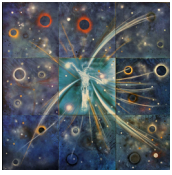


RÊVES D'UNIVERS .

Textes d'Anne-Marie Pochat-Le Roy

Homme et cosmos :



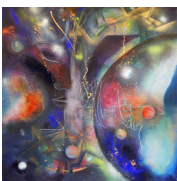
« Effondrement au sein d'un monde
Raccourcissement du Soi
Je m'évade de moi
Aspirée à l'infini
Dématérialisée.
Je suis cependant.
Ressortie par l'autre bout du monde
Au fond du couloir des idées
Au bout de tous les calculs
Lettre invisible sur le clavier cosmique
Désir intense de la matière
Souris sans fil du ordinateur divin. »

Big Bang



« D'emblée l'univers apparaît partagé entre l'élan des forces et la définition des formes »
René Huisghe in Formes et forces. De l'atome à Rembrand

Espace, temps, matière, pensée



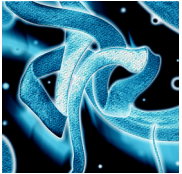
« Dans sa recherche de lumières, de formes, et de forces
incarnation de ses émotions, le peintre transmute la matière et conquiert le temps. »

Le Fini et l'Infini



« Je considère ma toile comme un univers à organiser
A partir de trois couleurs, de leur intensité, de la qualité de leur substance,
Donc de choses finies ; une infinité de tons et de matières peut naître.
Il en est de même pour les formes dessinées.
De ces infinies possibilités, jaillira une seule combinaison figée dans son espace.
Si l'inspiration a habité l'artiste, l'œuvre sera comme suspendue dans le Sans Temps.
Donc dans l'infini, échappant à la pesanteur pour s'envoler vers la grâce.
L'Infini habite la Nature et le Vivant.
L'essence de toute forme recèle infini et éternité.

Univers chiffonné



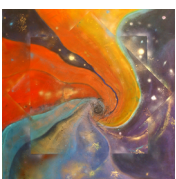
« Univers chiffonné
Mirage de l'information.
Le lisse n'est lisse que vu de loin
De près, les irrégularités sont multiples
Tout dépend donc de l'échelle à laquelle on se place.
Pour voir
Les Humains sont des nanonains, nés d'une fermentation dans un pli de l'espace-temps qui est leur univers.
Enfermés dans ce Cabinet des Mirages,
Ils prennent pour un discours qui leur est adressé,
Tous les échos de disputes des dieux »

Univers courbe



« Les rayons lumineux déviés par la masse d'une étoile,
poursuivent leur course dans l'espace
Epousant les formes d'un univers chiffonné
Rebondissant sur les miroirs cosmiques
Tels des lampyres dansants
Dans la nuit du jardin des Hespérides »

Trou Noir



« Oubli total de soi
Inconscience puis émergence dans une lumière intense
Un autre univers

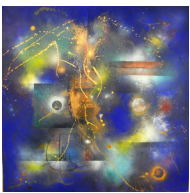
Sons, couleurs, voix...
Combien de temps...le saut ?
Il n'y a pas eu de temps
Le Temps et l'Espace recommencent juste !!
Tout était suspendu.
Rien n'existait plus
Et la Matière ?
Disparue, annulée !
En quoi ?
En rien
Mais Rien n'existait plus. »

Sentiment cosmique



« Ultime soupir au creux de tes bras
Vibration double à l'unisson
Mélodie magique
Au rythme lent
Exultant les couleurs de l'aube.
Sérénité royale.
Amour éternel
Affection spatio- temporelle
Fulgurance de l'élan
Immanence du sentiment
Stratégie cosmique
Flux et reflux
Des paréos du temps
Voiles ineffables de l'impensable »

Energie et information



« Une fleur, un arc en ciel, un arbre, un brin d'herbe
Un corps humain, réduits à leurs composants essentiels
Ne sont qu'énergie et information.
L'Univers entier dans sa nature essentielle
Est le mouvement de l'énergie et de l'information »

Deepak Choprah

"Nos théories scientifiques sortent de l'imaginaire"

Parallèle entre art et mathématiques, l'exposition "Rêves d'Univers" se situe au confin de nos imaginations débordantes. "De nos représentations de l'univers, une part d'esthétique se manifeste. Nous sommes gouvernés par l'esthétique, c'est le lien le plus fort. Le domaine de la recherche scientifique contient cette part d'esthétique", explique Jean-Pierre Luminet, astrophysicien. La dernière découverte scientifique concerne la "structure de l'espace, un jeu de miroir, un modèle mathématique d'espace".

