

ARTIST TALK BY ARTIST JEAN-PIERRE SERGENT

**"THE SHAKTI¹ AND THE METACOSMIC VOID²"
& ABOUT THE 2022 & 2024 SERIES:
"KARMA-KALI, SEXUAL DREAMS &
PARADOXES"**

**MUSEUM OF FINE ARTS | MULHOUSE | FRANCE
Friday March 13th 2026 at 6pm**

- 1, *Shakti*: means “power,” “strength,” “force.” In Tantrism, this word refers to feminine energy, the active principle of the force that animates both the Universe and all the living beings that inhabit it.
- 2, Metacosmic void, pure consciousness: Hindu concept inspired by the title of a small 18th-century Hindu gouache painting, in 'Ritual Art of India', Ajit Mookerjee.

- PART 1 | INTO THE VOID

“A true work of art destroys, in the consciousness of the viewer, the separation between himself and the artist. Art elevates man from his personal life to universal life.” Leo Tolstoy

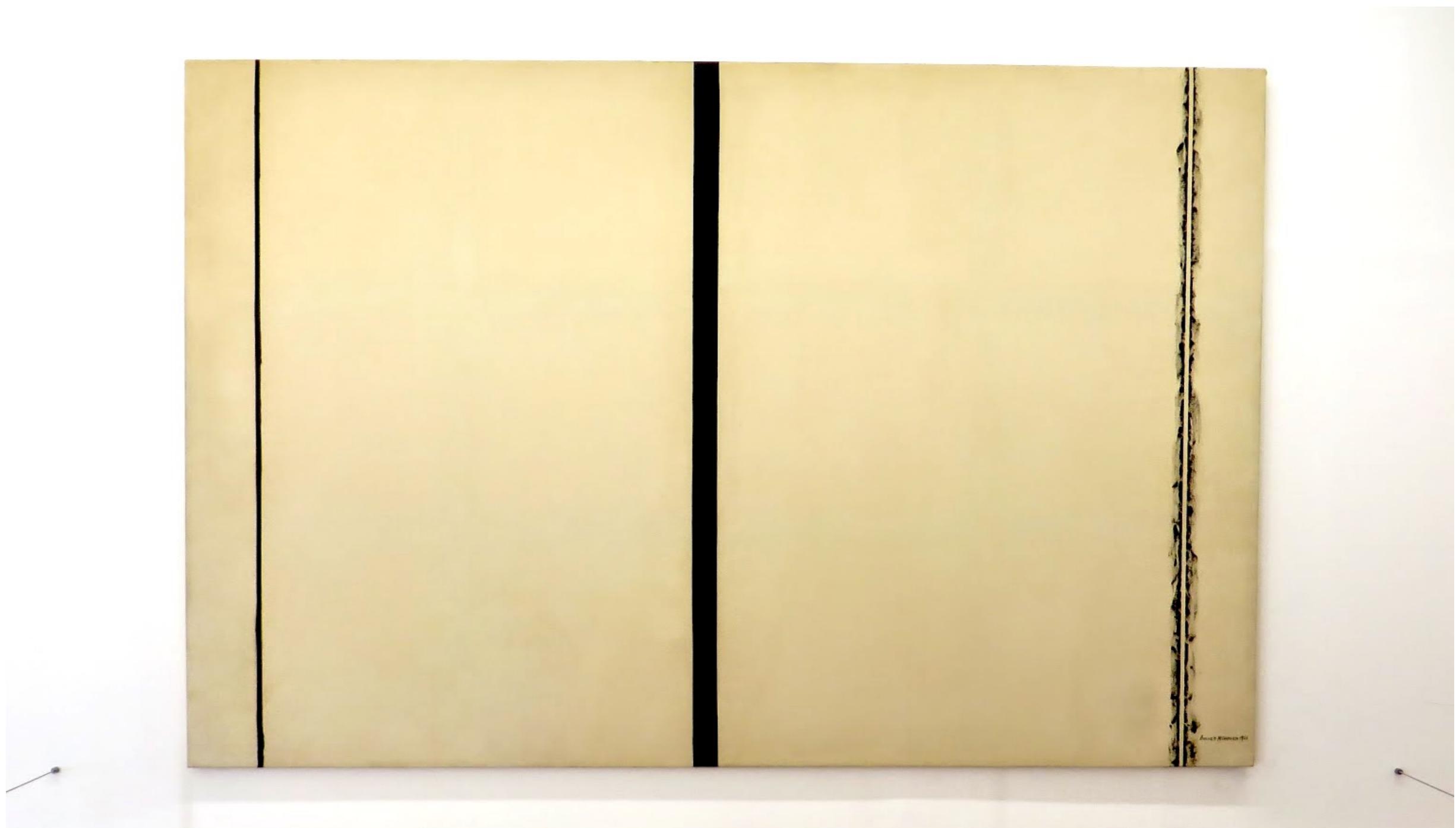
- FIRSTLY, A FEW EUROPEAN ARTISTS:

- Rembrandt
- Barnett Newman
- Morris Louis
- Jackson Pollock
- Yves Klein



(C) WahooArt.com

Rembrandt Van Rijn, *Philosophe en Méditation*, 1606-1669, 34 x 28 cm, huile sur bois,
Musée du Louvre, Paris



Barnett Newman, *Shining Forth (to George)*, 1961, 290 x 442 cm, Huile sur toile, Centre Georges Pompidou, Paris



Morris Louis, *Beta Theta*, 1961, 262 x 414 cm, Acrylique sur toile (Magna), Barbara and Donald Jonas collection, New York



Jackson Pollock, *The Deep*, 1953, peinture émail sur toile, 150 x 220 cm, Centre Georges Pompidou, Paris



Yves Klein, *Le Saut dans le Vide*, 1960, Paris
« Quand je saute, j'ai enfin un corps, je suis un corps. »

**- PART 2 I SHAKTI, TANTRISM³ & SEXUAL
IRRADIANCE**

**[SMALL HINDU GOUACHE PAINTINGS &
EXCERPTS FROM THE ‘UPANISHADS’]**

“We must show the reality of things...”
Jean-Luc Godard, in film “*Le Livre d’images*”, 2018

[JPS statement: I have to leave behind erotic aesthetics and enter into life and its own vital energies, to leave behind this concept, to lose, in a way, the reductive idea of eroticization and enter into the very structure of life, spiritualized, with orgiastic drawings & patterns of archaic or ancient religious structures...]



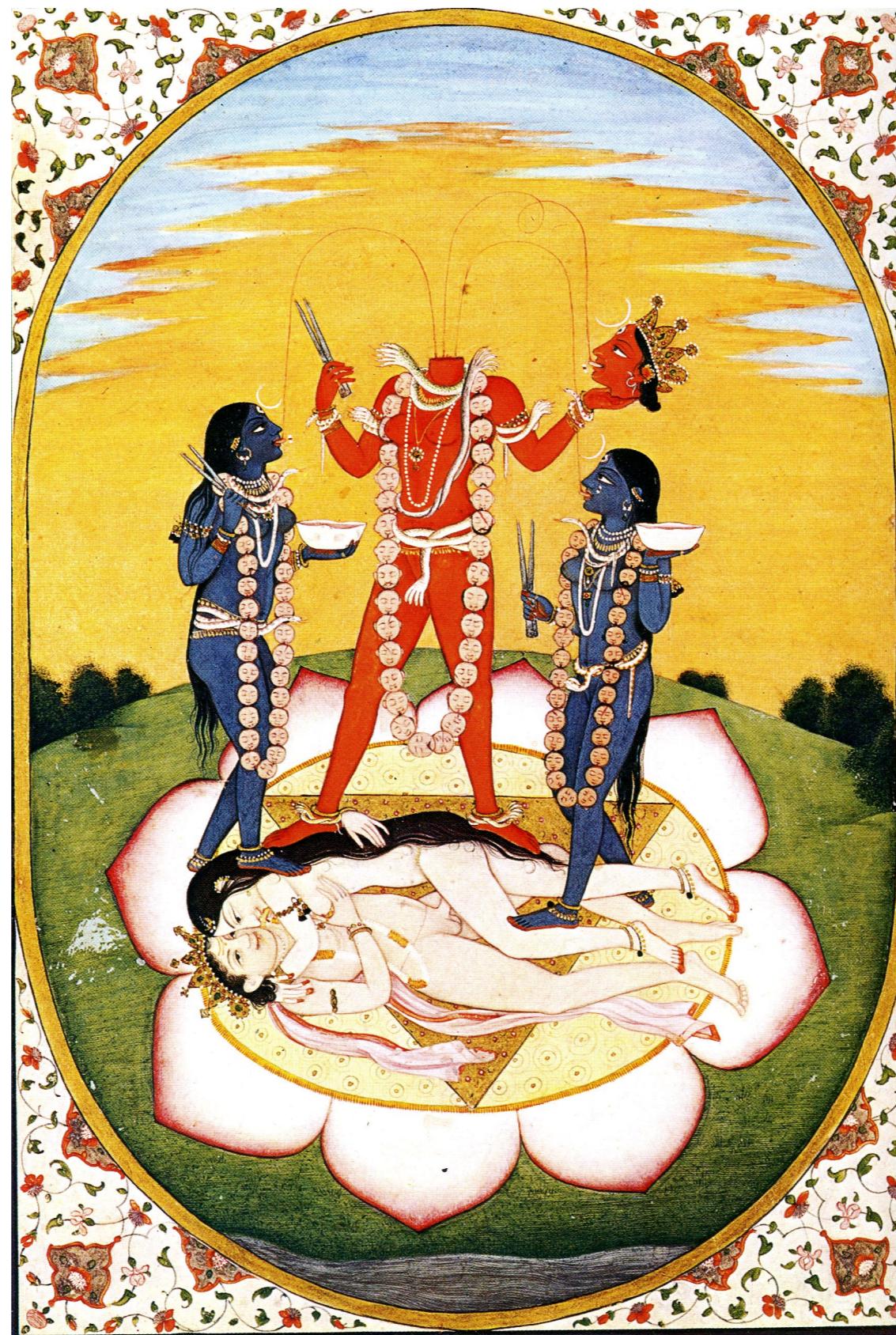
La nâyikâ, incarnation de l'amour de toutes les créatures, miniature d'album, Rajasthan, 1780.

