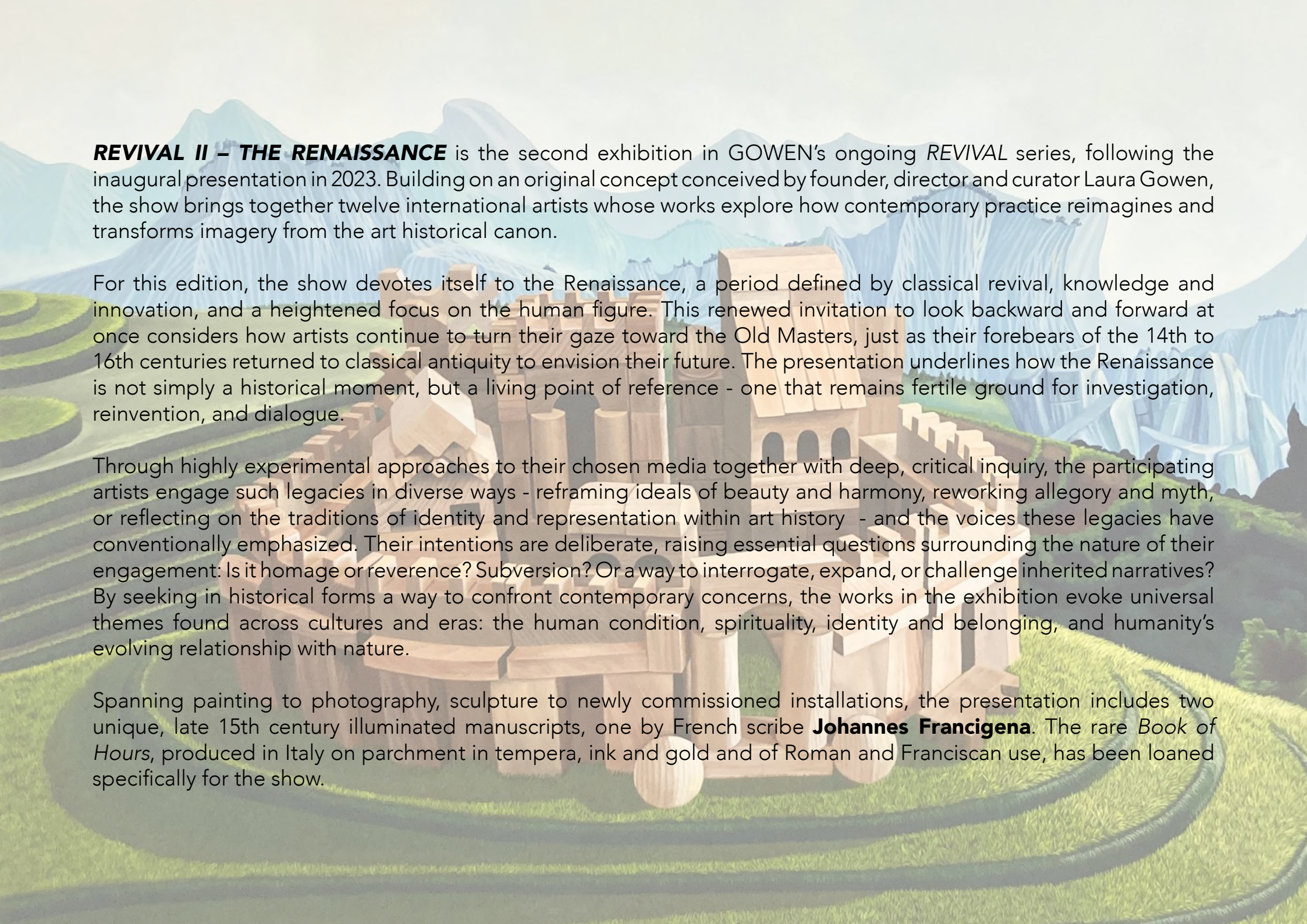




REVIVAL II - THE RENAISSANCE

Ann Agee
Waseem Ahmed
Helen Flockhart
Philippe Fretz
Ayana V. Jackson
Vladimir Kartashov
Sylvie Lambert
Giuliano Macca
Sébastien Mettraux
Anastasia Norenko
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Ella Walker

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Ella Walker



REVIVAL II – THE RENAISSANCE is the second exhibition in GOWEN's ongoing *REVIVAL* series, following the inaugural presentation in 2023. Building on an original concept conceived by founder, director and curator Laura Gowen, the show brings together twelve international artists whose works explore how contemporary practice reimagines and transforms imagery from the art historical canon.

For this edition, the show devotes itself to the Renaissance, a period defined by classical revival, knowledge and innovation, and a heightened focus on the human figure. This renewed invitation to look backward and forward at once considers how artists continue to turn their gaze toward the Old Masters, just as their forebears of the 14th to 16th centuries returned to classical antiquity to envision their future. The presentation underlines how the Renaissance is not simply a historical moment, but a living point of reference - one that remains fertile ground for investigation, reinvention, and dialogue.

Through highly experimental approaches to their chosen media together with deep, critical inquiry, the participating artists engage such legacies in diverse ways - reframing ideals of beauty and harmony, reworking allegory and myth, or reflecting on the traditions of identity and representation within art history - and the voices these legacies have conventionally emphasized. Their intentions are deliberate, raising essential questions surrounding the nature of their engagement: Is it homage or reverence? Subversion? Or a way to interrogate, expand, or challenge inherited narratives? By seeking in historical forms a way to confront contemporary concerns, the works in the exhibition evoke universal themes found across cultures and eras: the human condition, spirituality, identity and belonging, and humanity's evolving relationship with nature.

Spanning painting to photography, sculpture to newly commissioned installations, the presentation includes two unique, late 15th century illuminated manuscripts, one by French scribe **Johannes Francigena**. The rare *Book of Hours*, produced in Italy on parchment in tempera, ink and gold and of Roman and Franciscan use, has been loaned specifically for the show.



Installation View, *Revival II - The Renaissance*, GOWEN, Geneva, CH, 2025. © Julien Gremaud.



Since the early 1990s, **Ann Agee** (American, b. 1959), a leading figure in a pioneering generation of feminist ceramicists has been feted for her ability to infuse ceramics with complex narratives that challenge the familiar, transforming the domestic into a space for critical reflection. With much more behind her works than first meets the eye, one of Agee's most significant bodies of work, *Madonna of the Girl Child* offers a contemporary reinterpretation of the Madonna and Child theme (Fig.1). In the series, presented earlier this year for her first institutional solo show at the Currier Museum of Fine Art, New Hampshire, Agee recasts the child as a girl, in playful poses, rather than, as is tradition, a boy, subverting long-standing gender norms in religious art and Christian iconography. Using slabs of clay that are so full of dynamic movement that they evoke 'claymation', these works continue Agee's exploration of gender, power, and maternal identity, reframing iconic religious imagery through a feminist lens.

