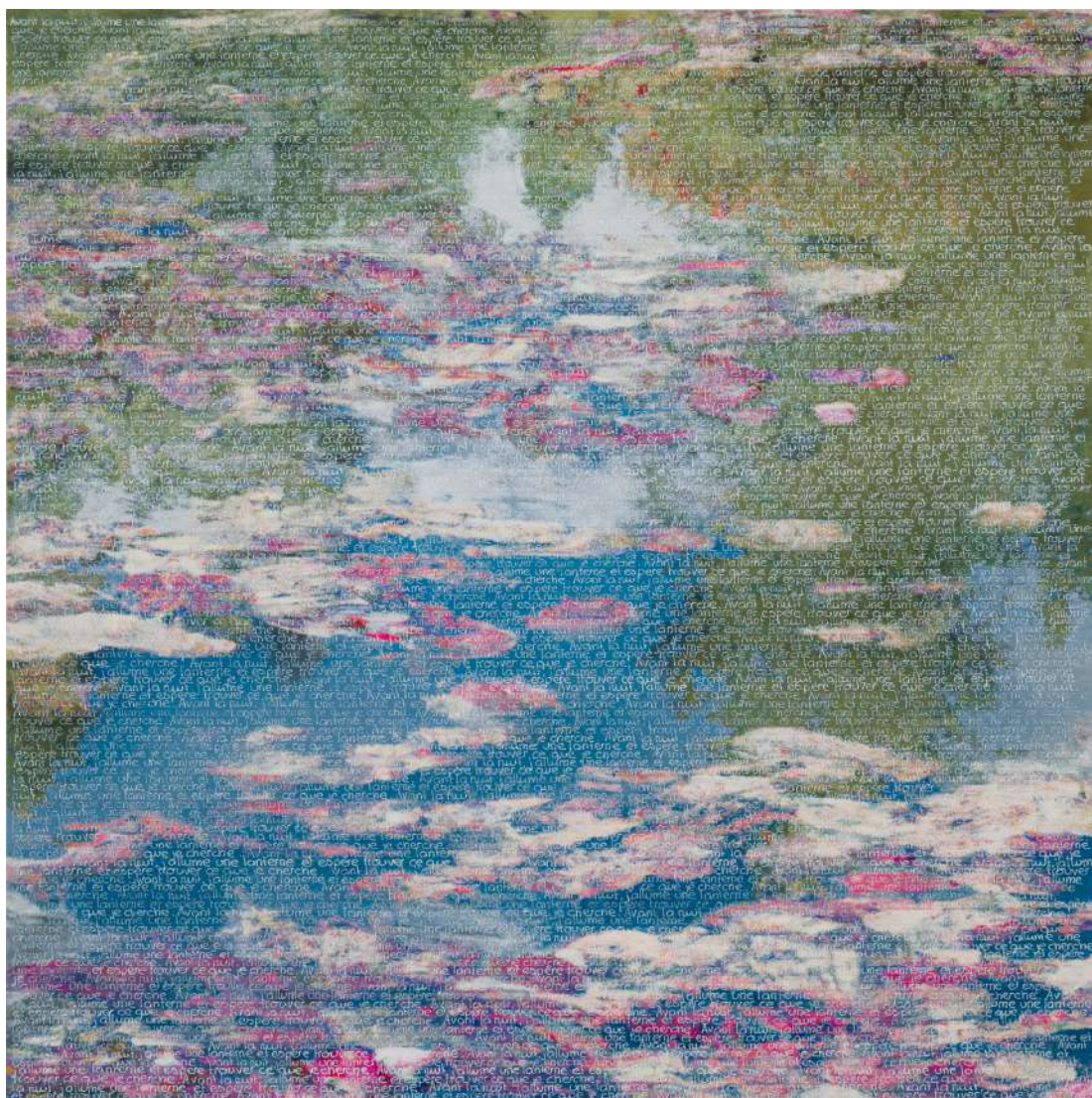
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Claude Cortinovis  
(Swiss, 1967)

*Avant la nuit* #6, 16.06.2025  
White india ink on pigment print on 100% cotton paper  
32.9 x 32.9 cm  
13 x 13 in  
CC121

