



Journey Through Words, Colors, and Faith

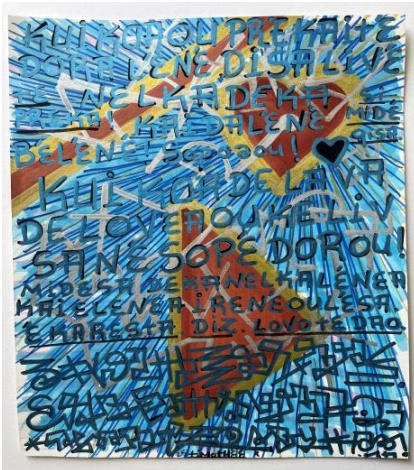
By Timothée Bordenave



I, Timothée Bordenave, walk through my beloved Paris carrying notebooks that bridge my literary and visual worlds.

In the soft light of a Paris morning, surrounded by canvases that lean casually against my studio walls, I find myself reflecting on a life that has refused the comfort of categories. I am, by turns and all at once, a writer whose words have crossed linguistic borders, a painter whose colors speak when language falls short, and a seeker whose faith infuses every creative act. This multiplicity is not confusion, it is the very essence of how I understand artistic calling.

My path began with words, as most journeys do. Since childhood, I have written not from ambition but from necessity, the way one breathes, automatically and essentially. Poetry came first, then stories, then the small prayers that populate the margins of notebooks. Each piece felt less like creation than like translation, as if I were simply rendering visible what already existed in some interior space.

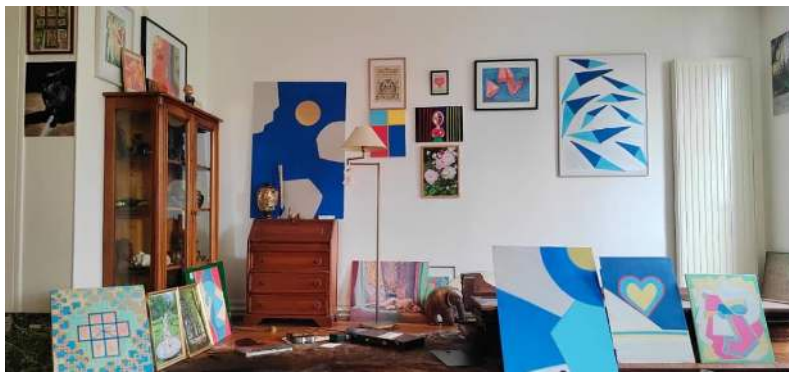


My Mixed-media pieces exploring language as visual art, combining French and English in explosive color compositions

Over time, this practice yielded more than twenty published books—poetry collections, philosophical essays, fiction that unfolds like tapestries of thought. What surprises me still is how these texts have travelled. Translations into multiple languages have carried my words to readers I will never meet, in cities I have never seen. To witness your interior monologue become someone else's discovered truth is to understand something fundamental about the porousness between souls.

The Visual Turn

Writing led inevitably to painting, though I cannot pinpoint the exact moment of transition. Perhaps it was the recognition that some emotions resist verbal capture, demanding instead the immediate intimacy of brush on canvas. My visual work began as exploration—bold geometric forms giving way to softer meditations, color relationships that seemed to generate their own logic.



My Paris studio, where literary manuscripts share space with works in progress, reflecting the seamless integration of word and image in his practice

Colomba marked my breakthrough, holding both Paris's energy and the quiet faith that guides me. When it was shown at the Tokyo Metropolitan Art Museum, I felt grateful and amazed that this canvas, born from my private dialogue with color and form, had become part of a larger conversation about art's capacity to transcend cultural boundaries.



Colomba finds its home at the Tokyo Metropolitan Art Museum, a moment when private artistic practice enters global dialogue"

The sale of *Colomba* to a private collector marked another kind of translation. My interior vision had not merely been displayed but claimed, carried into someone else's life to serve whatever need art serves in the quiet moments of contemplation. This is perhaps the greatest mystery of creative work: how something so personal can become so universally necessary.

The Sacred Mathematics of Making

My interests, like my art, defy compartmentalization. I find myself equally drawn to the esoteric ratios that govern Renaissance paintings and the sacred mathematics that appears in religious architecture. Music, too, plays its role, I have spent evenings as a disc-jockey, learning how rhythm

can reshape a room's emotional geography. Each pursuit feeds the others in ways I cannot fully articulate but deeply trust.

