

# *Salutation*

Waseem Ahmed, Pascal Berthoud, Eline Botta, Carine Bovey, Raphaële de Broissia,  
Amélie Ducommun, Sylvain Gelewski, Tami Ichino, Abigail Janjić, Diego Kohli, Aurélie Pétrel,  
Sofia Yeganeh

June 20, 2024 - September 14, 2024



Left: Tami Ichino;  
Center: Amélie Ducommun;  
Right: Carine Bovey.



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud



This summer, GOWEN is delighted to unveil *Salutation*, a group presentation featuring works from a range of artists, both local and international who are either represented by, have collaborated with or are invited by the gallery. In a double play on meaning, the show's title honours the high point of the year, a time of freshness and abundance and an homage to nature, or to universal rhythms. It also alludes to the gesture or expression of a greeting, between individuals, or the seeing in of a new exchange.

Like a coming and going, **selected works by other artists will be introduced** over the course of the exhibition.

The presentation opens with a collection of pieces more akin to the lyrical, gestural style of abstract expressionism, later giving way to works which embody the principles of geometric abstraction or even figuration. Spanning an array of materials and forms, several of the artists turn to botanical or natural elements, while others offer abstract interpretations relating to imaginary universes, or notions of memory evoking the cyclical or seasonal aspect of existence. Other compositions which explore the body, or its representations mingle amongst floral landscapes in a show which becomes a meeting place for artistic dialogue, association, and experimentation.

In calm, dreamlike landscapes depicting intricate, botanical elements, **Carine Bovey** (Swiss, b.1985) considers the resilience of nature where pyrophytic vegetation and carbonicolous fungi spring up from the ground. Alluding not only to plants which resist the damaging consequences of fire, they also pay tribute to women, as survivors of conflict, and of renewal. Other works selected from her *Jeu de peau* and *L'anatomie de la création* series awaken the senses, where textures of our anatomy merge in soft tones with the ephemeral beauty of flowers. In doing so, the boundaries between plant and organic disappear, giving rise to a sensual play of materials.

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. The current presentation features two of Ichino's series inspired by marine plants whose graduating background shades evoke a sequential musicality, or salt flats and aqueous environments, as well as several sculptural works in painted plaster. With their surreal tone, Ichino's works invite us to look further, alternating between 'back and forth', thus shifting the point of view.

Combining original techniques with poetry, the paintings of French-Swiss artist **Amélie Ducommun** (b. 1983) plunge 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.

The work of **Raphaële de Broissia** (b. 1985, Paris) is intimately linked to the places she settles in, which she transforms using different media. Everyday materials, accumulation and metamorphosis are the key elements that influence her work. Using nails, balloons, newspapers, masking tape, orange peel, or books, de Broissia boldly brings new meaning in unexpected places. She equally draws influence from the haute couture techniques and know-how studied in school and which she practiced while working for Chanel Paris.

Exploring her own artistic philosophy centered on a contemplation of astronomy and the abstract representation of our vast sky, **Eline Botta** (Swiss b. 2000) offers glimpses into distant cosmic realms, engaging in a nuanced exploration of how celestial phenomena can be translated and captured in the complex landscape of the mind. Moving between materiality and the abstraction of form, Botta's process becomes a captivating journey, seeking to reconcile tangible elements with the ethereal nature of the cosmos.

Works by **Pascal Berthoud** (b.1971, Geneva) explore abstraction through fragmented realities that often reflect contemporary society perceived as divided and dysfunctional. Matter disintegrates and dematerializes in abstract visions that barely retain the traces of the once-there architecture, knowledge, emotions, or constituent elements.

Iranian-British artist **Sofia Yeganeh** (b. 1996) chooses alternative techniques to depict figurative subjects. Yeganeh's natural forms, explored using embroidery, phototransfer, thermal photography, and painting defined by expressive and instinctive characteristics deal with personal themes based around identity, human nature and the body, and the natural world.

Juxtaposed with these works, **Aurélie Pétreil** (b. 1980, Lyon), with her unique approach, pushes the boundaries of photography with a largescale print on glass, achieving expressive, gestural markings which allude to the passing of time. Taken from her *Minuit chez Roland* series, the work is inspired by entries from a personal diary, written in 1958 by an unknown woman from Lyon and found by Pétreil in Beirut.



## Waseem Ahmed

One of Pakistan's foremost contemporary miniature artists, Waseem Ahmed (b. 1976, Hyderabad) was raised in an immigrant Muhajir family who, due to their Muslim ethnicity migrated from India after Partition in 1947 to settle in the newly independent state of Pakistan.

The artist's body of work garners deep, personal histories, as well as addressing complex social, political, and cultural contentions. The artist relates the past, revisiting generational heritage while bringing contemporary topics to the fore. One of several leading South Asian artists belonging to the neo-miniature movement who use tradition as a means towards innovation, Waseem Ahmed devises genuine, experimental approaches, transcending conventional miniature techniques, such as gouache and gold and silver leaf on wasli paper. Coloured, dry pigment and other alternative materials are incorporated to create finely rendered small- and large-scale works. In the custom of the genre, tea-stained paper gives subtle layers of colour, often applied as spattered patterns.

Waseem Ahmed has been exclusively represented in Europe by GOWEN since 2010.



Waseem Ahmed (Pakistani, 1976)

*Untitled, 2018*

Acrylic on canvas

92 x 153 cm

36.2 x 60.2 in

WA 00135

[Inquire](#)

Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud



Left: Tami Ichino;  
Right: Pascal Berthoud.