Ann Agee
Red Hot Madonna, 2024
Porcelain slip and ceramic stain on white stoneware
153.7 x 55.9 x 61 cm
Courtesy of GOWEN, Private Collection, Switzerland.



Waseem Ahmed (b. 1976, Hyderabad), one of Pakistan's leading contemporary miniature artists and a key figure in the neo-miniature movement addresses complex social, political, and cultural realities drawing deeply from personal and generational history. In a reinvention of traditional techniques - working with gouache, gold and silver leaf, dry pigment, and tea-stained wasli paper - Waseem Ahmed expands the practice through genuine experimental approaches and varying scales.

His imagery often combines mythology, theology, and art-historical references from both East and West, constructing layered narratives that move beyond geography, nationality, and identity. Botanical motifs and calligraphic forms frequently frame his figures, creating dense symbolic environments that engage with themes of conflict, belonging, and shared heritage. Through this interplay of tradition and innovation, Waseem Ahmed bridges history with contemporary experience, highlighting universal connections amid cultural and political divides.

Presented in the exhibition is a work by the artist which borrows from the iconography of the Renaissance tradition, *La Pièta* (Fig. 2). The golden lap of a mother cradles the silent emptiness of her child in an intimate space where love and loss intertwine. The Madonna's countenance carries the weight of unspoken sorrow, her serenity palpitating beneath absence. The gold, once a symbol of divinity, now glows with quiet grief, the whispers of pain of motherhood, the ache of nurturing what time cannot return. As Waseem Ahmed elaborates: "This image becomes a sacred lament, the eternal bond of mother and child, made luminous through the soft radiance of suffering and devotion. The work is a mirror of centuries-old pain of loss due to wars and violence which keeps repeating itself and how no one dares to learn from history."

Waseem Ahmed

Untitled, 2023

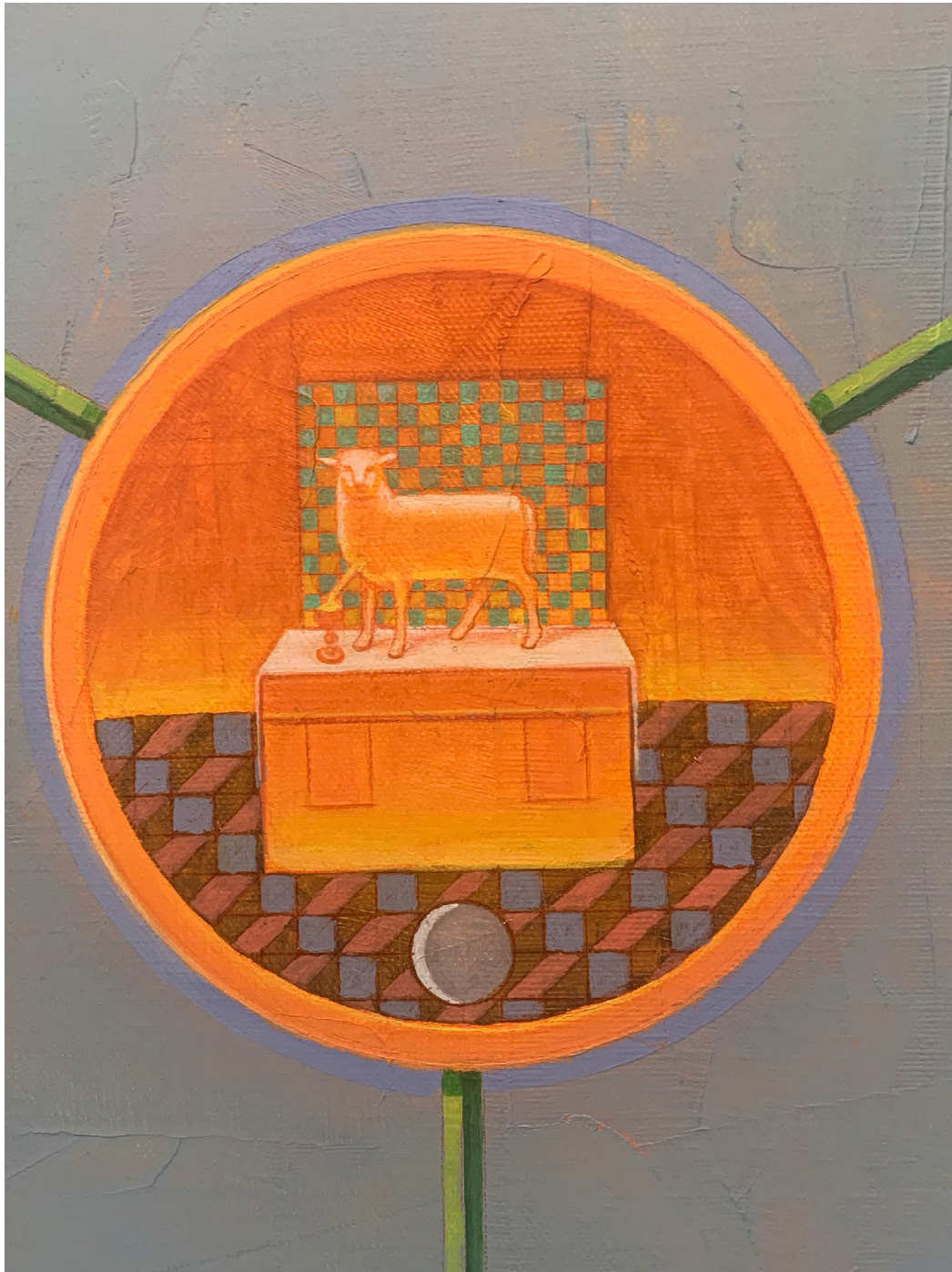
Dry pigment colour, gold leaf on Archival handmade Wasli paper
71.6 x 52.5 cm.

Courtesy of Waseem Ahmed and GOWEN. © Waseem Ahmed.



Royal Scottish Academy artist **Helen Flockhart** (b. 1963, Hamilton, Scotland) explores in her paintings the uneasy beauty and moral ambiguity of mythology, reflecting on how classical views of women have seeped into contemporary consciousness. The persistence of motifs, tropes and stereotypes inherited from historical, biblical and mythological sources (Fig. 3), their repetition and assimilation into our collective vision, reveal much about our present-day attitudes, prejudices and perceptions. Flockhart works through an intuitive and layered process, building up her oil paintings until a taut, richly textured surface emerges. Her imagery seems to belong to a fertile, self-contained world, shaped by both conscious intention and unconscious impulse. Her practice draws on a continuous gathering of images, ideas and visual references, informed by myths, stories, and poetry. These are first explored in her sketchbooks, where she engages in an intimate, almost automatic drawing process on a small scale before developing them into full compositions.

