



**GOWEN**  
GENEVA, SWITZERLAND

# GOWEN AT ART PARIS

NICK ARCHER

TESS DUMON

SOPHIE RYDER

JOANA VASCONCELOS

Booth B13  
April 9 – 12, 2026  
Grand Palais, Paris

VIP Preview  
Wednesday April 8, 2026  
(by invitation only)  
In the presence of the artists

Press Release | GOWEN | 2026

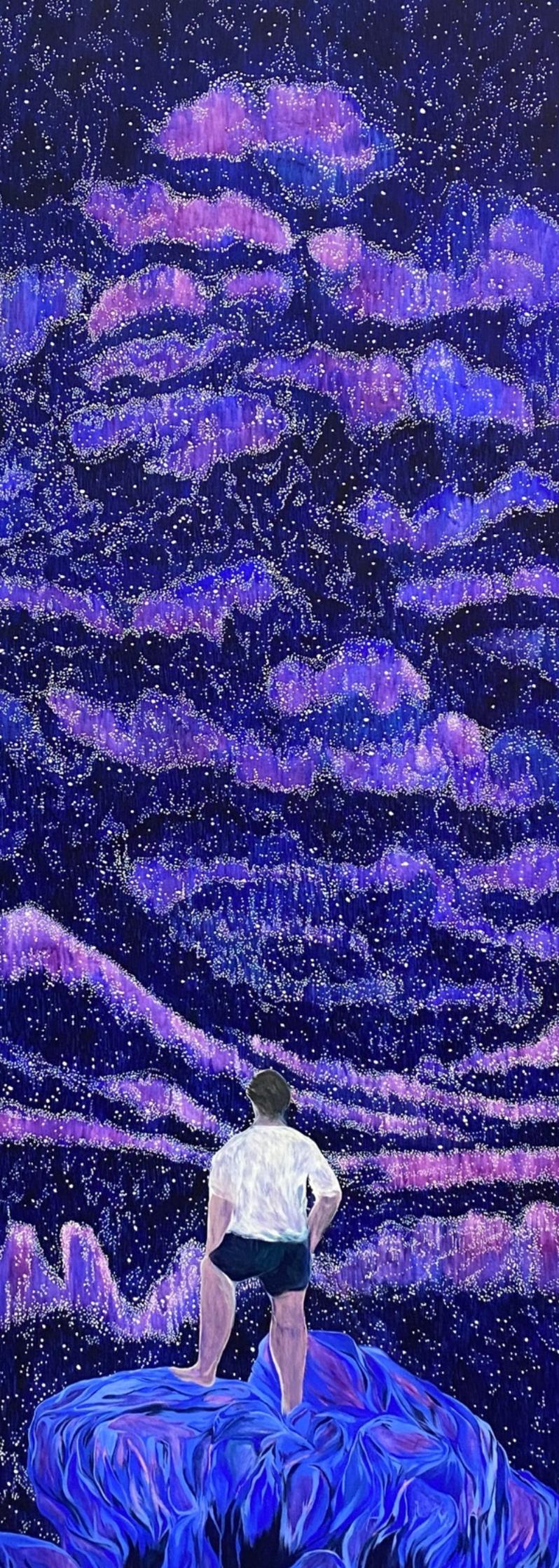
For the 28<sup>th</sup> edition of Art Paris, GOWEN is delighted to present a group exhibition by four international artists whose works together conjure a poetic yet unsettling world. A purposeful manipulation of scale and colour explored by **Nick Archer**, **Tess Dumon**, **Sophie Ryder**, and **Joana Vasconcelos** disrupts the natural response to an almost Carrolian mise-en-scène, drawing viewers into a realm where the familiar becomes estranged and the everyday is reimagined.

Central to the presentation is *Five O’Clock*(2024), a wrought-iron teapot by Portuguese artist **Joana Vasconcelos** (b. 1971, Lisbon). The monumental structure, designed to be covered in jasmine plants, recalls decorative ironwork, transformed into an arbour-sculpture that bridges domestic ritual and monumental form. By exaggerating proportion, Vasconcelos denies the object’s ordinary function, creating a fusion of the natural and industrial. Historical allusions enrich the work, from Portugal’s role in importing tea to Europe to Catherine of Braganza’s influence on English courtly tea-drinking customs. Humour, elegance, and cultural memory elevate a banal object into a striking symbol of tradition and transformation.