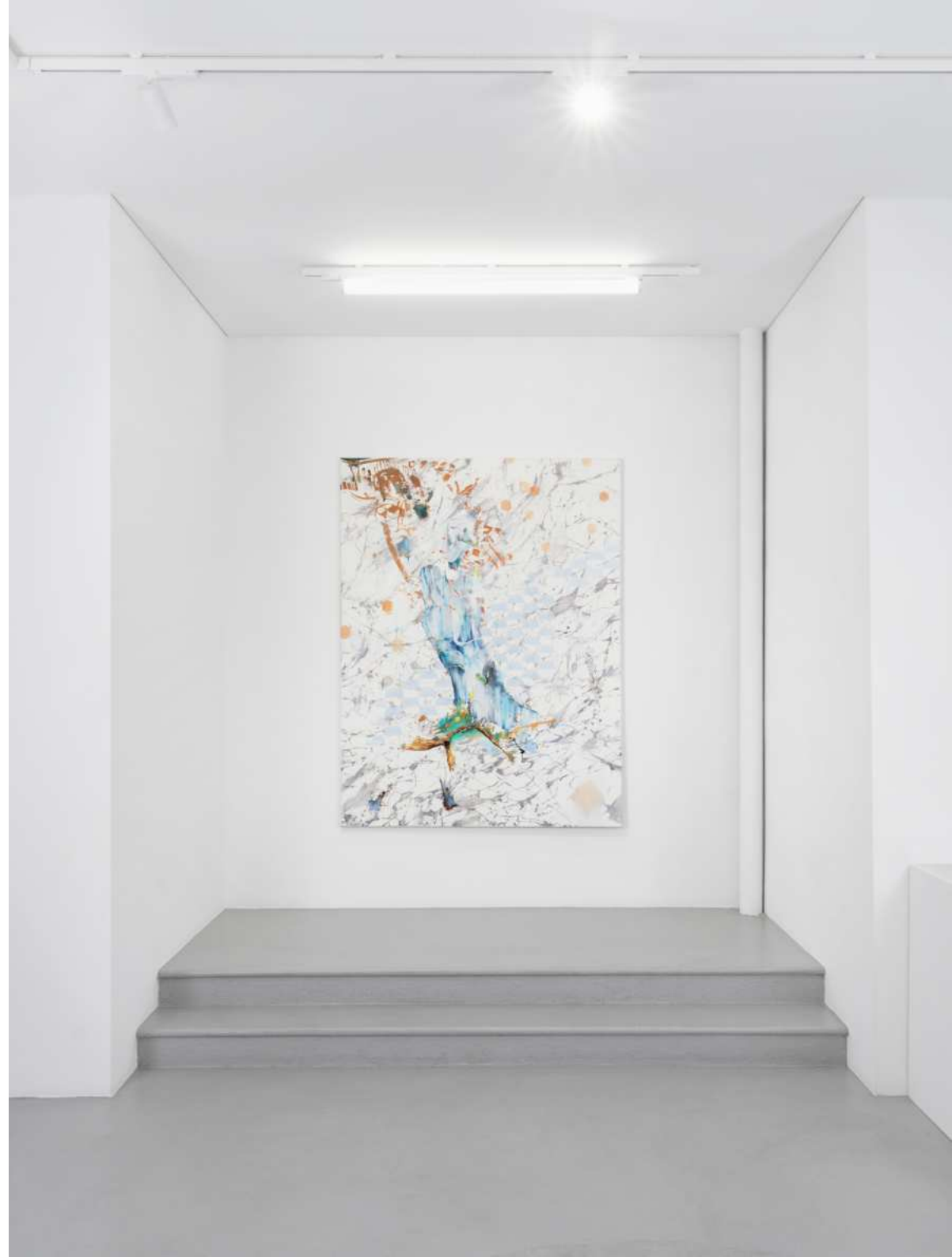
## **Pascal Berthoud**

Pascal Berthoud was born in Geneva in 1971. He lives and works in Geneva. Selected solo exhibitions: Fondation WRP pour l'architecture, Geneva, CH (2023) ; GOWEN, Geneva, CH (2019) ; Galerie Elizabeth Couturier, Lyon, FR (2018, 2016, 2015) ; Galerie Gourvennec Ogor, Marseille, FR (2016); Galerie Analix Forever, Geneva, CH (2016); Musée des Beaux-Arts, Douai (Lille), FR (2015). Selected group exhibitions: Centre d'art contemporain La Chapelle Odysse, Clairefontaine, FR (2024) ; Musée Jenisch, Vevey, CH (2021) ; Galeries du Forum Meyrin, Meyrin, CH (2020) ; GOWEN, Geneva, CH (2017, 2018, 2021) ; Metro Pictures Gallery, New York, USA (2017) ; Galerie Heinzer Reszler, Lausanne, CH (2017) ; ArtBrussels, Brussels, BE (2016) ; Ddessin, Ateliers Richelieu, Paris, FR (2016) ; Galerie White Project, Paris, FR (2016) ; Artissima, Turin, IT (2015) ; Pavillon de l'Arsenal, pôle architectural de la ville de Paris, Paris, FR (2015) ; Biennale d'Art Contemporain, Douai, FR (2015). Collections: Collection Banque Piguet Galland & Cie, CH ; Musée Jenisch, Vevey, CH ; Musée d'art et d'histoire, Geneva, CH ; Fonds cantonal d'art contemporain de Genève, Geneva, CH ; Ville de Lancy, CH ; Collection Varenne SA, Geneva, CH ; Fonds d'art visuel de Chêne- Bougeries, CH ; Fonds d'art visuel de Cologny, CH ; Collection Darier et Hentsch, Geneva, CH. He has been represented by GOWEN since 2016.

Pascal Berthoud (Swiss, 1971)  
*Two structures in the sea*, 2024  
Oil on canvas  
55 x 40 cm  
21.7 x 15.7 in  
PB 076

[Inquire](#)





Installation view. *Salutation*, GOWEN, Geneva, CH, 2024.  
© Julien Gremaud





Pascal Berthoud (Swiss, 1971)  
*Geometric forces I*, 2021  
Oil on canvas  
184 x 140 cm.  
72.4 x 55.1 in  
PB 068

[Inquire](#)

Works by Eline Botta.



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

## **Eline Botta**

Swiss-Italian artist Eline Botta was born in 2000. She lives and works in Chancy, Geneva. Botta received a Bachelor in Fine Arts from HEAD-Genève, Geneva, Switzerland. This is her first exhibition in a gallery.