KÂLÎ³ THE BLACK ONE & THE SHAKTI⁴: “TANTRISM⁵, MYTHS, RITES, METAPHYSICS,” JEAN VARENNE

"Kâlî comes here to spend the night drinking and dancing with her favorite companions, vampires, ghosts, phantoms, and gnomes of all kinds, who indulge in the most diverse sexual games, including all forms of bestiality and necrophilia. Despite appearances, there is nothing demonic about this evocation; the followers of Kâlî, who pray every day in front of the image of a black goddess, dripping with blood, drunk and dancing on the body of a woman embracing a corpse, actually worship the one who allows them to “cross over death,” to go beyond the drama of the interruption of life and its appalling backdrop to reach the blissful womb from which there is no return. The dance of Kâlî (which echoes the cosmic dance of Shiva) is a dance of joy, it is the sign of victory over Evil par excellence, which is Death. P 84



Maa Chinnamasta est représentée en train de boire son propre sang et de nourrir ses servantes Dakini et Varnini, gouache sur papier, 1800, École de Kangra, Inde.



Icone de Chinnamasta, la Mahavidya issue des corps réunis du Couple Originel, miniature réalisée vers 1800, École de Kangra, Inde.

SMALL EXCERPTS FROM THE “108 UPANISHADS”⁶ (800 - 500 BC)

MARTINE BUTTEX

ANNAPURNA

In the world, whatever object we consider, it is only a vibratory process of consciousness, not a permanent entity. P. 595

TRIPAVIBHUTI MAHANARAYANA

Greetings to the deities! It is desire that has accomplished the act. Desire committed the act. It is desire that is the author of the act, not me. It is desire that acts, not me. It is desire that compels the author of the act to act, not me. O desire, fascinating in the multiplicity of your forms, accept this offering I give you. Hail! P. 805

YOGA KUNDALINI

Then she pierces a passage through the knot of Rudra, and then through the six lotuses. Then Shakti enjoys union with Shiva in the thousand-petaled lotus. This state must be recognized as the highest there is and the only one that grants bliss. P. 1101

YOGA TATTVA

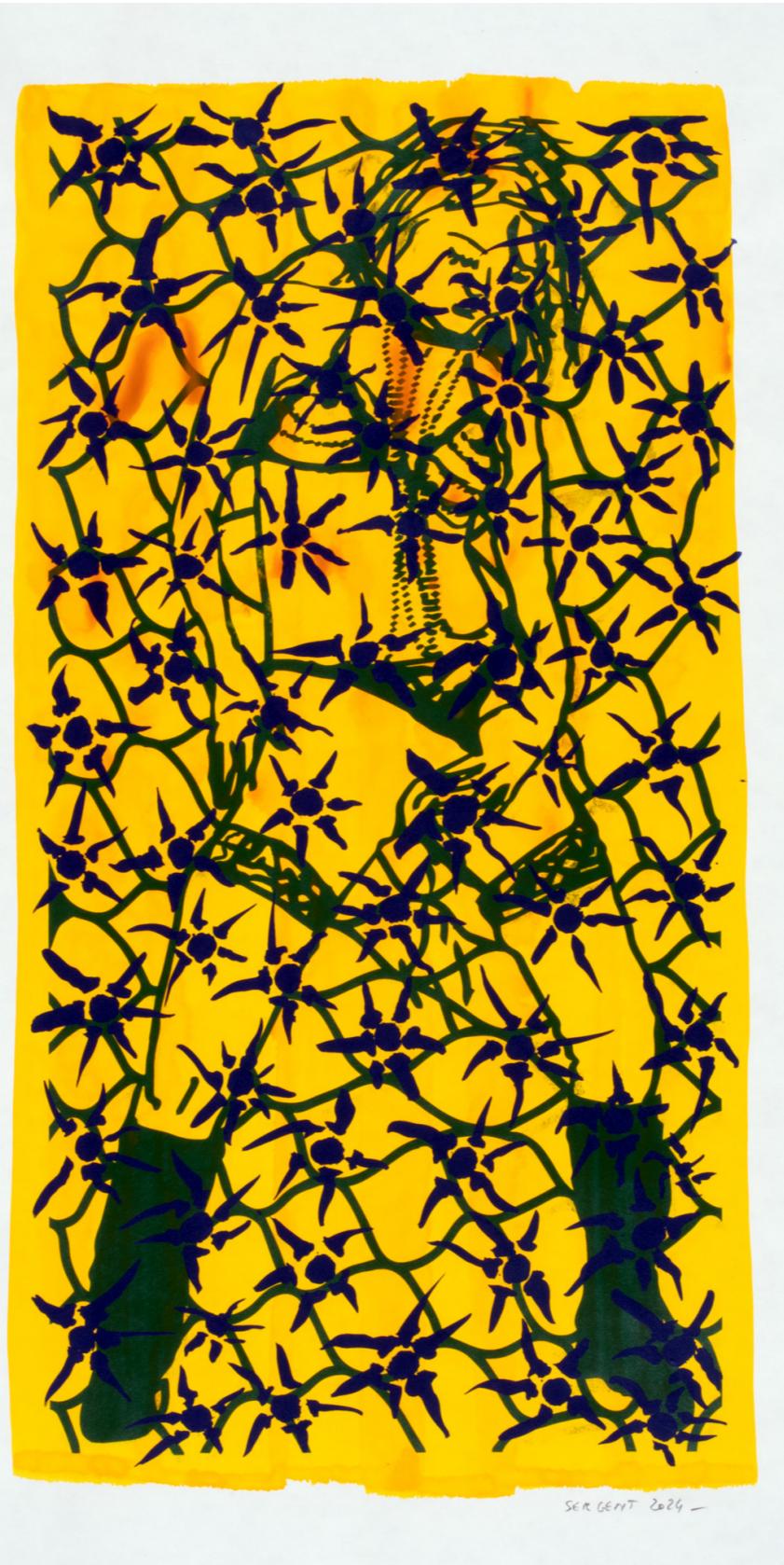
Like perfume in a flower, like butter in milk, like oil in a sesame seed, like gold in a nugget, there is a lotus in the cavity of the heart. It turns downward, while its stem rises upward. Its essence (bindu⁵) flows downward, and at its center is the mind. P. 1124

MUNDAKA

From joy springs all creation, by joy it is sustained, toward joy it proceeds, and to joy it returns.



Karma-Kali, Sexual Dreams & paradoxes #154, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 100 x 70 cm



Karma-Kali, Sexual Dreams & paradoxes #161, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 100 x 70 cm

“THE GRAMMATICAL MONKEY”, OCTAVIO PAZ

The body we embrace is a river of metamorphoses, a continual division, a flow of visions, a torn body whose pieces scatter (*Shaki*), disseminate, gather in a flash of intensity that rushes toward a white, black, white fixity. Fixity that cancels itself out in another black flash of white: the body is the place where the body disappears. Reconciliation with the body culminates in the cancellation of the body (meaning). Every body is a language which, at the moment of its fullness (orgasm), fades away; every language that has reached a state of incandescence reveals itself as an unintelligible body. Speech is a disembodiment of the world in search of its meaning; and an embodiment: the abolition of meaning, a return to the body. P. 133



