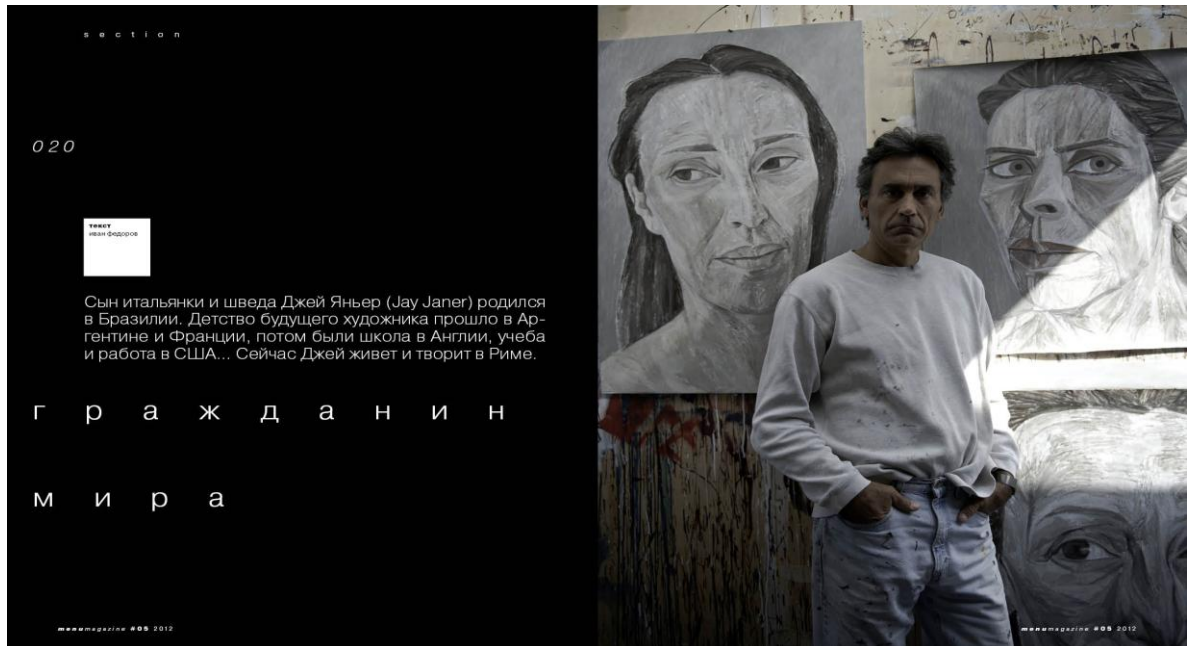


JAY JANER "My Global Self"

