

IDES KIHLEN

COMPOSITIONS



JULY 14 - AUGUST 26, 2022

HUTCHINSON MODERN
& CONTEMPORARY



Portrait of Ides Kihlen by Aldo Sessa

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IDES KIHLEN BIOGRAPHY

Ides Kihlen was born in the Province of Santa Fe, Argentina on July 10, 1917, to Enrique Kihlen and Clelia Brunet. Mr. Kihlen was an industrial engineer from Sweden, who moved to Argentina as the president of the Compañía Comercial Noruega-Argentina (The Norwegian-Argentine Trading Company), Mrs. Kihlen was Argentine born and of Swiss decent. In 1918, Olga (Titi), Kihlen's only sister was born. Soon after, the family moved to the Province of Chaco on the banks of the Paraguay River.

When the two girls were old enough to attend school, the Kihlens moved to Buenos Aires so that they could attend St. Margaret's English School. About 1931, Kihlen began to study at the Perugino Incorporado school, at the suggestion of esteemed Argentine post-impressionist artist, Pío Collivadino, who was the director of the Escuela Nacional de Arte Decorativo at that time. Ides was too young to attend his school at that point, but she was finally admitted and began her second year of art studies there when she turned fourteen. Around 1937, Kihlen completed the five-year course and graduated as Professor of Drawing. She continued her studies at the school for two more years to earn a higher degree, and simultaneously took piano lessons at the Conservatorio Nacional (National Conservatory).

In 1940, Kihlen married Luis González Monteagudo, with whom she had her two daughters, Silvia and Ingrid.

In addition to an arts education in the traditional state schools, artists began to open their studios to art students, as a way for them to gain experience and learn technique. Thus, between 1952 and 1953, Kihlen began to attend the Buenos Aires studio of the Spanish-born painter Vicente Puig, with whom she studied for over ten years. At the same time, Kihlen attended the studios of Emilio Pettoruti and Juan Batlle Planas. [1] In 1961, Kihlen enrolled at the Escuela Superior de Bellas Artes Ernesto de la Cárcova in Buenos Aires and studied with Kenneth Kemble, one of the key artists of the Informalist movement in Argentina. Kihlen explains that during the 1960s "figuration left me as if it were diluting itself." [2]

In the 1980s, Kihlen continued her workshop practices and experimentation in the studio of Adolfo Nigro. It was during this time that she understood that canvas was inadequate for the demands of her practice and switched to the use of hardboard. It was also at this time that Kihlen "undertook to conquer lyrical abstraction which envelopes her work and her entire life with festive, playful, spontaneous images." [3]



Portrait of Ides Kihlen in her studio in Buenos Aires
Photograph by Richard Schultz

IDES KIHLEN BIOGRAPHY

Many of her compositions contain references to her love of music and playing the piano. Black and white piano keys, musical forms, clefs and staves are common motifs seen throughout her oeuvre. Kihlen explained “I used to half-close my eyes, trying to block my thought is if meditating, and then attempt to compose the picture I had envisioned. I was an automatist because what I did originated in a sensation, and I continue to operate that way.”

Her process towards abstraction, like her own practice, has been lifelong. Kihlen experimented with themes and styles to “limit the formal aspects of painting in her work” reducing, but not neglecting, the academic eye she was trained to use [4]. The process of creating and painting is of significance to Kihlen’s practice, which many consider is why she never sought to follow the trends of the global art scene or pursue a career as an artist. While her work is reminiscent of her personal inspirations such as Paul Klee, Kenneth Kemble, and Joan Miró, Ides Kihlen remains an artist of autonomy, projecting her own poetic, internal rhythms, and perceptions in her work.

She uses an array of materials for her collages such as acrylics, cuttings and thread, then works with her hands, brushes, or rags to create rich and intriguing textures and layers of materials. [5]

“Her drive to create inspired her to set aside the notion of treasuring and keeping her own production, so she destroyed some of her canvases or reused them as a support for new creations, as if painting were pure expansion, mere future and an eternal work in progress” [6].