SERGENT 2024 -

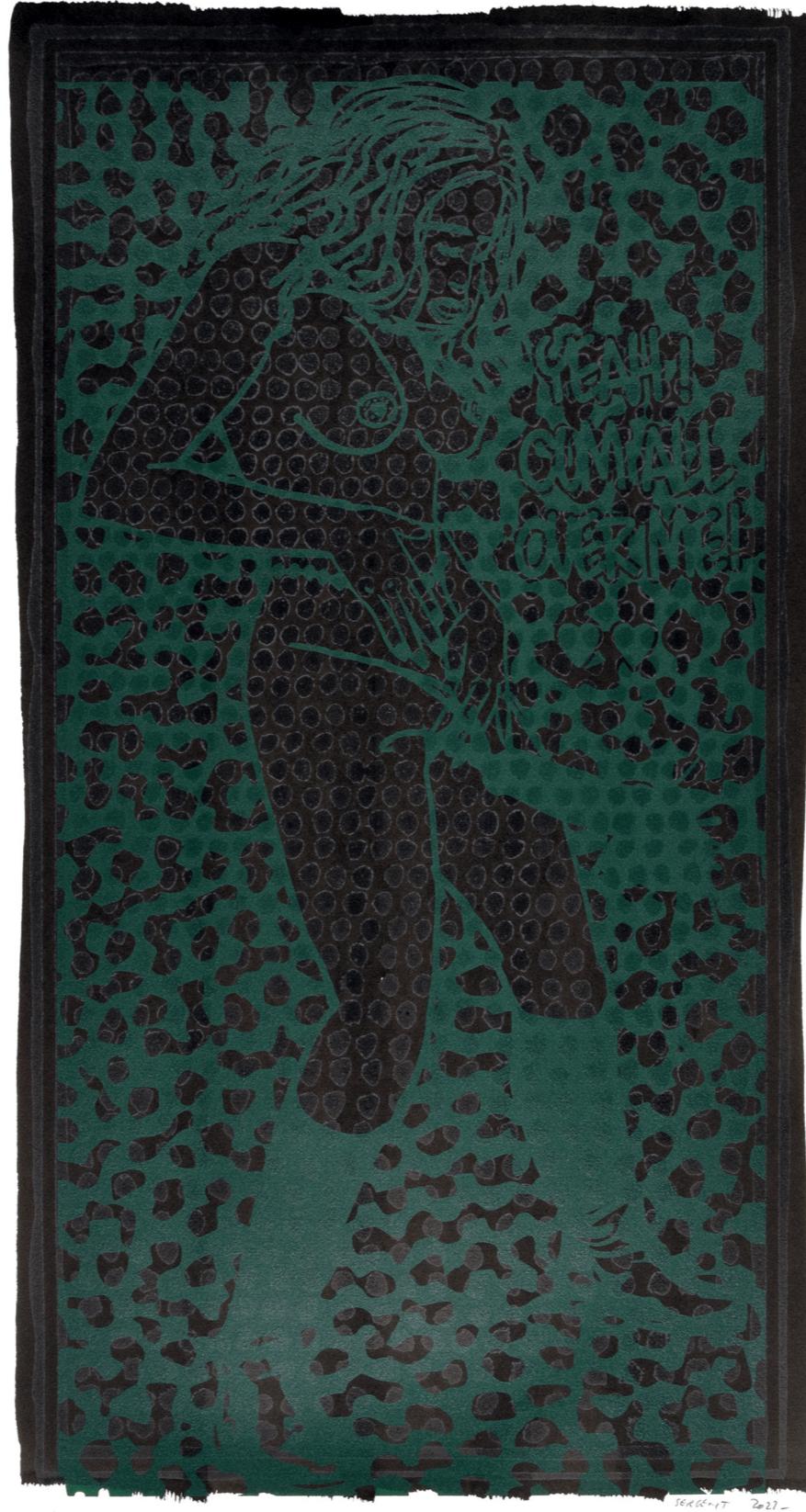
Karma-Kali, Sexual Dreams & paradoxes # 157, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 70 x 100 cm



Karma-Kali, Sexual Dreams & paradoxes #136, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 100 x 70 cm



Karma-Kali, Sexual Dreams & paradoxes #121, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 100 x 70 cm



Karma-Kali, Sexual Dreams & paradoxes #83, 2022, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Rives B.F.K. blanc, 250g, 76 x 56 cm

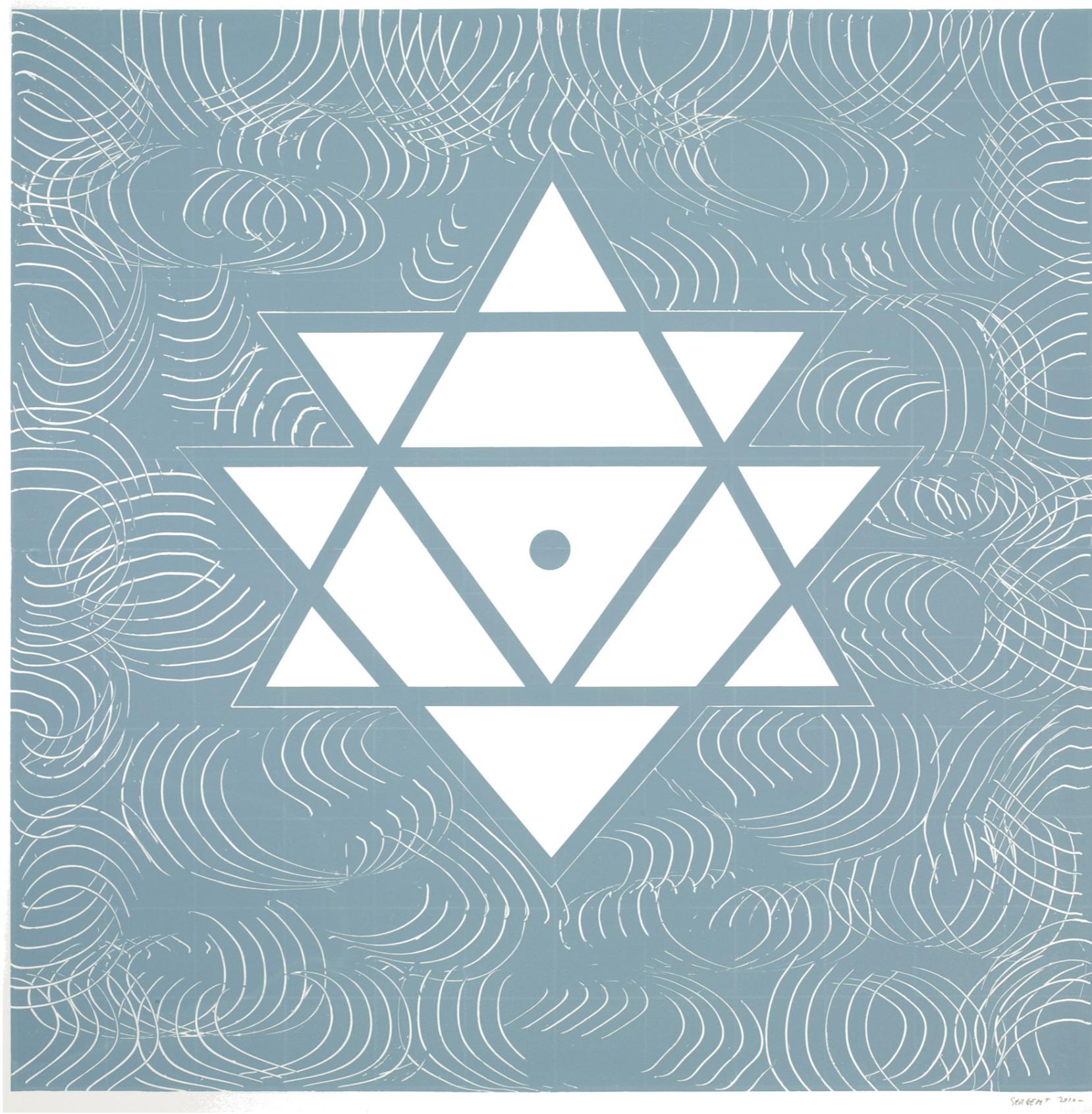
- PART 3: THE METACOSMIC VOID



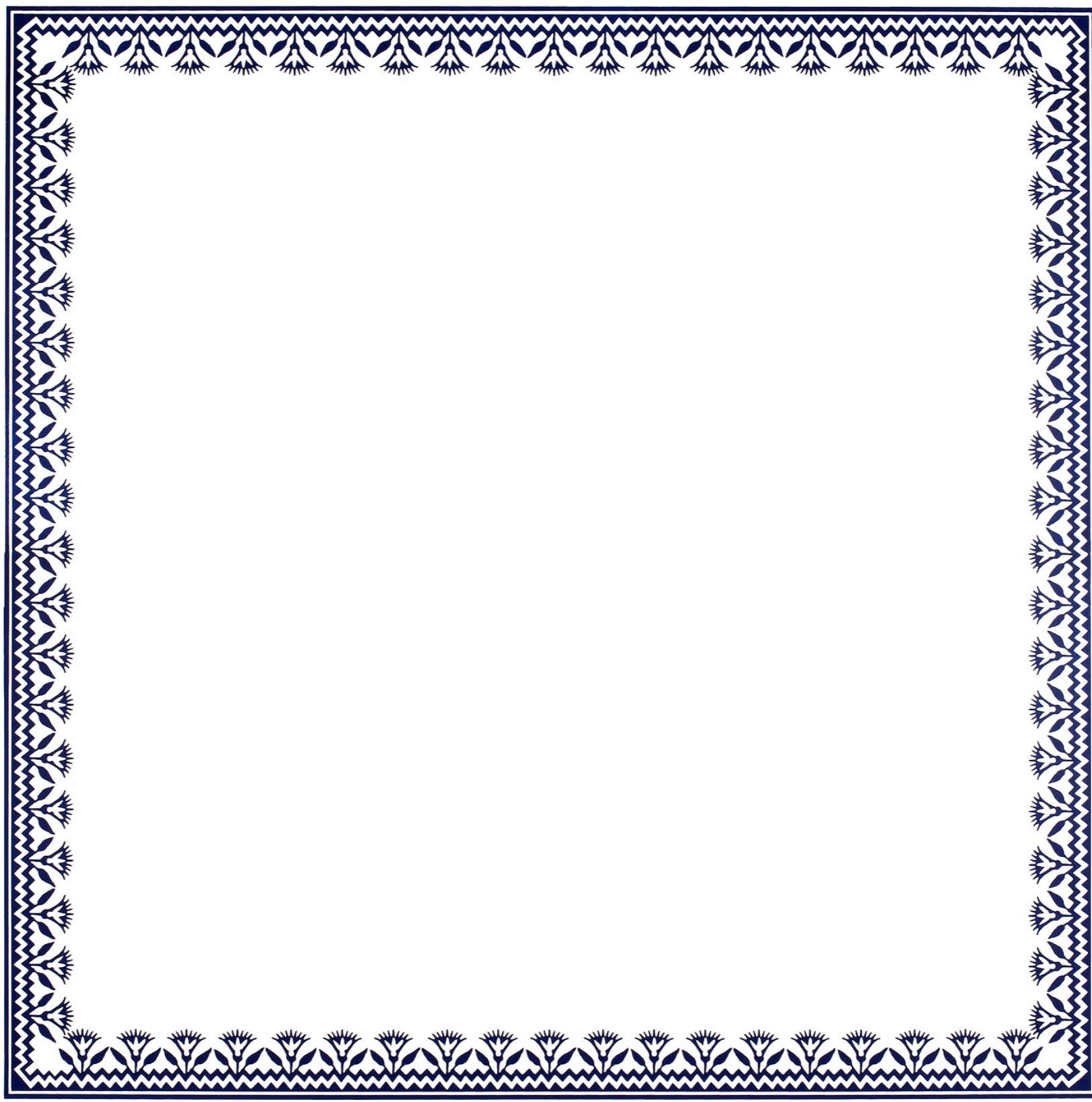
Le vide métacosmique, La pure conscience, gouache hindoue du 18ème siècle, Ritual Art of India, Ajit Mookerjee



