



Waiting for Jim

A collective exhibition including works by Alan Charlton, Claude Cortinavis, Davide La Rocca, Don McCullin, James Nachtwey, Aurélie Pétrel, Ma Sibo

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April 28 - June 25 2022

The group exhibition brings together seven artists of different generations and nationalities. Photography is often present in their artistic practice, both as a medium in itself and as a technical tool that intervenes in a phase of creation and in the development of formal language.

Waiting for Jim explores the relationship between art and time, an explicit or implicit theme in the work of all the artists presented in the show. For Aurélie Pétrel, the notion of time relates to the time of the transformation process of the image during which it is transplanted, taking shape and volume in the physical world. Claude Cortinovic addresses time as that of the gesture repeated endlessly, the trace and proof of a human existence before its disappearance. For Davide La Rocca, time is expressed through his slow paintings and emotions, aroused, relived and experienced through the appropriation of scenes from cinematic masterpieces. The time of an instant – that of the photo captured in the moment – of James Nachtwey and Don McCullin, expands to become testimony to events that have taken place. Beyond this, it is elevated to an iconic, universal and eternal image. Time for Alan Charlton is rhythm, variation, norm and change. It is the persistence of a concept, or of an idea that lasts a lifetime. Finally, time appears suspended in the light-flooded paintings of Ma Sibo.

Around twenty works, demonstrating the most varied techniques, interact with and confront one another in the spaces of the gallery. From each angle, large eyes run through the exhibition, their gaze beckoning to the viewer. The eye associates both the perspective of the photographer who captures the image in the lens and the visionary view of the artist, or even that of the gallerist who shares their own eye with the public.

This exhibition includes works on loan from private collections.



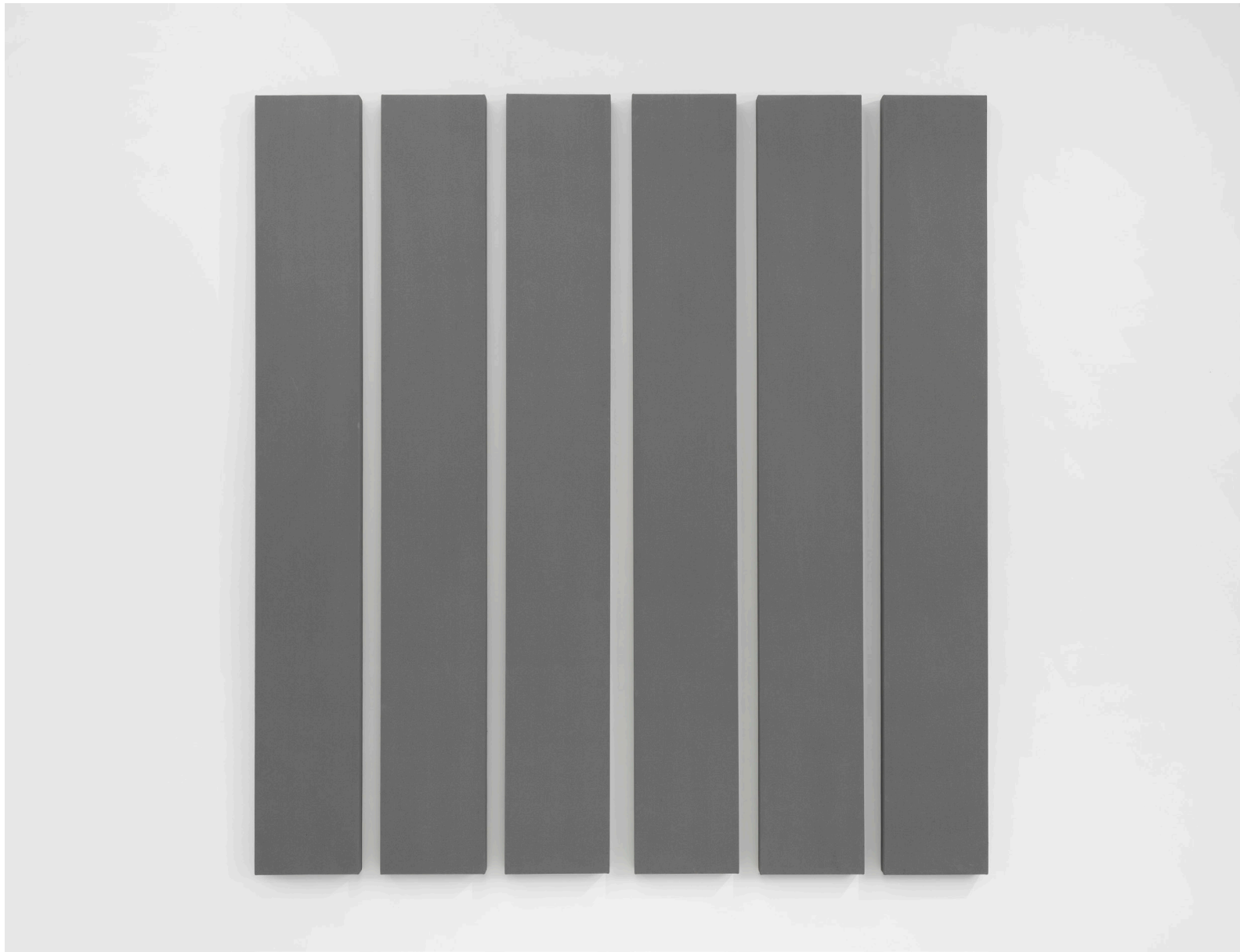
Installation view, works by Aurélie Pétreil and Alan Charlton. Courtesy of Gowen © Julien Gremaud

