



Making the Landscape

19th September – 7th December 2024

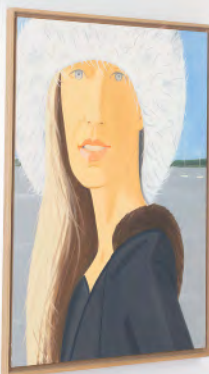
**Works by: Nick Archer, Carine Bovey, Claude Cortinovic, Amélie Ducommun, Sam Falls,
Bruno Gadenne, Catherine Gfeller, Louise Giovanelli, Ken Gun Min, Asif Hoque,
Tami Ichino, Jongwan Jang, Alex Katz, M'hammed Kilito, Sylvie Lambert, Sébastien Mettraux,
Nicolas Party, Salvo, Fatma Shanan, Paul Signac, Annelies Štrba, Tursic + Mille**



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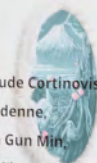
GOWEN



GOWEN

Making The Landscape

Works by Nick Archer, Carine Bovey, Claude Cortinovis,
Amélie Ducommun, Sam Falls, Bruno Gadenne,
Catherine Gfeller, Louise Giovanelli, Ken Gun Min,
Asif Hoque, Tami Ichino, Jongwan Jang, M'hammed Kilito,
Sylvie Lambert, Sébastien Mettraux, Nicolas Party, Salvo,
Fatma Shanan, Paul Signac, Annelies Štrba, Tursic + Mille,
Alex Katz



September 19 - December 7, 2024

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Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

This autumn, GOWEN celebrates landscapes with an ambitious group show featuring over twenty past and contemporary artists from both Switzerland and abroad whose visual language engages with landscape, reimagining, and transforming the imagery and canons of the genre. ***Making the Landscape*** proposes a reflection on the reshaping of the landscape from a genre often considered as minor in classical traditions to a primary means for artistic experimentation expressed through real or imaginary settings.

Persuaded by the certitude that many of the major revolutions in art history have occurred within the scope of the landscape genre, the show explores this category in contemporary art. Recognising the Romantics engagement with emotion, individualism and the drama of nature, or the Impressionists disruptive characterization of light, the subverted use of colour of the Fauves, or even the shifting paradigms and ideas of the Land Art movement, the exhibition focuses on experimental techniques, encompassing the works of artists using new technologies in their representations, or those, for example, who immerse their own bodies into uniquely rendered environments.

The show goes further to highlight formal or aesthetic preoccupations, including colour theory, notably demonstrated in the works of **Claude Cortinovis**, **Tami Ichino**, or **Fatma Shanan** as well as the role of the landscape as both subject and background. Notable paintings by Neo-Impressionist **Paul Signac**, **Alex Katz** and **Salvo** provide an historical context for novel interpretations. The landscape continues to act as a vehicle for discourse on modern, societal concerns as well as global and cultural shifts, including climate change and the fragile, often perilous state of the environment and is addressed by several artists. Expanding this idea, the overcoming of the hierarchical conception of the relationship between man and nature is also echoed by the contemporary visual production. Examined through rural or urban contexts, the presentation puts forth new perspectives on space and nature, and importantly addresses the role of background landscape scenes as a means for elaborating compositions using portraiture or in the animated landscape. Offering an inquiry into the complexity of contemporary compositional modes and techniques of the landscape genre, *Making the Landscape* aspires to capture some of the defining paradigms and trends of our time.

The exhibition takes as its starting point an historic work by one of the most important French Neo-Impressionist artists **Paul Signac** (1863-1935). Depicting one of the artist's regular views and painted in the most experimental styles of the day, *Paris. La Seine au Trocadéro*, 1903 exemplifies the use of colour and light developed by the artists of the movement. Signac's close association with Georges Seurat, from 1884 until 1891 became the catalyst for his exploration of colour harmony, contrasts, and Neo-Impressionist technique. **Claude Cortinovis** (Swiss, b. 1967) follows the ambition of Monet's triumphant canvases with a largescale work, *Nymphéas*, 2023, shown for the first time and composed in the artists' signature style of manually constructed grids of thousands of small squares filled with different colours using miniature stamps. Interpreted as a kind of digital work that is made by hand, Cortinovis uses only primary colour pigments to achieve finer shades through successive layers of ink and pencil enhancements. Like performances, his 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.

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. Further references to botanical elements appear in the works of **Sébastien Mettraux** (Swiss, b. 1984). Taking plants scanned during a trip to Thailand using 3D technologies, the works explore the representation of reality and the unpredictability of entropy.

Figures appearing in the works of several of the artists draw attention to the landscape as a milieu for human life, family, of exploration or an opportunity for personal reflection. Druze artist **Fatma Shanan** (b. 1986, Julis, Israel) demonstrates a post-transcendentalist appreciation for the environment, blurring the boundaries between her body and nature. In her drawings of herself, she embraces the rhythms of urban and pastoral surroundings, seeking her identity and creating a space for diverse self-perspectives.

American painter **Alex Katz** (b.1927) has long been inspired by landscapes, especially those near his summer home in Maine. Known for his large-format portraits of family and friends, depicted in his simplified trademark style, Katz often sets his subjects against atmospheric backgrounds to capture the intangible aspects of the landscape like the chilled air or a breeze.

Landscapes cradling family members by **Annelies Štrba** (b. 1947, Zug) bring intimate portraiture into natural settings. The subjects in the works of Štrba include scenery, sometimes animated by women with long hair or children in perfect harmony with nature, Madonnas, or flowers. Akin to lyrical or esoteric visions, her vibrant, unstable, timeless and other-worldly images, in saturated or overexposed colors, offer magical views where the outer and inner world converge.

The atmospheric scapes of French artist **Bruno Gadenne** (b. 1990), often featuring the artist himself, lead the viewer to less trodden regions of the planet. Personally travelling to remote environments, Gadenne's works open up disconcerting views into landscapes which physically, mentally and artistically challenge. Both primitive and uncanny, his scenes allude to primordial man and nature, or to the origins of humanity far from the civilized world. At times hard to decipher the time of day or night, due to the artists use of the *nuit américaine* or *day for night* filter, his paintings capture the blurred moments between the last rays of sun and nightfall, when the imagination slips into a pre-slumber state of consciousness. His works are also urgent pointers to the ephemeral existence of flora and fauna.

Swiss figurative painter **Nicolas Party** (b. 1980) is critically recognised for his familiar yet unsettling landscapes, portraits, and still lifes that simultaneously celebrate and challenge conventions of representational painting. Working primarily in soft pastel, an idiosyncratic choice of medium in the 21st-century, it allows for exceptional degrees of intensity and fluidity. His unique visual language has coalesced in a universe of fantastical characters and motifs where perspective is heightened and skewed to uncanny effect. Similarly, the unfamiliar environments of **Sylvie Lambert** (b.1984, Montréal) call into question what is normal. Shaped by the artist's own heritage, notably her indigenous Canadian origins, her inquiries result in narratives which can be both humorous and slightly dystopic, portraying subjects which seem, at times, incongruous. The similarly phantasmagorical landscapes of **Carine Bovey** (b. 1985, Beirut) depicting endangered or extinct plant species are executed in a unique, experimental technique using cosmetics. Three works by Italian conceptual artist **Salvo** (1947 – 2015) whose return to traditional painting in the 1970s produced the vividly alluring landscapes which have sometimes inspired Party once again unite the two artists (a 2021 exhibition at the Museo de Arte Contemporáneo in Rome showed works by Salvo alongside those by Party and British artist Jonathan Monk).

Expanding the notion of landscape beyond the canvas, American artist **Sam Falls** (b.1984) is not merely inspired by nature, but works directly with its elements. Concerned with the intimacy of time, the illustration of place, and exploration of mortality, Falls has created his own formal language by intertwining photography's core parameters of time and exposure with nature and her elements. Working largely outdoors with vernacular materials and nature as a site-specific subject, the artist abandons mechanical reproduction in favor of a more symbiotic relationship between subject and object. In doing so, he bridges the gap between photography, sculpture, and painting, as well as the divide between artist, object, and viewer. Crossing further into abstraction, the gestural works of French artist **Amélie Ducommun** (b.1983) combine original techniques with poetry, plunging 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. Deftly manipulating light and form, the multivalent imagery of **Louise Giovanelli** (b. 1993, London) reminds us that the classical foundations of painting remain sources of delight and innovation. Keenly attuned to the historical significance of painting as a medium and system of representation, her delicate, intense paintings challenge the eye by dissolving representation into carefully crafted textures and patterns. For Giovanelli, painting allows for a visual slowing-down, and beholding her works is akin to a meditative process.

