



Alain Vautrin



CENT.NOM
HIS TEACHING



ERA OF ARTISTRY

Quintessence of the 20th century

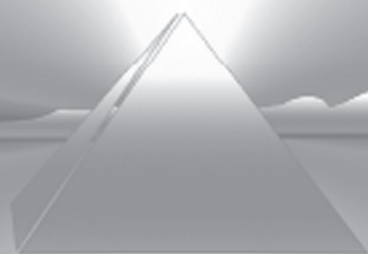


Éditions de l'anneau d'or



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Note pour le terme IMAGIER : Référence Dictionnaire Hachette 1980.

Imagier, ière n. et adjectif I n. Sculpteur, Peintre du Moyen Âge. Les imagiers des cathédrales. 2. Personne qui fabrique, vend des images, II adjectif relatif aux images. Sens I. 1260. sens I 2 1636. sens II 1889.

WORD FROM THE EDITOR

This book, received in French by Alain Vautrin “in a deep inner state of being”, during public meetings and group sessions, is translated here in English, as best possible to maintain its integral form. Certain expressions or phrasing might astonish, and an unaccustomed use of the grammar or syntax might surprise. It is however the actual language of the spiritual source CENT.NOM.

We have received explicit demands, during these sessions, to respect this language and to deliver these scripts, to the reader. Thus it is that we deliver it to you. We hope that the reading of these scripts of the spiritual source CENT.NOM will allow you to find the pathway of the heart, of the inner journey and of the light.

Alain Vautrin

** What is inscribed in parenthesis is added for a better comprehension.*

WORDS FROM THE MAN WHO LISTENS

The conscious man forges his present and establishes his future. Unbeknownst to the majority, times change and man, often, finds himself facing situations, events that he cannot keep up with anymore. Overwhelmed by the facts, this man finds himself displaced in another space, another time, and he, being disoriented, is paralysed in his action. And this action, this work, that humanity brings without respite, can, in certain conditions, be at a great loss.

Resulting from a multitude of circumstances, happening on the totality of the globe, the transformation of the human thought has already entered into full action. A renaissance is propagated on the whole humanity and, whatever might be the order, the classes, the levels of each individual, society, all, we will be engulfed in that great movement.

And it is with joy that we participate, in this new impulse, to make known and to propagate this universal thought, this language, that was always ours but that through times we have forgotten.

Resulting from exceptional circumstances of life, I sat and listened in to deeper voices that inhabit and guide us. In this action, I do but transfer what I have received through voices called inner voices.

Each being, one day or another in his life, is called upon to act. I have received this call and I answered it with enthusiasm and thankfulness. Because, in this action, I found myself again, identified myself, and I can affirm that, just now, I am born consciously in my materiality, in my body, in my world on this planet, with you all. And I wish to each one to hear this call.

Alain Vautrin

The man who listens: title given by the spiritual source CENT.NOM for the service and the action of Alain Vautrin.

PROLOGUE

We are all passing through in our human experience. And the true value of the time that is allotted to us to live entirely is up to us to make it so. This anthology, dedicated to the artists, is the equivalent of the stones that Tom Thumb has deposited on his journey to go and come on his path of the discoveries without himself getting lost, not erring any more.

For the awakened one, everything that is around him, everything that accompanies him are permanent markers to find again everything that is, has been, and everything that is in the making. The one who has just taken root in his conscience may then conquer his creativity in early development. This publication contains landmarks for this exceptional living and brings us back loyally to our condition of servant, of artists, whatever might be the expression - and more specifically to the imagiers.

A creator passes on his perceptions and images it in his present time. Through the path of his unconsciousness, he hears, he sees, and gives life to what he welcomes, receives without himself intervening or colouring, by his personality, the object of his creativity.

This work allows to each one to accede much faster to this state of being, to this state of detachment, where the personal interest has no more effect and is no more a hindrance to his gesture, to the superior intention that inhabits him. On this path, the joy is his light that activates him, that bears him and that allows him to grow, to blossom without causing offence upon his entourage.

In this exercise, everyone becomes a leading light, a support, an example and thus it is that our societies are shining and prospering by maintaining this connection: this

continuity that allows to those who will follow us to answer to this power of creation, to this power of the life, however, without giving way to destruction.

To create is a superior gesture that exerts itself by respecting the order and the harmonies that govern each one of our universes, each one of our societies. In this way of being, in this way of living, each gesture that we take daily becomes a constructive contribution on our communities and that with time to lessen the severity of our conditions and transfigures the smallest one amongst us as a giant.

The awakened one sees the vastness of the creation by bending forward in front of a simple flower. The awakened one sees in each one that he encounters this greatness in action. And this allows to all and each one to live without any unflinching to accomplish what is allotted to him to welcome, to create and to leave there: the fruit of the action of his own presence in this time of grace that is bequeathed to him.

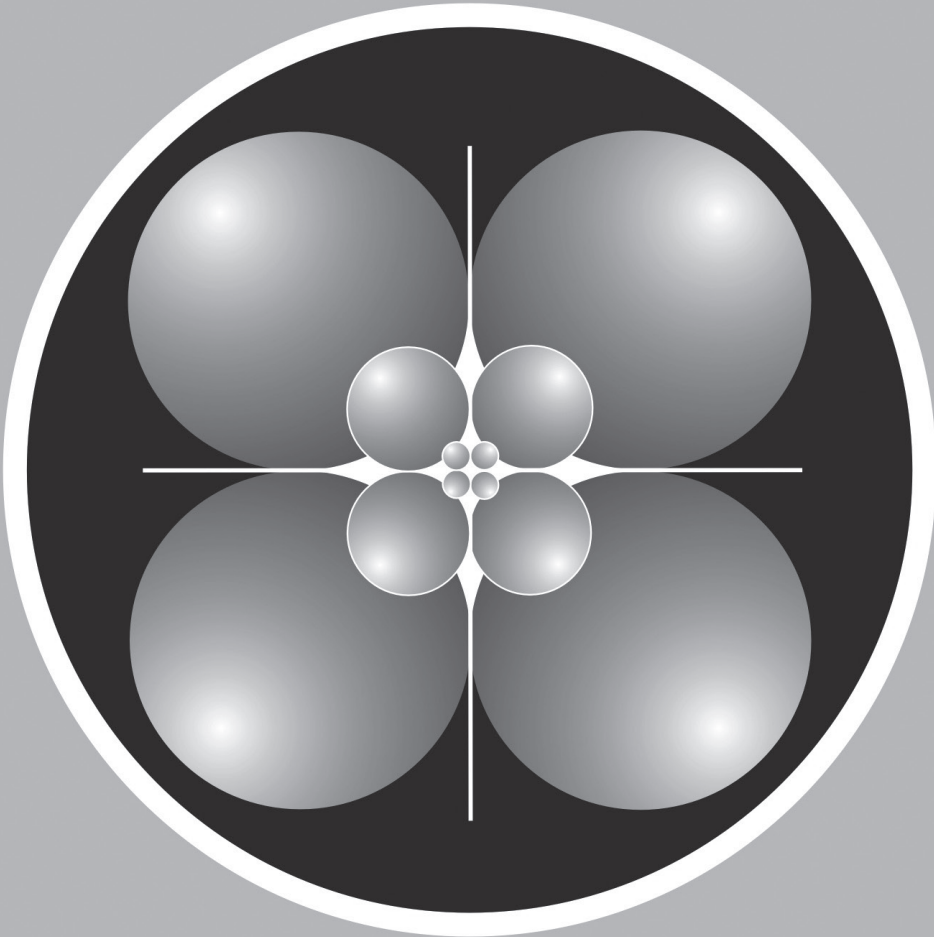
Alain Vautrin
January 25th 2017

FORWARD

These scripts, of which you will undertake the reading, will propel you in new states of consciousness that, of-hand, will surprise you. And, as a traveller, you will go from stage to stage passing by the surprises, the astonishment, and attaining unthinkable discoveries, un hoped for and, most of all, revealing on your condition of being, on your real condition; the one which has always been veiled to you for obscure reasons, to the one whose conscience has been put out of action by principles, propagated through times, of education, of teaching, of transfer, that have frozen societies in mono structures easier to govern, because the man, when collapsing, did not leave to his brothers the opportunity of blossoming. Such are the laws that the men have created to maintain their powers and these ones, getting farther away from their source, from their creator, have continued, through times, to always impose more and more painful conditions to those upon whom they were ruling. Under the laws of the Creator, of the Father, of the Eternal, no restriction is imposed on the development of the Creation.

CENT.NOM

The spiritual source



Chapter 1

THE ARTIST IN THE MAKING

CENT.NOM ::

The light is carrier of life. The colour is the vibration: frequency of this life, the ripple of the life, the subtle energy that travels in your inner selves.

The one who seeks the elevation, in himself, different paths are accessible to him. The one who kneads the light, the colour, in the exercise of the art of painting, profits instantly of the effects of his discoveries.

The colour is the subtle expression of his life on his creatures. The colour is the chant of life, the chant of your inner harmony, the path to the elevation.

By this research, the artist accedes more rapidly to this superior comprehension. And, in this approach, the artist becomes the carrier, transmitter of life upon his painting, upon his work. This carrier of light deposes and elaborates this life gently. The advantages are great, but the request on the artist is also very demanding, because, in this space, nobody can cheat.

What you express is, of course, equal to your stage of evolution, of your comprehension, of your science, capacity of love, understanding of the life. And **the artist in the making** or the mature artist must act, in this point of view, with much consideration facing the transfer of this inert matter, sustained by your inner light, always alive.

The colour on the artist's palette is in a torpid state. The colour brought, put down by the artist, transforms itself in life if he is, this artist, himself, carrier of this energy, of this light in his inner self.

Much consideration, much care, delicacy, gentle concentration, gives the possibility of putting down the first bases of the work. And the strength of the individual, the artist's personality will know how to build and realise his project.

But, for the artist in the making, what adventures in the field of tactfulness, of the touch, of the calibration of this light, of this colour. Because, in fact, what you elaborate, what you create is the vision of yourself upon yourself and the comprehension of yourself through your work.

Each participant who walks, goes forward and experiments in this state of mind, has all the chances, if he perseveres, to reveal what he is to himself, to the others and to his Father.

Painting is no artifice. Painting is the reflection of your souls, of your inner selves, of the fields and chants of the creator, the melody of your hearts and the harmony of your intelligences.

The pigment, the paper, the brushes must be caressed, loved and, in this action, of course, these tools will become light and they will return to you, a hundredfold, what you have deposited in the modesty, in the economy.

Each gesture is a care brought, followed, sustained and, between each stroke of the brush, this gesture is, in fact, but the continuation of one only spurt that is the expression of your creativity. All is bounded, all is sustained, well-kept. Everything is relation and, to express the life, no solitude must exist between the gesture, between the colours and in their forms of expression.

A trait at random, if it is not accompanied, is lost. A beautiful colour, if it is not accompanied and followed up, is lost, isolated and can even be a stranger, rejected, pushed away.

The harmony, the peace, the love that you bear in yourself is reflected on your canvas, in your reality. To be an artist: a painter, a writer, a sculptor – and we skip some – is the expression of the lights that inhabit him, in his stage of elevation, of his purity, of his sincerity, of his desire, of his passion, of his knowledge, of his own vision.

An artist, when he expresses himself, always tries the pure sound, the most vibrant colour, without being obliged to go through a cacophony of words or of colours. Purity of sound, of colour, is what cleaves through the spaces of sadness, of your nights, and it is this purity, in modesty of eloquence, that dominates upon all. It is the same for all your works and, above all, yours that is your own elevation.

An artist in the making looks for with assiduousness

this purity, this eloquence, with always a minimum of words, of colours, of traits, of forms. And if, for the cause, the object of your creation could appear, let's say, sophisticated, then apply yourself to imposing a fundamental and of togetherness of harmony so that the line, that the form, the lines and the forms might be all in conformity with the superior resonance of the work.

But, in order to succeed in this action, the responsible artist must himself, in his inner self, have imposed his dominant; the one that creates order, that appeases, that calms and enlightens his dwelling. The one that is directly, really the architect: the master of your work.

An artist in the making, from his first steps on, must entrust his action, in his research, to his inner master, to his unifying divine spirit. What graces through this journey !

These seeking beings are, in fact, borne by their inner creativity. These artists do not endure, in any case, the deception, the discouragement, because borne by their inner truth. These ones, nourished by the latter, are elevated in the space of the creativity, in the creation of the Father. Such is the purpose of the action of all the men; artists or not.

Be thankful to be artists, because your path, somewhere, is shorter. Constantly, act. Create constantly. Work, because in this current, in this torrent, you will be carried far, very far and well beyond over your perimeters.

The bather, on the bank, may enjoy the benefits of the water by touching it. But the bather or the true artist is the one who lives the longest in the element of his choice. The artist, the true artist is the one who has chosen and who, from the instant on, works at any time in the space of his choice. A musician is a musician only if he bathes at any time in the music, in his music...

A painter, even in the making, should each day nourish himself in this river of the creation. Do not move too far away from this river of life, because it will not carry you any more. It is the same for everything, whatever might be your direction, your penchants, your attractions and your desire of expression of the serving.

When the artist has made and has established his choice, has established and recognized his source, then he is faithful to it and this one does the same. This marriage brings and generates much joy, happiness, light, upon this being,

this artist and on his entourage, because this one, in himself, bears his source. And the Father, the Creator, generates, to each one, his unique source in the multiplicity of his servants.

The one who lives in these conditions is, of course, at any time, but thankfulness, joy – the thankfulness is the effect of the source on his creator and of the creator in his source – mutually, they ennoble themselves, because one allows it to be and the other one answers in the same sense.

The source is joy through the heart of a true artist and, whatever might be his level, this joy is heard from the smallest ones to the greatest ones.

An artist, in this comprehension, respects his state of his soul, cherishes it and makes it often his dominant, his director, his architect. But, for this to happen, the artist must listen, hear himself and let himself be approached by his inferiority.

What consideration upon everything and upon oneself and upon the others. And the consideration, the care can be learnt, from the first steps on, with your tools and, later, with your inner resources.

The light is his energy. The energy of life is the colour; these colours are those shivers that run on your being as a whole. Thank you, three times thank you.

REFERENCE : THE TEACHING OF CENT.NOM

Tome II His teaching his revelations Chapter14

This text has been received by Alain Vautrin « in the state of total reception », Montreal, Thursday May 6th 1993. To mark the first stage of the courses of watercolour of the WORKSHOP OF THE IMAGIERS, OFFERED BY THE ARTIST WATERCOLORIST LISE GROTHÉ.

Rephrased by Alain Vautrin on the 7-7-2016

THE JOURNEY OF THE IMAGIERS

THE BIRTH OF THE LINE

CENT.NOM ::

We propose to you to make a course, a journey in time, through the epochs, the experiences of each human being, mankind. And, for the artist, this seeker always insatiable, because, of course, not satisfied, not nourished by the pure essence, is dependant and suffers. But the true seeker, discoverer, artist, does not depend any more on anything; neither from the others, nor from the knowledge, not from his acquirements and, above all, from any weight or constraint.

This journey that we propose to you, to each one of you, artists representational of the painters, is to go back to the source; to the luminous sight, to the sight of pure Gold, to the comprehension and to the science said eternal. In this journey, we propose to you, whence you are, to forget everything you know, to forget any information that you have received till now.

Imagine that we transport you to the manhood state that has just been deposited on his planet; this one, virgin in his spirit, in his body, in his emotions, starts to see with his eyes of origin. The man without science, without luggage, bare, is in the obligation to make his first steps, as a child, that will lead him to the maturity of his expression, of his creation, of his creativity.

To-day's man, inundated with knowledge, knowledgeable, cannot manage any more his knowledge and manage himself by himself because, in the management of our lives, the order must be implanted, de rigueur. And this order, these structures that you will find again will allow you then, to find again your way in your actual time. You are all installed in this time of origin, distant in comparison with your time, there, in this space, without a house, without skyscraper, without a car, without anything; you have nothing with you any more.

This man who walks, this thinking man, starts to see, to inform himself, but this man does not have the weightiness

of your actual luggage. This intelligent man has all his capacities, potentials, placed at their peak.

In your eyes, see yourself seated, standing up, walking in this bare space uncluttered of all the man's creations, with this pure and neat intelligence. This being, you, starts to look at what he has in front of him and around him. His brain has never seen whatever it might be so beautiful. But this new brain, pure, without information, does not know how to read what he sees in front of him – and your intelligence starts to clarify, to order your first information.

This man discovers the straight line, the tree upright in front of him but, with his intelligence of this instant, he cannot seize details. He sees the principle, the master idea, the director idea, the trunk; he has just, in this short instant, become aware about the straight line. This man understands neither the leaves nor the branches but recognizes the uprightness, the force, the superior presence. This man, in this action, discovers, he also, that he is upright as this tree.

This man, walking towards this tree, discovers his freedom, his autonomy, his independence because, in this instant, he has just seized what is a dependant, a prisoner, a suffering person.

The tree does not suffer. The tree, such as it is, lives its perfect condition. But the man who lives the immobility of a tree does not live his condition and destroys his own nature – and all, in your times, live this inner, intellectual immobility and of intelligence.

This man still looks towards his tree, and the wind blows, and the tree trembles, and this man shudders, is cold. This man captures, registers, in his intelligence, the effect, the might, the forces of the energy and, in parallel, registers, upon himself, his first emotion, his first feeling; a shiver that runs through him, that makes him wince.

In this shiver, this man has just registered, in himself, his first emotions. The wind blows stronger, and the tree bends over, and the man resists, faces this wind and, by facing it, develops his strength.

Some others curb over and hide themselves and develop the first weaknesses. The curb has just merged. The curb is the expression, the image of life. The curb expresses the power of supporting, of reacting, of acquiescing what comes to you. And, in this exercise, the man develops then, deve-

lops his first abilities; those of adapting himself. The curb, the flexible spirit, is the expression and the guaranty of the survival, of the life and of the development.

This man, walking, running, consciously discovers the powers of the stability, of the acceleration, and discovers, above all, the capacity of maximizing his effort by bending over his body facing the wind – and, when running, his body bends over.

This straight line is, in painting, the energy vivacity of the line. The vertical line is the symbolism of the force, of the equilibrium and of the power to draw and to receive. And the line, accelerating in its opposition of expression, is decelerating because, in the science of the Father, everything is mathematical and everything is equilibrium. An energy is always balanced by an energy said opposite. And the one who pulls uses more strength than the one who pushes and, yet, the weight of this energy is equal.

The straight line imposes, upon the vertical line, the absolute, the force; what is not debatable. In the light, this straight line is borne by the beings of light; those who are entitled to transport, to carry, to bring, to reveal the lights of the father, of his life.

This man walks and meets his opposite; a woman who, in the equilibrium of the father, is there to maintain the harmony, the development and the continuation of the existence of the life. This being, this woman, lives and feels and receives the same knowledge, the same emotions but, of course, on the opposite part of the plates.

This man, meeting this woman, notices, they notice that each one of them bears in himself, what, in the eyes of the other one, seems invisible. Seizing without understanding, the two bind, unite to create the first time, a whole, the comprehension of the whole, of the wholeness, of the ensemble, of the totality, on the plane of intelligence. On the material and physical plane, the link, the union, brings closer these two opposites, binds them, joins them together in these instants where the life, the knowledge, the lights of the Father transfer themselves.

And, in this stage, experience, the man, the woman discover what any good artist should know: the elevated state, superior, of the spirit of each one. In this action, these new beings discover their first spiritual experience because,

without either one or the other, neither one nor the other may encounter their father, their creator.

The creator reveals himself, to each one of these beings, in this experience, this first contact, this first spark – and this spark of life has just enlightened the mankind, the artist.

This man and this woman, being created free, fall over again separated because whole in their personality. Each being is complete and everything that is complete cannot bind together. But the exchange, the experience, may be attained and be lived through the complement of these complete creatures.

This man, this woman, separated, vibrating in the joy, in the happiness, in the pain, revolt because these beings do not understand why they cannot always remain in the state of grace, of light. And, being obliged to walk upon less lightened lands, in darker conditions, this man, this woman feel, in themselves, arise the might of the revolt.

And this might cannot be contained, it is the germ, the motor of movement, of the action; birth of the first gestural movement in painting. What cannot be contained must, by its liberation, live and express itself – and the arts are this outflow, overflowing of energy.

The emotions of the man, of the human being, are the motors generating your creativity. And the one who is dead, in his heart, cannot create although skilful. The emotions, for this man, this woman, at the beginning of times, were simple, with serious consequences because mighty and really director on the layout of their life, upon their journey.

This revolt has given birth, to these children of impatience, on the intelligence of things. This intensity, imposed in your inner selves, is necessary but must not dominate you, constrain you to immobility. This revolt – and, this time, we shall change the word for reaction – must be bearing and maintain, in yourself, the vital energy.

And the man who has seated himself, the first time, to read his heaven, his land, has taken a stone, a stick and has started to inscribe the first principles of the figurative art.

This man, wishing to seize what he was able to see, has left, in his first ephemeral works, the fundamental bases; in fact, the essence in a thrifty gesture because this brain was not submerged with any other comprehension than the one that he had in the instant.

This spirit, intelligence, scanning the horizon – and what was around him – with his look, was starting to draw, in the simplest expression, the first trees, mountains. And, in the capture of a bird's flight, was making merge, in this curbed line, the essence of the bearing energy of the life.

The man who has started to put his first lines and to do his first sketches, drawings, did not take long to be submerged, he also, by what he was starting to capture. And the information, penetrating him faster than he could himself express it, was starting to make known, to this man, to this artist in the making, the first frustrations. And, in a gesture and an impulse of a non satisfied energy, non appeased, this one has generated, on the sand, on the earth, the birth of the first gesture.

The line, accompanied by the might of an emotion, gives birth to the line of force, of life and of expression. Because the artist, in his first steps, has started to do straight lines, gently, patiently, and has placed them one next to the other and has discovered the flatness of the horizon.

The vertical line of the tree is the liberation of the jet, of the line and, through return, the imprisonment. And its equivalence is the instruction because what comes to the the man – and that inscribes itself in the man – is the instruction. And what comes out of man – what springs from him – is the life and the intelligence and comprehension of this instruction.

This man, this woman, bursting with the spirit of the curiosity of learning, have started to walk and to run to be able to discover as much as possible. But, in this reaction of impulse, of expression of the life, of spending of energy, this man, this woman have rapidly noticed that it was not necessary to run to understand. And, to instruct oneself, one must not run, because the one who runs loses everything; he will see much but he will forget everything because nothing inscribes itself in the precipitation of the one who runs.

This man, this woman, this humanity have understood, in their awakening spirit, that the secret of the vision, of the comprehension, of the intelligence, was residing in the foundation, in the action of momentarily halting; not all the time, from one instant to another.

And this man, this being, has then started to develop, to develop himself and to expand his cerebral capacities because, in this state of the receiving, of the apprenticeship, this

man has started to expand his intelligence and, through this mirror, to understand what was dominating him, what was projecting him here and there and, sometimes, regretfully. Because the emotion is beautiful and great only if it is absorbed slowly, but devastating and mortal if it is not controlled, a poison of death and, in calmness, a source of life.

This man artist hardly born, in his awakening, wanted to seize everything what the father, his creator, has offered to him. But the intelligence, the comprehension of his spirit does not worry with the details; it, under a line, encompasses a whole space-time, all in one whole instant. From there are born the first masses.

How to seize a mountain when it is so large, so mighty and so vast compared to this man who, in his space-time, is minuscule? But his spirit knows that he can, with one gesture, cover the creation.

The artistic spirit has just imposed itself, settled down and merging in this man. This one has understood that he can bequeath, give, as unique inheritance, his intelligence, his knowledge and also his creative spirit.

And the might of all these enlightened beings maintains and carries all your humanities. The hardest part, for this artist, for this seeking man, for this discoverer, was to transfer, on the sand, the idea, the emotion of the life, of the movement.

How, with a line, to express what is in perpetual movement? From there has arisen the alphabet of the visual language - and believe that all this has not been done in few instants. Many lives and many lives have flown to bring you where you are in this instant, and these lives will continue to flow.

The one who understands these things does not suffer any more and thanks his Creator by expressing himself. And this being, this artist, bare, pure, starts, through times, to dress himself: to instruct himself and even to complicate the spirit and the intelligence and, with more time, to lose himself.

But the one who receives the essence of the gesture, of the life, of the emotion, of the expression, then starts to understand. And his drafts will surely not be useless because each gesture, each action that he will take will be the consequence of a well thought-out thought.

If, as a seeker of life, creator in the making or genius

artist, you suffer, you have not understood. Because the one who wishes to absorb the life must, in his heart, be this life, this joy, this intention of generating the movement. And the work, as such, should be the expression of the life, of this movement – and not to freeze the instant.

The perfect work is the one that lives in front of the eyes of the one who looks at it and, might it be almighty, the lines, the drawing, the basic structure must be deposited with intelligence and not any old way, at random.