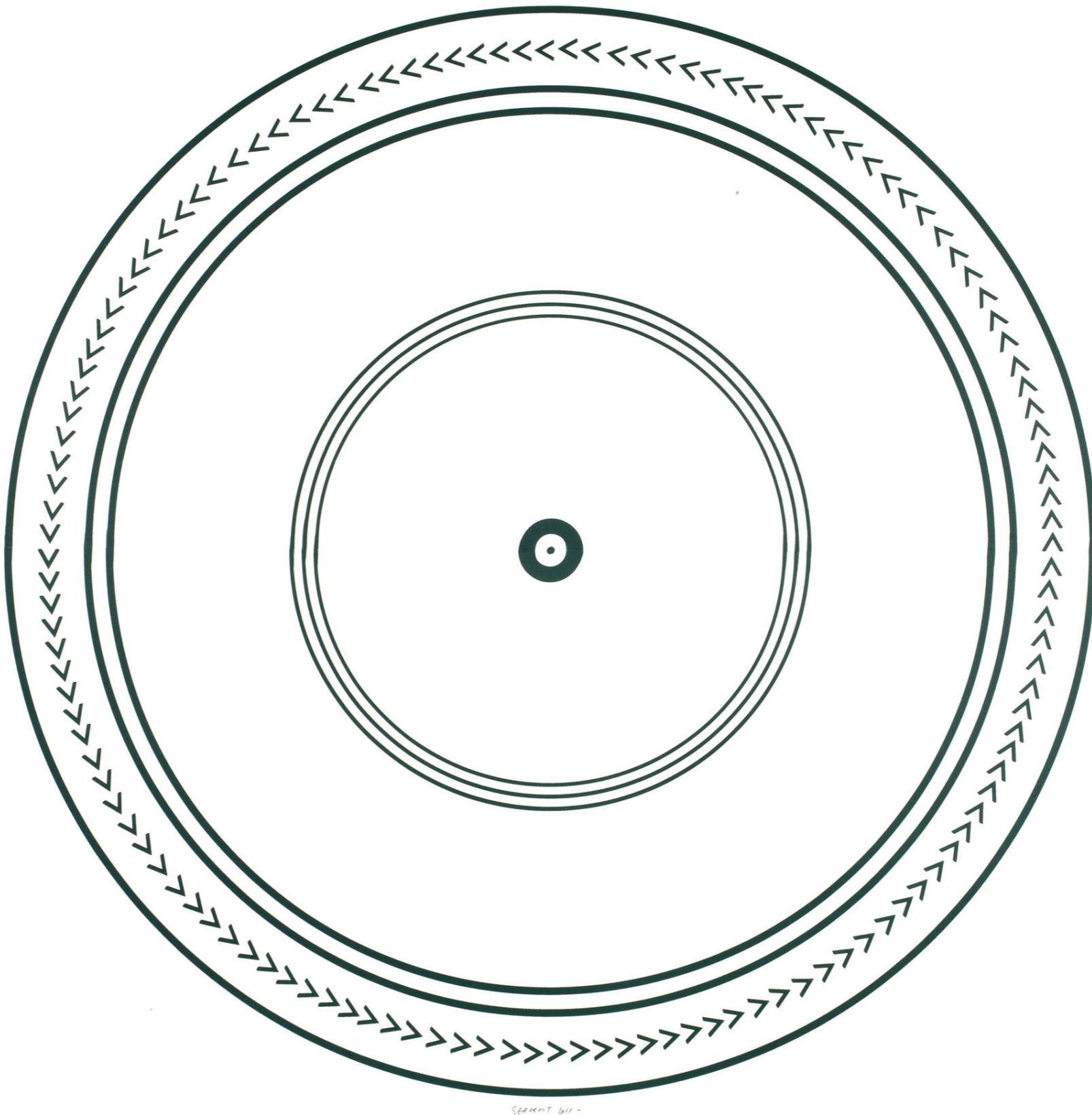
Le chakra *Nava-Yoni* flottant et émergeant des eaux cosmiques, symbolisant la création de l'univers par l'union des principes masculin et féminin, représentés par des triangles s'interpénétrents, pointant vers le haut et vers le bas. Les neuf triangles inscrits indiquent les neuf (*nava*) utérus cosmiques (*yoni*), Népal vers 1761, gouache sur papier. *The Tantric Way*, Ajit Mookerjee



"Large Paper #116", 2011, (Le chakra Nava-Yoni flottant et émergeant des eaux cosmiques, symbolisant la création de l'univers par l'union des principes masculin et féminin) peinture acrylique sérigraphiée sur papier Rives B.F.K. blanc, 280g, 1,20 x 1,07 m



"Large Paper #24", 2015, peinture acrylique sérigraphiée sur papier Rives B.F.K. blanc, 280g,
1,20 x 1,07 m

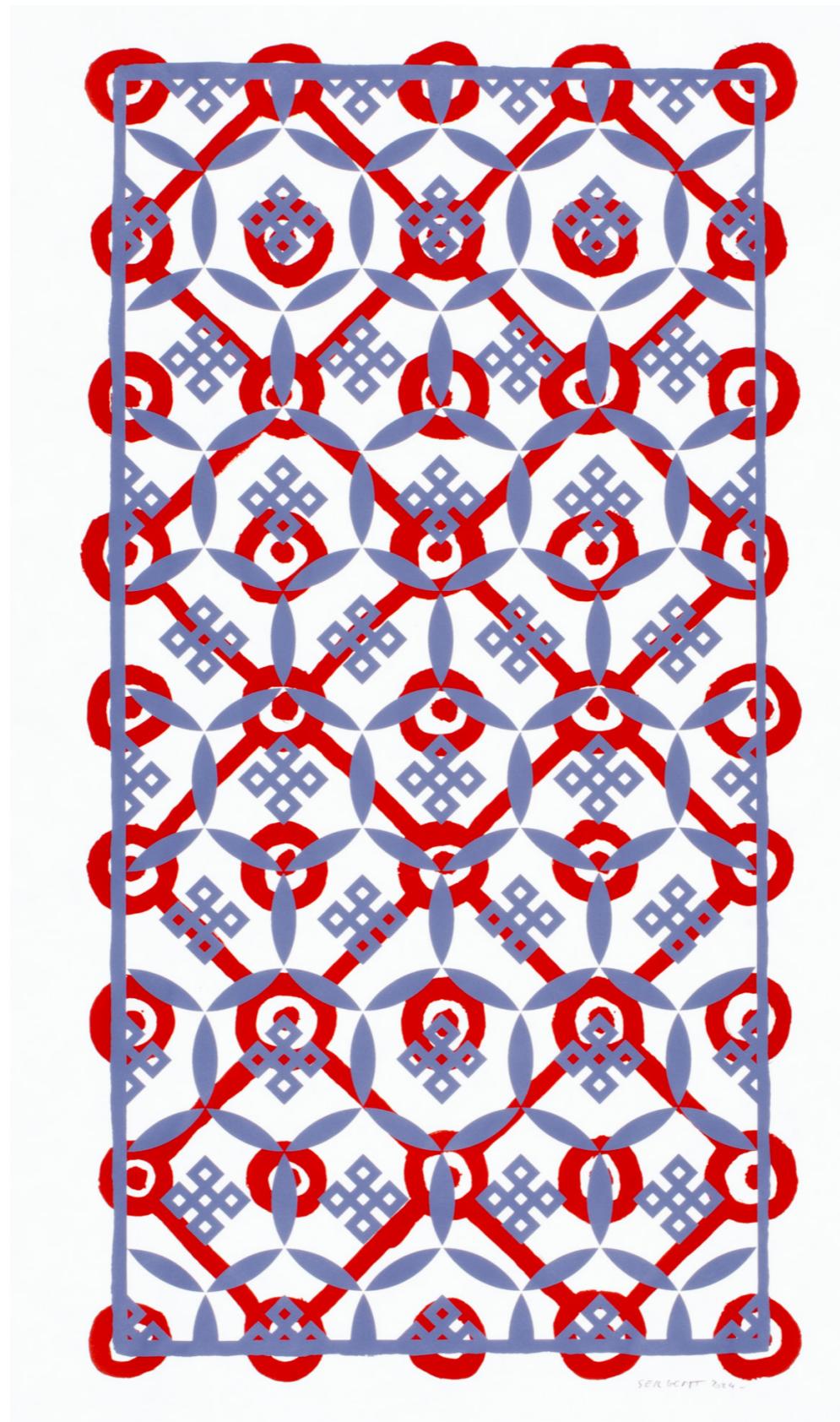


Stéphane Gili -

"Large Paper #49", 2011, (Le point *bindu*⁶, point sacré d'origine et de retour, avec des cercles concentriques symbolisant les cycles éternels de l'évolution et de l'involution cosmiques.), peinture acrylique sérigraphiée sur papier Rives B.F.K. blanc, 280g, 1,20 x 1,07 m



