

FOR IMMEDIATE RELEASE

EXHIBITION JEAN-PIERRE SERGENT

[POLYPHONIES: ARTS, CULTURES & CIVILIZATIONS](#) > April 23 - June 6 2022

GALERIE L'ORANGERIE, 32 Grande Rue, 70100 Sauvigney les Gray, France

Opening hours: Saturdays and Sundays, 10 am to 7 pm and during the week by appointment

Opening: Saturday, April 23 from 2pm

Conference: Sunday, May 15 at 4:30 pm (by reservation)

Meeting with the artist: Saturday May 28 at 3pm

THE ORANGERY GALLERY is located in a residence of 1850 with its beautiful garden, in Sauvigney Lès Gray, Haut-Saône hamlet (10 kms of Gray and Gy, 50 kms of Besançon and Dijon). It is an atypical and convivial place planned to promote the Art and the Culture in a country side environment.

JEAN-PIERRE SERGENT French-New Yorker artist, lives and works nowadays in Besançon. His work has been exhibited internationally since the 1990s: in the United States, Canada, Europe, Iran and China. Since 2019, a monumental fresco of 72 paintings on Plexiglas, of 80 m2, "[The four pillars of heaven](#)", is installed at the Museum of Fine Arts and Archaeology of Besançon.

Are presented to the public, during this specific exhibition: a selection of twenty small formats from the series Shakti-Yoni: Ecstatic Cosmic Dances (2016 - 2020), 25 x 25 cm; six works on paper from the series : Beauty Is Energy (2003) & Sky Umbilicus (2006), 76 x 56 cm; as well as a large painting on Plexiglas Ladies Of The Ants (2015), 1.40 x 1.40 m, from the series Mayan Diary.

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"When you hate a person, you hate something in them that is part of yourself. What is not part of ourselves does not bother us." Hermann Hesse

There is in my work, and this, since the works made in New-York after my Mexican travels and especially after the attack of September 11, 2001, an energy and perhaps sometimes even, an aesthetic, karmic, sexual violence... that is presence, and that springs from the depth, from archaic and distant times: powerful, true, indispensable, wild, consubstantial and fusional of life.

The arts and rituals of the ancient civilizations seem to me much more adapted, more complete, concrete and accurate, in front of and towards the complex realities of our cosmic self and of our human, individual and collective destinies: birth-death of every human being and of every civilization, sexuality being obviously the link and the starting point of all this. And violence, too, because life always feeds on life, even when fully vegetarian, it can only be so.

Fully immersed, for years, in the New-York melting pot, I mixed, for example, in my silkscreen work, the image of a statue of a sacrificial Aztec priest-shaman, The Flayed One*, with the ritual, hieratic drawing, on a small piece of wood, of a Selknam Indian from Tierra del Fuego, a tribe that has now completely disappeared. An Egyptian Apis bull carrying on its back the mummy of the deceased (the body and the soul, the Ka*) in the other world, just above a Gaïa*-Nout*, with the body of a woman illustrated by a contemporary pornographic image.

All Art and all creation are at the same time a choice or a non choice. And for my part, I assume this choice to open my work to the world, to its diversities, its strangenesses, even sometimes disturbing some people.

Because today, even beauty alone is no longer a sufficient excuse for any artistic creation. We need more consciousness and vital energies to create and recreate de facto, new consciousnesses, new hopes, new pleasures... And of course, on this day of March 2022, to breathe into the world a great hope for peace.

Jean-Pierre Sergent, Besançon, March 22, 2022

* The Flayed Man: red terracotta of human size, incarnation of Xipe Totec, Aztec god of the renewal of nature, agriculture and rain, American Museum of Natural History, New-York City

* Gaïa: Fundamental Greek deity (the Earth) who gave birth to the first divine beings.

* Ka: The constituent element of the person representing his or her life force, in Egyptian mythology.

* Nut: Egyptian goddess of the sky, she symbolizes the firmament and considered as the mother of all stars.

CONTACTS

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