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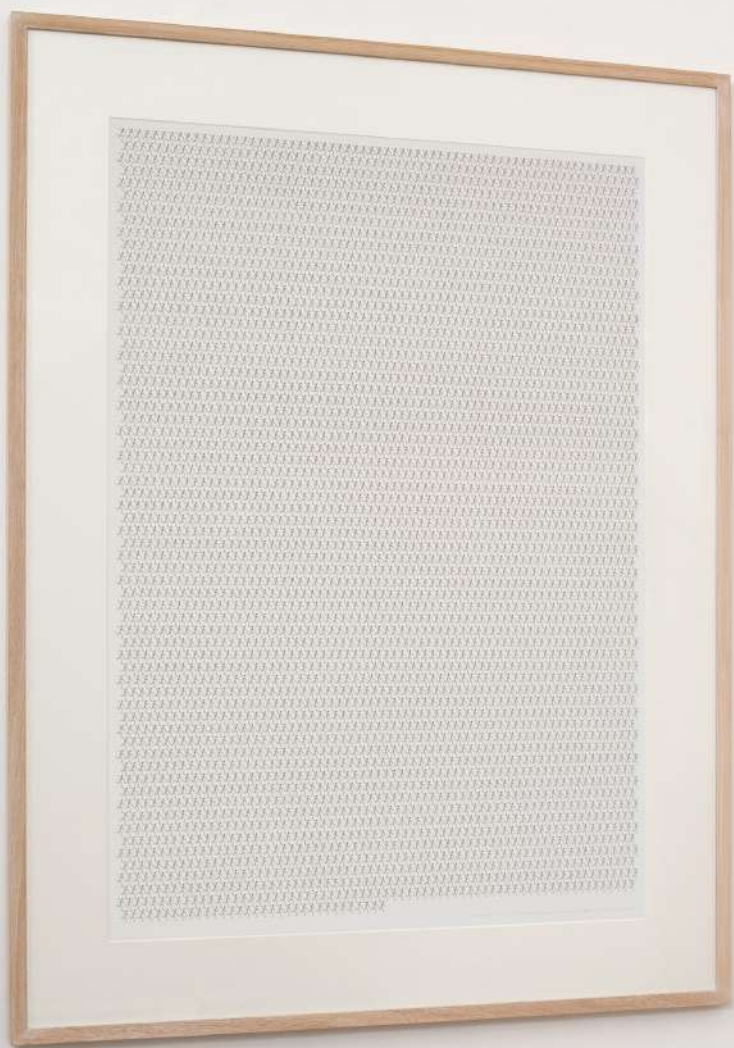
Claude Cortinovis  
(Swiss, 1967)

*Au plus près de ma ligne rose corail*, 27.05.2025  
Acrylic ink on handmade grid paper  
140 x 100 cm  
55.1 x 39.4 in  
CC120