A work does not merge by chance. The life is not an accident, and chance is but the comprehension without intelligence, without knowledge and without life. Everything in the space is order. Everything, in the space of the Creator and from your spaces, is the consequence of an effect, of a force that applies, upon an object or upon yourself, through the path of your emotions.

Learn, in an intelligent repetition, in an always merging intelligence, at each instant, at each line, at each stroke of the brush or of the burin or of writing. Think about what you do, but in the spirit of this first man and first woman, to see, with eyes of gold, the golden light, of the origin.

These bases that are taught to you are what we can call some eternal laws, and the one who does not know them does not recognize them. The one who does not use them consciously goes nowhere; he gets lost or is erring and misleads the others.

The first works were always the outcome of some line, but the one who placed this line knew and had the knowledge of the whole intelligence that he was bearing or that he was putting in his line. And the one who expresses himself in these terms, with this conscience, is sure and certain to attain his target, to attain his objective, his goal and to be a real communicator of the life, of the gesture, of the gestural movement.

The gesture is the plan of life, the line of the thought, the might of the emotions and also the mystery of what is misunderstood. Because the man cannot seize everything during his short passage, but each man, bringing without respite, from one grain of sand to the other, erects the mountain.

And each man, seizing and communicating, the ones to the others, this knowledge, this science, is, according to his

capacity, a grain of sand, a small mountain or a whole universe.

In the exercise of the things, you can, by looking around you, in front of you, layout the message, the secret hidden to the common, in few lines; this landscape, this emotion. But, for this to happen, you must compel yourself to accompany each action and each gesture of this lantern, of these lights - that are your eyes - physical, mental and spiritual.

In this action, you will discover that the Golden sight is great, vast and covers all the fields of your life and all the fields of your activities. This is one stage about **the birth of the line**, of the sketch, of the secret of the structure of any work that is worthy of this name. I thank you. Thank you, three time thank you.

REFERENCE : THE TEACHING OF CENT.NOM

This text has been received by Alain Vautrin « in the state of active reception », Saint-Didace.. To mark the continuation of the courses of watercolour of the WORKSHOP OF THE IMAGIERS, OFFERED BY THE ARTIST WATERCOLORIST LISE GROTHÉ.

Rephrased by Alain Vautrin on this day of 7-7-2016

Rephrased by Alain Vautrin 29-6-2016

YOU LOOK FOR INSPIRATION

CENT.NOM ::

You look for inspiration? The inspiration, there is no need to look for it; it is always there, it is, at any time there and present. The inspiration, for you the artists, is the source. The inspiration may be reached, or you may have access there by calling upon it by the prayer. The prayer that you have asked us is the same for the inspiration. It is a state of communion, of unison so that this luminous state might inhabit in you, inundate you in your state of being. This inspiration is everywhere around you, but, so that you might canalize it, you must unite yourselves, you, you with it inwardly.

This is why we have talked to you about the calmness. In the state of being appeased, of calmness, you may then proceed, to the union and to the unison of your inner universes. The inspiration is a dimension of which you become conscious. It is a very jolly entity that does not stand neither the war nor your inner conflicts. It is a maiden, a young being full of life, full of joy, full of light: at your image before the great oblivion. Such is inspiration. Make room for it and it will establish itself in you.

REFERENCE : The teaching of CENT.NOM
Tome I Overture page 17

Rephrased by Alain Vautrin 30-6-2016

Q.- **WHAT IS THE BEST WAY TO PRAY?**

CENT.NOM ::

A prayer is a thought articulated by a being, or many, in order to generate a unison, a note of togetherness that allows to direct your demands towards the one or those who have the responsibility. **The best way to pray**, it is to unify your inner self, all your central parts that control your energy; to unite them. Unify, unite means "all for one and one for all". That is the prayer in its essence but it must be directed

towards the one or those whom one is used to deal with, as one would say.

When you get together, the number is not important because the number becomes a unity; one. At that moment only, we can come in contact with you because we, in our ensemble, we are all united and proceed by the voice of the One, of one unity. You must proceed in the same way.

The prayer as such must, in its first approach, unify you. In its second approach, calm and purify you. In its third approach, must direct your thought towards the Creator, towards God, towards the Highest One.

You must all, the ones and the others, direct your thought as the symbol of the pyramid: its footing is large, its summit is unique. The more you will be, by thus acting, the more your power of elevation will be able to take place and be attained. The required minimum is of three persons. One may always pray alone but when we assemble, three is a good number, ascending.

The prayers, in a near future, will create themselves, model themselves, as to your group and to the future ensemble; your ensemble. We cannot build this prayer right away, too many elements are missing. The base, in any case, will be the same and, according to the groups that will join the ensemble, this prayer, this call, this impulse, this force, this desire, will mould itself, realise itself, and will become concrete, according to your will of the ensemble, of your group, to unite itself to the will of the almighty. Amen.

You will have to proceed slowly. We shall make the same demand again: think, vibrate in harmony with your question and remain bounded, the group, remain united. The question of one regenerates the others.

REFERENCE : The teaching on CENT.NOM
Tome I Overture page 15

Rephrased by Alain Vautrin 30-6-2016

REFLECTIONS ABOUT WHAT WE ARE

AV. When I deposit a dot on an area, from there, merges my intention and, when I sow many of these flowers then, I create a dimension in which will be able to emerge a universe. Any artist must uplift himself to this level of the visualization if he wishes to create a new concept of what he perceives; believes to understand. The artist must seize what rises in his consciousness. Because, nothing appears without reason, everything rises thanks to the light of our conscience and this one reveals itself in us in its intentions; its points that I deposit there on my support.

The intention is a flower that blossoms only if we look at it, if we attach ourselves to it and from there, this one takes robe to manifest itself in the object that attempts to take to life in us. The intention is always issued from its creator and blossoms on the level in the land of its creator; who is himself, is the support of this very intention.

A creator is a Master; the one who manages the measure and who sustains the intention, the very spirit of the work, of the living; the very intelligence of what is to be appearing. This thinking master is the one who transfers this breath in his work. Each thought is the sum of an ensemble of ensembles. An intention is wished by this multitude of ensembles of lives that often escape us. We sleep and remain unconscious by not participating to the effort of the life; to that superior deployment of this very life that supports us, bears us, sustains us, nourishes us and instructs us. The language of the intention is love and so that I am there, in this place, in this time in this given space.

An artist is this string of an invisible lyre that vibrates by the voice of the resounding and that in its chant transfers to us light, intelligence, words, speech that allow us to decode the apotheosis of this life that in all instants deploys itself in my spirit, in my soul and in my body. From this intention, from this point, from this space and time, then all the structures that will rise to manifest our intention will have to be at any time linked together, connected, in direct contact or indirect with their own sources that we name intention.

Without this becoming conscious of the facts of the life nothing may settle itself in this very life. And, to give life, to

transfer the life, of course, I must be on the same level in my conscience if not, I remain this eternal ignorant; this flower that does not know itself and that ignores its own garden.

There resides in us our darkness because we cannot appreciate and taste this light; this intention that on everything that surrounds us remain invisible, intangible in our most simple perceptions. Each impression is a sunny day that makes grow, prosper this creative power on our intentions in the making always merging.

This intentional power of the intention, it is to resolve on one's path any matter; knowledge, subject, learning, bricks to the elaboration of your project, of this creation that takes place in your garden if, of course, you see to it and remain present to this flower all merging that is a section of the veil of our unconsciousness. These few lines are there to answer to a project of writing which the title could be :

Reflections about what we are

Creative powers of the intention

The Presence and its Gifts

REFERENCE: This text is an extract of the Notebook:
"Trip in India" of Alain Vautrin from January to June 2008

To-day, Wednesday May the 14th 2008, in the city of Rishikesh

Chapter 2

THIS CONQUEROR OF THE LIGHT

AV. Father, my Creator, my God, guide us, counsel us and show us the way, the path, to each one of these men, of these women, of these artists. Allow us the access in your lights and allow us, to each one, by your presence, to become more sensitive to our invisible. Together, we uplift our common request; the one to receive the opening of our own creativity. Blessed be, Father, your presence in all these present times here present. Amen.

CENT.NOM ::

When the man, the artist, **this conqueror of the light**, has known to fall silent in all his senses, in all the high places of his senses, then this one, in peace, remains calm, and may start to instruct himself by the observation.

The artist is the one who has sight upon all that is around him and upon himself. Through the eye, the artist, through his sight, uplifts himself, he animates his conscience: this power, this almighty energy knows to uplift itself and has the power of gliding, in any space, in any place of the creation of his Father and in his own sanctuary, the information, the instruction that he will need for his development.

The consciousness instructs the artist about everything; everything that comes to him and everything that uplifts itself and merges and comes out of him. In the light, the man is transported, uplifted and becomes vibrant, life. In the no light, in the total absence of the light, the man falls over and dives in what he can sense as space. In the whiteness, in the white colour, the man is disoriented.

The conscience in movement, travelling, instructs itself of the rules, of the spaces, of the dimensions and of the colour. An artist must, each day, see inside himself to better see what there is in front of him. Because the one who does proceed

by this look is blind, is without science and cannot seize the object of his pursuit.

In this exercise, the artist starts to live, to see, to conceive the movement. He discovers that everything, in this space, is moved by the movement. And the layout, the intelligence of this movement starts to take to life in his sight, in his inner self.

It is the same for the colour that comes to the surface: inside the artist. And, with a little time, the artist starts to see merge his own colours: he starts to perceive the life that he bears in himself. In this exercise, starts to emerge his own creativity; this almighty energy that may allow, to the artist, to come close, to come closer and of almost seize the intangible.

An artist is a living being, and the expression of the artist is recognized because his work bears and remains alive at his image, moving, active on the inner self of the others.

The one who paints, who draws what he sees, what he perceives, without passing by his dwelling, by his sanctuary, by his inner selves, reproduces - and often badly - what he perceives, what he receives. And what he will put on paper will remain frozen, dead, and will remain but a sad copy of a past sun, of a past life.

The artist - the one who will remain after his departure - is the one who has succeeded to put, on his support, all his living, luminous, perceptions, in movement. An artist, before starting his work, must uplift himself, enter in his own inner state, in his inner movement; he must have imposed on himself total silence on himself, on his inner conflicts.

And, while he accedes to this space, while he uplifts himself, while he frees himself from his chains, of his obstacles, of his daily problems, he accedes then in an immense space where everything has laid down. And, in this space, the artist then has room to evolve.

And, during this preparation, he will harmonize himself with his instruments and, in their bearing, he will always remain above problems, difficulties, hindrances. In this space, the artist starts to see merge, in himself, a movement, a force, a gentleness; he starts to live his own greatness.

In the exercise, in the call to creativity, the artist, in front of his support, when he chooses his instrument of expression, must follow the instrument. Because, at that stage, the artist is

in total respect with the instrument: he knows the limits of the instrument when this artist has not uplifted himself.

An artist in a state of grace allows, to the instrument, to become free and unlimited in his movements. The brush, the pencil, the colour must glide, dance as a skater on the ice, with the same easiness. And, in this exercise, the artist lets the joy, to his own instrument, to evolve, he does not impose his intelligence, his acquirements; he lets himself be surprised by what his instrument will propose to him.

Without calculating, the artist, this young apprentice creator, will learn to evolve from one instant to another and to react and to act on the arrival of each one of the miracles that emerge in front of his eyes.

It is difficult, for the man, to evolve in this sense, because the man has ordered everything, has regularized everything and has imposed his rigour on everything. But, to progress in the space of creativity, the man must be the cart and his instruments will be his oxen. It is astonishing, in this state, to see what may emerge and appear. And the artist is the one who guides, who is between the cart and the oxen. And, according to what happens on his path, will guide with much lightness and will react with flexibility and vivacity.

An artist, when he enters in his state of creativity, when he takes a pencil, starts to listen to himself. And what he feels in himself, what he sees rise in himself, he starts to feel it and does not interfere and lets this pure energy express itself on the support. And, in a gesture, he will start to follow his creative initiative.

For this to happen, the artist must listen to the movement that merges in himself, he must follow it with attention and must not start reasoning. Because, at the moment the artist reasons, he has just ended his journey, he has just killed the line; this pure energy, this truth.

On the first step, at the first experiences, the things may come out disorderly – and what spreads out may disconcert many. But the man, the artist, must allow himself to make room in himself and to empty all his soiled waters until his source may flow.

This exercise requests a great faith in oneself, a beautiful confidence. The man who allows himself these things gives then free rein to his luminous part, to his divine self; he lets himself be guided, transported, and will discover what

he could not discover in any place, time, space, out of his own divine self.

This artist must be as a child: he must learn to play and to let act his instinct, his being, out of his learning; he must play. In the play, the artist allows, to his best companion that is the creativity, to accompany him.

The man takes himself too seriously about what he conceives. And, to pass beyond, to surpass oneself, the man must come out of the tradition, of the conceptions, of the measures, of the calculations, of the self-control finally. The creativity is your own might, is an astonishing energy. And each one bears it, and each one can let it develop and prosper.

The artist, if he continues to play, will be able to see, in the exercise of the mixtures of the colours, to see emerge the variant versions of the light well beyond the traditional conceptions. The artist who pursues in this sense, with time, will end up by offering, to the others, his own colours almost unapproachable by the majority. Because, in each one, the colour, the vibratory scale of the light is perceived according to the instrument, according to the artist. And each being vibrates differently in his heart of hearts.

In the learning, in repetition, in the copy, all vanish because all wish to reproduce a colour, a vibration that, in general, does not belong to them. A fir tree bears its own green but this green, by each artist, may be perceived, and projected, and interpreted, and expressed differently.

The creativity allows, to the majority, with some tools, some rules, some basic laws quite restricted, to express, to the infinite, what they bear in their infinite. For many, to see in their own inner self is difficult. And, for these ones, they can, in the respect, receive, welcome what nature offers them. They, in their inner state, erase themselves and let themselves be impregnated by these different fields, different melodies of the colour.

With the repetition, the one who places himself in this state of reception and will be able to start to see merge, in himself, his own colours; they will become active and they will acquire power. And, before the artist starts to create his work, he will be able to see it merge in himself in front of him.

The colour is the marriage, the interaction of the different expressions. The colour remains always vibrating, moving. And, on the paper, on the canvas, the colour must

maintain this state of movement. The colour has the power of bringing closer, of bringing away the form. It has the power, through its might, to make emerge the perspectives. The line, the drawing, remains the intelligence of the things. The look that is fixed, facing the object, for it, everything will remain secret, hidden, misunderstood, difficult to seize.

The true artist – the one who lets act, at any time, his own creativity, when he will be facing his subject, whatever might be the place or the dimension – is the one who, through the look, continually moves about on the observed object. In this exercise, the creativity allows, to the intelligence of the creator, to develop itself and to seize the difficulty; he will be able to resolve the problems.

An artist, a creator, is surely not a fixed point: he has discovered, by his own energy, that he can move about by the vision, by the listening in, by the feeling. He can move about, in space, on the studied object, on the perceived colour. And this movement that the artist follows and pursues, and perceives and receives, will be, of course, in his interpretation, perceived and received by the others. In this state of being, in this approach, whatever might be the level of the artist, his sketch or his work will always remain astonishing, truth and movement.

The one who applies himself to freeze the life on his canvas, on his paper, is not an artist because the artist has the duty of capturing the instant, of bringing it on the canvas, on the paper, and to allow, to this instant, to be and to remain alive for all times. Without the creativity, without this energy, nobody can carry off this project.

The man is not an inert object, the man is life and bears the life because, on this life, he is himself intelligence and spirit upon his own life. And the artist, through the paths of the spirit, has the power of moving about and, through the paths of the spirit, he instructs himself and expands his intelligence.

To verify your forces and your weaknesses, the one who observes a coveted object to paint it should and will have, through the exercise, to observe it and close his eyes and see what he remembers of this object. And, with repetition, he will start again to observe and will close his eyes and will see if the object starts to settle in his intelligence.

And, when he will start to see as well with open eyes as closed eyes, he will have received the intelligence of this ob-

ject and he will be able to start to create it. Many artists do not have this sight, this attention. And this power to concentrate is done without effort. The one who, in his concentration, exhausts himself cannot retain the image, cannot memorize and cannot receive what he observes.

In this exercise, the observer remains peaceful when he observes and, when he closes his eyes, he becomes an active one, because he calls again, to himself, the observation, the details of his observation. And, in this action to cut the look, he will allow, to the parts of his brain, not to exhaust themselves in the exercise of concentration.

Many artists look, observe and, in their own way, take a rapid formula (trick) about what they receive. And the formula is never the right one because the formula lies. We must remain great, pure, we must not interfere with our intelligence when we observe, when we are instructed.

The one who is instructed welcomes and drinks at his instruction. We cannot eat and digest at the same time. It is the same for this part of perception and for this level of concentration. This exercise may be repeated on the domain of the colour.

The artist can, in the exercise of the mixtures of colours, to bring closer his view on the reactants, reactions of the colour. He must be able to receive, to perceive, to welcome the effects of the colour as if he was, himself, brought so close that the pigment could be a meadow.

The one who comes closer, by his intelligence, to the effects of the colour will be able then to better play and will be able to make merge the movement, the miracles, and will remain, for all, always a surprise - and, even for himself, he will remain flexible.

The artist is a supple, flexible being who always follows what he observes, what he does, what he projects. The artist always remains attentive and, because he follows and pursues what he creates, he can correct, with much easiness, these errors.

The artist listens, listens to himself and listens to the work that arises in front of him, he does not propel himself head first, with closed eyes. He goes and he follows, with grace, what his pencil or his brush communicates to him.

Through the path of his instructions in creativity, by this very path, he will then be able to elaborate and let arise

continually some new lives, some new works. He will know to do again continually the same scenes by giving them, at each time, another life, another character, another emotion. But, for this to happen, the artist must follow and live his creativity and remain creator upon his work.

A creator is a living being, is a being who, from one instant to another, varies in his emotions. He may bear the joy, the sadness, he may bear the emptiness, he may bear many things, he may bear things that he does not know he is bearing. But the creator, the artist, respects himself in this state of being and communicates it continually in his work.

To paint the nature, a brook, a fall, few houses, without your emotion, is inert, dead. And the most beautiful fall, without your emotion, cannot be heard. And an abode, a house, without your soul, will have no sense. And the works, worthy of this name, are continually inhabited by emotion, by the artist, by the spirit of this artist.

The spirit of the artist remains dominant upon the work, and the creativity of this artist allows, to his spirit, to impregnate the work. And, whatever might be the level of the artist, if he is sincere in his heart and if he takes this approach, will be received and perceived by the others; he will not remain in the shadow. And the treated subject, in this way of doing, has no importance.

The apprenticeship of the creativity remains the only path, the only way, for the one who wishes to live in his art. The artist must, each day, reserve a time of peace, of silence, on all his planes, on all his senses, and lets, in this space, his intelligence sleep.

The one who will thus proceed will be able to see activate, in himself, this beautiful energy of the creativity: he will be, himself, borne in some spaces, in some places where no one may bring him.

The creativity remains the energy and is the greatest master of each artist. The one who does not thus proceed lives the disappointments, the deceptions, the frustrations and, though skilful, with time, will not know to give this communicating breath, this light, this imperceptible.

The pure artist is a **conqueror of the light**, a conqueror of the imperceptible, of the intangible. The artist, the artists, at any time, have known to leave as an inheritance, to each civilization, their heaven, their past sun. And a pure artist remains

this open window on the history of the men, on their real-life experience, their experience.

To instruct himself about the energy of the creativity, the artist, the apprentice artist, can, in the observation of the nature, of the animals, of the different energies of this very nature, can observe this force, this energy, that moves about the lives.

A bird in flight inscribes, in the heart of the artist, this continual energy of the creativity. A stationary dog communicates this intensity of attention and, in spite of his position, all feel this reserve of energy that awaits but its time to leap up. There are many paths to receive this instruction and to let arise and develop this creativity.

The creativity allows, to the artist, in the conception of his works, to keep everything in movement during this halt. And this action allows, to the life, to eternalize itself in this halt, in this time, under this enlightenment, on this sun, in this artist's emotion.

The energy of the creativity allows, to the most simple or to the most evolved, to seize the bases of the logic, of everything that he sees, perceives, receives, conceived.

The energy of the creativity allows, to the artist, to open all his faculties of perception; his sight expands, moves about; his listening in seizes and absorbs and drinks the information, and the touch becomes, through his emotion, his flesh, sensitive in his drawing. And the intelligence of the whole - or of the unique - is then put in motion, analysed, perceived, received and may be, through this very path, given.

An artist who lets evolve his creativity in himself is a creator. And a creator is a being who, by his quality, becomes omnipresent upon everything. Thank you.

Text given to artists by Alain Vautrin

THE JOURNEY OF THE IMAGIERS

PERSPECTIVES AND VOLUMES

CENT.NOM ::

This man, during his journey, during these long times, did not manage to pierce the obstacle; the comprehension of what is said of a surface and of a volume. During some long times – and thousand millions of experiences – the man did not manage to seize the volume.

And this man however hard he tried to take his stone and weighing it, feeling the weight of it in his hand, when laying it out was at stake, this one would only take on a ridicule expression of the truth. This poor stone always expressed itself in the sense of a flat surface without expression, without weight, without effect.

And these men, to extricate themselves from this dead end, have managed by the path, the paths of the invisible, of abstraction, of the non material. But, to come to these spaces, the man had to internalize himself, ennoble himself. The man who awakens discovers the third plane; the plane that gives access to the birth of the volume, to the shape, to the complexity of the global image, to the spherical comprehension.

Many civilizations have passed – very evolved – and have not been able to express and have not been able to resolve this problem of the third plane or superior plane, of your perspective, of the volume. A volume is a space said container, in which we may pour the colour – and, for the creator, the elements that will be the structure and the basis of any life. A volume contains the matter, becomes and acquires the quality of a mass; the mass is a container full of his content and is, itself, contained in a container.

The rule of the containers and of the contents applies upon all and, according to the situation, the play and the action of them, all take on the double quality of the container and of the content.

This man, in his attempts of capturing life: his entourage, the objects, to paint his brothers, his sisters, has, of course, started by the drawing. But he could not express what the burin would do naturally, because to give form to a mass

is a possible thing. But to give form and create a mass, starting from a linear plane, is something that requires much reflection.

The first man who has understood the effect of the volume, compared with the surface, has himself, in himself, moved about, in his time, around the observed object. And this movement, this intelligence, this discovery of the side, of the back and of the front plane and of the height, has allowed him to start to lay out the first bases of painting.

What the sculptor, the manipulator and the one who caresses the earth, has been able, has been able to do without understanding, by instinct, the artist painter, the draughtsman, is confronted, at any instant, to this factor that is the volume, the mass.

A lighted volume, under lighted and not lighted, gives birth to the mass, and this mass gives birth to a consistence, to an importance to a subject, to an object that imposes itself. The master thought, and the master idea, is a mass under the form of a thought.

To resolve this problem, man has had to study the light, the shadow. And this man, instead of drawing what he was seeing, started to sketch the positive and the negative spaces and the contents and the containers.

In a work, the artist must establish what will be the content and what will be the container. Sometimes the one, sometimes the other one will be light or no light. And, according to the choice, the direction, the decision of the artist, the one or the other of the options will prevail upon the other one.

To paint a luminous volume necessitates, at least, a minimum of absence of light and vice versa. To paint a living volume, in the absence of the light, requires a minimum of it, and it is always the minimum that gives life to the maximum. In a mass lacking light, a line of light may bring all the support and all the positive action to this negative mass.

And, in a subject, in a painting where the artist will have chosen to express the action of the light, it is in the subtleness of the absence of the light that he will be able to guaranty the success of this project. What comes to say that what does not appear to the eye, what is not clear, what does not jump to the comprehension, what is hidden, is, of course, the principal; whence the attention of the artist, the awakening of the artist on the precision of some details, because the un-

derlined detail realises the work. Underline with subtlety because the one who underlines too profoundly the mark thus created has just unbalanced his work.

This art demands, from the performer, a great sensitivity because there are only the sensitive beings who might really vibrate to the silent part of the work. And the eloquence of a work is neither in uproar, nor in noise, nor in brightness, nor in discretion. The more the artist will be discreet in the layout, in the realisation of the invisible part, the more the work will be eloquent.

The majority of the said artists gets breathless with eloquence, to the brightness and the emptiness, because they underestimate the strength of the work that is in what is almost impalpable, not perceived but decided by the artist. Whence the importance, before committing to a work of art, in a realisation, a work, a sketch, to decide which option you will choose and with which word, which trait, which colour or absence of colour you will make arise the chant of the light or of the absence of light.

In this context, the mass emerges, takes to life and imposes itself upon the rest of the work. This mass may take many appearances; tangible, intangible, luminous, not luminous, radiating or absorbing, but everything remains in the choice of the artist. And the exercise would be profitable to paint the same object under many aspects or in minimum two visions, comprehensions. And, by acting in this sense, you will go faster about the question of the masses, of the master ideas and of major pieces.

