

## **Interview between artist Jean-Pierre Sergent and doctor Jean-Louis Garillon (bioquantum physician) | 2 parts | Besançon studio | Sunday June 30th 2019**

### **1/2: LIFE PATHS #1, CREATIONS AND ENCOUNTERS - [Watch the video \(in French with English subtitles\)](#)**

Jean-Pierre Sergent: Hello dear Jean-Louis, thank you very much for coming to the workshop despite this heat wave! It's really nice to see you with Annie, whom I met at the exhibition in Remiremont, that's where we met. Then we got to know each other a little, I wanted to do this interview with you because we had talked about interesting things together. So here we are, I'll let you speak and ask me the questions you want to ask me.

Jean-Louis Garillon: Thank you Jean-Pierre! It is really a pleasure to see your studio after discovering your painting and especially, this man that you are. I was very touched by your approach but also by the man. It is important to link art to the human and the human to art and that is your whole mission. This is the whole meaning of your mission, adding a dimension of elevation to it; what you know how to do and which is not common in the expression of art nowadays! So, I would like to touch on three things: the first, of course, is the human being because you are not without questioning somewhere, by your originality, your singularity and that is important, because your approach, your path, are bearers of a dimension that is not common and which therefore deserves a little stop, if you will!

JPS: Yes!

JLG: Secondly, it will be the whole aspect of your creation and then what underlies your creation, that is, your inner journey and that too, it seems to me to be something fundamental to feel, to live, to pulsate with you! And that's what I would like you to explain to us, to share with us. So, let's start with the human you are? What is your human path, let's say, your life path? How do you perceive yourself in life, especially in your life today, since your mode of expression is both a very contemporary mode of expression and yet you touch on archetypes, so let's say things that are at the origin, at the dawn of humanity. How could you describe yourself? Not define you, of course, but describe you? It is really interesting me!

JPS: Yes, that's a lot of questions, it's especially that I feel like I'm in continuity with and in line with artists. It starts in prehistoric times and long before that! People who have been witnessing. Especially today, I think about it more and more, I think it more and more vehemently. In other words, the artist's role is really to bear witness to his time and to the past. You have to go back, it's a bit like a plowman working the land if you want, working art is a bit like working the land (it's a living material); how to get to the bottom of things and bring back to the surface things that are a little buried, of course, but that I feel missing by many people I meet daily.

JLG: The roots!

JPS: The roots, yes!

JLG: And so your creation, because it is not only a testimony, you are a creative person and a creator. You are extending the work of the original initial creator of the worlds and your creation is therefore rooted in a whole heritage of humanity and a whole dimension of evolution and elevation of man, that is what I perceive. Can you say a little more about this path?

JPS: This term of elevation is the correct word because the artists I am interested in are all artists who have raised human thought a little bit, of course. Because not all artists do it, there are people who like to work with human misery, well, it's not a value judgment!

JPG: Of course not!

JPS: And that's why I had this particular revelation with American artists like Barnett Newman or Marc Rothko works, because we feel that there is, in them, this great dimension of spiritual awakening and a will to increase the dimension of man precisely!

JLG: All right! So it's a conscience! You have developed, through your path, a particular consciousness and this consciousness, you seek to express it through graphics, through colors, through what precisely?

JPS: I think it's just the joy of being alive! When I put a color on I like that color!

JLG: There you are, you're like Alexis Zorba, the Greek who said: "When I eat pilaf rice, I am pilaf rice"

JPS: That's right, that's Buddhist thinking, yes!

JLG: Yes, absolutely it is an universal thought!

JPS: Yes!

JLG: This is an area I would say of the order of an initiatory consciousness! A higher consciousness that leads us to give meaning in every moment of life and therefore, in your painting, it makes sense in relation to you and your path, but it must make sense and also resonate with the human being! That's what I perceive!

JPS: Yes, yes!

JLG: In your path precisely, of which the USA has presented a large part of your evolution. Is that when you were in contact with other civilizations, or were you already in contact with them before?

JPS: When I was in France, I had the chance to travel to Egypt, so I already had this kind of cosmic revelation.

JLG: All right!

JPS: That I hadn't had before.

