

PRESS RELEASE



Jeanine Cohen, *Plenty of Empty N°XII*, 2007,
Acrylic on wood, 80 x 70 x 12 cm (2 pieces)

Jeanine Cohen

Ever-changing

Nuno da Silva

Luz própria

Installation

October 11 – November 17, 2007

Opening reception on Thursday, October 11 at 10 pm

Guided tour by the artists on Saturday, October 13 at 5 pm

Caroline Pagès Gallery

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Opening Hours: Monday-Wednesday 12am-5pm, Thursday-Friday 12am-8pm, Saturday 3-8pm and by appointment.

The Belgian artist **Jeanine Cohen** presents her exhibition *Ever-Changing*, bringing together a collection of new works in the series *Plenty of Empty*, via composite, rectangular frames, which generally overlap or are linked in a less formal scheme. These are wooden frames that are exhibited as just that, on an external level, without the (de)characterisation of the material that, on the contrary, occurs within the frame that remains in contact with the surface it rests upon and where the acrylic paint is applied. With the help of the light, the effect of the fluorescent pigment produces a reflection that follows the outline of the structure within the space itself. Thus, the colour fills a visible circuit that transforms the apparently empty three-dimensional frames into supports for painting. It offers the viewer an experience in mutation, both due to the occasional light changes and the consequent interference with the intensity of the reflection of the pigment, as well as the angle of vision that gives a variety of perceptual possibilities.

Cohen has been involved in projects that clearly depend on colour and what the structuring of colour does to the surrounding space, whether it is in the form of acrylic paint on canvas, wood or aluminium, site-specific wall paintings – where she uses a variety of materials, like aluminium or adhesive – and silkscreen prints. Painting is seen as an agent of change. Cohen's work retains the important reflection about what painting is and how it can take shape in relation to visual concepts, such as intensity and the delimitation of different surfaces. The correspondence of these premises does not divert the artist's eye from what surrounds her, especially in the case of architecture. In practice, this is visible via the sensation of construction that underlies these carefully created and planned works. The colour, which is used in a preferential monochromatic tone, acts as a source of light whose self-sustenance comes from its characteristics of fluorescent pigmentation. A visual ambiguity is created: on one hand colour delimits zones and also evokes the feeling of escaping the limits shaping the space, via its very sophisticated luminous component. Moreover, the colour still captures the attention of other sensations: its reflections seem to be giving off heat; colour as attitude becomes the vehicle of an absorbing visual experience.

Jeanine Cohen (b. 1951) lives in Brussels. She is currently in the process of completing her biggest public site-specific project to date: covering 900 m² of the façade of a new extension to the Museum of Photography in Charleroi (Belgium). The great majority of Cohen's work consists of site-specific wall paintings for public, corporate and private collections, as well as exhibitions. She has mostly exhibited her work in Belgium and Iceland. In Belgium she has exhibited at the Centre for Fine Arts Brussels (BOZAR), at the Nicolas de Staël Art Centre, at the Tapestry Museum, at the Centre for Contemporary Non-Objective Art (Brussels), and at the following galleries in Brussels: Archetype, Etienne Tilman, In Situ, 175, and X+. She recently participated at the Brussels Arts Festival (BRXL BRAVO) and the French Community in Belgium Collection exhibition in Brussels. In Reykjavik, she is represented by the i8 Gallery, which regularly exhibits her work; in 2004, the SAFN Museum included her work in an exhibition of their collection. Her work is part of public and corporate collections in Belgium (French Community in Belgium, Winterthur, Zurich, Agoria Group, Quai 55), in Sweden (Statens Konstråd), in Iceland (SAFN Museum), and numerous private collections in Belgium, Iceland, Israel, England, the USA, Portugal, and France.

Cohen's exhibition is found in four of the gallery's five rooms, establishing an exhibition path that ends in the last room with an installation, *Luz própria*, created by **Nuno da Silva**. This installation is the result of core questions regarding the artist's work, ones that are fundamentally about the relationship between light and shade, reflection and spatial context and material that, all together combined, are able to define different phenomena and perceptual experiences. The conscious awakening of the observed variants has been one of the essential goals of his research. Essentially, the work of the artist consists of installations related to light, as well as light designs and scenography for public and private spaces and events.

Nuno da Silva (b. 1969) lives in Lisbon. He graduated in architecture from the Architecture Faculty of the Lisbon University (FAUTL) in 1994 and has been working in the profession since 1988. His exposure as a visual artist includes individual exhibitions in Lisbon at the Zé dos Bois Gallery (1996, 1998 and 2000) and at the Beato Convent (2000). He has exhibited collectively in Portugal at the Serralves Museum (*ANJE*, 2001), at the *Museu do Ferro* (2003), at the International Art Biennials at Vila Nova de Cerveira (1997 and 1999), where he received the 1st Prize for Sculpture in 1997; in the same year he also participated at the International Sculpture and Design Biennial at Caldas da Rainha. Abroad he has exhibited in Belfast, San Francisco, Madrid and Santiago de Compostela. In 2006, he was nominated for the Luzboa/Schröder Prize at the Lisbon Light Biennial. His work is included in collections at the António Cachola Foundation, *LTE-Electricidade de Lisboa e Vale do Tejo*, Vila Nova de Cerveira Town Council, the Zé dos Bois Gallery and in private collections in Portugal.

Rita Santos, September 2007
Caroline Pagès Gallery

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