

# THE COSMOS AND MYSTICISM IN DIEGO JACOBSON'S WORK

*Delia Blanco*

Way beyond an esthetically pleasant piece of art, Jacobson's work transmits a mystical sense that translates in the artistic language as a cosmic and spiritual message. This Argentine artist, but essentially man of the world, experiences art as he would in religion, transmitting a very deep and spiritual message. His abstract and modern language calls us to reflection with a base as ancient as is philosophy and religion.

The recent pictorial works of Jacobson are revealed to us as a result of a revision on the findings of his own technique and on his philosophical ideas evidenced in his paintings, which probably are the nutrients for his poetry. A poetry that registers his work as an energy, a vibration that goes beyond the speakable and transcribed. It's not enough defining his paintings in the current of total abstraction, but rather in a genre of painters, whose brush strokes are directly connected to their breath and their heartbeat. It is principally an impulse of sensorial and emotional freedom that anticipates and eliminates all premeditation; the gesture takes control of the ritual, and the strokes appear to be a celebration.

The pallet of this artist is also testimony of his existential and spiritual energies. In all the primitive societies the color is the fundamental code of the symbol. The native societies of the Pacific use white, yellow and blue pigments in lines that come to celebrate the origin, the destiny and the mystery of the life. They are present in Diego Jacobson's paintings, ignited colors that we surely inherited throughout his trips to the Kingdom of Tonga as well as many parts of Asia. It is a work for the perceptive and intuitive, in literal and esoteric the sense, because the communication is more in his transparencies than its appearances... Within the texture we find reflected unexpected encounters with "tuareg" men of the Sahara, draped in blue, human figures ambulating between the night and the day and deep forests taken from the fantastic stories of Edgar Allan Poe's. In other of his paintings we find ourselves in front of evocation as subtle as childhood. The intent at primitive figuration makes the man come closer into the world full of light and vegetation.

The abstraction forces the observer to relinquish all parameters of rationalism in order to surrender to a freedom in interpretation which releases with fervor the verb and the sensation. The work becomes a visual field in which dream, fantasies and spirits become sharp. The paintings are a reflection of the inner world that few artists can show in the light of the sun or the stars. The abstract language has that power.

In contemporary art, from at least Kandinsky, who opened this field through his abstract expressionisms, Pollock took all of his vibrations and tormented genius to live to the last consequences. Dynasties of painters base their work on the ultra sensorial experience that delves into substantial regions of spirit. The creator Antonio Tapies was located in this practice.

It is worth noting that the abstract artist is a sleepwalker who borders on the limit of the sublime and nothingness. In Jacobson's case, the use of the symbol calls our attention, like an existential lyric, in which always prevails the light, the color and the being. It is an allegorical and metaphoric work, a proverb to life, eternity and the universe.

In his sequences of "transparencies and appearances", light and shade, figuration and brush strokes, Jacobson's work advances with great coherence. In some of his most recent works, the wide and defined brush strokes form a structure of well constructed geometries that when joined with others, suggest forms of hidden human faces, when not veiled, that prevail like floating objects. It seems to be a mummified human face in interplanetary equilibrium.

The critical eye before a painting so full of codes, symbols, and metaphors must remain open. To position Jacobson's works in the current of abstractionism detracts a dynamic, which goes well beyond abstraction.

He incorporates as Joan Miró who said "I do not make difference between painting and poetry", when he obtains a painting of profound nature, balanced and of great content, which invokes the reflection and investigation of the "Inner self".

Jacobson handles a visual and plastic language with technical and philosophical resources, which gives character and singularity to his work in contemporary painting of Latin America. This artist is, first of all, a communicator of the soul, who challenges sensible intelligence and allows the astonishment to overtake us, and his work emerges and is dominated with spirit of a poet and an orchestra conductor.