

Jean Paul Getty, billionaire, owner of Getty Oil and more than two hundred different companies, was born in Minneapolis in 1892. He died in 1976 in England in his mansion-home in Sutton Place where he had been living since the fifties.

Besides oil and gas, one of his major interests was plastic arts. His collection currently resides in the two Getty Museums in Los Angeles, California. These museums are considered to be part of the finest in the world and have received more than seven hundred and fifty million dollars as a donation from Getty .

So...what in the world does Jeron have to do with Getty? A whole lot!

Getty used to say that whenever he needed to hire an executive for one of his companies, he chose the one that besides fulfilling the necessary requirements for the position also visited art exhibitions, museums and galleries.

Passion and interest in arts made an enormous difference to one of the richest men in the world. It was a *sine qua non* condition and a big advantage.

It goes without saying that had Jeron been a candidate in filling one of Getty's electronics engineering positions he would have been a major hit!

Jeron's professional characteristics and sensibility for the arts make him unique and would have certainly turned him into an ideal candidate.

Jeron did not stay within the boundaries of Electronic Engineering...he went much further, white canvas on the easel and brush in his hand.

Maybe he closed his eyes as Gauguin did in order to see and what he saw is what he painted and painted what lays on the canvas.

Obviously! I hear someone say.

But obvious it is not.

At first glance it might look as though Jeron is one of the millions of abstract painters that emerged after the Second World War but he isn't.

Jeron was born in 1958 in Nicosia, Cyprus. Two years later his family moved to Brazil where he grew up and with time became a man.

During the last decade, Jeron started painting.

Had we been in the times of renaissance he would be part of a master's *loggia*.

In our days, the duration of the process of being an apprentice in painting or sculpture in the Venetian, Florentine or Roman *loggias*, has sped up. In today's art studios you learn fast, very fast. Time has changed. The byte replaced the atom. The pixel, the millimeter.

Currently, ten years in the life of a young artist correspond at least to fifty years in the life of a renaissance artist. This is a fundamental difference. The vital dynamic is different and also is the rhythm.

Ever since Jeron made his first exhibition at the *MuBE, Brazilian Museum of Sculpture*, in 2002, he never stopped making exhibitions. He accomplished solo exhibitions in 2002, in 2003 he participated of three group exhibitions.

In the paintings I saw from the series "Forms of the World" - painted last year - Jeron expresses through endless search. There is a permanent search in his apparently easy painting but do not be fooled...there is no easiness about his painting.

On the canvas the dialogue is set between mold and form. In the subtlety of this circumflex lies all the difference.

Literally speaking the mold is the empty recipient where the melted metal is placed – plastic, glass or any other liquid- , that once solidified, will take the desired shape of the recipient or mold.

The form corresponds to the external limits of the substance, which constitutes the body and to this body is conferred the shape, the configuration and the single aspect.

Jeron considers mold and form starting points and not final ones. In between these two poles his painting is being born. There is a very long way to go.

Writing about Jeron's emerging painting is enticing.

Observing the forms, the colors, the graphic signs, the overlays, the inter relation of images in multiple situations, the planes that oppose or complete each other, has in some way make me think of Paul Klee.

Why Klee and not Kandinsky?

Because Klee, having served as a soldier in the German Army in 1918 in the First World War, probably wrote while in a trench the essay , *Schöpfensch Konfession, Creative Credo* , in which he says: " *Art doesn't translate the visible, art turns it visible.*"

Klee emphasizes the subjective nature of the artist's inspiration and describes how graphic elements - dot, line, plane and space, - are activated as an energy charge that comes from the artist's spirit.

For Klee and the futurists, "*pictoric art is born from the movement, movement that is fixed and perceived through movement.*"

"The creative impulse spurts towards life like a flame; it goes through the hand to the canvas and spreads until, just like a spark that closes an electric circuit, returns to the source: eyes and spirit".

When Jeron said that: "painting is reflection. My reflection is movement", his word echoed Klee's.

This reflection, these movements are part of the flame, of the spark that frees the gesture and drives the hand which moves under the artist 's careful eye.

In his paintings series "Forms of the World" there are moments when Jeron lets the abstract impressionism dominate. In others, geometric forms determine the composition. It is the time of sensitive, poetic and lyric geometry.

Like pages of a diary, Picasso would say, each painting has its own life which, as Pollock wisely commented, the artist doesn't control.

The minute the artist gives the final touch, the painting assumes its existence. It becomes a piece of art, autonomous.

I believe that Jeron knows this. Each painting he signs corresponds to a second, a minute, an hour, a day, a month, a year of his life.

Each one is his way to turn visible, those invisible molds and forms.

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