

REVIVAL I - XVIIIe siècle

Exhibition co-curated by Laura Gowen and Rachel Cole

Sara Anstis, Aglaé Bassens, Carine Bovey, Milano Chow, Ryan Driscoll, Genieve Figgis, Gonzalo Fuenmayor, Louise Giovanelli, Brice Guilbert, Asif Hoque, Ewa Juskiewicz, Sanam Khatibi, Giuliano Macca, Quentin James McCaffrey, Sébastien Mettraux, Emily Marie Miller Coan, Jesse Mockrin, Nicolas Party, Robert Russell, Gretchen Scherer, Jake Wood-Evans, Sofia Yeganeh, Flora Yukhnovich

19 January - 29 April, 2023



Jesse Mockrin, *Weep into my eyes*, 2019, oil on cotton, 132.1 x 91.4 cm (each), 132.1 x 182.9 cm (total)
The artwork is a loan from Mr. Rahul M. Sabhnani. Courtesy of Rachel Cole Art Advisory and Gowen, Geneva.
Image: © the Artist, courtesy Night Gallery, Los Angeles and James Cohan, New York

Gowen presents *REVIVAL I - XVIIIe siècle*, the first exhibition in a series which unites over twenty international contemporary artists whose visual language engages with, reimagines, and transforms imagery from the art historical canon. Co-curated by Laura Gowen and New York-based advisor Rachel Cole, the show explores various stylistic and methodological interventions in relation to eighteenth-century aesthetic traditions. Elegant portraiture, conversation pieces, landscapes and the defining mores, trends and events of the era are revisited via ever-changing modes of representation. *REVIVAL I - XVIIIe siècle* aspires to capture the eighteenth-century zeitgeist, connecting the past to contemporary work as a mechanism for understanding and informing about the complexities of the present, whilst laying the groundwork for the future.



The *Revival* exhibitions propose an inquiry into the encounter between art history and the compositional modes of the hyper-present. *Revival* is a provocation. It summons its audience to contemplate the interplay between history, memory and living expression; between the past and the present; and between various, dynamic modes of genre, composition and performance. Changes in modes of representation have often been linked to political, economic and socio-cultural conditions, or to historical events and catastrophes, creating the demand for collective memory through visual production. The reemergence and appropriation of the past in art historical movements necessarily reflects shifts in power, perspective and ideology. Those shifts become the focal point of the exhibition series. *Revival* contends that the revisiting of art history in contemporary compositions extends opportunities for pertinent examinations of the present.

Through various stylistic and methodological interventions, the contemporary artists included in the inaugural exhibition *REVIVAL I - XVIIIe siècle* embrace eighteenth-century references to conceive new aesthetic vernaculars. The show emerges against the backdrop of an époque that bore witness to the scientific, intellectual and art historical transformations initiated by the Age of Enlightenment. A century of power and of revolution, it was a time of radical breaks with tradition. Equally, it was the century of colonialism, via imperialism, and thus the rise of the potent notions of 'possession' and 'power' across nations and of individuals. These fomenting political forces merged concurrently with developments in aesthetic traditions: Art History and Archeology were established as disciplines, ancient histories were unearthed and excavated, and the growing bourgeoisie and merchant classes became consumed by an interest in tourism and the "Grand Tour".

The works in *REVIVAL I - XVIIIe siècle* reveal certain parallels between contemporary artists and the art of the past. The eighteenth-century tradition of elegant portraiture is reflected in the contemporary interpretations of Ewa Juszkiewicz, Jesse Mockrin, Jake Wood-Evans and Giuliano Macca. Trends in tourism and commerce, and subsequent increased foreign trade as well as the production of porcelain and differentiating style are explored in the work of Asif Hoque and Robert Russell. Over the course of the century, the decorative style of Rococo — referenced in the work of Flora Yukhnovich, Sofia Yeganeh, Jesse Mockrin, Carine Bovey and Sara Anstis — was addressed by the Greco-Roman revival via Neoclassicism, now reinterpreted in the work of Asif Hoque and Ryan Driscoll. Conversation portraits and genre scenes are handled by Genieve Figgis and Emily Marie Miller Coan while Louise Giovannelli and Jesse Mockrin depict the era's decadent fabrics and textures. The increasingly popular landscape tradition defined during the eighteenth century and differentiated into several categories, is represented in contemporary compositions: the picturesque landscape, here shown in the work of Sanam Khatibi, Nicolas Party

and Sébastien Mettraux; and the sublime landscape, revisited in the volcanoes of Brice Guilbert and Ryan Driscoll. Finally, the decadent baroque or rigid, neoclassical interiors and exteriors take form in the work of Gretchen Scherer, Quentin James McCaffrey, Milano Chow, Gonzalo Fuenmayor and Aglaé Bassens.