**The Moscow Museum of Modern Art
Curated by ArtIs Foundation in co-operation with ALIMATIKA**

PRESS KIT

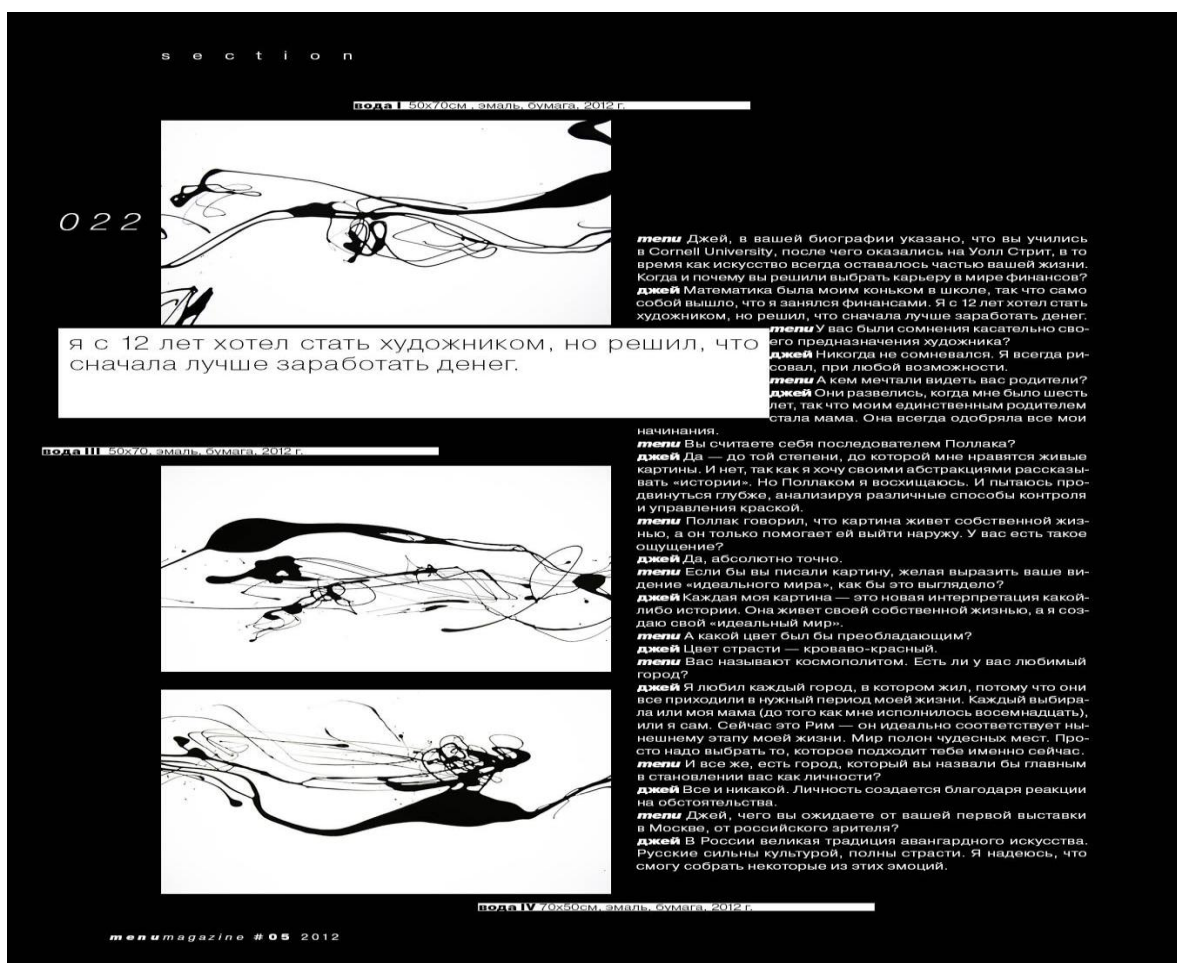
Printed Media
Menu Magazine 05/2012



Text
Ivan Fedorov

The son of an Italian and a Swede, Jay Janer was born in Brazil. The future artist spent his childhood in Argentina and France, after which there were schools in England and study and work in the USA... Jay now lives and creates in Rome.

Citizen of the World



section

“Water I”, 50 x 70cm, enamel on paper, 2012

I wanted to be an artist from the age of 12, but thought that first I had better make some money.

“Water III”, 50 x 70cm, enamel on paper, 2012

menu Jay, in your biography it says that you studied at Cornell University and then ended up in Wall Street, while all the time art remained a part of your life. When did you decide to choose a career in finance and why?

Jay Mathematics was my passion at school so I naturally fell into finance. I wanted to be an artist from the age of 12, but thought that first I had better make some money.

menu Did you have doubts about your destiny as an artist?

Jay I never doubted it. I always drew whenever I had the chance.

menu And what did your parents want you to be?

Jay They divorced when I was six, so my only parent was my mother. She always encouraged everything I tried.

menu Do you consider yourself a follower of Pollock?

Jay Yes, to the degree that I like living pictures. But also no, because with my abstracts I want to tell “stories”. But I love Pollock. And I try to go deeper, analysing different methods of controlling and managing the paint.

menu Pollock said that a painting lives its own life and he is only helping it come to the surface. Do you have this feeling too?

Jay Yes, that's absolutely correct.

menu If you painted a picture trying to express your vision of an "ideal world", what would that look like?

Jay Each of my pictures is a new interpretation of some story. It lives its own life and I am creating my "ideal world".

menu And what colour is the predominant one?

Jay The colour of passion – blood-red.

menu You are reputed to be a cosmopolitan. Do you have a favourite city?

Jay I loved every city I lived in because they all came to me at a period of my life when I needed them. Each of them were either chosen by my mother (until I was eighteen) or by myself. At present it is Rome – it is an ideal match for the current stage of my life. The world is full of wonderful places. You simply need to choose the one that suits you at this moment.

menu But all the same, is there a city that you would say is the main one in terms of the development of your personality?

Jay All of them and none of them. The personality develops from your reactions to the surroundings.

menu Jay, what are you expecting from your first exhibition in Moscow, from the Russian public?

Jay Russia has a great tradition for avant-garde art. The Russians are strongly cultured and full of passion. I hope that I can gather some of these emotions.

"Water IV", 70 x 50cm, enamel on paper, 2012

menu magazine #05 2012

24/05.2012	<p>TIME OUT, magazine</p> <p>Title: Jay Janer. My Global Self</p> <p>Link:http://www.timeout.ru/exhibition/event/267151/gallery/</p> <p>The Brazilian abstract artist's first exhibition in Russia.</p> <p>The main themes of his art — observing life and its feeling — are processes which are controlled by the "Global Self" which arises in endless travels.</p>
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24 /05 2012	<p>ArtGuide magazine Title: Jay Janer. My Global Self</p> <p>Link: http://www.artguide.ru/ru/msk/events/1/4083</p> <p>The Brazilian artist's paintings are abstracts and portraits, painted under the influence of his various travels.</p> <p>This is Russia's first exhibition of the Brazilian artist, whose paintings remind us of the lessons of emancipation through painting. These are mysterious abstractions, the essence of which, it seems, is to express some experiences of the artist that are hidden from us. Would you say that this is the essence of modern art? That may be so, and the title of the exhibition, both moderately vague and moderately self-satisfied, only convinces us that we should partake of the incredibly rich inner world of Jay Janer. However, for ultimate credibility these paintings lack a connection with the audience — with a real person, not with his subconscious.</p>
30 /05 2012	<p>Profile Magazine Title: Jay Janer's exhibition "My Global Self"</p> <p>Link: http://www.profile.ru/topics/%D0%94%D0%B6%D0%B5%D0%B9%20%D0%AF%D0%BD%D1%8C%D0%B5%D1%80</p> <p>This is the Brazilian artist's first exhibition in Russia, and it will feature more than thirty works — portraits and abstract paintings. Janer's mother was an Italian writer and his father a Swedish businessman, and he spent his childhood in Brazil and Argentina (where he started drawing), and then studied at a private school in England. For thirty years he was a leading financier on Wall Street before returning to his favourite passion.</p>
23 /05 2012	<p>Vash Dosug Magazine Title: Jay Janer. My Global Self</p>