Multicultural and classical references abound in the paintings of Italian-born Bangladeshi American artist **Asif Hoque** (b. 1991, Rome) and South Korean artist **Ken Gun Min** (b. 1976, Seoul). Hoque's fanciful landscapes question his own aesthetic, acting as the backdrop for scenes which question gender and identity. Gun Min juxtaposes his characters against classically inspired backdrops, paving the way for the presence of his subjects, often drawn from the LGBTQ community within the history of art. **Jongwan Jang** (b. 1983) depicts the endless anxiety of human-centred societies and modern humanity, which emphasizes selfish rationality, from an uncanny warm but cynical perspective. Jang's works combine colourful and seemingly lighthearted images with his acute view of contemporary society. The ironic landscape maximizes its kitschiness, often through the use of animal hide, symbolizing the human desire for salvation, the neglect of nature and animals, and imprudent, blind faith. Since they began collaborating in 2000, painters **Tursic & Mille** (b. 1974, Belgrade and 1974, Boulogne-sur-mer) have been interrogating the contemporary overload of images and their relation with pictorial representation, questioning their reproduction, circulation and disappearance. Taken out of movies, magazines, media and the enormous repertory of data available on the internet, this boundless source of anonymous, preexisting material is used up and transformed into paintings. With their landscapes, erotica, portraits and abstract compositions, the duo blur pre-existing hierarchies between all kinds of images, aiming to go forward with the history and genre of painting as it exists in the 21st century.

Running in conjunction with **Swiss Photo Month**, selected photographic works by several artists are on view at GOWEN Storage, Rue Jean-Calvin 4. Remnants of man's intervention - here derelict or graffitied vehicles - in the compositions of French-Swiss visual artist **Catherine Gfeller** (b. 1966) and **M'hammed Kilito** (Moroccan, b.1981) remind of the 'push-pull' dynamic between man's actions and their impact on nature, a theme also reflected in an experimental painting on sandpaper by **Nick Archer** (British, b. 1963). Like a scarring of the landscape, these visible alterations to the land's original surface signal damage by human activity or associated natural disasters. Moreover, the symbolic presence of the car hints at a journey without destination, or the drawing of humanity closer towards something unknown. The photographic works of Annelies Štrba complete the presentation.

Loans from private collections are included.



Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

Alex Katz was born in Brooklyn, New York in 1927. His work has been the subject of more than 200 solo exhibitions and nearly 500 group exhibitions internationally since 1951. He has received numerous accolades throughout his career. Works by Katz can be found in over 100 public collections worldwide. Most notably, those in America include The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; The Museum of Modern Art, New York; The National Gallery of Art, Washington, D.C.; and The Whitney Museum of American Art, New York. In 1968, Katz moved to an artists' cooperative building in SoHo, where he has lived and worked ever since. He continues to spend his summers in Lincolnville, Maine.

Alex Katz (American, 1927)
Jessica, 2003
Oil on canvas
183 x 152.7 cm
72 x 60.1 in
Framed: 193 x 163 x 8 cm
Framed 76 x 64.2 x 3.1 in
AK 01

SOLD
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Tursic + Mille Ida Tursic (b.1974) in Belgrade, Serbia and Wilfried Mille (b.1974) in Boulogne-sur-mer, France live and work in France. Solo shows include: 2024 *Sweet Nothings*, Almine Rech, New York, US; 2023 *The Woods*, Frac Normandie, Caen, France; 2022 *Disastri*, Alfonso Artiaco, Naples, Italy; *Tenderness*, Almine Rech, Paris, France ; *The Thing*, Galerie Max Hetzler, Berlin , Germany; *Tursic & Mille - Four Studies For A Mound*, Galerie Max Hetzler, Berlin, Germany; *Tursic & Mille - Tenderness*, Le Consortium, Dijon, France; 2021 *The Postponed Show*, Le Portique, Le Havre, France; *Tursic & Mille*, Consortium Museum, Dijon, France; *La Rencontre / The Encounter*, Almine Rech, Shanghai, China; *The Crooked Show*, Le Portique - Espace d'Art Contemporain, Le Havre, France; 2020; *Tradition*, Online Viewing Room, Galerie Max Hetzler, Berlin, Germany; *Window gallery*, Galerie Max Hetzler, Berlin, Germany; *Advertisement for a better World*, Galerie Max Hetzler, Berlin, Germany; *Tursic & Mille*, Museum Sztuki, Łódź, Poland.



Tursic & Mille (French-Serbian, 1974)
Cloudy Colors, 2022
Oil on canvas
200 x 250 x 4.5 cm
78.7 x 98.4 x 1.8 in
T&M 01

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Sylvie Lambert was born in Montréal, Canada, in 1984. Selected exhibitions: solo presentation at Ferme de la chapelle, Grand-Lancy, Switzerland; group exhibition at GOWEN, Geneva, Switzerland (2023); Espace Ruine, exposition Visarte, Geneva, Switzerland (2022); Halle Nord, Geneva, Switzerland (2010) and Musée Château d'Annecy, Annecy, France (2007). Sylvie has been represented by GOWEN since 2024.

Sylvie Lambert (French-Canadian, 1984)
(H)air, 2024
Acrylic on canvas
150 x 120 cm
59.1 x 47.2 in
SL 17

SOLD
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[illegible]

Nicolas Party (b.1980, Lausanne, Switzerland) lives and works in New York. Education: Glasgow School of Art, Glasgow, Scotland, 2009; Lausanne School of Art, Lausanne, Switzerland, 2004. Solo exhibitions: 2024 Hoam Museum of Art, *Dust*, Yongin, South Korea; Kaufmann Repetto, *Seahorse*, Milan, Italy. 2023 Museum Frieder Burda, *Nicolas Party: When Tomorrow Comes*, Baden-Baden, Germany; Green Family Art Foundation, *Nicolas Party: Landscape*, Dallas TX; Hauser & Wirth, *Swamp*, New York NY; The Modern Institute, *Cretaceous*, Glasgow, Scotland ; The Frick Collection, *Nicolas Party and Rosalba Carriera*, New York NY ; Xavier Hufkens, *Cascade*, Brussels, Belgium. 2022 Hauser & Wirth, *Red Forest*, Hong Kong ; Poldi Pezzoli Museum, *Nicolas Party: Triptych*, Milan, Italy; Montreal Museum of Fine Arts, *Nicolas Party. L'heure mauve*, Montreal, Quebec. 2021 KARMA, *Nicolas Party. Watercolor*, New York NY ; Hirshhorn Museum and Sculpture Garden, *Nicolas Party: Draw the Curtain*, Washington DC Kestner Gesellschaft, *Nicolas Party I Stage Fright*, cur. Lea Altner, Hannover, Germany; Le Consortium, *Nicolas Party. Boilly*, Dijon, France ; MASI Lugano, *Rovine*, Lugano, Switzerland ; Kunsthalle Marcel Duchamp, *Nicolas Party. Heads and Cave*, Cully, Switzerland. 2020 Hauser & Wirth, *Sottobosco*, Los Angeles CA.

Nicolas Party (Swiss,1980)
Rocks and Trees, 2017
Soft pastel on pastel card
73 x 50.5 cm
28.7 x 19.9 in
NP 036

SOLD
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Salvo (Leonforte, Enna, 1947 – Turin, 2015). The Italian modern and contemporary artist Salvo (real name Salvatore Mangione) career has spanned Arte Povera and Conceptualism to more traditional, dreamlike landscape paintings. Salvo has been the subject of both solo exhibitions and group exhibitions. Solo exhibitions include: Salvo: *Sicilie e città*, Dep Art Gallery, Milan (2022–23); *Autoritratto come Salvo*, MACRO, Rome (2021); *Omaggio a Salvo*, Galleria Civica d'Arte Moderna e Contemporanea, Turin (2015); *Salvo*, Galleria d'Arte Moderna e Contemporanea, Turin (2007); *Salvo*, Trevi Flash Art Museum, Trevi (2003); *Schilderijen – Paintings 1975–1987*, Museum Boymans-van Beuningen, Rotterdam (1988); *Bilder 1973–1982*, Kunstmuseum Luzern, Lucerne (1983); and *Salvo*, Museum Folkwang, Essen (1977). Group exhibitions include: *Autour de l'Arte Povera. Photographie, film vidéo*, Jeu de Paume, Paris (2022); *Fuori*, XVII Quadriennale d'Arte, Palazzo delle Esposizioni, Rome (2020); *Chi ha paura del disegno? Opere su carta del XX secolo italiano*, Estorick Collection, London (2019); and *Challenging Beauty – Insights in Italian contemporary art*, The Parkview Museum, Singapore (2018).