Eline Botta (Swiss, 2000)

*Untitled, 2023*

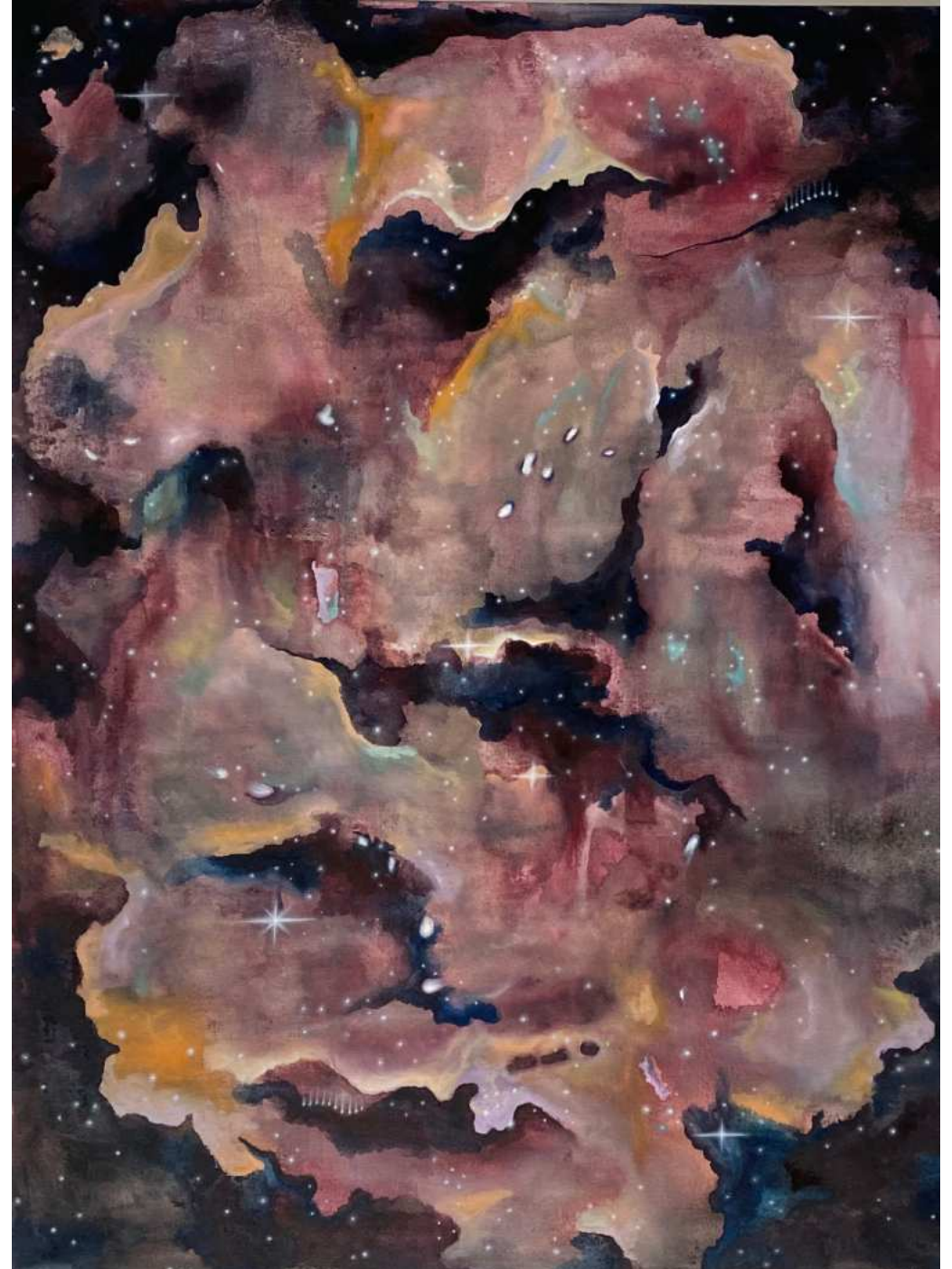
Oil on canvas

80 x 60 cm

31.5 x 23.6 in

EB 7

[Inquire](#)





Eline Botta (Swiss, 2000)  
*Aura*, 2022  
Oil on canvas  
50 x 30 cm  
19.7 x 11.8 in  
EB 5

[Inquire](#)





Eline Botta (Swiss, 2000)  
*Untitled, 2024*  
Oil on canvas and collage  
40 x 30 cm  
15.7 x 11.8 in  
EB 6

[Inquire](#)

Eline Botta (Swiss, 2000)  
*Untitled, 2023*  
Oil on canvas  
18 x 14 cm  
7.1 x 5.5 in  
EB 2

[Inquire](#)





## **Carine Bovey**

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



Carine Bovey (Swiss, 1985)  
*Paeonia lactiflora Sarah Bernhardt vulva glans clitoridis*, 2021  
Oil on canvas  
100 x 200 cm  
39.4 x 78.7 in  
CB 19

[Inquire](#)



Left and center: Carine Bovey;  
Right: Eline Botta.



Carine Bovey (Swiss, 1985)  
*Motståndskvinnorna (Hortus Ignis series)*, 2024  
Oil on canvas, lipstick, gloss and eyeshadow  
120 x 100 cm  
47.2 x 39.4 in  
CB 36

[Inquire](#)





Carine Bovey (Swiss, 1985)  
*Dahlia x hortensis cypris*, 2022  
Oil on wood  
68 x 42 cm.  
26.8 x 16.5 in  
CB 30

[Inquire](#)



Left and right: Amélie Ducommun;  
Center: Carine Bovey.



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

Left: Raphaële de Broissia;  
Right: Amélie Ducommun.





## Raphaële de Broissia

Born in Paris in 1985, Raphaële de Broissia lives and works in Annecy, France. She studied Textile Design at Françoise Conte school and Fine Arts at the École Nationale Supérieure des Beaux-Arts in Paris. Selected exhibitions: Frédérick Mouraux Gallery Brussels, Belgium (2023 solo and 2022) ; LEGENDES BOTANIKUES, curator and artist for a group exhibition, Château de Menthon-Saint-Bernard, France. (2021) ; ZOOM, Chateau Zoobeetle, Hong Kong (2019) ; LINE-BY-LINE, Art Next Expo, Hong Kong, (2019) ; DING DING WINDOWS, THE EXHIBITION, Studio 52, Hong Kong, (2019) ; THE NEXT SHOW, Floating projects, Hong Kong, (2019) ; PROJECT SOCIAL STUDIO, Hart Haus, Hong Kong, (2019) ; SINUOSITÉS, Charbon Art Space, Hong Kong, (2018) ; THE FRENCH HONG KONG LIFE II, Visual Arts Center, Hong Kong, (2017). This is her first exhibition with the gallery.



Raphaële de Broissia (French, 1985)  
*Line by line 3*, 2024  
Mixed media  
30 x 42 cm.  
11.8 x 16.5 in  
RB 1

[Inquire](#)



From left to right: Amélie Ducommun, Pascal Berthoud, Tami Ichino, Amélie Ducommun.



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

## Amélie Ducommun



Born in 1983, French-Swiss artist Amélie Ducommun 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: Galeria Rodrigo Juarranz, 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 first exhibition with the gallery.