Beaucoup de peintres ont tenté de représenter l'univers dans leurs oeuvres, des images dont l'impact est extraordinaire, fascinant.

Ainsi, une reconstitution de la date exacte d'un des tableaux de Van Gogh a pu se faire grâce à l'étude de la "Spirale des Poissons" peinte au milieu du tableau. Il s'agit du 25 mai 1889 à 4h du matin, le tourbillon d'étoiles, la Galaxie Messier 74 a été aperçue dans le ciel ce soir-là. Van Gogh était astronome amateur, ce qui explique la précision de sa peinture.

"L'Art spatial" est la représentation du ciel dans le paysage céleste. Trouvelot, dessinateur de la fin du 19e, a composé une série de pastels de paysages célestes, et un dessin de la Nébuleuse d'Orion.

Lors de la grande révolution scientifique (de 1905 à 1940), Einstein découvre la théorie de la relativité. Les artistes retranscrivent ces nouveaux concepts dans leurs oeuvres. Paul Klee en 1917 peint des paysages imprégnés d'éléments cosmiques photographiés plus tard par la Nasa avec une sonde spatiale. Kalder avec son "Tunnel dans l'espace" a peint en 1923 ce que les astrophysiciens connaîtraient dans les années 80.

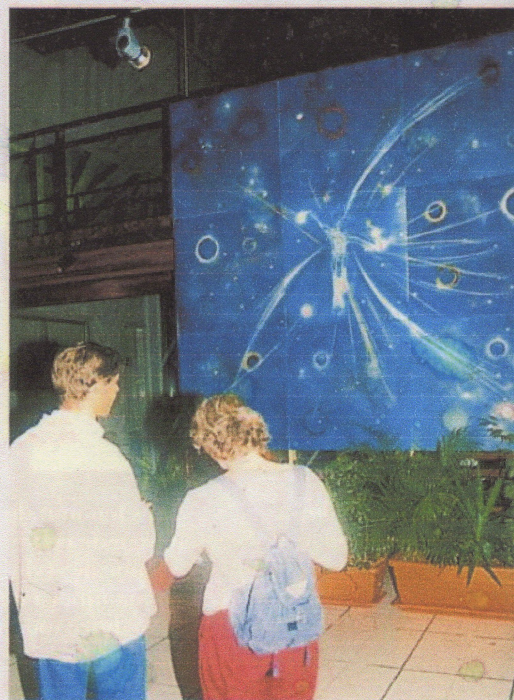
Kandinsky en 1926, Delaunay en 1931, Miro "Les Constellations" et "Lever du soleil" en 1940 et plus récemment Richard Texier "Eclipse" en 1991. Les artistes seraient-ils en contact direct avec le cosmos? L'espace aurait aussi dit-on son architecture, selon la théorie "d'univers chiffonné", un modèle de structure spécifique de l'espace, forme du dodécaèdre, connue depuis l'Antiquité. C'est la dernière théorie en cours. A La Réunion, les artistes s'intéressent aussi au ciel. Anne-Marie Pochat, artiste peintre, présente ses toiles dans le hall de l'Hôtel de Région. L'univers qu'elle nous propose est tout droit sorti de son imagination et de documents qu'elle a longuement consultés pour retranscrire l'infini de l'univers et



Jean-Pierre Luminet, astrophysicien, et Anne-Marie Pochat, artiste plasticienne présentent l'exposition à deux voix : écriture et peinture

ses méandres. Elle parvient à nous faire rentrer dans son jeu de miroir, couleurs froides comme le bleu ou chaudes, là où se placent les galaxies. Des formes en mouvement, métaphore de nos esprits. Chaque tableau est accompagné d'un texte sur l'univers de Jean-Pierre Luminet, expliquant en phrases simples ce qu'il est souvent difficile de concevoir pour la plupart d'entre nous.

A.D.



L'exposition se déroule jusqu'au dimanche 14 décembre à l'Hôtel de Région de Saint-Denis.

