

Quest of the Third Kind

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In 1987 I sat in front of two blank canvases in my studio in The Hague. Then I started to paint on both canvases. I first drew a diagram with an oil pastel. Suddenly, I started to put paint on the canvas. My inspiration was in full swing. At the time I wasn't thinking about those moments. But today I realize it was an urgent inner energy which might be called intuition. It jogs me from time to time because nowadays I ponder over things which had become a habit in the decisions I made while I was at work. Work that involved painting canvases, drawing and sculpting models. Yes, I'd like to talk about my continuing creative process. When did it happen and what was it all about? Was it a maturing of my mind, or was it my thought process? Yes, a Quest of the Third Kind. The thought process is now becoming clear and transparent. After 40 years I'm beginning to manifest my second mind. To understand all these years my outlook took on the form of a statue, a substance.

My first mind said 'go on and have a discussion with your second mind about the Third Kind. Ask it 'Did it occupy the position there while the body and mind were at work? Did he witness that? Ask him confidentially. You may hesitate in finding out the truth. Now you've grown old enough to bear it and bold enough to face the state of both minds. Now you are a significant, multifaceted artist. You talk not only with your second mind, but your mind has now passed beyond the constraints of all

boundaries. It is like the mind of NEFA, an ancient Egyptian concept for a rebellious mind, which is not following the rules determined by the first mind. He opposes all negotiable accents. He stands firm with the decisions he makes. One could say it's a mutiny of the mind But I believe it is not only a mutiny. It's an order of discipline in the process of behaving independently. A mind that finds certain solutions to the pattern of behaving in favor of individual modes of being.

First, the mind said, "Again I remind you that you are an artist, and thus more sensitive than any ordinary person. But you are still a common man. You may reflect on your process of creating paintings, sculptures, the graphics you printed—or even the poems you wrote. All your creations or designs are your intellectual property; nobody can deny that. Whatever critics say is of no consequence; it doesn't affect your understanding. Perhaps they have their own reasons and theories. It may not apply to your creative process. Therefore you are free to reflect on past creative moments you were preoccupied with. Don't be shy. Explain the process you went through. Make a wish. Judge your decision on canvas. Scrutinize how the moment absorbed you.

The mind says again, "explain your process of working repeatedly. Still, you wish to speak of particular moments."

“Yes, why not?” I said. It’s another dimension of thought. You might say that beyond the borders of understanding someone could still explain the visuals as his own way of contributing to the human senses.

The contributions of an artist form a wider vision and constitute unique thoughts in the history of mankind. They’re a personal touch to broad thinking, like the flow of a river which ends in its intended merging with the ocean of language. Language that makes you read your own visuals. Isn’t that so?

The Mind asks, “What makes you read your own visuals?”

I answered, “In moments of solitude I resort to my senses to recollect those creative moments.”

The Mind asks, “Why do you call upon them?”

“Look, I have plenty of time to think. But these thoughts do not have a creative source. They’re regular, ongoing thoughts about any contemporary subject. Or it could be merely a detour through the sexual landscape. It is time to get a hold of my senses. What I wish to do is to fence off this area of creation. There I am at home. As I always feel. Sometimes all these minds are at peace. And then I am at rest.

The Third Kind woke up and asked me “Who are you?”

I answered “An artist.”

I look towards the Third Kind and asked him. “Are you the first one?”

“Yes, I am”, the Third Kind answered. Why are you staring at me with surprise?

I just got a surprise as my various identities were communicating with each other. The mind’s presence was sending signals in the present situation. My field of interest was visual creation. Suddenly, the weather vane pointed to the west, and I was in the viewer’s position. I became a spectator instead of an artist. I came in from the east. Numbers, in the sense of simple counting, i.e., of the first kind, were floating in the ocean and later flying in the air. These numbers of the first kind made my mind think visually. Geometrical forms shaped my visuals. Reason provided the balance in the forms as I practiced further. It not only gave direction to my art practice, but also to all kinds of willed thoughts.

The Mind gathers sensory images to create intellectual property at the site in the presence of the body. When I finished those two canvases in 1987 I titled them ‘Dependable Aspects’ in tune with my ability to imagine words. When I am thinking about those ideas I realize for a moment that they could have been titled ‘Relativity’, insofar as I came to know the philosophy and the reasons behind it.

The Mind asked me, “was it your level of thinking in terms of elaboration, or in the intellectual sense?” I said it was difficult to say at this moment. But now I have a positive answer. It was intuition. Since I came to realize these aspects of mind I appreciate the nature of intuitive knowledge. Dance depends on the body, music depends on consciousness, and the intellect depends on the pattern of sensual behavior.