Salvo (Italian, 1947 - 2015)
Paessaggio Mediterraneo, 1985
 Oil on canvas
 100 x 50 cm
 39.4 x 19.7 in
 S 3



Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

Asif Hoque (b. 1991, Rome, Italy) lives and works in Brooklyn, NY. Education: Hunter College, New York, NY BFA, Pratt Institute, Brooklyn, NY. Solo exhibitions: 2024 *Chasing Summer*, Woaw Gallery, Hong Kong; 2023 *Red Curls*, (ArtDubai) Taymour Grahne Projects, London, UK; 2022 *Golden Boy*, Half Gallery, New York, NY; *Before Sunrise*, Yossi Milo Gallery, New York, NY; 2021 *Terracotta*, Mindy Solomon Gallery, Miami, FL; *The American Lover Boy*, Taymour Grahne Projects, London, UK; 2020 *Lover's Rock*, Mindy Solomon Gallery, Miami, FL [online] ; 2019 *LOVERBOY*, New Image Art Gallery, Los Angeles, CA. Hoque's work is held in numerous international collections including: Columbus Museum of Art, OH; Institute of Contemporary Art, Miami, FL Xiao Hui Wang and the Art Museum, Suzhou, China.

Asif Hoque (Bangladeshi - American, 1991)
Radiance, 2023
Oil on linen
183 x 203 cm
72 x 79.9 in
AH 06

SOLD
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Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

Carine Bovey (Swiss, 1985)
Smaragdheim (Hortus vulnerabilis serie), 2024
Oil on canvas, mascara, eye shadow cream, gloss
83,5 x 144,5 cm
328.7 x 568.9 in
CB 35

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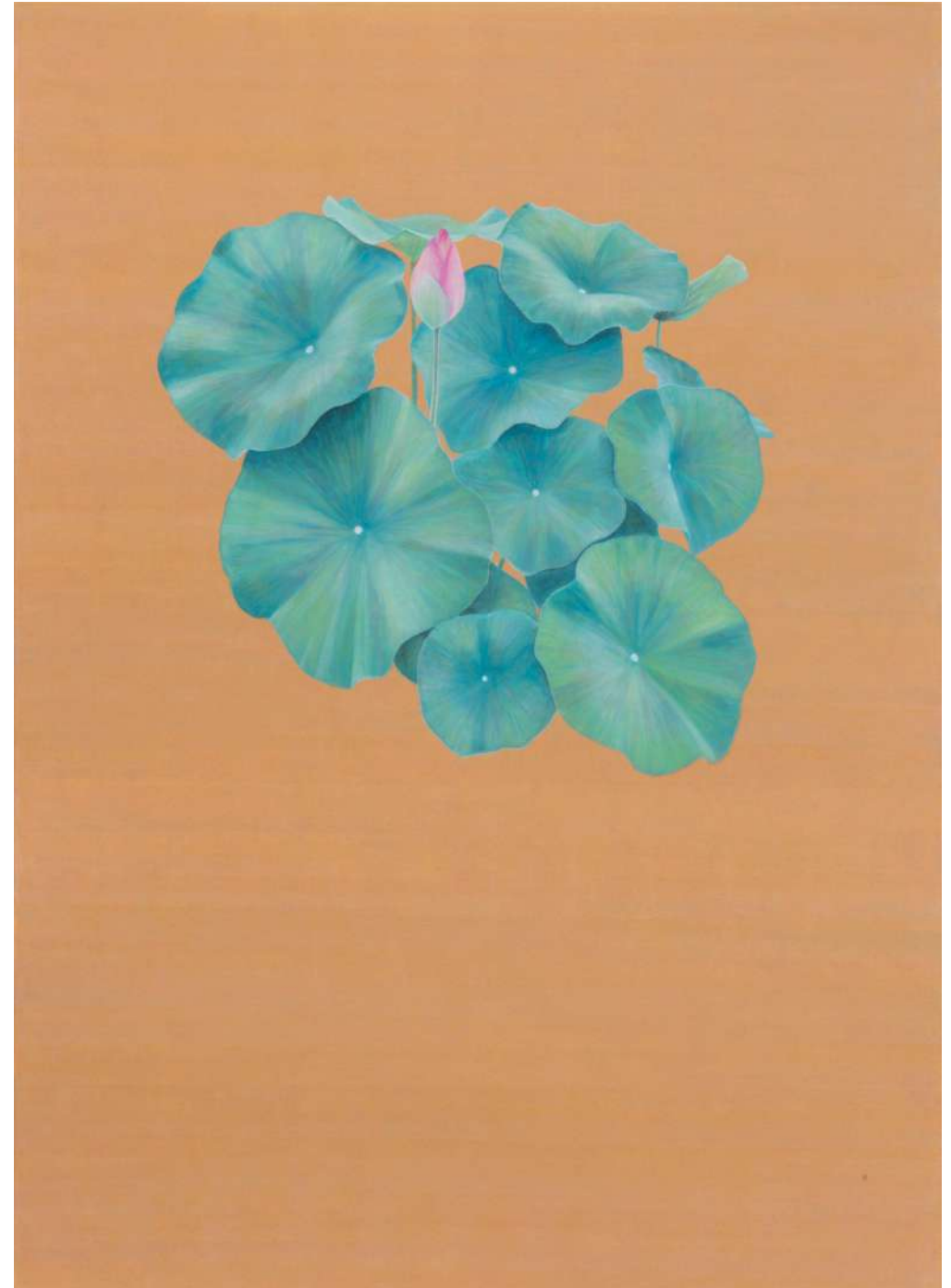
Carine Bovey (b. 1985, Beirut) lives and works in Geneva. Her work has been exhibited with GOWEN, Geneva, CH (2019, 2022, 2023 & 2024); Analix Forever, Geneva, CH (2018, 2019 & 2021); Espace L, Geneva, CH (2020 & 2021); Galerie Esfandiary, Hamburg, DE (2019). She has been represented by GOWEN since 2018.



Tami Ichino (b.1978, Fukuoka, Japan) lives and works in Geneva. Selected solo exhibitions: GOWEN Geneva, CH (2024); Capsule Halle Nord, Geneva, CH (2019); GOWEN, 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), Geneva, CH (2009). Selected group exhibitions: Ferme Asile, Sion (2019); artgenève 2018, with GOWEN, curator Samuel Gross, Geneva, CH (2018); Beirut Art Fair 2018, Beirut, LBN; Villa Dutoit, Geneva, CH (2017); Château de Vullierens, curated by Karine Tissot, CH (2017); GOWEN, Geneva, CH (2023, 2018, 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); Kunsthau, Langenthal, CH (2009). A monographic catalogue was published by L'Apage editions in 2019. Tami has been represented by GOWEN since 2009.