JLG: Okay, so Egypt opened your eyes? Indeed, Egypt is one of the almost obligatory passages of man's journey, in relation to his verticality, but above all to his cosmic consciousness.

JPS: Yes, yes, that's exactly it! The term is correct, yes!

JLG: So there you have it, what I have found in your paintings, let's say Nut's blues, you know that symbol of the starry sky...

JPS: Yes!

JLG: What I also like very much about your painting is that no color repels you,

you like all colors!

JPS: That's true, yes!

JLG: And you make them live fully, so that is really interesting! After your Egypt trip, that was when you were in France? and then, let's say, you traveled to other horizons?

JPS: Yes, of course to New York...

JLG: So, you went through the USA, New York?

JPS: So, when I went to these great museums, like the MET, or the museum of natural history... There is also the museum of man in Paris where I have already had revelations, but for example, the Astmats totems that were at the museum of man in Paris, it did not have the same effect on me as at the MET ! Because at the MET, they were all aligned, grandiose and I really had this kind of cosmic revelation. I felt this strength of tribal art, primitive art as it is called....

JLG: Primitive art, but not primitive!

JPS: There's nothing primitive about it!

JLG: We are the ones who are primitive in relation to this mode of expression of art! OK!

JPS: And I felt that strength there I that didn't know and that I hadn't seen anywhere else before! And so, it opened up a lead for me.

JLG: It questioned you?

JPS: Yes, but how to get there? And the Astmats were cannibals and I don't want to become a cannibal to make art! It's not my trip!

JLG: You can always try, there is no risks...! You'd be more of a vegetarian than a cannibal!

JPS: Yes, that's right, I'm completely vegetarian! Yes, but that does raise some questions?

JLG: Of course! So you were harpooned? You been subjugated?

JPS: That's it, yes, yes, yes!

JLG: And so, this revelation was immediately transposed into your mode of expression, or did it take a while to mature?

JPS: At first, I used strong images. One can say that the images of shamanic trances are strong, even without really understanding them!

JLG: All right!

JPS: Like, for example, the West Coast Yupick masks that André Breton collected. These masks that duplicate in two or three animals, where there are three identities overlaying each other. When you see that, you say: it's interesting, even if you don't really understand what's going on there!

JLG: Of course!

JPS: However, the metamorphoses in shamanic trances are exactly what happens: transformations. By having experienced trances, I was able to understand those transformatives energies!

JLG: You have been experienced the trance yourself? It's very interesting because it's a human experience but at the same time, for the artist that you are, it's an opening to other fields, to other dimensions... And let's say, that gave you what feeling? What sensation at first? To exist differently or to

perceive things and your inner dimension differently than before?

JPS: It's like another life! It's like discovering another life, augmented, brighter somehow!

JLG: Another part of life?

JPS: Yes, another part of life with stronger, brighter colors and spacial translations, which means that you can travel...

JLG: In space and time!

JPS: In space and time!

JLG: Yes, okay!

JPS: And that's cosmic!

JLG: Yes!

JPS: This cosmic revelation that I had in Egypt, it was revealed again throughout shamanic trance.

JLG: I would even say it's quantum!

JPS: That's it, quantum!

JLG: This is what we call quantum today. Okay, yes, let's say that traditions have also affirmed it: space, time and density, so matter does not exist!

JPS: That's it!

JLG: So, it's true that through your mode of expression, we can perceive it very strongly!

JPS: Oh, I'm glad you say that, because very few people perceive this universal and cosmic dimension of my work!

JLG: If you want, it's because they just haven't been educated for it, you can understand that. Entering, penetrating into your work or your mode of expression is not easy, since, in your case, you have gone beyond the canvas and given it light and a certain transparency, through your Plexiglas, for certain works such as the one next to us. It is also that you give it a shine, which is not common and which enhances, say, which illuminates the work itself. And there are also different things that challenge me, it is the whole dimension of the symbols you use, the symbol and also the path of life itself, it is its strength. There is a power of the symbol. There is a symbol that is very challenging: it is the symbols of transcendence expressed in the human being and in the energies of life that are sexuality. It may also shock some people, but again, it would be good if you could explain what it means to have this genesiaque dimension of sexuality in your work. Let's say in your mode of expression.

