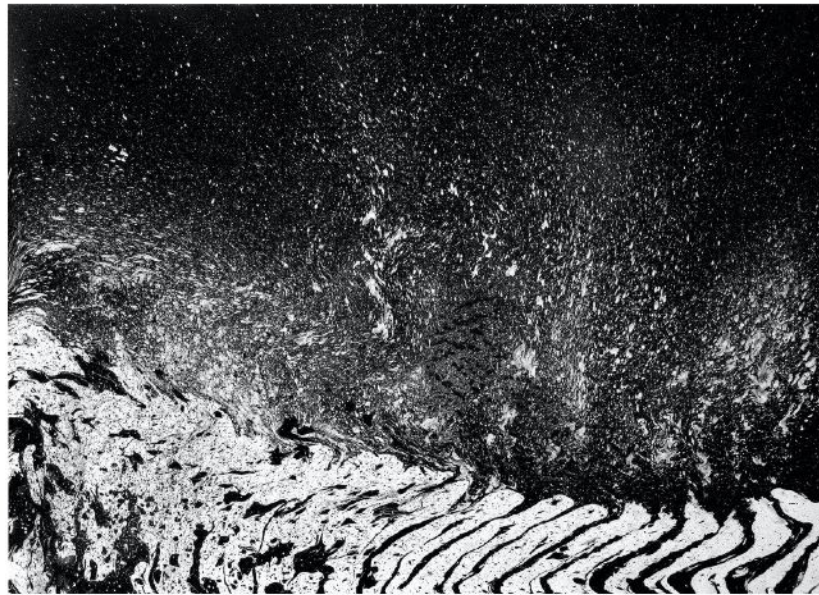


JARROSSON PRESENTS "IN UTERO" AT HORS CHAMPS GALLERY

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In Utero, the title of an exhibition in Paris, reflects Jarrosson's penchant for biology and for water, a key element in his works. Often compared to the work of painters from the lyrical abstraction movement, Jarrosson's paintings follow a certain lyrical rhythm, a pace that we can compare to a choreographed ballet.

This is not a mere secondary result of his artistic practice since the artist was a ballet dancer at the Opera de Paris. After an injury that prevented Jarrosson from dancing he decided to fully concentrate in his canvases and to metamorphose his physical energy into something less ephemeral than body movements.



But the dance lessons were never forgotten for every time he paints he engages all his body and soul. "When I paint I have the same sensation that I used to have when I danced. My heart beats fast, I sweat... I forget myself." Obliteration is perhaps what the artist tries to reach, a sort of nirvana where harmony is reachable and where everything seems to be in its right place. Despite the fact that he paints abstract paintings, Jarrosson depicts mental landscapes, ethereal mountains alluding to microcosms that the eye is unable to see at first glance, biological universes. Each detail is part of a fluid and dancing part of his inner world, abstraction permits him to freely experience the acrylic and to experience with it in different ways. *In Utero Cryptic*, perhaps the most puzzling of his paintings, projects the viewer into a formless world where the body can rest and the mind can navigate all over it. Just as our minds and eyes are projected into the white canvas so is the acrylic. Jarrosson refuses to use any sort of tool to shape his paintings, nor a paintbrush or even a small tool, once the acrylic touches the canvas the result depends on other forces.



Silvère Jarrosson's artistic practice is quite paradoxical, as he is very meticulous and gives a certain rhythm to his paintings the result is always unexpected. His body of work is populated by opposed forces like the "dripping" chaotic and raw technique employed by Jackson Pollock and the "suminagashi", an ancestral Japanese aqueous method full of harmony. In a lyrical whirlwind, worlds collide becoming abstract transpositions of Jarrosson's mental movements and transcribe his desire to float in the magma of the world.

In Utero's exhibition is extended until June 3rd at "Galerie Hors Champs", 13, rue de Thorigny 75003 Paris