

GOWEN presents

Sequences of Time



Vladimir Kartashov

A special installation
at San Clemente,
Venice

The project is generously
supported by San Clemente
Palace Venice and Antigone's
Tales, Private Collection.

May 8 to September 27, 2026

Public opening May 8th from 19:30
In the presence of the artist

Coinciding with the 61st International Art Exhibition of La Biennale di Venezia, **GOWEN** is honoured to present *Sequences of Time*, a special project by **Vladimir Kartashov** (b. 1997, Novosibirsk, Siberia). Unfolding across the historic spaces of the island of San Clemente, the artist has installed a series of site-specific works on view in the island's church, alongside a planned custom-made intervention in the San Clemente Palace Venice.

Conceived by Kartashov in direct response to this unique setting, the project is developed around an understanding of metamorphosis - as a state rather than a result - bringing to the fore ideas of vulnerability, instability, and perpetual reconfiguration as fundamental states of existence. The exhibition - comprising around ten pieces - builds upon this understanding, treating both architecture and artwork as bodies engaged in ongoing transformation.

Within the Christian tradition, the church can be understood as a living organism rather than a static structure. Conceived symbolically as a body, with nave, transept, and choir forming an almost anthropomorphic composition,

it evolves over time through additions, restorations, and liturgical transformations. In San Clemente, layers of construction coexist, retaining traces of loss, repair, and return. The past, instead of being erased, continues to operate within the present. Temporality is thus experienced not linearly, but as stratification inscribed into matter. Like a living body, the church adapts to changing contexts, absorbs historical layers, and bears the marks of its own growth and renewal, shaped continuously by both spiritual meaning and human presence.

Echoing these ideas, Kartashov's works - produced in his experimental style of expression - take the form of wall-mounted structures into which painting is integrated, conveying intricate narratives which juxtapose the real and the imaginary. His canvases evoke exposed surfaces embedded within volume and the built form, positioned between painting and sculpture, image and matter, the transcendent and the corporeal. Blending both traditional and non-traditional materials, the works resist rigid separations between media, proposing instead form as a mutable and contingent state, responsive to place and time.



Central to the presentation is a monumental tondo, suspended above a replica of the Holy House of Loreto within the chapel. While not depicting the structure itself, Kartashov's work establishes a conceptual and spatial dialogue with a subject historically addressed by Venetian masters. Positioned in deliberate relation to the house below, the work engages this lineage from above, reinterpreting its sacral and symbolic resonances through new aesthetic codes, archetypes, and images articulated in his own contemporary visual language.

In parallel, a site-specific work currently being produced by the artist for the island's hotel bar will be installed and unveiled later this summer. The monumental work, situated within a space of everyday encounter and social ritual introduces a deliberate shift in register, extending the project's conceptual framework beyond the devotional context, complicating distinctions between the sacred and secular, contemplation and consumption.

Through a highly innovative practice, Kartashov has long engaged with the disjunction between physical presence and digital image - a defining condition of contemporary experience. Existing between online and offline realities, his subjects are held in a state of constant flux, where metamorphosis ceases to be transitional and becomes instead a continuum.



The project is grounded in Kartashov's own personal experience of prolonged transformation - shaped by growing up in Siberia and living in exile in Italy - reflecting a condition of ongoing cultural, physical, and linguistic displacement. The images embedded within his sculptural forms serve as provisional carriers of memory - unstable and susceptible to external influence. Entering into a heightened exchange with the architecture of San Clemente, Kartashov's works establish places of passage between states, where the temporary and the eternal, the material and the immaterial, image and body converge.

Vladimir Kartashov has been represented by GOWEN since 2025.



San Clemente Palace

VENICE

ABOUT SAN CLEMENTE PALACE VENICE

Awarded as the #1 Hotel in Venice by Conde Nast Traveller, San Clemente Palace Venice sits on the entire 20-acre San Clemente Island, 10-minute to San Marco aboard the hotel's traditional complimentary wooden boats. The private island church, built in 1131 and renovated in the 17th century, is part of the hotel's historic campus and one of the three church-in-church concepts in Europe. The 189-room "palace" having the most luxury suite options is at the center of a gracious park littered with contemporary sculpture. The resort's grounds include a large swimming pool surrounded by cabanas and chaises longues in the middle of palm garden, 1-mile jogging track by the lagoon. The open-air Le Specialita Italian Trattoria and bar, Acquerello Fine Dining Restaurant, as well as the Longevity SPA, tennis court, open air cinema and golf pitch & putt offers the guests a resort style get away in Venice. Away from crowds and close to magic.

For more information visit www.sanclementepalace.it

ABOUT ANTIGONE'S TALES, PRIVATE COLLECTION

Antigone's Tales, Private Collection is the culmination of more than 30 years of research by its founder Petra de Castro, a writer and thinker engaged with contemporary art and cultural advancement.

The collection explores how storytelling, both in content and form, has been reimagined for our times, examining how the imaginary of fairy tales continues to endure, sometimes subtly, sometimes overtly, particularly when embedded within present-day contexts.

Reflecting a renewed interest in these themes, the works brought together in the *Antigone's Tales, Private Collection* follow this lineage, reviving the enduring presence of this ancestral narrative tradition within contemporary art.

The collection will be housed in a newly developed private museum conceived as a *Gesamtkunstwerk*, an immersive environment envisioned as a portal into a world of enchantment. The museum's architecture itself evokes transformation, echoing the essence of fairy tales: a journey in constant evolution, without fixed or predetermined outcome.

ABOUT GOWEN



GOWEN Gallery represents Swiss and international emerging and mid-career artists, assuring museum-quality presentations by both its represented and invited artists. The gallery prides itself on a rich exhibition program including curatorial projects and participation in renowned international art fairs, for which, more recently, it has delivered high profile monumental projects.

Originally founded in 2009 by Laura Gowen and Faye Fleming, the gallery became Gowen Contemporary in 2010. With a visionary approach, and under the sole leadership of Founder and Director, Laura Gowen, the gallery has established itself as a collaborative player in the contemporary art sector, partnering with key fairs, festivals, institutions, and galleries internationally.

Since its inception, GOWEN aims to showcase pioneering and cutting-edge artists pursuing experimental and critical approaches, often alongside significant works by critically acclaimed or historical artists from private collections. With a strong belief in inclusion and diversity, the gallery welcomes all forms of medium and artistic expression.

For more information visit gowen.art

ABOUT THE ARTIST



Vladimir Kartashov (b. 1997, Novosibirsk, Siberia) is a graduate of the Novosibirsk Art School (Fine Arts). He lives and works in Italy.

Solo exhibitions: 2026 - *A Second Before the Miracle* (curated by Domenico de Chirico), DSC Gallery, Prague, CZ; 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 - *Revival II - The Renaissance*, GOWEN, Geneva, CH; *lo 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 - HESYOAM 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.