JPS: Yes, it's true, it's genesiaque, but it's also the pleasure of being alive, it's also just that!

JLG: Yes, all right, absolutely!

JPS: I'm not so much for the overpopulation of the world, but sexual act is a lot of fun and it's also the encounter with each other.

JLG: Procreation goes through that!

JPS: Yes, I agree, but it's way beyond that! It is also man's enjoyment of being alive!

JLG: Absolutely! Besides it, I don't know if you know, but in our regions here in the East of France, the elders say that in life there is not only one life, there are

three lives! And then, above all, there are three deaths: the first death is the death of every day, when you fall asleep with your head on the pillow, you die to yourself, you no longer know who you are, neither where you are! The second death, they say, is the death of love, that is, the little death called orgasm, the orgasmic dimension is also a death. We are completely losing touch with who we are and where we are. And the third death, they said once more, is the one from which we do not return! And they added something extraordinary: it is that these three deaths... and they made this sign of the three partners, proceed of the same nature. So precisely here, we are dealing with the reality of life and death, that is to say, surpassing of oneself.

JPS: Yes, that's it!

JLG: And then, let us say of this other dimension which is after the earthly life, that is to say that we enter into a dimension, a cosmic space, definitively cosmic. It's a dissolution of the body to enter a revelation of the spirit and the core of the soul eventually. For those who perceive the meaning of the soul. Precisely on the level of the soul, your works have a soul! How do you make them that alive?

JPS: Oh yes! Maybe I have this innate sense? Or maybe it's something that's acquired? Maybe?

JLG: Is it in your bundle?

JPS: Yes, that's it!

JLG: Okay, it's quite possible, totally possible.

JPS: Maybe?

JLG: Well, otherwise, tell me a little bit about your peregrinations in the field of traditions. So, you started from these totems that challenged you and then, you were touched by the Mayan, Aztec worlds and so, what is the connection between everything and how did it influence you?

JPS: The link is the human! It is always the human being who fights to stay alive to enhance life also through beauty! I think beauty is a willpower! Maybe it exists by itself? That's a philosophical discussion!

JLG: Of course!

JPS: But I don't want to get into this too much! These art works speaks to me because they have this deep presence. It's like people, who had faith, who met God. For them, it was obvious. It's like Italian primitives, you can feel that they had faith! Same for cathedral builders, they had faith! You can feel it!

JLG: It is a desire of the absolute!

JPS: That's it, yes!

JLG: It is a transcendence, a desire for the absolute, which is within us, which lives in us and which seeks to express itself!

JPS: That's it, yes!

JLG: And it inhabits you deeply!

JPS: Yes, it is owning me! Yes, because it's like acquiring one more dimension! As we discussed earlier. And I feel comfortable into this extra dimension.

JLG: Absolutely! And this dimension is not easily accessible to the world, to the general public. That's true, because yes, as we said at the beginning, we are not really prepared for it, either intellectually, culturally or spiritually! Man is

nevertheless a little despiritualised in today's world and I am talking about spirituality, not religion.

JPS: Certainly not!

JLG: It is true that "primitive" man had this pure and rich relationship to the spiritual world, he lived in this dimension and his materiality, this incarnation, was not as material as nowadays, one can imagine!

JPS: Yes, that's right!

JLG: So, tell me about these Mayan, Aztec and other traditions. From the USA, you travelled, you went to Mexico?

JPS: I have been to Mexico and Guatemala several times yes, yes!

JLG: Okay.

JPS: And of course, to have seen these works and even beyond the works of art, the daily life of the Mayans... It is so alive, full of colors, spices, different foods that it fulfils the senses. It's like in Saint-John Perse's books, it's a feeling of being in the world sensually and with diversity!

JLG: More fully!

JPS: Yes, more fully, absolutely! The term is correct!

JLG: You were able to connect with each mode of expression, each mode of culture, if I may say so, you fill yourself with all this information to create your own mode of expression?

JPS: Yes, that's what happened, I nourished up myself on it!

JLG: You've filled yourself with it!

JPS: And every day I still nourish myself with it!