Alan Charlton

Alan Charlton (born 1948) is among the most outstanding British artists of recent decades and one of the most radical painters of his epoch. He describes himself as the man who creates grey paintings. Since 1967, when, at the end of his studies at the Royal Academy of Art, he exhibited a grey monochrome canvas - completely surprisingly and contrary to the teachings of the university - he has painted all of his pictures in variations of this colour or non-colour without exception, in dimensions that are always factors of 4.5 cm. Perception and spatial experience are central to his work. He settled on grey because he considered it to be the epitome of ordinary, but quickly realised the colour's permutable potential and expressiveness. He said: "I want my paintings to be abstract, direct, urban, basic, modest, pure, simple, silent, honest, absolute". Like other artists of his generation, such as Richard Long, Olivier Mosset, Imi Knoebel, Carl Andre and Richard Serra, he explored new possibilities for art without an academic foundation or institutional constraints. Even from today's perspective, Charlton's work still possesses its presence and poetic power.

Alan Charlton (b. 1948, Sheffield, UK) lives and works in London. His past exhibitions include solo shows at the Museum Kurhaus Kleve, Germany (2008); Künstlerhaus Palais Thurn und Taxis, Bregenz, Austria (2006); Stedelijk Museum, Amsterdam, Netherlands (2001); Carré d'Art - Musée d'art contemporain de Nîmes, France (1997) and the Stedelijk Van Abbemuseum, Eindhoven, Netherlands (1982).

His work has been collected by prestigious public and private collections worldwide.



Alan Charlton
6 Part Painting 1988
Acrylic on canvas
157,5 x 22,5 cm
AC 001

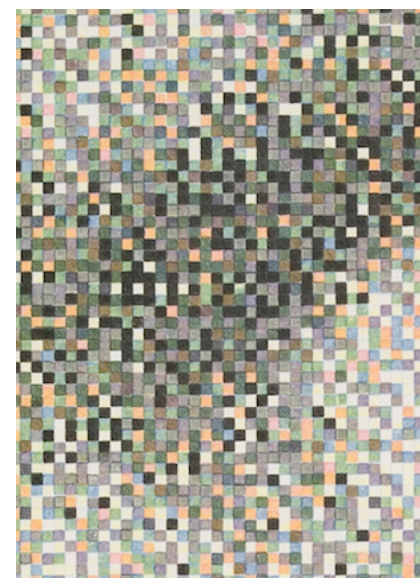
Claude Cortinovis

Like performances, the works of **Claude Cortinovis** are realized slowly and patiently. The gestures, whether tracing a line, writing a sentence or drawing with minuscule ink stamps, are repeated and the technique follows mathematical and temporal patterns pre-defined by the artist according to a constant discipline. After the conception of each work, the time and the modalities of its execution become the subject themselves. The details are inscribed as vestiges of an irreversible time and offer the artist a highly ordered and precise space of refuge. It is through the infinitely repeated gesture that Cortinovis explores the notion of human existence, its place and duration in the universe.

