



L I N D A   K O H E N

LINDA KOHEN, AN INTERNATIONALLY RENOWNED ITALIAN-URUGUAYAN ARTIST, PRESENTS FOUR INDIVIDUAL EXHIBITIONS IN FOUR CITIES: MIAMI, BUENOS AIRES, SAO PAULO AND MONTEVIDEO. A TOTAL OF A HUNDRED PAINTINGS AND DRAWINGS WILL SHOW-CASE HER LONG ARTISTIC CAREER FROM 1944 TO 2010.

**These exhibitions have been declared of "National Cultural Interest" by the Ministry of Education and Cultural Affairs of the Republic of Uruguay**

**EXHIBITIONS SCHEDULE:**

MARCH 16 HOY EN EL ARTE GALLERY | BUENOS AIRES-ARGENTINA  
APRIL 1 THE AMERICAS COLLECTION | CORAL GABLES, FL, U.S.A.  
APRIL 9 DAN GALLERY | SAO PAULO-BRASIL  
APRIL 28 MVD GALLERY | MONTEVIDEO-URUGUAY



**THE AMERICAS COLLECTION**  
PRIVATE & CORPORATE FINE ARTS DEALERS



ARGENTINA



BRASIL



URUGUAY

"I DON'T HAVE THEORY..... I have experience gained from many years of hard work; an experience that keeps conditioning, guiding, accompanying and pushing me."

Linda Kohen



SELF-PORTRAIT | 1947 | OIL ON BOARD | 21<sup>1/4</sup> X 12<sup>5/8</sup>"



“With my first teacher Perre Fossey, I learned to draw using straight lines, and with Eduardo Vernazza, I learned to study the human body, curved lines, shadows and landscapes.”

Linda Kohen

VERNAZZA PORTRAIT | 1945 | PENCIL ON PAPER | 14<sup>1/8</sup> X 11<sup>3/8</sup>”

# L I N D A   K O H E N

What has happened with the representation of reality in painting? We are not talking about the rejection that came about with the appearance of abstractionism at the beginning of the 20th century. Basically, as various critics have pointed out, abstract painters did not entirely abandon the illusion of reality contained in that tendency's guidelines. In the mid-1940s, André Bretón—who had always maintained an unfavorable stance towards abstractionism—called attention to this fact when he finally devoted an article to Enrico Donati. What we are talking about, therefore, is the radical suppression of any reference to reality that began to be promoted with minimalism around the 1960's. Painters who followed the dictates of that tendency reduced to nothingness any reference to reality that may have existed in painting. Hence, suppressing it in favor of concepts was only one step away, a step which Marcel Duchamp had already taken when he proposed his criticism of "retinal" painting. But in view of the fact that everything starts and ends with a gaze, reality, whether as perceived by us as such (with every variant this may entail), or as "seen" internally, has not ceased to be present in today's art scene. The persistence of a gaze is what has made possible, then, that the issue not disappear from pictorial language in spite of efforts to distort it. The moment vision discovers the presence of reality, it continues to be a necessary starting point for many artists in carrying out their work.

The case at the center of Linda Kohen's painting arises from this fact precisely. In the sixty years of her artistic endeavor, Linda Kohen has incorporated various versions of reality as interpreted from a very personal viewpoint. It is not a reality that reproduces itself and turns into a sham, as tends to happen with the surrealist current illustrated by Richard Estes or Duane Hanson, among others, who also reacted during the 1960's against the minimalist current. In this sense, Linda Kohen's work illustrates an effort to save the distance that exists between mere reproduction of reality and a will to give expression to a sort of documentation about what its appearance in a pictorial scenario means to her. In her work we observe, then, an effort to interpret this writing, and especially an indisputable mastery for incorporating it into the mystery that the existence of space proposes to us. The notion of space in Linda Kohen's body of work requires a separate analysis. Suffice it to point out that, in my opinion, what this painter opens before the eyes of those who look at her paintings is the possibility for exploring that brings us face to face with various alternatives. For example, in her interiors series, the sensation that seizes us that something or someone is going to turn up behind a door or coming down the stairs creates an enigmatic dimension through the familiar. The enigma, then, incorporates a poetic nature into her representation of her world. If poetry introduces the strange—George Bataille tells us—it does so by means of the familiar.