Ides Kihlen continues to create today at the age of 105, enjoying both music and art. The Museo Nacional de Bellas Artes, Buenos Aires honored Kihlen’s 105th birthday with a solo exhibition on view from July 5th to August 7, 2022.

Foot notes

[1] Mercedes Casanegra, "El mundo de Ides," *Ides Kihlen*, 2002, 127

[2] María Florencia Galesio, "Homaje a Ides Kihlen," Museo Nacional de Bellas Artes, <https://www.bellasartes.gob.ar/en/exhibitions/homage-to-ides-kihlen/>, 2022

[3] Alberto G. Bellucci, "Ides Kihlen," *Ides Kihlen: Pinturas*, 2005, 9

[4] Mercedes Casanegra, "El mundo de Ides," *Ides Kihlen*, 2002, 17

[5] Ibid., 28

[6] Andrés Duprat, Director, "Homaje a Ides Kihlen," Museo Nacional de Bellas Artes, <https://www.bellasartes.gob.ar/en/exhibitions/homage-to-ides-kihlen/>, 2022



Ides Kihlen with her father Enrique Kihlen, mother Clelia Brunet, and sister Olga (Titi)



Ides Kihlen in her studio in Buenos Aires with her dog, Xul

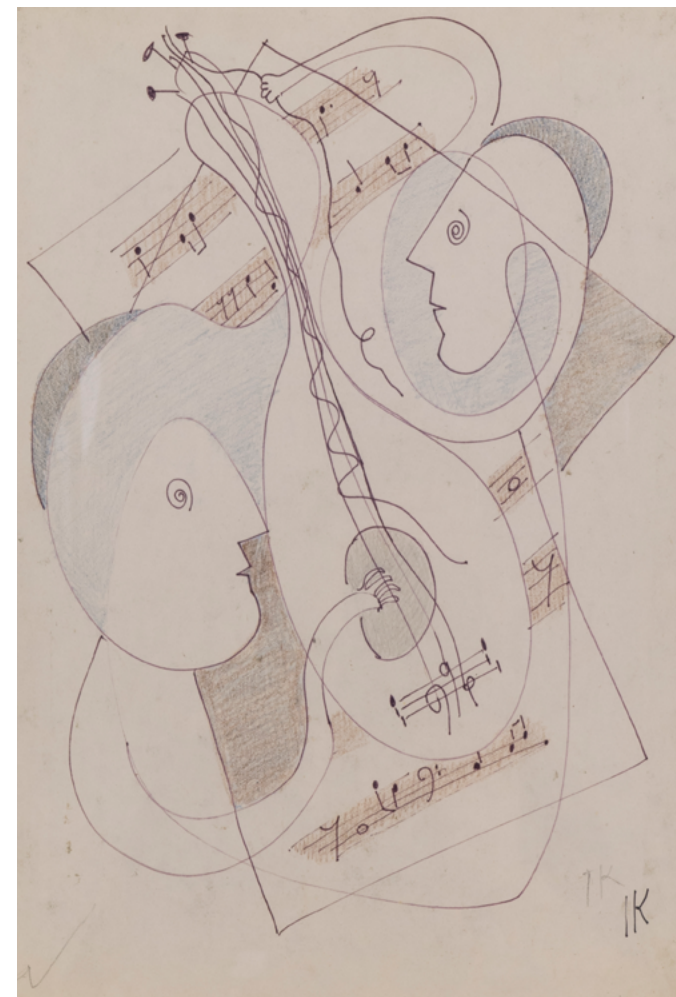
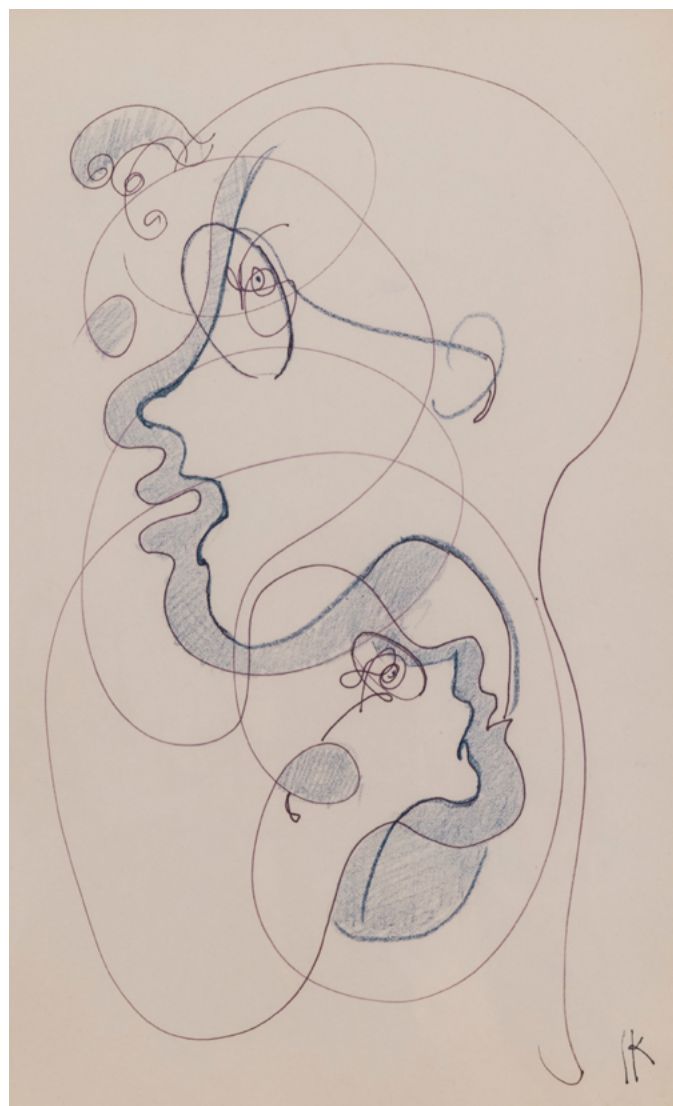
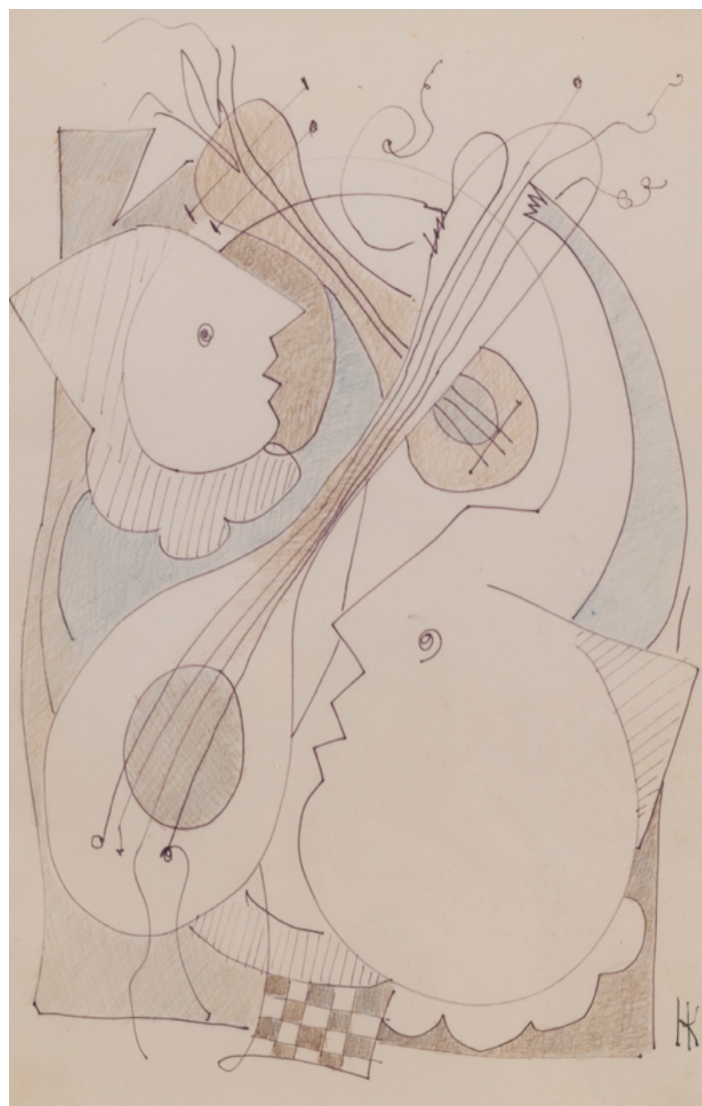
IDES KIHLEN

