

OM - ON ENTERING THE UNIVERSAL OSMOSIS

Shola Birgitt Starp gives us her thoughts on Susan's recent ART EXHIBITION, "UNIVERSAL OSMOSIS" at THE NEHRU CENTRE - Cultural Division of Indian High Commission, London, UK - 31st Oct to 4th Nov 2016

By: SHOLA BIRGITT STARP

Contemplating the manifestation of the intricate steps and stages of Susan Griffith-Jones' exhibition, my glee, and sense of fulfillment of an implicit longing as a sentient being on this planet in this very junction of time and space, arises like a smiling face turned towards the warming spring sun.

Years of travelling the world, (and during well seven trips to the Muktinath Valley in Nepal), by plane, train, truck, bus, boat, horse and feet through ravines, over plains, on waters and ice, in metropolises and deserts, have woven into the very fabric of Susan's physicality the understanding of the cooperation of the Natural Elements, of Universal Consciousness splitting into the Big Bang and the ensuing Chaos, and of the ordering urge giving rise to Creation of physical individuality, inherent in the all pervading Intelligent Love Life Light Force.

Her personal itinerary, involving years of training with a high Tibetan Lama as her Guru, her task of raising two children, her decades of living in as diverse areas of the world as the Indian Himalayas, Kathmandu in Nepal, Rocca di Papa near Rome in Italy, Moscow and St Petersburg in Russia, London and Gloucestershire of Great Britain, etched the Globe's conformation into her very flesh and bones.

Susan's adherence to the guidance of her spiritual Master brought her to inadvertently become a meticulous recorder of a now lost pre-technological reality in the holy valley of Muktinath, target of pilgrimages. This reality, now lost on the time-line, animates her documentary film and appears in her art-work. Her willingness to allow Nature and Spirit to guide her steps regardless of effort, discomfort and danger, led her into ever deeper initiation into the strata of the Nepal valley; "valleys behind valleys, mountains behind mountains", in an ever deepening sense of connectedness and one-ness with the Law of Existence.

Out of this Mystical Marriage between Susan's personal path, spiritual endeavors, and Nature with its inherent Truth and Law of Love, came the gradual unfolding of her art

work: pieces fell into place, as understanding expanded, and clues of interpretation were conveyed.

Her travels prompted her photos. The photos prompted her filming. The filming prompted her writing. Her writing prompted the reorganising of her photos. The organising of photos followed the meanings distilled through writing. The writing fitted into the filming.

So the visual part of the exhibition is just one of the external junctions of the delicate strong crystal grown slowly and steadily as a corpus of multiple reading and interconnection of meaning, explanation, visualisation, recording, interpretation, understanding, communicating, reorganisation, cross-fertilization.

This crystal has many facets indeed:

Susan Griffith-Jones' travels around the world have an inherent rhythm of urgency, appropriate timing, of the confluence of meaningful coincidences.

Her weekly articles, sent to a London-based gazette from whichever corner of the world Susan is exploring, are samples of her experiences, musings and discoveries, linking improbable events, people, activities and understandings on a sparkling chain of precious beads, real time. Writing them diligently and with a school-child's obedience, they allow her to focus unflinchingly on the Power of Now, to double her intensity and the sense of importance conveyed to each encounter, each turn of the road, each cross-connection opening by the very virtue of her conscious steady and all-embracing blue-lit gaze.

The photos documenting the meetings and crossroads on her way, become samples, whose downpour form ever new mosaics of art works.

The poetic and spiritual immersion, experienced during her soul-shaking Muktinath explorations re-iterated within about a decade of life lived in Kathmandu, evokes clear yet cryptic texts, and Susan's need to elaborate and explain these texts result in her books.

The themes which emerge as deep urges to comprehend, become travelling exploits which result in the production of films.

The symbolism and build-up of her films create more impulse for exposition of the inherent truth, resulting in the elaborate and large Photo Collage Art.

As a cosmogonic theatre, the photo collage art pieces, exhibited in the beautiful old fashioned townhouse architecture of the Nehru Centre in London's Mayfair area, demonstrate the exponential explosion of the growth of living cells, becoming a defined individual, be it plant, animal or human. The geometry of this natural construction, like the petals of a flower, open by an inherent law of succession; thus Susan's art works are each one a self evident expansion and further illumination of the previous.