	<p>http://www.vashdosug.ru/exhibition/performance/496680/</p> <p>The Brazilian artist's first exhibition in Russia: more than 30 works from two series: portraits and abstracts.</p> <p>The dualism of Jay Janer's work can be explained by the fact that the main themes of his art — observing life and its feeling — are processes which are controlled by the "Global Self" which arises in endless travels. It does not have any definite form or symbols, it is simply present in all of his works, in the abstracts as well as the portraits. It emerges like memories of molten lava, primeval seas, the roots of the global tree, which are sometimes woven into an abstract pattern, and sometimes form the portrait of a recognizable face. What is it? Moments of his childhood in Brazil or the memories of Chinese landscapes with bizarre rock formations through the fog and a brittle branch hanging over the abyss?</p>
23/05 2012	<p>The Moscow Times Newspaper</p> <p>http://www.themoscowtimes.com/calendar/article/exhibits/398962.html#ixzz1zTB6u7ab</p> <p>Moscow Museum of Modern Art on Gogolevsky: My Global Self: works by Brazilian artist Jay Janer, to Sun. Point of View (Ugol Zreniya): retrospective of Sots Art works by Leonid Sokov, to Sun. Located at 10 Gogolevsky Bulvar. Metro Kropotkinskaya. Noon to 7 p.m. 694-6600 www.mmoma.ru</p> <p>Read more:http://www.themoscowtimes.com/calendar/article/exhibits/398962.html#ixzz1zTB6u7ab The Moscow Times</p>
23 /05 2012	<p>Izvestia Newspaper</p> <p>Art Review</p> <p>http://izvestia.ru/news/525232</p> <p>Contemporary art is becoming more cosmopolitan, even in those cases where the artists seem to be trying to rely on national traditions. The starting material might even be ethnographic, but the ways of presenting it are so unified that the result is still maximally adapted to international tastes. Then what can we say about artists who are directly aiming to give expression to the spirit of global information.</p> <p>Among them is Brazilian Jay Janer — though he is a Brazilian by place of birth, he is in fact the son of an Italian writer and Swedish businessman. Janer spent</p>

	<p>much of his life in France and England, worked for a long time in New York, and now lives in Rome. It is no wonder that with such a biography the artist strives to transform his identity into some kind of "Global Self". The artist's adherence to American "action painting" allows him not to go into the study of details, and go directly to abstract generalizations of all that the planet lives by.</p>
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POSTRELEASE, MENU magazine
JUNE 2012



Brazilian Motives

The opening of Jay Janer's exhibition "My Global Self" at the Museum of Modern Art on Gogolevsky Boulevard.

The Brazilian artist's opening night drew great interest from the capital's art society, and it was also attended by the Brazilian Ambassador in Russia, Carlos Antonio da Rocha Paranhos. On this occasion the patio of the museum resembled a distant tropical and bright country: the accompanying music, coffee bar, bright colours and decoration from Nayada's designer furniture was more appropriate than ever.

[top row]

Jay Janer Sigifredo di Canossa, Irina Yanchenko, Eva Lebedeva, Sabina Orudzheva

Veronika Borovik-Khilchevskaya

[bottom row]

David Serebro Vasily Tsereteli, Kira Sakarello Zurab Tsereteli Carlos Antonio
da Rocha Paranhos with his wife Mema Leila Ulukhanli Ignacio Burgos

TV Programs:

Style TV channel,
Atmosphere program — the 4th of July 2012
<http://vimeo.com/45196662>

Internet and blogs

<http://www.openspace.ru/art/events/details/37173>

May 24, Thursday, 19:00

National Museum of Modern Art Arts

Gogolevsky Bul. 10

Jay Janer. My Global Self

The Brazilian artist will for the first time in Russia present more than 30 of his paintings — portraits and abstracts inspired by his "Global Self", allegedly arising from his endless travels around the world. Here is what it says in the press release: "It emerges like memories of molten lava, primeval seas, the roots of the global tree, which are sometimes woven into an abstract pattern, and sometimes form the portrait of a recognizable face. What is it? Moments of his childhood in Brazil or the memories of Chinese landscapes with bizarre rock formations through the fog and a brittle branch hanging over the abyss?"