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



Claude Cortinavis
SHE (#22) 17.05 2010
Black stamping inks, pencil on handmade grid paper
200 x 200 cm
207 x 207 x 6 cm
CC 069



Detail

Claude Cortinavis
Nameless (#13) 30.09. 2017
Stamping inks (four colors) and colored
pencil on handmade grid paper
140 x 100 cm
CC 001



Installation view, works by Davide La Rocca (left) and Claude Cortinovis (right). Courtesy of Gowen © Julien Gremaud

Davide La Rocca

The Italian artist **Davide La Rocca** draws his inspiration from legendary films and transforms individual scenes from a single screenshot into a complex representation in painting. He engaged intensively with David Cronenberg's "eXistenZ", Andrew Niccol's "GATTACA" as well as the entire work of Stanley Kubrick. Davide La Rocca's distinctive patterns, reminiscent of pointillism and divisionism but also of digital photography, television and computer screens, result from a meticulous artistic technique. Original images are rasterized on a computer with the aid of a program and subsequently converted from colour images to ones with up to fifty-six shades of grey. The resulting dots are then transferred by hand on to the canvas in a long, elaborate process. When viewed from close up, the images appear to be abstract and it is only at a certain distance that the dots are perceived as a pictorial form, in a process that involves the eye and the brain. The strange atmospheres of La Rocca's paintings generate unexpected flows of meaning in the dialogue between represented subjects and emotions.

Davide La Rocca was born in Catania, Italy, in 1970. He lives and works between Catania and Milan. Selected solo exhibitions include: Galerie Voss, Düsseldorf, DE (2004, 2008, 2011, 2017). Selected group shows include: Museum Dr. Guislain, Ghent, B (2012); Neue Galerie Gladbeck, Gladbeck, DE (2012); ZKM Museum für Neue Kunst, Karlsruhe, DE (2009); Neue Galerie Graz am Landesmuseum Joanneum, DE (2008); ZKM, Karlsruhe, DE (2006); Biennale di Roma, Rome, I (2005); Galerie Voss, Düsseldorf, DE (2005); Museo dell'Arredo Contemporaneo, Ravenna, I (2001); Kunsthaus Tacheles, Berlin, DE (2001); Guang Dong Museum of Art, Ersha Island, Guangzhou, CN (1999); Galleria d'Arte Moderna of Udine, I (1999). Permanent collection: MAPP (Museo d'arte Paolo Pini).

Davide La Rocca
Irene G-bn g 2011
Oil on canvas
200 x 150 cm
DLR 001





Installation view, works by Aurélie Pétreil (left) and Davide La Rocca (right). Courtesy of Gowen © Julien Gremaud

Don McCullin

Sir Don McCullin, "Commander of the Order of the British Empire", was born in 1935 in London. Today he is recognised as one of the world's greatest photographers.

Between 1966 and 1984, McCullin worked for The Sunday Times Magazine. At the time, The Sunday Times was at the cutting edge of investigative, critical journalism. During this period, McCullin's assignments included Biafra, the Belgian Congo, the Northern Irish 'Troubles', Bangladesh and the Lebanese civil war. It is his photographs of Vietnam and Cambodia that have become among the most famous and well-recognised. McCullin took huge risks in order to take his photographs. He was threatened with a knife at a Muslim checkpoint in Beirut for having a Falangist press pass, blinded by CS gas during a riot in Derry, and wounded by fragments of mortar shell in Cambodia.

In more recent years, McCullin has continued to travel internationally, photographing and printing new works from countries such as India, Syria and Africa, where he documented the AIDS crisis. His newer images include the British landscape, notably of Somerset, where he now lives with his wife.