By presenting diverse works in direct conversation, *REVIVAL I - XVIIIe siècle* seeks to capture the spirit of an era, as a means of educating and informing its audience, elucidating the intricacies of the period, while simultaneously challenging their perceptions of the present. The exhibition is further elaborated by a parallel revival: the selected artists draw upon the era's themes in the same way that eighteenth-century artists reverted to references borrowed from classical antiquity. In both cases, the harnessing of the past to contemporary work serves as a mechanism for understanding, and acceptance of the complexities of the present, simultaneously laying the groundwork for the future.



Carine Bovey, *Stagnum vitae*, 2022, oil on canvas, 95 cm Ø, 37.4 in Ø. Courtesy of Gowen, Geneva

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Co-curated by Laura Gowen and Rachel Cole
Sara Agha, Aglaé Bassens, Cathie Bovey, Wilano Chow,
Ryan Driscoll, Genevieve Figgis, Gundelf Fuchsmayr,
Louise Gervanelli, Anne Guilbert, Art Hogue,
Ewa Juskiewicz, Sanam Khatibi, Giuliano Macca,
Quentin James McCaffrey, Sébastien Mettraux,
Emily Marie Miller Coan, Jesse Mockrin, Nicolas Parry,
Robert Russell, Gretchen Scherer, Jake Wood-Evans,
Sofia Yeganeh, Philip Yilmaz

January 19 - April 27, 2023

AW
ART
EN
VILLE-
VILLE

Opening hours
Tuesday - Sunday 10am - 6pm
Saturday 11am - 5pm
And by appointment

Two detail photographs of the painting 'Boy with a Thorn' by Caravaggio. The left detail shows the boy's bare chest and his hand holding a thorn, with a small wound visible. The right detail shows the boy's face, which is turned away, and his hands holding the thorn, with a small wound visible on his hand.

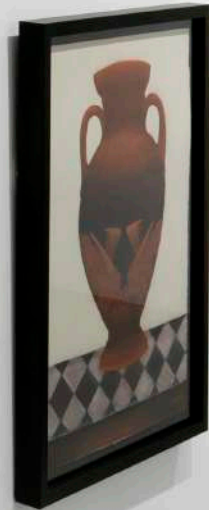
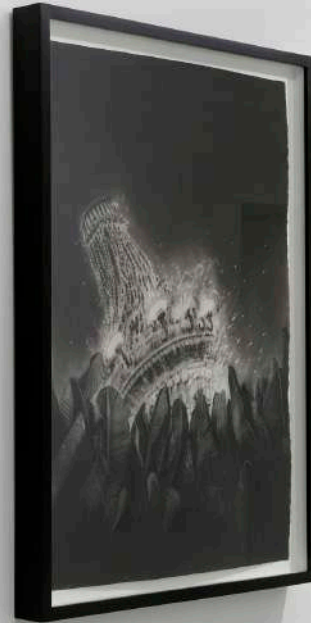
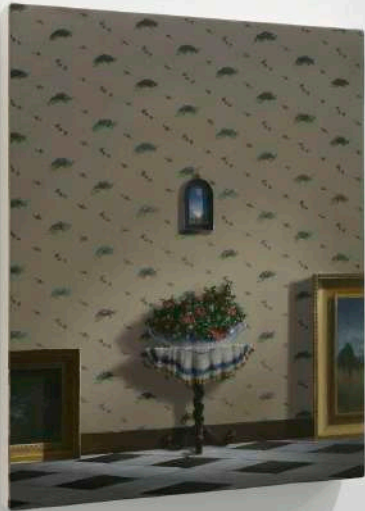
has more than 100 years of experience. The company's products are made in the United States and are available in a variety of sizes and flavors. The company's products are made in the United States and are available in a variety of sizes and flavors.