Amélie Ducommun (French-Swiss, 1983)

*Melody of memories #6*, 2024

Mixed media on canvas

130 x 97 cm

51.2 x 38.2 in

AD o6

[Inquire](#)





## Amélie Ducommun

Amélie Ducommun (French-Swiss, 1983)  
*Melody of memories #1*, 2023  
Mixed media on canvas  
150 x 150 cm  
59.1 x 59.1 in  
AD 04

[Inquire](#)





Amélie Ducommun (French-Swiss, 1983)  
*Melody of memories #3*, 2023  
Mixed media on canvas  
150 x 150 cm  
59.1 x 59.1 in  
AD 02

[Inquire](#)

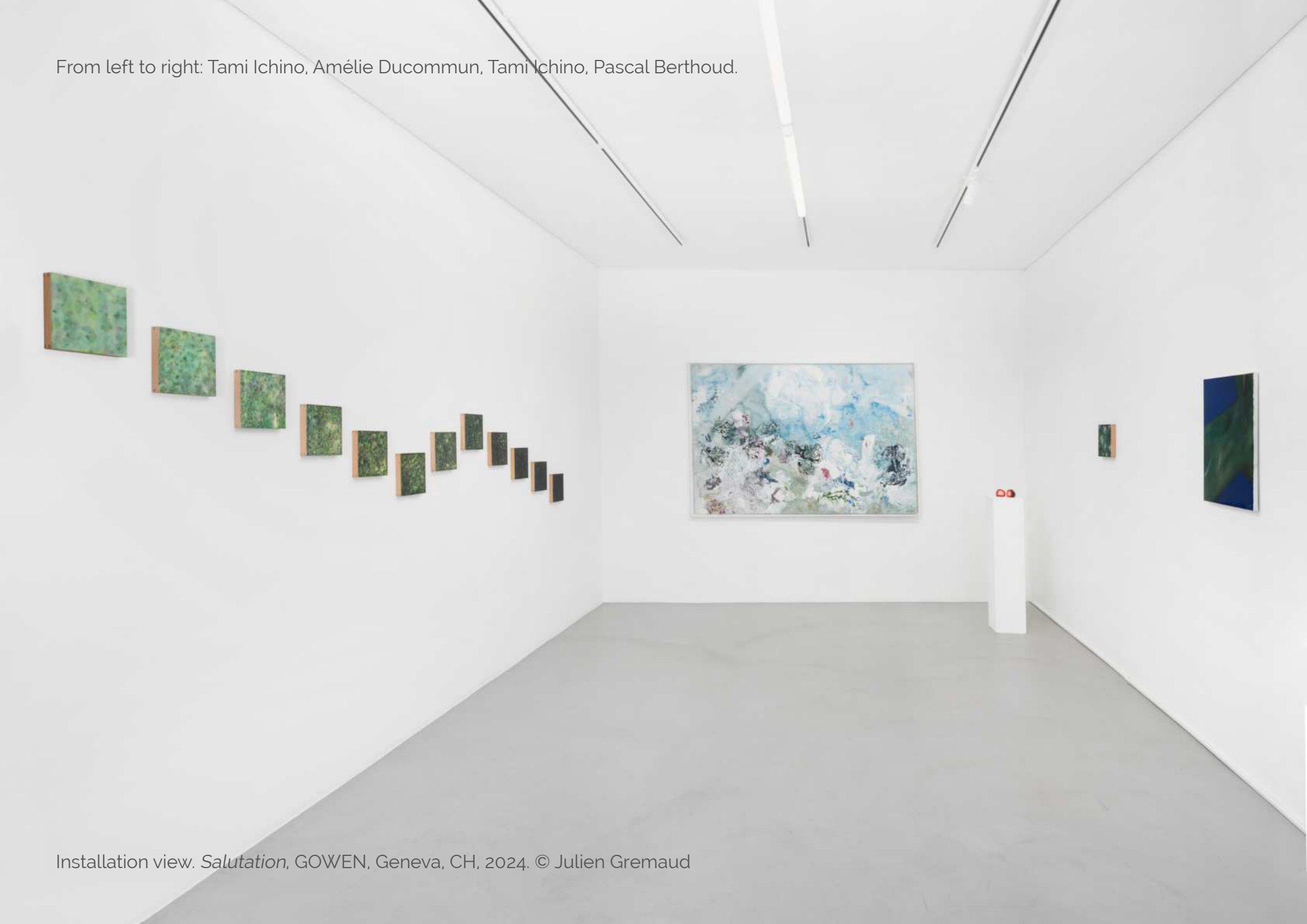




Amélie Ducommun (French-Swiss, 1983)  
*Melody of memories #4*, 2024  
Mixed media on canvas  
110 x 162 cm  
43.3 x 63.8 in  
AD 03

[Inquire](#)

From left to right: Tami Ichino, Amélie Ducommun, Tami Ichino, Pascal Berthoud.



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud





Amélie Ducommun (French-Swiss, 1983)  
*Melody of memories #2*, 2023  
Mixed media on canvas  
130 x 195 cm  
51.2 x 76.8 in  
AD 01

[Inquire](#)

Left: Diego Kohli;  
Right: Sylvain Gelewski.



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

## **Sylvain Gelewski**

The artistic practice of Sylvain Gelewski (b.1991, Nyon) spans painting, installation, writing, performance, and curating.

Movement is often expressed in Gelewski's work, drawing notably on the performatory elements of figure skating. Standing equally for minority communities, whether social, artistic or queer, his work consists of patching up paintings, writing texts in the form of lists, collecting banal or futile objects, hastily drawn maps and figurative elements as well as inventing slightly odd performances. Some performances stake the shape of installations created in situ, often to music, with a certain obsession for colour, the news, lists, social media, political events, neurodivergence and the value of work, through a play between norms and their most superfluous details.

This is the artist's first exhibition with the gallery.

Sylvain Gelewski (Swiss, 1991)

*Lutz*, 2021

Oil and charcoal on linen

160 x 110 x 7 cm

63 x 43.3 x 2.8 in

SG 01

Coll. Fonds de décoration de la Commune de Plan-les-Ouates

Not for sale

[Inquire](#)





Tami Ichino (Japanese, 1978)

*Salin 1 - 7*, 2019

Acrylic on wood

20 x 30 cm

7.9 x 11.8 in

TI 01357

[Inquire](#)

Each piece can be acquired individually.



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

Works by Tami Ichino.

## Tami Ichino



Tami Ichino (Japanese, 1978)

*Salin 1*, 2019

Acrylic on wood

20 x 30 cm

7.9 x 11.8 in

TI 013430

[Inquire](#)

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, 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, Genève, 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. She has been represented by GOWEN since 2009.