Karma-Kali, Sexual Dreams & paradoxes #143, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 100 x 70 cm



Karma-Kali, Sexual Dreams & paradoxes #39, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 100 x 70 cm



Karma-Kali, Sexual Dreams & paradoxes #89, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 100 x 70 cm

**- PART 4: THE PHALLUS (*lingam*), THE
FEMALE BODY, THE VULVA (*yoni*),
SEXUALITY & THE SENSUALITY OF
HINDU EROTICISM**

“DIVINIZED EROTICISM”, ALAIN DANIELOU

“O, luxury of my sperm in the night of your thighs! Up above, the homologous seed of the Milky Way.” G. Lely

The purpose of the temple (as of the work of art) is to bring man closer to the divine, to create a passage, a link between the two. This purpose finds its expression in the representation of this act of union through which the lost individual being regains its fullness, its wholeness, by uniting with that half of itself from which it felt separated.

Everywhere, in the main points of the temple and even at the entrance to the sanctuary, we find the act of love represented, not as an act of reproduction but as an act of pleasure, of full self-realization, in the joy of this reunion.

This is not merely a symbolic representation. Man is only truly whole, truly himself, truly close to the divine in the moment of sexual pleasure. P. 140

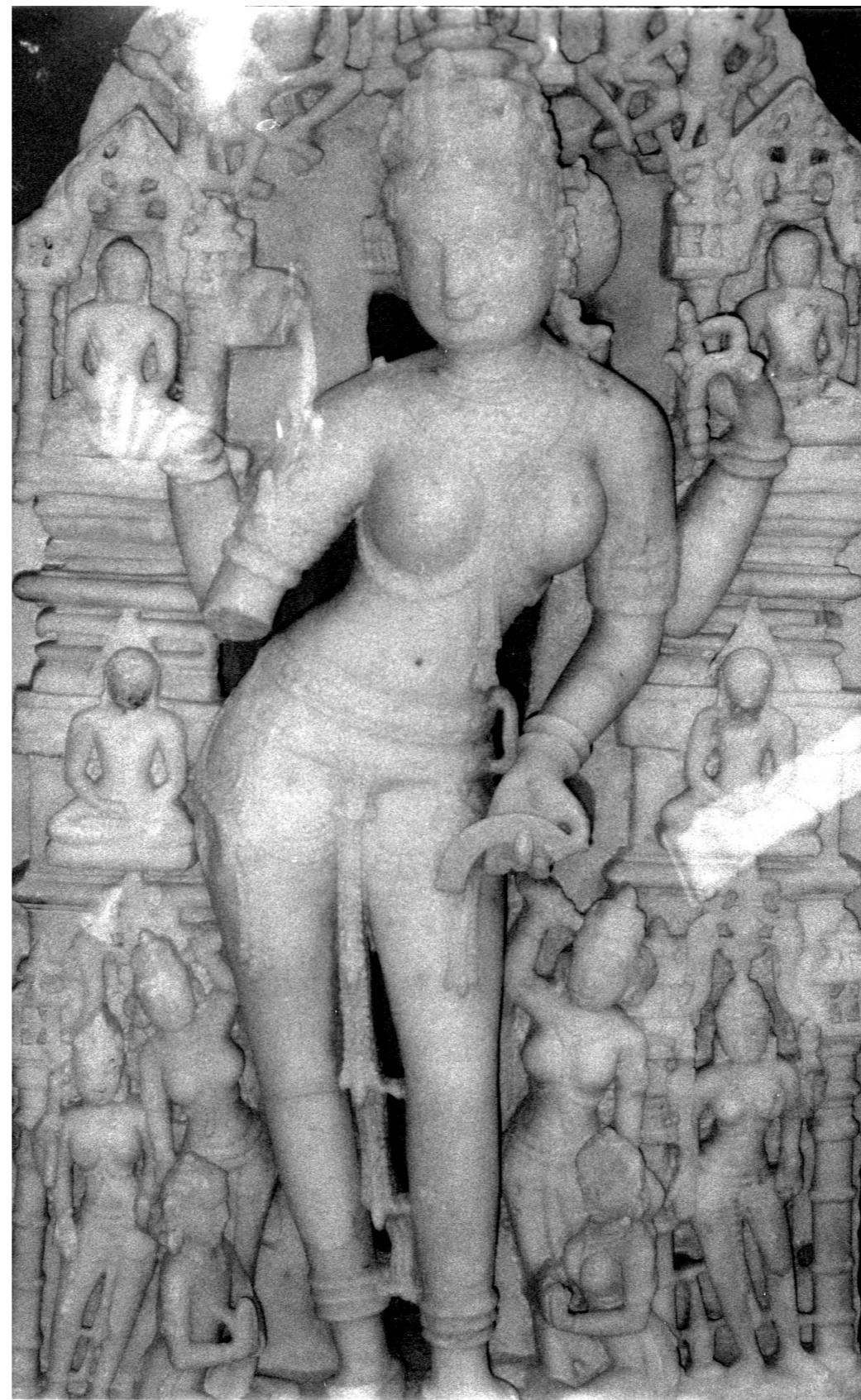


Photo d'une Statue hindou au MET de New York



Torse d'une déesse de la fertilité (*yakshi*), provenant du Grand Stupa de Sanchi, Inde,
- 25 av. J.-C. / + 25 apr. J.-C.



Offrandes quotidiennes au *lingam* et au *yoni*, symboles masculins et féminins
"L'immobilité absolue et le mouvement ultime sont la nature de Shiva." Bénarès, Inde.



Détail d'un décor tantrique sculpté sur les murs du Lakshmana, Temple de Khajuraho, Inde,
950 - 1050



Détail d'un décor tantrique sculpté sur les murs du Lakshmana, Temple de Khajuraho, Inde
(950 - 1050)



SERGENT 2022.

Karma-Kali, Sexual Dreams & paradoxes #79, 2022, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Rives BFK blanc, 250g, 56 x 76 cm

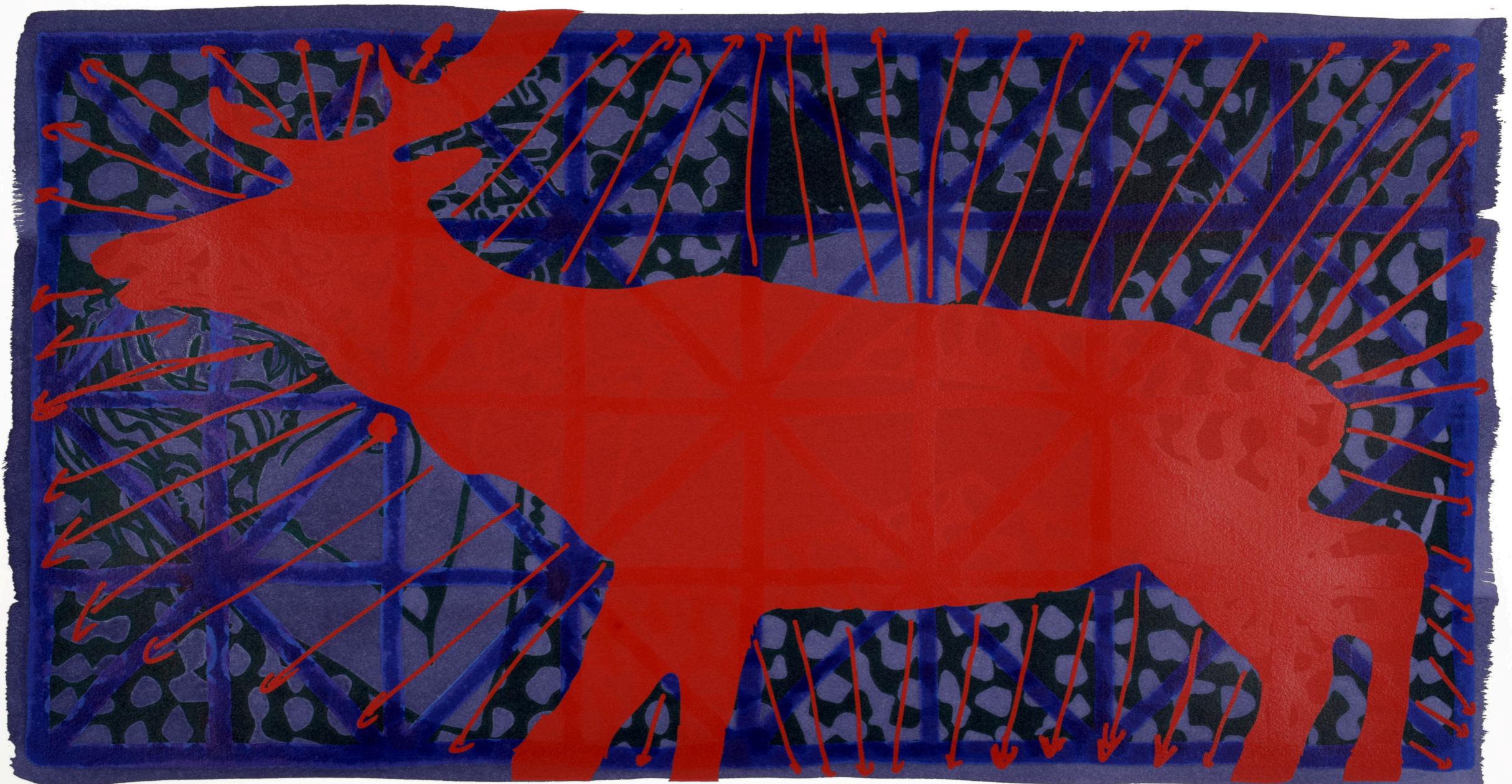


Karma-Kali, Sexual Dreams & paradoxes # 49, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 70 x 100 cm