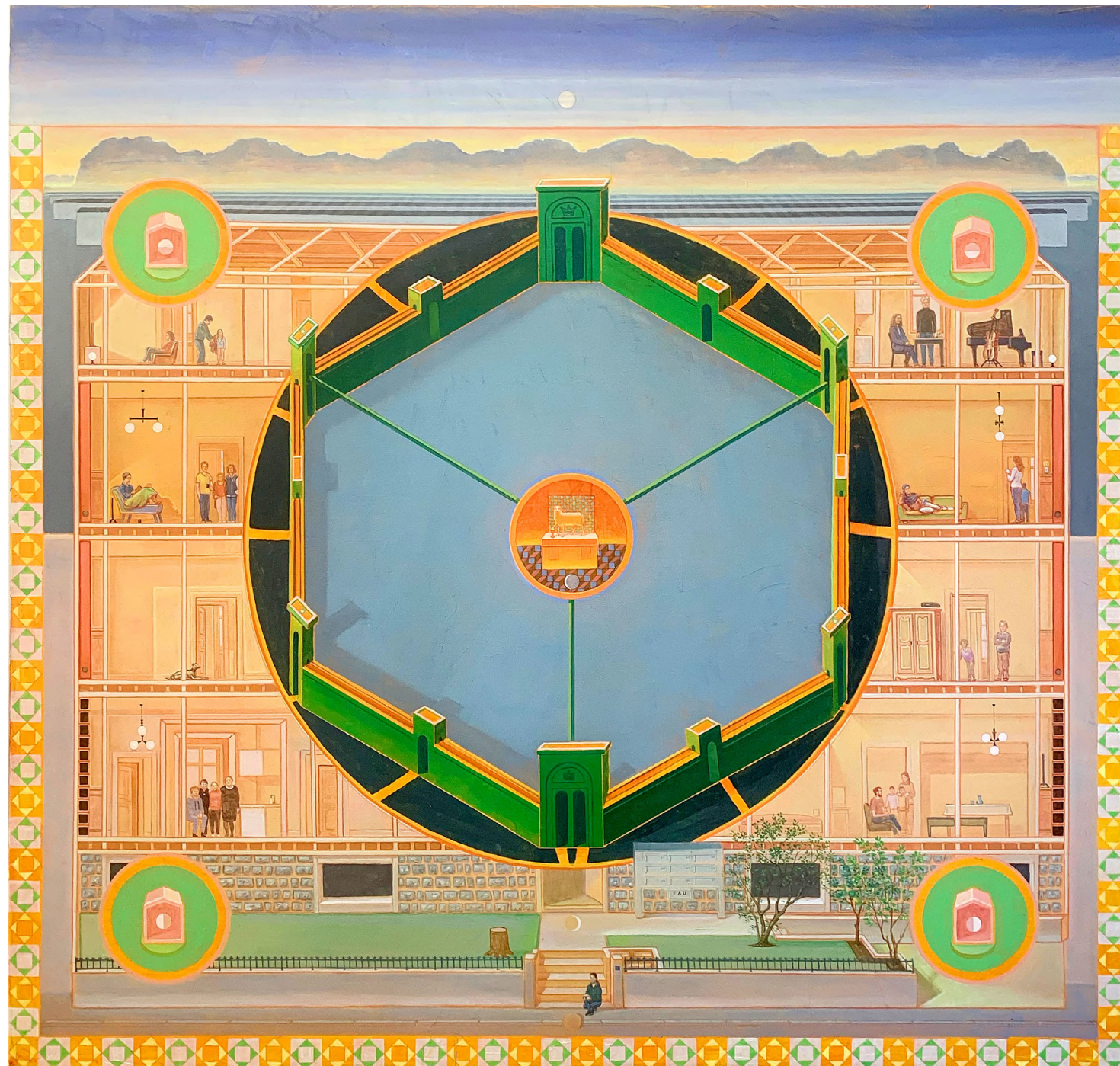
Helen Flockhart
Eos, Rosy-fingered Dawn, 2023
Oil on panel
29 x 20 x 4 cm
Courtesy of Private Collection, GOWEN.



Geneva-based artist **Philippe Fretz** (Swiss, b. 1969) imbues his paintings with references from the history of art which find their way to our century through reversal, anachronism, and a playful and multidimensional visual narrative. Often incorporating autobiographical details, Fretz's compositions draw on his personal environment. From his most recent series begun in 2024, the exhibited work takes inspiration from the Van Eyck brothers and the representation of the Mystic Lamb (Fig. 4), here positioned at the centre of a hexagonal frame within an apartment building - home to the artist - and throughout which portraits of neighbours are painted into layered, cross-sectioned spaces.

Jerusalem verte, 2024 is one of twelve paintings depicting the heavenly city appearing within everyday life in different geographical situations and which, in the words of the artist "reflect, in the most direct way, my desire to reveal the invisible within the visible."

Philippe Fretz
Jerusalem verte, 2024 (Detail)
Oil on canvas
170 x 180 cm
Courtesy of Philippe Fretz and GOWEN. © Philippe Fretz.



Philippe Fretz
Jerusalem verte, 2024
Oil on canvas
170 x 180 cm
Courtesy of Philippe Fretz and GOWEN.





American photographer **Ayana V. Jackson** (b. 1977, New Jersey), a descendant of one of the earliest African families to settle in the northeastern United States, explores the construction of racial and gender identity through photography. Her work critically examines the role of historical imagery, particularly 19th and early 20th century black portraiture, in shaping the Western gaze and reinforcing colonial and white male-dominated narratives. Drawing on archival material and sociological research, Jackson challenges these visual legacies by centering her own body within meticulously composed portraits - often assuming some of the positioning, symbolic imagery and postural conventions of academic portraiture - that function as both re-appropriations and counter-narratives.

By reversing the perspective traditionally imposed on the black body - often exoticized, primitivized, or reduced to ethnographic spectacle - Jackson reclaims agency. An example of this is in her seminal series *The Becoming Subject* in which she disrupts dominant iconographies by embodying a multiplicity of historically silenced identities. Her deliberate use of self-portraiture is not merely personal; it is political and transformative. It is through this first-person perspective that her own body becomes a site of inquiry, resistance, and representation, in which she simultaneously performs, directs, and captures each image.

Included in the show is a work from the artist's critically acclaimed exhibition *From the Deep: In the Wake of Drexciya*, developed during a Smithsonian Artist Research Fellowship and recently shown at the Smithsonian National Museum of African Art in Washington, D.C. *Sea Lion* (201) embodies one of Jackson's Drexciyan water spirits and makes reference to Queen Elizabeth I, in power when England entered the slave trade. The garment worn by Jackson, made in collaboration with Senegalese designer Rama Diaw using embroidery, feathers, dutch wax, and bazin fabric is based on a portrait of the monarch (Fig. 5). The series, from which several works were presented by the gallery in *With my Body* this Autumn, expands the artist's practice into the realm of speculative mythology and collective memory.