Tami Ichino (Japanese, 1978)

*Salin 2*, 2019

Acrylic on wood

20 x 30 cm

7.9 x 11.8 in

TI 013431

[Inquire](#)



Tami Ichino (Japanese, 1978)  
*Salin 3*, 2019  
Acrylic on wood  
20 x 30 cm  
7.9 x 11.8 in  
TI 013432

[Inquire](#)

Tami Ichino (Japanese, 1978)  
*Salin 4*, 2019  
Acrylic on wood  
20 x 30 cm  
7.9 x 11.8 in  
TI 013433

[Inquire](#)







Tami Ichino (Japanese, 1978)  
*Salin 5*, 2019  
Acrylic on wood  
20 x 30 cm  
7.9 x 11.8 in  
TI 013434

[Inquire](#)

Tami Ichino (Japanese, 1978)  
*Salin 6*, 2019  
Acrylic on wood  
20 x 30 cm  
7.9 x 11.8 in  
TI 013435

[Inquire](#)





Tami Ichino (Japanese, 1978)

*Salin 7*, 2019

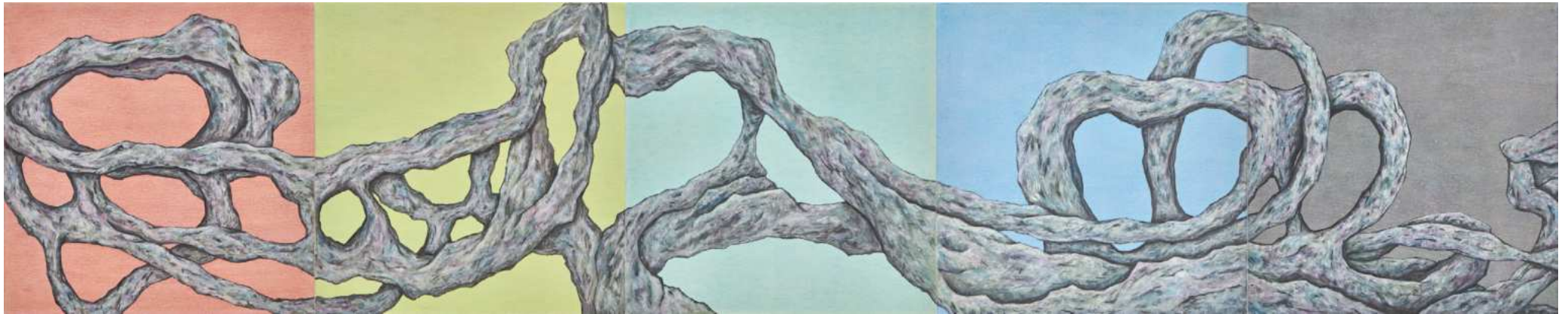
Acrylic on wood

20 x 30 cm

7.9 x 11.8 in

TI 013436

[Inquire](#)



Tami Ichino (Japanese, 1978)

*Lier (Rocher percé 1-5)*, 2021

Acrylic on wood

30 x 30 cm each

11.8 x 11.8 in each

TI 013437

[Inquire](#)

Each piece can be acquired individually.





Tami Ichino (Japanese, 1978)

*Nori*, 2022

Acrylic on wood

20 x 20 cm

7.9 x 7.9 in

TI 01394

[Inquire](#)



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud



Tami Ichino (Japanese, 1978)

*Nori 1-12*, 2022-2024

Acrylic on wood

20 x 20 cm (each)

TI 013417

[Inquire](#)

Each piece can be acquired individually.



Tami Ichino (Japanese, 1978)  
*Nori 1*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013418

[Inquire](#)



Tami Ichino (Japanese, 1978)  
*Nori 2*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013419

[Inquire](#)



Tami Ichino (Japanese, 1978)  
*Nori 3*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013420

[Inquire](#)





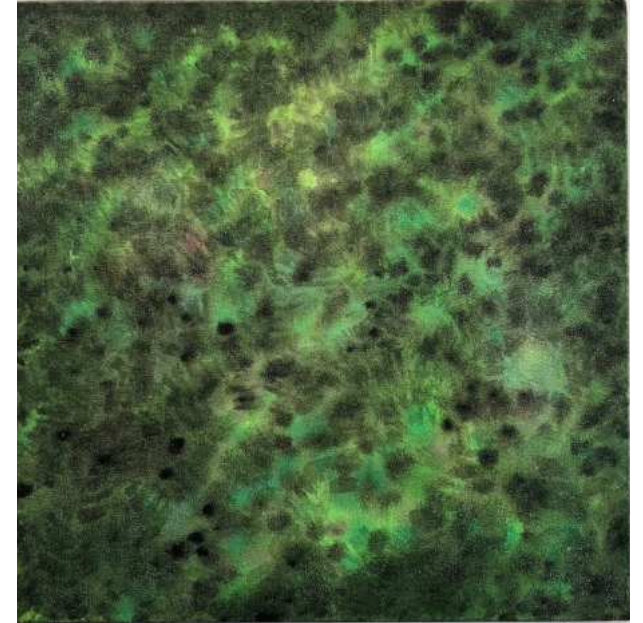
Tami Ichino (Japanese, 1978)  
*Nori 4*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013421

[Inquire](#)



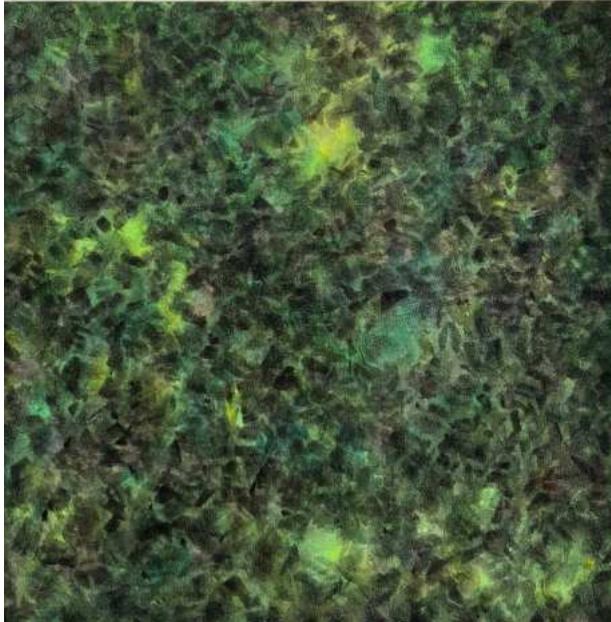
Tami Ichino (Japanese, 1978)  
*Nori 5*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013422