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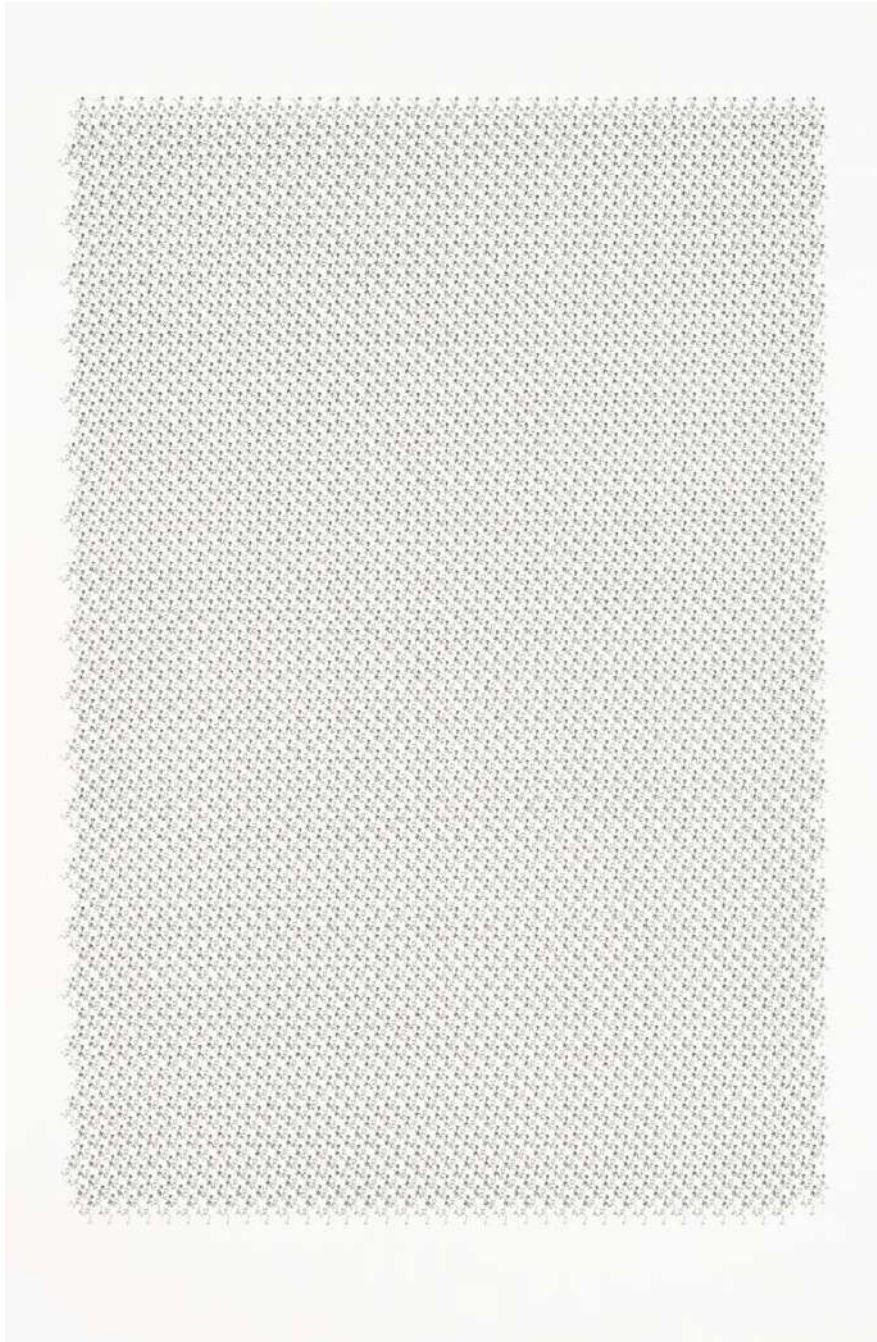