Ayana V. Jackson

Sea Lion, 2019

Archival pigment print on German etching paper

156 x 110 cm.

Courtesy of Ayana Jackson and GOWEN. © The Artist and GOWEN



The artwork illustrated here is not the work shown in the exhibition.



The work of **Vladimir Kartashov** (b. 1997, Novosibirsk, Siberia) combines internet imagery and popular culture with classical painting styles, addressing themes relating to human nature - identity, temptation, the relationship between body and image - or philosophy and universal interconnectivity. He is particularly interested in the transformation of our cultural memory in the Internet and the emergence of a new 'Internet' mythology. Translating elements of the virtual world and integrating them into the daily routine, Kartashov frequently leans on art historical sources, global myths and the folkloric beliefs and traditions associated with North Eastern Russia, from where he originates.

His intricate narratives which juxtapose the real and the imaginary are constructed using archetypes, symbols and references expressed through his own visual contemporary language, their meaning deciphered in a unique glossary which has been compiled by the artist. A virtuoso in drawing and painting, Kartashov adopts an experimental approach, exploring the visual lexicons of computer graphics and artificial intelligence. The result is what he calls 'glitching', an effect that disrupts conventional notions of perspective and reveals a new multiplicity of user-generated realities.

Through his innovative approach which blends both traditional and contemporary materials, Kartashov invents mesmerizing atmospheres filled with personal and complex meanings offering an alternative, powerful perception of the world.

Central to the exhibition and unveiled for the first time are two specially produced works: *The Baldachin* and the *Altarpiece*.

Vladimir Kartashov
The Dream is the Reality of the Heart, 2025
 Oil on canvas
 Courtesy of Vladimir Kartashov and GOWEN. © Vladimir Kartashov

The artwork illustrated here is not the work shown in the exhibition.

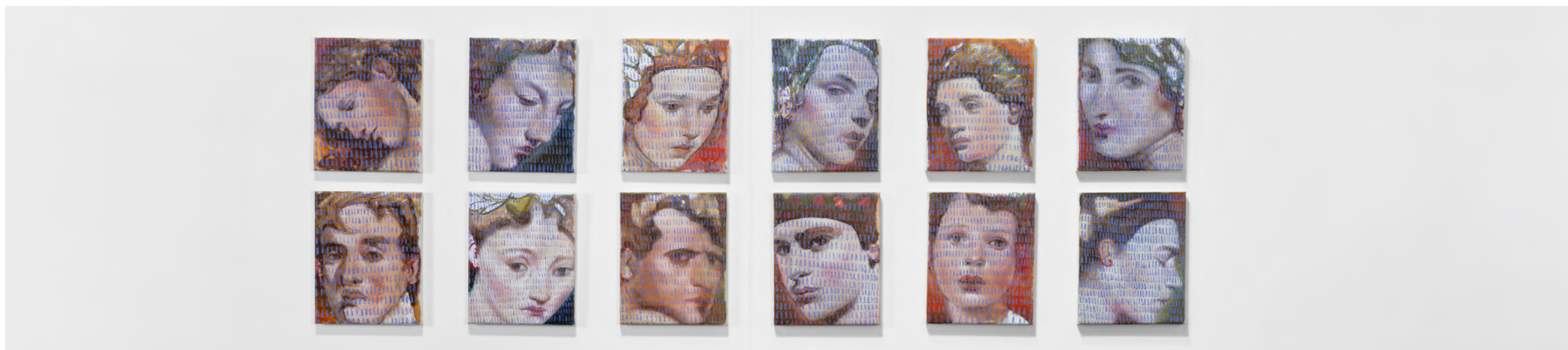
The *Sonarium* is a space of slumber, a kind of laboratory of dreams that becomes a metaphor for the cosmos, and for love, an environment in which sleep functions as a form of knowledge. Draped in deep, symbolic violet velvet, the monumental installation recalls the resting places of Renaissance chambers, yet in this contemporary version there is no body, only its memory held in three paintings integrated into the structure that replaces the bed.

The painted narrative first leads the viewer to two sleeping lovers beneath a projected galaxy. The celestial imagery and scattered instruments recall Renaissance astronomy and its belief that the human spirit mirrors the universe, suggesting that the lovers' quiet, intimate sleep echoes a higher harmony between emotion, thought, and the order of the cosmos. Extending this dialogue, the second painting shifts the cosmic theme into the element of water. The lovers reappear as their bed dissolves into the sea, turning the dream into a passage toward open, uncharted space. A shipwreck signals transition rather than disaster, framing vulnerability as a form of renewal. A playful detail - an octopus holding a plush toy - pulls the imagery into the present, weaving myth with contemporary culture, a customary gesture for the artist. The final painting carries the viewer deeper, into an underwater dreamscape where a mermaid sleeps among hybrid sea creatures, these imaginative forms echoing past fascination with the grandeur and diversity of nature.

Kartashov's *The Altar of Human Delight* turns to one of humanity's most ancient and alluring utopias - the legend of the Fountain of Eternal Youth - transforming it into a philosophical allegory of the human longing for immortality, joy, and harmony. At its heart lies a garden, like those imagined by Renaissance poets and painters (Fig. 6 -9): an oasis between heaven and earth, a place where time loses its dominion and the soul relearns the simple joy of being. This is neither the Christian paradise nor the mythic Elysium - rather, it is a garden of human hope, a space where man seeks not salvation, but a shared belonging, a way of sensing both sound and silence within the living world.







Giuliano Macca, *Titan's portraits*. Courtesy of the Artist and GOWEN, Geneva. Photo © Julien Gremaud.

Often taking inspiration from the Old Masters from the Western history of art whom he reinterprets and combines with genuine experimental techniques, Sicilian artist Giuliano Macca (b. 1988, Noto) uses mythology as a way of deeper introspection, a reflection on human nature and our modern times.

Featured in the presentation is Macca's series of *Titan* portraits. Echoing the mythological fall of the Titans, the works serve as a contemporary metaphor for cycles of conflict, collapse, and renewal. Macca focuses on the pivotal moment of downfall - the instant in which heightened awareness emerges and transformation begins.

Drawing on the myth of Cronos and the survival of Zeus, the works reflect on generational inheritance, the transmission of memory, and the forces that shape identity and destiny over time. Rendered with figures drawn from imagination, personal acquaintances, and models, the Titans appear with shimmering droplets across their faces, suspended between myth and the present: "a dream between rain and memories." This aesthetic gesture reinforces the fragility and emotional charge of the narratives, echoing Macca's own circumstances and broader historical traumas that inform his practice. Referencing artists such as Goya, Picasso, and Bacon alongside the Renaissance masters, he merges classical lineage with experimental gesture, creating works that re-engage mythology as a vital lens through which to examine contemporary existence.