June 20

<http://www.lookatme.ru/cities/moscow/events/221245-dzhey-yaner-globalnoe-ya>

Moscow Museum of Modern Art presents the exhibition "My Global Self" by Brazilian artist Jay Janer. This is the artist's first exhibition in Russia, and it will showcase more than 30 works in two series: portraits and abstracts. The dualism of Jay Janer's work can be explained that the main themes of his art — observing life and its feeling — are processes which are controlled by the "Global Self" which arises in his endless travels.

http://www.teecandcake.ru/events/full/vistavki/vystavka_dzheya_yanera_braziliya_globalnoe_ya/

Exhibition "My Global Self" by Jay Janer (Brazil)

May 25

For the first time Russia will host an exhibition by Brazilian artist Jay Janer. Visitors will be presented with portraits and abstracts — more than thirty pictures in all.

Jay Janer (Ragnar Lovatelli Janer, b. 1957) did not begin his career as a professional artist — for many years it was just a hobby for him. Janer had the opportunity of living and working in many different countries. He spent his childhood in Brazil and Argentina, and then, in his youth he visited the Louvre, becoming familiar with the genius of Leonardo da Vinci, and studied in England. This was followed by New York City, where he took private lessons in painting and painted wall murals at university. Then life brought him to a banking job on Wall Street, and it was more than a dozen years later that he decided to devote himself to his art. At the beginning of the 2000s, Jay Janer arrived in Rome, where he took up an active artistic life, moving in artistic circles and participating in exhibitions...



The artist himself calls his art "action painting", and this explains the impulsiveness of his creative approach, including the use of paints, palette knife, brushes, and sponges. This approach to art emerged in America in the twentieth century, and then also enriched conservative European culture, by addition of this "globality".

In painting Jay Janer has found reflections of his multifaceted life observations, and the very feeling of life. His "Global Self" has many faces and many meanings emerge in the artist's paintings. It was born in his travels, and memories of exotic landscapes break through from his distant Brazilian childhood. It emerges in his paintings as a bizarre rock formation, an abstract pattern, or the face of an actual person.

As is the case for all our contemporaries, the artist is overwhelmed by the global volume of information, but in fact the life of any person on Earth is inextricably linked with their prehistoric roots as well as with all the natural elements — Water, Fire, Earth and Air. That is why the pictures show a fusion of all cultures and all continents! This is how the memory of primitive man works, incorporating into itself the whole history of mankind, and this is also the way creative thinking works for the talented Brazilian artist whose paintings can be found in the exhibition "My Global Self".

Moscow Museum of Modern Art

Gogolevsky Boulevard, 10

May 25 — June 20, 2012

Hours:

Mon-Sun: 12:00-20:00 (admission until 19:15)

Thursday: from 13.00 to 21.00 (admission until 20.15).

closed: third Monday of each month

third Sunday of each month, admission free to all citizens

<http://www.nayada.ru/information/delivery/news/90.htm>

29/05/2012 "My Global Self" and LEPOTA furniture at the Museum of Modern Art.

From 25 May to 20 June 2012 at the Moscow Museum of Modern Art there will be an exhibition "My Global Self" by Brazilian artist Jay Janer. This is the artist's first exhibition in Russia, presenting more than 30 works in two series: portraits and abstracts. The exhibition also organically incorporates special designer furniture by the company NAYADA, sold under the brand LEPOTA, which blends perfectly with the artist's passionate paintings and creates a comfortable atmosphere in the halls of the museum.

The dualism of Jay Janer's work can be explained by the fact that the main themes of his art — observing life and its feeling — are processes which are controlled by the "Global Self" which arises in endless travels. It has no definite shape or character, it is simply present in all his works, both in the abstracts ("Returning", "The Movement of Bodies"), and in the portraits ("Swimming Mema", "Dogs", "Claudio"). It emerges like memories of molten lava, primeval seas, the roots of the global tree, which are sometimes woven into an abstract pattern, and sometimes form the portrait of a recognizable face. What is it? Moments of his childhood in Brazil or the memories of Chinese landscapes with bizarre rock formations through the fog and a brittle branch hanging over the abyss?

Jay Janer is a true cosmopolitan, his subconscious is constantly reflecting the onslaught of the global flow of information, and at the same time it is connected to the elements of nature. He paints his vision on domestic material, but Water, Fire, Earth and Air — the elements described by the ancient natural philosophers of all cultures and continents, the elements that begin the Book of Genesis — are clearly embodied in the paintings of the global European, with his expanding I. Jay makes free and elegant use of his paint dripping from brush or sponge, and the colourful dough squeezed from a tube, like a designer or a sculptor. With similar naturalness he uses plastic masses of any composition.

The idea of the exhibition is to provide a space constructed on the interaction of a component image of the paintings with the real world of objects. For example, a central place in the main hall of the exhibition is a monumental block of stone — the table ARCHITECT. The deep gloss of the table surface allows it to seemingly dissolve into space, reflecting the propagated paintings of "My Global Self" and creating a unique magical atmosphere in the room.

The exhibition is held at the Museum of Modern Art, at: Moscow, Gogolevsky Boulevard, 10 (metro "Kropotkin")
Phone: +7 (495) 231-3660, Hours: Mon-Sun 12:00-20:00 (ticket office closes at 19:15). Every Thursday the museum is open from 13.00 21.00 (ticket office closes at 20.15). Closed —third Monday of each month. www.mmoma.ru.