SERGEET 2024 -

Karma-Kali, Sexual Dreams & paradoxes #8, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 100 x 70 cm



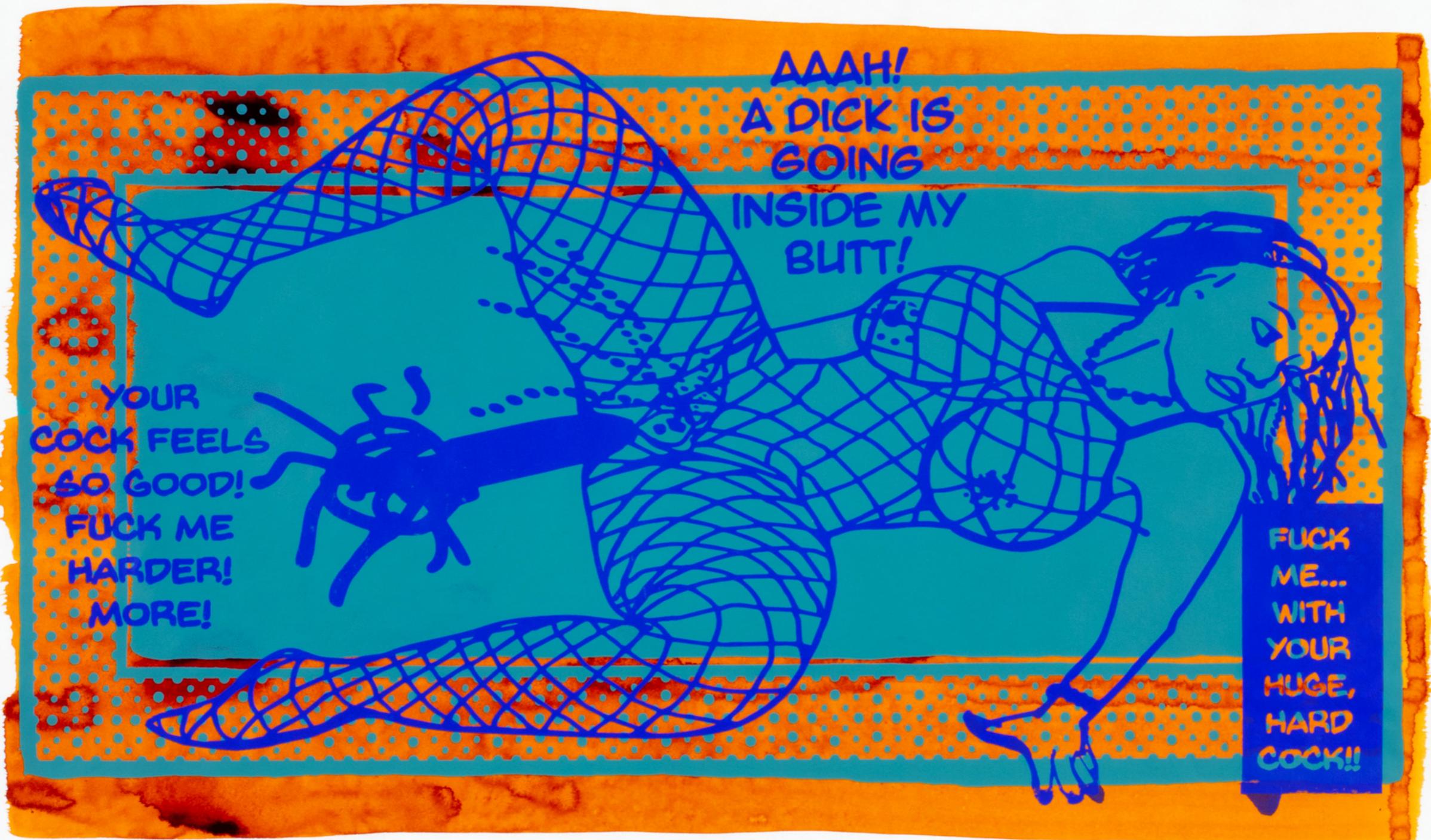
Karma-Kali, Sexual Dreams & paradoxes #23, 2022, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Rives BFK blanc, 250g, 56 x 76 cm

- PART 5: LEVEL DISRUPTIONS,
TRANSGRESSIONS, INTERCONNECTIONS
& ENDLESS SEXUAL ORGIES & RITUALS

“THE SECRET TEACHING OF THE DIVINE SHAKTI”

JEAN VARENNE

However, Tantrism, far from avoiding these paradoxical behaviors, values them. The basic idea is that since the harmonious union of the two principles is very difficult to achieve under normal conditions, to achieve this, they resort to violent, “heroic” (*vîrya*⁸) means because they are dangerous, etc. Transgressing norms (*dharma*⁹) is obviously the best of these means, since it is likely to result in ostracism from society! Thus, in order to force the decision, or at least hasten it, the Tantrics, taking their logic of rupture to its extreme, organize these meetings where the exchange of sexual partners is practiced. P. 37



Karma-Kali, Sexual Dreams & paradoxes #139, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 70 x 100 cm



Karma-Kali, Sexual Dreams & paradoxes #129, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 100 x 70 cm



SERGENT 2024

Karma-Kali, Sexual Dreams & paradoxes #153, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 70 x 100 cm

ULTRA-COSMIC INTERCONNECTION & QUANTUM MECHANICS NASA & THE MAX PLANCK INSTITUTE FOR QUANTUM OPTICS

Quantum entanglement is one of nature's most perplexing mysteries, evidence that the universe may be more unified than we can imagine. When two particles are created together, they share a single quantum state. No matter how far apart they are, even light-years away, a change in one instantly affects the other. Einstein thought this was impossible, but experiments continue to confirm that it is a real fact.

This strange connection seems to ignore the speed of light limit, suggesting that at the deepest level, space and distance may be illusions. The universe behaves like a continuous fabric, not a collection of separate objects. Every spark of energy and every act of observation is a thread pulling at this cosmic web. Entanglement blurs the boundary between “here” and “there,” ‘you’ and ‘me’. It suggests that everything, from atoms to galaxies, may already be connected, sharing a hidden heartbeat across the quantum field.



**TWO PARTICLES CAN STAY CONNECTED
ACROSS GALAXIES **CHANGING** TOGETHER
INSTANTLY, NO MATTER HOW FAR **APART**
THEY ARE**

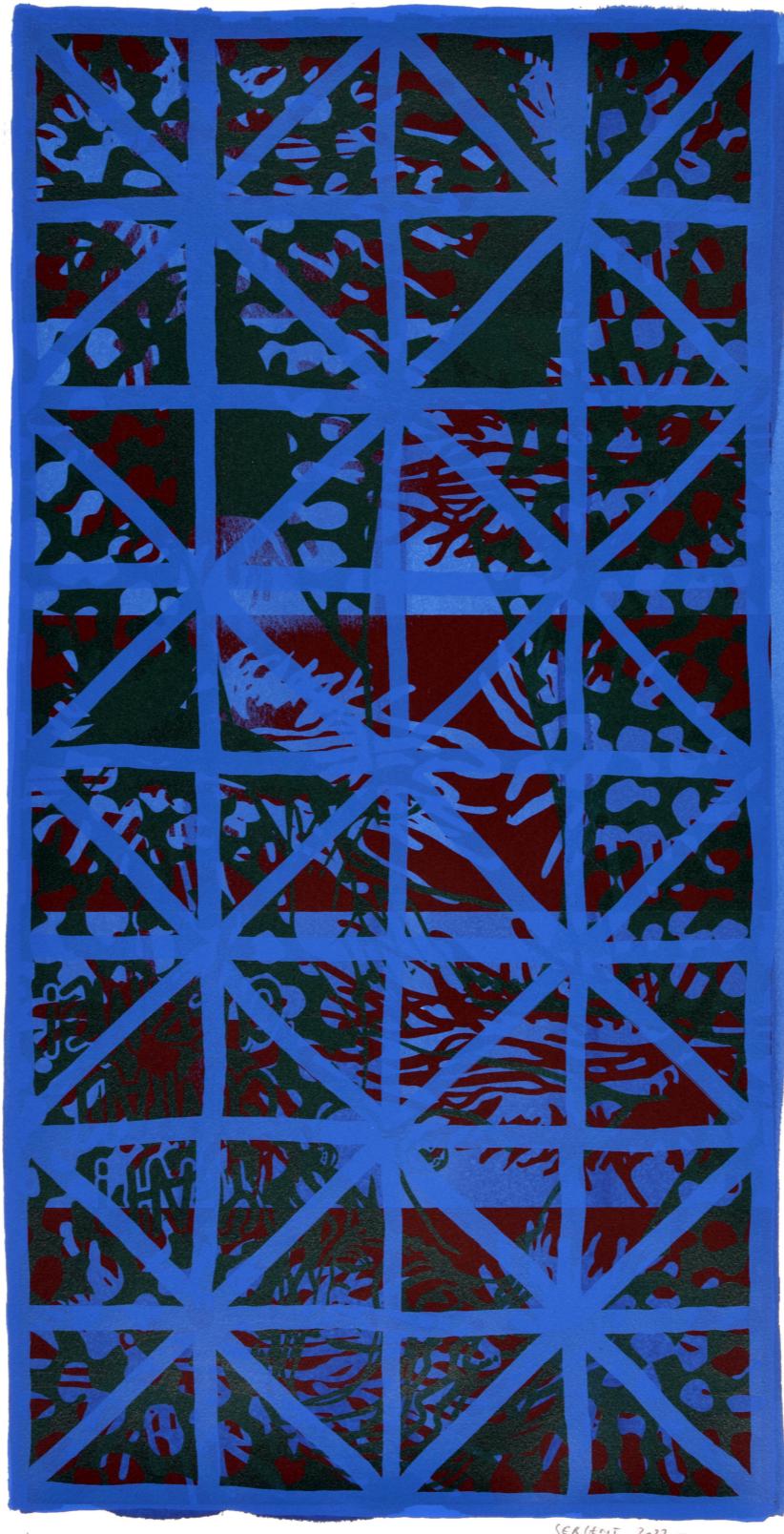
Mécanique quantique : deux particules créées ensemble peuvent rester connectées au travers des Galaxies et changer ensemble instantanément, indépendamment de la distance qui les sépare, NASA.