Tami Ichino (Japanese, 1978)
Famille (Nénuphar), 2023
Acrylic on canvas
180 x 130 cm
70.9 x 51.2 in
TI 013403

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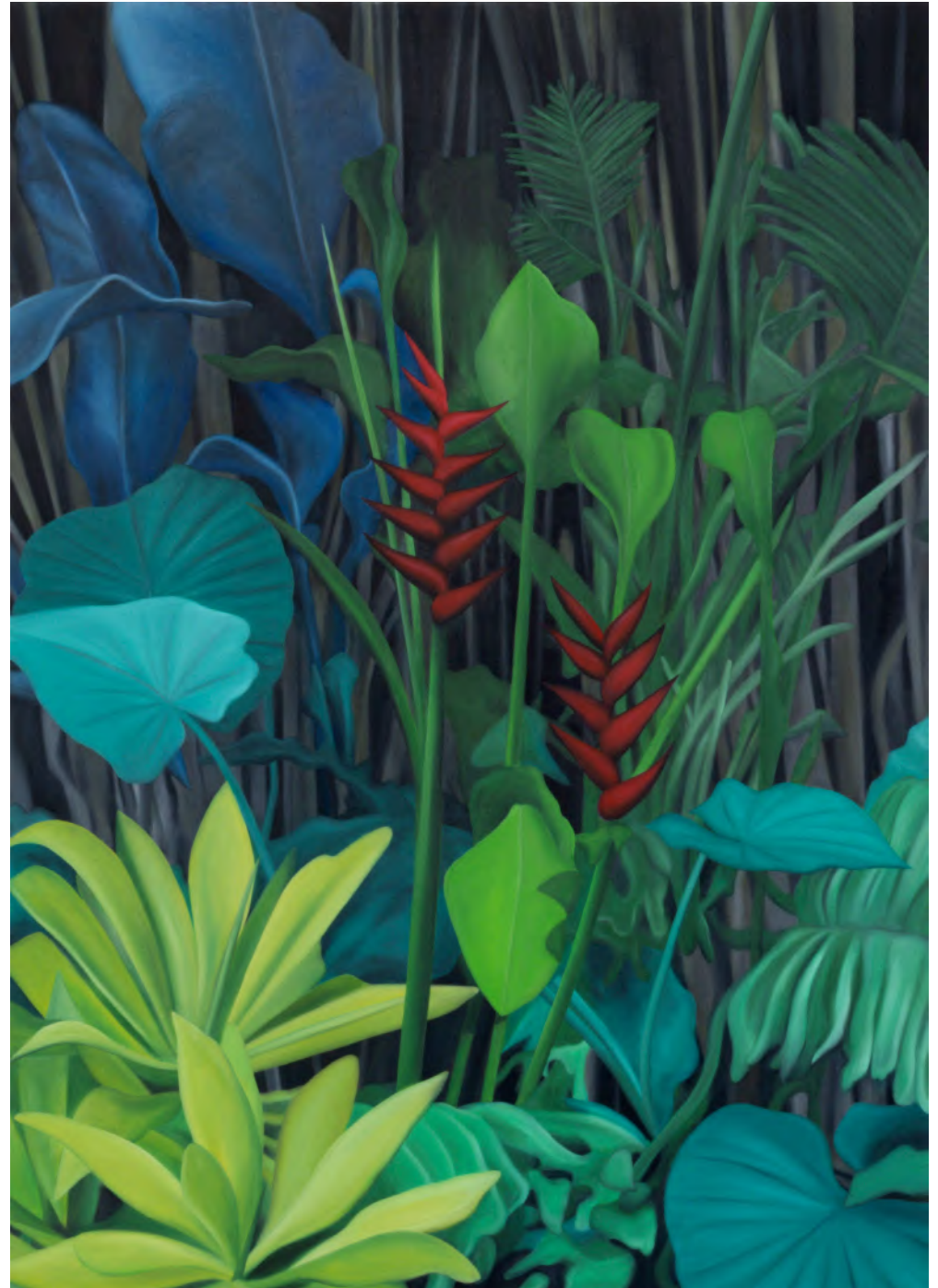


Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

Sébastien Mettraux was born in Vallorbe, Switzerland in 1984. Solo exhibitions include: 2024 - *Atelier Sébastien Mettraux / 2004 - 2024 : 20 ans de création*, Espace Voie 1, Vallorbe, CH; 2022 - *Ex Codice*, and *Derniers Paysages, série 1*, Bridderhaus, Esch-sur-Alzette, LU. Mettraux is the recipient of several Swiss awards, including the Recognition Prize from the Swiss Foundation for Graphic Arts (2024), 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 has been represented by GOWEN since 2017.

Sébastien Mettraux (Swiss, 1984)
Rendered Entropy 2, 2024
Oil on canvas
140 x 100 cm
55.1 39.4 in
SM 0142

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Amélie Ducommun (French-Swiss, 1983)
Melody of memories #5, 2024
Mixed media on canvas
162 x 110 cm
63.8 x 43.3 in
AD 05

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Amélie Ducommun (b. 1983) graduated from Les Arts Décoratifs, Paris (ENSAD) and the School of Fine Arts in Barcelona. Following her studies, she passed the "Academie des Beaux Arts" competition to represent French painting in Spain for two years at the Casa de Velázquez. In 2011, she was selected for a residency at the Miró Foundation in Mallorca, Spain. She has exhibited with several galleries worldwide, and has participated in numerous international art fairs. Selected exhibitions: GOWEN Geneva (2024); Galeria Rodrigo Juarraz, Madrid and Barcelona, SPAIN, and BELGIUM (2023, 2022, 2020); Galeria Jorge Alcolea, Madrid, SPAIN (2023, 2022); Galerie Loo, CHINA (2022); Galerie des Tuileries, Paris FRANCE (2021, 2020); Ville de Saint Prix, Paris, FRANCE (2021); Galeria Shiras, Valencia, SPAIN (2021, 2020); Mutuo Contemporary Art Center, Barcelona, SPAIN (2021); Koo Gallery, Hong-Kong, CHINA (2020); Loo & Lou Galerie, Madrid, SPAIN (2020). This is the artist's second exhibition with the gallery.

Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud



Sébastien Mettraux (Swiss, 1984)
Rendered Entropy 1, 2024
Oil on canvas
140 x100 cm
55.1 39.4 in
SM 0141

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Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud



Claude Cortinovis (b.1967) in Geneva where he lives and works. Solo exhibitions: GOWEN, Geneva, (2018); Keitelman Gallery, Brussels, BE (2014, 2008, 2002); ONE contemporary art gallery, Verbier, CH (2011); Galerie Gisèle Linder, Basel, CH (2007); Galerie Mitterrand+Cramer, Geneva, CH (2004); Centre de la photographie, Geneva, CH (1997); Nouvelle Galerie, Grenoble, FR (1997); Palais de l'Athénée, Salle Crosnier, Geneva (1993). Group exhibitions: GOWEN, Geneva, CH (2024, 2023, 2022, 2021, 2020, 2018); Musée Jenisch, Vevey, CH (2021); Centre d'Art Contemporain d'Yverdon, Yverdon-les-Bains, CH (2020, 2017); Villa Empain - Boghossian Foundation, Brussels, BE (2011). Collections include: MoMA, NY and the Los Angeles County Museum of Art, CA; Société suisse de radiodiffusion et télévision, Bern, CH; UBS Art Collection, Geneva, CH; Fonds Cantonal d'Art Contemporain (FCAC), Geneva, CH; Fonds Municipal d'Art Contemporain (FMAC), Geneva, CH. Claude has been represented by GOWEN since 2016.

Claude Cortinovis (Swiss, 1967)
Landscape CM #1, 2023
Stamping inks and colored pencil on handmade grid paper
200 x 200 cm
78.7 x 78.7 in
CC 106

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Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