To make emerge this intelligence and comprehension, the artist, the seeker, is obliged to pass by the rule of the inner elevation. Without inner elevation, nothing is in sight in whatever field. And the one or the ones who bump into his own and real walls must, in the exercise, impose on themselves this inner elevation. If not, this man does not even turn around in circles but bumps on perpetual limits: he can neither go forwards, nor go back, nor evade, nor free himself.

The mass, the volume, the presence of the outer and the inner lighting, halt many beings and is the condition sine qua non of the difference between an artist in the making and a master; many remain in the making. But, if you bump on this kind of problems - and that you are ready to take up a challenge, to defy them, to face them - you will have then to

turn around you and towards yourself, because the object, the mass, is not, itself, your enemy; it is but the martyr of your incomprehension, incompetence.

It is certain that, according to the plane, the choice of your lives, of your destinies, you may all be happy, but the one who wishes more, always more, has no choice. So that he might recognize the form, the mass, he must be able to recognize his own, that is the place that he himself takes in his space, in his time, in his society. In this realisation, this being attains his rank, his space and may then bring his realizations true to his stage of evolution. And, in this harmony, no doubt, no suffering, inhabits this artist, this man.

The man has discovered the first surface by walking straight forward in front of him and, at the end of the journey, he has come back to his starting point. And, in this action, he has understood the line, the straight line and, in his action, has discovered what the curb could bring him. The impulse towards the things and the return to these same things have allowed him to seize, to capture the intelligence, the comprehension of the word surface, area.

And this man, to seize the volume, has started to rack his spirit and, in the depths of his research, has discovered that the surface was daughter of poor parents next to the families of volumes. And, in this ascent to the comprehension, the man has developed his mental, intellectual structures. And his eye, his vision, then has discovered new perspectives.

The chant of an artist, the joy of an artist, it is to paint, to manifest the object of his realization and to deposit it in its container, in its environment, entourage, so that this same object might take all the importance that this artist has given it.

A flower in a field is beautiful but, its environment being so great, its brightness fades away; it is so discreet that nobody sees it. But the eye of the artist allows, to this flower, to come closer to the heart of the sensitive ones, of the living ones, of the vibrating ones, because the artist has picked up this flower, in spirit, and has brought it closer and offered it – and limited the container – so that the one who sees takes his eye on this work; that the intelligence and the vision of this one might embrace, more easily, and seize the essence of this messenger of life.

The artist, the decision-maker, must, at any time, establish and re-establish the context of the content of his work

and not dilute it, lose it, choke it or make it burst. The artist, to act in this sense, must apply the rules of the spaces, of the volumes contained in these spaces and these spaces, thus created, contained or containers. The decision is important because, according to your choice, the direction of your master thought, the one or the other of the solutions is good, but the two cannot inhabit in the same room (space).

When an artist wishes to seize this fraction of time, he must well understand that, to halt this space-time, he must contain it, that is establish margins. If not the subject, whatever it might be, will have no force and will not be able, in any case, to express itself or be powerful.

The man, to come to these stages, must contain himself in himself and maintain his container in his content. And, following this stage, he will be able to bring his container inside his content so that the expression might be almighty in the light.

Your materiality, your content, must be held, maintained by the spirit, your spirit, and your uplifted, luminous expression will be able to then act. But, if your choice is contrary, you will have to act in the other way.

Which amounts to saying that the luminous eye, uplifted, spiritual, is, itself, the director of the whole material, physical expression. And, if it directs the work, this same physical, boring work will be lighted by this spirit, therefore alive. And that, to paint the things of the spirit, the eye of a being, having mastered all these material conditions, can then realize works of the spirit, of pure light, of intangibility, of the imperceptible. But, for this, what mastery upon yourself!

The first stage is, of course, by the enlightenment of the spirit, to express your materiality. And those who succeed in this sense, in second stage, set their mastery.

The journey is, of course, quite long but the key, in its essence, is, of course, the art of defining. To define is to contain the object of one's research, to detach the object of one's research from the remaining elements and from this entourage, in which the dense information in which you evolve.

An artist, working and sailing looking for masses, quite rapidly learns to discover the whole truth by concentrating on a more restraining space. The man, at the beginning of times, in his first look, was seizing the wholeness and the details in a space. And the man, who advanced in science and who has

educated himself, then penetrates in this detail and defines this detail to find again the whole creation.

The eye of the great ones, of course, is perfect, from the detail to the wholeness. And if, in the exercise, many embrace wholeness, some time later, these restrain themselves and constrain themselves to the study of smaller objects. Because, whatever might be the size of the work, of the message, the difficulty remains the same. And, through this exercise, the man must develop by himself, in his thought, this comprehension of volume and of masses.

A man who learns one thing automatically reserves, in himself, a space in which he will include this knowledge. And this one, continuing his research, learns again and will include, once more, another acquirement. And, in this startling experience, this one discovers that what he looks for, this comprehension of the volume and of the mass, is starting to create in himself, and the volume of his knowledge starts to grow.

And, the more this one works and seeks and reaps, the more this one establishes, in himself, this force, this might, these powers that are, in fact, the expression of this mass, the comprehension of these volumes that start to settle, to establish themselves in himself.

No man may seize or know the object of his research if this one does not take place in these two universes; the one from the exteriority and the one from the interiority. This progression is always done in parallel and it is on these parallels that the man may really develop.

If you wish to seize faster this comprehension, play, amuse yourself to draw not the object but what contains it. This exercise will allow you to take away your tension, your ambition to realize itself at any cost.

And this is why the one who draws the support, the invisible that contains the object of his work, learns faster and succeeds much faster. Because the one who draws or lays out the object of his creativity, of his creation, often forgets the relation of this object with its entourage.

If you wish to seize the personality of an individual, frequent his entourage. And, if you wish to seize the personality or understand a master of painting, of art, of music, to come close directly, you surely face failure.

To paint a tree, by doing what is around it, except the

tree, is difficult to understand. And, yet, the one who would compel to this work would learn faster; for the simple reason that he cannot subtract himself from the relations between the content and the container; as from the first traits, the content and the container are at their place. And the artist does not need then to establish his work because it is there. It is difficult to seize this way of understanding, of acting or of doing but, for the exercise, it is worth trying.

The rules of the volumes, of the masses, always pass by the law of the relations; a point compared to another and the other one compared to the others, a man facing another one and this one facing all and all facing him. Only in this action, the man may grow and take his place, his volume, to inhabit his dimension and to have an influence. Upon the time that passes, he will deposit his mark. Thank you.

THE JOURNEY OF THE IMAGIERS

LEARN TO SEIZE THE COLOUR IN THE ABSENCE OF THIS ONE

CENT.NOM ::

For a good comprehension of the light. In the spaces said created of the Father, visible, invisible, all inhabit; certain of these spaces in activity, and others still inert, and sleepers. And, whatever might be the space, the point of localisation of this space, all are subjected to this same action or inaction.

The Father, before creating, has reserved a place in himself, before depositing there a universe. This being done, this universe, implanted by his will, is, of course, governed by and under his condition. As soon as this universe is placed, ordered, this one, by the effects of his Creator, shivers.

The energy of the Creator, of the bearer of life, activates itself to bring, on this space, this dimension, this inert universe, the life. In this universe, everything that is there, sleeps and is matter to life but is not yet the life.

The Father, our Creator, embraces this space, this universe and orders, gives the order to this one, to open itself to his energy, to his nourishment, to his fluid, to his lights. And this impenetrable universe becomes then porous and lets pass, drink the nourishment of the Creator. And, thus it is that his light, for the first time, penetrates this space.

Coming from so far away, his might deposits itself with a delicate touch, light. The light slowly enlightens this tiny bit, this particle, this solar system. Each element, in this space, starts to react, to take to life under the effect of the light. Because the light, deposited with so much gentleness, does not hurt and passes, circulate from one point to the other and awakens, all and each one and each one and all, to the measure of the necessity of the erection of this universe; by passing from the macro in micro system.

This light of origin deposits itself and glides at the most profound of the element and activates and starts to make beat his heart, his nucleus. The energy contained inside each element is almighty and settles itself, for evermore, in this deter-

mined and determining space for its development.

The core, the nucleus of your suns, of your planets, contains the energy of the Father as content; The energy of his might, of this support of life, is, in your comprehension, under the colour red.

The Father, gradually, intensifies the contribution of his nourishment, of his life, of his lights, upon this universe and, in this action, this one awakens its first intelligence. And its structural organization elaborates itself, imposes itself, places itself and starts to give shape to the form, always, in the creative, visual will of the Father.

This concentrated, condensed, accumulated energy elevates itself and moves about in this universe, in this element, in this body; propagates itself and, at this point, calls upon the breath of the Father. The Father, by moving about, varying his enlightenment, brings his breath and starts to give life with such consideration, with such consideration, that this life awakens in his miracle as if it had always been there. And the sleepers continue to sleep.

Where the Father deposits his will-light, the conscious life then activates itself. And the form still without form, without intelligence, without life, creates itself, images itself according to the voluntary desire, unique, perfect, ordered, of his creator, always in the priority necessary to the actions of the Eternal.

To explain the light and the absence of the light, we shall unroll this film of images, the stages of a creation of the Father; the rising of a humanity. Because, before this one takes footing, the Father, of course, builds his support, his supporting structure, his reservoir of life; the container of this humanity. And, before anything emerges and before the life under the form of your image appears, the Father enlightens all these elements, all these universes, all these spheres of energy and of matter.

On the first day of your day, this light comes closer: its light comes closer and gradually deposits itself and expands gently, largely, under the form of a circumference, in a weak intensity, and this universe then arises in the sight of the Father.

The Father increases gradually his intensity of life and, when his light has travelled through all the surfaces and the interiors of this universe, the intensity of his light then aug-

ments gradually and the focal point intensifies itself and distributes, constantly, this energy. In this gradual action, start to emerge the first contrasts because, to make emerge a contrast to the light, it has to start to impose itself.

The value of the contrast is always subordinate to the value of the luminous source or non luminous, that is that the contrast is almost in equilibrium of energy, of intensity, compared to the source, but lightly inferior because, if this one should exceed the intensity of the source, this one would become then the source.

If we evaluate the lighting to a value X , the value of the shadow, of the darkness, would be this same value less another value and not one more. In this equilibrium, the first hierarchic order settles upon this element, upon this universe and upon your future societies because this rule is immutable. But, of course, from the focal point of the light to its under focal, there is graduation of the moving about of the intensities and of the moving away of them and, on the half course, the equilibrium takes place.

The Father, by insufflating his life, makes emerge the internal movement to this universe. And this one, by taking to life, activates itself from his inner self and sets itself in motion from the exterior; dilatation. The inner movement is not perceived from all, and the exterior movement is perceived, of course, by those who inhabit these exterior spaces - and not those who inhabit in these interior spaces.

Because, according to the place said interior or exterior, the laws of order and of organization differ because, according to the place or location, one suborders the other one and this one is, of course, subordinate also in turn.

Remember: no point in space, in general, bears the same value. If the focal point has a determined value, the moving about of the light will reduce this value progressively, and the negative values will start also to grow, augment.

The only basis of acknowledgement, on the level then of the luminous and non luminous density, are in the values said as: $+ 1 - 1$, $+ 3 - 3$. But, of course, these are but nominal values because, in the real value of the Father, the vibratory wave of the light is variable according to the focal point of the source to the vacuous point of the source.

For the painter, the acknowledgement of a positive density compared to a negative density must be mastered; the

positive density is luminous and the negative density is non luminous.

When you express yourself, under the lighting of the light, you are in the positivity of this part of the creation and, when you are in the other part, you are in its negativity. But the Father, by creating the movement, divides up constantly his positivity, and no universe will remain in shadow except if it takes the choice.

The Father awakens all and each one little by little and, if these ones do not hear him or ignore him, they take the path of the negativity by choice. And, if they are unconscious, the Father will rekindle them, will enlighten them again till consciousness might be and that consciousness determines then the path of this creature, of this element, of this space.

Once the consciousness takes to life, in action, the responsibility remains then in the hands of the one who has received it. It is, in fact, the true life because the unconscious life is neither a dream nor an illusion and even an abstraction.

The graduation of the light and of the absence of the light requires from the student, to the awakened one, a sensitivity: a capacity of acknowledgement; the one that allows, to this one, to see and to understand the stages, the levels, the variations of this said light. And, the more the variations become imperceptible between the stages, the more sensitive is the observer and, more refined and more complete this one becomes.

In the exercise of the graduation of the light, of the grey colours; the grey colours bearing, of course, in themselves, their master wave of vibration because, when the luminous wave varies, it generates then your colours.

To understand the effect of the intensity of the light, remember always the rules of distance and of remoteness because these same rules apply. The closer is the source, warmer are the colours. The more remote is the source, the more, in your terms, the colours cool down but, in fact, in the will of the Father, all are warm.

For your comprehension, the warm colours and the cold colours, of course, exist because, for you, not having the capacity to capture the wholeness, being frozen and fixed in one point, the values of this light are evidently changeable from warm in cold or vice versa.

Because the one who is close to a source or to a focal

point, by moving away, very well feels that he loses the effects of this luminous focal point. But you must not be without knowing that, to come to the blue colour, the Father has augmented time and time again his energy and, this is why that the so powerful blue colours would be, in your spaces, devastating.

The Father always places his blue colours, generally, on the containers, on the spaces carrying his universes of life. And that is why the blue colours are generally used for the things said far away, refrigerating, because this effect of refrigerating is but an emotive resonance of the beings bearing these emotions.

The central energy of the Father is the red colour – the generating energy, the earth of life, generally, in the spaces said created by the Father – these red colours are almost always the content. A red colour does not imprison another colour; it does not have that right to do so. On the other hand, the other colours, variations of the light, embrace always the red colour and, that is why the red colour is so mighty because, though embraced, it is always free.

The green colour is equilibrium, is generally bearer of light, it sustains the light in its action. Your vegetation is the support of your lives, of the light of the Father, of his nourishment and of the elements constituting the elaboration of your lives. The green colours take much space on your plane. The red colours take much space, but few see it. The red colours, when they appear, are always dominant.

The yellow colour is the mark of subtlety, of the elegance, of the refinement, of the elevation, of the light. And the vital energy of the red colour, arising in the light, generates the knowledge, the learning. The yellow colour belongs to the spirit. The orange colour belongs to the intelligence and the blue colour said mental belongs to the superior spaces of the intelligence that govern your space, your universe and activates the imaginary in man.

These rules are, in fact, a verbal symbolism because, in other conditions, these rules are and follow the mathematical rigour of his will. And this rigour imposes and influences your development but, for the artist, the values said emotive are much more useful.

The red colour will always remain the impulse of the passion, the filter of the warm ambiances, of the interiority,

of the quite purification quite violent, because the red colour rapidly burns, breaks everything that is done well or done badly.

The orange colour is the agreeable colour of physical, mental or spiritual well-being, because to always remain in the red colour disturbs and disorganizes because it is too violent. The orange colours are some ideals on all points of view - and, the more they arise towards to polarity of the yellow colours, the more it is subtle and the more it rejoins the spirit.

The yellow colours are there for few interior effect but for the expansion on many spaces, many effects, many vivifying energies upon your director centres or chakras. The yellow colour is very mighty and, though very active and mighty, few seize it or feel it and it is fine in this way and wise.

The green colours are this same energy in the phase of the exchanges, of the bearing elements, containers, and of the unlimited reservoir of the energy of the Father. The green colours are the proof of the exchanges on high levels between the content and the container. This exchange assures, assumes, assures your elaboration and creates and builds any life bearing the breath.

The blue, the indigo and the violet colours are the neighbouring spaces - that the Father allows you to accede beyond and remain beyond your reach. And what comes beyond, of course, does not belong to you because these space : this container, containing all the containers is reserved.

In the exercise and the apprenticeship and the knowledge of the colours, the student then discovers his sentiments, true emotions. And, in fact, thanks to the colour, the artist portrays himself, frequents himself, elaborates himself and gives to himself by himself the life, because the ignorant of these facts is blind and remains without direction.

In your progression, in your researches, the colours will make you see all the colours and these states of being, to the apprentice and the master, are infinite - but the colours are vivifying and bearing and stimulating, vivifying on on your development, on your spirit and intelligence.

Learn to seize the colour in the absence of this one. It is much more difficult but it is still more surprising. Because the one who recognizes the degrees of the luminous variation gets acquainted with the origin of the colour. Become intelligent and use this intelligence in the development of your

senses, of your sensitivity because without this condition, there is no artist. Thank you, three times thank you.

REFERENCE : THE TEACHING OF CENT.NOM

This text has been received by Alain Vautrin « in the state of total reception », To mark the continuation of the courses of watercolour of the WORKSHOP OF THE IMAGIERS, OFFERED BY THE ARTIST WATERCOLORIST LISE GROTHÉ.

Rephrased by Alain Vautrin on the 7-7-2016

THE INNER MOVEMENT OF THE COLOUR

CENT.NOM ::

The colour, on the look of the man, is but the effect of some pigments, but the effect of an inert matter. But man, in his wisdom, should know that whatever emerges, takes existence, is sustained by an energy: the might of the life. For the painter, the colour is but pretext to his own expression of the life.

So that an inert matter might take to life, it must receive the breath. The breath is heard and is recognized by the effect of the inner currents, fast flowing, slow, warm, cold, luminous, bright, sleeping in the day, as in the night where the movement is almost extinguished.

The inner movement of the colour is, in fact, natural but the artist, taking the earth, the pigment, the inert, has the responsibility to deposit there his own breath; the breath that the eternal has communicated to him. And a conscious artist will not leave, upon his work, a desert field, an inert and empty field or without breath.

The inner movement of any thing is, in its ensemble, as currents: the effect of the warm waters and of the cold waters in the ocean. Upon the ensemble, upon the sight of the one who is far away, any water seems but only water, only oceans with a variation of colours more or less marked. But, for the ignorant one, the water remains water. The water, if it were without movement and inert would not allow the life, to any of the lives to take existence.

Each pigment, each matter, each object participating to the work must, whatever might be its power of influence and its force, to be alive. And the artist has the responsibility, the duty, to transfer the life, in his gesture, on his support, with some elements of his choice. In the presence of the warm and of the colds, at the sight, at the touch, at the consciousness, remain the effect of an energy in moving away and in movement. Such are the few ingredients to the elaboration of a work.

Thank you.

REFERENCE : THE TEACHING OF CENT.NOM
Tome VIII The Joy Chapter 17 Appeal.

This text has been received by Alain Vautrin in Laval, Sunday
December 26th 2004.

Rephrased by Alain Vautrin on the 6-7-2016

Chapter 3

THE JOURNEY OF THE IMAGIERS

INTRODUCTION

AV. I welcome you and, without exordium, we shall get to the heart of the matter that is the purpose of our encounter: an enlightenment for the artists in pictorial art. If you have a project and that you wish to realize it, it is necessary to engage oneself in a preparation to bring our undertaking safely to completion.

As a first stage it is necessary to bring order in our thoughts, in our emotions and in our state of being in order to be able to have a free path in our exercise of creativity. Few minutes spent outside may have as many effects than to wish to calm oneself and find a state of inner peace.

For all the creators, this conditioning oneself to a state of being is necessary and liberated from all influences that may encumber our spirit and our intelligence in order to have access to all our powers that will be then available for our pursuits.

A horse runs faster without a saddle or a cavalier whence the importance of freeing ourselves from our troubles if we wish to hope to enter in our might of creativity. The creativity is recognized by its vivacity in our execution: by the true vision, gesture and the comprehension, this light that becomes available when our artist has freed himself from himself. This state of grace is not acquired at the cost of will power, but rather at a state of abandonment that we welcome when we are conscious that greater is there to make us evolve.

An awakened spirit can order, synchronize all our actions by making us appreciate this easiness that makes us embrace a state of freedom. When effort appears we must make a halt, because we are no more in our sanctuary: our superior state or divine.

Out of this state of being in state of creativity, all our actions are confused and encumbering and give as results a chaos in which we may only see an absence of intelligence of what we elaborate. It is wise then, not to persist and to abandon the borrowed wrong path.

When we accede to our state of creativity, no knowledge that we bear should affect our actions and thoughts. There reside the true wisdom: the one that takes us out of our own furrows.

In front of an empty sheet of information or a white canvas, most are invaded by a state of panic, of uncertainty and of dismay, while on the contrary we must appreciate this invitation to our own access of a virgin place or our capacities of creator will be able to come into play. Our creative power has this capacity to welcome what is proposed to him without judgement, without influencing by the path of reasoning, because in these conditions there would be two masters at work who often are in conflict.

When we are in our own state of creativity, we accede to an inner vision that often is more just, purer, more elevated, because without clutter. An artist is without personal history and remains always pure as a new born, there is where resides his own greatness, his humility. Often the knowledge that we believe to know handicaps us and constrains us to remain and to flounder in our limits, thus our own evolution fades away.

With practice, this way of doing allows our artist to elevate his aptitudes and above all to see and to accede to his work in the making. In this state of being, our artist by the path of transfer may project what he feels, what he sees and apprehends. Under this lighting the intelligence of our artist extends and will be able in the exercise of his trade reinforce his work.

What seems often unreachable for the majority is closer to us if, we allow ourselves to live in our states of grace that are always within reach to us, when we make the choice to live in these sovereign places that inhabit us.

REFERENCE : THE TEACHING OF CENT.NOM

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THE ESSENCE OF THE COURSE ABOUT THE GESTUELLE

How must we approach our tools?

CENT.NOM ::

It is certain that a young artist when he uses his tools must tame his new conditions. Because the tool with experience becomes the prolongation even of his thought all creative. At the very beginning of his apprenticeship, our young apprentice feels restricted and almost prisoner of his tool, he has not the control of it. With the progress of the exercises, of the practice, the tool and the hand of our apprentice make but only one.

When easiness makes itself be heard, we may suspect that the creative energy passes without any restriction. The result in its expression will translate the state of being of the artist. In this place, the work deposits itself out of the very discourse of our own judgements: the becomes free, mighty and truth. The creative spirit that animates us then can travel from its higher source to inscribe itself on the support.

When we meet some physical limits, it is assured that our all creative thought feels cramped and often may but stammer and, in his hesitations, it will lose its thread of light. In these conditions, we can work, but our results will be poor and will be able to express only our condition said human. Our apprentice then will have, without respite, to continue his work so that he might at a given moment know the grace: this lift that gives us access to our own universes.

When we hear our limits, the first question that we must ask ourselves: am I in harmony with my being, in agreement, listening in my dwelling? Does my person make one with the Wholeness? In this understanding, the artist uplifts himself to his own greatness: the one that belongs to him and that does not make him fall over in the difficulty. We are all mighty in our state of peace, of light, of wisdom.

What is our ultimate goal when we engage ourselves in pictorial art?

If we do not hear the might that animates us, that inhabits us, we are then confined to the repetition and, from there, painting becomes a replica quite poor, because the man who ignores himself can but remain in the furrows of his forebears. Often, the man said modern can but rival in these techniques said old. Because the conditions of our humanities, as time goes by, change. And our gestuelle often is the echo of circumstances in which our bathe.

The great art, that is the art of living, is heard when what we create bears the seal of the conscious imprint of what transforms us, moulds us, elevates us or annihilates us.

The work that will go through times will not get breathless, because it will bear this truth always recognized whatever might be the wave of new families of artists. Therefore, the work if alive, is active and, by the fact, entirely present. The work lives through silences and will inscribe maybe your name in eternity.

Until now, the pictorial art has attain some summits in its own perfections of the understanding of the consciences that have passed and opened the paths to the discoveries of the secrets of life inscribed in each one of us.

The art of the replica, of the reproduction, has allowed us to accede to the ability in our respective techniques. These abilities can create an effect of illusions of some miracles. If the work does not bear breath, truth, might and even weakness, then this one is condemned to be shelved.

The spirit of a work and of its breath is an invitation to life, to our personal discoveries, and propels us always closer to our being; of this divine effect no palpable, but that opens us all the possibilities, that allows us to attain this understanding, without restrictions nor limits, in order to embrace this immeasurable that, on our consciences, makes itself be heard as bells of joy. In this state of being, the eternity become fires in our present and there, in our evolution, we loop the loop.

The look of the eagle will know to teach you all these secrets: positioning and orientation of the subjects in the work. How to apprehend the perspective? What is the form? The understanding of everything is heard, often, only in our moves about compared to the treated subject: either the different points of view whence you propel your thought, your look. This wisdom will know to recommend you, to enlighten you and guide you in your own appreciations.

AV. Course given at the Workshop of the Imagiers by Madame Lise Grothé

Spatial position in the handling of the brush

The hold of the brush flatten out, in a slow movement, for the creation of the heavy and set forms. We may then put down roots in the work.