Some authors (Baker, 1996; Cole, 1996) have argued that the main reason why the early international community in Africa was not equipped enough with strategies, and capabilities enough (see the last paragraph), to deal with large-scale and non-violent resistance to colonial rule (see the above section on non-violent and semi-violent resistance) in colonial (late nineteenth-century) and early modern (supra-national) international politics. In addition, the defining moment, events and events of the past are included in our changing modes of representation. In this 1- Africa studies requires the capacity to understand and explain, developing the art and the responsibility of a mechanism for the future. Including the elements of the complexity of the present, while being the groundwork for the

The third edition covers on history and the encounter between art history and the conceptual field of management. Another innovation, it attempts to address to colleagues the emerging issues history and living experience between the past and the present, and between nature, spirit, space and place, corporation and performance. Changes in modes of representation have taken place from pictorial, sculpture and performance traditions, to historical studies and conceptualism, making the appeal for talented artists through visual production. The new genre and interdisciplinary skills are required to bring history into the present, perspective and ideology. Those skills become the first part of the education area. Several cases that the resulting art history in contemporary companies, events, opportunities for permanent establishment of the culture.



Aglaé Bassens (Belgian, 1986)
Parisian Ceiling, 2020
Oil on canvas
61 x 91.4 cm
24 x 36 in
AB 001





Milano Chow (American, 1987)
Facade (Intimates), 2020-2021
 Graphite, ink, acrylic and photo transfer on paper
 71.1 x 38.1 cm
 28 x 15 in
 MC 01

Gonzalo Fuenmayor (Colombian, 1977)
Collapse, 2022
Charcoal on paper
76.2 x 57.1 cm.
30 x 22.5 in
GF 001



Ryan Driscoll (British, 1992)
Jupiter, 2020
Watercolor on paper
Unframed: 41 x 31 cm
16.1 x 12.2 in
Framed: 49 x 38,5 cm
19.3 x 15.1 in
RD 01

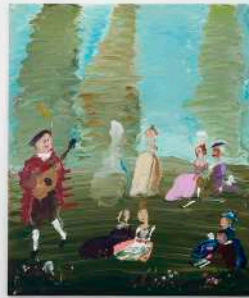




Genieve Figgis (Irish, 1972)
Music in the park, 2018
Acrylic on canvas
120 x 100 x 2 cm
47.2 x 39.4 x .8 in
GF 01

Courtesy of Gowen © Annik Wetter

Installation view. *Revival I - XVIIIe siècle*, 2023, Gowen, Geneva.





Courtesy of Gowen © Annik Wetter

Installation view. *Revival I - XVIIIe siècle*, 2023. Gowen, Geneva.



Carine Bovey (Swiss, 1985)
Stagnum vitae, 2022
Oil on canvas
95 cm Ø
37.4 in Ø
CB 24



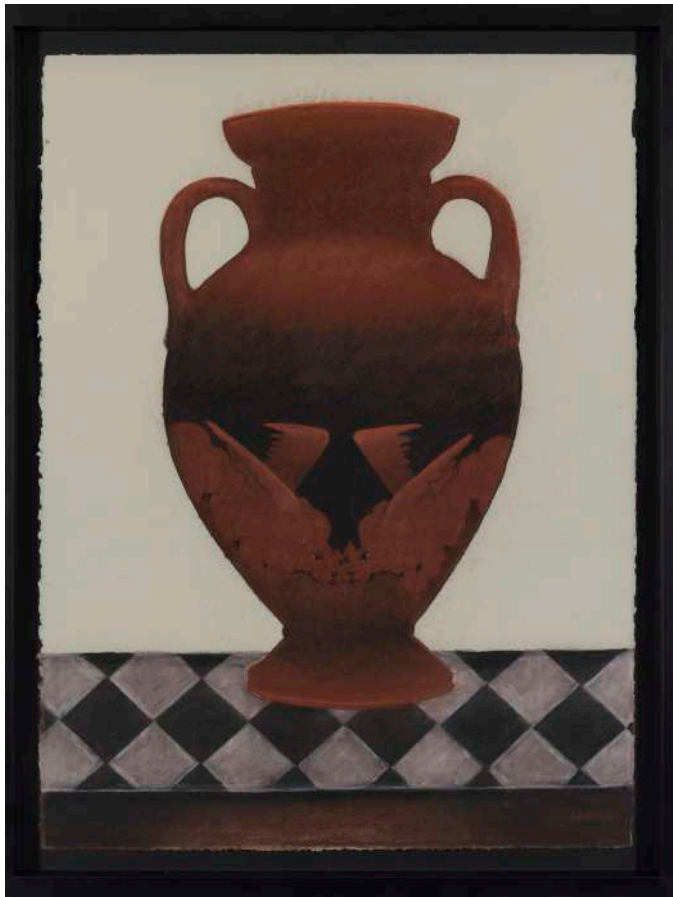
Sanam Khatibi (Belgian, 1979)
Fantastic Beasts, 2019
Oil and pencil on canvas
180 x 230 cm
70.9 x 90.6 in
SK 01