Karma-Kali, Sexual Dreams & paradoxes #2, 2024, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Gmund Hanf blanc, 120g, 100 x 70 cm



Karma-Kali, Sexual Dreams & paradoxes #83, 2022, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Rives BFK blanc, 250g, 76 x 56 cm



Karma-Kali, Sexual Dreams & paradoxes #82, 2022, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Rives BFK blanc, 250g, 76 x 56 cm

- PART 6 | SILENCE & “THE INNER MAN

AND ITS METAMORPHOSES”

BY MARIE-MADELEINE DAVY

THE SILENCE & “THE INNER MAN AND ITS METAMORPHOSES”

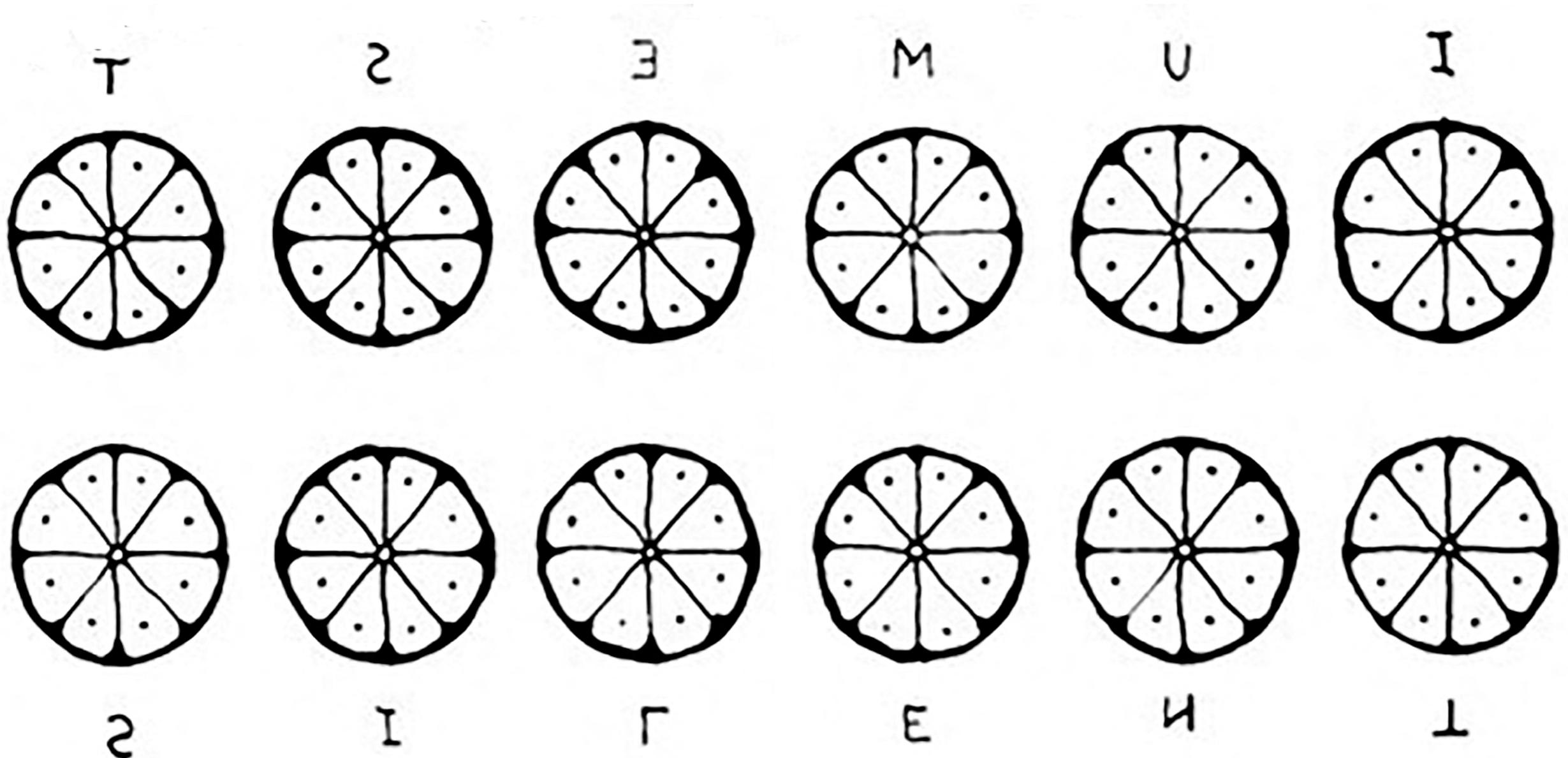
MARIE-MADELEINE DAVY

Similarly, the distinction between beauty and ugliness stems from the distinction between good and evil; this is how the unified being discovers beauty, for it stands in beauty, like one who, singing towards the Sun, would see only rays of sunlight.

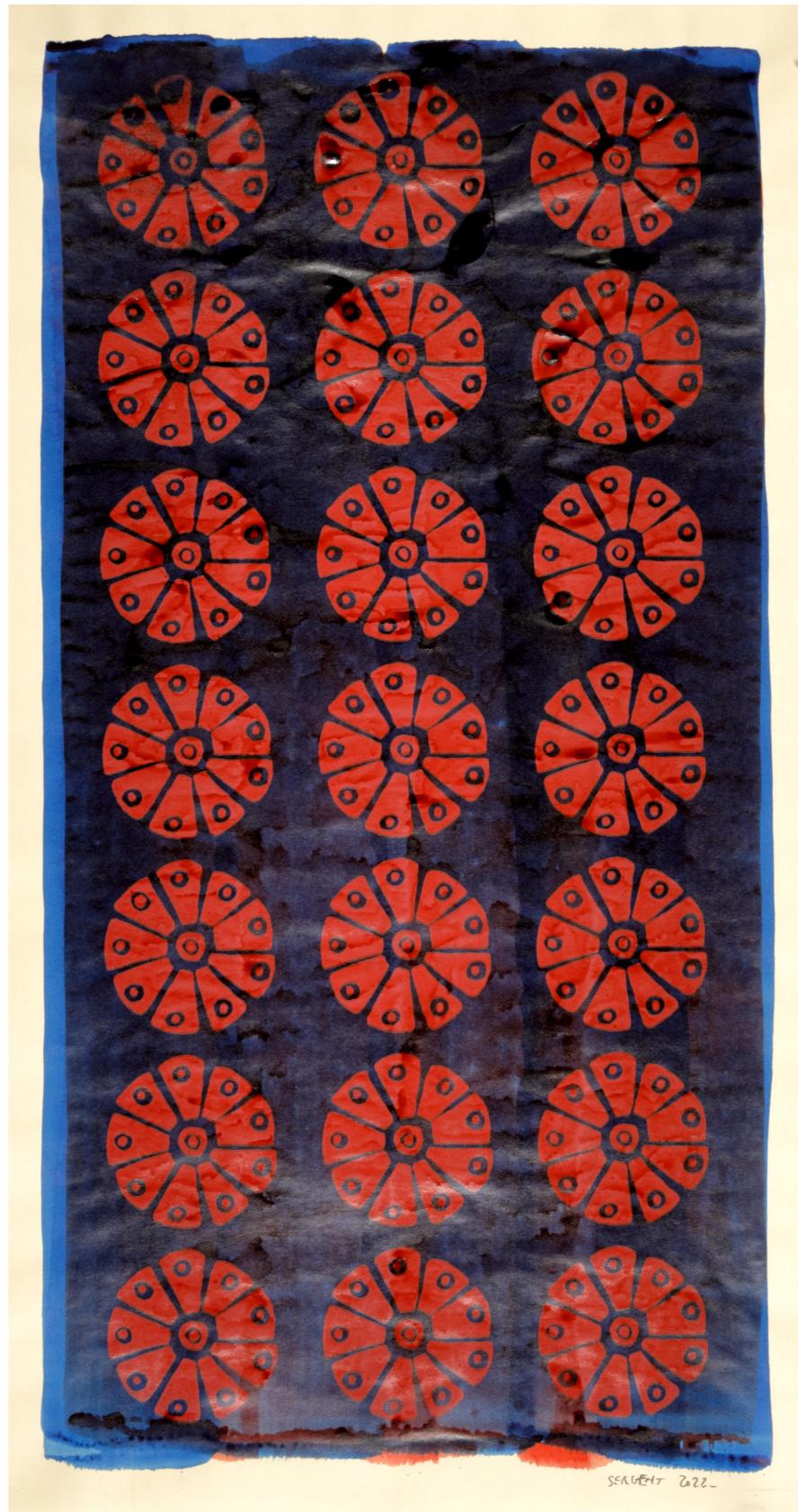
[...]