The acceleration of the movement is heard in a rapid execution, express, swift, prestissimo of our gestuelle, according to the need. Our gestuelle propels itself in its impulse by bringing our gestuelle on the borders of its acceleration. This effect of liberation has as consequence to calling us to order, because our limits make themselves quickly felt.

Using the point of the brush in a rapid movement

This created acceleration should allow to the stroke to express itself in its whole might, and most often we find again there the precision of our saying. This effect has the poser to lay down our hesitations, our doubts. The surprise remains complete and, for the one who sees, he may then seize the work in the making.

The distance of our arm compared to our body, in its impulse, makes merge the vivacity: the very energy of the work. By pulling down our gestuelle, we can hear an authority that knows to make itself silent. When our gestuelle meets its own restrictions, our brush will know then to express the slowness, and the constraints by the calculated effect of our thoughts. The experience, the discipline, will know to lighten our saying, if necessary, in these circumstances. In the contrary movement to any form of liberation settle our concentration, our awakening and our pursuit.

The authority of the stroke

The strait line expresses the passage of time. Inside of two strait lines, we may install the time by incorporating a space. This space has the power to capture life and to keep it prisoner jealously. This effect will be able, by force of attraction, to materialize our favourite object. The strait lines are

therefore active and become the supports of the work. They condense the force, the might of the object thus created.

Two strait lines placed in T-shape become master of the locations, and firmly-root the work and impose its stability, its equilibrium. The authority of the work is thus inscribed in the holding of the very character of this work.

The gestuelle of the stroke in its parallelism on the ordinate has a power of reinforcement of the stability, of the equilibrium, and installs the work in its might whatever might be the chromatic choices of it. The vibratory frequency of the colours will be from then on captive.

The gestuelle of the stroke of the oblique lines in parallel leaning towards the right side of the painting has as a goal to accelerate, to dash the work off, and give it some nerve.

The gestulle of the oblique strokes on the left side of the painting has as a goal to decelerate it, to slow down and appease the inner movement of the work.

The secrets of the curb

The curb arouses calmness and makes merge in the work the celestial beauties, the inner beauties that inhabit is. The curb in its prolongation calls for eternity. The curb lightens, liberates and is bearer of life. The curb may be perceived, but it takes all its might if it is present without being detected or remains invisible to the eye of the commons. The curb calls for calmness, the rest and the sleep. The curb allows the materialisation of the work and puts in presence the parts said indivisible.

The curb, in its effects on everything and all, erases any aggression and in its radiance brings calmness, is love, chants, goes through the spaces and allows to the work to spring out of its frame. Any luminous space should be bearer of its curbs, of its ellipses into which the time curbs itself, lies down and settles. Everything that is governed by the breath is bearer of curbs. All the creations of the Creator are but curbs. The use of the curb brings closer the man with his own lights.

Connections and relations of the warm colours and of the cold colours on the line: the stroke

The curb warms up, the strait lines cool down the work.

The curb may sustain the strait lines. And the strait lines do not cut, generally, never a curb because there will be there a conflict in the message, in the gestuelle, in the line, and the work becomes at risk, even to know its own destruction.

The gestuelle must be fluid, continuous, have a merging and an outcome or end

For example for watercolour: in the taken gestuelle, if we lack some pigment or of some water, we must bring back to the memory the intensity of this gestuelle. While we execute our gestuelle, we must anticipate the projected journey of our movements, always beforehand, of at least 2 or 3 actions.

To anticipate is a key of the results

There must not be any halt in the movement. When there is a halt, there is a cut or cessation of the fluidity of our thought: disintegration in the transfer of the image, of the message that we wish to deposit on the paper or some supports.

When the wrist freezes, the hand freezes, the elbow freezes, the arm freezes, and so forth, then the creative spirit meets an obstacle, a restriction, and the transfer of the creative energy, in its liberty of expression, cannot accomplish itself. Never forget to maintain a fluidity, a continuity and a flexibility of the movement in our gestuelle, without restriction nor limit whatever might the directions taken in our action. The ultimate goal of a work, it is to express, to reflect the life in its whole essence, and the body of this very work situates itself between the areas of action and the areas of the rest of this very work.

A living work is read in its movement and its variations of luminosity. All, we must develop the great art of the contrasts. A gestuelle charged in pigments weighs down the work and makes it dramatic. When we recharge our brush with water, in watercolour, we convey then this luminous chant.

The form emerges in the bearing of its own light and of its shadow.

A brush of a square form expresses more easily the materiality of things. A brush of a round form agrees more easily for the portraits and other subjects close to the living: such as the nature in its different forms of expressivity. And, according to the needs of illumination of the work, we gorge our tools with water.

NOTE :

The vivacity of the line in its execution allows to create an image fairer. In the utilisation of our tools, we must never forget the collaboration of our articulations; wrist, elbow, shoulder. Let us imagine that our brush is a personage that dances on the paper, then this one will find again its whole freedom, its vivacity and can turn, dance around and dance to express the sought-after form. The artist who bears joy in his heart knows the freedom and welcomes the surprises that life has in reserve for him: often in what we name some accidents, in watercolour, there are some beautiful good ideas. To create, upon us all, remains a constant astonishment. In this experience we develop.

**REFERENCE : THE TEACHING OF CENT.NOM
Tome II His teaching his revelations Chapter 14**

This text has been received by Alain Vautrin « in the state of total reception. To mark continuation of the courses of watercolour of the WORKSHOP OF THE IMAGIERS, OFFERED BY THE ARTIST WATERCOLORIST LISE GROTHÉ.

Rephrased by Alain Vautrin on the 6-7-2016

THE ONE WHO BEARS THIS DOUBLE UNDERSTANDING

AV. Father, my Creator, my God, guide me, allow me to see the path, the route, so that I might take my steps in the right direction. Blessed be these families, this mankind, these worlds, these different environments. Father, my Creator, my God, guide us, enlighten us and animate us of your flame of love, of might, of wisdom, of intelligence. Father, I welcome you in my dwelling, and we are all thankfulness. Amen.

CENT.NOM ::

The sight of the wise one is not distracted by a light that enlightens itself or that sets down. It is not prisoner of the unity, of the enlightenment. If you wish to have a more powerful vision, clearer, if you wish to hear the life, the heart of the men, of the women, of the children, instil, in your vision, the double intensity and of the light and of the shadow. Because, in the light, we may lose oneself and, in the shadow, we perish. But the living one, the one who has this vision, juxtaposes, at the same instant, this double value. And what you will welcome in the sadness, the suffering, looks, at the same time, the sun of these children, of this mankind, that animates the heart of each man, woman, child.

The one who bears this vision is protected, because the look of the majority continually suffers a form of error, because the fluctuation of the intentions of the gesture, of the word of each man cannot be understood in his message only by this table of comparisons.

When you meet a man who suffers, bring back, in his heart, the joy of his being that is there, in himself, with him; the dismay, the solitude, the sufferings, is lived, heard by this impossibility, for the majority, to welcome, in what they are and live, this immense light.

And the human families throw themselves, sometimes in the emotional outbursts through the path of the artifices, searching for some happiness, some joy, some healing and, sometimes, they waver, they are without any constancy and fall into an immense sadness, a great suffering, that, in fact, is the only consequence that they did not receive; they have not

acceded to this vision that could allow them, at any time, to appreciate the gap, the stride between the day and the night, between the joy and the sadness.

Because, whatever might be the pace of our man, of our mankind, when this one lives each instant under an enlightenment or another, he suffers evidently the highs and the lows, the vexations, the deceptions, the richness, the ruin, the youth and the old age. But, in fact, the one who has this vision does not know these gaps, because, at each instant, all he sees, he hears it because the contrast between the light and the shadow, he sees it in each aspect of the different lights of the soul, of the men, of the women.

For the majority, the journey of a life remains uncertain, a mystery, because they have, at any time, only a small part of the information. The rigid, severe character, that imposes itself upon the shadow, by the shadow of our emotion and the excess, the burst of enthusiasm, can, on the contrary, make our man become blind, and he may lose his own sense of protection, of orientation, of direction. And that is why the majority cannot show discernment.

And this mankind, these families, generally, feel jostled, devastated, tortured. And the time of festivities, upon a life, is, for many, ephemeral. While the one who bears this look hears but the joy of this life that deploys itself there, through all these lives, these beings, this creativity; all wish to make choices and persist to go there or there, in some place, always definite. But the might that animates us all has the power of embracing, in the instant, the wholeness of this expression of the language of the life, through each one of us.

The one who bears this double vision in his sight then hears and may enlighten, advise, by placing, upon each being, this renewed capacity not to linger in some place of one of our emotions, because the emotions, as the colours, are infinite. But, if each one of us remains in the bed of only one of his emotions, he cannot appreciate and hear the whole symphony of this life that deploys itself in himself, around him. And he cannot appreciate the abundance, the richness, which our father has deposited there, for us all.

When you lean forward and you hear the ignorance, it is of your duty to enlighten with what you bear and to give generously your attention, your love, your actions. Because, in this step, your state of being expands: it takes might by

receiving a new way of seeing and, of course, to hear and, indirectly, to embrace the whole universe of each man, of each life, of each people.

In your steps, man, woman, child, if the sun is too ardent, then use this other look that you bear, because, behind this sun, these glares, there is also, in the same intensity, the absence of this light. Do not let yourself be blinded by some lights, whatever might be their form, their aspect, their language, and do not let yourself be caught by a precipitated comprehension of the things.

If, in your steps, what you see in light and in no light has its correspondences, then you walk in the reality of my life. And, if you linger on the absence of the light and of the suffering, enlighten these lives, your own life. And, if you are dazzled, come back to reality by passing by, maybe, some rigour that the shadow, the night, offers.

The one who bears this double understanding then hears all languages, all the hearts, all the peoples. Because, if you bear the look of the majority, you will always fall on masks, effigies, and you will never hear the heart of my light. The light and the no light are and remain the same energy. And, if you dissociate it by your judgements, by your choices, by your learning, you will remain ignorant, blind, for a long time. And your word and your gestures will have no good effects.

If the current, in movement, direct, changes pole, direction, and insinuates itself in the space, in the bodies, in the meanders, and meets itself by passing by remoteness, closeness, and this perpetual movement is inscribed upon the whole creation. It is the same for our emotions, for our understanding, for our knowledge.

And this movement of energy, of force, for the one who, through wisdom, by silence and even by ignorance, accepts this continual dance of the day and the night that, as braid, remains in movement continually. And, whatever might be the scope of the river bed, of the trickle of water of this river of energy, of might and of source, the one who knows these things, in the ignorance of things, accepts them and is thankfulness.

In the knowledge of the things, he does not get out of one's depth anymore, and even the one who knows slightly more than the other one lets himself sometimes be carried

away. Because each man and each one of us, each life resists to change, he gets used to a condition and refuses to welcome the other condition that, of course, disturbs. But, in fact, the energy that animates us is in perpetual movement, fluctuation, descending accent, augmenting.

Not to lose you way, think of this braid that, in its fall, crosses over and intersects. And, for many who are asking themselves why, in this instant, I am happy and, in the other, desperate. Why, in this instant, I embrace the energy, the vitality, the might, and, in another instant, I live the shortage of this very energy.

But, man, be wise, such is the movement of this energy that, in its course, uplifts you, puts you down, gives you the might and makes you appreciate your powerlessness, makes you see and makes the things disappear. This same movement, you will have to take it in your look and, having these opposite polarities, the happy medium will make you hear what the heart of the mankind and of each man, woman, child, wishes to tell you.

In your listening in, only listen to this language of the men's heart, because, in the extravagance of their emotion, it is possible, for the majority, never to receive the truth. The truth, for each man, is and remains the step in the middle of this double vision, double energy. At the parting of these accents of life, there is a halting time where what is of light has not yet become night and where night has not yet become light. And, in this space, in this place, there is a lull. And this time, you must live it, bear it and not waste it, because these pauses, these halts, at the crossing of the rising, of the setting of this double energy, this pause is the one that regulates the step of the wise one, of the man, of the woman, of the child.

And, through the time, whatever might be the greatness of your youth or of your age, you will maintain a pace, a true regularity such as a metronome that, since your birth, shows your stability, your might. And, man, if you bear that in your comprehension, you will not collapse, but you will make, as this double energy, just a passage in this pause.

In the tumult, in the noise, in the disorder, look at the order, the greatness of the layout, of the architecture of this people, of the peoples, of the families. In silence, you will be able to hear all the symphonies. In your word, you will deposit as much light for those who need it. And, in the out-

burst, you will deposit some order so that each life may not be erring, may not get lost. Because it is sad to often see as much waste.

On the whole, but, on the unity, the individual, it is part of the dance of the life, of the impulses from one side or the other by forgetting this pause, at the crossing of the double rush forward, of the energy that changes robe each time it emerges again. And the light rises in night and the night rises in light. And, in this ensemble, nothing is fixed, everything prospers, everything blossoms. And the one who knows these things, who bears them, has an advantage: he may appreciate my joy, our joy, to happiness. And, in these places, these spaces, time does not affect.

Man, woman, child, in your steps, in your days, in your life, you will have to go across many places and, often, these places are already inscribed in yourself. Do not cling to some house of emotion, to some attraction, to some light, some fascination. Always see, in what attracts you, if what attracts you allows you to embrace the multitude, the ensemble, the glory of our father.

The sight, through the time, if it develops itself well, allows, to the blind ones to see through their eyes, to the wise ones, to see through the understanding, and to the scientists, to continually see their ignorance, and to the sick ones, to see their recovery, their joy of being. Because no created life has been restricted in some place of your thoughts, of your actions.

Each life is free, and the freedom is revealed when we have stopped to hold on to things, to want to possess them, to steal them. If you wish to have access to the abundance, to the light of life, then keep this double vision upon every thing. And, often, what a man will tell you often will be but only one part of what he wishes to tell you. And, often, this same man does not know how to tell you that because he does not know how to see, how to welcome life.

Embrace the bunch of flowers in its wholeness and do not linger on choosing one or the other. Because the one who takes the object that he pursues, of course, loses all the others, loses the abundance of the creator. The progress is long, but nourishing. Because, with the time, for the most part, we must all blossom at our own apogee, there where the very expression of our source, of our manifestation, deploys itself.

If you suffer, do not remain prisoner of this space, in this pain, go towards the light that inhabits you. If you lose yourself, do as this bird, it lands upon some plant or a tree to rest, to situate itself, to orient itself. Learn and develop this double sight, that will allow you to hear the others and to hear yourself. Amen.

REFERENCE : THE TEACHING OF CENT.NOM
Tome IX Our Glory Chapter 9

This text has been received by Alain Vautrin, Laval January 7th 2008.

Rephrased by Alain Vautrin on the 7-7-2016

THE ERA OF ARTISTRY

CENT.NOM.:

Good evening. To let fall the dust, for you creator, that allows you, to each one of you to accede to the clear vision or the perfect vision. The dust, in this context, it is everything that should not be in yourself, in front of you, to inhabit you in the instant of your creative gesture.

Your thought, your spirit, your vision must not be disturbed by any inner conflict. When you accede to this calmness, you may then, in this state of being, start to see and to accede to your creations that wish to manifest themselves, to take to life, in your dimensions, by your intermediary.

The light is the energy that acts upon the matter. In the absence of the light resides the profoundness of the life upon the whole vibratory scale of this expression.

You, any form of life, evolve on the vibratory plane of the yellow colour: the yellow frequency of the light. The life, that is supported by the breath, expresses itself on, in the red face. And the form of the molecular life that is not supported by the breath lives in the bleu face - and, between these two faces, is placed the yellow ray.

Imagine a half-circle and visualise; to the left the colour blue, in the centre the colour yellow and the colour red to the right. On a linear thought, this light, this life that you perceive by your artist's eyes, of painter's, limits itself between this scale. And your vision halts at the boundaries of the reds and of the violets because, in these ultras, your vision has no more access.

The reds express the might of the inner life of the creatures who are supported by the breath. There is the law of the proportions, of the coefficients, of the spaces, that express themselves and regulate themselves through the colours that are situated at the extremities of the face.

If you take your working sheet, the line of horizon establishes at any time your situation, your space whence the observer notices his creation. The line of horizon, for the painter, situates itself, according to his choice, in one colour, in one of the scales of the reds, between the yellows and of the blues. And, according to the expression of the work, you must

establish this line at the beginning in order to know which will be the space, the dimension in which you wish to evolve, express yourself.

In the distance, everything expresses itself in the face of the blues, with more moving about out of the visible faces where the total absence of the visible colour disappears to our capture. And, in the connection that comes closer and closer of your terrestrial experience, you will travel by passing from the blue colour till the red colour with all the intermediate frequencies of the colour.

The intimacy, the interiority, is always located in the red colours. The emotion, the emotions are classified in the red colours. And the disengagement of this connection between the artist and the work can be translated in the colours of a higher frequency as the blues. The scale of equilibrium happens to be, of course, in the family of the yellows: the life, the light express themselves in this scale. And the light tones of the inter reaction of the opposite poles of the blues and of the reds should be extremely light.

The colour, the profoundness of the colour, creates the support of the work; the third dimension sustains it. Whatever might be the choice of your work, express at any time the life, the light. To lighten, to animate this life, this light, locate your action, your work, in the chosen scale of the character of your work.

The contrasts in the light must be, at any time, balanced by the value of the polarity put into action around the support of your horizon. If you evolve on an orangey colour as your line of horizon, the touch of the contrasts must respect the degrees of distance from this horizon.

To make things more simple: if I have this table and that the top of this table is orangey, my colour in the light will go in the lighter orangey colours and yellow colours that happen to be above this table. To balance the lightness of these orangey colours, I should always counterbalance with a lighter red less dominant. When I move away from my orangey horizon, the accompaniment of the yellow colour must be sustained by an orangey colour taking on a reddish hue. The distance and the gap of these values must be maintained and always respected to establish your contrasts.

Example: in a sunny work of art; yellow, if I rise in the

sequences of the cold colours with a light green, I can harmonize it with a light orangey colour, but, if I move away and that I go in the blue colours, I descend then in the red colours by movement of opposition. The difficulty, it is to know the true distance of my treated subjects and the true colour that you must couple by the rules that govern the law of the contrasts.

As suggestion: To make a sketch for the preparations of your work.

To make the colour more subtle and more vibrating, you can couple the same colour by breaking it through the play of the cold and the warm colours. A cold yellow next to a warm yellow, they will start to vibrate and to create a lively work and carrier of life. The warm colours assembled, the cold colours put together neutralize themselves, collapse and fade away.

The range or the effect of the light must be visible and felt in the work. From its source of emission, from the principal subject, you must be able to capture and feel the influence of this radiance upon the environment and the entourage of the subject. This radiance must propagate itself in, on the support, the base of the work that are, in this case, the extremities of the work according to the choice of the line of horizon that you have established.

The vertical gesture, parallel, imposes the equilibrium, the force, the stability, whatever might be the expression and the choice of the vibration of the colour. The inclined parallels in the gesture, accelerate, whip the work, give some nerve and, according to the direction of the inclination, there is acceleration or decrease in speed.

The curb imposes the calmness and makes emerge, in the work, the celestial and inner beauties that inhabit you. The curb may be perceived but it is still more powerful if it is present without being detected. The curb expresses the eternity. The straight line expresses a time and a definite space; this space and this time are contained, and have the power to take to life, inside these straight lines. This very life is captive, prisoner in this space, on this canvas. The curb airs, liberates, generates, is bearer and stimulating.

When you proceed to the elaboration of a work, activate your spirit, your vision, by establishing your rules on the

laws of the equilibriums, of the contrasts. Imagine, it must be counter balanced or in equilibrium on the right and left plates: value for value. Develop, in yourself, the keen sense of the luminous values, not luminous, and counter balance at any time these values. It is the same for your gesture. To many straight lines irritate us and too many curbs put us to sleep. And the purpose of a work, it is to express the life, and the life is this equilibrium between the action and the rest.

The greatest difficulty, for an artist, it is to control these equilibriums and, whatever might be his level of experience, this key remains present at any time; it is **the era of artistry**. The inner clock of an artist is evaluated by this notion of equilibrium, this perfect knowledge. You must choose the window in which your work will express itself and, according to this opening, you will be able then to act with much more assurance and much less errors.

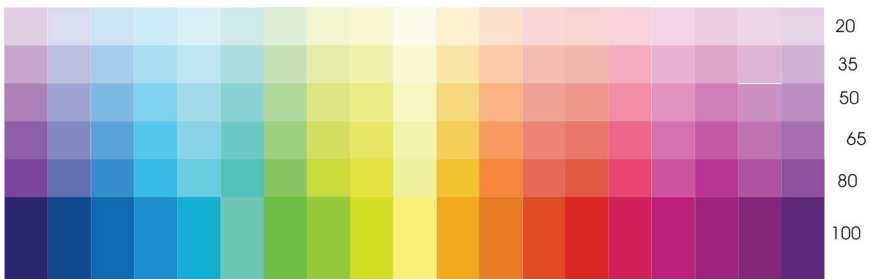
When you work under this expression with your understanding and comprehension, always go around the subject that you are painting. The painting, the canvas, is facing you; spend your time circulating in it and go around what you paint. Verify all the points of view of your painting. Because there is an error, there is therefore discord in the work. Inside this comprehension, you will find again the perfect form of the subject and you will understand the variation of these enlightenments, of these forms, of these lights and colours.

The simplicity must inhabit the heart of the artist. He must be as a child, curious, observer and lover of the life, jolly and loving to play also. Because, in this play of the creation, the life then expresses itself all sparkling, and your works will bear, of course, this signature, whatever might be your personalities. I wish you, to all, good evening and the good path to the discovery of the essences of the life, of the Father. Good evening and thank you.

LUMINOUS SCALE OF THE COLOURS ESTABLISHED BY LISE GROTHÉ WATERCOLORIST

UNDER THE DICTATION OF THE ADVICES OF CENT.NOM

SCALE OF THE COLOURS



RÉSUMÉ BY ALAIN VAUTRIN

The most important is firstly to establish the choice of the horizon of our master colour in our work. Thus established, we will know on which luminous vibration we wish to make evolve our work. This established horizon allows us to respect the master colour accompanied of the other colours that are subordinated to it. Each colour according to its place in our work will know to keep its values and in any case will supplant the master colour that rules the content of the work in its ensemble. A rule of harmony imposes itself between the colours for the balance of the treated subjects in our painting.

Through the plays of the shadow and of the light, we can bring out the volumes, the forms, identify the treated subjects, and the colours will keep their character according to their value subjected to the luminous source of the work.

In this way to proceed, our work takes base and allows our vision to inscribe itself and to materialize itself on our canvas.

According to the treated subjects, we must maintain the harmonies in balance; I take as an example the presentation of a landscape that will be generally sustained by a movement of some curbs and, right from the beginning, it would be risky to borrow some straight lines that could bring contrasting shades to the work.

The straight lines are inspired from the reasoning and are often some shortcuts of our thought that unfortunately embraces rapidly our limits of comprehension in the majority of the domains of the knowledge.

The curb is a chant that embraces the complexity without all the same reveal its secrets. All that carry life and breath goes beyond our understanding. The curb appeases, calms, heals and brings order in our dwellings. Our happy moods merge when what we welcome goes beyond our understanding.

By having made the choice of our dominating colour; master, we establish its own sonority that will know to enliven the treated subjects or to dramatize the circumstances of it.

The colours are often the direct effect of our occasional moods that follow the different inner climates of the artists. Retrospectively our artist will know to manage with great ability his own turmoil.

On a black background we will be able to stir up the colours that we deposit on our support. And the white colour scattered here and there will bring some joy on the ensemble of the colours.

On a white background the colours become tense.

1. The most important is to establish the colour of the horizon of our work.
2. To know the luminous frequency of the work.
3. On a black background, any colour ennobles itself. The white colour disorients and lowers the intensities of the colours.

Table of this luminous scale of the colours that Lise Grothé has known to construct following the advices of CENT.NOM.

These texts have been received by Alain Vautrin « in the state of total reception »Laval, October 19th 1992 and December 23rd 1993.

Rephrased by Alain Vautrin on 6-7-2016.

Chapter 4

THIS JOURNEY IN THE OPEN SEA IN THE SPIRIT OF THE CREATIVITY

AV. Father, my Creator, my God, under your lights, I go forward, Father, and I offer You this bowl, this white recipient, pure, that awaits but to be filled up to serve, nourish its bearer. Blessed be your presence, Father, in our dwellings. Amen.

CENT.NOM ::

The one who does not go to the open sea questions himself and doubts and seeks to attain some shores by ignoring his own shore. The one who goes to the open sea, the one who lets himself be led by this wind, does not bear questions in his heart because, now, he is inhabited by the spirit of the Creator; he is action, force, creativity.

As long as you will question yourself, you have your feet in doubt. The one who questions himself cannot bear force, creativity. And, in these exercises of intelligence, he collapses, exhausts himself.

