

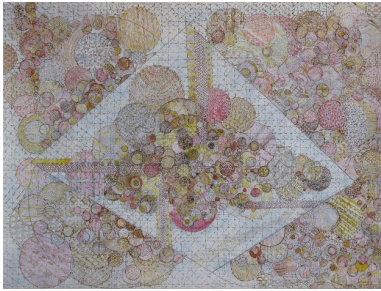


PRESS RELEASE

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COSMINA

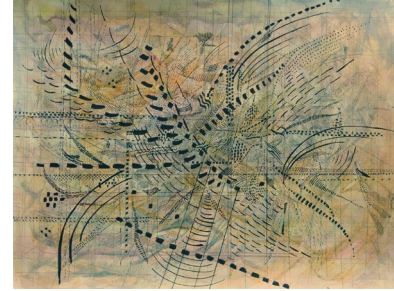
THE SECRET GARDEN OF THE MIND
42 Original Artworks



Series C



Series X



Series Y

Conversation with Cosmina about the series

On the occasion of release of 42 artworks and of the publication of Cosmina's art book "The Secret Garden of the Mind", Max Laniado asks her to explain the whys and wherefores of this series.

ML: Cosmina, for the last 20 years, we have seen your evolution from figuration to abstraction. I recall the presentation of your first fully abstract painting in 2006 at the Grand Palais, in Paris. Since then, you have explained how you defined your specific style, and how you were influenced by the writings of Kandinsky and Paul Klee.

Cosmina: The passage from representative art to abstraction was a long process for me. I was not ready to do it naturally, and I have provoked this radical change by testing various styles.

When I tried to understand the abstract art in 2004, the only possible way for me was to go to the source of the abstraction. I started by reading the writings developed in Bauhaus by the Fathers of the Abstraction: Wassily Kandinsky, Paul Klee and Josef Albers.

My personal art making style was strongly influenced by Kandinsky and Klee. They defended the idea that an artist should paint its innermost visions. Their art theories encouraged me to connect to my personal spiritual guide. That is what I have been doing since 2004.

Francois Cheng's book "The Empty and the Full" also has deeply affected my art. He has also confirmed Kandinsky's findings specifying the most inner vision developed by Chinese masters.

As you mentioned, in 2006, I finally reached a personal expression which was a combination of Modern Master's abstract theories and Chinese art expression.

Some viewers are still seeing a kind of landscapes into my paintings, and I accept it. However, for me, my paintings are only about movement and moving energies created by repetitive shapes and colors connections. I cannot see anything else.

ML: It seems that Paul Klee and his symbolism are very important to you.

Cosmina: Paul Klee went to the source of the creative process and generated a sophisticated art through a childlike perspective. I love it. The more I study his works, the more I discover. I would love my paintings to be a discovery field for art lovers.

I am not sure that Paul Klee's symbolism affected my recent works on paper. I cannot see any of his personal symbols such as celestial symbols, trees, arrows or eyes.

I have most certainly been influenced by his "lacelike" representations showing repetitive lines and schematic forms placed inside lines.

I also feel a connection between my works on paper and the secret codes created by Klee throughout his career. In some of his works, he explored an abstract language of pictorial geometric signs. That is the base of my recent drawings.

In my opinion, "The Secret Garden of the Mind" is most like a hidden language delivered by my subconscious mind and unreadable by human brains.

ML: Your paintings have always been the fruit of conscious meditations, even if it may sometimes find its way from your subconscious. With "The Secret Garden of the Mind" you experiment the theories of André Breton about automatism in writing that were adapted to art by Surrealists artists such as André Masson. Why were you attracted by these theories?

Cosmina: Yes, you are right; my paintings are born from long hours of meditations and repetitive tries. For instance "Untitled US 08" which is the largest painting I have ever made until now took me almost 2 years to deliver it. I think that it was worth waiting.

Paul Klee had a wonderful way to define an artist. He said that an artist is like the trunk of a tree from which artistic creation should circulate freely in order to be revealed to the outer world. Being a vehicle gave me a great joy.

All Modern Masters have used the Automatism, and I was curious to try this technique. Andre Masson's automatic works are not my favorite ones. Joan Miro and Wols have accomplished beautiful drawings.

"The Secret Garden of the Mind" is a series of 42 works on paper showing repetitive geometric shapes, lines and dots. I have divided them in 3 categories: X, Y, and C. X series is essentially pen work on watercolor base paper. In Y, I have introduced some brush strokes. Circles characterize the C series.

ML: Suppressing the conscious control over the creating process to allow the unconscious mind to take control may indeed appear as an automatism for the conscious mind. But, are you sure that the subconscious does not drive the creative process in a concealed premeditated way where everything is planned and formatted from your experiences and influences.

Cosmina: I am not sure I have totally managed to block the influence of my conscious mind during the creative process of “The Secret Garden of the Mind,” but my idea was mainly to try the automatic drawing technique or the Surrealist non-stop drawing process.

I have also applied Klee’s teaching saying that “A line is a dot that went for a walk.” And I had a lot of fun. So, I have started by one drawing and I had so much fun that I cannot stop it now.

It is like my hand was guided by a higher spirit, more powerful than my human head can imagine it.

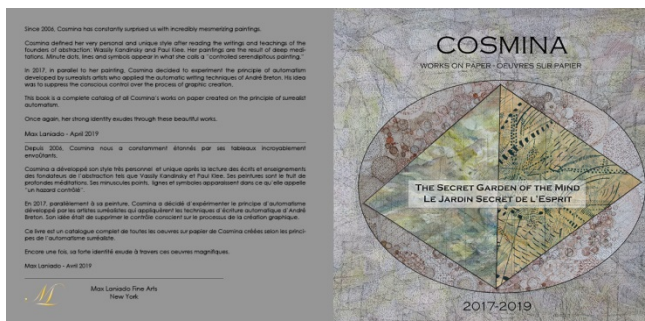
I won’t reject my subconscious mind as my art storage. On the contrary, I expect it to be my everlasting supplier of ideas.

ML: From this experiments, what are the benefits, and how it this going to influence your future creations?

Cosmina: The art making process was a joyful experience, and I would like to push it further. Right now I’m working on a series of large scale drawings called “Cathedral.” I have started long before the tragic fire at Notre Dame de Paris, and there is no connection with this event. My idea is to create an experience similar to Michelangelo's frescoes placed in the Sistine Chapel. My aim is to immerse people into a room covered with drawings. I am about to finish the third part, so it might take some years to finish my Cathedral project...

I also made some automatic drawing experiments by etching on coper plates. I have already personally printed 12 copies of “Untitled No. 1” 18x24 in.

Honestly, I do not know what will be the impact on my paintings. I might surprise myself.



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The Secret Garden of the Mind

Works on paper 2017-2019

100 pages, 42 color photos

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