JLG: You did process all this materials!

JPS: That's it!

JLG: That's what I perceive very strongly about you!

JPS: I do not have the idea that one culture is better than another!

JLG: Of course! There is no discrimination!

JPS; No, there is no discrimination!

JLG: It is not at all in your dimension to discriminate!

JPS: Yes, you are right!

JLG: You accept human in all that it can bring you in terms of beauty, goodness and wellness, that's clear!

JPS: Yes, that's correct!

JLG: Well, I also wanted to ask about your designs, because you have works that are like here, in a kind of symmetrical rigour, but with an inner life and an underlying dimension and then, you have much flashy, more contemporary dimensions I would say in the expression, so you are not selective in a way, you let your imagination get loose too?

JPS: Yes, but in some ways, I'm very eclectic, for example this pattern you see in front of you, it's a drawing I got from an Oceanian carved shell and I thought it was so beautiful! And for me it's a bit like paying tribute to the artist who carved it...

JLG: Yes.

JPS: For him, it had a social meaning and that's what stated Lévy-Strauss and all these anthropologists who have studied the meanings of all these motifs...

JLG: Anthropologists and sociologists!

JPS: That's it, it's not decoration, it means something. I no longer know it, but by working on the artist's drawing again, I can get a little inside his "soul". That's what makes me rich too!

JLG: Absolutely!

JPS: That's a bit stealing, but....

JLG: No, it's not stealing, it's an appropriation work, where you give it a second chance.

JPS: That's exactly what it is!

JLG: I think it should be interpreted as such! You didn't loot anything, you didn't degrade anything, you didn't steal anything! You have simply so steeped yourself in him that you can express him in this way today!

JPS: And somewhere, he (or she) is can relive a little through me today, in quotation marks!

JLG: It's completely a second life, a kind of resurrection!

JPS: It is the collective unconscious that survives thanks to the human chain of artists!

JLG: Yes, of course, absolutely, and then that's why there is this visionary and creative side within the artist insofar as history is an eternal restart.

JPS: Exactly, yes!

JLG: Except that we never stay at the same level, we're going up in the spiral, in the towers...!

JPS: Yes, but that's just it: are we going up? Or are we going down? That's the question!

JLG: We may be in one direction or the other.

JPS: That's it, yes!

JLG: It is so clear that there are artists who are inhabited by dark forces and who express their suffering, or the suffering of the world that has invaded them, this is not at all your case!

JPS: Thank you, yes, yes!

JLG: You are in a dimension of colourful and living bursting of life!

JPS: Yes, yes!

JLG: Of the artistic expression and that's very touching! As I am in your studio, it is always a joy to discover an artist's studio and therefore it is very, very alive! Your paintings are, but so is your studio! There are books, I see you're a great reader?

JPS: That's right, yes!

JLG: And content that touches all branches of being! From knowledge to philosophy and then, also, there are a lot of masks of different origins, how does the mask inspire you? What does it mean to you?

JPS: The first mask I bought is the Mexican mask, I'll show it in the video! It had four eyes! I was in Puebla with my friend Olga and I saw this mask and I said wow! It's like surrealistic!

JLG: Yes!

JPS: It's to add ourself another personality and at that time, I don't know if I had already done the trances? But in fact in the trance, you can have four

eyes! We can really... They make these masks to give themselves another dimension. I have many masks of the Tiger, El Tigre, which is the spirit of the tiger and in trances, we often meet the spirit of the tiger or the jaguar, or the falcon, or the whale... So, for all these civilizations, they were masks of incantations to the spirits!

JLG: Yes, to the spirits found in all the great myths!

JPS: That's it!

JLG: And so is all mythology!

JPS: Yes, so it's a presence, somewhere!

JLG: Presence of another order, another dimension, but which has an inner strength and power and which normally is called to communicate with the man that we are.

JPS: Yes, yes!

JLG: Is your mode of expression a passage between man and myth somewhere? The myth or the civilising elements since myths are the founding elements of civilizations?

JPS: The myth is more difficult for me to use, because I live nowadays in a society without any myths or beliefs!

JLG: It's demystified!

JPS: Ah...! Ah...! Ah...!

JLG: Demystified!