[Inquire](#)



Tami Ichino (Japanese, 1978)  
*Nori 6*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013423

[Inquire](#)



Tami Ichino (Japanese, 1978)  
*Nori 7*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013424

[Inquire](#)



Tami Ichino (Japanese, 1978)  
*Nori 8*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013425

[Inquire](#)



Tami Ichino (Japanese, 1978)  
*Nori 9*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013426

[Inquire](#)





Tami Ichino (Japanese, 1978)  
*Nori 10*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013427

[Inquire](#)



Tami Ichino (Japanese, 1978)  
*Nori 11*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013428

[Inquire](#)



Tami Ichino (Japanese, 1978)  
*Nori 12*, 2022-2024  
Acrylic on wood  
20 x 20 cm  
7.9 x 7.9 in  
TI 013429

[Inquire](#)





Tami Ichino (Japanese, 1978)

*Untitled (red gradient)*, 2007

Plaster, acrylic, graphite powder, varnish

ca. 6 x 7 x 5 cm

ca 2.4 x 2.8 x 2 in

TI 01184

[Inquire](#)



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud



Tami Ichino (Japanese, 1978)

*Untitled (gold)*, 2007

Plaster, acrylic, gold leaf, graphite powder, varnish

ca. 5 x 5.5 x 4 cm (each)

TI 01186

[Inquire](#)



Tami Ichino (Japanese, 1978)

*Untitled (stars)*, 2007

Plaster, acrylic, graphite powder, varnish

ca. 5.5 x 7 x 4.5 cm (each)

TI 00226

[Inquire](#)





Tami Ichino (Japanese, 1978)

*Untitled (light pink)*, 2007

Plaster, acrylic, graphite powder, varnish

ca. 5.5 x 7 x 3 cm

ca 2.2 x 2.8 x 1.2 in

TI 01183

[Inquire](#)

## Abigail Janjić

Abigail Janjić (b.1989, Stockholm) has been tracking and playing with images for over ten years. Whether she is painting, scanning, cutting up or printing, Janjić challenges and confronts us with her collages, using this elusive, shapeshifting, pseudo-evidence that is the image.

Specific to Janjić's practice is movement, implied not only in the way she paints, using her body, but in how she invites the audience to interpret and interact with her works. Her paintings, conceived to be viewed from either side or turned in numerous ways evoke the dynamic gesture of dance.

Janjić gently teases images taken from magazines, fabrics, canvases and colour blocks. Her scanner, which she says she uses "like turpentine", is covered in stains, and her source materials which she spreads out and reworks using Photoshop, are for her like a "distilling vessel".

Dilution, distillation, and copying are some of the filters through which she puts her source materials hoping for a stratification which only her decisions can pinpoint for a moment.

This is Abigail's first exhibition with the gallery.

Abigail Janjić (Swedish, 1989)

*Sans titre*, 2022

Acrylic on wood

150 x 150 cm

59.1 x 59.1 in

AJ 01

Coll. Fonds de décoration de la Commune de Plan-les-Ouates

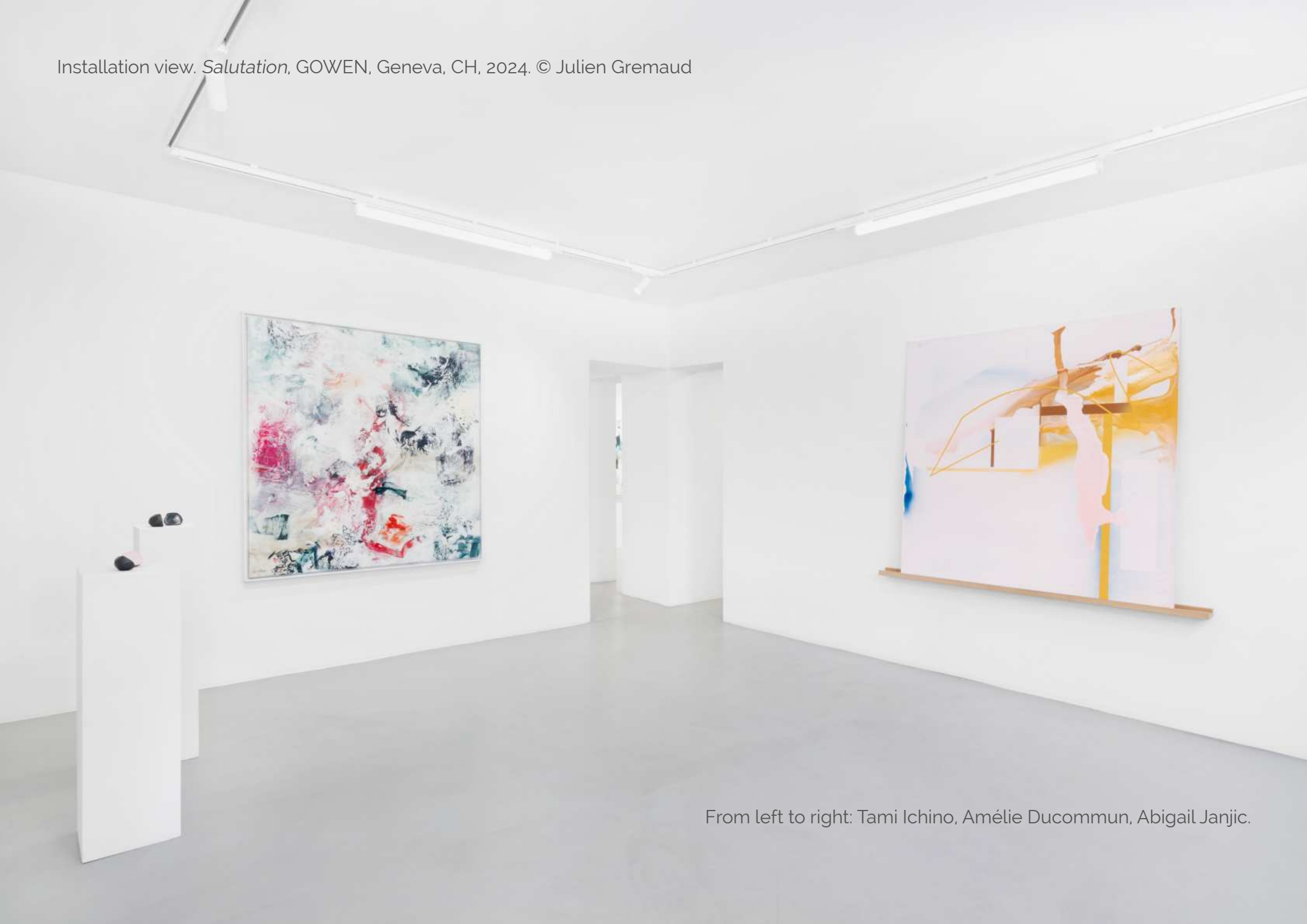
Not for sale

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Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud



From left to right: Tami Ichino, Amélie Ducommun, Abigail Janjic.