It was the first time I realized that mathematics is involved with ordinary life. In general, artists hesitate to accept mathematics as a subject. So do they find another path to the subject? In the end I came to the conclusion that without any subject art is incomplete. Emotions are not the only component of artwork. Melancholy is one of the greatest factors in the process of creation. Along with all these emotional factors is participation of the Third Kind. Those intense emotions lead to the creation of many worthwhile artworks. Mathematics deals with proportions of all kinds in terms of color, form, structure of material etc. Elementary proportions can be handled by logic or emotions.

Simplicity is another factor that could aid intelligence along with the senses. Minimal forms, the color or structure of an image—these would produce the best visual result. Making it effective. In my experience, complexity in form does not work well in objects that are similar to sculpture. Three-dimensional objects have a certain appearance that not only pleases the creator, but the viewer enjoys the creation as well. The essence of creation is to manifest the state of mind and its quality in the simplicity of appearance. Complexity is also a factor in production but not in the way I work. As time passed I realized that in my three-dimensional works. One can find that kind of simplicity in those works. I came across this path because of all the philosophies I fell in love with. Is this the character of my mind? I'm still coming to terms with differences of mind. The quest continues. I am a student of life and I stumble upon fortune. A survivor of the continuing

process of cross-examining the mind. So the first mind remains passive in order to absorb everything, and the second mind remains actively engaged in order to create. The Third Kind engages the senses to form impressions and trigger emotions that involve one's passion. One's passion is constantly in the process of developing, thus bringing about the evolution of an image or sign that results either in a painting or sculpture.

A few years ago I talked about the chamber of three dimensions and the castle of fine art. Here I consider thinking about the liberal arts and their ingredients, such as rhetoric, and dialogue between the first and second minds. And an encounter with Kinds. Geometry is the source by which to establish the measured entities related to all the Kinds mentioned above that exist in nature. Some would ask: why such clichéd wordplay to understand art? One can imagine verbalizing as the difficult process behind the artworks. The aesthetics of an art arise from the philosophical view of its subject. The nature of understanding is in the complexity of development of the human mind and its intellect. Two and three dimensions are very simple to understand but complicated to know about. The artist is a medium in the varied processes of humanity. His thinking exposes many dimensions, and likewise, I try to expose my inner soul.

Man is born with his senses, emotions and intellect, and they end with his death in this life. Each human has the ability to expand his knowledge and apply its modes and attributes.

I wanted to work more precisely, but also to move further and further away from the formal approach of the highly creative fields to very common, sensitive areas. What does that mean? When I entered the three-dimensional realm my creative thoughts were dominated mostly by philosophical concepts and aesthetic virtues. Due to that my poetical involvement supports my thinking process. I discovered some images just by paying heed to my intuition and then developed them with my common senses.

In search of the appropriate creative thought the journey of the soul and the senses goes through a process. As this process starts to spread to positive fields many thoughts get charged. According to the law of process, the negative fields get activated. Certain depressed fields also replace positive fields. The halo around the senses mixes in with both fields and the puzzle deepens. In this puzzle nothing productive can be found, but clarity of thought produces highly aesthetic, valued imagery and minimal images. Ideas develop faster during a period of spiritual heightening. Besides that is reason that enhances productive energies. Objectively produced images are more active in two-dimensional artwork. The senses rapidly change their expression in the arts. Dance and drama are examples of this.

The proportion of dark matter in the universe is larger than the stars that light up the universe. Under those circumstances light is absorbed by darkness. The same thing happens when creative thinking is suppressed by depression in the brain. When I think in terms of darkness, color fades away. What remains is black and white; in

three dimensions light and shadow play interesting roles.

Through Spinoza's text I have been on a spiritual journey into the field of darkness and the illuminated part of a three-dimensional image. A substance. That is the more influential aspect of my three-dimensional works. The black substance is the result of the Indian counterpart of Spinoza's philosophy, which is the principle object of my study. Basically, I think philosophy is a unique discipline. Mankind is its subject. Several philosophies throughout the world discussed and practiced the middle way which was introduced by Nagarjuna in the second century A.D. I grappled with these thoughts of Spinoza and of his contemporary in India, Sant Tukaram. Spinoza and Dnyandev have more similarities in their thought process, as I discovered and wrote about in a book in Marathi. Since I did that study, I explored and found different dimensions such as particles of darkness and knowledge of the Third Kind. I am a romantic in poetry, a realist in painting and complex in drawing. But all this gets simplified in my three-dimensional works and prints, though my whole process was influenced by the abstract. Spirituality is an integral part of my work.