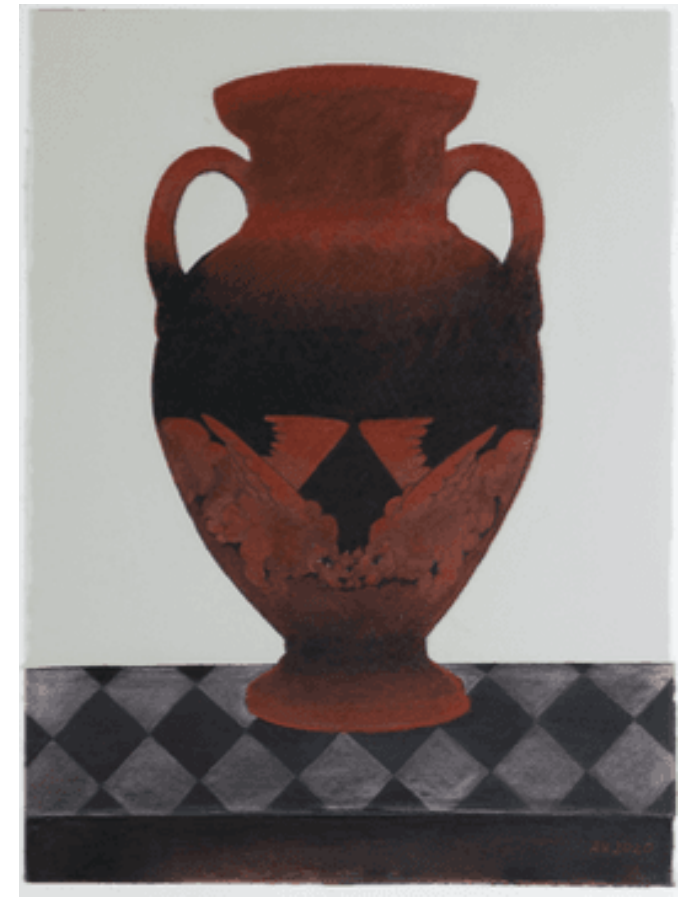
Sanam Khatibi (Belgian, 1979)
Both Man and Bird and Beast, 2019
Oil on panel
50 x 40 cm
19.7 x 15.7 in
SK 02



Brice Guilbert (French, 1979)
Fournes, 2021
Oil stick on paper in wood frame
23 x 28 cm
9.1 x 11 in
BG 01



Asif Hoque (Bangladeshi-American, 1991)
11:00 PM, 2020
 Conte Crayon on toned Arches Paper
 Unframed: 76.2 x 57.2 cm
 30 x 22.5 in
 Framed: 86 x 67 cm
 33.9 x 26.4 in
 AH 01



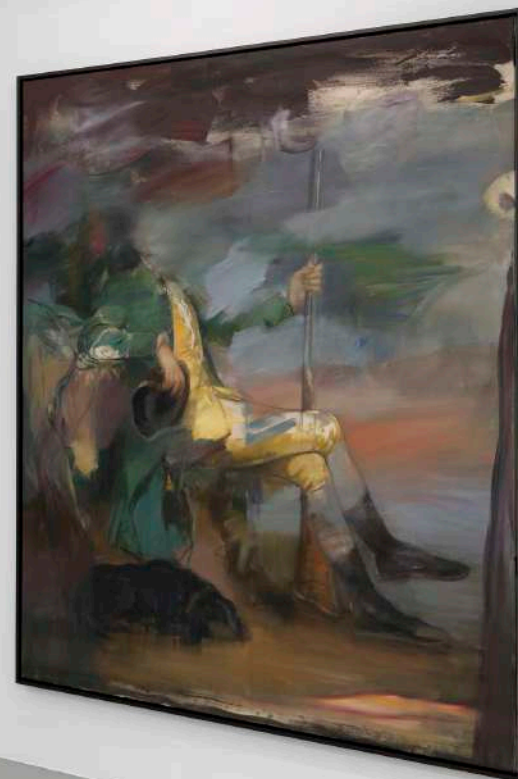
Asif Hoque (Bangladeshi-American, 1991)
12:00 AM, 2020
 Conte Crayon on toned Arches Paper
 Unframed: 76.2 x 57.2 cm
 30 x 22.5 in
 AH 02
 Not on view