## Diego Kohli

Working between Basel and Valencia, Diego Kohli's (Spanish, b. 1991) painting invites interpretation and open reflection from an imagery that emerges from the artist's sketches of objects, spaces, or memories. In his works, Kohli suggests, at second glance, the over-interpretation of a combination of abstract collages. The paintings do not begin with a preconceived notion; rather the series are the result of a common thread that develops in the workings of the subconscious.

Admiring painters such as Philip Guston, Kohli, for whom painting is one of the highest artforms is also inspired by a fascination with form and its evolution. His works, at once strange and familiar, draw from fields such as psychoanalysis, free association, dreams and the unconscious.

He has exhibited internationally in numerous galleries and museums including the Kunstmuseum Thun (CH) and the Castello di Rivoli Museo d'Arte Contemporanea, Turin (IT).

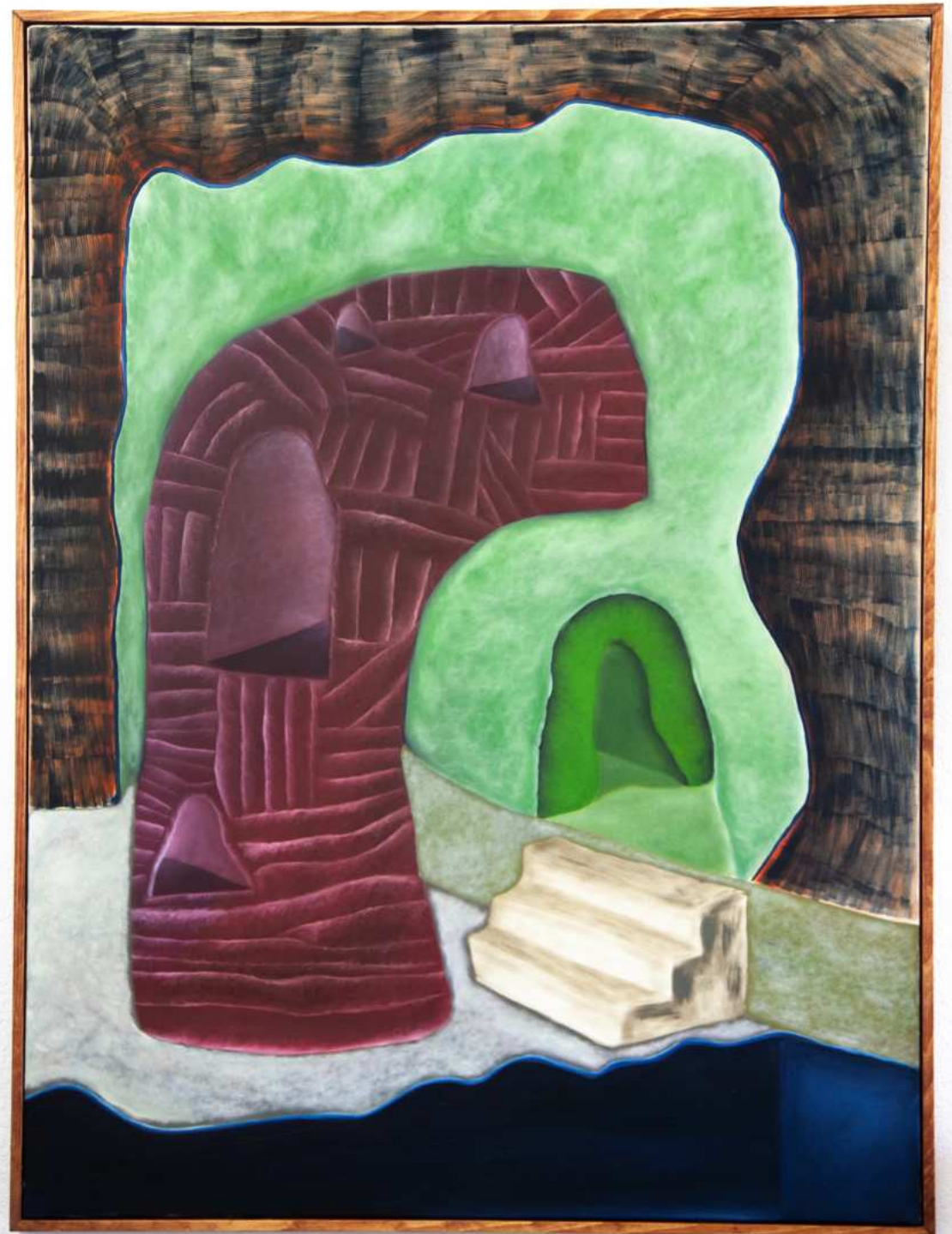


Diego Kohli (Spanish, 1991)  
*Too boring to be single II*, 2024  
Charcoal on canvas  
42 x 30 cm  
16.5 x 11.8 in  
DK 2

[Inquire](#)

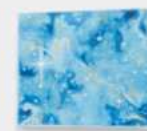
Diego Kohli (Spanish, 1991)  
*Homestory VI*, 2024  
Oil on canvas  
160 x 120 cm  
63 x 47.2 in  
DK 6

[Inquire](#)





From left to right: Sofia Yeganeh, Eline Botta, Diego Kohli, Eline Botta.



