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Sistemas para o poente

Felipe Cohen

1.
Pálpebras #1,
2022
Oil on canvas
55,5 x 36,5 cm

2.
Pálpebras #2,
2022
Oil on canvas
35 x 37,5 cm

3.
Pálpebras #3,
2022
Acrylic on wood
26 x 22 cm

4.
Pálpebras #4,
2022
Oil on canvas
99 x 104 cm

5.
Pálpebras #5,
Acrylic on wood
29 x 21,5 cm

6.
Sem vento #2,
2016/2022
Wood and glass
98 x 95,5 x 60 cm

7.
Pálpebras #7,
2022
Oil on canvas
32,5 x 42,6 cm

8.
Pálpebras #8,
2022
Oil on canvas
43 x 32,5 cm

9.
Pálpebras #9,
2022
Oil on canvas
43 x 32,5 cm

10.
Pálpebras #10,
2022
Acrylic on wood
27 x 21 cm

11.
Pálpebras #11,
2022
Oil on canvas
64,5 x 102 cm

12.
Ampulheta (variation 2),
2016/2022
Wood and glass
97 x 67 x 42 cm

13.
Pálpebras #13,
2022
Oil on canvas
37,5 x 40 cm

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Sistemas para o poente

Talk between Felipe Cohen and João Azinheiro

João:

Felipe has already participated in several collaborations with Kubikgallery. He returned to Porto with the aim of participating in the artistic residency / In Residence. He now had a greater opportunity to live and feel the city of Porto for a longer period of time. Felipe's work has maintained a certain coherence over the years, Felipe's painting transports the viewer to a sphere not only pictorial but also the experience of the architectural space in which it is inserted. Sistemas para o poente is your new body of work and I wanted you to tell me a little about it.

Felipe:

This exhibition rescues old works and inserts them among new works, in this case, a series of paintings, with the intention of showing this connection between two thoughts, the dimensional and three-dimensional, with the idea of reflection as a phenomenon that builds and multiplies the space and that unfolds the landscape and the objects that are part of the space. The paintings are intended to transform something that I have already done three-dimensionally, that I have already worked on within the scope of the physical, optical phenomenon, into a symbolic, two-dimensional surface, into something closed, unified, with an internal coherence where each form is justified to build that image.

These paintings were born from projects for the sculptural works where I used circular shapes and regular ones that appeared from their intersection with their horizontal supports. I realized that from the variation of this very essential vocabulary I was able to unfold into infinite images that referred to landscapes of sunset. Just like the sculptures where objects “float” on the glass, in the paintings horizons are suggested by the duplication of images. The idea of reflection as a phenomenon that unfolds the physical space and has the ability to create ghostly images, I really like. This series of paintings is called Pálpebras, as many of them are formed by circular intersections that look like eyes, sometimes open, sometimes closed. Here, again, reflection enters as a subject, in this case, the landscape looks at the observer in a mirrored game. And then I go back to the sculpetures, where it all started. In the sculptures, the phenomenon of reflection enters as something dynamic, which is transformed according to the movement and perception of the spectator. In this series of paintings, this is transformed into an image, an instant.

Felipe Cohen

(1976, São Paulo, Brazil)

Felipe Cohen's practice develops from the tension between traditional and contemporary forms of entertainment the artistic object and from the study and rescue of recurring problems in the history of art of reinterpreting and updating its meanings in the present. This combination of means of articulating materials occurs between nobles and objects, thus, the more they are forced to do so by paradoxes, the more common of all classical types and genres in a dialectical process. Graduated in Drawing and Sculpture from Fundação Armando Álvares Penteado, São Paulo, SP, presented at Galeria Millan, São Paulo, SP (2013, 2016 and 2019); at Kubikgallery, Porto, Portugal (2017); Arco Madrid, Spain (2016); Morumbi Chapel, São Paulo, SP (2013); at Centro Universitário Maria Antonia, São Paulo, SP (2006), among other spaces.

João:

What was the impact that the city of Porto had on your artistic work, in the context of the residency?

Felipe:

I had already exhibited at the gallery, however during this residency in Porto I paid more attention to the context of the gallery and the city. The two main windows of Kubik, are two entrances of light that refer to the eyes of a human face, this is directly related to this series Eyelids, and especially the type of light that enters the gallery. This lateral light, the light that causes reflection on liquid surfaces such as a river, the sea, etc., is the light I use to build the sculptures. The reflection in the sea only happens when the light is “falling”, the light of the end of the day. This time of day is what really interests me as the construction of objects and paintings. It is the end of the day, the period before nightfall, when everything will disappear, in short, metaphorically represents death. I like the idea of images duplicating themselves before disappearing.

João:

Could you tell us a little about your artistic process?

Felipe:

I try to have a very constant studio routine, I think it's essential to be surrounded by old works and their suggestions for the future, in short, to be in a space where I can observe, do and redo. The idea of the sculptures, for example, came when I was drinking water in a glass, I placed the glass on a glass surface and noticed the reflection it created. There were already many sculptures that I had made with ephemeral materials that interacted with more permanent materials, such as a plastic bag and stone, a cardboard box and stone, etc. This type of event is always happening and it is important to have an attentive and contemplative look to remove possible triggers for new work situations from these situations. Finally, in short, I realize that my creative process is established between observation and language, in this two-way movement where the world feeds language and language helps us to experience the world in a richer way.

Sistemas para o poente

In “Sistemas para o poente”, Felipe Cohen presents a set of paintings from the series “Pálpebras” and two shop windows. The exhibition seeks to work on the phenomenon of reflection as an element that is both constructive and symbolic. In the paintings, this happens from the articulation of circular shapes with horizontal lines that cross them, suggesting different spatial possibilities of sunset landscapes. In the windows, reflection enters as a ghostly element that relates to concrete shapes and spaces, creating spatial situations that suggest different states of the materials that constitute them.