

GOWEN at Art Paris 2025

Waseem Ahmed, Sylvie Lambert, Sophie Ryder, Joana Vasconcelos

Stand B12

April 3 – 6, 2025

Grand Palais, Paris

VIP Preview Wednesday April 2 (by invitation only)

The gallery also presents MONUMENTAL by Sophie Ryder

Located outdoors on the plaza at the main entrance of the Grand Palais, the MONUMENTAL project is a collaboration between GOWEN Geneva, Art Paris and with the generous support of: Gander & White, Maison Belmont and Obedir



Courtesy of GOWEN. © Yosuke Kojima.

Installation View. Art Paris 2025, GOWEN.

For the 27th edition of Art Paris, GOWEN is honoured to present a group exhibition by four international artists who represent a diverse range of innovative and influential contemporary voices. In a reflection of the gallery's multifaceted, curatorial approach to presenting singular works by artists experimenting in the broader contemporary field, the exhibition includes a signature textile work by acclaimed Portuguese artist **Joana Vasconcelos** (b. 1971, Paris) from her *Crochet paintings* series. Alongside Vasconcelos's large-scale piece are new works in acrylic on canvas by French-Canadian artist **Sylvie Lambert** (b. 1984, Montréal), a series of thought-provoking works on Wasli paper by **Waseem Ahmed** (b. 1976, Hyderabad) and sculptures in bronze by eminent French-British artist **Sophie Ryder** (b. 1963, London).

In her *Crochet paintings*, **Joana Vasconcelos** questions the boundaries between painting and sculpture, inspired by classical landscapes, in a technique most often associated with domesticity. Her voluminous pieces appear as undulating compositions akin to hills and valleys, creating a dialogue that evokes both body and nature, the figurative and the abstract in playful, engaging contemporary landscapes. Humorously contrasting with the large, gestural, often masculine paintings of the American abstract expressionists, her large 'paintings' crafted in small repetitive gestures in crochet adopt a technique more akin to the handmade and feminine arena. Selected smaller ceramic pieces by the artist are also presented. This year, with *Zigzag, 2024*, Vasconcelos is one of eighteen international artists from among the exhibiting galleries selected by curator Simon Lamunière for the fair's *Out of Bounds* theme.

The unfamiliar environments of **Sylvie Lambert** 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.



Sylvie Lambert, *Red Tree*, 2025, Acrylic on canvas 150 x 100 cm.

Courtesy of the Artist and GOWEN. © Claude Cortinovis and GOWEN.

One of Pakistan's foremost contemporary miniature artists, **Waseem Ahmed's** body of work garners deep, personal histories, as well as addressing complex social, political, and cultural contentions. Raised in an immigrant Muhajir family, 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, *Untitled*, 2023, Dry pigment colour, Silver leaf, tea stain, on Archival handmade Wasli paper, 53 x 35.5 cm.

With a rich vocabulary commonly borrowing from mythology, theology or Eastern and Western history and the history of art, Waseem Ahmed seeks to bridge the practice of art and the turbulence of the world. Constructing multiple layers of meaning, extending beyond the constraints of geography, nationality, and identity, Waseem's complex visuals, frequently decorated with foliage or calligraphic forms conceptually challenge limits that embody a political, religious, and cultural distance while reflecting on unity and common legacy. On view will be a selection of the artist's recent paintings, notably from his ongoing *Invisible border* series begun in 2016.

Courtesy of the Artist and GOWEN. © The Artist and GOWEN.



Sophie Ryder, *Minotaur Torso (maquette)*, 2000, Bronze, 60 x 46 x 38 cm and *Lady Hare Torso (maquette)*, 2000, Bronze, 56 x 44 x 36 cm.

The contemporary practice of **Sophie Ryder** holds at its core the invention of singular, often playful and impassioned narratives frequently expressed through symbolic, ambitious, sculptural works.

Exploring the complexities of emotion through animal imagery, Ryder's work brings together an imaginary cast of characters with which she describes her life, relationships and experience as a human being. Drawing on mythology and the natural world, Ryder frequently melds forms to combine the attitudes and instincts of each.

Often up to 10 metres high, her works are powerful not only in scale but also in the manner – customarily through the elaboration of hybrid animal and human figures – in which they represent broad themes dealing with personal sentiment and circumstance such as family, sexuality, spirituality or human experience. The archetypal Lady Hare, developed by Ryder as a companion to the Minotaur, has long occupied her imagination, and the human parts are based on the artist's own body. Like wearing a mask, the persona of the hare, as with many of her other characters, renders the figure's identity fluid and enigmatic.

Ryder's wide breadth of practice sees her working with metal, sawdust, wet plaster, old machine parts and toys, weld joins and angle grinders, paper and charcoal sticks. However, it is galvanised steel wire, a material which became an obsession of the artist after years of studying at the Royal Academy of Art in London which has become one of her primary means of expression and which is exemplified in *Girl With Knees Up*, 2019 and *Sitting Minotaur*, 2020. Complementing the gallery's special installation of these grand-scale works on the plaza of the main entrance to the fair, two smaller works in bronze are presented on the gallery's booth. The artist will be in conversation with curator Jon Benington on Thursday 3rd April from 3 p.m. to 4:15 p.m. in the conference area of the fair. This is the first collaboration between Sophie Ryder and GOWEN at Art Paris.

[ABOUT THE ARTISTS](#)



Installation View. Art Paris 2025, GOWEN. Courtesy of GOWEN. © Yosuke Kojima.



Joana Vasconcelos, *Orchid*, 2025, Rafael Bordalo Pinheiro faience painted with ceramic glaze, handmade cotton crochet, 13 x 39 x 34 cm. Courtesy of the Artist and GOWEN. © Atelier Joana Vasconcelos.