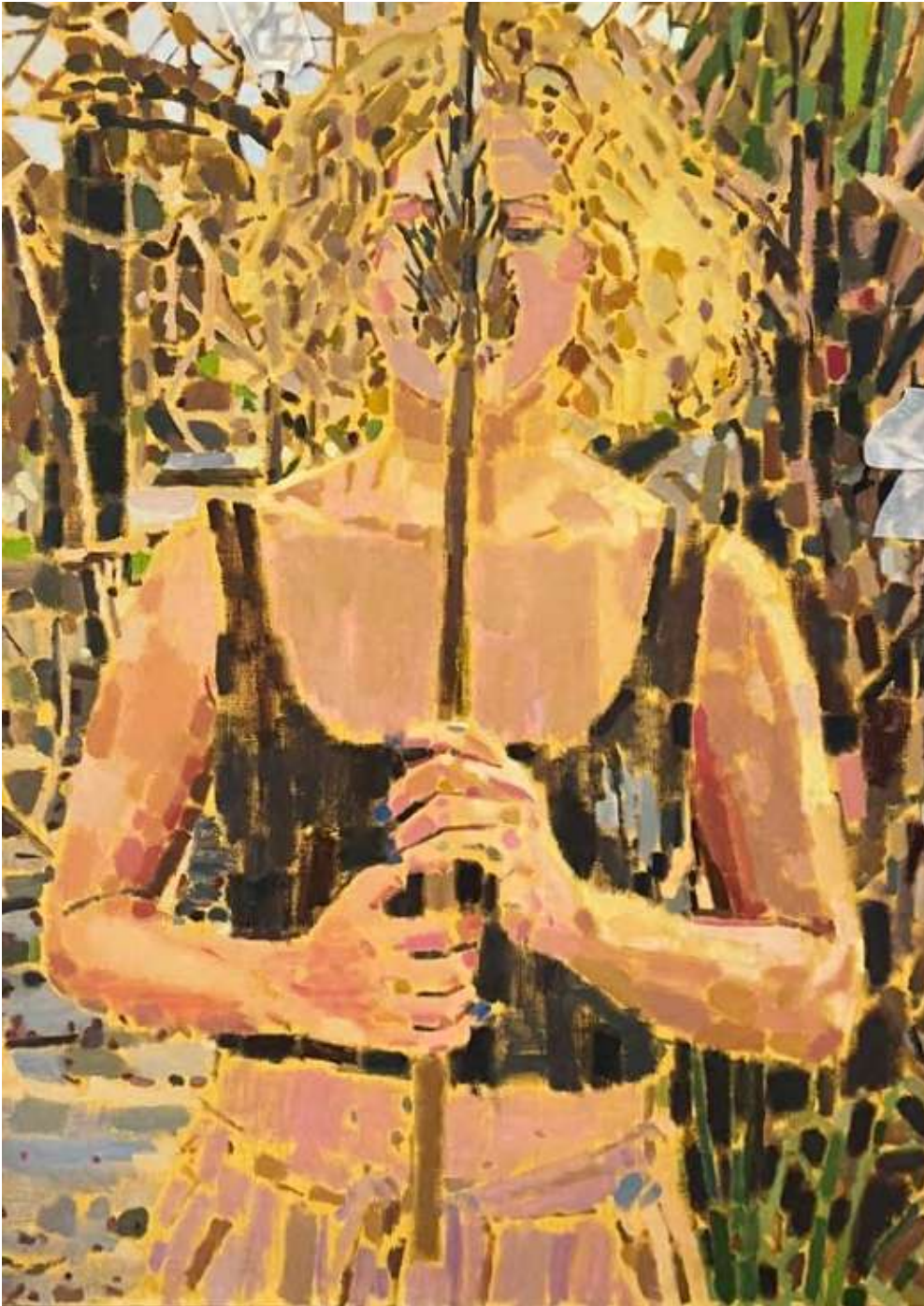
Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud





Fatma Shanan (Israeli, b. 1986)
Balancing, 2024
Oil in linen
100 x 70 cm
39.4 x 27.6 in
FS 03

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Fatma Shanan (b. 1986) from Julis, a Druze village in Northern Israel; lives and works in Zurich. Shanan is the winner of the 2016 Haim Shiff Prize for Figurative-Realist Art awarded by the Tel Aviv Museum, where she had a solo exhibition during the summer of 2017. Selected solo shows: (upcoming) Artport Gallery, Tel Aviv, Israel (2024); (upcoming) *Lucid Dreams*, The Israel Museum, Jerusalem (2024); DITTRICH & SCHLECHTRIEM Gallery, Berlin (2023, 2021). Selected group shows: Kunsthaus museum Zurich (2023); the Contemporary Art Museum of Villa Croce, Italy (2022); The Museum for Islamic Art, Jerusalem (2020); The Israel Museum, Jerusalem (2019); the Eretz Israel Museum, Tel Aviv (2019); and Musée de la Chasse et de la Nature, Paris (2018) among others. Shanan's work participated in art-fairs at venues such as Art Cologne (2021); The Armory show in New York City (2020). Shanan received several other awards and scholarships for her artistic achievements, such as Asylum Arts (2017, 2022); Israel's Ministry of Culture award for Plastic Art (2021); Artis (2016, 2017); Israel's Ministry of Culture (2017, 2014); and Israel's Pais Culture Council (2016, 2014, 2013). Her work is included in many international private and public collections. This is Fatma's first collaboration with GOWEN.

Fatma Shanan (Israeli, b. 1986)
Breathing, 2024
Oil on linen
34 x 48 cm
13.4 x 18.9 in
FS 01

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Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud



Sam Falls (b.1984, San Diego, CA, US) lives and works in New York, NY, US. Education: 2010 MFA, ICP-Bard, New York, NY, US; 2007 BA, Studio Art, Reed College, Portland, ME, US. Solo exhibitions: 2024 Tomio Koyama Gallery, Tokyo, JP; 2023 *We Are Dust and Shadow*, MOCA Cleveland, Cleveland, OH, US Galerie Eva Presenhuber, Zurich, CH; 303 Gallery, New York, US; Jessica Silverman Gallery, San Francisco, CA, US; 2022 Mori Museum, Tokyo, JP (Commission) Galerie Eva Presenhuber, Vienna, AT; 2021 Galerie Eva Presenhuber, Zurich, CH; *Project Room: Sam Falls*, 303 Gallery, New York, NY, US; 2020 Galerie Franco Noero, Turin, IT; *Folsom Streetscape*, San Francisco, CA, US (Public Art Installation) 303 Gallery, New York, NY, US.

Sam Falls (American, 1984)
Untitled (Bovina, N.Y., marsh 2), 2017
Pigment on canvas
150 x 106.5 cm
59.1 x 41.9 in
SF 01

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Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud



Catherine Gfeller (b. 1966 in Neuchâtel) is a Franco-Swiss visual artist (photography, video, installations). She has been exhibiting on all continents for more than 30 years. Her work is included in major private and public collections in Europe and abroad. Selected exhibitions: *Passing the Cities through the Lens of Women*, Embassy of Switzerland in Beijing, China; *WOVEN PORTRAITS, Dreamscapes of a City*, L'Art Pur Foundation, Riyadh, Saudi Arabia, 2024; *Rhythms* at Madinah Art Center, Saudi Arabia, 2023; *La Gardienne du Temps*, Môtiers and monumental exterior video projections, 2021; National Guangdong Museum, Guangzhou, 2018; National Shevchenko Museum, Kyiv, 2018; ZigZag ZPK, Zentrum Paul Klee, Bern, 2015; WitsArt Museum, Johannesburg, 2014; Kunstmuseum KKL Lucerne; Centre d'Art Contemporain CRAC, Sète, 2011; Musée des Beaux-Arts de La Chaux-de-Fonds, 2010. Catherine has been represented by GOWEN since 2023.

Catherine Gfeller (French-Swiss, 1966)
Les Nuits du Couvre-Feu XLV, 2024
Pigment print on Baryta matt canson 310gr paper
170 x 120 cm
66.9 x 47.2 in
Ed. 1 of 5
CG 11

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Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