COMPOSITIONS

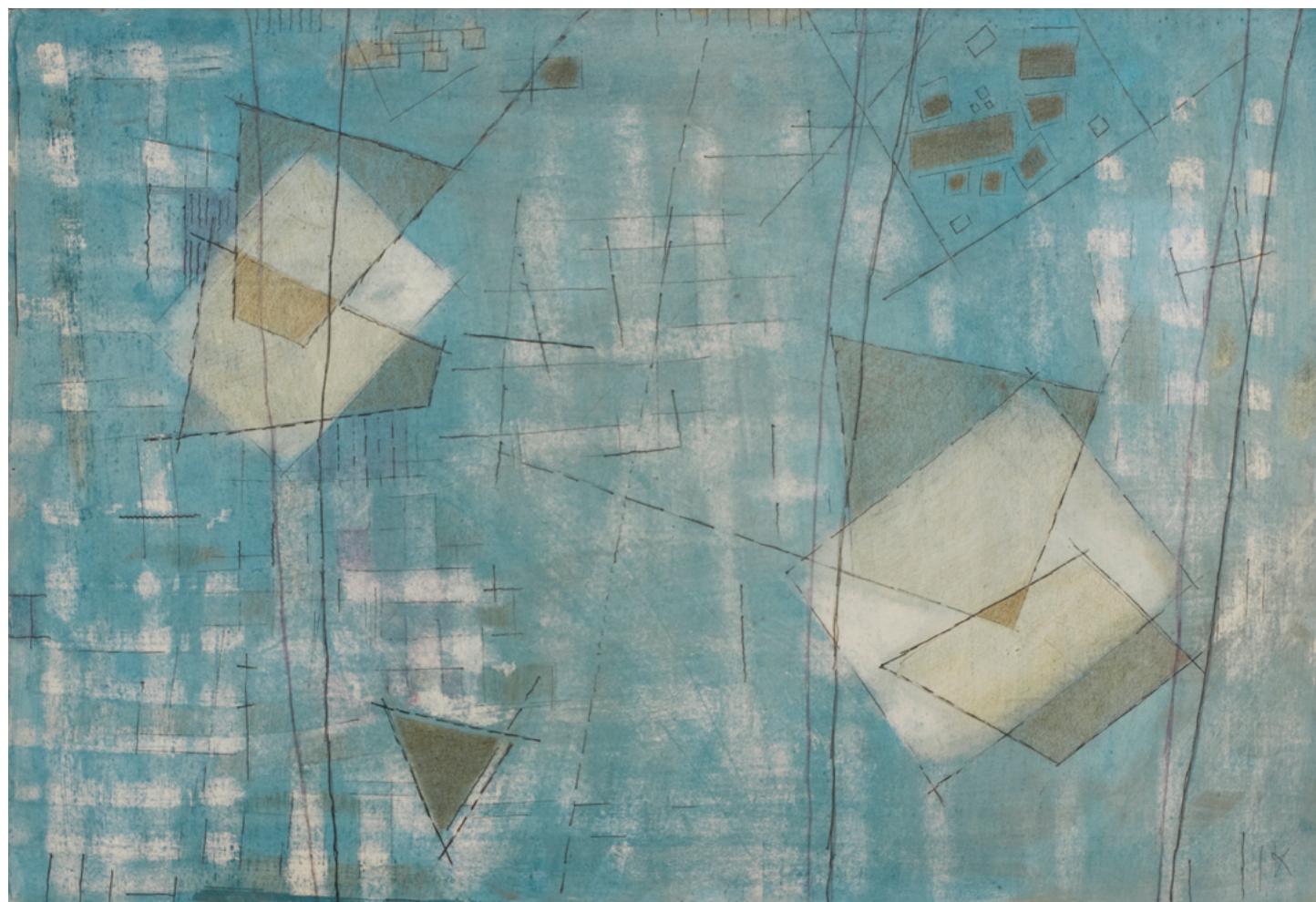
EXHIBITED WORKS



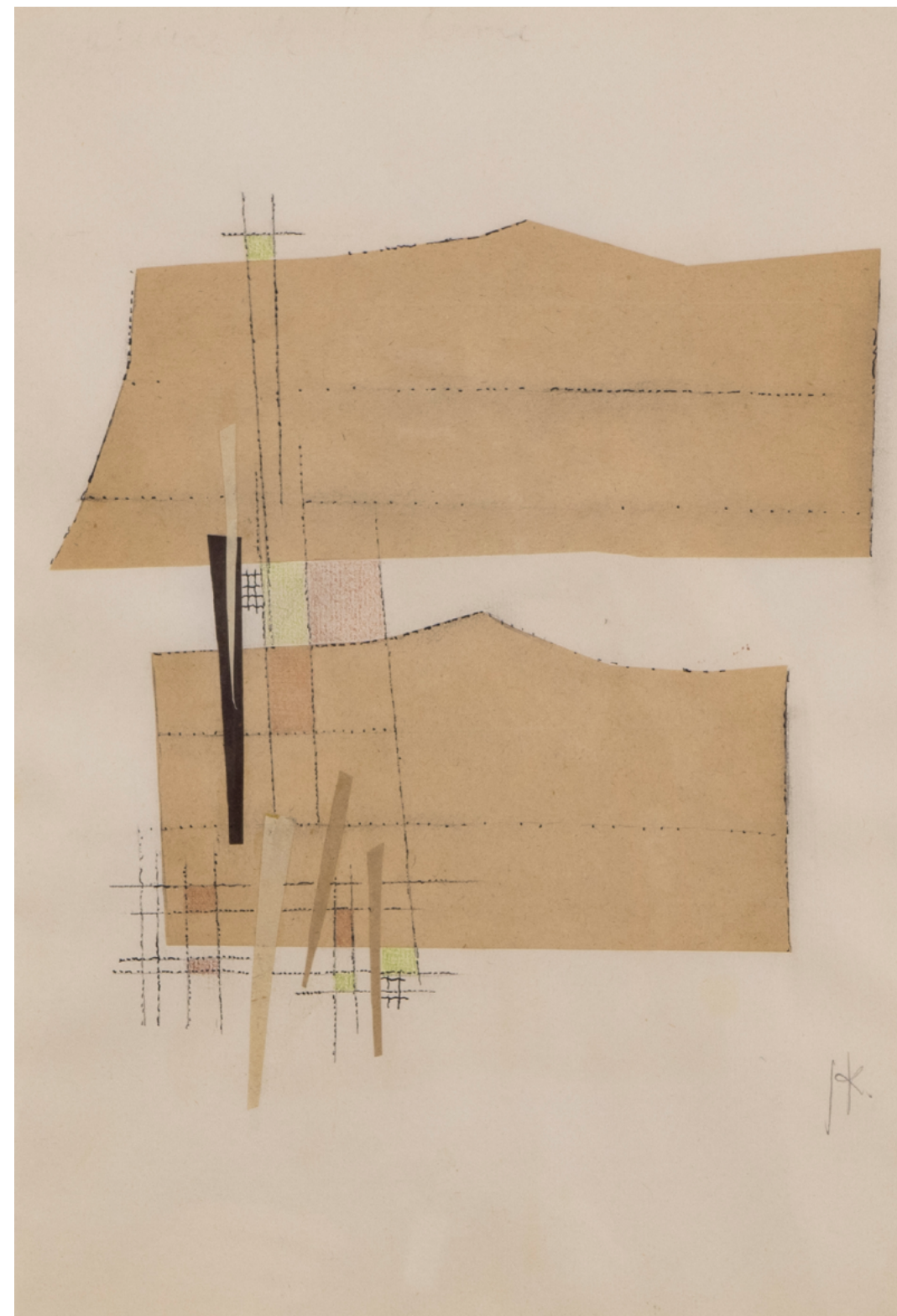
Sin titulo, c. 1968
 Oil on board
 19 3/4 x 27 1/2 in (50 x 70 cm)
 Private Collection



