

## Interview with Elric Miault

by Elisabeth Sorignet, critic

Elisabeth Sorignet: *When we look at your paintings, it is obvious that many of them are inspired by the mineral world, whether it is of earthly origin – and in particular, the Gaia series – or of cosmic origin – like Sator, Titan ...*

Elric Miault: Indeed, I grew up with a passion for minerals, which I collect. It was therefore quite natural for me to want to include powdered minerals in my paintings: zircon (the oldest mineral on Earth), malachite, lapis-lazuli, cinnabar etc... and sometimes even diamonds. According to some astrophysicists, we are all stardust. Without the stars, there would be no life. All the heavy chemical elements of the periodic table of elements come from the stars. The mineral world, the plant world and the animal world, all share the same cosmic genealogy and are one with the universe. We are all connected.

E.S. *Besides, you add to the minerals precious metals, such as gold, silver, copper, bronze. Your works would therefore have litho-therapeutic virtues?*

E.M. In the universe, everything is energy, everything is vibration. This is a scientific fact proven by physics. Kirlian has also succeeded in demonstrating the effects that minerals can have on the aura of animated beings. By photographing a person then, and by photographing the same subject later with a mineral, he realized that the aura of the individual had changed. The vibrations of the stone therefore modified the person's energy field. Depending on the mineral chosen, the energy will be different and its effect on the vibrational field of the person standing at its side will also be. Some crystals are energizing, others soothing, for instance. The vibrations of the crystals do have effects on the physical, mental, emotional and spiritual planes by balancing their subtle energies. Thus, thanks to the crystals, the chakras can be energetically realigned.

*E.S. Could we allege that your paintings are alive?*

E.M. This would be true in more than one way. First of all, as you rightly said, because they are made of minerals and precious metals and therefore share their own vibrations. On the other hand, because of their chromatic changes, they are, indeed, paintings, which change color according to the light and according to where one stands. These paintings do live according to the light. Finally, each one of us discovers various images, thus participating in the life of the work. As Baudelaire so elegantly put it, “What is created by the spirit is more alive than any materials.”

*E.S. In a series of paintings, you chose to adopt various media and formats, rather than the classic rectangular canvases.*

E.M. Yes, I wanted to escape from the angular frame and paint on other media than canvas, which I had already done in my early days. I find that my style goes very well with disc-shaped paintings. Thus, it is less limited. I like the infinite character of the circle. Moreover, the forms without right angles are favorable according to Feng Shui. In addition, wood is a noble material allowing interesting effects; it is a natural and... living material! Here we go again... Moreover, I wish to continue to explore other free-form possibilities without, however, giving up painting on canvas, which is a material whose rendering I appreciate. Creation is innovation. For the new series, which I am currently working on, I wanted the linen canvases to bear the proportions of the Golden ratio, which is a guarantee of harmony. This Golden ratio is also found in the pyramidal bases of the disc-shaped paintings, thus creating paintings-sculptures.

*E.S. These disc-shaped paintings mounted on pyramids also have two faces of the same work.*

E.M. Indeed, these three-dimensional works allow us to appreciate two paintings on the same medium, be they gemelles or Yin-Yang. You may either

place them in the middle of a room to enjoy both sides, either change the side according to your mood. In addition, the pyramidal bases were made out of the golden ratio, like the pyramids of ancient Egypt, which were the symbol of the link between celestial and terrestrial worlds.

*E.S. Recently, you invited the Water element into your work. Where did you get this inspiration?*

E.M. For a few years now, my family and I have often stayed by the sea. Who wouldn't be inspired by the ocean? After having painted the Earth, the Fire, the Air, and even the Ether elements, the Water element has imposed itself. Therefore, I made a series of paintings inspired by the marine world, using new alchemical techniques in order to obtain the renderings of corals, bubbles, waves and shimmering reflections. However, after this series, I handled softer, brighter, or warmer colors, inviting again the contrast between shadow and light, which gives so much depth to the works. The immaculate whiteness and the mysteriousness of black (which are not colors, strictly speaking) allow to highlight the shimmer of precious metals and to play on the contrast with other shades which, are unveiled in the most refined way. At this very time, I am working on a series of white paintings with gold, bronze and copper.

*E.S. Symbolism is also present in all your work. More recently, it is true with the disc-shaped paintings, the pyramidal bases and the Golden ratio, but also with the Flower of Life pattern.*

E.M. I have often used the strength of symbolism and I got interested in sacred geometry at an early age. The Flower of Life is a very ancient symbol which is, moreover, a concentrate of the Golden ratio and of the Fibonacci sequence. The Flower of Life is the symbol of Creation. All life forms, without exception, whether animal, vegetable or mineral, unfold in a basic geometric structure. From the central circle, the starting point, there is a cellular division and thus, develop from it the Seed of Life, then the Egg of Life and, finally, the Flower of Life. Sacred representation, the Flower of Life is a powerful waveform which, through its vibrations, harmonizes all structures, starting with those of water. It regenerates, balances, energizes and, therefore, gives protection. I have also associated this symbol with works of aquatic inspiration. And as everyone

knows, Water is Life. Thus, these paintings are symbolic in more ways than one. Of all the Elements, it was the only one that I had not yet fully developed. It is now done. Nevertheless, as I underlined it previously, the new series of paintings that I am working on is brighter and glowing with colours.

*E.S. It seems that you had less success in France than abroad. How do you explain that?*

E.M. The art community in France is locked in on itself. Gallery owners and art dealers all present the same things. The Museums follow in their footsteps through their exhibitions of Contemporary Art. Individuals, in turn, buy what is shown to them. My themes and style being very different from the current trends, I found it difficult to find a place in France, which I deplore because I am a French citizen. It is a paradox. Although, there is a saying, “no one is a prophet in his own country”. In France, Russian, Chinese and other artists are exhibited; I don’t know why, perhaps because it sounds exotic. While in China, the gallery owners only exhibit Chinese artists, including French gallery owners who live there! Yet, a work of art has no nationality... Other French artists, and not the least, were noticed and got recognition abroad long before they did in their own country. In addition, I do not “create” fluorescent neon lights, nor giant shoes, nor give in “pop art”, which dates back to the 1960s, nor do I give in “street art” or whatever. My style is timeless and follows no fashion. I’m not going to exhibit a public urinal or a medicine cabinet, I will not tear my canvases either, nor virtually put a white dot on a white background, nor a black square on a black background, nor imitate the drawings of a five-year-old child to do like everyone else has done for nearly a century. The yoke of Dadaist «no art» has lasted too long. Moreover, nowadays, a piece of art is often just an investment; thus, the financial value takes precedence over the pictorial qualities, with all the excesses that this entails. Fortunately, there are many intellectuals who denounce this taste for nothingness, this «tedious repetition» as Jean-Louis Harouel so aptly named it in his book «La grande falsification: l’art contemporain». I do hope that the tide will be turning to offer a renewal to the French artistic scene. Because there are, indeed, inspired artists.

