

For Immediate Release
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Joseph Cohen opens *Fatto in Italia* an exhibit of recent and new paintings at Wade Wilson Art

(HOUSTON, December 2011; source: Juice Consulting LLC) – Wade Wilson Art is pleased to announce an exhibit of new and recent paintings by the artist **Joseph Cohen** titled, ***Fatto in Italia***. The exhibit opens with a **reception for the artist** from **6 - 8 p.m.** on **Friday, January 6, 2012** and will remain on view through January 25, 2012. Wade Wilson Art is located at 4411 Montrose Blvd. Suite 200, Houston, Texas, 77006.

Cohen just returned from a sojourn to Southern Italy for several months where he was artist in residence. The resulting work from this time reflects his continued investigations of what the artist refers to as, "Form (both architectural and planar); of Temperature; of Chroma (in relation to the "aboutness" of how medium exists); Physicality (in relation to the "aboutness" of how the medium exists); Culture (art history and culture of place in relation to another place i.e. as in 'cross cultural')."

From his 2009 catalogue essay on Joseph Cohen's paintings, Wade Wilson writes: "Building on the traditions of the Radical Concrete Painting Movement established in the early 1920s by artists/philosophers Piet Mondrian and Theo Van Doesburg, Houston artist Joseph Cohen treks across this painting movement with a unique voice and an arsenal of fresh and innovative ideas."

Cohen's paintings reflect the basic tenets of the movement which stated, among other things, that "The picture should be constructed entirely from purely plastic elements, that is to say planes and colours. A pictorial element has no other significance than 'itself' and therefore the picture has no other significance than 'itself'" (20th-Century Index, Dr. Michael Delahoyde).

Cohen exchanges dialogue with his friend and colleague Joseph Marioni, the artist leading the Concrete Movement today after Ryman. Marioni states, "[A] painting must be on a flat surface because it allows light to distribute evenly across the painted surface." In much of his work, Cohen subscribes to this theory without hesitation. Some of his work, however, reflects Cohen's departure from this area of emphasis. In much of his recent work, the artist breaks up his surface literally by building a structure of slatted wood panels, rather than a singular planar surface, on which to paint.

Employing reclaimed materials and found palette, the artist re-contextualizes these components, while expounding on the materials' physicality. The artist engages in the act of painting planes of color on the surface separated by dripping paint adjacent to the void spaces between the rails. The resulting painting embraces a defined rhythm of surface/plane/positive/void/negative. The resulting tension amplifies what is, for Cohen, a specific and calculated balance of rigid structure that stands in opposition against the accidental and contrary nature of paint in motion as it moves across the surfaces' edges at an uncontrolled rate toward the inevitable destination of drips caught in motion and drying at last at their precipice. What is absent becomes as important to his expression as that which he includes.

For Joseph Cohen, the Concrete Painting Movement serves as the basis for what will no doubt prove a vivid voyage as he leads the next generation of Concrete painters into this new century.

Joseph Cohen's painting is now part of the collection of the Museum of Fine Arts Houston.

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For additional information, please visit our website at www.wadewilsonart.com or contact Wade Wilson Art Associate Director Ken General at 713 521 2977.

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