JPS: Yes, demystified!

JLG: Because myth and mystery go hand in hand! That's clear!

JPS: We'll leave it there for this first part Jean-Louis and we'll meet again for the second part!

JLG: Yes, thank you again!

## **2/2: LIFE PATHWAYS #2, TRANSES & QUANTUM MECHANICS - [Watch the video \(in French with English subtitles\)](#)**

Jean-Louis Garillon: Yes, indeed, we are in one dimension at a time, I was going to say divino-human, namely that transcendence emanates from your work and it joins, let's say, all this current science that we call the quantum world and which reveals to us that in the infinitely small of matter, the laws of physics are no longer the same as the laws of the constituted bodies and that many planes also reveal themselves to us, with other modes of functioning than in our ordinary world and your painting, let's say your mode of expression leads us to open our eyes on these worlds which constitute the infra-matter and not the sub-matter! It is also a dimension that we discover that deserves to be a little explicated.

Jean-Pierre Sergent: Yes, of course!

JLG: And I think that it is the world of trance that brought you to reveal these different levels, these different worlds and therefore you lived them in an more intense way and I also think that it brought you a particular life force. Can you say a few words about that?

JPS: Yes, we're talking now, at this point in time, T, about the infra-worlds of



the Mayans. The shamans had several levels of consciousness but so did the Hindu thought!

JLG: Of course!

JPS: We are talking about all that and it is a little difficult to explain because I didn't learn all those techniques, but it is true that in the trance, we meet other universes, other levels of consciousness. That's it!

JLG: And that completely changed your mode of expression?

JPS: Yes, absolutely!

JLG: Absolutely, it changed your vision of things and then your transposition of this vision into your artistic mode of expression, yes, it's obvious! So, do you think that in the creative act of the artist that you are, it can send back to the spectators that we are, something that will interfere in his life?

JPS: I hope so! I'm here to give good! I'm here to give joy!

JLG: You're here to give us something to see first!

JPS: It's really a gift, the act of the creator is a gift to life, it's an offering!

JLG: Absolutely, absolutely! It's an offering, absolutely! I think your kind of expression can bring viewers to enter into this dimension. It's a vision that's excessively dynamic! Whereas at first glance, you could go ahead and say, yes indeed! We're going way beyond "I like it or I don't like it!" But then, well, there are works that you could get tired of. And with you, there's such an inner life in the work that reflects your inner life, that one can penetrate into it and feed off it in a certain way. I would like to know already if you are in attachment to your works? Or is this gift something you are freeing yourself from? Because there are artists who find it hard to free themselves from their works, and who are attached to it, others are not! How are you functioning in relation to that?

JPS: It's more of an inseminator, spermicidal act! When you sell a work, you're happy! You inseminate the thought of someone else!

We give the witness! I'm transmitting memories! I always enjoy seeing a piece of artwork go! Unless it's someone who buys a piece of art for the wrong reasons in quotes.

JLG: Of course! It's not the majority, I think!

JPS: Yes, there you go!

JLG: In any case, I wouldn't wish it on you! So this creative act you think it is going to infuse in the person who takes it, if I dare say so! Something like an energy and life input somehow!

JPS: Yes, yes! It's like when we read Giono books, he communicates his joy to us. It's important, it's really the artist's primary role.

JLG: Absolutely, okay! You're very much in this tradition of the spiritual nature of things.

JPS: Yes, one could say that!

JLG: And how does this expression which is your specificity a little bit, relate to the world of health? you see in the field of health? Could your works be used in hospitals, in health structures or other structures as well, what would it bring back to people?

JPS: Yes, I hope it would give them back a need, a desire to live!

JLG: Yes, I do agree!

JPS: I had a friend who once said: "Your work should be reimbursed by Social Security!" Because a lot of people come to my workshop and they feel regenerated after coming! It's something that speaks to me because, somewhere, I play the role of a shaman, who somewhere regenerates life, without being a shaman. I am not!

JLG: Let's say you're completely steeped with this shamanism?

JPS: Yes, that's right!

JLG: It's true that your work brings us a certain resourcing. What you give to see and to experience brings a sense of renewal. So, it's also true that it's the fonction of art. Not only to witness, but to create and to allow you to give more life to life.