The paintings of **Nick Archer** (British, b. 1963) extend this atmosphere, conjuring luminous landscapes in oil enriched with glass beads, silver powder, and gold leaf, where calm lakes and wooded vistas glisten. Relating to a formative journey through the Swiss Alps and walking the frozen edges of a glacial lake, Archer’s observation of the reflections of snow-covered mountains and ice-covered trees suggests a profound sense of otherworldliness that is observed throughout his broader practice.

Nick Archer, *Crossing Blue*, 2026,  
Oil and carborundum on linen, 350 x 225 cm.  
Courtesy of the Artist and GOWEN. © Nick Archer.





The works emerging from this encounter balance figuration and abstraction. Poured, thinned pigments allowed to bleed and merge are later retraced and woven with the brush, creating richly textured, lace-like surfaces. The immersive, site-specific canvases are installed floor to ceiling, their expansive scale amplifying Archer's exploration of colour, surface, and atmosphere. Embracing both warm and cool tonalities, these monumental works are juxtaposed with smaller, intimate works on copper. Archer's paintings seek to blur the boundary between recognition and disquiet, offering scenes that are at once alluring, uncanny, and uneasy.

In this first presentation with the gallery at an art fair, French artist **Tess Dumon** (b. 1990, Paris) draws on her ongoing research to unveil a new body of work exploring landscape as an emotional space or inner territory, approaching it as an experience, rather than a fixed view. In her mind, landscape becomes a mental place, a zone of projection, or a threshold.

Working primarily in gouache, Dumon exploits the medium's velvety, matte opacity to absorb light, transforming the painted surface into a sensitive membrane through which inner states are translated into colour. These colours operate less as descriptions of reality than as carriers of affect, inviting the viewer to feel the landscape, rather than representing it.

Informed by the philosophical writings of Gaston Bachelard, particularly *Water and Dreams* and *Air and Dreams*, Dumon, in her paintings, imagines water as depth, while air becomes a space of elevation and inner expansion. Through these works, the artist seeks to make visible this intimate immensity, the movement from the physical to the psychic, in which the landscape acts as a revealer of a state of consciousness.



Sophie Ryder, *Girl With Knees Up*, 2019, Galvanised Steel Wire Sculpture, 6.096 x 2.90 x 4.71 m and *Sitting Minotaur*, 2020, Galvanised Steel Wire Sculpture, 6.7 x 5.48 x 5.79 m. Courtesy of the Artist and GOWEN. © Marc Domage.

References to 'passage' recur throughout Dumon's work - thresholds, rabbit burrows, labyrinths, and enigmatic architectures - and moments of descent, crossing, and slipping from one world into another. From *Alice in Wonderland* to mythological tales, her compositions suggest an initiatory quest, at times narrative, suspended in time. The viewer is invited to enter, embracing a contemplative encounter with landscape.

In the words of the artist: "For several years now, I have been pursuing this notion of the quest at the crossroads of myth and contemporary gaming worlds. Exploring, crossing, moving forward within a landscape. Where the screen demands immediate action, the canvas imposes a slow temporality."

Returning to the Grand Palais for the second year running, French-British artist **Sophie Ryder** (b. 1963, London) presents two bronze sculptures - the *Lady Hare* and *Minotaur*. Depicting hybrids of woman and animal, the works suggest archetype, instinct, and myth. Through scale and form, Ryder conjures presence without portraiture, evoking the human body while simultaneously transcending it.

The artist's participation follows her critically acclaimed MONUMENTAL installation last year. Presented by GOWEN, Ryder's two outdoor wire sculptures at the entrance of the Grand Palais became the defining icon of the fair.

Brought into this common setting, the different approaches of these four artists embody a shared strategy: by altering scale and colour, they destabilise expectations, disrupt routine perception, and immerse audiences in a world where the commonplace is subverted and wonder reasserted.

## [ABOUT THE ARTISTS](#)

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### ON VIEW AT GRAND- RUE 23, GENEVA

*What Is Really Matter*  
Sylvie Lambert

March 5 - May 16