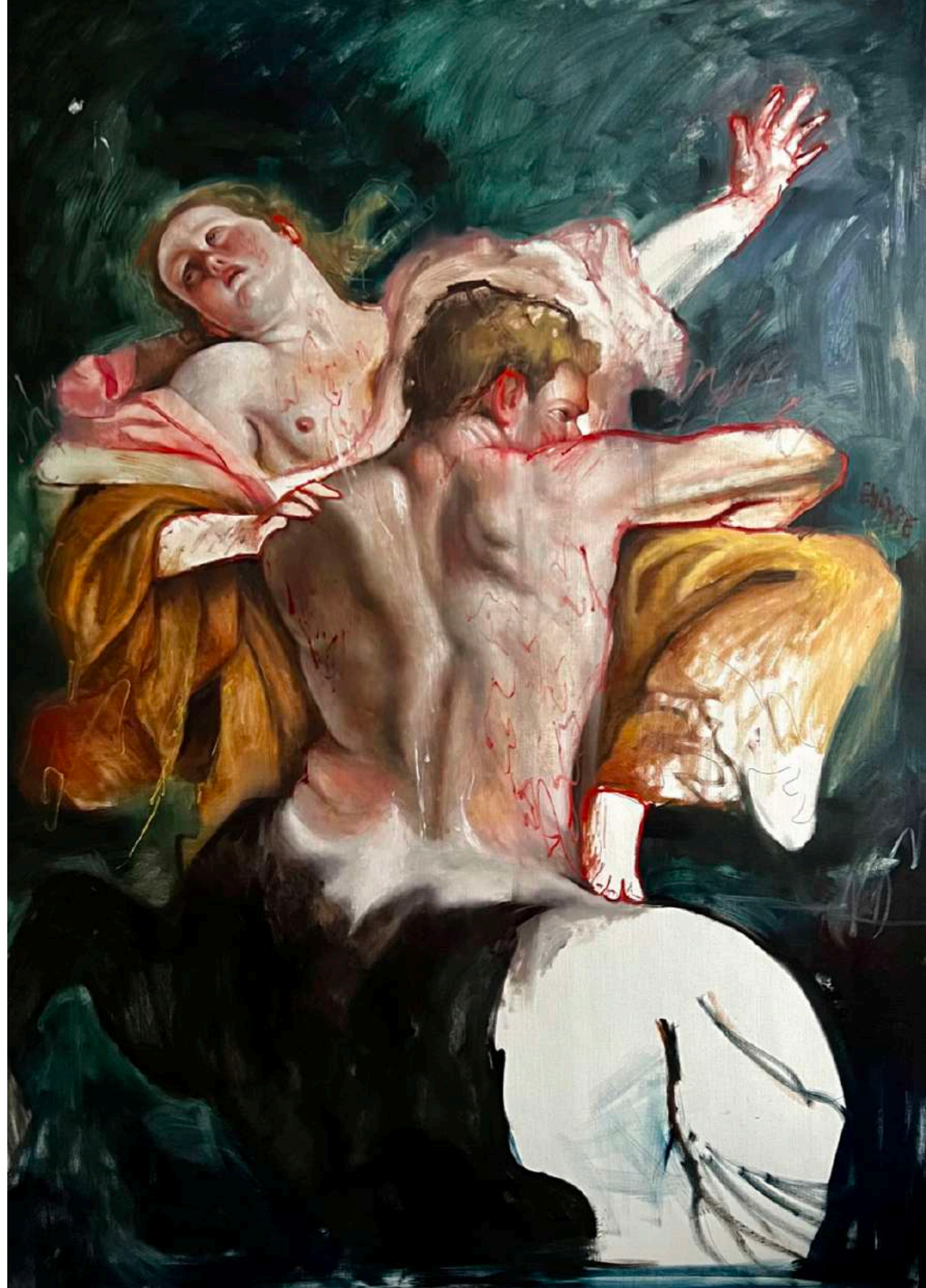
Ewa Juskiewicz (Polish, 1984)
Untitled, 2011
Pencil on paper
58 x 43 cm
22.8 x 16.9 in
EJ 002