The nine themes of the exhibition, taken from the catalogue :

Page 5:

Man and Cosmos

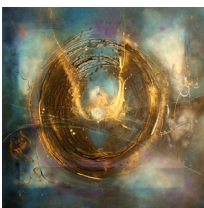


Collapse at the heart of a world
Shrinking of oneself
I escape from myself
Sucked away to infinity
Dematerialised
However I reappear
At the other end of the earth
At the end of a corridor of ideas
At the end of all the calculations
Invisible letter on the cosmic keyboard
Intense desire for the substance
A divine computer's mouse without a lead.

Today, geometry and advanced mathematics are establishing the basis of new theories about the cosmos for which man's *ordinary* modes of perception are powerless. All we have are pure, abstract representations which do not permit us to directly visualise the interior of atoms, the dynamics of space-time or the topology of the universe.

Page 6:

Big Bang



“At first sight the universe seems to be split between the momentum of the forces and the definition of the shapes”

Quotation from René Huyghe in Shapes and Forces, From the Atom to Rembrandt.

Mirage of time
Uncertainty certified
Limited infinity

Cosmology reconstitutes past and present events of cosmological history on the basis of observation, experiments and theories thought to *accurately* represent the universe. It tries to simulate as closely as

possible the conditions prior to the “appearance” of space, time and matter at a moment extrapolated into the past, the Big Bang. The mathematical description of the Big Bang implies that it did not belong to space-time. The Big Bang was not even an event. It did not “take place” and has not “happened.” For precisely this reason, it is not[*cannot be?*] described by our theories.

Page 7:

Space, Time, Matter, Thought



In her search for light
Forms and forces,
Incarnations of her emotions,
The painter transmutes matter
And conquers time.

A priori, there is no given space or time. Throughout human history, with each development of our physical theories of the universe, came new conceptions concerning space, time and matter as fundamental categories of thought. Our mental image of the universe has had to adapt to each new conception, and we have had to accept that “common sense” is inadequate as a basis for understanding the universe.

Page 8:

The Finite and the Infinite



I think of my canvas
As a universe to be organised.
Starting with three colours,
With their intensity,
Their quality and their substance,
Finite things therefore,
An infinity of tones
And of matters can spring.
It is the same
For the shapes drawn.
From these infinite possibilities
Will burst a single combination
Frozen in its space.
If the artist has been inspired,
The work will be as if suspended
In the Timeless,

And so in the infinite,
Escaping gravity
To rise to a state of grace.
The Infinite dwells in Nature and the Living,
The essence of any form is infinite and eternal.

Ideas about the shape of space date back twenty-five centuries. That history is full of surprises, twists and backward steps, and is punctuated by deep insights as well as colourful missteps. For a long time scientists tried to answer one fundamental question: is space finite or infinite? Depending on the age and the culture, the answer has wavered, like a hesitant waltz, between these two extreme visions of the world, which reflected philosophy and aesthetics as much as astronomy.

Page 9:

Crumpled Universe



Crumpled Universe
Information mirages

The smooth is only smooth when seen from afar.
Close up, the irregularities are numerous.
Everything depends on our scale.
Humans are micro-midgets
Born from a brew
In a fold of space time which is their universe.
Closed within this Hall of Mirages
They imagine that the echoes of the quarrels of Gods
Are addressed to them.

In the folded universe, the light rays emitted by any far galaxy have several routes to reach us, following the folds of the universal cloth. For each astral body, the observer perceives a multitude of phantom images. Thus, when we see billions of galaxies filling a space which seems vast and unfolded, it could be an illusion: these billions of images *are/may be the product?* the result of a smaller number of galaxies, inhabiting a crumpled space of fewer [*than what?*] dimensions.

Page 10:

Curved Universe



The rays of light
Deflected by the mass of a star

Follow their path
Through space,
Following the forms
Of a folded universe,
Rebounding
From cosmic mirrors
Like dancing glowworms
At night
In the garden of the Hesperides.

The universe, by definition, is a set comprising all that exists. In relativity theory, the universe is represented by a complicated arrangement bringing together the container and the contained, in other words space, time, and energy in all its forms: matter, light, vacuum. The relativistic universe is *physical space woven by time and curved by space*. [two mentions of space here confuse me=physical space curved by space?]

Page 11:

Black Hole



Total oblivion
Unconsciousness, then re-emergence into intense light
Another universe
Sounds, colours, voices...
How long... the jump?
No time has passed.
Time and space have just restarted!
Everything stopped
Nothing existed anymore.
And matter?
Disappeared, cancelled
But into what?
Into nothing.
But Nothing no longer existed.

