

## MAKING A MARK

The work of this energetic Argentine painter is more about process than product. His works recall those of the abstract expressionists, action painters, Jackson Pollock, and even the fad of spin art. It is the way the pigment hits and slides (or is made to slide) across the canvas; it's the physical act of the art-making that most impresses. The works are a force of nature and therefore reflect the laws of physics, especially the effects of gravity and compression. The motion of the drip, the ooze accidents that occur when the spatula-pressed paint interacts with the surface, are at the core of what Jacobson is about. It's as if the work is somehow related to fireworks: there is a calculated effect that is transformed by natural forces to give us something based in both accident and premeditation.

Jacobson's searching journeys to the places held sacred to indigenous people, his own professed spirituality, and the obvious high esteem in which he holds our planet's fragile shell are all elements of his work. Beyond the mark-making is the corporal activity related to his painting. This artist is physical about the work he produces; the ebb and flow of his brush stroke and the color areas created by his painting knife are almost choreographer's notations. The swings of the arms and body are recorded on the painting's surface. We are drawn into this vortex of richly saturated pigments, of textured, roiling paint, free to tumble and cavort visually in the often turbulent worlds delineated by the artist.

Above all we come away from the paintings uplifted by the unbridled vitality of the work. Early New York experiences may have provided the painter with the dynamism of the Abstract Expressionist movement. That, along with a hands-on innocence reminiscent of exploded finger-painting, characterizes Jacobson's art. In his work there are references to the rushed, expressive work of graffiti, that most urban and popular abstract imaging. His more recent work shows signs of text re-emerging, visual messages whose ambiguity haunts with the mysterious element of figure or object. Is Jacobson allowing these figures and objects to repopulate the previously uninhabited region of his canvasses? We will know this as the work of this vigorous, obsessive young painter continues to develop.

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