Ewa Juskiewicz (Polish, 1984)
Untitled, 2020
Oil on canvas
80 x 65 cm.
31.5 x 25.6 in
EJ 001

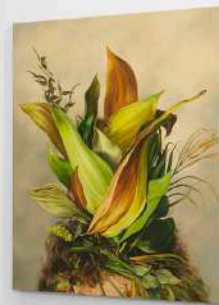
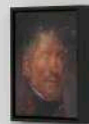


Giuliano Macca (Italian, 1988)
Escape, 2022
Oil on canvas
185 x 140 cm
72.8 x 55.1 in
GM 49





Jake Wood-Evans (British, 1980)
Portrait of a Lieutenant General after William Beechey, 2022
Oil on canvas
37 x 30 cm
14.6 x 11.8 in
JWE 02





Jake Wood-Evans (British, 1980)
Thomas Graham, Baron Lynedoth, after David Allan, 2022
Oil on linen
200 x 160 cm
78.7 x 63 in
JWE 001



Ewa Juskiewicz (Polish, 1984)
Untitled, 2020
Oil on canvas
80 x 65 cm.
31.5 x 25.6 in
EJ 003



Jesse Mockrin (American, 1981)
Weep into my eyes, 2019
Oil on cotton
132.1 x 91.4 cm Each
52 x 36 in Each
132.1 x 182.9 cm Overall
52 x 72 in Overall
JM 04



Louise Giovanelli (British, 1993)
Pool, 2020
Oil on canvas
100 x 70 x 4 cm
39.4 x 27.6 x 1.6 in
LG 01



Gretchen Scherer (American, 1979)
The Great Hall, 2017
 Oil on panel
 45.7 x 61 cm.
 18 x 24 in
 GrS 001



Gretchen Scherer (American, 1979)
Tower of the Forest, 2017
 Oil on panel
 45.7 x 61 cm.
 18 x 24 in
 GrS 002



Courtesy of Gowen © Annik Wetter

Installation view. *Revival I - XVIIIe siècle*, 2023, Gowen, Geneva.

Sébastien Mettraux (Swiss, 1984)
In Silico 24, 2022
Oil on canvas
180 x 140 cm
70.9 x 55.1 in
SM 0140





Flora Yukhnovich (British, 1990)
Study, 2021
Oil on paper
29 x 20.6 cm
11.4 x 8.1 in
FY 01



Quentin James McCaffrey (American, 1987)
Landscapes with Pot-et-fleur, 2022
Oil on canvas over wood panel
34.29 x 27.94 cm.
13.5 x 11 in
QMC 001



Robert Russell (American, 1971)
Teacup #29, 2021
Oil on canvas
177.8 x 177.8 cm.
70 x 70 in
RoR 001

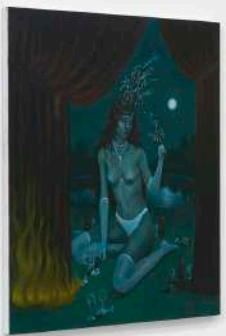


Emily Marie Miller Coan (American, 1991)
Burnout, 2022
Oil on linen
61 x 50.8 cm
24 x 20 in
MC 001





Sébastien Mettraux (Swiss, 1984)
Ex Codice #10, 2022
Oil on canvas
180 x 140 cm
70.9 x 55.1 in
SM 0138



Installation view, *Revival I - XVIIIe siècle*, 2023, Gowen, Geneva.



Sara Anstis (Swedish, 1991)
Plums, 2020
Soft pastel on paper
37 x 30 cm
14.6 x 11.8 in
SA 01

Sofia Yeganeh (British, 1996)
Revival xxxx, 2022
Embroidery and paint on hand dyed canvas
50 x 60 cm
19.7 x 23.6 in
SY 01





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