

A Claudine BOM.

① Espace.

Mon atelier est un lieu de méditation.
C'est un espace où le silence règne. Les
murs semblent me protéger et m'aident à
attendre l'état de grâce propice à mon travail.
Il y a là les objets, les livres, les images,
les tissus, dans un 'ordre désordonné'. Et
c'est ici que je trouve un climat propice
à mon travail comme nul part ailleurs.

② La rue

"La rue" est important. Mais ce n'est pas
ce que ^{seule} la "Ratine" peut en saisir. Ce qui
est perçu, doit être communiqué à l'ensemble
de la conscience ^{humaine}, afin de permettre l'accès au
"troisième œil" mémoriel pour une vision
personnelle.

"La Rue", l'œuvre de Dyer a motivé
mon désir de peindre.

"SON"

II

- ③ "Le bruit" est néfaste. ^{Par contre} "Le son", avec ses variations est ~~plein~~ la musique, même, pleine d'exaltation ^{et d'inspiration}.

"Le son" peut évoquer multitude. Gamme des couleurs, d'émotions...

"GOÛT"

- ④ J'ai préférence pour le goût doux et je suis attiré par les diverses tentations de la langue entre le sale et sucré.

⑤ ~~Toucher~~ "Odeur"

Pourquoi n'en le même sens "Odeur"
Cela varie entre l'odeur ~~et~~ nefaste ou le parfum. Cela tient de la couleur
"la couleur" avec toutes les variations et nuances.

⑥ "La touche"

"Kabir" le grand poète indien a écrit
"Le monde a surgi par la touche"

et un poète Français a écrit :

"Cela dépasse de celui qui passe que
le soit sombre ou dreson ..."

- ⑦ Une expression artistique est un miracle
guidé par "l'esprit". Je suis persuadé
que les forces supérieures guident le poète
ou un peintre. L'humain est limité
dans ses pouvoirs et n'arrive pas à enregistrer
les messages du silence. La vérité est
semblable à ce lieu en Grèce - ARKOPOITOS
ce qui n'est pas fait par la main d'homme.

2. ⑥ Après la "vie" "la douleur" est
l'expérience humaine primordiale à la vie.
C'est un contact physique corporel,
à vive pleurement, mais le vécu doit
être transformé, atteindre un état de
métamorphose, afin ~~de~~ de devenir une
œuvre d'art.

(4)

mind. Sentimentality will be of no avail. Only clear thinking + hard work can lead us to an apt national art of which we can be proud. We all know that our tradition is prodigious. We have every reason to be proud of our great past. We have every reason to study it to cherish it + to derive from its vast resources. But we must admit to start with that our greatness does not depend on what our ancestors have done, but on what we can realise in the ~~present~~ present.

An art movement is not built up in a day. It demands revitalizing forces, favourable conditions + a considerable body of work. We must admit to help our own understanding of the problems that except for a few hereditary craftsmen, the middle of the 17th century marked the decline of Mogul art + end of the 18th century that of Rajasthani + Pahari painting. It was a similar fate so far as the great tradition of sculpture is concerned. Similar decline is to be observed in most eastern countries - with really rare exceptions.

In India the Victorian concept gained ground under the British rule. The naturalistic representation based on optic reality was foreign to our traditions in art + resulted in a confusion of values. Its effects were ruinous. The first effort towards a revival of a national art was made in Bengal. We think of Abanindranath Tagore + his contemporaries with gratitude. They showed a direction towards new possibilities. However the movement did not lead us very far, as they failed to incorporate the plasticity + the design of the old frescos which inspired them. made sense

In Bombay, Under the guidance of Athivasi ji, ~~many~~ many young painters ~~did~~ ^{made} ~~these~~ ~~made~~ ~~further~~ efforts in the direction. There was a similar stress on ~~national~~ traditional art. Palwankar, Pai, ~~Pear~~ Mago, Harkishen Lal, Samant + ~~other~~ Hirurkar need to be mentioned. ^{showed} ~~their work there was~~ ~~obviously~~ a greater understanding of painting problems. Also they were (and rightly so) more aware of the life that surrounded them, and gradually searched for new expressions ~~more in keeping~~ ^{consistent} with the spirits of the time they lived in. ~~In 1949~~

Forms emerge from darkness. Their presence is perceptible in obscurity. They become relevant if their energy is orientated through vision into an alive form-orchestration for which certain prerequisites are indispensable.

The process is akin to germination. The obscure black space is charged with latent forces aspiring for fulfilment. Like the universal natural order of the "earth-seed" relationship, the minimal unit, "BINDU" emerges + unfolds itself in the black space. The total inherent forces unite. A vertical line intersects a horizontal line, engendering energy + light. Space is charged. Colours appear: white, yellow, red + blue and along with the original black, they compose the colour spectrum of the visible world.

The mysteries of form reveal themselves through light-colour-space perceptions. In a visible energy spectacle, certain fundamental elements are intricately interrelated + determine the nature of form. Their understanding is indispensable in creative process. Whatever the direction art expression may take, the language of form imposes its own inner logic + reveals infinite variations + mutations. The mind can perceive these mysteries only partially. The highest perception is of an intuitive order, where all human faculties participate, including "intellect" which is ultimately a minor participant in the creative process. This stage is total bliss + deeper analysis.



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