Four Works: *Sin titulo* c. 1970
 Each: Ink and colored pencil on paper
 Each: 12 x 9 in (30.5 x 22.9 cm)
 Private Collection



Sin titulo, c. 1983-85
 Oil and ink on board
 21 5/8 x 17 3/4 in (55 x 45 cm)
 Private Collection



Sin titulo (P123), c. 1975-80
 Pen, acrylic, and ink on paper
 11 3/4 x 8 5/8 in (22 x 30 cm)
 Private Collection



Desnudo Sobre (D007), 1990
Acrylic and colored pencil on board
21 5/8 x 17 3/4 in (55 x 45 cm)
Private Collection



Composición 25, c.1990
Collage and oil on board
19 3/4 x 27 1/2 in (50.2 x 69.8 cm)



Left: *Sin titulo (T873)*, 1990
Acrylic on board
13 3/4 x 9 7/8 in (35 x 25.2 cm)

Right: *La Choza de la bruja Mugorzki (T870)*, 1990
Acrylic and paper collage on board
14 x 10 1/4 in (35.5 x 26 cm)



.Left: *Sin titulo (T875)*, 1990
Acrylic on board
13 3/4 x 9 7/8 in (35 x 25 cm)

Right: *Sin titulo (T877 bis)*, 1990
Oil on board
15 3/4 x 11 3/4 in (40 x 30 cm)



Sin titulo (T865) and Sin titulo (T866), 1992
Acrylic and paper collage on board
12 3/8 x 11 1/4 in (31.5 x 28.5 cm)