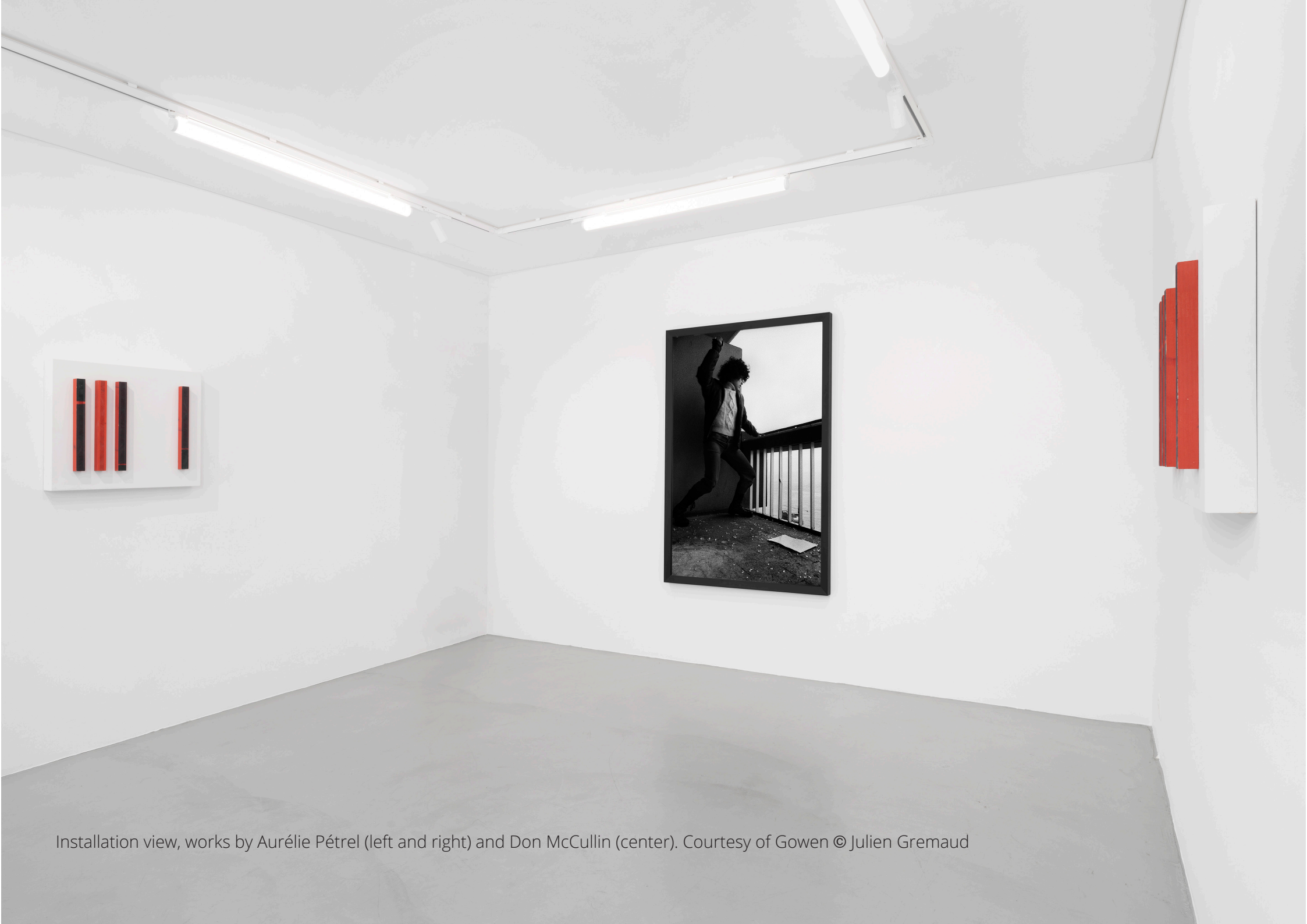
In 2019 Tate Britain presented a major solo retrospective of his work which traveled to Tate Liverpool in 2020. McCullin has won numerous awards over the years, including two *premier Awards* from the World Press Photo and the 2006 *Cornell Capa Award* by the International Center for Photography in New York for his lifetime contribution to photography. In 1993, he was the first photojournalist to be made a Commander of the British Empire (CBE). He is the author of more than a dozen books and his work is held in numerous private and public collections around the world (*)

(*) Text based on Hamiltons Gallery website.

Don McCullin
Christian Woman with Hand Grenade, Holiday Inn, Beirut, 1976
Gelatin silver print
158 x 107 cm
Ed. 7 of 15 + 3 AP
DM 001



© Don McCullin, courtesy Hamiltons Gallery, London



Installation view, works by Aurélie Pétrel (left and right) and Don McCullin (center). Courtesy of Gowen © Julien Gremaud

James Nachtwey

Since 1981, **James Nachtwey** has dedicated his career to documenting wars, conflicts and critical social issues, worldwide. To cite a few examples of his ongoing work, Nachtwey documented the violent breakup of the former Yugoslavia, the wars in Chechnya, civil strife in Northern Ireland and most recently, the Russian invasion of Ukraine. In Africa, he photographed the genocide in Rwanda, famines in Somalia and Sudan and the liberation struggle in South Africa. He documented the civil wars that engulfed Central America during the 1980s and the American invasions of Afghanistan and Iraq, where he was wounded in a grenade attack. In Asia, he documented the overthrow of dictatorships in the Philippines, South Korea and Indonesia, as well as natural disasters in Japan and Nepal, and the extrajudicial 'war on drugs' in the Philippines. He has pursued social issues throughout the world with equal dedication. State-sanctioned, institutional abuse of orphans in Romania, homelessness, drug addiction, poverty, crime, global health issues and industrial pollution are a few of the subjects he has photographed extensively.