Giuliano Macca

Teti, 2023

Oil on canvas

30 x 23 cm.

Courtesy of GOWEN and Private Collection. © Giuliano Macca.



The unfamiliar environments of **Sylvie Lambert** (b. 1984, Montréal) in which decor, reality, fantasy and fiction intertwine call into question what is normal. Shaped by the artist's personal journey, her inquiries result in narratives which can be equally poetic, humorous, particularly of the second degree, and slightly dystopic, portraying subjects which seem, at times, incongruous. Lambert, who originates from Quebec, keeps an intuitive, spiritual trace of her Iroquois Native American heritage which, together with later French and Swiss influences defines her artistic practice. Having a very arborescent system of thinking, probably exacerbated by Quebec culture that uses words in a highly imaginative way, Lambert has a particular manner of self-expression, conceiving canvases like sentence elements, where it is enough to modify a single letter, the context or the interlocutor for changing the meaning of the phrase. Sensitive to the fertile relationship between the elements in any form of communication, whether oral or visual, Lambert considers that words have a history and can make a highly powerful imprint. With images, the artist's belief is that they have the power to be even more universal and intuitive.

In *Ego-construction* (2025), Lambert draws on Dutch Renaissance painter Jan Mostaert (fig. 10) to portray a utopian mountain landscape where human ambition dominates nature. Towering, block-like structures accumulate like a modern Babel, symbolising the ego's drive to build and expand even at the expense of the natural world. The work reflects on humanity's growing disconnection from nature brought about by sedentarization and urbanization.

Sylvie Lambert
Ego-Construction, 2025
Acrylic on canvas
120 x 200 cm.

Courtesy of Sylvie Lambert and GOWEN. © Sylvie Lambert



Installation View, *Revival II - The Renaissance*, GOWEN, Geneva, CH, 2025. © Julien Gremaud.





The works of Swiss artist **Sébastien Mettraux** (b. 1984, Vallorbe) often combine computer-generated imagery with oil painting, engaging in dialogue with past masters whose modeling, chiaroscuro, and perspective he carries forward. Since 2013, Mettraux has been creating a series of oil paintings depicting dances of death, using technological means such as 3D modeling and motion simulation software to reinterpret this traditional medieval theme. Returning to the tradition of the danse macabre (Fig. 11), the artist models skeletons - "the only appearance of the human figure in my work," he notes with irony - setting them in a hopelessly grey, circular dance.

Sébastien Mettraux
Danse macabre n°5, 2013-2014
Oil on canvas
210 x 320 cm
Courtesy of Sébastien Mettraux and GOWEN © Sébastien Mettraux.



The recent practice of Ukrainian-born Italian painter **Anastasia Norenko** (b. 1994, Kiev) intersects with traditional concerns through a shared investment in humanist inquiry, direct observation, and the ethical limits of knowledge. Her commitment to the centuries-old practice of *en plein air* painting, often including figures painted from life or directly from her imagination with paradoxical or surreal elements is executed with fluid brushwork and vivid chromatic intensity. Her approach reinstates the period's conviction that observation of the natural world is the basis of truth - a terrain to be studied through embodied perception rather than technologically mediated processes.

In *Campa Cavallo che l'erba cresce* (2025), this return to manual craft becomes a philosophical counterpoint to contemporary debates on transhumanism and the technological reshaping of the human body. By invoking the myth of Prometheus - punished for giving humanity divine knowledge - Norenko positions her work within a lineage of Renaissance anxieties surrounding *techne*, the moral weight of innovation, and the tension between technique and necessity. Her post-apocalyptic vision of humanity "awakening into a new cycle" alludes to rebirth after crisis, framing nature as both destructive and regenerative and situating painting itself as an act of resistance that reasserts human scale, vulnerability, and agency in an era dominated by technologisation (Fig. 12).

Anastasia Norenko

Campa cavallo che l'erba cresce, 2025

Oil on canvas

80 x 60 cm

Courtesy of Anastasia Norenko and GOWEN. © Anastasia Norenko





The richly coloured works of American painter **Bryan Rogers** (b. 1977, Waterbury, Connecticut) draw on both natural and domestic settings, often featuring male figures within stylised forests or intimate interiors. The botanical elements favoured by Rogers recall in part the open loggias of the Vatican and the vines and leaves painted into the frescoes of Raphael (Fig. 13), themselves inspired by the ancient wall paintings of the Domus Aurea, which had been rediscovered in Rome during his lifetime.

In his landscapes, men stand confident and liberated amid vibrant foliage, or hide uneasily within it. In interior scenes, composite figures drawn from the artist's community, imagination, and self-portraiture engage in everyday routines. Warm, natural tones blur the boundaries between home and wilderness, merging the two worlds into fluid psychological spaces.

Rogers' interest in pattern and symmetry further evokes the Viennese Secession, Art Deco, and Folk and Decorative Arts. Illuminated trees and plants form surreal, protective environments for the men who inhabit them. Rooted in his queer perspective, these figures - often nude - exude vulnerability and quiet animal grace, like creatures moving through their habitats without fully recognising their fragility. Light and shadow heighten emotional tension, recalling Film Noir as solitary figures appear in doorways or mirrored reflections suggest desire, fear, or internal conflict. Though often playful and intimate, the works also touch on the monotony of daily life, confinement, and longing. Rogers frequently places bodies in tight, enclosed frames, emphasising psychological pressure, isolation, and the struggle to find space within one's own life and environment. In this first collaboration with Bryan Rogers, the gallery will present a new work specifically produced by the artist for the show.

Bryan Rogers
Basement Bedroom, 2025
acrylic on panel
91.4 x 121.9 cm
Courtesy and © Bryan Rogers, Monya Rowe Gallery and GOWEN.



British artist **Ella Walker** (b. 1993, Manchester) draws from a wide range of historical and cultural sources - Christian iconography, medieval manuscripts, Renaissance art, theatre, dance, film, poetry, and fashion - to weave layered, timeless expressions of human experience. Working with both traditional and contemporary materials, she merges figures from the past and present within a single pictorial space. Her compositions often resemble theatrical stages, regularly populated by groupings of expressive, female figures who take on elongated, mannerist poses and sculptural attitudes, recalling both Renaissance narrative cycles and the stylised dynamics of *commedia dell'arte*. Masks, props, and archetypes articulate the idea of the "persona" as both self and role, expressed for example in the dual nature of the Harlequin, a figure that bridges humour and unease, chaos and charm, artifice and emotion.