<http://kattiemay.ru/culture/global-yanier/>

Janer's "My Global Self"

1

June 16, 2012

Travel teaches you more than anything else. Sometimes one day spent in other places can give you more than ten years of life at home.

Anatole France

You are not a traveller, you do not worry yourself with change of place. After all, such peregrination is the sign of a sick mind.

Lucius Annaeus Seneca, "Moral letters to Lucilius"



Jay Janer in his studio

It is especially interesting to analyse the work of an artist when you know that this creator is not quite typical. More precisely, not a typical artisan of the art world, but rather an alternative version, so to speak, a 3D personality.

This is exactly the metaterm that applies to Jay Janer, the Brazilian artist with the exceedingly rich biography. And it is our biography, in reality, that is all that we have and all that creates us.

Certainly one geographical event has influenced Janer's creative style: he was born the son of an Italian writer and a Swedish businessman. This dazzling union brought forth a tireless traveller (the key point). Janer spent his childhood in Argentina and Brazil, as he grew up he got to know the vastness of the Louvre, where he first made contact with art and painting as such. His next steps were taken in one of the prestigious schools in England, from where he moved dashing, but quite naturally, to New York. There, in parallel with painting as a hobby for 13 years, he built a relatively solid career on Wall Street. However Janer returned to Italy, where he entered various art associations, extracting the necessary information for the development and improvement of his own style. The culmination of his journey was to take part in the exhibition "AB OVO", other participants in which included Janis Kunelis, Pierre Pitsi Cannella, and also Nunzio and Carla Accardi (melodious names of contemporary Italian and Greek art; Russian art lovers might also be acquainted with Janis Kunelis, who recently participated in the exhibition "Arte Povere" held at MAMM).



Janis Kunelis

S.T. View of the Installation

As Seneca rightly said, indifferent and self-satisfied travelling goes against the grain and is actually quite useless, only emphasizing the signs of the troubled consciousness of the cosmopolitan personality.

The leitmotif, and epigraph as it were, of the exhibition "My Global Self" hosted by the MMSI on Gogolevsky, is an amalgam of Wanderings and Observations, a continuous synthesis of these two components and rapid single eruptions. It is these eruptions, expressive bursts, which constitute Janer's technique.

I could not help thinking of Woody Allen's movie "Vicky Cristina Barcelona": the hero of the story, Bardem, is an abstract painter, whose art technique is roughly similar to Janer's approach — splashes of paint on a thick, rich background, creating a completely original, self-sufficient and free visual work.



The character Bardem against the background of his expressionist creations in

"Vicky Cristina Barcelona"

Janer is constantly observing, following, spying on and catching the flow of Life. What were you thinking with? With paint! For example, "The Dog's Kiss". Janer splashes colour on the canvas, creating a composition that is very similar to a combination of a thermal field and the trace of a line of trajectory: dark blue, purple, ivory and black lines dominate over one another, creating an unshakable harmony, and by this bringing the most important thing — emotional content.

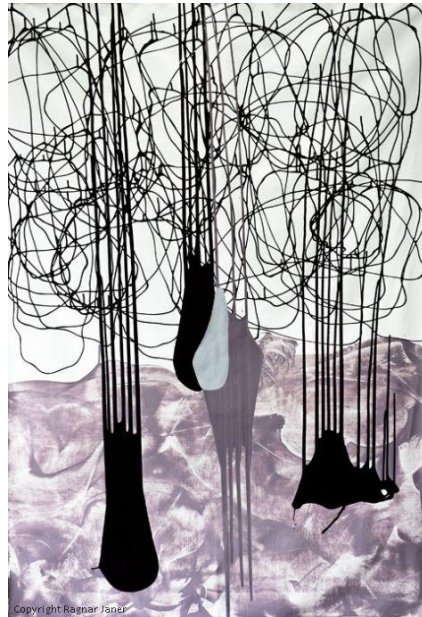


"The Dog's Kiss", 2005

A small note: at the exhibition you will see several portraits of dogs. Apparently, Janer is a dog lover and a cinephile, and that is easy to see! Incidentally, Janer very gentlemanly signed all the portraits with the names of the "nudes".

I dare to assume that "The Dog's Kiss" is a work that is infantile, in the best sense, and at the same time complex, as in this case the idea is two-faced. I suggest that it is dedicated to the emotional explosion of the animal itself when meeting its owner. Or else the feeling that is born in the artist's heart with the rapid expression of feelings arising from attachment to his pet.

The same technique is used in the work "Bodies in Motion". The frightening vanity of the lines is the path of the movements of the body and limbs. There is quite a tight focus on the troubled and unstable state of the body against the background of purple wavy smear and streaks, stylistically reminiscent of the work of "Folding Air", or also "Folding Darkness" — a calm, relatively fixed expanse. It is quite a characteristic and no longer revolutionary contrast.