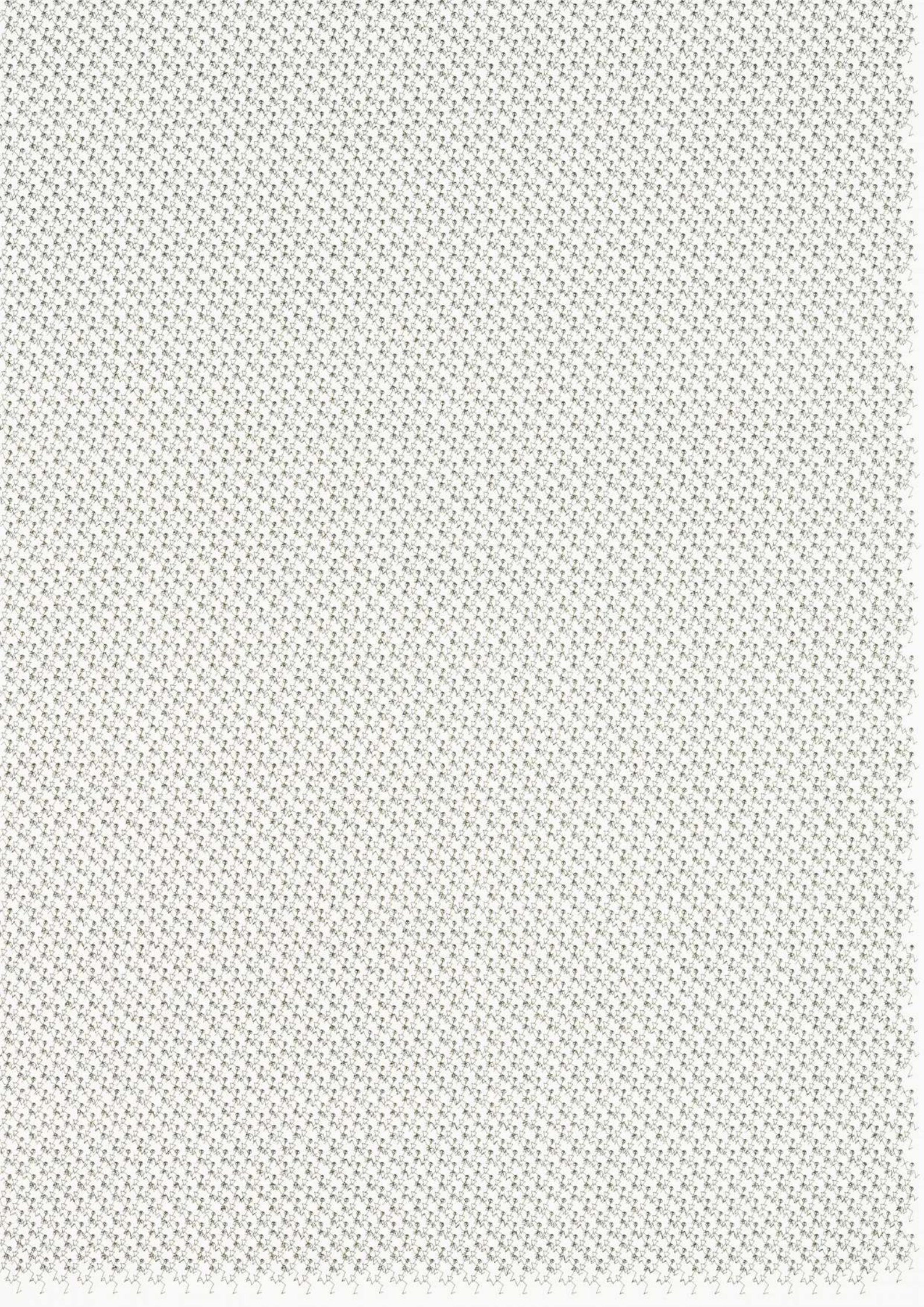
Installation View. *Linear Echo*, Claude Cortinavis, GOWEN, Geneva, 2025. © Claude Cortinavis.

Claude Cortinovis  
(Swiss, 1967)

*LA PENITENCE n°2*, 13.10.2014  
Indian ink on handmade grid paper  
100 x 70 cm  
39.4 x 27.6 in  
CC110

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Claude Cortinovis  
(Swiss, 1967)

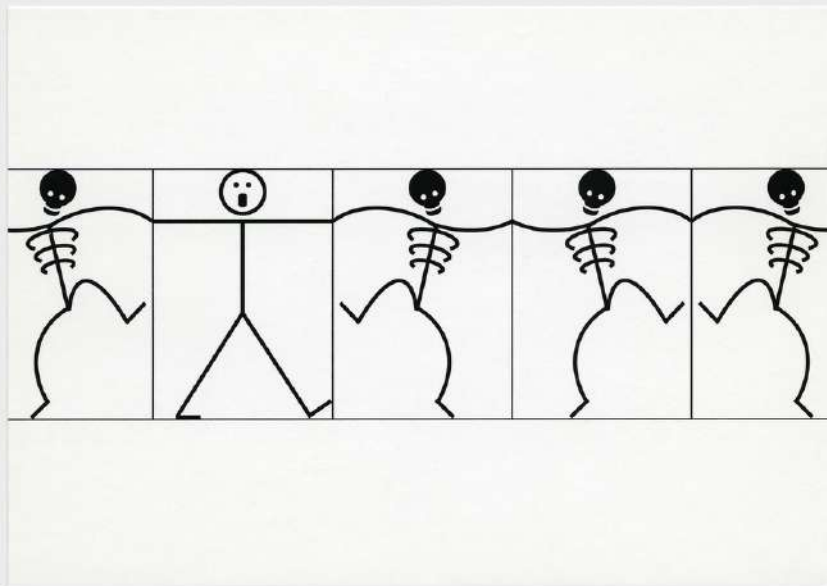
TAGS n°19, 24.08.2009  
Offset print on postcard  
10.5 x 14.8 cm  
4.1 x 5.8 in  
CC122

Edition: 600 copies total — 500 sent to New York for exhibition, 100 marked as AP (Artist's Proofs)

Availability: Only 56 remaining, with a sales limit of 20 copies

Collection: Part of the MoMA (Museum of Modern Art) collection

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