Linda Kohen likes to paint series, meticulously exploring in each of them the different aspects of things that are capable of becoming objects of her imagination. But in all of them, she keeps alive the confluence of her gaze with the interpretation suggested to her by one other that lies inside her. In other words, when we come face to face with her still lifes, her houses, rooms, characters, etc., we know that reality only belongs to her in the sense that she is offering us a clear impression of her perception of things that are part of her awareness. The philosopher George Berkeley's famous maxim To be is to be perceived gains full validity when referring to Linda Kohen's paintings. Something similar



*Nude*, 1944, pencil on paper, 12 <sup>1</sup>/<sub>4</sub> x 19 <sup>1</sup>/<sub>4</sub>"

happens with another great realist painter: Edward Hopper, whose sense of solitude determines the composition of the space where he will capture his vital experiences. In the case of Linda Kohen, her painting reminds us to a conception of the absence or solitude that permeates the silence present in many of her works. Undeniably, tangible reality is present, but when we come close it seems to whisper into our ear *noli me tangere* as an admonishment to not disturb its "being there."

In one of his moments closer to existentialism, Heidegger talked to us of a "dasein," or "being there" without an awareness of why. When we penetrate into Linda Kohen's empty rooms or look at that multitude of quiet characters that appear in one of her series, do we not get the feeling that the world we inhabit seems devoid of sense? Or maybe not: rather, that this world is filled with premonitions. The question we ask ourselves arises from a style of painting that incites our curiosity, as does her use of color. The whole gamut of colors used by her to create her paintings is dominated by a determination to not let things hide behind futile appearances. In her work, color does not serve the same function it may have served Matisse. Its function is to highlight the presence of the object, or of the human being without cunning arguments that could alter his or her destiny. What that destiny may consist of reminds us to other interpretations that, to me, seem to be found in literary works such as those of Samuel Beckett. My impression is that this author would have liked to have seen "Waiting for Godot" staged by Linda Kohen. Neither artificial accessories nor heavy loads of color would have been the object of her set design. Only space freed of everyday ruckus, simple and in the nude as is the case in her paintings, would be the perfect backdrop for Beckett's characters to appear as they wait for that which shall never come. In the final analysis, poetry is what will revisit a pictorial work carried out for six decades with the "obstinate rigor" of which Leonardo spoke.

**Carlos M. Luis**



TOSCAN LANDSCAPE | 1960 | OIL ON BOARD | 11<sup>3/4</sup> X 15<sup>3/4</sup>"

SUBURB LANDSCAPE | 1949 | OIL ON BOARD | 11<sup>3/4</sup> X 15<sup>3/4</sup>"



STILL LIFE | 1959 | OIL ON BOARD | 11<sup>3/4</sup> X 15<sup>3/4</sup>"

STILL LIFE (WHITE BOX) | 1964 | OIL ON BOARD | 16<sup>1/2</sup> X 20<sup>3/8</sup>"





CALAS | 1958 | OIL ON BOARD | 20<sup>1/2</sup> x 16<sup>1/2</sup>"



“Under the teachings of Julio Alpuy, José Gurvich and Joaquín Torres-García during my years in the Torres-García Atelier, I learned to use black as a unifying element. I also learned all about color and linear plains and the division of space according to The Golden Ratio.”

Linda Kohen



ORADOR Y PLATEA | 1981 | OIL ON CANVAS | 32<sup>1/4</sup> X 26"



"I am often told that there is a lot of loneliness in my artwork, to which I always reply that solitude is not a bad word. Even when surrounded by people and love, we are born alone and will die alone."