He has received numerous awards from the journalism profession, as well as for contributions to art and humanitarian causes. In 2003 he received the *Dan David Prize*. In 2007 he was a recipient of both the *TED Prize* and the *Heinz Family Foundation Award* for the arts. In 2012 he was awarded the *Dresden Prize*, for promoting world peace. In 2016, Nachtwey was a recipient of the *Princess of Asturias Award*. Five times Nachtwey has been awarded the *Robert Capa Gold Medal*, for exceptional courage and enterprise, and the *World Press Photo Award* twice. He received the *W. Eugene Smith Memorial Grant* in Humanistic Photography and has been named *Magazine Photographer of the Year* eight times.

Nachtwey's photographs are included in the permanent collections of the Museum of Modern Art, the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Boston Museum of Fine Arts, the Bibliotheque nationale de France, the Pompidou Center and the Getty Museum among other venues.

He has had numerous solo exhibitions worldwide, including the International Center of Photography in New York, Maison Européenne de la Photographie in Paris, Palazzo Reale in Milan, El Círculo de Bellas Artes in Madrid, Bibliothèque nationale de France in Paris, Foam Fotografiemuseum in Amsterdam, Museum of Photographic Arts in San Diego, Fotografiska in Stockholm, New York and Tallinn, Estonia, Palazzo delle Esposizioni in Rome, Karolinum in Prague, the Hasselblad Center in Göteborg, Sweden, Fondazione Palazzo Magnani in Reggio Emilia, Italy and C/O Berlin, among others.

In 2001, *War Photographer*, a feature length documentary film about the life and work of James Nachtwey, directed by Christian Frei, was nominated for an *Academy Award*. His books include *Deeds of War* and *Inferno*.

Nachtwey has been awarded four honorary doctorate degrees from American universities, including Dartmouth College, which recently acquired the entire archive of his life's work.

James Nachtwey
USA, New York City 2001
Archival Pigment Print, 100% cotton fiber paper
144.5 x 96.5 cm
Paper: 152 x 101.5 cm
JN 013



Courtesy of Gowen © James Nachtwey

Aurélie Pétre

The works of **Aurélie Pétre** examine the image, its status, its (re)presentation and its production processes. From photographic shots, Pétre develops her language in an approach that goes beyond photography and explores the field of sculpture by transferring the flatness of the shots to the creation of volume pieces or to architecture. She deconstructs, interrogates and revises the confines of techniques and means of expression. Through repeated sequences of mise en abîme, Aurélie Pétre addresses the question of the persistence and transformation of the image. By exploring the margins, Pétre offers us a path where the photographic material resonates, bringing a dialogue with a thousand voices. The artist has been included in the upcoming Lyon Biennial where she will present three major installations. Her work will also be on view at the Photo Elysée museum in Lausanne in Autumn 2023.

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: 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 Contemporary (2017); Paris Photo, with Gowen Contemporary, 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 Contemporary, Geneva, CH (2013). Collections (selected): Centre Pompidou, Paris, FR; BNP Paribas Switzerland Foundation, Geneva, CH; Byblos Bank, Beirut, LBN; CNAP, Paris, FR.

Aurélie Pétre will participate in the 2022 Biennale de Lyon. She has been represented by Gowen Contemporary since 2010.