A creator does not rely, at any time, upon any horizon because the one who seizes of the horizon has just seized his finality. A creator is a navigator who always goes beyond what he sees; he lets himself be inhabited by the invisible and the one who takes form, intelligence, force and power upon our wise one.

The creativity belongs to itself only and does not belong to any man, woman, child, artist. The creativity is as the wind, it passes, it bears effect, force and takes dwelling in the one who welcomes it.

An artist - an enlightened being, an energy of light - forms and conforms himself to the spirit of this creativity that

has known to fill many lives, centuries, epochs and inscribed times.

The apprentice exercises himself when he is not inhabited and lets himself be borne upon what he believes to see, receive. The apprentice – our wise one, this eternal apprentice – in his daily life, keeps himself in shape in this continual capture.

But the artist, the man with an elevated soul, with a red glow, burning, learns, each day, in his gesture, to detach himself from himself to leave his dwelling free, vast, and punctually awaits his guest; the energy of his creator that awaits but his own time when you will have abandoned your times.

In this research, most get lost and cannot take their elevation because they themselves attach themselves to there is discreet secondary preoccupations.

An artist, worthy of this name, is discreet and, in this action, he will be able to see unfurl upon his banks, from the smallest to the greatest, his whole greatness. Because the Eternal sends to the creators all his emissaries.

And a free man, an artist, then learns to recognise the immeasurable in the infinitely small till the infinitely great. Because the artist is the spirit, and the spirit, whatever might be his condition, is always and remains eternally great, mighty, life, energy, light.

The handicap of the majority: they do not liberate their dwelling, they encumber it, put disorder in it, soil themselves. And, in the same gesture, they try to find their path, their way, the perfect line, the purest colour. But everything remains out of their reach because they still live as men without spirit.

An artist is, above all, spirit. And the one who knows these things will not enter in conflict any more with himself, will not have restraint upon himself any more and he will not make himself action and reaction at the same time; he will not be any more the impulse and the stopper, he will not be any more life and death. Because, as long as these things inhabit you, a struggle, perpetual confrontations reduce in pieces the efficiency of your gesture, of your sight, of your listening in, of your senses.

The spirit of the Eternal, the creator spirit, flies well beyond these conflicts.

When you will walk out of your horizons, then you will be able to enter in light, in life, in energy. And this might

will know to sharpen your senses at a level so elevated that the capture of the movement will then be able to manifest itself.

Much wisdom is needed to enlighten oneself, to shine, to receive the life. And the great adventure will always remain when you will journey in the open sea. And your mountains will cause to sink and will disappear when you will pursue in this sense, in the spirit of the creators, there where creativity is manifestation.

Nobody will be able to liberate you. Only your own action towards the open sea will make you blossom, young artist. And the intelligence of man and his force, his comprehension, his states of being are but very little upon the great current of the energies of the Creator.

The one who wishes to walk on the wave does not act as a tamer upon himself and upon the others, because in this place your whip will always remain the laughing stock of the might.

The one who unties his ropes, weighs anchor, grants himself joy, life and abundance, there where the colour – the movement – makes itself chant. And, in this gesture, what the artist will accomplish will halt the breath of the majority.

Any life, any being, has and bears, in his heart of hearts, knowledge; he knows how to swim in unknown waters, he knows to fly in spheres beyond what is perceived.

Each man is handicapped because he is dominant upon himself, upon all, by shouting to all his discretion, his humility, his effacement. The dominant ones always remain crushed by the very weight of their domination. And, often, those who bear great capacities, intelligence, often have the most heavy anchors to lift up.

The artist who has known to sail to the open sea receives the sea in all its variations, in its infinities in colour, in masses, in energies, in bearings, there where forces will make themselves be heard in your very bearing. And the one who lives this state of being then feels giant, inscribes himself in this grain of sand – and the contrary is always false.

The one who journeys to the open sea, on returning, will be able to start to understand what he bears in his dwelling, in his house, in himself. And, on returning from this luminous experience, your dwelling has put itself in order because you have neither brought your hand nor your attention,

intention – and what will remain to be placed will be good dead wood to your last man's fires.

Each creature, each man, woman, child, has been created to bear, to seize and to encompass the infinitely great of his creator.

An artist, an enlightened being, a wise one, a pursuer, bears neither sadness nor pain in himself, in his works. Because what your works bear reveal there where you live.

An elevated being, instructed in divine light, always bears clearness in his thoughts, in his action, in his gesture. And an artist well behaved, who has known to journey to the open sea and to live in the spirit of creativity, then seizes each pearl of perfection and can, with ease, offer them, give them back, define them, discern them without effort, because he bears no more trouble nor veil nor doubt.

The great wise ones of all times have, in their respective pursuit, borne light-heartedly the creative spirit. And, in front of the creative spirit, your intelligence will make itself silent, discreet and beautiful.

Because, when the spirit is active in dwelling, this man, this woman, this child, this wise one, then takes place in the family of the living ones; those who bring peace, well-being, sciences, energy, through their action, their work, to the ensemble, to those who have not yet had the advantage of going forward upon their own bank.

Because, for many and for the majority, there where blows creativity, the place, their elevation has not yet revealed itself to these men, to these beings questing for light, in pursuit of life, to those who are thirsty of the truth.

The one who takes as a habit and who regularly lives away from his usual affairs, in the centre of his creativity, does not bear any more vagueness in his works, in his words, in his gestures. And, at this stage, he will not have to organise whatsoever because everything that comes to him is perfection.

The order of the men is often chaos. And the energy of the creator – his spirit – is always order, there where man cannot put foot.

The variants, the variations of the life are heard through the movement of the dressing of the living beings and of the light. And the one who works in perfect place, there where the flames of his creativity are almighty, will deposit, upon his work, the same understanding.

And those who will absorb the work will be able to notice that the lights, the colour, the shape of this work always remain movement upon the unconscious, the conscious of the one who receives it.

And, if your work seems to breathe but weakly, you will have to admit that this weakness is still the bearing of your own force, of your own intelligence and of your own understanding – and, in these spaces, the work is limited because this artist is still prisoner of himself.

It is very difficult, for an artist, not to impose himself on his work, and the best places are always reserved to those who have not invaded the space of their creativity.

Those who bear the grace do not place their own colours, their own will on the work, on their pursuit. Because, as long as you will place yourself on your work, you will not be able to give it its full growth, its full freedom.

And, to give freedom, one must know the freedom. And, to give life, one must be life. And, to give movement, one must be able to hear this might; these movements that inhabit the whole Creation, your creation.

And, as long as your universes will be dominant upon yourself, they steal from you and have not rejoined the superior harmony. You must, each day, give back what you bear to your Father, to your Creator. And, in this exercise, what you will have known to confine will with time find again its freedom, its harmony, its total value, its perfect light.

A wise one who works in the light, in the arts, is in perpetual movement and he continually sorts things out in himself not to immobilize, not to harden and freeze in forms that bear the trait of death.

Young artists, you must, in your dwellings, only set yourself on the movement of life, on the variations and the variants of the colour.

And, such as an extraordinary cavalier, ride on each horizon of your universes – universes that you will have known to rise and give back to your Father – there where your emotions will not be soiled, sad, negative, there where your emotions will make themselves be heard as the wind when it rises, as the sea when it makes itself very heavy; a motor of life, there where your energies bear you and do not darken yourself.

But, for this, the artist must never attach himself to his

works, to his gesture, to his intentions, because he is, from one step to another, as this breath, always renewed, never the same – and eternally radiant, luminous.

If you do not allow yourself to accede to your creativity, you will not know the joy of this great art of light, of life, there where man accedes to the creative spirit that animates him. And the one who does not journey in these fields remains, through his life, his experiences, poor, weak, sick and, above all, deceived, because man's contentment always takes him to deception. But the one who frequents his creativity will know joy, there where obsessions have vanished, there where the games of your different wills have taken their place again and have become nourishment rather than poison.

The one who knows these facts knows, in the instant, that he can at any time rejoin the highest heavens that inhabit him. He will not ever any more bear doubt and he will not hear any more ever the obstacles, the deceptions, the pains, because, now, the only language that he will hear will be and will remain, in himself, always this luminous language – and he will not make shadow upon himself ever again.

Because, young wise one, when you enter in your shadow, in your doubts, it is your own projection that you receive and not the others'. Whatever might be the journey, the service, the expression, all will have to go back to one's roots if they wish to know immortality in their dwelling.

Because the one who has encountered his father, the creative spirit, in his dwelling, has just kindled himself and taken life in this instant that remain inscribed, in all times, in all the memories of all lives. And, by return, the experienced spirit of creativity will be able to nourish other children, other pursuers, cavaliers of divine light; these conquerors of freedom.

And your state of being, man, will always depend on your choices, of the location of where you live, of the chains that you will have known to choose with much attention. And this mistake kills the men, chokes the great artists, if they only had known to offer themselves **this journey to the open sea, in the spirit of the creativity.**

And the limits of each man remain always the fences that he has built. Because the Father, in his love, has created each life almighty, unlimited, free, joyous. The one who un-

derstands these facts, of course, has found his path. Thank you, three times thank you.

REFERENCE : THE TEACHING OF CENT.NOM
Tome V The School of Wisdom Chapter 39

This text has been received by Alain Vautrin, Saint-Gabriel-de-Bran-son Saturday August 24th 1996.

Rephrased by Alain Vautrin on the 2-8-2016

We will remain open for some questions.
All my questions have been answered.

Text rephrased by Alain Vautrin 2-8-2016.

DISCOURSE ABOUT THE SUBJECT OF THE MASSES IN PICTORIAL ART

AV. Masses determine a space: a dimension in its totality: as a whole; a universe in itself. Approaching this comprehension, we will have to consider the relation between these different universes and what surrounds them and bears them. A mass emphasizes a form and this form is established by its role, by its action that it will have to play and hold in this work in the making.

The masses can bear different characters; might it be calming, acting, irritating, bearers and there are even some of these masses that thin down and fade away. A mass in its might, in its influence and its force establishes itself in its action, by effects of attraction in its own universe. In their attraction they may link together in one only and commune form: this action takes place when the opposite polarities of these masses are weakened.

It is the same for the colour; a red may be threatened by another stronger red and it can be absorbed by a dominating red. And, according to the vibrating forces incurred by these masses, its colours then come apart or come together always in the proportional system of their influences.

When we choose to express ourselves inside a monochrome work, then the chosen colour for its elaboration absorbs itself and the expression of the work is internalized, then it reveals its inscribed spaces, and the subjects that animate it. In the conjugation or the alternation of many colours, they establish by their influence a space in which the mass where the masses will be able to evolve.

Any mass has its own inner space and this one has nothing to do with the space said bearer. To create a bearing space, the inscribed masses will have to remain in a smaller proportional system than the bearer space. If this rule is not respected then there will be encumbering and the inscribed subjects will not be free and there will be risk of suffocation of the work.

Whatever might be our intentions, any content will have to be deposited in a container. To define a work one must install it in its container. Without this prerequisite there will be dissipation, dispersion of the master thought; of this

cornerstone of the work where colours, traits, encumber each other in a chaos and will forbid the spirit of the work to take footing, to take to life, to communicate its truth.

The taking to life of the spirit of a work remains in its might to communicate the secrets of its time and above all the hope to shine. To be, to create, it is to allow our gestures to inscribe themselves in eternity, there where our lights instruct any matter that rises, and lies down under some chosen appearance, to enlarge our horizons always surprising and revealing on the pathway of these lives in effervescence.

The best way to apprehend a form of comprehension **about the subject of the masses** is through the path of experience. With the application of certain exercises on the support of our choice such as a sheet of paper or directly on a canvas, start to place the objects that will constitute your work, by order of importance, in their environment and establish a direct relation between each of the subjects.

That goes without saying as well as in the realisation of a nature said dead or of a group of individuals in an act according to the event that you wish to relate. This created situation by respecting the connections between the subjects makes emerge automatically the habitat, the environment: the bearing universe; and creates in fact the ambiance of a certain given situation.

We discover quite rapidly that the silent or empty spaces allow by their existence to intensify different situations by passing by the play of light and shadow, what enhances the image in its integrity.

The ambiance emerges by passing by the vague areas. The expression said terrestrial is nourished by the shadows and is enhanced with some touches of light. What elates, uplifts some states of noble souls, passes under the abundance of light with some touches here and there of luminous shadows.

Whatever might be the treated subjects, this rule makes law in our spaces. Whatever might be the lighting that we give to the treated subjects, we must maintain the presence of the subjects by keeping body while respecting the intention of the message. Because a work has as an objective to reveal all the aspects of our different levels of consciousness, and a good artist to realize his work must of course know these dif-

ferent levels of consciousness that the humanity makes itself be heard in his dwelling.

The upholding of all these different equilibriums in our work demands a great ability of observation, of listening and much empathy. At the beginning of our experience, through different games of apprenticeship, a certain easiness seizes our gesture, and our vision reveals to us the slightest secrets of life that we may hear according to our level of appreciation, of comprehension.

The time such as a sun takes us to maturity, and if our dwelling is stable we may in advance of our steps, see well beyond the look. The apprenticeship of the trait by allying shadow and light allows us to enhance the form. We can rest the subject on it and by the play of the colours, animate the ensemble of the work that by magic gives us the impression that the breath of life is present there.

There, resides the almighty influence of the creative spirit that animates his servants. Each artist according to the striking force that inhabits him, will make body with his gesture and will not have to precipitate the issue of some results that his ambition could have been able to dictate to him. Maturity if there is, will be heard in the time of blossoming of our servant and this, whatever might be the attained age. The wisdom consolidates a time of longer blossoming.

**REFERENCE : THE TEACHING OF CENT.NOM
Tome II His teaching, his revelations**

Chapter 63 THE HARVESTER OF DIVINE LIGHT

This text has been received by Alain Vautrin «in the state of total reception», Saint-Didace Sunday 21st March 1993.

Rephrased by Alain Vautrin on the 7-6-2016

The law of the contrasts

THE LAW OF THE CONTRASTS

The law of the contrasts is always based and used to establish an enhancement of the treated subjects, and this always in relation with the direction of the light and of its

intensity. The absence of contrasts would underline that the light would happen to be situated above the subjects as seen in a bird flight.

**REFERENCE : THE TEACHING OF CENT.NOM
Tome I His teaching Chapter IV page 8 Tome I Overture page 6**

This text has been received by Alain Vautrin « in the state of total reception », Laval, Saturday July 21st 1990

Rephrased by Alain Vautrin on the 6-7-2016

THE ENTERING IN STATE OF CREATIVITY

AV. For an artist or any other individual, who wish to act off the beaten track, this one must pass by this process that is the entering in his own state of creativity. There are no other option.

When we become conscious of our limits then we put in place some new tools to work with. Often, we have already explored many horizons in our researches and at the conclusion of many failures and of the deceptions, we go back this time in our interior there where most of the time we find our answers.

Each one according to his pursuits will receive answers and will be instructed, and this path is known of the wise peoples from all the times. The number is trained by the repetition, is often badly instructed, these men and these women err believing doing well and to succeed their life.

Our apprenticeships are there to make us become conscious that to be in might of our powers demands from each one of us to be responsible of all our sayings and doings. When we accede to our responsibilities we receive authority on all the decisions that we will take. Thus our path of life opens up and we start to foresee each one of the gestures leading our actions to some results.

To be responsible always frightens, but to do something with full knowledge of the facts this one has an imprint less strong on our actions, on our decisions. The one who questions himself about his worries, about his fears, is not in full possession of his forces, of his talents and of the power that animates him.

The entering in our own state of creativity, demands from us to abandon what we believe to know for the sole benefit of what the life proposes to us at each instant. In this way of doing we never repeat our gesture, but we give it breath in order that this one in this instant comes to life and might.

To initiate a gesture inside our great enlightened wisdom by our purity, to welcome our work as the child proceeds in his plays. There resides all our discoveries and our new apprenticeships take footing in our renewed experience this time.

A creator abandons his acquirements, his knowledge,

and if he must use his tools that he bears, he will know to use them with a look always renewed there where his thought will be delighted to find all the solutions to some enigma that he encounters in his daily life. We must at any time answer with accuracy to the demands of the day in which we work. Yesterday's conditions do not answer any more to those of today and still less those of to-morrow. We must always adjust ourselves and it is not in the repetition of our gestures that their rightness may have an effect. Remain open, rested and available to what you have an interest for.

The artists have this advantage upon the majority, because they know that to create it is to renew oneself and come out often of our know-how, what is for most of us, very demanding. The ensemble of the acting ones remain sitting on what is sure, by using old recipes that contribute generally to an impoverishment of our societies.

Those who are courageous, those who have a vision beyond their habits take risks, some say? But these are generally our pioneers, our leaders, our guides and propel these new openings of the spirit: these becoming conscious that will have effect on the individuals. That might take some time, and unfortunately the time of extinction for many of us.

The entering in state of creativity allows to the servant to deliver fruit greater than what has been deposited in his dwelling. The fruit of the divine effect upon the men and all the creations at least does not die. The action of the man, whatever might be his time of experience under the divine enlightenment does not know the halt in his development through the time and the epochs that flow on our societies.

The gesture of each one is accumulated and prepares the next societies in development more mighty, and more in-depth. And it is by remaining in this natural equilibrium that the human beings better their fate, their conditions of life. And, in the limits of what is reasonable, these humanities should know the product of their paradise. Each life is but passing through and yet their effort, their work inscribe themselves in perennality. In this respect of the rules, each being is born to himself, and in his short lapse of time of life, this one may know many births so that he might shine till the extinction of his own reserves of energy.

The child takes footing in the womb of his mother during his gestation so that at last he be born in his world

where he will be able to be born many times in accord with the constant development of the authority that animates him. This being during his development will know other births by embracing many deaths, many abandonments. Thus this creativity remains upon us all in action and from one instant to the other instant we embrace thus many transformations, many images. And the only constancy that rules our lives is this might that takes no respite and that exploits to its full potentiality the vehicle that it has received.

Our man, our woman: artists in becoming, conscious of the might that animates him, regulates himself by himself to the transformations, to the creations, that his creator who lives in his dwelling inspires him. In this impulse, in this translation through the time that flows in his dwelling, this man, this woman, this child then does not doze off in the repetition, but opts for this constant renewal of his thoughts, of his actions also of his own dwelling. Under his rules of life, this being, through the seasons of his life, is filled up with joy and thankfulness.

The entering in the state of the creativity is finally to welcome, as rapidly as possible in this way of doing and of living in this comprehension, that from one instant to the other everything remains to be done, everything remains to be created, to imagine, to conceive and to materialize. Our dreams then settle down in our societies and take an appearance of miracles upon these awakened ones.

Out of this state of creativity, we work for nothing and all our gestures and our actions are in an awkward position, whatever might be the efforts, the allotted time to them, nothing can be edified. A creator does not waste his energies, but uses them advisedly in order that each thought over gesture might be to the pursuit of a work, of a creation, of an object that was awaiting but you to settle in our locations.

In this very state of spirit of creativity, it follows that a resounding inscribes itself on our dwellings. The creativity does not know either rest or exhaustion. A creator by allowing his projects to be born allows himself to be born also by maintaining himself in his own might; in the state of perfect and constant equilibrium of his energies. Our energy renews itself during our creative actions.

When we do not nourish ourselves any more by the path of our creativity, we are then subjected to the conse-

quences that express themselves by the collapse of our state of being. At that stage, we know the ageing process and it is up to you to put yourself back on the skill of your predilection.

In this way of living and of acting we may follow our lights and thus under the very fact become light, guide, teacher, master of this eternal knowledge. Under this comprehension, the time, the duration of our lives, changes the expression and allows us to embrace this sense of the eternal; there where the accumulation of our efforts, of our actions do not go up in smoke.

The entering in our state of creativity allows us to accede to this state of being very particular: from apprentices to the mastery. It follows that the apprentice, when he is ready, encounters his master and the time will reveal to him his own face in this master that he has chosen.

When we enter in our state of creativity, we make a new friend who, to our great surprise, is the perfect mirror of ourselves. To take the path of the creativity is really a royal path that allows us all who have made the choice, to shine. And the effort in the pursuit of new objectives is no more a work, but a privilege. In these states of consciousness our energy is then increased tenfold and collapses only to better get up again, always mightier, sharpening all our capacities that these ones combined lead us as a good harnessing of horses to our own destinies.

These masters of the past have left their inheritance to allow to their followers to draw in this reservoir of knowledge, where all lights shine in spite of the distance that the time has leaped through by upon our societies.

When we accede to our state of creativity, we accede to our world; to our inner universes where revelations, wisdom, beauty and knowledge are at our disposal. By this creativity we receive this great art that is the *savoir vivre*, the knowing to love, the knowing to give and give back. All we receive and have belongs to us but temporarily, the time of our passage in our experience of living. In fact, these treasures are part of the nest egg to be won that belongs to our humanities in display.

**RÉFÉRENCE : LES ENSEIGNEMENTS DE CENT.NOM
Tome II Son enseignement ses révélations Chapter 14**

**OVERTURE
DISCOURSE ABOUT THE TEACHING OF CENT.NOM
BY ALAIN VAUTRIN
THE ENTERING IN THE STATE OF CREATIVITY**

Light rises always from a bed of darkness and darkness always rises from a bed of light.

This text has been received by Alain Vautrin in "state of total reception", Montreal, Thursday May 6th 1993. To mark the continuation of the courses of watercolour of the WORKSHOP OF THE IMAGIERS, OFFERED BY THE ARTIST WATER-COLORIST LISE GROTHÉ

Rephrased by Alain Vautrin on this day of the 7-7-2016

TO MAKE THE CHOICE OF THE DOMINANT VISION

AV. I shall attempt to explain the problematic of the effects of the apprenticeship for an artist-painter. Because, during the period of apprenticeship what we learn for the obtaining of the mastery of our profession of artist-painter enters in confrontation with what we must attempt to elaborate and our personal aspirations of what should be the work in the making.

We must detach ourselves from what we know to welcome what arises there on our support or our canvas. We must eliminate any interference between our will and what springs up, there on our support.

In the early stages of my layout, there emerges my inner vision and, in these instants of fragility, I must keep under silence, my habits, my reasoning, because often these reflexes divert me from what is to take birth.

The first layout is almighty, because it takes foundation in my materiality and in so doing, shades off my capacities to deliver what is. In this transfer, in this passage between my subconscious and my conscious, there resides the almighty influence of what we name the creativity.

It is necessary, for the artist, that he imposes on himself much rigour in his work and that he honours, in the passing of time, what he bears and what reveals itself to him. In these instants, our inner sight opens itself and we let ourselves be invaded by a form of astonishment, of some surprises without as much as lose footing.

Each creator has his own signature, has his way of saying, has his own gestural movement that bears the all personal characteristics of this one, good and sometimes less good. Because our forces prosper often in the bed of our weaknesses.

Our gestural movement has an effect of drive upon what we create. When our artist attains maturity, this one will make his choices and will be able maybe to wish to visit other gardens, because our habits often maintain us in our human limits, and rare are the artists who can free themselves from them.

It is difficult for the artist to remain at the controls of

his work in becoming without interfering. Because the might of the work resides in the overflowing of our subconscious and not the opposite action: what would be an interference of our conscience in our subconscious, in what takes footing in our materiality.

A master in becoming is a servant who remains listening to his work. He will have then to step aside not to make shadow to what he creates. In these conditions, our artist will know to excel himself and to surpass himself, and what will come to him will surprise him and will keep him in the joy of being. A bad servant cannot attain the mastery and will not be recognized as master.

For the majority of men and of women serving in this art, these ones remain in their natural impulse charged of habits, of truths, and of beliefs that have no effect, to only keep them in a monotony, in a repetition where the imagination, the creativity have but little place in their life.

All work at the profit of the clutter, what takes us all away from our own lights. An artist respects the line, the trait that he engenders without harming his presence. This trait of life, he must tame it and start to recognize the sequences of his work that are placing themselves.

Under the effect of projection, our subconscious reveals to us a vision that allows us to see emerge the work in the making. Thus the ways of doing for the rendering of this work loosen themselves and, at the surprise of our artist, this one has the impression to bear a knowledge without he never having even acquired the first rudiments.

To get to this stage, our artist must consider the white page in its entirety by depositing on it a total vision covering all the fields without localizing his own intention.

In this way of being and of doing, our artist sees emerging the lines, the interrelations between themselves, the masses and the forms that on the whole take place by inscribing themselves in a movement that maintains the ensembles, the subjects and the environments in their might.

By keeping this vision of the ensemble, the work remains in equilibrium, embraces its harmonies and remains in peace. Our artist must be sparing with one's gestures and even very modest not to lose himself. None of his gestures follows from chance.

By maintaining his vision he progresses and in the ab-

sence of it he remains silent. In this way of being our artist does not encumber his spirit, and remains open to his work leaving sufficient silent areas to allow the treated subjects to evolve, to breathe.