Linda Kohan



MULTITUD | 1981 | OIL ON CANVAS | 36<sup>1/4</sup> X 29<sup>1/8</sup>"

## LINDA KOHEN

Born in Italy and resides in Uruguay

### SOLO EXHIBITIONS

- 2011 Las Vertientes Farm Centro Cultural, Punta del Este, Uruguay
- 2010 Centro Cultural Borges, Buenos Aires, Argentina
- 2009 El Peñasco, Maldonado, Uruguay
- 2008 Museo Artiguista, Maldonado, Uruguay  
Palais de Glace, Buenos Aires, Argentina
- 2007 Galería Meridiano, Montevideo, Uruguay  
Centro Cultural Borges, Buenos Aires, Argentina
- 2005 Centro Cultural de España, Montevideo, Uruguay
- 2004 Galería Puerta de San Juan, Montevideo, Uruguay
- 2003 Galería Alianza Cultural Uruguay-Estados Unidos, Montevideo, Uruguay
- 2001 Centro Ministerio de Educación y Cultura, Montevideo, Uruguay  
Centro Cultural Borges, Buenos Aires, Argentina
- 1999 Museo de Arte Contemporáneo El País, Montevideo, Uruguay
- 1998 Museo Mazzoni, Maldonado, Uruguay  
Museo Regional de San Carlos, Uruguay  
Museo de Arte Americano de Maldonado, Uruguay  
Centro Cultural Recoleta, Buenos Aires, Argentina
- 1997 Museo de Arte Americano de Maldonado, Uruguay  
Nueva Congregación Israelita, Montevideo, Uruguay
- 1995 Sala de Exposiciones OEA, Buenos Aires, Argentina  
Museo de Arte Americano de Maldonado, Uruguay
- 1994 Galería Moretti, Montevideo, Uruguay  
Museo de Arte Moderno, Buenos Aires, Argentina

- 1991 Museo de Arte Americano de Maldonado, Uruguay  
Galería Alvaro Castagnino, Buenos Aires, Argentina  
Galería Moretti, Montevideo, Uruguay
- 1988 Museo de Arte de San Pablo, Brasil  
Federación Witzo del Uruguay
- 1987 Casa de la Cultura "Alicia Goyena," Montevideo, Uruguay  
B'Nai B'rith Oriental, Montevideo, Uruguay  
Museo de Arte Americano de Maldonado, Uruguay
- 1985 Museo de la OEA, Washington, USA  
Istituto Italiano de Cultura, Montevideo, Uruguay  
Museo Artiguista, Maldonado, Uruguay
- 1984 Galería Bonino, Rio de Janeiro, Brasil  
Museo de Arte Americano de Maldonado, Uruguay  
Museo de Bellas Artes Castagnino, Rosario, Argentina
- 1982 Galería Dan, San Pablo, Brasil
- 1981 Galería Meeting Point, Miami, USA  
Museo de Arte de San Pablo, Brasil
- 1978 Galería Atica, Buenos Aires, Argentina
- 1977 Galería Arte Múltiple, Buenos Aires, Argentina
- 1975 Galería Trilce, Montevideo, Uruguay
- 1971 Galería Moretti, Montevideo, Uruguay

### COLLECTIVE EXHIBITIONS

- 2010 Las Vertientes Centro Cultural, Maldonado, Muestra Inaugural, Uruguay
- 2009 Museo de Arte de Sao Paulo, Exhibition commemorating the 60th Anniversary of the Museum, "A Natureza das Coisas" MSAP, Sao Paulo, Brazil
- 2007 52 Salón Nacional, María Freire, Montevideo, Uruguay
- 2004 51 Salón Nacional, Museo de Artes Visuales, Montevideo, Uruguay
- 2003 Galería Puerta de San Juan, Montevideo, Uruguay