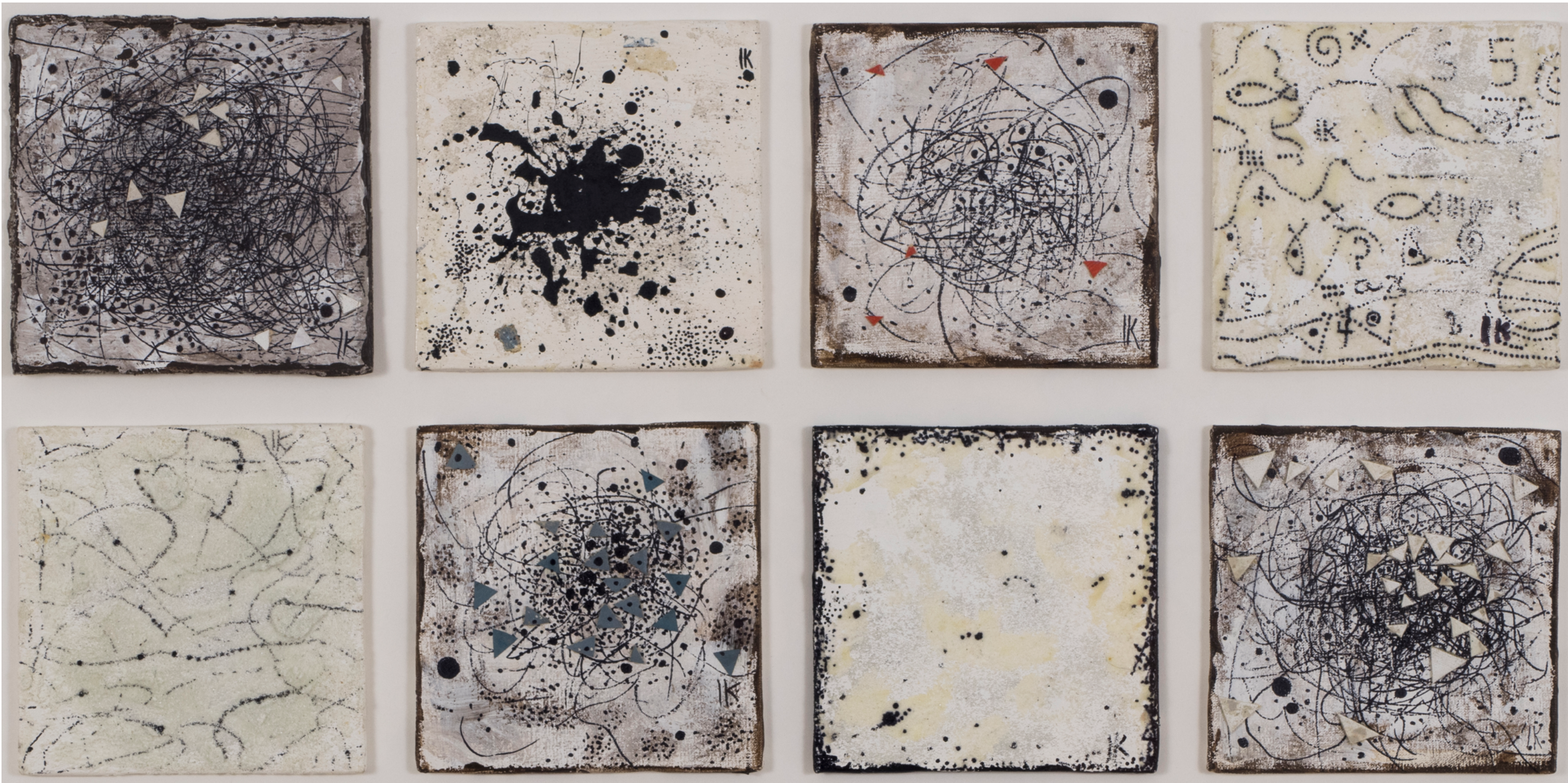
Sin titulo (Serie Negra) (T483), 1992
Acrylic and paper collage on board
15 1/2 x 13 3/4 in (31.5 x 28.5 cm)



Composición (T007), 2000
Acrylic on board
13 3/4 x 13 3/4 in (31.5 x 28.5 cm)



Composition (T170), 2001
Acrylic, ink, and ball-point pen with collage on board
11 3/4 x 13 3/4 in (30 x 35 cm)



Sin titulo (Set of 8), 2000
 Each: Acrylic and paper collage on canvas
 Each: 5 1/8 x 5 1/8 in (13 x 13 cm)



Sin titulo (V112), 2008
Acrylic and paper collage on canvas
28 3/4 x 29 3/8 in (73 x 74.5 cm)



Sin Titulo (T877), 2009
Acrylic and paper collage on board
11 3/4 x 9 1/2 in (30 x 24 cm)



