

Richard Tronson is a visual artist. As in his photographs, his paintings revolve around three key elements: the setting, the posture, and the clothing. The artist once again explores these themes through portraits and full-length figures. Unlike his photographic works, often composed around one or more characters in a dense setting, his paintings stage a single, exclusively feminine figure in a minimalist interior. For the artist, the essential aim is to create an image, an atmosphere. From now on, the medium of painting allows him to explore both artistic processes, shifting constantly between them. He uses a realistic rendering to express a form of reality, thus creating a realistic art as a metaverse of the real world.

Richard Tronson's work explores feminine identity through posture, clothing, environment, and the surrounding atmosphere. His paintings go beyond the simple visual impact of clothing, creating a subtle interaction between the image we perceive and the emotion it stirs in the viewer. There's a sense of strangeness in his compositions. Fetishized outfits, mud, constraining accessories, and graceful faces or postures all coexist. Decorative elements like flowers or bourgeois interiors further enhance this duality.

The artist goes beyond appearances. On the canvas, uniforms and often connoted outfits, sometimes blend with fetishistic materials, while the subject's face eludes us. It appears distant, almost disconnected: a contrast between a present body and an absent mind, navigating in a distant realm.

Tronson's realistic style draws inspiration from late 19th-century masters, echoing the mood of the Pre-Raphaelites and artists like Khnopff, Henner, Hammershoi, and Lévy-Dhurmer. The "*Portraits*" series presents contemporary faces that, through their detachment and enigmatic aspect, also evoke the past and its memories. In the "*Mathilde*" series, Tronson emphasizes material and its multifaceted nature, merging textures like silk, leather, or vinyl with mud or clay, an ambivalent, organic matter, the *prima materia* of creation.