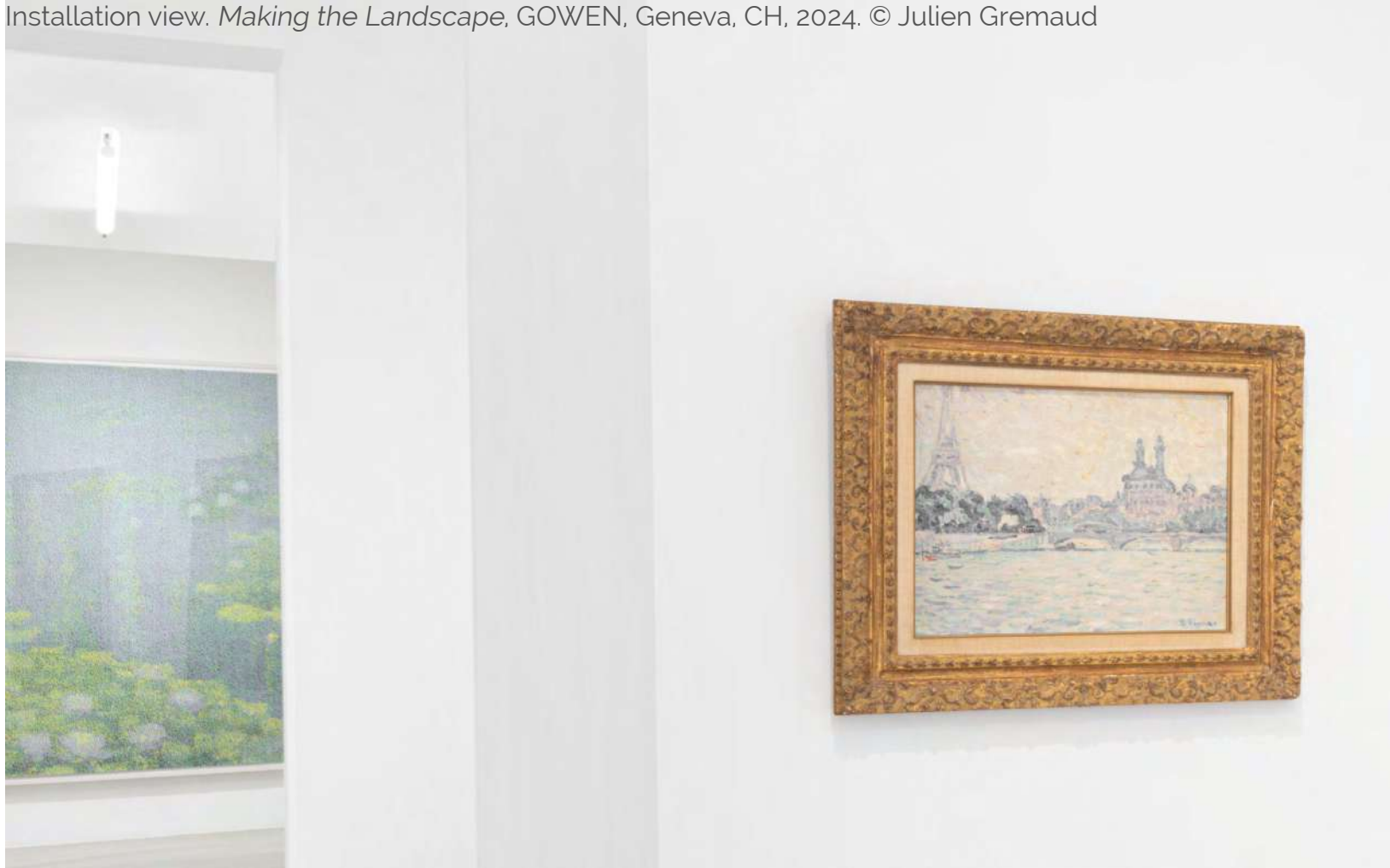
Jongwan Jang (b.1983, Pusan, South Korea) lives and works in Seoul. Education 2009 BFA, Painting, Hongik University, Seoul. Solo exhibitions: FOUNDRY SEOUL, Seoul (2023); Arario Museum In space, Seoul (2020); Arario Gallery, Seoul (2017). His work has been featured in group exhibitions including: Seoul Museum of Art, Seoul (2024); Art Sonje Center, Seoul (2024); Liste art fair, basel (2024); The 22nd Songeun Art Award, Seoul (2022); Museum of Contemporary Art Busan, Busan (2021); Ilmin Museum of Art, Seoul (2021); National museum of modern and contemporary Art, Cheongju (2019) and Nikolj kunsthall, Copenhagen (2019). His work is held in the collections of the National Museum of Modern and Contemporary Art (Korea) and the Seoul Museum of Art.



Jongwan Jang (Korean, 1983)
Kilimanjaro's Wisdom, 2024
Acrylic gouache on Korean paper, color pencil, fake fur
60 x 60 cm
23.6 x 23.6 in
JJ 01

SOLD
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Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud



Paul Signac (French, 1863-1935)
Paris. La Seine au Trocadéro, 1903
Oil on canvas board
26 x 34 cm
10.2 x 13.4 in
PS 01

SOLD
[Inquire](#)

Paul Signac (11 November 1863 – 15 August 1935) was a French Neo-Impressionist painter who, with Georges Seurat, helped develop the artistic technique Pointillism.

Ken Gun Min (b. 1976, Seoul, South Korea; Lives and works in Los Angeles, CA) studied western painting and art history and theory at Hongik University in Seoul, Korea and received his MFA from the Academy of Art, University of San Francisco. Solo exhibitions include: *The Last Paradise*, MCA Denver, Denver, CO; *Silverlake Dog Park*, Shulamit Nazarian, Los Angeles; *Wounded Man*, *Hard-boiled Wonderland and the End of the World*, K contemporary, Denver, CO; and *Becoming Palm Tree*, Gae Po Project Space, Seoul, Korea. Group exhibitions include: *Strings of Desire*, Craft Contemporary Museum, Los Angeles, CA; *i know you are, but what am i? (De)Framing Identity and the Body*, Utah Museum of Contemporary Art, Salt Lake City, UT; *Sparkle in, Fade out*, Torrance Art Museum, Torrance, CA; *People of the Otherworld: Ken Kiff in Dialogue*, curated by Kathy Battista, Albertz Benda, New York, NY; *Who is Your Master?* curated by Wolf Hill, 1969 Gallery, New York, NY; *Bozomag: Bozo Family Hoedown*, M+B gallery, Los Angeles, CA; and *36 Paintings*, Harper's, East Hampton, NY. He was a Hopper Prize finalist and received awards from Direktorenhaus, Berlin, DE and the Kellogg Foundation, New York, NY. Min's work has been featured in *Artnet*, *Artsy*, *Hyperallergic*, *The Art Newspaper*, *Wallpaper** and *Frieze*.



Ken Gun Min (Korean, 1976)
Silverlake dog park (3AM, behind 2nd left cypress tree), 2021
Korean pigment on linen
82 x 82 cm
32.3 x 32.3 in
KGM 1

SOLD
[Inquire](#)



Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

Louise Giovanelli (b. 1993, London) lives and works in Manchester, UK. She studied at Städelschule, Frankfurt (2018–20) under the tutelage of Amy Sillman, having received her BA from the Manchester School of Art, UK, in 2015. Solo exhibitions: He Art Museum, Foshan, China (2024); Moon Grove, Manchester, UK (2023); Manchester Art Gallery, UK (2019); Workplace Foundation, Gateshead, UK (2019); Warrington Museum and Art Gallery, UK (2018); The Grundy Gallery, Blackpool, UK (2016). Giovanelli's work has been featured in group exhibitions that include FLAG Art Foundation, New York, NY (2023); Hayward Gallery, London (2021); AkzoNobel Art Foundation, Amsterdam (2021); and The Art House, Worcester, UK (2019).

Louise Giovanelli (British, 1993)
An Ex, 2020
Oil on canvas
170 x 120 cm
66.9 x 47.2 in
LG 02

SOLD
[Inquire](#)

