

SARAH JÉRÔME

A single skin

curated by Rischa Paterlini and
Michele Spinelli

essay by Michele Spinelli

Opening:

24.09.2025

25.09 - 07.11.2025

Via G. Ventura 6 -
Via Massimiano
20134, Milan

Monday - Friday
11:00AM - 6:00PM

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A single skin is a title that evokes immediacy and vulnerability. The exhibition unfolds like a single skin that envelops and fragilely contains. The two exhibition floors of **Prometeo Gallery** host the works for Sarah Jérôme's solo show in a unified path and a single tension: the works reveal a nature intertwined with the human body, creating fluid and visionary landscapes.

I have been following Sarah Jérôme's work for about ten years, and the desire to curate another exhibition of hers, after some time, arises from the transformation her practice has undergone while remaining faithful to its origin. Tracing paper, the primary and constant surface of her pictorial research, continues to be the site of experimentation. Sarah still whirls around her material, often placed on the floor during production, but her gesture has changed: it now welcomes figures that no longer remain isolated but are enveloped by natural landscapes, by spaces that are both interior and exterior. Jérôme's practice originates from her body, the pictorial gesture becomes a choreographic movement, a ritual recalling both the primordial act of painting and a contemporary performative action. As Merleau-Ponty wrote, "the body is our general means for having a world". In this sense, every trace of color on paper is not simply a sign, but an embodied imprint, a gesture deposited in space and memory.

Water, a recurring element in her research, assumes a central symbolic and philosophical value. It is both mirror and metamorphosis: as Heraclitus teaches, the soul is a moist or turbid echo when bound to passions and bodily pleasures, a flow that changes and never ceases. Water reflects the unconscious, desires, and fears, and its flowing is an image of time and dream. In Jérôme's works, the body allows itself to be traversed by water until it becomes a liquid fossil fragile yet persistent. Water not only envelops the figure, but also transfigures it, doubles it, turning it into a mirror of the soul and a testimony of vulnerability.

The colors chosen for these paintings, passionately inspired by Impressionism, intensify this perception; they attract the viewer, seduce them, but at the same time unsettle them. One enters the works with the desire to cross through them, to be captured, but remains suspended before the awareness that every image also contains its own loss, that every painted body is at once presence and memory. "Memory is always wounded" (1); every image carries within it the trace of what has disappeared.

Descending to the lower floor, the space represents a continuation, the energy remains the same, yet it gathers, wrapping itself in a more

intimate dimension. The body breaks down in the large ceramic sculpture **Solace**, and it is as if it now spoke in a lower voice, allowing the work not to impose itself but to embrace. Intimacy is a different way of existing in space: like a skin that becomes thinner, closer to the observer.

In **A single skin** there is no dichotomy between surface and depth, between the visible and the hidden: the exhibition traces a unique vision in which flesh, desire, and landscape merge. Skin - vulnerable, alive, exposed - is both surface of contact and lived life: a place where time is deposited, like a fossil that continues its story on Mother Earth and the bodies that inhabit her.

(1) Paul Ricoeur, *La mémoire, l'histoire, l'oubli* (2000).

Sarah Jérôme (b. 1979, Rennes), lives and works in Montreuil. A graduate of the Conservatoire National Supérieur de Danse de Paris, she pursued her training at the Opéra National de Lyon. Her desire to explore form and content further led her to the Beaux-Arts de Paris, where she honed her plastic arts skills.

This eclectic background has nurtured her artistic approach, marked by a richly nuanced sensibility at the intersection of dance and the visual arts. Today, she defends a figurative and introspective practice through painting, drawing, sculpture, installation and performance.

Jérôme's work, regularly exhibited in France and internationally, is distinguished by its ability to evoke deep emotions and play with the boundaries between dream and reality. Executed in a style in which traces and erasures are part of the creative process, bearing witness to the artist's body-to-body presence, her brightly colored, bubbling paintings are produced in oil on thick tracing paper. Her ceramic sculptures continue her research into materials and human representation.

Jérôme's work has been shown in institutions and galleries such as Château de Maisons-Laffitte, Musée Cognacq-Jay, À cent mètres du centre du monde art center (Perpignan), Espace d'art contemporain André Malraux art center (Colmar), Museo Pino Pascali (Italy), Cathédrale de Troyes, Projektraum Ventilator (Berlin, DE), Espace Pierre Cardin, Arthotèque of Annecy, Fondation espace écurieuil for contemporary art (Toulouse), La Chaufferie (Lyon), Galerie C (Neuchâtel, CH), Lyles & King (New York, USA), Prometeo Gallery (Milan, IT), Doppelgaenger (Bari, IT), Galerie Sabine Vazieux (Paris), Galerie Au Cube (Mâcon), H Gallery (Paris), Galerie Da-End (Paris), Galerie Vachet Delmas (Sauve), Espace Martiningo (Chambéry), Galerie Catherine Putman (Paris), Montreuil Contemporary Art Center. Her works can be found in the collections of the Artothèque d'Annecy, Art collector (Evelyne et Jacques Deret) and the Musée Rodin in Paris.