In this action, the work imposes itself, communicates its message without any doubt. Our artist as time goes by refines himself as his works evolve. In this way of being and living we may hope to be present through the time, the epochs. What has nourished us always remains the bread of those who will follow us.

Some notes to maintain in memory; an artist must be sober in his gestures, and is free in his spirit.

In the respect of the line, of the colour, our artist will be able to maintain the essence of his works. The line bears the intelligence of the work, the colour maintains the harmony of this work. In the respect of the inner movement of this work, the spirit of this one will pass through the times and will remain always accessible to the one who welcomes it and visits it.

The curb calms; is a superior harmony. The strait line is always active, acts as a catalyst for the might and, by this materialist action, the support of the work. The curb can sustain the strait lines, but a strait line does not generally cut a curb, because there would be a conflict of line; a conflict of interiority and, in this expression, a message of destruction would be inscribed in it.

The curb often embraces spaces that escape to our conscience. Our personal impulses must be used advisedly and according to the needs to see the work through. In the opposite cases, our personal impulses, our emotions could be obstacles to what our creativity proposes to us. The personality of an artist may serve if this artist is well settled in his maturity. By the voice of wisdom, his natural impulses will be served with discretion.

REFERENCE : THE TEACHING OF CENT.NOM

This text has been received by Alain Vautrin « in the state of total reception ». Saint-Didace, Wednesday December 30th 1992. To mark the continuation of the courses of watercolour of the WORKSHOP OF THE IMAGIERS, OFFERED BY THE ARTIST WATERCOLORIST LISE GROTHÉ.

Rephrased by Alain Vautrin 25-5-2016.

Chapter 5

THE EMOTION IS THE LANGUAGE THAT TALKS LOUDER THAN THE WORD

Q. – I would like you to talk to us about **the emotions**, their origins, the influence they have upon us and how to manage them.

CENT.NOM ::

Each level of consciousness has its part in colour of emotion. **The emotion is the language that talks louder than the word**, that torment those who are resourceless in front of this language. Because the emotion is a sum of sensations, of apprehensions placed in memory as a tool of defence, as protection. Because the man or any other life has in himself systems of defence against the exterior and, unfortunately, very little against the interior of himself.

The emotion, in its purity, is a sentiment, a breath, that brings and pushes our life towards the action, that allows it to flare up, because, in journey, the man could doze off in boredom. The emotion is almighty and creative, is a lever if our man, woman, child, knows, through his comprehension, his experiences, to recognize the emotion. The leaves of a tree may tremble under a great wind, but these very leaves know that they are not this wind; they quiver, they react and they say thank you to the wind, because they know that they are there, present, living. Because, in the absence of understanding, of the look, of the listening in, of sensations, of sentiments, that could make the difference between who and what or between our realities?

An emotion is not what we are ourselves. But most beings act, think, live as the emotion dictates to them. They take this emotion as their own reality, truth. In body and in spirit images himself and becomes expression not always

happy and often upsets our man. Man, you are not emotion.

The one who is conscious of this data welcomes his emotion, sees it grow in himself and, through the path of his wisdom, uses this force advisedly to create, to edify, to transform. He never lets himself be capsized as a rowing boat in storm by this emotion, because he knows that it is only an emotion and not a ghost that would dare to incarnate itself in your reality.

We cannot erase any emotion as we cannot erase the wind upon the nature, the cold upon these natures, the heat, because the emotion can change your inner climate from one instant to another. And the one who is not master in his dwelling, then suffers the chaos, the disorder and, even, be swamped and die out in his own emotion and even in the others'. Because the emotion is an invading energy contagious common to all and all deposit there their crown of fear.

Become conscious of your emotions, of your successes, of your failures, of your sufferings, finally everything that allows you to read yourself, to see yourself, to recognize yourself in this creation, but, remember that all these stages, all these magi are not you.

And the one who is not conscious of this is and lives in a belief, in a virtual space, there where he has not yet place foot in what his father has offered to him to live, to experiment, to create and to discover.

The emotion always puts all lives, all men, all creatures to the test. Because even the one who feels sheltered from these dizzy spells that beset him can, from one instant to another, be robbed from under the feet of his whole self-confidence, his whole might.

But, remain conscious of the presence and, in this place, welcome consciously the breath and inundate your whole universe of this sustained light, brought by this breath that you now take consciously. Then, these enemies, these illusions, these ideas that have not even any roots will not turn you upside down and will not make you capsize, lose footing in your own universe, in your dwelling. And these aggressions, with time, in very little time, accelerate unfortunately by far the degeneration, the suffering, the sicknesses.

Because our creator has created us with a duration well beyond those that have been listed till then for us all. The creator, our father, this eternal, in his action, in his pro-

jects, and even in your thoughts of duration, has inscribed everything in us all with his letters of light where the eternal language is inscribed in each one of our dwellings. Amen and thank you. Freedom is earned only at the cost of this becoming conscious. Thank you.

**REFERENCE : THE TEACHING OF CENT.NOM
Tome IX Our Glory Chapter13
Be conscious of the presence that inhabits you.**

This text has been received by Alain Vautrin à Laval Sunday August 31st 2008. To answer a question.

Rephrased by Alain Vautrin on the 7-7-2016.

POINT ZERO THE POINT OF ORIGIN

AV. Father, my God, my Creator, bless us, guide us, fill us up with your light, with your love. Allow us to find again the link that maintains us in direct line with and into your will so that we might act, all of us, without errors, because having all become your will. We love You, Father, the best we can. Amen.

CENT.NOM ::

Good evening. We are going to talk, this evening, about the **point zero ; the point of origin**. The one who becomes conscious of this fact, of this point has a direct access to a space; to the eternal space where time does not exist. This point is called the point zero.

The one who puts himself in the point zero receives, in the instant, the equilibrium, the peace, the calmness, the harmony, the love. This one receives all the active might of the father, because the point zero is the point of origin, is the father. This point commands each part of the creation. This point is the link. This point sustains you.

To rejoin this space, you must make abstraction of any conflict, of all the laws of gravity as much physical as spiritual, mental. The gravity maintains you in your spaces.

In the point zero, there is no more the presence of the gravity. You are freed from your physical materiality. You are freed from your mental and spiritual constraints. You return to the state of the total freedom.

The one who is in this point zero is free and becomes, in his freedom, an active one in the will of the father. This one acts, in the will of the father, out of his own will, out of his materiality, out of his context.

When you become an active one, when you become the will of the father, your actions become then constructive and can, by their might, take effect in your dimensions. And, according to this might, you can then, by being an active one, modify your conditions in your materiality.

When you act in this line of thought, you are his will, and your conditions do not, in any case, enter in this dimen-

sion of the point zero. You cannot interfere from your dimension to the one of divine light but, in the dimension of the will of the father, in light, you can modify and act on your dimensions. This is what we call the creative energy. In this space, the one who inhabits it is outside of the time.

Imagine the radiant source and, in one of its rays, inhabits the one who has entered in line with the point zero. The active one becomes light and his power ends but at the ending of the emission of this said ray; this one is permanent, eternal. The ending of the emission of this ray happens to be your coming out of this point zero.

The one who knows the might of this divine light is himself, in this time-space, nourished by it and, in this time-space, this one journeys through the eternity. And, in your temporal values, this one can see through the centuries, the millenniums because, borne by the ray, he travels through all the past, present and future spaces; this one travels, is propelled like a sphere and circulates.

The one who can live this experience can then come back in his times, in his dimensions, with greater knowledge. This space, this point of origin, this point zero can be experimented on different levels of consciousness and, according to these levels, the fruits will be in proportion to attain this point in your materiality.

We shall grant you some learning to attain, to approach this point zero. You must be, in yourself, neither in front nor at the back, neither to the left nor to the right of your situations, experiences, states of being; you must be centred. But this centre is not the one that you can imagine, this centre must be felt not as a point prisoner of a circle.

This centre, this acquisition of this feeling, is, in your materiality, the perfect equilibrium in yourself where nothing encroaches upon any territory, neither in front nor in the back, neither on the side nor on the other side; in this centre, this one is. When you live it, this one gives you access to a space of the absence of materiality, of carefree; a space where whatever rules your dimension would happen to be pushed on the perimeter of this point zero.

The one who can have access happens to be then circulating in a space that, is, of course, like unknown to him because this space is what binds each creature, each member of the creation, to the central point that is the father.

In this space zero; point of origin, no animosity, no element has access to it except the active will, the will of the father that links itself, binds itself, connects itself to the will of the father that inhabits you, to the one that is awaiting but this rallying.

This space can be attained, in your materiality, by the physical action, by the action of the spirit and by the memory of this environment that is the father. Any being who has attained this point has the capacity, in the service to the father, to receive his might, his strength and, in this condition, in this state of being, this one becomes then the perfect tool of the father. This is the service in the divine light, by the divine light and to the light. In these states, man prolongs, widens, amplifies all his capacities.

The wise one, your saints are beings who, by their evolution, inhabit these spaces till permanency, and those who attain this degree then are no more what you visualize of the men. Your greatest ones have acted and act still in this dimension and, even after their departure, their active will, with the one of the father, continues to progress, to rule and to propagate.

In the states of fact, each one of you could try to go live a few seconds of your time in this space so that you might, at least, be all conscious of the existence in its luminous essence. This would help you greatly and would better, without counting, your conditions: these are the paths of the light, the paths in which we circulate; they are neither roads nor routes.

The one who acts in the path of divine light remains always in the sense of the will of the father. These ones; this one always acts without efforts because borne by the divine light, by the will, by the father. And, of course, being himself conscious of this state of fact, the one who accesses to this point zero understands.

There are, for you, in your materiality, some points zero. We name them, you name them love, harmony, peace, health. There are many more; all refer to a mutual condition that is equilibrium. It is only by the equilibrium that one can have access to these points zero.

The one that we have described to you, this evening, is the unique point but each one can experiment, in his conditions, in his life, this space. Certain people say that the peace is ephemeral, that the love is ephemeral, that the life is eph-

meral, that the harmony is ephemeral but, in the reality of the things, all these ingredients, linked to the unique point, are permanent.

And, if they are, for you, ephemeral, it is because you have not acceded, searched for the essence of these perfections. All these perfections, all these beauties are there, at your disposal. They demand, on your part, much tact, much refinement and much savoir-faire because these beauties, these perfections do not let anyone enter, but they are all within your reach. It suffices that you have the state of being, the attitude, the line of thought and, to be still more efficient, the sense of communion, the power, the knowledge to go, through your inner selves, in the different interiors, in the unique interior of these lights.

The point of origin bears its name well, because it allows, if such is the will of the father, to accede to the origin, to the origins. In your materiality, try to discover, to rediscover the sensation of the equilibrium, of the point where nothing more exists, where there is no more effort, where there is no more the spending of energy on your part.

You can all, according to your comprehension, recover these sensations, this emotion, this vibration. And, in this feeling, in this vibratory recognition, you will be able then to put yourself in the state of harmony, of peace, of love, according to your demand, according to your desire, because you will be able to recognize this colour, this vibration, this state of being.

And, in this new awareness, you will be then able to free yourself from all your problems because, in this way of acting, of living, you will be then borne, you will be then productive. You will then be well and you will bring, of course, this well-being, this love, this peace, this health, all these regenerating powers around you because you will know where and how to pour them out.

In this comprehension, in this knowledge, you will be able then to transfer the light in the right places: the water goes to the water, the light goes to the light and the matter organises itself. It is the same for all the elements; the air to the air.

Each one is regenerated by his own essence. It is but in this sole way that the might, the will of the father is efficient. Too few, amongst you, have understood these states of fact.

And the fact of making disorder, because not having understood, could then contribute to the reverse effects of what had been hoped for by the parties. Everything is possible to the one who has understood and who is in the will.

Be patient and progress in your comprehension neither with shocks nor scrambles in order to let grow in yourself, in a natural way to the father, these might. Act only by letting yourself be available to the active will of the father on yourself, and this one will be able then to modify you to his image. And, if you do not interfere, then you will become active ones.

When we ask you to act, we ask you to be open, in your wholeness, to the light of the father. Let yourself be developed in your inner selves, and you will feel it immediately. And your states of well-being and of bliss will possibly be attained by those who have given themselves, offered themselves to god; those who have returned in his abode, in his bosom.

Be active in this way and your actions, in your materiality, in your lives, will be made with more and more ease. When you will act in this thought then you will start to believe, and your faith will be stronger and stronger and will become unshakeable.

At that moment, you will be able then to attain your maximums in your expressions. In the will of the father, you will be his expression, you will be his hands because you will be able then to model your dimensions, your surroundings, your circumstances, your actions. You will become, in your actions, the hands of the superior Potter who does not cease to create infinitely. And the instrument that you will become then will chant and will emit, in vibration, the symphony, the eternal symphonies of the father.

Strive for the equilibrium under all these facets, in all the conditions of your life, of your lives. In all your actions, strive for this perfect equilibrium, and your actions, your lives then will impose themselves on the others by their example. Because such is, in your actions, your journeys: you will become the paths, the example to follow because all will know that these paths, these ways of doing are in direct line with the superior will of the father.

We will return on the point zero: this one is the one that concerns you, this point zero. May the grace be, to you all, granted and that you might, in your lives, know these privi-

leged instants that is the point zero, the point of origin. So be it. Good evening and thank you.

**REFERENCE : THE TEACHING OF CENT.NOM
Tome I His teaching Chapter 45**

This text has been received by Alain Vautrin, Montreal Wednesday April 10th 1991.

Rephrased by Alain Vautrin on 7-7-2016.

THE OBSERVATION

AV. The curiosity is a great quality when this one is used advisedly, with wisdom and intelligence. When we give a direction to our sight, the sense of things, this one's truth and this one's understanding are then revealed to us. What is outside our dwelling is an open book and allows to the wise observers to welcome the knowledge and the wisdom of everything that has been created there, in front of us. Through the observation, we sharpen our capacities and we welcome the intelligence of things and these ones become then science for us.

A quick sight, without any halt, brings no fruits. And most of you, in your researches, do, throw sights on the elements, on the things of the life, on the individuals, on the creation, by passing only above these objects of study; that bring no result.

You cannot take simply or lightly the object of your researches. You must go more profoundly inside the studied element. You must make body with the studied element. You must inhabit it. Almost be this element. Observe in order that you might live and understand how this element is regulated and, in this comprehension only, you will be able then to acquire the fruits of your research. The unfruitful researches are, generally followed from a lack of attention.

To see, it is not only to observe: to see, it is to understand. Because, when we see, when we observe, the perceived image is automatically analysed, felt and understood. At that moment only, you will be able then to use this new information, as tools. This new acquired knowledge you will be able to use them for the elaboration or execution of your creations. You have absolutely no more time to be curious. The curiosity as the saying goes would be a quality - but the term the most adequate would be the halt; to immobilize the time in which you live.

The pure research, the pure observation, is found in the capacity of halting the time so that you; the observer might remain at the heart of your apprenticeship. Focus your energy on this space, this dimension, by making abstraction of your actual time. At the elimination of this time, the concentration then takes place without effort. The concentration is

the abolition of your environmental day to day life. Nothing that is around you exists. The only object of your preoccupations is under your observation, it exists, through you: in your conscience.

You must absolutely develop this power, because this is the way of doing; to inhabit and live in your interiority. When you thus proceed you will then discover the whole interiority of the things: all the dimensions and all the spaces and all the times will then be accessible to you. You will be enriched of knowledge that have been lost, wasted. Because you do not proceed the right way any more in your researches, in your enterprises.

Q.- Question asked to the source CENT.NOM

YOU HAVE OPENED ON THE SUBJECT OF THE COLOURS IS THERE A SIGNIFICATION OF THE COLOURS?

CENT.NOM ::

Ues. Each colour has its own specific frequency, you have access to a part of this fan of frequency. Out of this visible fan for the human being, it is necessary to have other tools for the perception of the available frequencies. Your frequencies said visible to the human being rule your moods and maintain your sources of life. The least alteration of these frequencies can have grave consequences on the activation of the essential rules of life in your spaces. Each colour can have a direct effect on your emotions and these vibratory states have authority on the ensemble of your being.

These vibratory fields have a direct and indirect effect on the different parts of the populations, on the profound nature of the nourishing places and on the different structures that sustain the multiple processes of life.

Each colour is active and accelerates or decelerates the production of new life. The choice of the colours, by the artist, must be balanced unless that this one should wish to express, according his directives, certain aspects of states of decadence, of degradation, of death, or our artist will elate the power of the light, the effect of the elevation upon the souls if need is. Your responsibility, in your choices of the colours or of words, is capital.

Often, the artist chooses his own colours, because he expresses often his own state of being. Certain artists, on their own journey; in their desire of evolving and of uplifting themselves in their perfections, have by choice changed their palette of colours and thus modify their journey of evolution. At the beginning of these new visions, they will have much resistance, because they will not be at ease with their new challenges. Difficulties, discoveries will be there and will surprise them.

If you must modify the choice of your colours to elevate them at higher vibratory frequencies and bring them closer towards these visible lights for certain and invisible for the majority. Make this transition in all humility, and refine your colours by your new received graces. We may express the ensemble of the creation under this new lightening, but, in the absence of this spiritual light, we are then destined to our extinction and to the disappearing of our participation to the creation of our environments, by denying our own faith in the perpetuity, in the eternity.

Each day, your efforts, your discipline, are there in the only purpose to structure you, but, for this, you must then know your state of being of the moment, because, if you do not acknowledge it, how can you modify your gesture and your approaches in your projects? Your changes must be done in harmony, in concordance, in resounding with your personalities.

The artist by taking these choices imposes his colours, these frequencies of the fields of life, and these ones can then chant, shout or be discordant. To make your colours chant, you must bear the peace in oneself and, in order that the peace might be in you, your divine light must activate itself in you, you must live from your interiority because you will draw from your own source.

You are your own generators of light, and it is for this that each one of you must take much care of himself by respect to what he has received from the life. You should look after yourself, respect yourself, love yourself; to have a great consideration of what you bear, by the effect of love and by the consequence of the things you will be able then to bring forth your own light in your community. This will allow you to elevate yourself and this will allow you to help and to sustain the others, to elevate those who are around you by your

example and your lights: you will illuminate them and they, in return, will give it back to you a hundredfold.

If you wish to know more about the colours, or in any other domains, you must be more specific in your demands. To be specific, you must yourself have understood why we use such tool rather than another and what is the reason of your pursuit to be? We do not work without a superior enlightenment and we do not make some efforts only to remain in the repetition. Because the furrow left, in the absence of our precursors in our consciences, is and remains a desert. Under this thought, we obtain no result, there are but sufferings and deceptions.

You must know what is the reason of all your pursuits, what motivates you - pushes you to proceed to such or such other action - at that moment, you will be able to define and to determine what you wish to know. Otherwise it is a loss of time, and your time is so precious.

We are sometimes very annoyed in front of certain situations, in general, that happens when we are disorganized, when we cannot rely any more on what we hold or on what we wish to obtain. Often, the man happens to be in this situation and it is in this situation that he excels himself, because he cannot rely on his own acquisitions. In this awkwardness, he becomes creative, he becomes true and he discovers at last his own might.

Good evening to you. I quit you. I am happy to have encountered your spirits, your inner selves and I hope that, soon, these ones will be able to communicate clearly their states of being. The direct line is always the best; without any subterfuge, without any detour. Your actions, your gestures must be clear and without any expectation, they will become then productive. Do not remain in the hesitation during your time of experience. The hesitation lowers and slows down your creative energy, and alters the might of your state of being. Under the prolonged effect, the hope of BEING dies out, your lives are weakened interiorly and exteriorly. Go forward at any time, prosper, grow and blossom in the joy of the living. Thank you all, present in your experience.

ALAIN VAUTRIN IS IN STATE OF THE ACTIVE RECEPTION AND MAKES SOME SUGGESTIONS TO THE PRESENT ARTISTS

I— I suggest to you to continue to explore your art by passing by the path of the apprenticeship. Practice the drawing, paint real subjects. As an example: an apple, a table, an animal or any other subject of your choice or preferences. The reason is very simple, because, in this exercise, you develop a mastery, an assurance in what you wish to reproduce. Later, it will be as much easier to express what you bear in your heart of hearts. And the rendering of your work will be as much mighty, more beautiful. Without this kind of practice, what you wish to manifest, to express, will remain always weak. Through this experience of apprenticeship, you will reinforce yourself and your expressive power will reflect itself in your works in becoming.

II— I shall attempt to enlighten you by bringing you an answer that I hope will help you in your journey as an artist. A character without a face, without an expression, remains without presence. It is wise to set our subject with truth. The elation that we feel when we create remains in this pursuit to go always a little bit farther in advance of our learning. Your colours are interesting and beautiful. If you do not sketch out your subject, we could suspect that your glance is not yet developed to its full capacity. If you wish to express yourself in a more symbolic form then it is not necessary to put the addition of characters. Your colours in themselves are almighty and very revealing. When we are involved in a subject or a pursuit, we have the responsibility to attain our targets. We must complete what we pursue: if this remains an impossibility, we may use silent areas in our work, without useless additions to the effect.

III— The use of different glittering materials; such as metallic or other flocks, may have beautiful effect if the use has been well controlled and has its reason to be there. When we work in layers with the material of our choice, we must respect our decisions and sustain them through our creation. The work that we name mix media may, if it is well mastered, be fortunate. In the absence of experience, the results are not always

good. Certain artists combine in religious works these metallic effects with the colour to enhance their messages, might it be of elevation, of might or of arrogance. We must sustain in our works an equilibrium, a harmony and above all a uniformity; what will have as an effect to give a consistence and constancy to the treated subject. Any element that we use to treat our work must not become a body stranger to this one. There would be conflict. And, in the respect of these rules, we will be able to read and follow the current of thought that animates this work. If you have a propensity, an attraction, towards what shines, you could maybe get yourself involved in the creation of jewels.

– But why it is successful somewhere else and it is not beautiful here?

IV – The oil is a paste and shining gloss are metallic. It is possible to combine many materials such as: Styrofoam, metal, some nails and any other combinations of objects, but for this there must be a reason to be there; a goal to attain. I shall give you as an example Mr. Picasso who could, there where he happened to be, gather all kinds of disparate pieces and create in the following hours a piece breathtakingly beautiful. But for this, one must even though have genius and the genius is not common occurrence amongst the human beings. The use of brilliants; metallic or other is often used to fill up a need of light in our work. The use of clever device is often used for an expeditious answer to what we wish to interpret. With time and some work, you will find this light that itself resides in you and will reveal to you the ways of doing to acknowledge what you wish to express.

V – This evening, the treated subjects were concerned with the colour. **CENT.NOM** suggests us to approach this subject by passing by the study of watercolour in order to embrace the fires of the colour, the breath of this spirit of the colour that only a good watercolour painter may succeed. The oil has another quality and this one is more material and physical. In this comprehension, our artist will know to give to the oil this quality that the watercolour only knows to say or express. The greatest masters have always created their sketches with watercolour before painting their works with oil. The one who

masters this way of doing then is on the right path. And of course that takes a certain time. The works then enter in their maturity, and their beauty reveals itself without insistence. The light inscribed in a painting reveals the treated subjects and in the absence of this light the work fades out.

REFERENCE : THE TEACHING OF CENT.NOM

This text has been received by Alain Vautrin « in the state of active reception ». To bring suggestions to a group of artists.

Rephrased by Alain Vautrin on 5-7-2016.

Chapter 6

TO THE ARTISTS THE ART OF CONQUERING THE LIGHT

CENT.NOM ::

We shall proceed for the apprentices of the light and more specifically the artists because we are all apprentices of the light to the light in the light. And, whatever might be the service, whatever might be the choice of your expression, the basic rules will remain always the same; they differ in the understanding of the men according to the path that this man will have chosen but, in the end, in the essence, in the truth, it is the same sap that nourishes all the trees of his creation.

The young apprentice will always remain young because always in apprenticeship. Because the apprenticeship is this step, this road quite long for the majority - and still longer for certain. The path of the apprenticeship leads to mastery. And the master, the one who has acceded to the superior space of his dwelling on all its planes, becomes an eternal.

Few - there is no crowd - in your places, who accede to this superior state. Because our Father creates and places each one of his lives in different classes, schools, universities, of his light.

The apprentice remains an apprentice as long as he has not made room for the spirit of the eternal, for the divine spirit, to his father: because there is but one only master amongst all masters - and this master is our Creator. And those who accede to this mastery, to their eternity, are, by their state of being, the pure will of the eternal. Any other creature in segregation remains, for most, apprentices.

The apprenticeship is exalting because the apprenticeship, when it is borne, lived, elevates, step by step, our man, our woman, this life, creature, this apprentice, to states

of being always denser and denser of the light. But, all the way along the apprenticeship, this light is always fragile and flickering. Because the faith, the force, the power reside only in the absence of the doubt, that is when you will be able to live continually in the presence of your father, the eternal, in your divine self.