Installation view, two works by Aurélie Pétrel. Courtesy of Gowen © Julien Gremaud

On the right:
Aurélie Pétrel
Chambre à Tokyo, 2011
Deux tirages dos-bleu contrecollés sur Dibond recto/verso
140 x 210 cm. caisson en chêne 144,5 x 214,5 x 17 cm
Ed. 3 of 3 + 2 AP
AP 000046



Aurélie Pétrel

Variations # 1 2011

Photo impression directe sur verre, encadrement en bois

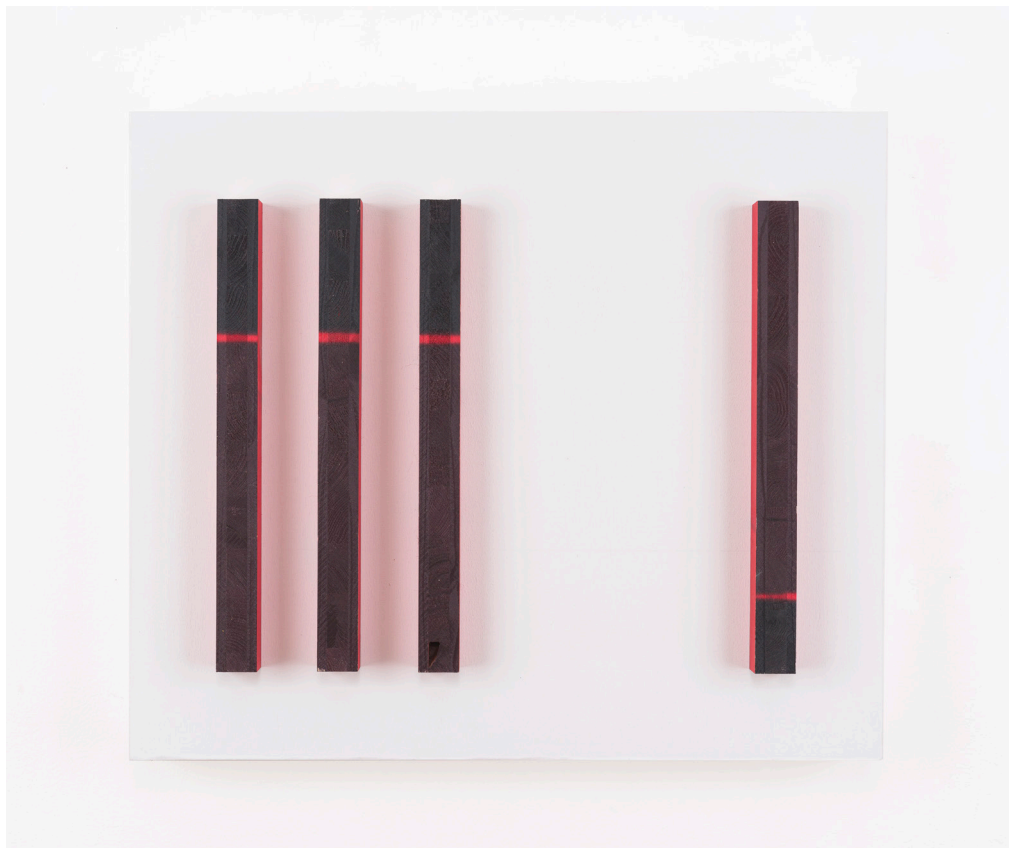
26 x 19 cm

Ed. 1/3 + 2 AP

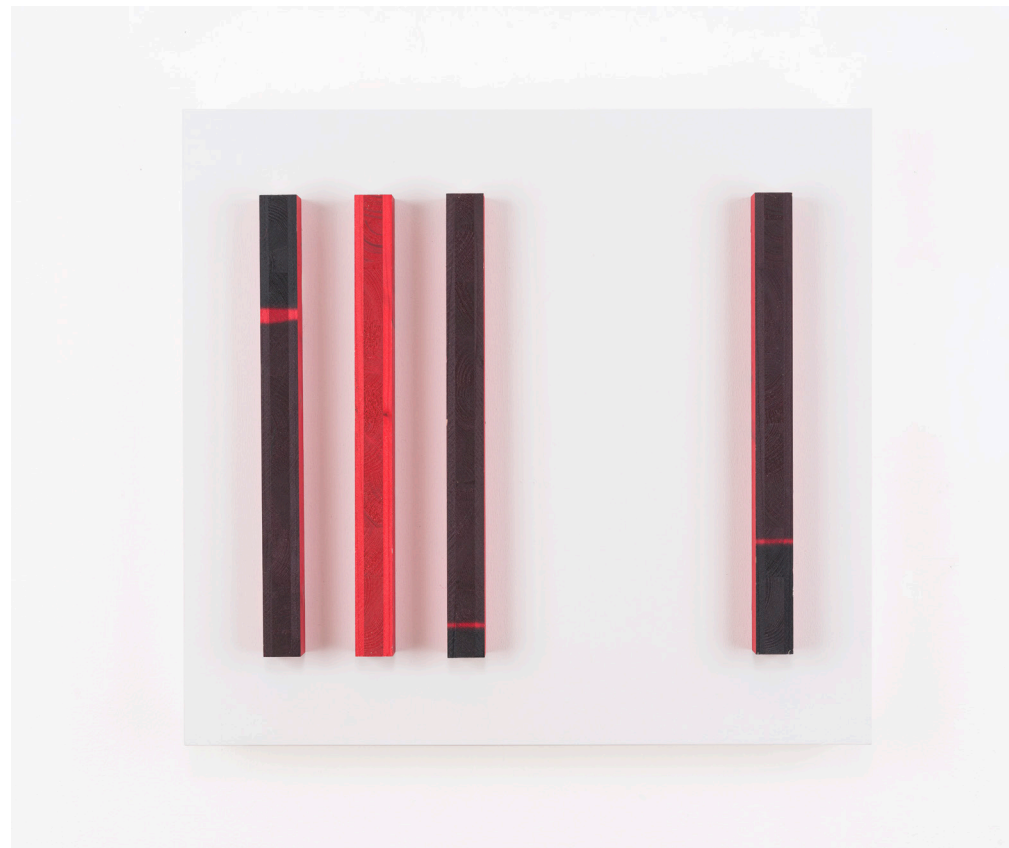
AP 000001



Installation view, works by Aurélie Pétrel (left and right) and Don McCullin (center). Courtesy of Gowen © Julien Gremaud



Aurélie Pétrel
Fréquences #3 2019
 Print on wood
 55.5 x 65 x 9 cm
 Ed. 3 + 2 AP
 AP 00240



Aurélie Pétrel
Fréquences #4 2019
 Print on wood
 55.5 x 65 x 9 cm
 Ed. 3 + 2 AP
 AP 00239



Aurélie Pétre, *Partition: Explosion serie*, 2014

Ma Sibo

Ma Sibo's mysterious paintings, suspended between reality and imagination and composed of skillful colour schemes and bright voids, reveal an evanescent and poetic atmosphere that leads the viewer towards a contemplative and spiritual dimension. Elements from everyday life are theatrically transformed into lyrical visions, both in purity and silence, depicted in a vibrant light that can awaken a feeling of nostalgia. Through the appropriation of form and colour, the artist spiritualizes the perceptible reality and creates a strong connection between figuration and abstraction, between visible and invisible. Ma Sibo's recent research on the artificial night light of urban and industrial landscapes observed in the polluted streets of downtown Beijing or in its suburbs resulted in an important body of work inhabited by an atmosphere of