"Bodies in Motion" 2006



"Folding Air" 2007



Copyright Ragnar Janer

"Folding Darkness" 2012

Last week I admired the colours that Tselkov works with. I am not taking back my words, but in my opinion one of the most sensual and incredibly sexy of Janer's works is "Basque Red". At first glance, there is actually no difference between "Blood" and "Basque Red", but in this case I recommend you to do the following: take five steps back from the pictures so that you have each of your eyes on one of the pictures. Look very carefully first to the left at "Blood". 8 seconds later move your gaze to "Basque Red". The streaks are much fiercer, the colour is rampant and, do not take this the wrong way, the scattered seeds of the libido are sent forth at the same time in an uncontrolled and destructive channel, which is wonderful to behold. (Although I also came across a work with the telling title "Sex I" on the artist's website, and I can guarantee you that this canvas also represents the same, although unfortunately it is impossible to see this splendour first-hand in Moscow).



Copyright Ragnar Janer

"Blood" 2007



"Basque Red" 2006



"Sex I" 2012

Finally, every artist has their visiting card — a work that is virtually a passport photograph of the artist for any of their admirers. For Janer I found two visiting cards, which could simply be termed the father and mother of all his works. They are "Creation" and "Liquid Balance".



Copyright Ragnar Janer

"Creation" 2008



Copyright Ragnar Janer

"Liquid Balance" 2005

"Creation" gives the will to live to the capacious, loose and dense works, such as "Folding Darkness". "Liquid Balance" gives rise to the minimalist, restrained, but neurotic works, such as "The Dog's Kiss". With their outward differences, the "father" and "mother" are the symbol of contrast and the merging of a long, non-enclosing roundness and a stunning, stabbing compactness.

Without giving way to my customary speechifying, I will note briefly that, despite the partial comparison, Janer is not at all inferior to and certainly does not imitate Pollock, and that says a lot.



"Listen to me!" 2012

The exhibition closes on June 17, 2012, hurry to see it and make your exclamations.

http://the-things.ru/event/602_dzhej-yaner-globalnoe-ya.html

Pieces

[Home](#) / [Leisure](#) /

Jay Janer "My Global Self"



May 25 — June 17

Address:

Moscow, Petrovka 25
Moscow Museum of Modern Art

Entry:

By ticket

The Moscow Museum will be home to the exhibition "My Global Self", the first in Russia by the Brazilian artist Jay Janer. It will feature more than 30 works by this remarkable artist broken into two sections: portraits and abstractions. The main topics of Jay Janer's work are observation and the feeling of life, which control his "Global Self".

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http://psychedelicheskay.blogspot.com/2012/05/blog-post_04.html

Psychedelic cosmopolitan

Let's look at the work of Jay Janer, a true cosmopolitan. What do we think and argue about? You can think about eternity, for example, or about your problems, and you can try to understand the work of this artist. He is certainly one hundred percent cosmopolitan, which is why I called the article psychedelic cosmopolitan. He expands his consciousness and brings it to the canvas, these are his dreams, his reunion with nature. Everyone has their own psychedelia, you too could start to draw and try to become famous and I could write God knows what about you too. I won't bore you for long with my judgements and other blah blah, just look and enjoy, although in fairness you and I could maybe do even cooler drawings.

Jay Janer.

Claudio, 2009. 93x93cm, oil on plastic

Jay Janer.

Animal Embrace 2005. 30x30 cm, enamel on canvas

Jay Janer.

Returning, 2008. 126x93, enamel on canvas

Blood, 2007. 154x105 cm, enamel on plastic

Folding Air 2007. 152x102 cm, enamel on canvas

Jay Janer.

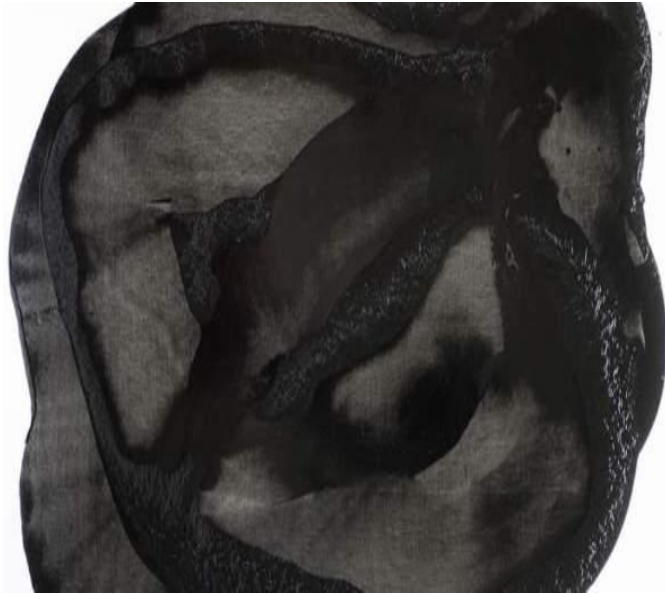
Actor, 2008. 80x110, enamel on canvas

Jay Janer. Folded Darkness, 2012. 110x80, enamel on canvas

<http://societeperrier.com/moscow/articles/global-me/#.T8YuatW7Vyw>

Moscow Museum of Modern Art until June 17. Jay Janer "My Global Self"

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Moscow Museum of Modern Art

Until June 17

Jay Janer "A global me"

Brazilian Jay Janer is a true cosmopolitan — his works are created in such a way that they become understandable to any audience of any culture. The works of this painter are visions that come to him from deep down inside, deeply personal images and feelings. At the same time, you can feel the pulse of natural elements throughout all of Jay's works. These elements are described in all the ancient cultures on all the continents: Water, Fire, Earth and Air. In all senses, Jay Janer is a true global European, whose "me" embodies European tolerance and ability to absorb any aesthetic preferences. This is why we speak of the infinite and expanding "me" of the artist.