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud

## **Aurélie Pétre**

Aurélie Pétre was born in Lyon in 1980 and lives between Lyon, Romme (France), Paris and Geneva. Since 2012, she has been working with Vincent Roumagnac under the name Pétre | Roumagnac (duo). A professor at HEAD-Geneva since 2012, she is also Head of the School's Photographic Pole and co-directs the Experimentation Laboratory of the Collège international de Photographie du Grand Paris (CIPGP) since 2018. **Selected solo exhibitions include:** Photo Elysée, Lausanne, CH (2024); La Halle des Bouchers, Contemporary Art Centre, Vienne, FR (2019); Gallery 44 Centre for Contemporary Photography, Toronto, CAN (2018); Photo Elysée Museum: LabElysée, Lausanne, CH (2018); Angers Museum of Fine Arts, FR (2018); artgenève, with GOWEN (2023, 2017); Paris Photo, with GOWEN, Paris, FR (2017); Musée de l'horlogerie et du décolletage, Cluses, FR (2017); CPIF and the Centre Georges Pompidou, on the occasion of the 40th anniversary of the Centre Pompidou, Pontault-Combault, FR (2017); GOWEN, Geneva, CH (2024, 2013). **Collections (selected):** Centre Pompidou, Paris, FR; BNP Paribas Switzerland Foundation, Geneva, CH; Byblos Bank, Beirut, LBN; CNAP, Paris, FR.

Aurélie Pétre has participated in the 2022 Biennale de Lyon and is on view at the Fotofestival Lenzburg, CH, as part of a collaboration between the festival and GOWEN. She has been represented by GOWEN since 2010.

Aurélie Pétre (French, 1980)

*Le sablier cette nuit*, 2019

Direct print on glass

200 x 100 cm

78.7 x 39.4 in

Ed. 1 of 3 + 2 AP

AP 00262

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From left to right: Amélie Ducommun, Sofia Yeganeh, Aurélie Pétrel.



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud





## Sofia Yeganeh

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 past exhibitions include: *NEXT*, GOWEN, Geneva (2023), *Revival I - XVIIIe Siècle*, GOWEN, Geneva (2023), *Lux Feminae, The Light of Woman*, Queens, New York (2022) and *Visual Unpredictability*, Patrick Parrish Gallery, New York, USA (2021). Her work was recently shown by the Dastan Gallery in Teheran, IRN, and the MakiGallery in Tokyo, JP. She has been represented by GOWEN since 2023.

Sofia Yeganeh (British, 1996)  
*Revival xxxx*, 2022  
Embroidery and paint on hand dyed canvas  
50 x 41 cm  
19.7 x 16.1 in  
SY 01

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From left to right: Amélie Ducommun, Sofia Yeganeh.



Installation view. *Salutation*, GOWEN, Geneva, CH, 2024. © Julien Gremaud





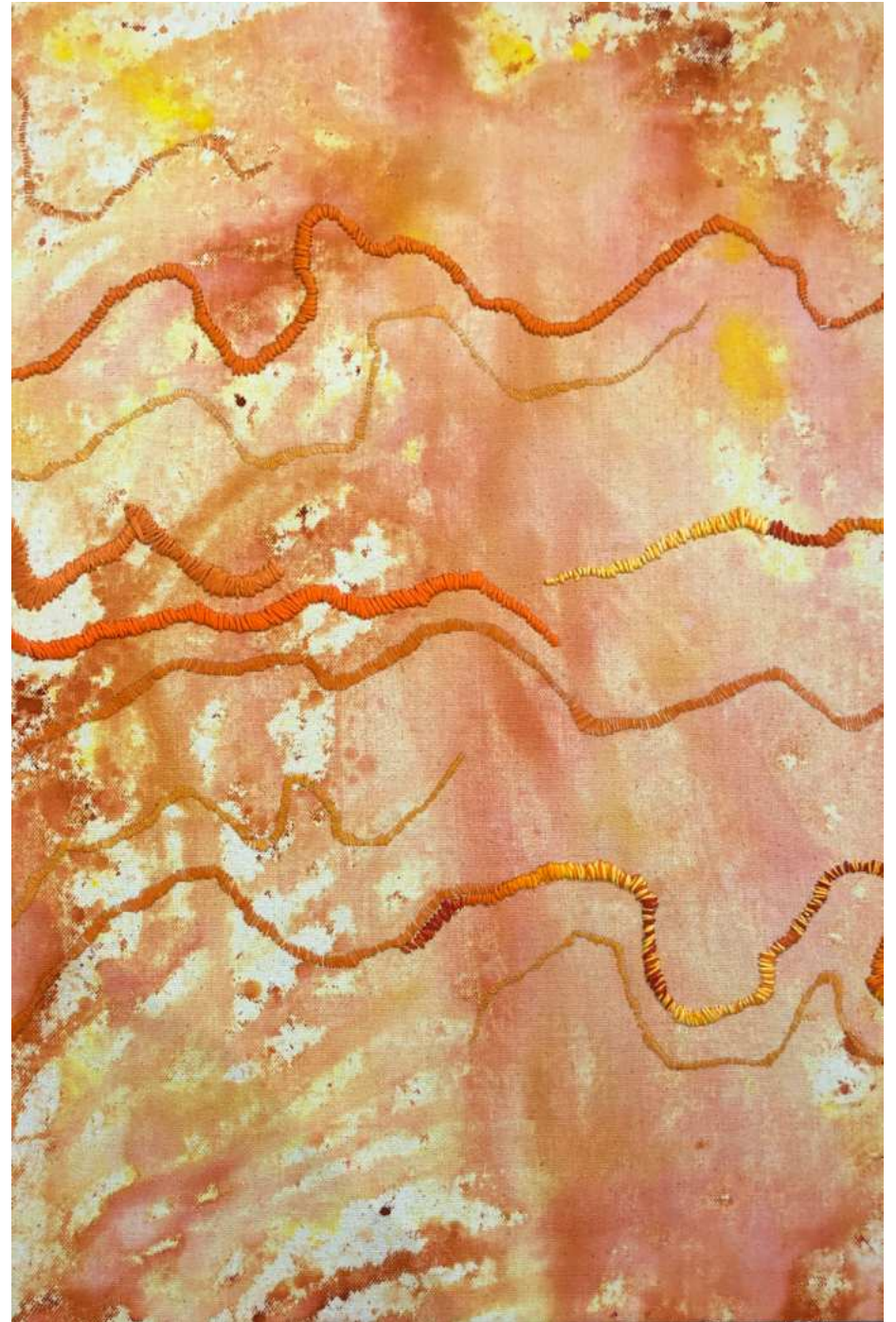
Sofia Yeganeh (British, 1996)  
*Interaction*, 2023  
Print, acrylic and embroidery on canvas  
135 x 101 cm  
53.1 x 39.8 in  
SY 03

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Sofia Yeganeh (British, 1996)  
*Lines of Entropy*, 2022  
Hand dyed and embroidered canvas  
68 x 85 cm  
26.8 x 33.5 in  
SY 02

[Inquire](#)





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