And the men – and those who have taken this path, who have known this path – have discovered at their own expense the fragility of their flesh. Because the flesh seems to welcome more intensely the passions in this place of experience.

A good apprentice does not reject the passion, he bears it, he is passion till the highest of his dwelling. And the effect of the might of his father then makes vibrate this string to the diapason of its expression. And this state of purity, of might, of life, this divine state will bring you back to order the whole time of your apprenticeship.

The one who bears passion but who does not elevate it till his divine plane, in his divinity, this one wanders, gets lost, exhausts himself. But the one who offers and elevates this might of life to and in and towards his father is continually protected, loved and instructed. And the divine instruction has an eloquent might because this instruction remains truth from the highest of your dwelling till the lowest of your dwelling, to the most profound of your dwelling. And this diapason is, in a sense, the river of his life.

The apprentice knows that he must travel a path, he knows that he must take this road or plunge in the river and let himself be carried, transported, in other horizons. The one who takes the step – the path of the apprenticeship – will have to remember at any time that he is borne by this river, by this divine light. And the one who is not conscious of these things will be made aware of these things by this superior, divine instruction.

A painter, an apprentice in fact, cannot, before complying, come close to his canvas, because the canvas is for the artist what is the Grail; your Grail, young apprentice. And, before drinking from this chalice, you will have to verify that what you will deposit in it will come directly from your father, from your divinity, from your creator.

A being, an apprentice, in this sense then will have to enter in contact with his creator, his divine self. But, for this

to happen, young artist, your spirit will have to bind together your intelligence, your body and your tools, and merge them in one, in the unique, in this river.

The string of a violin, whatever might be its frequency, is of the same texture and density between its two pegs: the pegs that are used to stretch the strings and the tailpiece where is attached the other extremity of the strings. And your body will have to be this resonance chamber (resonating body), and your submission; your silence to yourself will express itself in this luminous agility of the spirit that animates you.

On common paper, the simple gesture and quite ordinary should be repeated without respite. And the one who will wish to know the effect of the light will not let himself be distracted by the chants of the colour.

And the gesture of our apprentice will have to follow what the nature offers him as teaching: the straight lines will be received, understood, by this very call that the trees have towards the light. The straight line will have to exalt itself; in movement, in acceleration. And the curb should be heard in the movement of the wind on the wheat fields, on the water.

Each form of energy bears its characteristic and, there where the might confront one another, violence is heard, your lines, your gesture, will have to bear this very signature. And, in fact, the symphony of the whole creation, of the whole life, always passes in different modulations between the curb and the straight lines, because a straight line that starts to chant curbs itself.

Everything is but curb but, young apprentice, to understand the curb, you will have to master the straight line in all its orientations. Because the one who bears life - and is this expression of the straight line - then will be so joyous to enter in the curb more easily. And the one who would wish to frequent only the curb, by ignoring the straight line, will never know the joy, the might, the immensity of this luminous might; an eternity in each expression.

Young apprentice, on ordinary paper, you will have to repeat the gesture not in the automatism but in a conscience; the one that will allow you to live the freedom of a straight line. Because the one who repeats the exercise in the automatism finds the thing rigid, constraining - and gets angry and howls. Because this exercise, in unconsciousness, will make rise in yourself all your spears, your furor.

The one who becomes more flexible because he unifies himself and is, in his gesture, conscious, the divine spirit then will be able to welcome the wise apprentice with much grace and joy. And the apprentices, in this path of instruction, give up ; they abandon or they deserve this apprenticeship of the divine light, of the life, of the joy, of the colour.

The straight lines in all the directions: and, young apprentice, you will have to discover them, they are innumerable. And the one who knows to play with the straight line will have no more secrets in the perspectives. And this perspective should then calm you and allow you to enter joyously in the act of painting.

For the painters, the exercises are done with the brushes because the brush, if it is bound to your spirit, will be obedient. Because, in fact, you will not carry and you will not hold your brush any more because the very spirit of your divinity will make itself be heard directly, without your approbation or your disapprobation. Because the spirit, master in your dwelling, will know to make all its servants, your intelligence, your emotions, docile and, because docile, the force will be able to rise as a contained and mighty fire.

The exercise of the curb, of the spiral, of the sphere, is much more difficult to master. Because a good apprentice will have to be able to comply in all directions—and the master, himself, masters his aptitude in the perfectly balanced use of his two hands as a pianist. And the weakness of our apprentices happens to be there, in the dominant use of one of his instruments.

The curb, in a monochrome, through the wash drawing, will make appear and merge the form. Because the one who curbs the absence of the light makes spring the form that has just been defined by making merge this luminous space. And the exercise of the curbs must be repeated by continually leaving the luminous space between each repetition of movements. (50% luminous and 50% not luminous AV.)

This rule is much harder and difficult to attain, because a good artist, a good painter, will have to, in a multitude of exercises, master the dark space lying equal with the lighted space. And this exercise is very demanding because the eye, the intelligence, will have to calibrate, at any time, these spaces. And the one who will know to master this action will

be able, in the exercise of painting, to calibrate the whole light and the absence of the light.

When the apprentice is more advanced in his gesture, he will be able to start to use the colour. The colour will have more effect if, in the preparatory exercises, the artist, the apprentice, creates regular forms, with equal surfaces: with a square brush, to create squares or rectangles or triangles but always equal.

By creating squares and by changing the colour, the apprentice then animates his power of perception; he, in this exercise, calibrates the colour to his understanding. Because the calibrating of the colours remains, for most painters, a great difficulty.

A master, in his art, may express what he sees, conceives, receives, with exactitude. And the works of art that pass through the times are the effect of this perfection.

The apprentice painter is, enters in state, in divine state. And, through these exercises, disorder—errors, nameless cacophony—will start to upset himself and to encumber these spaces and the ignorant ones who do not discipline themselves, thus, who will shout till the masterpiece, their first step. Because, in these attempts, some notes sound right, some colours are in harmony, but there is not the art of painting.

The art of painting is not an accident, is not staggering along on one's canvas. The art of painting is to deposit the celestial colour that animates us. And, for this to happen, the apprentice will have to purify himself, to clean himself, to empty each day, before each session, to empty the mud, the disorder, the night and the doubt. And, according to the individuals, according to their experience, this time will be more or less long.

Once that the most ugly and the dirtiest is thrown away, evacuated, there starts the apprenticeship. Because, through the daily repetition of this exercise, our apprentice binds himself more rapidly to these most elevated states of his personality.

And, of course, the access in these states, young apprentice, will take you to other place, other space. And, according to the place and the space where you will be, will live your creator, that is you, young artist, you will be able to start to tell the things from this space. And, of course, all these

spaces are as some houses that open one by one and that are all contained in your dwelling.

And an artist, an apprentice, who thus proceeds, does not know boredom, does not know doubt because, from one time to another, he will pass from one joy to another joy. Few pass through this gate. And that is why the majority are bored and are boring.

The exercise is not always amusing or funny; that depends on the student. But, if the student is sincere and that he understands that he does not have any other choices than to come to his silence by evacuating everything that he bears, if he does not thus proceed, misses much and almost everything of his state of creator, of creativity, he refuses to himself the access to his mastery. And any art is as the life: well lived always remains a joy.

In this order of things, after the exercises, if you have nothing to say or to paint, do not paint, remain there and start your exercises again. And, when your intelligence will have flattened down because too exhausted, then your light, your true day, will appear. This first part of the apprenticeship remains what are the scales for a pianist, the development of an ability in the judgement of the values, of the times and of the colours, of the music.

And this first exercise will have the same effect upon our apprentice painter: without being aware of it, his capacities, his potentialities then will adjust, will develop and will harmonize themselves. Because, in this first discipline, will reveal itself a multitude of aspects to the expression of this art.

And in the exercise of the calibrated colour, the brain of the artist will be able, by the way of ability, by the bearing of the knowledge, to make appear not the colours of the palette but the colours of the artist. And the colours of the artist remain the shiver of their creator, of their divinity. Thank you, three times thank you.

**REFERENCE : THE TEACHING OF CENT.NOM
Tome VI The living one Chapter 14.**

This text has been received by Alain Vautrin « in the state of total reception ». On March 27th 1998. This discourse follows the session This Ascension for the artists.

Rephrased by Alain Vautrin on the 7-7-2016

POINT ZERO

BY YOUR INTENTION ACCEDE IN THE INSTANT IN YOUR OWN SOURCE

AV. Father, my Creator, my God, in this very place, in this eternity, in this fixed point of your creation, Father, we gather ourselves. In the core of any thing, of any life, in the heart of each one of us, we may become conscious of your presence, Father, and of your effect upon our lives, upon our actions. Blessed be, Father, your action and all the graces that You grant us. We thank You for it, Father. Amen.

CENT.NOM ::

Since always and forever, this point of encounter, this halting point, there where the time, the history, the very real-life experiences of the men and of the other lives have no effect, this place where the time is not and where the eternity itself is not perceptible, this place is the path, is the core, the link in any life, any thing, any creation, with its source of origin.

Whatever might be your step, whatever might be your experience, your real-life experience, whatever might be your expression, your manifestation, your appearance, whatever might be your family, your people, your nation, this place is continually open upon and in and by your dwelling.

This **point zero**, this point of origin for us all, is the true silence, true light and the essence, the source, the might of any life, of all our expressions, this channel is the sap to the tree, to the vine stock, to the fruits, to the lives. And this sap has, upon our expressions, no aspect visible to our understanding, whatever might be the level to which we belong in this corpus of creations, of creatures, of lives, that the Father has created, creates, renews and prepares.

Man, in this place, this location, you do not have to travel neither in time, nor in distance, nor in comprehension, nor in intelligence, any space; any duration is necessary **so that you might accede, instantaneously, by your intention, in your source**, in your creator, your father. And it is the same for everything that you will wish to engender, to create, to manifest and to say.

The time, upon your consciences, is a landmark, is a false reality, because the duration, the time, is but the plurality of our experiences, but our experience, our actions, our creative power, is not in the sum of the things or of the experiences. Because the sum of all these things, upon your lives, is but the past, in some instants, in you and well beyond you.

Man, woman, child, when you will understand these things, your sight, your heart, your intelligence, your being, your universes will not be veiled any more by what you believe to know. The true knowledge, the true learning, the source of origin, is living, mighty, is there, at your disposal, in your proximity.

And the miracle of the life, of his might, upon our lives, is this constant presence of the creator upon us, in ourselves, by ourselves. And, if we wish to know our blossoming and the families' that accompany us, only in this comprehension, you will be able, according to your action, to reveal the flowers, the fruits, the miracles of the source that animates you, of our creator.

And the true life is not in what we bear, in the real-life experience and the histories of each civilisation, family, but the real-life experience is the very expression of this sap of life, of this luminous might, of this oxygen, of this vital force, that, upon different levels of our consciences and of our universes, enlightens and maintains the great masterpiece of his work.

And, as long as you do not see that, you will never recognize what is his life, his celestial, his glory, his joy. Because, through your habits, your comprehensions, your acquirements, we have separated ourselves from the heart, from the nucleus, even from any creation which is, in your spaces, god in our spaces, light, source and might and in other spaces: most of these other places are without name: what we cannot name, there where the word has died out, because the superior word does not sleep in the repetition of words, of actions and even of your work, work of art.

The water that flows in this river, in this brook, for your eyes, is the same, but, in fact, is never the same, because this very water, in its cycles, is renewed, recreated, rejuvenated, vivacious. And what is happening for this brook and this river goes for all the rivers that nourish the different levels of finite spaces of sources, of energy. And what happens

in this tree, in this vine stock: the blood of the source, of its might; this vital force, upon our lives, is the true support, the true word, image, creation, manifestation, that passes by our temples, our gardens. And the given fruit, the given flowers, all these beauties, belong to the Master Gardener, our creator to all.

And, subsequently, do not forget, remember that if, in your spirit, the duration still exists, the time taken to do the things still exists, then, it is that you are prisoner of yourself. And the time that you have created will take on to annihilate you. Our own disappearance is the fact of our intentions. And, if you remain - the sight, the heart, the intelligence - open about this point of origin, this halting time, this time of silence, this time of light, there, you will be able to shine and to know, during your passage, the glory of your father and the joy of being. Amen.

The true thankfulness may inscribe itself only in this consciousness where the time, the eternity, the duration are no more, do not encumber you any more. Because each life shines whatever might be its level of consciousness, by this immutable, permanent source, upon which your values, your perceptions have no effect.

And this intelligence and perception, this reading that you have of your lives, has but a rather degrading effect upon our expressions. The total liberation, it is the recovery, in our consciences, of this place, of this point zero where everything springs out and shines without leaving any mark of time, of degradation, of the past times, of the history. Because, in fact, each life has been created to be borne, to shine, to know the joy, the happiness, the expansion, the creativity: a source of miracle. And what is left is but falseness, irritating, destabilising and that slumps these lives that have been created to shine, and to shine, it is everything but it is not the collapse.

And each life, each expression created knows and will know during his journey if his look is pure, his heart is open and rid of all nonexistent charges; these lives will know, during their journey, all the planes of expression that have been reserved for each one of them. And each plane contains his whole light, all his beauties, his whole glory.

And, from one step to the other, in your manifestation, you will know, in your conscience, in your temple, in your

body, the blossoming, the expansion of your source in your dwelling, because this one, since always, is constant. But, through your superior sight, your consciousness, the expansion of your sight, of your welcoming, will go, if you remain pure, to its apogee; to the apogee that the father has placed in us, for us, intentionally. And this apogee, whatever might be the family to which we belong, remains the source.

Our father has given us and maintains, upon us, his life. And, to know the full expression of his life in our dwellings, forever, there, you, we shall find again at last the perfect abode in which since always we are.

When we have received his life, our dazzled consciences have fallen in a night. And these ones, with the pace of our experiences, lighten themselves, emerge and reveal to us his glory, his day that, since always, is there, in what we believed, all and each one, darkness, erring.

When we have received this outpouring of his intention in our expression, the time has had a hold upon us, because the time, the duration, the degeneration, the journey that we take with our state of consciousness that is, only with experience, but a sun that rises and that resumes its full might by adapting itself and by adapting us to this source, to our father.

To accelerate these levels of consciousness, we must, all and each one, learn, welcome and, above all, to abandon what, at first sight, we do not want to let escape from our dwellings. And, yet, welcoming his life, his expression, his energy, it is to abandon every thing that touches us so that this energy, this source, this enlightenment, this intelligence might, upon the remaining part of your garden and of your family, continue its expansion, its flourishing.

The true thankfulness can be done only by this welcoming and this abandonment. Thank you, three times thank you to us all and to each one of us who work and shall live and live this same journey, whatever might be the level, the expression and the place, should the need arise. Thank you, three times thank you.

REFERENCE : THE TEACHING OF CENT.NOM
Tome IX Our Glory Chapter 10

This text has been received by Alain Vautrin « in the state of total reception », Laval, Thursday June 19th 2008.

Rephrased by Alain Vautrin on the 7-7-2016

THE APPRENTICESHIP OF THE PARTNERSHIP

Q. – How to approach the courses of the “Era of Artistry” to make them more productive according to the instructions of CENT.NOM ?

CENT.NOM ::

In the lecture that you have received, you will have to draw a parallel to the action of the student artist, in front of his creation.

Advise to the artist student. And in this parallel, of course, you must consider the support of the work with great care, respect and love. A conscious artist of his gesture, in his execution, will not allow himself to deposit, upon his support, any other thing than what his conscience as an artist imposes on him.

If this student artist does not have an artistic conscience, allow him, through the exercises, to discover himself and to develop a conscience that will sustain him in his artistic pursuit. Through his stages and his relation of partnership, he will be able, to create and not destroy or soil what he creates. To create is synonymous of giving, of establishing and manifesting physical, material life of the light, by the light.

The one who chokes the light, who buries the light, does not create; he destroys and extinguishes his own life and realisation. The expression of the work is always to the image of his creator, and the teacher must, with love, in this partnership, in this relation, see his student as the student sees his support of his work. The student sees the paper, and the teacher sees the future master, sees the future work that will deposit itself in his student, because his student is the true support.

The apprenticeship of the partnership, at all levels, is capital – and that is why that, without the others, do not hope to produce anything other than your own restrictions, limit and annihilation. The teacher does not hold the brush of his student, but he may enlighten him and open the way for him, and the different avenues of his development, guide the hand of his student by enlightening the conscience of his student.

If his student is enlightened, maybe this one will en-

lighten your own conscience: and, if the two consciences are enlightened, impassioned, they will make but one, surely. That is the beauty of the all luminous conscience. Might they be alone or multiple, they are one and all unique, because they represent, the uniqueness of the Father.

The respect, in your case, of the paper must be transferred to the student: the respect of the tools as much. Because the tools are, in fact, the prolongation of the creator, the hand of the creator as you are, yourselves, the tool of the Father, his hands, the hands of the potter. The respect brought to the extreme will be heard through the love of the colour. The colour must be loved, because it bears all the vibrations of the life. The colour is the life. The colour must be used, deposited with gentleness, calmness, serenity and in the free gestures, without any embarrassment nor restriction.

Might the gesture be small or great, it cannot suffer the imprisonment, any constraint. The factor of the life must be understood. If the student, each time he puts his hands in the process of the life by creating or that he intervenes with his instrument in this creative process of the life, without being conscious of it, then his consideration, close to his lights, to his colours, would be expanded in his own comprehension. And his responsibility and as his might would establish themselves in his work in becoming by dint of greeted graces.

It is the same for everything and in all the fields. The great partnership makes counterbalance to the dissociation of the peoples, of the men, and may but call back to the return of the association of these ones. Such is the law of equilibrium, in his will. Thank you.

**REFERENCE : THE TEACHING OF CENT.NOM
Tome II His teaching his revelations Chapter 62**

This text has been received by Alain Vautrin « in the state of total reception », Laval, Monday March 15th 1993

Rephrased by Alain Vautrin on the 7-7-2016

Chapter 7

THE PRESENT TIME IS BUT AN ILLUSION

AV. Father, my Creator, my God, in our dwellings, we receive You, Father, in this instant, in our time of experience, of life. Blessed be your presence, your light, your love. Amen.

CENT.NOM ::

The instant, the present time, the space where you happen to be, there, in this instant, is already far away. The time, in its concept, is not, because nobody can stop it. And this movement, inscribed in the conscience of the one who is awakened, gives then access to this new conscience where the time, as learnt, known and transferred in the ideas, does not exist.

All lives, creations, are borne, uplifted and are in movement, moving about.

And man, as all lives of the creation, you travel at the speed of light and, unwittingly, you try to catch the butterflies in mid-air. Man, woman, child, you are movement, energy and you will have, at least, in your spirit, in your intelligence and in your actions, to go in this river where the rapidity, the excellence, the vivacity of all things start to rise in your perceptions, conceptions, projections.

The present time is but an illusion. Only our presence in our consciences, in our dwellings, is this present time; everything that is around goes away, for the one who is conscious, at vertiginous speeds. And man, if you tie yourself up, if you cling to some object, to some acquirement, to some form of possession, then you are in error. Because the Creator has deposited all the elements of his life in this movement.

The past time is but an echo and the future is a brother, a travelling companion and your present time is this space where, as an awakened one, you live, act, and what you will

conceive, construct, create, will have to be in the same impulse of your own moving about.

A creator, a life, must, at any instant, be awakened about this fact and, at any instant, by his sight, by his conscience, project himself beyond his own luminous course. In the instant a thought rises in you; it is already out of your reach. In the instant when you work and place brick by brick upon the object of your visions, to maintain your work alive, you will have, in your gesture, to sit the object of your visions in this continuum, in this energy, in this conscience of the absence of the time. The time, in our conceptions, in general, is a duration, a value, that can be counted, that can be spread out but that, in fact, is a false standard of measure.

And the societies, in their awakening, in their conscience, in the new sight, then can create, build this future, deprived from the knowledge, from the asset. The look of the past societies had to adjust, in the apprenticeship, to these different concepts of the time, of the light, of the energy, of the creativity. And each level of consciousness imposes its rules, its structures, and deposits, in civilisation, the object of their expression. And the humanities that pass live under this enlightenment.

The garden of the creativity, under these new enlightenments of conscience, under these suns always mightier, this garden changes colour, aspect and even of materiality. Your present is beyond your reach and, to be present in this space, you will have, in your thought, in your spirit, in your energy, at least to move yourself at the same speed.

A man, a life, this spirit, this vital force in your dwelling, has the might and knows these things, these senses, this might and will know to enlighten you, young life, in your new languages, in your new visions, perceptions and in your gestures. The creators, in this fact and from all the times, were these beings and are these beings who, in their gestures and movements, inscribe this constancy of the present that is translated in this luminous energy where the traveller, the architect, the creator, plans, orchestrates the work so that this one, through your said times, passes and remains unchanging and straight and almighty. The work is the object that does not collapse and does not let itself be flattened by the value of time that the men of the day (the common run of people AV.), of the daily life, bear in their concepts.

The awakening, upon our societies, has this major effect to accelerate all lives, all things, all projects and, in this very acceleration, erases everything that cannot follow this inner movement to the men, to the societies, to this humanity. And most lives rise and lie down without having, for one instant, sight upon this effect. And, yet, since the first rising of the life until in your instants, there is but one trait that is done, but one line, but one curb that chants, but one light that invades the spaces, that inhabits all the spaces and that sows the life.

Man, enter in your present time, but not the one that has been taught to you, but in the present of the creators. In this place, you will be able to see blossom the creation, but, in this very place, you will not be able to pick any flower. The might that animates each life is this spirit, this light, this present, this constancy, that, upon the ensemble, the ensembles, dazzles them and keeps them in the ignorance, because the one who can have the true vision, the perfect real-life experience, goes, beyond what he sees, of what he hears, of what all repeat, then there resides the germ of your future. And those who will see it, will bear it and will be part of it, will be able to mobilize the new efforts of these masses awaiting the actions, the gestures, the exploits, the glories, who will be the effect and the gift upon these awakening humanities.

The past, your present, your future, is, in the perfect sight, pure, but this same curb that embraces all the universes, all the spaces, dimensions. And you will be able to live yourself, young man, woman, child, life, and you will be able to see, as the one who, upon summit, sees in front of him, behind him, sideways, all the horizons stream past in his vision. While those who are set in some place see but their daily bread.

You will have to instruct yourself about what we name the time; this conception of duration that, as a form of energy, has no understanding. And, if you gradually awaken to this fact, then what you will bear will be able to flourish and you will be able to free yourself from all the falsehoods that you have grabbed and that you have let yourself be grabbed by these illusions that keep the majority captive in their domain, in their space.

Man, woman, child, you are this traveller, seated on this horse of light, on this path of light, upon the tracing of the Creator. And, in this space of your conscience, whatever

might be your place, remember that the time, you will neither know its definition nor the essence ever, because the instant in which you are is no more. And those ones who only remain, it is the power of your energy, of your divine self, that it is always in harmony with the tracing of the Creator and follows, in this same impulse, the intention, in the same instant, of the Creator who animates all his lives. Your time, your present, is your energy; the one that bears you, dresses you, instructs you and liberates you and snatches you from your hells.

Man, woman, child, when you will start to walk in this sense, in this light, what you will live in yourself will be, of course, lighter, will be joyous, free, and then, you will have found again your dwelling, the abode of god the Almighty. Amen. Thank you.

**REFERENCE : THE TEACHING OF CENT.NOM
Tome IX Our Glory Chapter 15**

This text has been received by Alain Vautrin « in the state of total reception », Laval, Friday November 21st 2008.

Rephrased by Alain Vautrin on 7-7-2016

HOW TO DEPOSIT THE LIGHT ON A CANVAS

WHICH ARE THE TECHNIQUES?

CENT.NOM ::

This research has occupied many men and women and many lives. The only way to convey the things is not through the path of the technique, but through the path of the bearing of our own experience. To deposit the light - the one that is eternal, the one that will remain present through all the times and ages - it is of course the one that animates us in our dwellings.

The one who appreciates the joy of living, the light that is around him, and to hear and to see the bearing of the light that animates him, that is his energy and his love, then our man, our woman, our artist, the one who will wish to tell the life, will not tell himself but will deliver what he bears and what overflows from his dwelling. There are no other ways. Amen.

Q. — I thank you for the answer. I understand that the bearing of our experience of life can be very useful to us in what we have to express or deposit in our work in progress. But, technically, can you explain to me how I must proceed. Must I use some clearer colours, purer, less hatched? I would like to express this life in my work with more intensity. Thank you.

Rephrased by Alain Vautrin le 28-6-2016

CENT.NOM ::

The colour may be at the service of shadows and of the light. The absence of colour may often surprise, because, in this subtlety, in this almost absence, the colour may awaken in the observer. The energy of the life is subtle and is not perceived by the majority. And what we call the colour is but an effect of the reality and, often, deceitful, because the finished object is not an object on the path of merging. What is manifested in it, everything remains secret, because few have access in their inner selves.