His inner "me" is born and appears in the artist's unending travels and wanderings, it is enriched and grows larger by coming into contact with multiple cultures and local traditions. This is how artistic globalism is incarnated: the personal becomes global and the global is tinted by personal shades and colours. His "me" doesn't have a specific form or symbols, it simply exists in all his works, both in the abstracts ("Rebirth", "Movement of Bodies") as well as the portraits ("Swimming Mema", "Dogs", "Claudio ").



His "me" comes through as memories of melted lava, primeval seas, roots of the universal tree that intertwine in an abstract pattern, or create the portrait of a recognizable face. What is this? Moments from his childhood in Brazil or memories of Chinese landscapes with intricate cliffs that stand out through the fog and have a small branch, hanging over an abyss?



Jay freely and elegantly uses paint that drips down from his brush or sponge, or painting dough that comes out of a tube, as if he was a designer or a sculpture. With similar naturalness he uses plastic masses of any composition. This is the first exhibition of this artist in Russia; it will show more than 30 works from two series: portraits and abstracts.

http://www.inmsk.ru/afisha_exhibition_anons/20120525/345321752.html

Jay Janer "My Global Self"



© exhibited by MMSI on Gogolevsky

The dualism of Jay Janer's work can be explained that the main themes of his art — observing life and its feeling — are processes which are controlled by the "Global Self" which arises in endless travels.

It does not have any definite form or symbols, it is simply present in all of his works, in the abstracts as well as the portraits. It emerges like memories of molten lava, primeval seas, the roots of the global tree, which are sometimes woven into an abstract pattern, and sometimes form the portrait of a recognizable face.

What is this? Moments of his childhood in Brazil or the memories of Chinese landscapes with bizarre rock formations through the fog and a brittle branch hanging over the abyss?

Tags: [Exhibitions](#)

<http://halloart.ru/showthread.php>

Topic: Jay Janer "My Global Self". Exhibition of paintings at MMSI: 23.05-20.06.2012, Moscow

HalloArt.ru



Jay Janer "Global Self". Exhibition of paintings at MMSI: 23.05-20.06.2012, Moscow



Jay Janer / Jay Janer. Claudio, 2009. 93h93 oil, plastic
Claudio, 2009. 93x93sm, oil on plastic

The Moscow City Government, the Department of Culture of Moscow, Russian Academy of Fine Arts, Moscow Museum of Modern Art, ArtIs Foundation Alimatika presents

Jay Janer **"My Global Self"**

Dates: May 25 — June 20, 2012

**Address: National Museum of Modern Art of the Russian Academy of Fine Arts,
Moscow, Gogolevsky Boulevard, 10**

Moscow Museum of Modern Art presents an exhibition "My global Self" by Brazilian artist Jay Janer. This is the artist's first exhibition in Russia, and it will showcase more than 30 works from two series: portraits and abstractions.



Jay Janer / Jay Janer

The dualism of Jay Janer's work can be explained that the main themes of his art — observing life and its feeling — are processes which are controlled by the "Global Self" which arises in endless travels. It has no definite shape or character, it is simply present in all his works, both in the abstractions ("Returning", "The Movement of Bodies"), and in the portraits ("Swimming Mema", "Dogs", "Claudio"). It emerges like memories of molten lava, primeval seas, the roots of the global tree, which are sometimes woven into an abstract pattern, and

sometimes form the portrait of a recognizable face. What is it? Moments of childhood in Brazil or the memories of Chinese landscapes with bizarre rock formations through the fog and brittle twig hanging over the abyss?

Jay Janer is a true cosmopolitan, his subconscious is constantly reflecting the onslaught of the global flow of information, and at the same time it is connected to the elements of nature. He paints his vision on domestic material, but Water, Fire, Earth and Air — the elements described by the ancient natural philosophers of all cultures and continents, the elements that begin the Book of Genesis — are clearly embodied in the paintings of the global European, with his expanding I. Jay makes free and elegant use of his paint dripping from brush or sponge, and the colourful dough squeezed from a tube, like a designer or a sculptor. With similar naturalness he uses plastic masses of any composition.