- |      |   |      |   |
|------|---|------|---|
| 2002 | 50 Salón Nacional, Museo de Artes Visuales, Montevideo, Uruguay               | 1992 | Muestra de Arte Cristiano, Librería Linardi, Montevideo, Uruguay        |
| 2001 | 90 Aniversario Museo de Artes Visuales, Montevideo, Uruguay                   |      | A Maldonado, Museo de Arte Americano de Maldonado, Uruguay              |
|      | 49 Salón Nacional de Artes Visuales, Montevideo, Uruguay                      |      | Fundación Cepa, La Plata, Argentina                                     |
| 2000 | Galería de Arte Ana María Matthei, Artistas Latinoamericanos, Santiago, Chile |      | "40 Artistas Latinoamericanos" OEA, Buenos Aires, Argentina             |
|      | Homenaje a Anna Frank, NCI, Uruguay   | 1988 | 40 años del estado de Israel, Montevideo, Comunidad Israelita, Uruguay  |
| 1998 | Naturaleza Muerta, Galería Sur, Punta del Este, Uruguay                       |      | Galería Sur, Punta del Este, Uruguay                                    |
|      | "Mujeres" Museo de Artes Visuales, Montevideo, Uruguay                        | 1987 | Muestra de Arte Cristiano, Cabildo, Montevideo, Uruguay                 |
| 1997 | Embajada de Brasil, Buenos Aires, Argentina                                   | 1986 | Centro de Estudios Judaicos, Montevideo, Uruguay                        |
|      | 100 Años del Lycee Francais, Intendencia Municipal de Montevideo, Uruguay     |      | 35 Aniversario de Cinemateca Uruguaya, Montevideo, Uruguay              |
|      | Montevideo Shopping, Montevideo, Uruguay                                      | 1985 | Mujer Uruguaya en el Arte, Intendencia Municipal de Montevideo, Uruguay |
|      | Artistas del Cono Sur, Colonia, Uruguay                                       | 1984 | "A figura Humana" Galería Tenda, Sao Paulo, Brasil                      |
| 1996 | Murales de Montevideo, Montevideo, Uruguay                                    |      | "Artistas plásticos Judeus" Museo da Arte Brasileira, Sao Paulo, Brasil |
|      | Galería Sur, Punta del Este, Uruguay  | 1982 | 4 Pintoras, galería ACA Buenos Aires, Argentina                         |
| 1995 | Arte BA, Buenos Aires, Argentina  |      | Sotheby's, New York   |
|      | Paco das Artes, Sao Paulo, Brasil   | 1981 | "Italia -Brasil," Museo de Arte de Sao Paulo, Brasil                    |
|      | Art Miami, Miami, USA   | 1978 | Galería Arte Múltiple, Buenos Aires, Argentina                          |
| 1994 | Embajada Mujeres de América, Museo Artiguista, Maldonado, Uruguay             | 1977 | Workshop International Jewish Women, Montevideo, Uruguay                |
| 1993 | "4 en Maldonado," Museo de Arte Americano de Maldonado, Uruguay               | 1976 | "Lo mejor del año," Galería Alianza Francesa, Montevideo, Uruguay       |
|      | Muestra de Arte Cristiano, Cabildo de Montevideo, Uruguay                     |      | 1949 through 1970   |
|      | "Immagini" Pintores de origen Italiano, Cabildo, Montevideo, Uruguay          |      | Taller Torres-García, Galería Moretti, Salón Municipal, Uruguay         |



THE AMERICAS COLLECTION  
PRIVATE & CORPORATE FINE ARTS DEALERS

214 Andalusia Avenue  
Coral Gables, Florida 33134  
305.446.5578

[www.americascollection.com](http://www.americascollection.com)



THE AMERICAS COLLECTION  
PRIVATE & CORPORATE FINE ARTS DEALERS

[www.americascollection.com](http://www.americascollection.com)