Sin titulo (L052), 2012
 Acrylic and mixed media collage on paper
 23 1/8 x 39 1/4 in (99.6 x 58.5 cm)



Sin titulo (A) (VCH059), 2021
Acrylic with paper and canvas collage on canvas
39 3/8 x 19 3/4 in (100 cm x 50 cm)



Sin titulo (B) (VCH058), 2021
Acrylic and paper collage on canvas
39 3/8 x 19 3/4 in (100 cm x 50 cm)



Sin titulo (T788), 2019
Acrylic and paper collage on board
9 5/8 x 17 1/2 in (24.5 x 44.5 cm)



Sin titulo (M172), 2021
Acrylic and paper collage on canvas
12 3/4 x 19 3/4 in (50 x 53 cm)

Sin titulo (L088), 2021
Acrylic, ink and graphite on board
27 1/2 x 39 3/8 in (70 x 100 cm)





Each: *Sin titulo (Serie Blanca)*, 2021
 Each: Acrylic and paper collage on board
 Each: 39 3/8 x 27 in (100 x 68.5 cm)

IDES KIHLEN

Born in 1917, Santa Fe, Argentina
Lives and works in Buenos Aires, Argentina

EDUCATION

Escuela Nacional Ernesto de la Cárcova, Buenos Aires, Argentina, 1964
Universidad Nacional de Bellas Artes, Buenos Aires, Argentina, 1936
Conservatorio Nacional de Buenos Aires, Buenos Aires, Argentina, 1936

SELECTED SOLO EXHIBITIONS

2022 Homenaje a Ides Kihlen, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
Retratos de un Pasado Presente, Museo de La Cárcova, Buenos Aires, Argentina
2017 Museo Borges, Buenos Aires, Argentina
100 years of Abstract Art: Ides Kihlen's Work, CCK, Buenos Aires, Argentina
Ides Kihlen: Todo el siglo es carnaval, Museum of Modern Art Buenos Aires (MAMBA), Buenos Aires, Argentina
2014 Caraffa Fine Arts Museum (MEC), Córdoba, Argentina
Museo Provincial de Bellas Artes E. Caraffa, Córdoba, Argentina
2007 Latin American Contemporary Art Museum (MACLA), La Plata, Argentina
2006 Museo de Arte Moderno de Bahia, Bahia, Brazil
2005 Museo de Arte Moderna de São Paulo (MAM), Sao Paulo, Brazil
2002 Museo Nacional de Arte Decorativo (MNAD), Buenos Aires, Argentina

SELECTED GROUP EXHIBITIONS

2005 Museo Benito Quinquela Martín, Buenos Aires, Argentina
Museu de Arte Moderna de São Paulo (MAM), Sao Paulo, Brazil

AWARDS

2022 Distinguished as “El doctorado Honoris Causa”, granted by National University of the Arts (UNA) Museo de la Cárcova, CABA, Buenos Aires, Argentina
2018 Declared “Prominent Personality” by the Legislature of the City of Buenos Aires, Argentina
2017 Received postal stamp in honor of her works from the Legislature of the City of Buenos Aires
2012 Tornillo Award Siglo XXI Museo Benito Quinquela Martín, Buenos Aires, Argentina



Portrait of Ides Kihlen by Aldo Sessa

Cover image (detail): *Sin titulo (Serie Blanca)*, 2021
Acrylic and paper collage on board
39 3/8 x 82 5/8 in (100 x 210 cm)

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Artworks © Ides Kihlen

Texts © Hutchinson Modern & Contemporary

Photography Courtesy of Néstor Daniel Pérez-Molière

To Ides Kihlen: We thank you for the honor to exhibit your work, and the opportunity to commemorate a lifetime of extraordinary creativity. You are an inspiration to many.

Special thanks to Ingrid González Monteagudo, Mary Thompson, Bettina Gradowczyk and Caroline Larson for their collaboration and assistance in realizing this project.

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