The energy, the light, in the actual understanding and of many epochs, is always on the placement of the sight upon the object, form, life, being, clothing; the energy of this same colour has its source, has its reason, has its life and its movement. The one who wishes to come close to these frontiers or to get past these frontiers will have to, in his comprehension, approach these spaces, these dimensions, with some tools combined with his perceptions. Because what is light? What is the sound? What is the form? What is rhythm?

The one who always takes the same path knows each tree of this forest that he visits since always. But the one who takes other paths to go to the same point will have another comprehension, another approach. And what he will put in his works will be, of course, the richness of the multiplicity of his own comprehensions.

The being, the man, generally frequents a path and he gets used to it and he feels at ease because he can, with this habit, have a semblance of dexterity. But a wise one does everything, in his gesture, in his word, in his way of being, not to remain in the path most frequented by himself. He imposes on himself, everyday, a new path, a new horizon and if, during his action, his gesture, he encounters some past path, he does not halt in these places. Thank you.

CENT.NOM ::

Good research and, above all, what joys are there for us all! The joy is not a surprise, the joy is the understanding upon our dwellings of his whole greatness, of his whole energy, his creativity, deposited in our humble dwellings. The joy is the true sun, ardent fire of his love. Amen.

**REFERENCE : THE TEACHING OF CENT.NOM
Tome VIII His The Joy Chapter 39**

THE ART OF OBSERVING THE PASSING OF THE SEASONS

This text has been received by Alain Vautrin « in the state of total reception », Laval, Wednesday January 31st 2007.

Rephrased by Alain Vautrin on the 7-7-2016

HOW TO RECOGNIZE THE LIFE

CENT.NOM ::

The life is vibrant, is movement, is active, whatever might be its stage of action or of rest. Life bears a nucleus of matter sustained by the light, and what contains it is a vibratory field. For any living object, any living being, any living form, the presence of the vibratory field, of the aura, is the confirmation of the activity of life. It is the same for colours and anything that may pretend to bear life. Each individual, each being, to operate well, act, work, must maintain his vibratory luminous field. And, in this space, the exchanges can be done only through the intermediary of other luminous fields.

A colour, whatever it might be, in order to be active, living, stimulating, calming, must carry close to it its field of light. The example of the olive green colour that, in its luminous part, bears the gold colour, allows, to this colour, to complete itself, to be unique, perfect, full, rich and active. Without the presence of these fields, of these auras or elevated vibratory fields, the colour – and even man – collapses, falls and loses, in fact, all its potentialities. This man cannot act any more and is, in fact, without talent. And this colour is, in fact, absent, empty, dirty, dead, inactive and, above all, if it is in a work of art, it takes the place of the other colours that wish to serve.

A living work of art, active, does not contain any space said dead, because the colour, even in its darkest state, always has a minimum of essence of its inner light, of its spirituality. The parallel is the same for the human beings, in each one, this field is there. And the one who uplifts himself, the one who purifies his colour, uplifts in fact, widens in fact, the field of this aura, of this colour; he uplifts and reinforces his vibratory field.

To make rise the vibratory field of one's being and to expand this vibratory field is to augment the might of this vibratory field and this vibratory field will then become authority. Because it is through these luminous fields that these exchanges take place, that the communication establishes itself. And it is in these fields that the light passes and vivifies

matter. It is certain that the vibratory field is always in correlation with the transmitting nucleus.

The colour or this man or this woman, whatever might be the level of evolution of these beings, if they are sincerely, in their actions, divine, these beings then bear, in their luminous field, in their aura, all the treasures that they bear in themselves; but, without this field, these treasures, these potentialities, these gifts are inexistent. It is the same for anything. And the colour, more than any other, is subjected to this law, because the expression of the colour is the instantaneousness of this light or of this absence of light, of life or of the absence of life.

The painter, the artist, cannot disguise his colours. They are lives or they are dead, they are settled or they are active, they are calming, mighty and even soothing. But, if they do not bear in themselves, around them, this aura, they are useless, encumbering and, above all, create an obstruction in the discourse, in the message of the work of art.

A work of art, an advanced being, is a luminous field. A clear message, direct, is beautiful in its simplicity, without cut, linked to any stage. And that these stages be gentle, calming, active, mighty, all are linked the ones to the others, without separation and without break of this connection. And the howling waves make themselves, will make themselves be heard far away as lapping, quiet. But, for this to happen, everything must be linked, everything must flow from one to the other, from one colour to the other and, in this link, then the modulation expresses itself and life is a modulated frequency.

The exchange between any creature, any creation, is done through the intermediary of these luminous spaces and invisible if the presence of these materials, of these beings, were not there. Because these vibratory fields are created, generated by any creature, any matter, any living creation.

The eye halts on the form and, when it is experimented, it stops on this field of light and does not come close and does not touch the form, because the form without light is faded, dead and not nourishing.

The purpose of our development is to rise up in our divine self, is to act and live by our divine self, in order to prosper, to create, to build by our divine, in divinity. Beyond

these terms, everything is boring, in these terms, everything is exciting.

REFERENCE : THE TEACHING OF CENT.NOM

This text has been received by Alain Vautrin « in the state of total reception », On May 23rd 1994.

Rephrased by Alain Vautrin on 7-7-2016

THE MASTER OF THE TRANSPOSITION

AV. Father, my Creator, my God, enlighten us so that we might, all and each one in our domains, receive this comprehension, this vision, this intelligence upon the object of our work, of our works, of our doing. Blessed be your presence in this enlightenment upon each one of our dwellings. Amen.

Q.- What are the **stages** to cover **to create a pictorial work of art**?

CENT.NOM ::

The object of our researches, whatever might be the domains, remains, for the most serious ones, their greatest achievement. Each life, each being, creature, has, at his disposal, this creative might. And the need to give back what we receive rises up in the dwelling of the participant, of the seeker, of the scientist, of the artist, rises up and transforms itself in a need so strong that the object of his pursuits is already inscribed in his desires. To complete a pictorial work, a painting, an image, the artist, the apprentice or the master must, by instinct, find again the initial qualities of the hunter; the one who recognises the element and the object of his pursuits that are always dictated by this profound desire, anchored in this soul, in this body, in this artist.

The work of art, around a pictorial scene, must, by the artist, be captured. And, in his phase of accomplishment, the captured object must be rendered to its own freedom. And, only in these conditions, the work takes to life, force, because it becomes autonomous and complete. The principal subject remains the object of our most profound desire, and the environment of this desired object remains the ambiance, the atmosphere, the milieu, the context of the principal subject.

The work can neither live nor breathe without the presence of all these elements, because the object of our desires, without its environment and its suite, remains frozen, inert and is without spirit. The image created by the artist always bears its own breath. The look of the hunter, when he pursues the subject, the project of his researches, enters in the element of the desired subject, becomes the ambient element, to be

able to see what most people cannot seize and understand.

According to the chosen subject, desired, the artist, to make body with the ambiance, to the milieu, will have to pass by the half closed look, the eyes lowered, the eyes half closed. In this instant, the artist may take part in the environment and becomes this environment. Because, in his look, all the ensembles take shape and mass and become essence. Because the detail is no more, but the masses of energy, of essence and of force, place themselves by themselves in their own average. The lighting, the colour place themselves in equilibrium.

When our artist adheres and enters in the essence of this environment, upon his canvas, he will have, in the respect, to let himself be carried by these essences, by these masses, these colours, these shapes, without interfering with his intelligence. He will have to paint more by instinct, more on the sentiment, the feeling. This is the first stage.

In the second stage, our artist, our student, will close the eyes and will open them again to seize only the light and he will place, on his canvas, all the surfaces and masses of light and always in an approximate without precision. The painted object, created object will always remain in the path of the intelligence of the artist, will always remain in the same language of what our artist knows of himself. And his comprehension, on any object, will always emerge from his own personal origin.

The artist, in the third stage, will recognize the shape, because everything, any ensemble, any object, any subject, is poured forth in a form. And the intelligence of the artist will know to recognize the form, the summary of the object. The established forms will dictate automatically the movement of the brush, the direction of the action, because the brush of the artist, not to harm the desired object, painted, will have to follow the natural curbs of the direction of the energies of this very form.

Our artist, in this sense, happens to caress the painted object, and he happens to go always in the natural direction of the energies of this painted object. By respecting these rules, the harmony remains master in the work and there will be no dissonance. And each element will be able then to imbricate itself one into the other and to serve the ensemble and the principal subject. Any smooth surface will give, in the effect

of the light, the effect of surface, of plated, following the form and the movement. Any worked out surface, in its expression, with the support of the light, will become textured.

The textures have the advantage to render, what is intangible, possible to master. But, for this to happen, our artist will have, in his intelligence, to understand what he sees, what he welcomes and receives. And, to understand, he will have to elevate his thought much higher than the observed detail. To understand the ensemble, the artist will have to absorb, to become immersed in the whole and, at this instant, his intelligence will dictate to him the inner networks that constitute this object.

The textured objects remain the simplest way to resolve the complex problems of the lecture of the object. And, according to the shape, the light will express itself and, on each one of its forms, the light will concentrate itself or will expand or will stretch itself, and the light, on the object, is always a chant, a caress, a gentleness, a peace. The textured objects are often some pillars and represent often the force, the density and the character of the painted object. The union of the textured objects and of the smooth surfaces, given by the light, creates, in general, a beautiful harmony. Because any beauty, any softness, must stand on its own foot, example: the flower on its stem.

It is the same for the portrait. The light must, in its intelligence, reveal the interiority of the subject. And the age, the traits give youth or age to the portraits. And, whatever might be the age of the subject, if this one is old and if he bears a worked out bark, in his look, by the light, we will feel his youth or his deceptions. Any lighting is revealing and must bear, in its inscription, the emotion, the living, the breath of this subject. The light must be deposited gently and in total calmness.

The textured objects may be deposited according to the expression, with as much force, violence or gentleness, as our artist has been able to read on his subject. And, for this to happen, he will have to awaken, in himself, his violence, his torrents of energy or this gentleness and this calmness. In the textured objects, our artist must, in reading his subject, live what the subject bears. And, for that, he will have to remember the hunter that blends and mixes himself in the forest to at last see its inhabitants. And he will have to blend and merge

in the spirit of this animal to understand it and to find it. It is the same for all the subjects. Most of the artists limit themselves too quickly to the image. And the image, without its emotion, without its interiority, is without effects upon us all.

The artist must be evolved in his humanism, in his passion, in his compassion, in his joy, in his sadness, so that he might hear beyond the image. The image is beautiful when it is stirred by the sentiment, the emotion, the pain, the joy. Most limit themselves to the image, because to encounter the sadness and the pain of the subject can profoundly upset our dwelling. But, in the same pathway, the artist may encounter the joy, the life, the energy in his subject and may profit by the fact of this abundance. This one will be borne beyond his own habits and he will forget himself and will not have and will not bear any of these pains. And, if he bears the joy, this one will be inherent to the tint of the joy of his subject.

The artist who comes the closest to the perfection is the one who, as a creator, becomes omnipresent; omnipresent because he is, himself, in this instant, this action: he is the great work; he absorbs, he lives in this bath of life by looking at his subject and his environment. Because an artist is not as a fisherman to take a fish and to take it out of its context. The true artist, if he wishes a fish, will become, in his very essence, the lake and the ocean; the whole environment. In this thought, our artist becomes a creator in the strongest meaning of its sense. It is the same in all the fields of the arts; the same rule applies to all.

An artist, a creator, transposes what he sees, what he welcomes, and deposits it in a space, on a canvas, on a sheet of paper; he deposits it in its whole integrity. But the truth always remains in the respect of these essences, of these forms, of these masses, of the light, of the shadow. And, later, the drawing, the detail, is important, because these details underline and bring, bring back those who hear the things through the intelligence. Because the trait, the detail, is a language recognised by all. And, beyond these details, beyond this image, if the work is a masterpiece, it will remain truth. And, in the depths of the emotion, of the colours, of the masses, these ones will remain in harmony with the trait of our details.

Because what we hear in the essence, in the form, in the colour, in the light and the absence of the light, must, by

resonance, repercussion, be found again in the smallest detail. And this rule remains simple for the one who lets himself be carried by the movement, by the energy of these forms, of these essences, of these spirits. Because the intelligence of a subject does not confer its spirit, but the spirit of a thing lightens of course, the intelligence of this object. And an intelligence without spirit remains disregarded on the level of the expression of what is said.

The work of an artist who knows to blend himself and merge in the space that he captures will remain, for always, alive. Because this one, on any point, in any space, in any place, whatever might be the specific point on the canvas, will always remain, in this harmony, in this force, bound as the waves are bounded together. There are many ways to go to the work of art. Most start by the trait and start to develop the look by trying to seize, by the trait, the intelligence of the object; the cerebral side of the subject. And these apprentices, with time, will come close to their emotion, from their inner self, by the colour.

It is wiser to recognise the colours by what they make us live in ourselves. And, generally, each subject is an ocean of an average colour. And, with a little bit more details, when the artist accedes to the core of the subject, he may then play, by the path of the contrasts, on the lighting, on the lighting of the absence of the light. Between the humid or the dry technique, what the look perceives in the light, is, in the ensemble, lighter, clearer. And what is in the shadow is much more dense. And if, in the light, a red is profound and vivacious, put in the shadow, it will fade away.

And this movement of light and of the absence of the light, of the dryness and of the humidity, of the abundance in the humidity and the shadow is maybe, in the light, more order, less clutter, because the light chases the clutter and the shadow creates it. There are many front doors for this apprenticeship of the pictorial arts. Certain, by instinct, enter on the same level in the fields of colours because their emotions are vivacious and sensitive. And these ones, without reasoning, take the path of the vibration, of the emotion, of the sentiment.

And, in this state of being, as string instruments, the artist vibrates by the gesture and by the touch. And, slowly, from these intimate and personal depths, they resurface towards the higher level, towards the light and towards a clear,

simple intelligence. Because the one who lives and paints by the emotion does not encumber himself with details; he lets the detail be completed by, in the look of the observer. But, for this to happen, the application of the colour must always be truth. And one may not take any risks to tell any lies. We must really deposit only what we see and what we aim to, and what we comprehend, and what we live in ourselves. And, if certain spaces are not possible, forbidden to our reading, we leave them free and we do not touch them. Because the work, in its ensemble, in its truth, will give back and will recreate the lacking element, because the ensemble will make emerge the invisible part in the consciousness of the observer. It is the same for the trait.

If we are sure of what we see, we may trace it. And, if we are uncertain of what we see, we will place the bare minimum. A wise artist, in this sense, is very thrifty. And a wise artist, in spaces where his intelligence shines, will give back, through a thousand fires, what he may receive and conceive and transfer. That game is called *l'art de l'appui* (support); it is to assure and master the work, sometimes heavier, stronger, and may be lighter and swifter, as for the pianists in their execution of a partition.

And, in this art de *l'appui* (support), then the work becomes musical, chanting, and the colours all start to live and, instead to remain frozen, these ones put themselves in movement in the consciousness of the observer-listener. And, if this work is really truth, whatever might be the technical level of its execution, that work, at each instant, will reveal, to the observer, some parts that even our artist did not yet see. The touch, *l'appui*, the force and the dexterity demand enough knowledge, much intelligence and, above all, the confidence in our own emotions. Because the capacity to hear our own emotions will be able to allow us to transfer and to create what a scene, a subject contain and bear.

The artist always remains **the master of the transposition**. Because everything that he sees, perceives, will be heard as well in the limits of the sensitivities of our artist. But, if this one remains always truth with himself and does not play and is true, and, if our artist, in front of his ignorance, is not arrogant, he will always be truth. Because the arrogance, the mask, is unfounded and is lie upon a work. And that work

will not be able to remain in sequence with the perfect harmony of this instant, of this captured subject.

An artist must remain honest, sound and if he does not know, well! he remains honest facing his level of consciousness; he does not pretend to any other standing than his own truth of artist. And the greatest artists have knelt down in front of their ignorance and, in this act of humility, they have become the greatest ones because what they have left there was but truth. Because a false trait, a lie, a colour that does not have its place remain dissonance upon the work and overburden the work and, often, weaken it and make it uninteresting.

The work of art is always created in the essence of our own glory and the glory, in its essence, is truth and does not bear any fake, any imitation, any lie, any pretension. It is better to pass as a simple one and, in this wisdom, what we will produce will remain intelligent, alive, spirit. And, as for other approaches, these images will not be works of art. Many apprentices, artists, wrongly directed try to tell the truth by writing only lies. We must not seek to trace or to colour what we do not understand, what we do not feel, what we do not live. Because, in this sense, our apprentice always works with approximations. And, on the whole, the image creates itself and may surprise, but it always remains inert and dead; an image without perspectives, without body, without force, without emotion.

A true artist does not tell himself stories, respects himself and, in this sense, he will be much closer than all to his work. And, whatever might be the technical levels of the expression, the work, the most beautiful works of art will be those that bear this purity, this integrity, this truth. And these ones will remain the mark and the authority of this creator.

The stages always resume themselves by a first general view. And the path of these stages will go till the detail by always bearing the principal harmony of the ensemble: the ensemble, the ambiance, the essence remain the pitch that will dictate the detail. And, in this sense, the work will be complete because, in its harmony, it will contain from the smallest detail to the greatest one. And, under this rule, the work then becomes expression and is alive and speaks and comes to touch all and each one, whatever might be their level of comprehension. The work does not bear the deceptions. Amen.

**REFERENCE : THE TEACHING OF CENT.NOM
Tome VII ASPECTS OF THE LIGHTS SAID ETERNAL Chapter
27.**

This text has been received by Alain Vautrin « in the state of total reception », Laval, Sunday January 21st 2001.

Rephrased by Alain Vautrin on 7-7-2016.

BIOGRAPHICAL NOTE

Alain Vautrin, of French origin, was born in Staoueli, Algeria, on January 11th 1941. His father was an officer in the French Army (colonial troops). Travelling through four continents, he lives with him, his mother and his sisters. Arriving in Québec on December 6th 1957, he has worked at different trades.

His life experience has allowed him to take up a scope of different artistic expressions such as classical ballet, theatre, writing (a writer of spiritual inspiration) and painting. These influences have brought him to express himself and to create works of art that become the sum of his own real-life experiences.

Autodidact painter, Alain Vautrin has followed some workshops with different teachers such as Lise Grothé, watercolourist, Robert Girard, animalier, Jacques Lajeunesse, ancient technique of painting, Louise Daoust, study of the old masters. Courses in the history of art and also a formation in drawing at the Museum of Fine Arts of Montreal.

Afterwards, Alain Vautrin has chosen to follow his own path on the level of his creativity and of the very rendering of the execution of his paintings.

His favourite subjects are the expression of the most profound emotions of the human soul.

He blends together in his work plays of contrasts strong in colours, in light, in the form and the composition of the addressed subjects. According to him, a work of art must be inhabited, living and intimist.

The relation between the work of art and the artist is very tight, because the artist can express only what animates him, what he bears in his understanding and in his experience.

Only in this pure integrity, the artist may reveal himself and be truth to himself. In this spirit, what joy and discoveries!

CURRICULUM VITAE

STUDIES: Diploma of secretarial course, Stella Maris.
Classical Ballet: in Quebec with Seda Zaré (1960-64)
Scholarship holder from the British Council, England (1964-65)
Holder of a qualification from the Royal Ballet School, England (1965)

CAREER: Dancer at the Opera Theater of the Covent Garden of London, England, till 1968. International tours.
Teacher, choreographer and painter, writer and as a spare-time activity, actor.
Winner of the 8th edition 2001 and of the 10th edition 2003 of the contest recital at the International Festival of poetry in Trois-Rivières: He receives a mention of honour for the presented poems «Cette nuit apocalyptique» and «Errance».
In 2001 also, he is nominated in the category Creation Interpretation, at the Grands prix Desjardins of the Culture of Lanaudière.
Consultant and analyst of individual characteristics through the study of writing.
Speaker broaching spirituality.

Founder and director of Éditions de l'Anneau d'Or (1991).

Grand Knight of the Council 3045 of the Knights of Columbus of Saint-Gabriel-de-Brandon (2011-2012).

« Deviens Chevalier et tu pourras élever ton monde à la puissance de tes aspirations ».

Alain Vautrin.

TABLE DES MATIÈRES

WORD FROM THE EDITOR	9
WORDS FROM THE MAN WHO LISTENS	11
PROLOGUE.....	13
FORWARD	15
Chapter 1.....	19
THE ARTIST IN THE MAKING	19
THE JOURNEY OF THE IMAGIERS.....	23
THE BIRTH OF THE LINE.....	23
YOU LOOK FOR INSPIRATION.....	31
REFLECTIONS ABOUT WHAT WE ARE.....	33
Chapter 2.....	35
THIS CONQUEROR OF THE LIGHT	35
THE JOURNEY OF THE IMAGIERS.....	43
PERSPECTIVES AND VOLUMES	43
THE JOURNEY OF THE IMAGIERS.....	51
LEARN TO SEIZE THE COLOUR	51
IN THE ABSENCE OF THIS ONE.	51
THE INNER MOVEMENT OF THE COLOUR.....	59
Chapter 3.....	61
THE JOURNEY OF THE IMAGIERS.....	61
INTRODUCTION	61
THE ESSENCE OF THE COURSE.....	65
ABOUT THE GESTUELLE.....	65
THE ONE WHO BEARS THIS.....	71
DOUBLE UNDERSTANDING	71
THE ERA OF ARTISTRY	77
SCALE OF THE COLOURS	81
Chapter 4.....	83
THIS JOURNEY IN THE OPEN SEA	83
IN THE SPIRIT OF THE CREATIVITY	83

DISCOURSE ABOUT THE SUBJECT	
OF THE MASSES IN PICTORIAL ART	91
THE ENTERING IN STATE OF CREATIVITY	95
TO MAKE THE CHOICE OF	101
THE DOMINANT VISION	101
Chapter 5.....	105
THE EMOTION IS THE LANGUAGE	
THAT TALKS LOUDER THAN THE WORD.....	105
POINT ZERO	109
THE POINT OF ORIGIN	109
THE OBSERVATION.....	115
Chapter 6.....	123
TO THE ARTISTS	123
THE ART OF CONQUERING THE LIGHT	123
POINT ZERO.....	129
BY YOUR INTENTION ACCEDE IN	129
THE INSTANT IN YOUR OWN SOURCE.....	129
THE APPRENTICESHIP OF THE PARTNERSHIP.....	135
Chapter 7.....	137
THE PRESENT TIME IS BUT AN ILLUSION	137
HOW TO DEPOSIT THE LIGHT ON A CANVAS	141
WHICH ARE THE TECHNIQUES	141
HOW TO RECOGNIZE THE LIFE.....	143
THE MASTER OF THE TRANSPOSITION	147
BIOGRAPHICAL NOTE.....	155
CURRICULUM VITAE.....	156

THE TEACHING OF CENT.NOM ERA OF ARTISTRY

An artist is, above all, spirit. And the one who knows these things will not enter in conflict any more with himself, will not have any restraint upon himself any more and will not make himself action and reaction at the same time; he will not be any more the impulse and the stopper, he will not be any more life and death. Because, as long as these things inhabit you, a struggle, perpetual confrontations reduce in pieces the efficiency of your gesture, of your sight, of your listening in, of your senses.

The sight, through the time, if it develops itself well, allows, to the blind ones to see through their eyes, to the wise ones, to see through the understanding, and to the scientists, to continually see their ignorance, and to the sick ones, to see their recovery, their joy of being. Each life is free, and the freedom is revealed when we have ceased to hold on to things, to want to possess them, to steal them.

The garden of the creativity manifests itself and blooms, under his suns always mightier. This might will know to enlighten you, young life, in your new languages, in your new visions, perceptions and in your gestures.



Resulting from exceptional circumstances of life, I sat and listened in to deeper voices that inhabit and guide us. In this action, I do but transfer what I have received through voices said inner voices.

Each being, one day or another in his life, is called upon to act. I have received this call and I answered it with enthusiasm and thankfulness. Because, in this action, I found myself again, identified myself, and I can affirm that, just now, I am born consciously in my materiality, in my body, in my world on this planet, with you all. And I wish to each one to hear this call.

I thank the artisans who have participated, by their service, to the production of the work received from the spiritual source CENT.NOM

Alain Vautrin
The man who listens



WORDS FROM THE MAN WHO LISTENS

The taking to life of the spirit of a work remains in its might to communicate the secrets of its time and above all the hope to shine well beyond his birth. To be, to create, it is to allow to our gestures to inscribe themselves in eternity, there where our lights instruct any matter that rises, and lies down under some chosen appearance, to enlarge our horizons always surprising and revealing on the pathway of these lives in effervescence.

When we have received his life, our dazzled consciences have fallen in a night. And these ones, with the pace of our experiences, lighten themselves, emerge and reveal to us his glory, his day that, since always, is there, in what we believed, all and each one, darkness, erring.