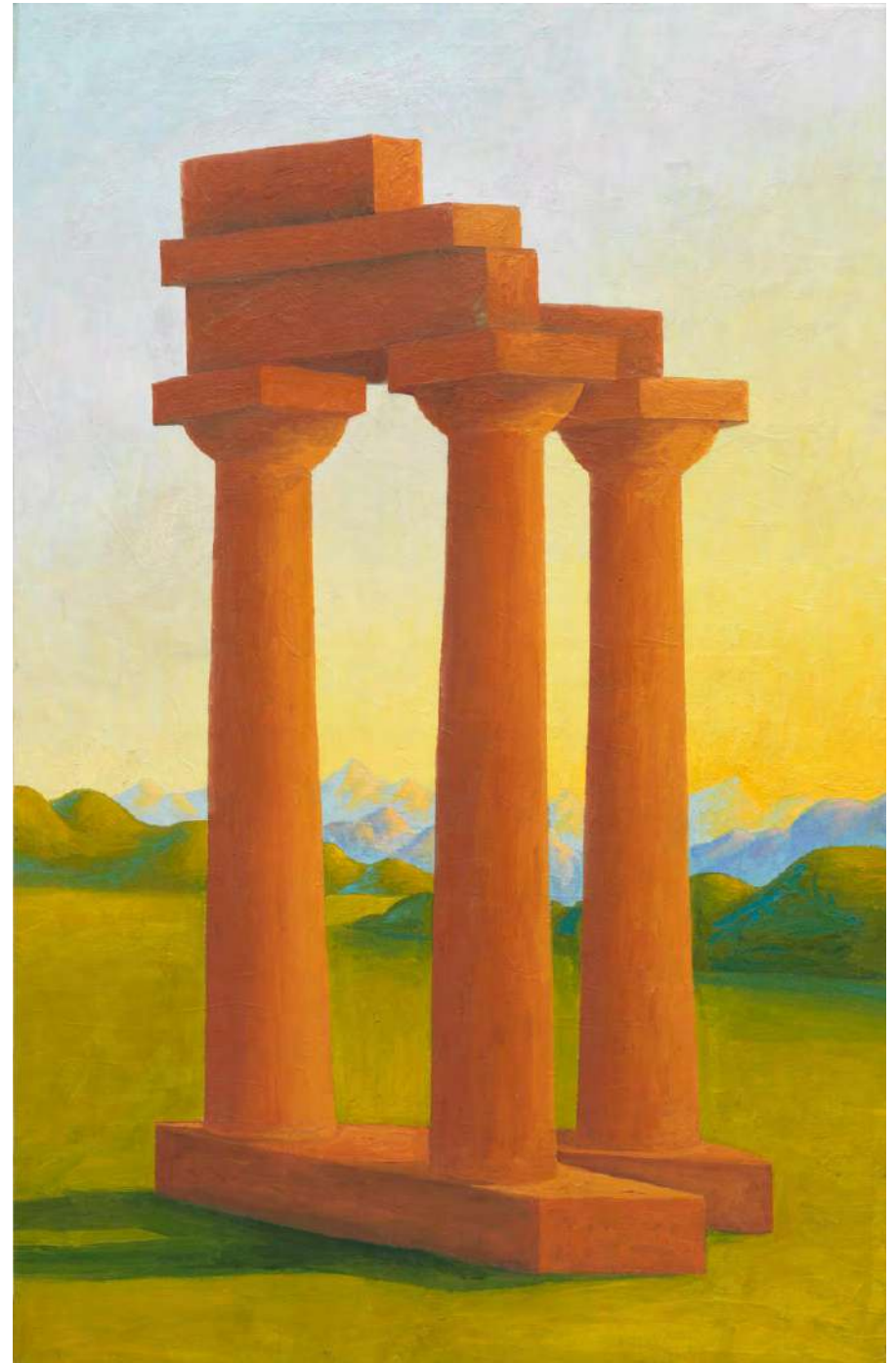




Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

Salvo (Italian, 1947 - 2015)
Capriccio, 1978
Oil on canvas
130 x 85 cm
51.2 x 33.5 in
S 2

[Inquire](#)



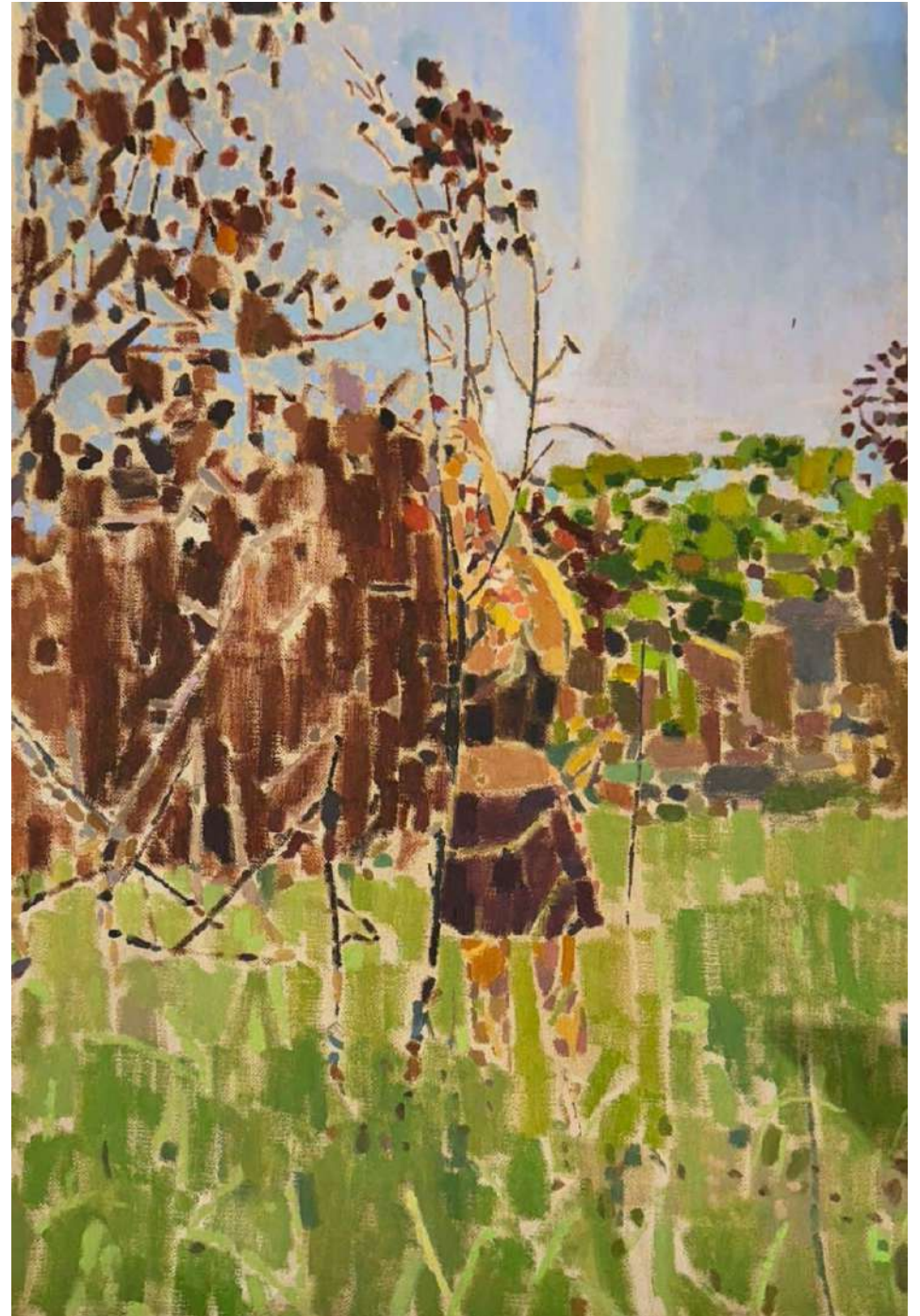


Salvo (Italian, 1947 - 2015)
Gennaio, 2004
Oil on canvas
60 x 70 cm
23.6 x 27.6 in
S 1

[Inquire](#)

Fatma Shanan (Israeli, b. 1986)
Holding a tree, 2024
Oil on linen
31 x 47 cm
12.2 x 18.5 in
FS 02

[Inquire](#)





Bruno Gadenne (b. 1990) lives and works in Paris. After studying in Sèvres (FR) and Boston (USA), Bruno attained his Master of Fine Arts in 2014 at the HEAR, Strasbourg (formerly École Supérieure des Arts Décoratifs de Strasbourg). He had his first solo exhibition the same year in Strasbourg, with Bertrand Gilig Gallery. Prizes & recognition: November International Painting Prize, Vitry (2016); Icart Prize (2017); winner Théophile Schuler Prize (2018). Guest of honour at the Salon des Artistes of Massy (2019). Solo exhibitions: Dumonteil Gallery, Shanghai, China (2024 & 2022); Le Feuvre & Roze, Paris (2023); Galerie Provost-Hacker, Lille, France (2021); agnès b. Gallery, Paris (2019) & New York, USA (2019). Upcoming: Musée de l'Air et de l'Espace (Bourget) and Maison des Arts (Anthony) (public institutions) and private galleries in France and internationally. This is the artist's first collaboration with GOWEN.

Bruno Gadenne (French, 1990)
La silhouette, 2023
Oil on canvas
140 x 110 cm
55.1 x 43.3 in
BGa 02

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GOWEN private room

Rue Jean-Calvin 4



GÖWEN
STORAGE
MAKING
THE
LANDSCAPE
SUR ROY

M'hammed Kilito (b.1981, Lviv, Ukraine) lives and works in Casablanca. He holds a Bachelor's degree in Political Science from the University of Montreal and a Master's degree in Political Science from Ottawa University. He is currently participating in the two-year VII Mentor Program. His work has garnered awards and grants, including: World Press Photo Regional Prize; Louis Roederer Prize for Sustainability; National Geographic Society Explorer Grant; CAP Prize; Photography Prize of the Fondation des Treilles and Sheikh Saoud Al Thani Project Award. He has also been a finalist for the Leica Oskar Barnack Award and nominated for the Prix Pictet. His photographic works have been showcased at various festivals and venues worldwide, including: the Leica Ernst Leitz Museum (Germany); Sharjah Art Foundation (UAE); 1:54 Art Fair (France); Tate Modern (UK); PhotoESPAÑA Festival (Spain); National Museum of Photography (Morocco); Addis Foto Fest (Ethiopia); Format Festival (UK); Bosnia and Herzegovina National Museum (Bosnia and Herzegovina); Photo Vogue Festival (Italy) and Misk Art Institute (Saudi Arabia). His work has also been featured in publications such as The Washington Post, The Wall Street Journal, The British Journal of Photography, Vogue Italia, L'Express, Liberation, and El Pais. Together with three other Moroccan visual artists, Kilito co-founded KOZ, a collective dedicated to telling compelling stories through long-term projects. M'hammed Kilito has been represented by GOWEN since 2021.