A black hole digs a well so deep in the elastic cloth of space-time that any particle or ray of light which crosses its boundary is captured. The surface of a black hole has no material consistency: it is the boundary of a zone of no-return. What happens at the bottom of the hole? Is there a “knot” which blocks space-time, or is the cloth “pierced”? *If it is pierced*, is the opening a gaping hole, or does it involve a journey “elsewhere”?

Page 12:

Cosmic Feeling



Last sigh
Nestling in your arms
Dual vibration in unison
Magical chant
To a slow rhythm
Exulting the colours of the dawn
Blissful serenity.
Eternal love
Spatiotemporal affection
Dazzling momentum
Immanence of feeling
Cosmic strategy
Ebb and flow
Of the sarongs of time
Unutterable veils
Of the unthinkable.

In Hindu, the word “maya” designates an illusory appearance, which not only hides the truth, but also leads to error. Thirty years after first contemplating the night sky, when I now turn my head towards the starry firmament, I no longer see the same thing. All these years of wondering about the shape of the universe have changed my way of seeing. One can only see [] the sky what one is prepared to see.

Page 13:

Energy and information



“A flower, a rainbow, a tree, a blade of grass,
A human body,
When reduced to their essential components,
Are just energy and information.
The whole universe, in its essential nature,
Is the movement of energy and information.”

Quotation from Deepak Chopra

Detailed analysis of the initial cosmic vibrations—which has only been possible for the last few years, thanks to observation of the background cosmic radiation made by satellite—is a precious mine of information about the geometry and the energy content of the universe. It means that today we think we can answer these two questions: where did we come from, and where are we going?

ABOUT DREAMING THE UNIVERSE

“French-born artist Anne-Marie Pochat is inviting the public to dialogue about the ‘stranger than fiction’ threads that weave through contemporary cosmology and quantum physics. Pochat, who has a master degree in biochemistry and studied in the most famous schools of fine art around the world, (In Paris: Ecole Nationale Supérieure de Beaux Arts de Paris, Studiot Frochot, La Grande Chaumière; in Florence: the Scuola Lorenzo di Medici, and in Jerusalem: the Bezalel Art School...) has created a narrative installation which leads the viewer through a symbolic and scientific journey. She worked closely with astrophysicist Jean Pierre Luminet to design the show. Luminet is best known for his work interpreting the data provided by the WMAP satellite, proposing that the shape of the universe could best be understood as “ a crumpled space”. Informed by her dialogue with the scientist, Pochat’s paintings are a stunning visual exploration that opens perception to the quantum realities that underlie the universe..... Next to each piece is both a poem by Pochat and a scientific encapsulation written with Luminet, The artist unites art and science, heart and mind in a body of work that is filled with vibrant color and galactic imagery, vibrating with molecular and spiritual energy.

In 1992 Pochat created the “Origins of Life”, a exhibition of 40 pastels and paintings, and in 1994 she created a Signal tower for the lobby of the Biotechnology and Plant Institute in Gif sur Yvette a center of science and culture well known in Europe. “Origins of Life”explored in visual expression the cellular and molecular levels of reality.

For Dreaming the universe, Pochat has turned her generative gaze from the microcosm to the macrocosm.”

D.L.Anderson – Director – Gallery of the Institute for the Noetic studies (2006)

“ *Dreaming the Universe* is an extension of the concept of the correlation of the Inner and Outer worlds. Anne-Marie Pochat images are the material manifestation of creative visualization, the artist being caught in a web of her own desire to understand and celebrate the cosmos. Her paintings combine the amorphous and the direct to create the reflection of a daydream. The paintings become believable environments, rearranging elemental truths to draw new mathematical dimensions and possibility to the surface”

Marjorie Kaye -Director- Caladan Gallery (2006)

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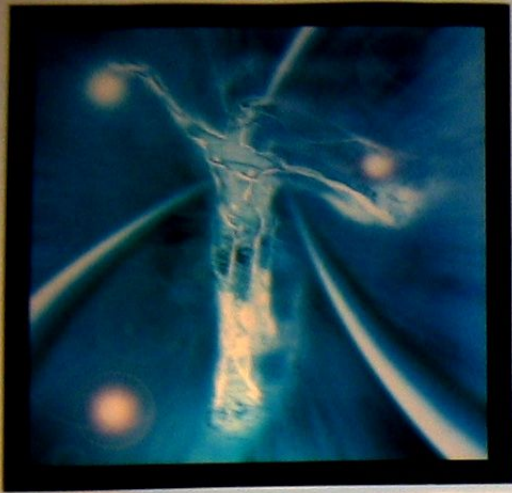
Chris
Griscom:
Giv fra
dit hjerte