The aesthetic impact of these large colorful and powerful statements, studded with the gems of Susan Griffith-Jones' very personally perceived photos from all over the world, is such that it draws the spectator in, through mind boggling shifts of perspectives, sacred geometry, drumming of the heart-beat. They are framed with the magic of Tibetan Thangkas, delicate curtains of Indian silk, in the stark colors of the 5 Elements.

The exhibition enfolds the senses of the spectator in Tibetan mantra sounds, emerging from her cryptic yet direct film running, which documents her spiritual legacy from the Nepali Muktinath Valley, also named "The Circle of Immortality", or pierces the perception with the enigmatic sound emanations by Russian singer and mystic, Marina Klyuchnikova, which revive ancient Egyptian meanings.

The essential art work "Circle of Immortality", is the process, describes the process, contains the process of unfolding, reading, understanding, manifesting, re-absorbing.

The mirrored image of the "Spiral of Manifestation" is our "reality". The physical copper spiral, our "consciousness" which causes reality to appear – a mirror image of our limits, lights and love.

The "Pure Vision Transformed into Organised Confusion" conveys an intimate sensation. Providing a sure foothold, the perfection of the colorful geometrical lines of pyramids and crystal shapes anchors the spectator onto a safe grid from where to dive deeper into the profused yet well ordered individual photo documentations, of the Elements, of sacred sites, of Nature, of man-made constructions dappling the surface of Our Mother Earth since our Time began - - -

The impressive art work revolves on the wall as a giant whale-helix, with the beat of DNA rhythm, whirl winds, swirls, silk curtains, in a feast of the senses: all is well, always. Urgent, compelling, yet appeasing, its inherent coherence and meaningful mystic knowledge relieves me of the unease I feel in front of the haphazard evil of concerted stupidity I often witness around me.

The spirals, flowers, photos and colors of Susan Griffith-Jones' "Rainbow Symphony", interweaving with and punctuating her challenging multi-faceted inscribed pyramidal shapes, reconcile my approach to what I perceive as an all-male dominating form – the pyramid.

Activated through the female spiraling movement, gyrating in and out, up and down, already present in the "Circle of Immortality", and interspersed with the aesthetics represented by the flowers at the intersecting points of the pyramid edges with the spirals, bring the static, imposing and somewhat threatening severity of the pyramidal shapes into a glowing life spin.

The inclusion of the musical octaves as sound meeting light, both perceived in their essential character of vibration, lifts the bi-dimensional graphic works, which include the view of a third dimension, and imply the fourth as a time-line represented by the photographs depicting by now by-gone realities, into another dimension – in the "Key of Life", the pyramid's extreme point of original void coincides with the point where the converging lines of the 7 circles of the 7 rays of the octave's 7 notes meet.

Maybe Mihail Gurdjeff's concept, described by his theoretician Ouspensky, of all Creation functioning as octaves, give another reading, too: each seventh note reached within a sequence becomes the first note of the next octave, gathering the impact of all the previous seven to reach a higher frequency. This holds true for all human endeavours, too – failing to complete the seventh, and most arduous, note-sequence, we lose all the achievements of the former six, and are prevented from reaching the rewards of the next octave's surge of consciousness. Here, we have solid evidence in the packages of completion of octaves – and the energetic rewards reaped as manifestation of the high-strung consciousness imbuing the art works of Susan Griffith-Jones.

The entire exhibition space lifts into the added dimension of the sound of mantras, of the spoken mystical texts of Susan's film, and Marina Klyuchnikova's launching of vowels and vocalisations, that were recorded when she spontaneously started "singing" each exhibit piece.

The animal eyes, presiding the exhibition panels and animating the large halls of the Nehru Centre, encircle the very linear constructions of Susan's art pieces. The animals add a living presence, small furry or scaly movements caught with the corner of the eye. Animals' DNA construction allows Cosmic Consciousness to organise its experience within the single scope of each animal species, as it does within each of our ever so diverse human levels of consciousness.

The basic elaboration of the OM sign, letting the Western/Arabic numbers appear as steps of 3 into 2, 1 dissolving into 0, creates the clear space of "Space", the fifth Element, undisturbed Consciousness, before splitting up with the Big Bang, into the Chaos which precedes the organising of matter, form and content, space and time.

This space "Space", emerging in Susan Griffith –Jones's first collage art piece, "Two Keys, one Lock", continues its central void light presence throughout all artifacts, connecting all her productions – poetic texts, photos, films, books, collage art pieces, forming the void in the pronunciation of:

OM.

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