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## SWEATING LIKE A WHORE IN CHURCH

SEBASTIEN BONIN

LUCAS JARDIN

**A proposition by Fred Collier**

«Sweating like a whore in church» brings together the artistes Sébastien Bonin and Lucas Jardin around the idea of developing the image through a paradoxical process of deduction and transformation. In practice, it involves making the picture “sweat” to remove the excess, the incidental and cultivate the other nature in it, more wild, more epidermal and challenging certain principles of figuration. Something visible preferring suggestion over representation.

The work of Sébastien Bonin attempts to de-identify traditional photography, to empty the image of its initial referent in order to make it abstract, alter its reality. By using colour gels, the artist redefines the chromatic atmospheres of the initial image. Leaving time to do its work, the process of developing the image leaves visible the action, the breaks, cropping, the effects of shading, the mistrust of nature that faces up to reality in a second. Open landscape, wild, exotic flora, the Colour Field Paintings of Sébastien Bonin explore the hyperreality of a moment captured between two points in time, between two phases of a development, between two definitions.

The work of Lucas Jardin also follows the transformation principles of the visible being, but in the search of de-seduction and questioning of the eye-catching nature of the advertising image. Reducing the image to its source material and emptying it of its over-significant claims. The printing ink, the paper are attacked by a series of chemical and corrosive products that transform the image into a shadow of itself. Damaging and ensuring the disappearance of the first coating to change the appearance of the image, to break it away definitively from its surface, now only the sensation of it being felt. Borrowing his chromatic palette from the entertainment industry and from merchandising posters that he selects meticulously, the artist redefines the limits of abstract painting by initiating a series of tableaux, kind of left overs of something visible that is nearly too pornographic of which he redesigns the grammatical and chemical structure.

Elisa Rigoulet