quasi-science fiction. Sometimes, isolated figurative subjects appear as symbols of a counter world, one of daylight belonging to a distant past. In the silence of the night, humanity is reduced to a shadow. Objects, evoked more by absence than by presence, bear witness to the change of a civilization moving towards an uncertain future.

Ma Sibo was born in 1979 in Tianjin and lives and works in Beijing, China. He attended the Oil Painting Department at the Tianjin Academy of Fine Arts, China (2001), the High School of Art and Design in Toulon, France (2004) and the High School of Fine Arts in Nîmes, France (2006). Selected solo exhibitions include: Gowen Contemporary, Geneva, Switzerland (2020); de Sarthe Gallery, Hong Kong and Beijing, China (2018, 2016); Galerie Paris-Beijing, Paris, France (2015); Galerie Loft, Paris, France (2012, 2010). Among his selected group exhibitions: Beijing International Art Biennale, Beijing, China (upcoming 2022), Han Feng Art Space, China (2017); de Sarthe Gallery, Hong Kong and Beijing, China (2016, 2015); Galerie Paris-Beijing, Paris, France (2014); Galerie Loft, Paris, France (2014); Yan Club Arts Center, Beijing, China (2012, 2009); Tang Contemporary Art, Bangkok, Thailand (2011); Hélène Bailly, Paris, France (2011); Galerie Dumonteuil, Shanghai, China (2010); Ecole des Beaux-Arts de Nîmes, France (2006); Galerie d'Art-Mur Foster, Nîmes, France (2005); Galerie La Palette, Toulon, France (2004); National Museum of China (NAMOC), Beijing, China (2001).



Ma Sibō
Companion, 2019
Oil on canvas
52 x 58 cm
MS 013

Our thanks to Ms. Alexia Green for her contribution to the texts of this presentation.



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