JPS: Yes, that's right, that's the right word!

JLG: OKAY! It's to give this dimension there! Otherwise, in your everyday life, how do you live, I was going to say your mission, not to say your sacerdoce? That's almost that!

JPS: That's almost true, but it depends on where you live! In New-York, I didn't have that kind of heaviness of being an artist because, in the end, you're more integrated into society. But it's true that in France, it's heavier, it's heavier because you don't meet the public.

JLG: And then there are far fewer artists and they're very scattered, very dispersed, and it's a tiny enclosed world, each to his own chapel. There's an individualism in France that you certainly don't find in New York, that's clear.

JPS: But there's also the spiritual dimension! Because it's really difficult to talk about a spiritual dimension to French people who think that art and painting are dead... it's difficult. It doesn't exist anymore for them, it's something outdated, whereas spirituality has existed since the dawn of time. To cut oneself off it is to deprive oneself of something important!

JLG: Absolutely, and yes, I think that art cannot be dissociated from the inner world, from the spiritual world. Besides, today we no longer speak as we did a few centuries ago, which was essentially portraiture or figurative art. Today, we have freed ourselves from this figuration, you are in a contemporary mode of expression, abstraction which can be very, very free or let's say more structured, but this abstraction is intended to bring the viewer back to his inner dimension. I also think that it is desirable to meet the man, when you meet the artist, when you meet the work, and vice versa, to make the path from one to the other and to be able to establish a link because not everything is in the duality between work and artist, but in this deal with the spectator who will steal a little bit of this energy: and of the artist and the work in order to impregnate himself with it and increase his life.

JPS: Yes, that's correct!

JLG: It's a little bit what we perceive through your work. And that's also something that struck me!

JPS: Yes, but people are so closed-minded that they don't want at all to increase their lives. It's a real problem, one want to stay in your neurosis (your own neurosis!). People around me want to stay in their neurosis, they are fine like that! They stay in their tiny dimension. They don't have any idea...

JLG: Of Enlargement?

JPS: That there can be anything else.

JPS: And I think today, more than ever!

JLG: I think that in a certain way, we are touching the end of a materiality, of a materialism, what was necessary, it's an obligatory passage to be able to go back up from the depths towards a profound sense of what animates us, the Anima, so this Spirit and this Soul are of course determining for the body; the body only expresses what happens inside. In a certain way, this is what is called somatization. Many people today somatize because they are in fear, in stress, and they have lost this inner root. They have lost this need, this serenity to live, to live fully. But you, you embody a little bit this dimension... Yes! In spite of the turpitudes of your life; you have been able to draw from the sources of life to be able to regenerate yourself and be what you are and what you live today. I'm a great admirer of your background.

JPS: JPS: Thank you, thank you!

JLG: It's important! So, after the USA, you came back to France.

JPS: Yes, I came back to France, yes!

JLG: Isn't it a Purgatory for you to come back here?

JPS: Yes, it's a bit difficult! I think I've gained so much strength and energy in New York that it's hard to stop me. Even if France is a country that tries to stop me completely! I'm facing a wall, not a wall like this one, but a concrete wall, a blockhouse! Now, that's terrible for me!

JLG: Yes, Yes! A Berlin Wall! And let's hope that the energy which has broken down the Berlin Wall, can also break down this muraille!

JPS: It's terrible, because the rational French mind, I bump against it and BOOM! When you're in front of a wall, you don't really know if you should dig under it, if you should jump the wall, if you should go to the end of the wall? For me, it's really a limitation. The French mind is very, very narrowish and limited. So it's bound to pose a few problems of course!

JLG: Okay!

JPS: Well, one have to deal with that!

JLG: And so you don't see the immediate way to make consciences evolve, towards an opening of sensitivity?

JPS: No, I don't think so, I don't believe in it too much! You know, it's educational. You teach people to count in a certain way, but if there were a thousand ways to count, they wouldn't understand them!

