

DIEGO JACOBSON: A PICTORIAL LANGUAGE, A HAPPENING

"God strips naked in the rain like an innumerable caress"

Juan L. Ortiz

Diego Jacobson envisages painting from the deepest and most direct strata of his inner world. His gestural language allows a reading of the ego as an event that goes beyond any rational attitude. The artist chooses the place that transforms the plastic phenomenon into a ritual permitting an opening action. This is the position of the painter/individual who strips of all previous knowledge and allows the vital energy to flow in a moving gesture that becomes visible in his pictorial writing, through which he reflects the state of the soul of our time.

Argentinean by birth, Jacobson spent his childhood in New York, a city that witnessed the development of the most interesting processes of Abstract Expressionism. The United States have been the cultural territory par excellence of exiled painters in their pilgrimage from Europe. These European artists bequeathed their plastic concepts and techniques and changed the sense of the visual language in the American artistic milieu. They introduced the fundamentals of Surrealism, which in later years produced the return of the images that would project themselves with renewed strength from the unconscious through the revelations of psychic automatism, which in turn would open the way for the linguistic transformations of the avant-garde movements.

Diego Jacobson recovers from the liberation of the pictorial gesture a proto-formal proposal. In this way, his current works become related to the constructions of trans- vanguard movements. Discarding stereotyped images to articulate a direct, spontaneous, naturally plastic gesture, this language announces a stripping of plastic virtuosity. The artist chooses the freedom of a painting that finds its essence in the indetermination of the blot and in the phantasmagoric brushstrokes of a painter who acts directly on the space. Traces of materials or liquefied mediums, prolongations of densely loaded brushstrokes, strongly saturated colors slide over the canvas to give shape to an amazing universe. These projections on the support create atmospheres in which figure and background interpenetrate in corresponding dialogues as the images emerge from the mist of a dream, of an apparition, of a sacred summoning. It is this pictorial web that contains Jacobson's emblems and the proto-beings that wander in the mists of a hypnotic state to crystallize a structural archetype derived from the collective memory.

Diego Jacobson penetrates the spatial scenery created by his imagination structuring an ambiance of hidden rhythms in the visual field. The presence that materializes in his painting originates in a feeling. The 'written' expression of the inner world has been projected from the vibration of the brush: the prolongation of the hand, the extension of the body. We are in the presence of an eminently sensitive artist, compelled to inhabit and understand plural worlds, which on being portrayed produce a special planetary feeling.

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