M'hammed Kilito (Moroccan, 1981)
Abandoned car, AlUla, Saudi Arabia, November 2022
Print
60 x 60 cm
23.6 x 23.6 in
Ed. 1 of 5 + 2 AP
KIL 71

[Inquire](#)

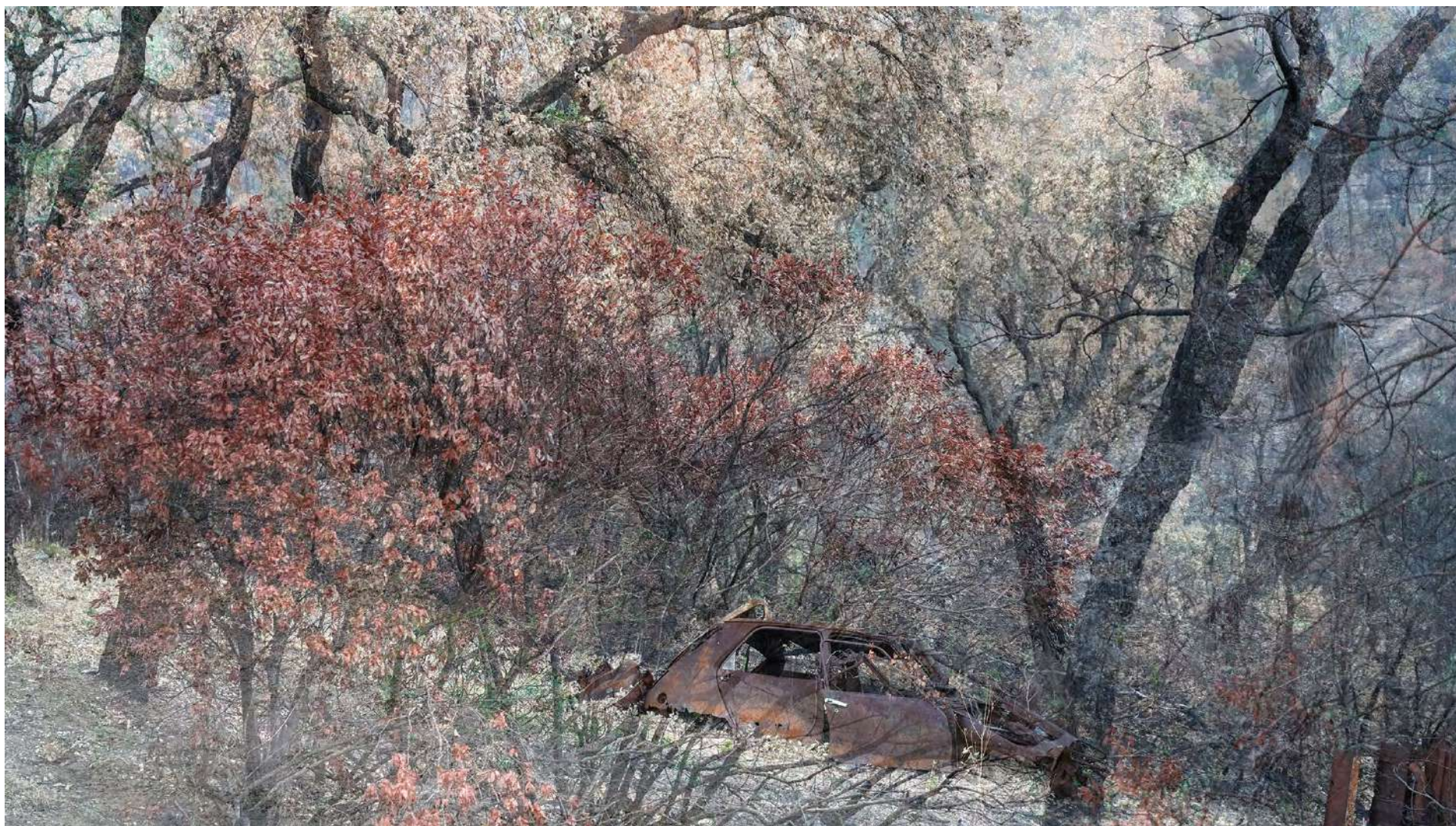




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Catherine Gfeller (French-Swiss, 1966)
Firelands (Burnt Car, Massif des Maures), 2021
Pigment print on Hahnemühle paper 350g
41 x 71 cm
16.1 x 28 in
CG 01
Ed. 1 of 5

[Inquire](#)



Nick Archer (born 1963) lives and works in East Sussex, England. He trained at the Royal Academy Schools in London (1996-1999), and has won several awards, including 1st at the 'Hunting Art Prize', commendation at the 'BP Portrait Award' and the Figure Painting Award at the 'Discerning Eye'. Selected exhibitions: Royal Academy Summer Exhibition (2024); Long & Ryle, London, UK group show (2024, 2023, 2022, 2021, 2020, 2019); *Twin Peaks*, Private and Public, Jersey, UK (2020); *Transience*, Long & Ryle, London, UK (2023); *Beautiful Abandonment*, Long & Ryle, London, UK (2019); *Nick Archer solo booth*, UNTITLED Art Fair with Christine Park Gallery, The Palace of Fine Arts, San Francisco, USA (2019); *The Journey*, Long & Ryle, London, UK (2017); *Last light paintings by Nick Archer*, 10 Gresham Street, London, UK (2016) and GOWEN, Geneva (2014 & 2017); Maison de la Culture (Metz, France) and Hastings Museum (East Sussex) (2012). Museum exhibitions: National Portrait Gallery (London) and Wandsworth Museum (London). Nick has also featured at London Art Fair (2024, 2023, 2022), British Art Fair (2024, 2023, 2022), the London Original Print Fair (2022, 2021); Woolwich Contemporary Print fair (2021); Dallas Art fair (2020, 2019), Art Tokyo (2019) and Aspen art fair (2019) with Christine Park gallery. Nick Archer's work is held in private, corporate and public collections worldwide He has been represented by GOWEN since 2014.



Nick Archer (British, 1963)
Camper, 2013
Oil on sandpaper
120 x 140 cm
47.2 x 55.1 in
NA 0005

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Installation view. *Making the Landscape*, GOWEN, Geneva, CH, 2024, © Julien Gremaud

Annelies Štrba (Zug, 1947) was awarded the prestigious Willy Reber Kunstpreis in 2020. Štrba's work has been exhibited at, 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 was recently exhibited in a solo show at Fotostiftung Schweiz, Winterthur, Switzerland. GOWEN has exhibited Štrba's work in 2020, 2021, 2022 and 2023. The artist lives and works in Richterswil, Switzerland and has been represented by GOWEN since 2020.

Annelies Štrba (Swiss, 1947)

Bronte Moor, 2022

Pigment print and paint on canvas

20 x 30 cm

7.9 x 11.8 in

Ed. Unique

AS 112

[Inquire](#)



Annelies Štrba (Swiss, 1947)
From Frances and the Elves, 2022
Pigment print and paint on canvas
20 x 30 cm
7.9 x 11.8 in
Ed. Unique
AS 118

[Inquire](#)

Annelies Štrba (Zug, 1947) was awarded the prestigious Willy Reber Kunstpreis in 2020. Štrba's work has been exhibited at, 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'Élysée, Lausanne. Her work was recently exhibited in a solo show at Fotostiftung Schweiz, Winterthur, Switzerland. GOWEN has exhibited Štrba's work in 2020, 2021, 2022, 2023 and 2024. The artist lives and works in Richterswil, Switzerland and has been represented by GOWEN since 2020.





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