Returning, 2008. 126x93, enamel on canvas

Ragnar Lovatelli Janer (Jay Janer, b. 1957) was the son of an Italian writer and Swedish businessman. He spent his childhood in Brazil and Argentina, and in his youth he visited the Louvre, became familiar with the genius of Leonardo da Vinci, then studied at a private school in England. Jay's School of Life continued in New York, where he took private lessons in drawing and painting, and painted murals on the walls of the university. Janer then abruptly changed his sphere of activity to begin work on Wall Street. During his thirteen "financial" years, he continued his painting as a hobby. In 1996, Jay returned to Brazil to work in a bank, but soon decided to go back to Europe where he could devote himself completely to art. After moving to Rome in the early 2000s he returned to his art: he entered various artistic circles, and took part in the group exhibition AB OVO together with such renowned artists as Janis Kounellis, Pierre Pissani, Cannella, Nunzio and Carla Accardi. It is not surprising that the artist himself declares his commitment to the concept of "action painting". In this twentieth-century artistic approach that emerged in the United States, European individualism could truly taste the melting pot of other cultures and he could identify himself as a "Global Self". "Action painting" is characterized by impulsive and instinctive wielding of the brush, paints, palette knife (and sometimes a mop or one's own limbs), which marked a new meeting of individual psychology with cosmological myths. One of the most prominent representatives of this approach was Jackson Pollock.



Jay Janer.

Entering, 2007. 152x102 cm, enamel on canvas



Blood, 2007. 154x105 cm, enamel on plastic



Folding Air 2007. 152x102 cm, enamel on canvas

Source: MMSI Press Office

To view the photo in full size, you need to "click" on the preview image.

When you make a copy, a link to the original source and the author's name is required.

New Forum for the Arts www.HalloArt.ru

Gazeta RUSSA

http://gazetarussa.com.br/articles/2012/06/15/o_pluralismo_da_arte_14664.html

O pluralismo da arte

15/06/2012

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Em cartaz no Museu de Arte Moderna de Moscou, artista brasileiro Jay Janer expõe mistura de influências que compõem sua vida e obra.

Filho de uma escritora italiana com um empresário sueco, o artista plástico Jay Janer nasceu no Rio de Janeiro e vive em Roma desde 2002, depois de 19 anos nos Estados Unidos, tantos mais em São Paulo, Rio, Buenos Aires, Paris. Não é à toa que sua exposição no MMOMA (Museu de Arte Moderna de Moscou) foi batizada de "Meu eu global".

Abrindo com um cavalo de óleo em fórmica, uma homenagem moderna às tradições da Renascença, a obra de Janer ocupa o andar térreo do enorme casarão do MMOMA, que divide com o trabalho de Leonid Sokov, no bulevar Gogol, centro de Moscou.

Diferente, porém, da debochada "Sots Art" do vizinho, que inclui um bucólico nu de Stálin e uma cópia da Ponte Japonesa de Monet, de cima da qual um homem vomita no rio, Janer foca em retratos sérios e arte abstrata.

"Gosto de alternar os dois, ea exposição é uma retrospectiva dos meus trabalhos durante os últimos 10 anos", disse Janer à Gazeta Russa.

A obra do brasileiro também não segue nenhuma escola ou conceito fixo. "Influências eu tenho: pai sueco, mãe italiana, nasci no Rio, uma confusão de origens e influências, e acabo pintando meio sem regras", explica.

Primeiro as contas

A sorte do artista foi traçada em um curioso autorretrato, desenhado aos 6 anos de idade, também exposto no MMOMA.

"Fiz esse autorretrato antes de uma festa em casa, ainda no Rio, e ele passou de mão em mão, impressionando a todos. Aos 12 anos fui para Paris e ia todos os dias ao Louvre. Ali disse para minha mãe — e para mim mesmo — que queria ser artista, mas antes precisava fazer dinheiro ", conta.

E assim foi. Depois de se formar em matemática e física, e de se especializar em economia, Janer foi trabalhar em Wall Street. Lloyds Bank, Lehman Brothers, Morgan Stanley foram alguns dos seus locais de trabalho na Nova York dos anos 80, enquanto se dedicava à pintura nas horas vagas.

Janer nunca fez qualquer curso acadêmico em arte, e dedicou-se ao mundo das finanças por longos anos até que, há doze anos, resolveu mudar de ramo.

"Procuro não me restringir. Quero me divertir pintando. Se o que estou fazendo estiver me amolando, então simplesmente passo para frente ", diz.

Seus abstratos primam por contrastes, sobretudo entre fosco e brilho, cuja força não pode ser traduzida em palavras: é preciso ver ao vivo.

"Uso vários tipos de materiais, madeira, fórmica, tela, vidro, plástico, qualquer superfície, tinta óleo, esmalte ... Pesquiso a capacidade dos materiais de brilhar ou não, e de se espalharem ", explica.

Já nos retratos, o brasileiro diz que seu conceito "é simplesmente ser o mais poderoso possível". Alternando e misturando influências, como o cubismo no retrato de sua mulher, "Mema" (2011), ou o pontilhismo de "Buster Keaton" (idem), ele certamente alcança esse objetivo.

"Mafalda and Briano", retrato de uma só pessoa que mais se parece com David Bowie, foi inspirado numa mãe com o filho. "A Mafalda é uma alemã linda de 45 anos que tem um filho de 6. Misturei os dois e saiu essa pessoa andrógina de 25 anos, o olho de um, a boca de outro ", conta Janer. "A própria Mafalda ficou chocada".

A exposição "Meu eu global" ficará em cartaz no MMOMA até o dia 20 de junho.

TAGS: MUSEU DE ARTE MODERNA JAY JANER MOSCOU