Anyone who has penetrated the emptiness of their secret depths inhabits their inner desert, where the Eternal One leads and speaks to the heart of man, revealing its beauty. It is through this beauty that the “second” beauty, so to speak, is discovered.

However, in the void, there is no distinction, no name is given. To distinguish and name silence would mean distance. The only language of emptiness is that of silence. P. 248



Détail : *Large Paper #158, SILENCIUM EST*, peinture acrylique sérigraphiée sur papier Rives B.F.K. blanc, 280g, 1,20 x 1,07 m, 2002



Karma-Kali, Sexual Dreams & paradoxes #4, 2022, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Wand jaune, 80g, 80 x 60 cm



Karma-Kali, Sexual Dreams & paradoxes #26, 2022, acrylique sérigraphiée avec des rehauts à l'encre de Chine sur papier Rives BFK blanc, 250g, 76 x 56 cm

With the “emptiness of equality” (*samâna*¹⁰), “cosmic illumination” begins: time, duration, and death are transcended, the subject becomes present to the universe and reaches the “supramental emptiness”; which brings him to a state of impassivity. Thus, the Universe unfolds before his eyes, and he is no longer tempted to intervene in its movement through his various actions. This unfolding appears comparable to a spectacle in which the subject has no active role to play. The temporal is outdated, and it is because it is completely outdated—we could speak here of de-creation—that the “vibration of ineffable reality” may appear in the world. p. 300

THE DEFINITIONS

- 1, *Shakti*: means “power,” “strength,” “force.” In Tantrism, this word refers to feminine energy, the active principle of the force that animates both the Universe and all the living beings that inhabit it.
- 2, *Metacosmic void*, pure consciousness: a Hindu concept inspired by the title of a small 18th-century Hindu gouache painting (Ritual Art of India, Ajit Mookerjee).
- 3, *Tantrism*: refers to a set of texts, doctrines, rituals, and initiatory methods of Hinduism. Etymologically, it is the conjunction of two Sanskrit words: tanoti, meaning expansion, and trayati, meaning liberation, which gave rise to the word tantra, “expansion-liberation.” According to Tantrism, sexuality is a privileged path to spirituality. It is therefore sacred.
- 4, *Kâlî* the “Black One”: in Hinduism, she is the goddess of preservation, transformation, anti-morality, and destruction. Those who worship her are freed from the fear of destruction. In art, Kâlî is often depicted copulating with her iconic elements: multiple arms signify her countless abilities. A prominent tongue symbolizes the consumption of vices. A garland of skulls and a sword show her role as liberator from the cycles of reincarnation.
- 5, *Shiva*: “the good one, the bringer of good fortune,” is a Hindu god, represented as a yogi who possesses universal, supreme, and absolute knowledge, even in a state “beyond knowledge.”
- 6, *The Upanishads* (800 and 500 BC): from the Sanskrit upa, physical movement, ni, downward movement, and shad, to sit, meaning “to come and sit respectfully at the feet of the master to listen to the teaching.” It is a collection of philosophical texts that form the theoretical basis of the Hindu religion.
- 7, *Bindu* point: In Hindu metaphysics, Bindu is considered the point from which creation begins and can become unity. It is also described as “the sacred symbol of the cosmos in its unmanifest state.” It is the point around which a mandala is created and represents the Universe in its entirety.
- 8, *Vîrya*, is a Sanskrit word meaning “effort,” “perseverance,” “diligence,” “vigor,” “energy,” “heroism,” or “enthusiasm.”
- 9, *Dharma*: the Order of things, the universal Law. And, consequently: Hinduism, the human (religious) form of the cosmic Norm.
- 10, *Samâna* (vital breath): is a Sanskrit term which, in Indian philosophy and more particularly in Yoga, corresponds to the flow of vital energy.

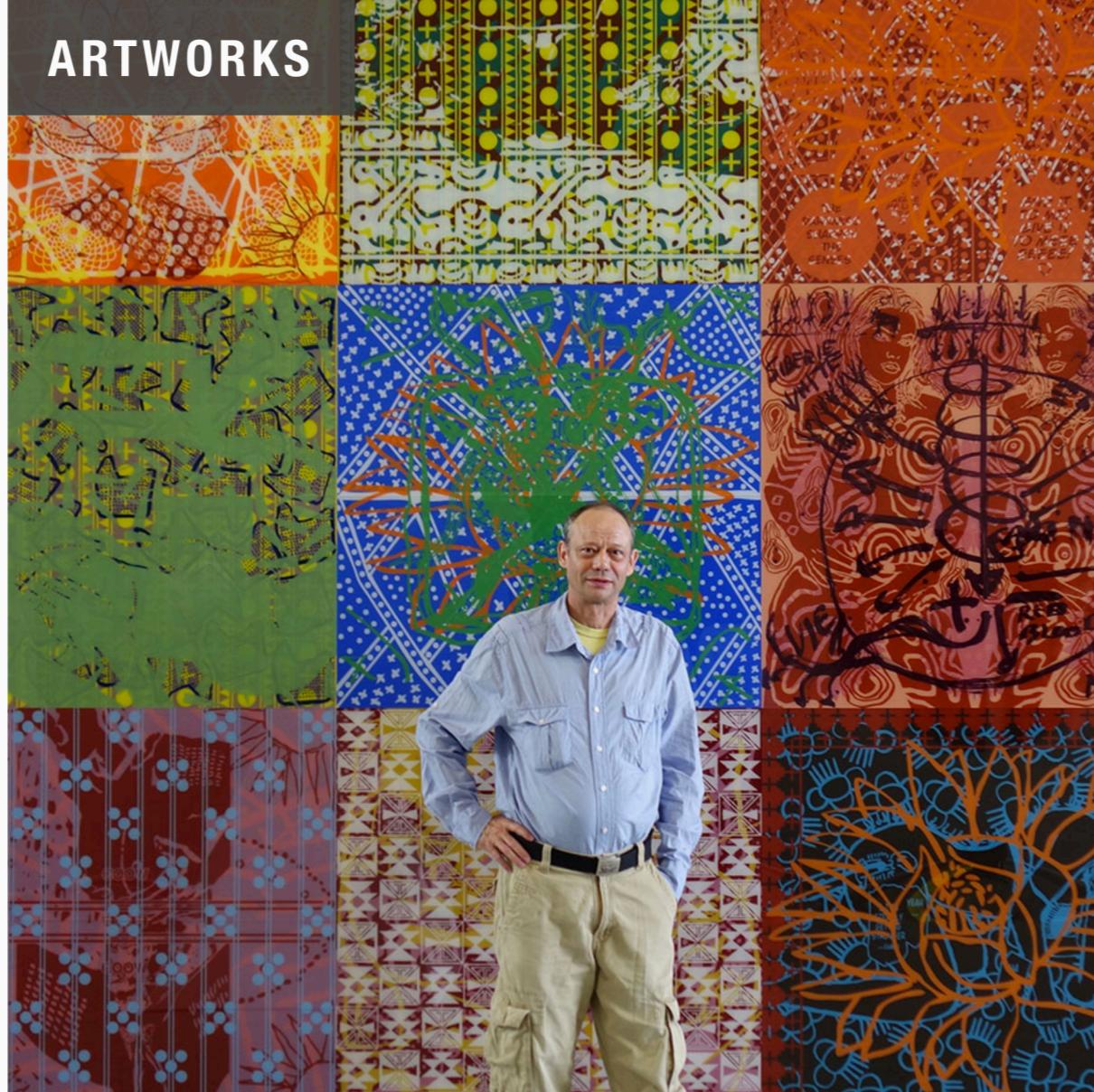
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ARTWORKS



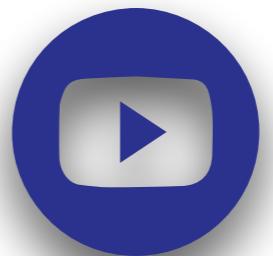
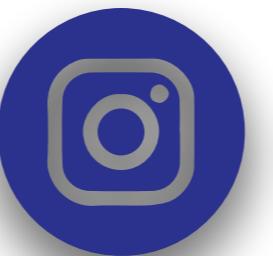
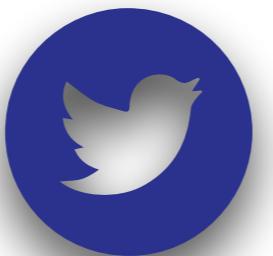
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Site internet de Jean-Pierre Sergent > j-psergent.com

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**- PART 6: QUESTIONS AND
ANSWERS**