Referencing masters such as Giotto and Piero della Francesca (fig. 15), Walker adopts flattened, fresco-like planes, frontal arrangements, and an intentionally reduced sense of depth, recalling early Italian models, such as Andrea Mantegna (fig. 14), where perspective was symbolic rather than optical. Combined with her figures, her chosen palette and tactile surfaces - incorporating paint with powdered marble or stone - echo the texture of timeworn frescoes, further evoking Renaissance aesthetics while granting individuality and agency to her characters. Reimagining classical forms through a contemporary feminist lens, the appearance of cultural icons like Maria Callas or Laura Betti alongside those of the Renaissance dissolve boundaries between eras, reminding us that performance, identity, and longing persist across time.

Ella Walker

The Gathering, 2023

Acrylic dispersion, pigment, chalk and pencil, on stretched linen

210 x 120 cm

Courtesy of GOWEN, Private Collection, Switzerland.





Courtesy of La Gabrielle Fine Arts, Genève, and GOWEN Gallery, Genève.



Johannes Francigena (scribe), French scribe active in Italy (Rome?), late 15th century

Very rare Book of Hours (use of Rome and Franciscan use) signed and dated by its scribe, Johannes Francigena, on March 5, 1494. Realized in Italy (certainly Rome), and finished on March 5, 1494.

Illuminated manuscript on parchment (tempera, ink and gold); Latin and Italian; 142 ff., 176 x 122 mm; with 8 illuminations (3 historiated initials; 4 decorated initials; 19th-century frontispiece); 19th century Italian binding à la dentelle, 18.2 x 13.1 cm

Courtesy of La Gabrielle Fine Arts, Genève, and GOWEN Gallery, Genève





Master of the Troyes Missal, Active in France (Troyes, Langres and Besançon), between 1450 and 1470

Charming Book of Hours for the use of Besançon, illuminated by "the most striking personality of Troyes illumination from the mid-15th century"

Executed in Troyes or Besançon (France), c. 1460

Illuminated manuscript on vellum (tempera, ink and gold); Latin and French; 217 ff., 105 x 78 mm; with 13 illuminations (2 full pages miniatures; 11 large miniatures); 16th century leather binding on wood 11.2 x 8 cm

Courtesy of La Gabrielle Fine Arts, Genève, and GOWEN Gallery, Genève



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© Le Gallerie degli Uffizi.
Source: Wikimedia Commons.



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© Musei Vaticani.
Source: Obelisk Art History



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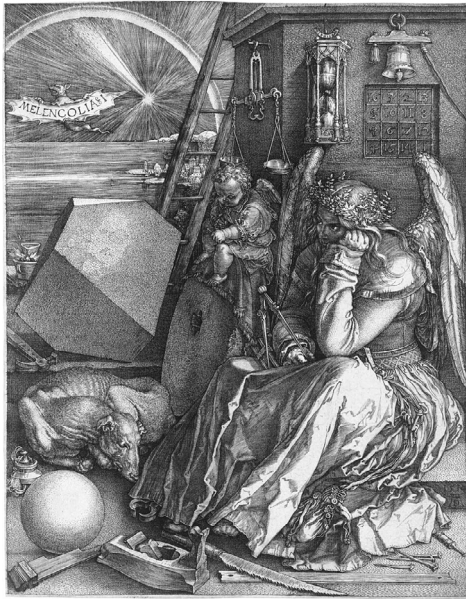


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Public Domain — Image: Wikimedia Commons.



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Image: Wikimedia Commons (Public Domain)



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Image: Wikimedia Commons (Public Domain).



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Detail Image: © travelingintuscany.com



Figure 15: Piero della Francesca *La Légende de la Vraie Croix* (detail), fresco cycle, circa 1452–1466. Fresco, Bacci Chapel, Basilique San Francesco, Arezzo, Italie.
Image: Wikimedia Commons (Public Domain)



ABOUT THE ARTISTS

ANN AGEE

Ann Agee (American, b. 1959) earned her BFA from the Cooper Union School of Art in 1981 and her MFA from the Yale School of Art in 1986. Her work has been included in notable group exhibitions, including: 1994's *Bad Girls*, the New Museum, NY; 2009's *Dirt on Delight*, the Institute of Contemporary Art, PA and the Walker Art Center, MN; and 2008's *Conversations in Clay*, the Katonah Art Museum, NY. In 2024, she was honoured with Cooper Union's Augustus Saint-Gaudens Award, previously having received a John Simon Guggenheim Fellowship, The Louis Comfort Tiffany Foundation Award, and a National Endowment for the Arts Fellowship, among others. Her works are included in the permanent collections of notable institutions including the Brooklyn Museum of Art, Brooklyn, NY; Philadelphia Museum of Art, Philadelphia, PA; RISD Art Museum, Providence, RI; Los Angeles County Museum of Art, Los Angeles, CA; Henry Art Museum, Seattle, WA; Kohler Art Center, Sheboygan, WI; Pérez Art Museum, Miami, FL; and Museum of Contemporary Art, Miami, FL. Agee's work was exhibited as part of *To Begin Again: Artists and Childhood* at the Institute of Contemporary Art, Boston, MA and *manifesto of fragility*, the 16th Lyon Biennale of Contemporary Art, Lyon, France. Her solo exhibition, *Madonna of the Girl Child*, at the Currier Museum, Manchester, NH, was on view in Spring 2025. This is the artist's first presentation with GOWEN.

WASEEM AHMED

Waseem Ahmed was born in Hyderabad, Pakistan in 1976 and attended the National College of Arts Lahore in Pakistan. He received his bachelors in Fine Arts with Honors from the Department of Miniature Painting in 2000. He has exhibited extensively in Pakistan as well as internationally, including a solo exhibition at the Asian Art Museum, Berlin (2014/2015), the Katmandu Triennale (2017) and the Karachi Biennale (2019). Recent exhibitions include AsiaNow, with GOWEN, Paris, France (2024); Cognitive Bias, Chawkandi Art Gallery, Karachi, Pakistan (2024). GOWEN, who has been the sole representative gallery of the artist in Europe since 2010, has held exhibitions by Ahmed in 2010, 2013, 2014, 2015, 2016, 2017, 2018-2019, 2020 and 2023/24. Ahmed's work is included in the permanent collections of the Museum für Asiatische Kunst, Berlin; The British Museum, London; the Virginia Whiles Collection, UK; the Anupam Poddar Collection, India; the D. Daskalopoulos Collection, Switzerland; the Jerome and Ellen Stern Collection, USA, among others. He was the first artist-in residence at the Asian Art Museum in Berlin, participating in the Humboldt Lab project (2014-2015). The latter included a retrospective curated by Martina Stoye. He was nominated for the Sovereign Asian Art Prize (2012-2013, 2013-2014 and 2017) and the Jameel Prize (2011-2012). Since 2017, he has been appointed as Nominator for the Sovereign Asian Art Prize. In 2024, Ahmed was a participating artist in the South Asian Heritage Month at the British Museum, London. He lives and works in Lahore.