JLG: I think we're still in a time of paradigm shift. I introduce all my lectures in the following way: I take people back to what they learned in first grade, first year of elementary school, and the first lesson in calculation. The first math lesson is just addition and the first addition is one plus one and everybody says, yes, that's two. And I'm showing that one plus one doesn't make two anymore nowadays! To demonstrate so, I take a rectangular strip of paper a few inches wide from a letter paper size, 8.5" by 11" long and then I hatch one side of the strip of paper so one side is white and the other side is hatched and I ask people: "How many sides are there to my paper?" And of course there's one white side plus one hatched side, so that's two! I join the two ends of this

strip of paper together to make a cylinder and I ask: "How many sides are there?" Of course, there are always two sides, we agree! And then I turn one end over, I join the two ends together...

JPS: A swirl?

JLG: It makes a kind of twist...

JPS: Infinity!JLG: So that's make what we call a lemniscate, a kind of eight in space, and I ask people: "How many sides are there?"

JPS: An infinite number?

JLG: And paradoxically, there's only one side, it's the symbol for infinity, but there's only one side left. The reversal brought just one side. And I say to them, you know, "you thought one plus one always equals two?"

JPS: Exactly, yes!

JLG: And then now it's over, today it's no longer two, it can be one too! And so, what's paradoxical is that we have this symbol in front of our eyes every day. We have this symbol in front of us every day. This symbol is quite simply the symbol of recycled you know, which is green like that! This symbol of recycled is a flattening of this same symbol, a kind of triangle and this symbol is very strong because it asks us to return to the unity that is within us!

JPS: Exactly, yes!

JLG: And I can see through your mode of expression this return to the unity within us, you see! So we're getting to the notions of archetypes and founding myths that have allowed us to become what we are even if we've deviated from them, and I think that there's an acceleration, if you will, in today's consciousness, to move towards this, not understanding, because it's not just intellectual, but it's tangible!

JPS: Yes, there is! Exactly! Yes and you can prove it!

JLG: So one have to touch this reality, and it's true that the accessibility to it, goes through initiatory processes, including shamanism, which is, for me, a mode of initiation, of opening the mind and the heart to other worlds.

JPS: Yes, there it is!

JLG: And which you've lived through and which you know, today, transpose. So, what I could say is that I wish everyone to experience, perhaps through your work and your mode of expression, to experience this other world which is no longer this rationality of one plus one.

JPS : Yes!

JLG: And to enter into this unity which makes us live. So, this life, outside of Art, how do you live it? Through reading? Do you listen to music? How do you live?

JPS: Obviously music! I do listen to music in the evening when I'm quieter. I like Bach a lot, also reading enriches me enormously, I'm very curious.

JLG: Yes, in my field, they say I'm curious about science, but you're curious by nature!

JPS: Yes, and Nature enriches me too. It's always a wonder! And it's precisely because we're faced with this other, multiple reality!

JLG: Of course, yes, you're telling me that when you go back to your family, you're going canoeing.

JPS: Yes, that's it!

JLG: So you're plugging into Nature, you need "your" nature?

JPS: But it's mostly that when you're sailing you're between two worlds: you're between the water and the air and you can travel like that, glide more easily almost weightless!

JLG: You're into the fluids!

JPS: That's right, the term is correct, I'm in the fluid! As in my work, I like to be in the fluid.

JLG: Yes, there's a dimension of fluid in you, absolutely!

JPS: Because nothing has to get in the way, everything has to work smoothly!

JLG: Let it all flow!

JPS: Let it all flow naturally!

JLG: Let it circulate!

JPS: Yes, one can't block the energy of the world.

JLG: Of course, and anyway, we're only messenger, that's clear!

JPS: Yes, yes that's it!

JLG: And you're a passer of colour and light through your art work. All right, well... Yes, it's nice to be able to live things this way and to return to simple and profound realities, which give themselves to be seen and which give us something to live for. I really thank you for that! What else comes to mind? Yes, your sensitivity! You have two polarities in you, I would say two polarities: a very male force in a certain way and a great almost feminine sensitivity.

JPS: Yes, that's true!

JLG: How do you combine the two aspects?

JPS: Good! It's going very well!

JLG: Okay!

JPS: I'm very happy to be able to understand different energy systems. I often tell this: I once sold a Plexiglas painting...