Børn husker
tidligere liv



Klangmassage
- nyt i Danmark



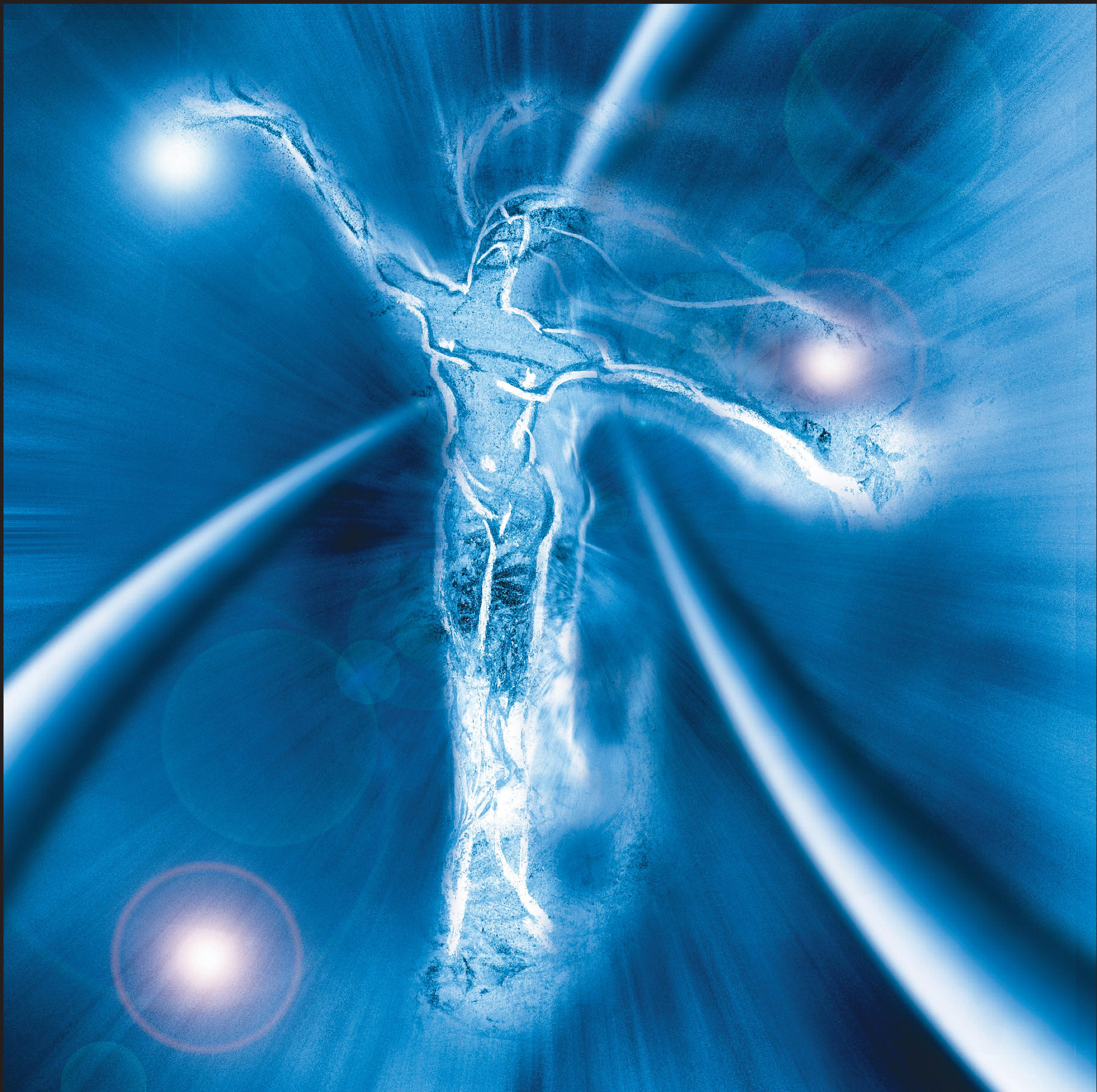


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Big Bang

ANNE-MARIE POCHAT



DREAMING THE UNIVERSE