HELEN FLOCKHART

Helen Flockhart (b. 1963) is a painter born in Hamilton, Scotland. Following her attainment of a first-class undergraduate degree in painting at the Glasgow School of Art in 1984, she took up postgraduate study at the State Higher School of Fine Art in Poznan, Poland (1985-6) having been awarded a British Council Scholarship, gained a grant from the Pollock-Krasner Foundation 1992 and won First Prize in the Noble Grossart Painting Prize 2000. Her solo exhibitions, spanning both Scotland and England, include: In *Elysian Fields*, at Arusha Gallery in London (2023). Group shows in New York, Ontario, Rotterdam, London and Truro include: *Hawthorn and the Feast of Julian*, Arusha Gallery Summer Series, New York (2023); Eye of the Collector Art Fair, London (2023) and *A closed door, a den*, Arusha Gallery, Bruton (2023). Flockhart was awarded the Concept Fine Art Award (2016), the Royal Scottish Academy's Maude Gemmel Hutchinson Prize (2012), and the Lyon and Turnbull Award presented by the Royal Glasgow Institute (2012). A fellow of the Glasgow Art Club (as of 1997), Flockhart's works belong to such prestigious collections as the Fleming Collection, the Scottish Arts Council, Strathclyde University and the Lillie, Glasgow. In Spring 2025, she became an elected member of the Royal Scottish Academy. This is the artist's first presentation with GOWEN.

PHILIPPE FRETZ

Philippe Fretz was born in 1969 and received his degree from Geneva's Ecole supérieure d'arts visuel (graduate school for visual arts), where he worked in Claude Sandoz's workshop and received the Prix Stravinsky in 1992. He is a three-times recipient of the Kiefer-Hablitzel grant, awarded between 1996 and 1999 while he was living and working in Marseille. He spent two years in the United States painting and teaching at the Waring School in Boston. He received the Alice Bailly grant in 2002 and was awarded a workshop at the Grütli Artist's Center by the City of Geneva. Since 2000 he has worked with the publisher art&fiction and was president of the Fédération des artistes de Kugler (Kugler artists federation) between 2009 and 2012. In 2014, 2017 and 2020 he received a grant to support the production of the Aargauer Kuratorium. In 2020 he was finalist of the Swiss Art Competition. This is the artist's first collaboration with GOWEN.

AYANA V. JACKSON

Ayana V. Jackson (b. 1977, East Orange, New Jersey) lives and works between Brooklyn, NY and Johannesburg, South Africa). Her work is collected by major international institutions including: The Museum of Fine Arts Boston (Boston, MA), The Indianapolis Museum of Art (Newfields, IN), The Studio Museum in Harlem (New York, NY), The Newark Museum (Newark, NJ), J.P. Morgan Chase Art Collection (New York, NY), Princeton University Art Museum (Princeton, NJ), The National Gallery of Victoria (Melbourne, Australia), The Museum of Contemporary Photography (Chicago, IL) and the Bill and Melinda Gates Foundation (Seattle, WA). Jackson was a 2014 New York Foundation for the Arts Fellow in Photography and the recipient of the 2018 Smithsonian Fellowship. In 2021, she founded STILL Art, an artist residency program in Johannesburg that supports emerging contemporary artists of all disciplines from Southern Africa. Her first major institutional exhibition, *From the Deep: In the Wake of Drexciya*, opened at the Smithsonian National Museum of African Art in April 2023. Two years later, her first major European exhibition opened in April 2025 at the Museo de Antropología in Madrid. Ayana V. Jackson is represented by Mariane Ibrahim Gallery, Chicago. Ayana V. Jackson's work was exhibited in the gallery's recent exhibition *With my Body*. Her work has been shown by GOWEN since 2019.

VLADIMIR KARTASHOV

Vladimir Kartashov (b. 1997, Novosibirsk, Siberia) is a graduate of the Novosibirsk Art School (Fine Arts). He lives and works in Italy. Solo exhibitions: 2024 - *Spellbound* (curated by Domenico de Chirico), Prometeo Gallery, Milan, IT; 2023 - Biennale Le Latitudini dell'Arte, Berlin, GER; *Stream the dream*, Atelier Baldari (TG residency), Milan, IT; 2020 - *Bird concert*, Tsaritsyno Museum, Moscow, RU; *A wave of dreams*, Triumph gallery, Moscow, RU; 20:20 *Time stopped* (curated by Alexander Burenkov), Moscow Museum of Modern Art (MMOMA), Moscow, RU; 2019 - *In the fog of war* (curated by Alexander Burenkov), Gallery Khodynka, Moscow, RU; *Cosmorama XVIII* (curated by Sergey Khachaturov), Museum of Moscow, Moscow, RU; *Random dreams generator*, Gogol house, Moscow, RU; 2018 - *Hypnosis of space. Imaginary architecture. The way from antiquity to today* (curated by Sergey Khachaturov), GMZ Tsaritsyno, Moscow, RU; *Strange, Lost, Unseen, Useless* (curated by Anatoly Osmolovsky), Red Hall, Winzavod, special project of the VI Moscow International Biennale of Young Art; 2017 - *Over There, Where No One Dreams: from Sacred Geography to Non-Place* (curated by Daria Kamyshnikova, Vladislav Efimov) MMOMA, Moscow, RU. Group exhibitions: 2025 - *Io contengo moltitudini* (curated by Edoardo Monti), La Versiliana, Pietrasanta, IT; 2024 - *Where the wild roses grow* (curated by Alessandro Romanini), Prometeo Gallery, Milan, IT; 2023 - *HESoyam Church of Sant'Agostino*, Pietrasanta, IT; 2022 - Christmas exhibition, The Project Space, Pietrasanta, IT; 2021 - *Aurea Saecula*, Triumph Gallery, Moscow, RU; *Innocentmischiefs.Technorococo* (curated by Sergey Khachaturov), Jart Gallery, Moscow, RU; 2019 - *ARCADIA: VR-project*, ZIL Culture Center, Moscow, RU; *Pattern Recognition*, The Foundation of V. Smirnov and K. Sorokin, Moscow, RU; 2017 - *Come to see me* (curated by Kirill Preobrazhensky) START, Winzavod, Moscow, RU.

SYLVIE LAMBERT

Sylvie Lambert was born in Montréal, Canada, in 1984. Selected exhibitions include a solo presentation at Ferme de la chapelle, Grand-Lancy, Switzerland (2023); group exhibition at Art Genève with GOWEN, Geneva, Switzerland (2025); group exhibition at Art Paris with GOWEN, Paris, France (2024); *Next*, group exhibition at GOWEN, Geneva, Switzerland (2023); Claire-Voie, Espace Ruine, exposition Visarte, Geneva, Switzerland (2022); Halle Nord, Geneva, Switzerland (2010) and *Tout à coup...*, Musée Château d'Annecy, Annecy, France (2007). Sylvie has been represented by GOWEN since 2024.