JPS: Well, yes, so my friends came to buy a Plexiglas...

JLG: Plexiglas, that's your expression for saying it's a work on Plexiglas!

JPS: That's it, yes, it's a painting! And so the husband came first and chose four paintings from the wall and his spouse came later and chose four others. So I'm talking to people who have different energies levels. So I am all these energies altogether, so it is a great joy to be able to access all this!

JLG: Yes, okay!

JPS: Because of course it's delightful, it's a blessing! I don't know where it comes from?

JLG: Yes of course, it's in your background!

JPS: Or maybe it's a gift?

JLG: Yes, it's a gift absolutely!

JPS: A curiosity or a humility about life because I'm really interested in everything! That's great!

JLG: Okay, yes, your open-mindedness...

JPS: There you go, yes!

JLG: It's pretty uncommon, that's true.

JPS: And I can pass it on! It's a little gift I have.

JLG: A small gift, in all humility, thank you! There, I've taken the liberty of revealing some of what I perceive of you.

JPS: Yes, that's very kind!

JLG: Because it's true that we imagine the artist a la Rodin, you know!

JPS: Yes, but physically, I also work like that!

JLG: Yes, of course!

JPS: Because silkscreen printing is very physical!

JLG: Yes, screen-printing is physical, and more of that, you're working on large pieces.

JPS: Yes, you are right!

JLG: So somehow your wall inspires me, a cathedral work of art somewhere!

JPS: Thank you, thank you, thank you!

JLG: No, but we're in a diversity that's really surprising, because we can't say you're in one and only palette. I've been looking for what will be your palette? We're always trying to identify in relation to a painter's palette that has its own tonalities, but you're touching on a universalism.

JPS: Yes!

JLG: It shines through and that's really what comes out in the first place. So that's it! And what else can I say? You've still got that, and that too, a tremendous rigour! You're almost in a monastic life, if I dare say so, and in a very, very rigorous mode of expression, which is not a rigidity. Is it in your deepest nature, or are you just decided to work like that?

JPS: Yes, I've framed myself, precisely because I work with so much energies, that if you don't have a particular frame... you know quantum mechanics very well: there is an electron or a proton that has a mass and its mass is defined. It's the same for art. I define a module (1.05 x 1.05 m), I work on that module.

JLG: All right, and you're multiplying it, you're multiplying it?

JPS: That's it, I'm replicating it!

JLG: By creating atoms that will make molecules that make proteins and that ends up making a body?

JPS: For me, the world is organized, for some others it's not! But I like to organize my work in order to have this greater freedom of action!

JLG: There as you said it, it's a rigour that's in you and that gives you paradoxically a greater freedom.

JPS: Exactly, yes!

JLG: It's very interesting and I see that very clearly. In your monastic life, you make life live in you and around you.

JPS: Yes! Ah, life has to burst out, spurts out, of course! Life is a cosmic ejaculation!

JLG: That's what life is all about!

JLG: Yes and indeed, that's what we find in the symbols you are using. Whether it's in the Hindu symbols as well, because you've obviously touched on a lot of traditions and, yes, let's say you're a revealer of the expression of life!

JPS: Thank you very much! Thank you Jean-Louis. Did you want to add something else?

JLG: No, I think we talked about a lot of things, it's not bad!

JPS: We've been all over the subjects? It's really a great interview!

JLG: I was able to translate and not betray, because to translate is to betray, but to translate an aspect of the perception that I have of your work and of yourself of course, and I think it's important to be able to communicate it to everyone of us because it's not easy to enter into this, let's say, not only in the cathedral, but in this dimension of art, as you express it, because it can be shocking for some people!

JPS: Yes, it's scary, of course!

JLG: Even hermetic and abstract, completely abstract and unusual, let's say.

JPS: That's it!

JLG: And I think that now maybe people will be able to look at your work with a slightly different glance. That's what I'm basically hoping for.

JPS: Thank you, thank you very much for that nice interview. It was really very interesting!

JLG: Thank you! And then long life and have enormous creative ideas. You've got all the energy to do it so, I'm confident, there's no worries to have.

JPS: Thank you, thank you all! Bye, bye Jean-Louis!