GIULIANO MACCA

Giuliano Macca was born in Noto, Sicily in 1988 and is a graduate of the Academy of Fine Arts in Rome. Selected exhibitions: 2024 *Etere*, GOWEN, Geneva, CH; 2024 (solo) & 2023 (group) *artgenève*, with GOWEN, Geneva, CH; 2023 *Revival I - XVIIIe siècle*, GOWEN, Geneva, CH; 2021 *Escape Line II - Drawings and Sculptures*, GOWEN, Geneva, CH; 2019, Museo Diocesano di Padova, Padova, IT; 2017, Scuderie Aldobrandini, Frascati, IT; 2016, MAAM Museo dell'Altro e dell'Altrove di Metropolit, Roma, IT; 2016 (solo), Tonnara di Marzamemi, IT; 2011 *Artexpo: collettiva dell'Accademia di Roma*, Arezzo, IT. In summer 2023, Macca completed a site-specific installation at the Nuovo Cineteatro Italia di Scicli, Sicily. His work is included in the following collections: MAAM (Museum of the Other and the Elsewhere), Rome, Italy; Raffaele Curi, Rome, Italy; Andrea Guerra, Rome, Italy. Giuliano Macca is currently in residence at Hampi Art Labs, Karnataka, India. He has been represented by GOWEN since 2021.

SÉBASTIEN METTRAUX

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.

ANASTASIA NORENKO

Anastasia Norenko is an Italian landscape painter, born in Zolotonosha, Ukraine, in 1994. She graduated in 2024 from the Academy of Fine Arts in Rome, with a degree in painting under the guidance of Vincenzo Scolamiero. She also studied at the fine art academies of Dresden (HfBK) and Budapest (MKE) thanks to scholarships awarded by the European Eu4Art project. She currently collaborates with the Von Buren Gallery in Rome and Ufofabrik Contemporary Art Gallery in Moena (Trentino), working from her studio in the Pigneto neighbourhood of Rome. Recent exhibitions include *Di propria Natura* solo exhibition at Ufofabrik Contemporary Art Gallery, Moena (TN) (2025), Finalist at the *Fondazione Montanaro* award, Casamassima (BA) (2025), Cremona Art Fair with Ufofabrik Contemporary Art Gallery (2025), *Roma Arte in Nuvola* fair with Mucciaccia Gallery Project (2024), *Call to the Arts* group exhibition at the Italian Cultural Institute in New York (2024); group exhibition finalist for the *Terna Driving Energy Award*, Palazzo delle Esposizioni, Rome (2024), *Let Your Star Shine* group exhibition at the Academy Gallery in Budapest, Hungary (2024); group exhibition at the Galleria delle Arti, Rome (2024). This is the artist's first presentation with GOWEN.

BRYAN ROGERS

Bryan Rogers (b. 1977, Waterbury, CT) received an MFA from the Pratt Institute, New York, NY and a BFA from Appalachian State University, Boone, NC. Recent solo exhibitions: 2026 - Huxley-Parlour Gallery, London, U.K. (upcoming); 2025 - *Dressers*, Monya Rowe Gallery, New York, NY; 2024 - *Wallflowers*, Monya Rowe Gallery, New York, NY; 2022 - *Woodland*, Monya Rowe Gallery, New York, NY; 2021 - *In the Woods*, Online Viewing Room, Monya Rowe Gallery, New York, NY. Recent group exhibitions: 2026 - Lazy Mike Gallery, Seoul, South Korea (upcoming); 2025 - *Revival II – The Renaissance*, GOWEN, Geneva, Switzerland (upcoming); Tibor de Nagy, New York, NY (upcoming), *Small Paintings*, Monya Rowe Gallery, New York, NY (upcoming), *Flora's Cloak*, Huxley-Parlour Gallery, London, U.K., *Looking In, Looking Out*, Monya Rowe Gallery, New York, NY, *Gaze*, Hexum Gallery, Montpelier, VT, *Works on Paper*, Huxley-Parlour Gallery, London, U.K.; 2024 - *South of the Border*, West of the Sun, Lazy Mike Gallery, Lazy Mike Gallery, Seoul, South Korea, Benefit Exhibition, *The Drawing Center*, Selected by Bob Nickas, *Second Nature*, Dinner Gallery, New York, NY Folk Modern, Monya Rowe Gallery, New York, NY, Casa MB, M + B Gallery, Los Angeles, CA; 2023 - *Duality: The Real and the Perceived*, Monya Rowe Gallery, New York, NY, *Works on Paper*, Monya Rowe Gallery, New York, NY, Museu Inima de Paula, Belo Horizonte, Brazil, *I Am American*, Kutlesa Gallery, Goldau, Switzerland. Rogers' work is in the public collections of the Museu Inima de Paula, Belo Horizonte, Brazil and the X Museum, Beijing, China. His work has recently been featured in Surface Magazine ("Bryan Rogers Dreams Up Blissed-Out States of Existence»), The Wall Street Journal ("Bryan Rogers: Wallflowers' Review: A Blooming Talent"), and profiled in Artnet ("Artist Bryan Rogers Conjures Fantastical Queer Landscapes in His New Jersey Studio»). Rogers' work is in the public collections of the Museu Inima de Paula, Belo Horizonte, Brazil and the X Museum, Beijing, China. Bryan Rogers lives and works in Hartfield, VA, and is represented by Monya Rowe Gallery, New York. This is the artist's first collaboration with GOWEN.

ELLA WALKER

Ella Walker (b. 1993, Manchester, United Kingdom) is a British artist who is based in London. She received her BA in Painting and Printmaking from The Glasgow School of Art, Glasgow, before joining The Royal Drawing School, London, where she earned a Postgraduate Diploma in 2018. Recent solo exhibitions include: *Idolâtrie*, Le Château – Centre d'Art Contemporain et du Patrimoine d'Aubenas, France (2025); *The Romance of the Rose*, Pilar Corrias, London (2024); *After great pain, a formal feeling comes*, Casey Kaplan, New York (2024); *Chorus*, Kestner Gesellschaft, Hanover, Germany (2023) and Distant Conversations: Ella Walker and Betty Woodman, Currier Museum of Art, Manchester, New Hampshire (2023). Selected group exhibitions include: *Present Tense*, Hauser and Wirth Somerset, UK (2024); *Where the threads are worn*, Casey Kaplan, New York (2021); *Fertile Laziness*, Platform Southwark, London, UK (2021) and *Bathing nervous limbs*, Edinburgh Art Festival, Arusha Gallery, Edinburgh, UK (2021). This is the artist's first collaboration with GOWEN.



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