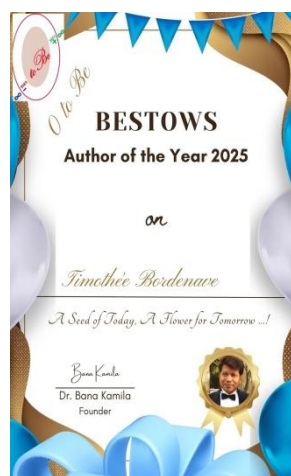
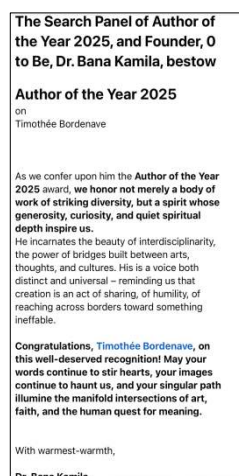


Two decades of literary output: poetry, fiction, and philosophical essays that have traveled across linguistic and cultural boundaries

This multiplicity of interests might seem scattered, but I experience it as coherence. The same impulse that drives me to explore geometric relationships in painting leads me to investigate the musical structures underlying verse. The faith that shapes my approach to both art and daily life emerges from the same source as my curiosity about how colors interact on canvas. Everything connects if you look carefully enough.

Recognition and Responsibility

In 2025, I received the unexpected honor of Author of the Year from Dr. Bana Kamila's "O to Be" literary organization. The recognition came not for any single work but for what the citation called "a body of work of striking diversity" and "a spirit whose generosity, curiosity, and quiet spiritual depth inspire us." I accepted this award with the humility it demands, not as an endpoint but as encouragement to continue the work of translation between interior vision and shared understanding.



The 2025 Author of the Year recognition, celebrating not just my literary achievement but the integration of artistic practice with spiritual inquiry



The citation speaks of "interdisciplinarity" and "bridges built between arts, thoughts, and cultures." These words capture something essential about how I understand creative responsibility. Art that remains purely personal serves no one; art that abandons the personal serves everyone poorly. The challenge is in finding the balance

The Parisian Context

Paris provides the perfect backdrop for this kind of protean practice. The city itself embodies multiplicity—ancient stones supporting contemporary dreams, multiple languages echoing in every arrondissement, traditions that adapt rather than merely endure. Walking these streets with notebooks and occasionally a small canvas, I am reminded daily that boundaries exist primarily in our minds.

@ 0 to Be 2025, A Grand Honor to

"A Seed of Today, A Flower for Tomorrow"

Littérateur Members and Guests, 0 to Be, Ladies and Gentlemen, and Dear Friends!

It is with profound admiration and unbridled delight that I present you to celebrate the works of a luminary of uncommon breadth, a creator whose multifaceted genius graces the firmament of contemporary letters – the illustrious personality, recipient of the **Author of the Year 2025** award.

Born beneath Paris's wintry skies in January 1984, he embodies the very essence of creative polymorphism. This Parisian by birth, nurtured on the syllables of literature in high school, versed in the intricacies of law, and once a guardian of books as a librarian, has charted a singular odyssey – one that now finds him wholly devoted to the twin altars of art and writing. His domicile may be Paris, but his spirit roams –



This man of many vocations is also a seeker – steeped in the study of religion and its traditions, intrigued by sacred mathematics and their esoteric ratios, and possessed of a musical passion that sometimes sees him behind the decks as a disc-jockey. His interests, like his art, defy compartmentalization, suggesting a mind perpetually in ferment.

And yet he describes himself with disarming simplicity as a **simple man** – one who cherishes interaction with others, aspiring only to be a humble servant for the Lord, grounded in the Christian gospels that have nourished his faith since childhood. This professed simplicity, far from denoting narrowness, bespeaks an openness, a porousness to the world and its peoples – a quality perhaps at the heart of his protean creativity; thus

The Search Panel of Author of the Year 2025, and Founder, 0 to Be, Dr. Bana Kamila, bestow

Author of the Year 2025

on
Timothée Bordenave

Excerpts from the Author of the Year biographical tribute, documenting the scope of my international recognition and translation work

My studio overlooks a courtyard where children play in the afternoons, their shouts mixing French and Arabic and languages I cannot identify. This soundscape feels like an audible version of what I attempt in my work, different modes of expression discovering their common frequencies, creating harmony not through uniformity but through generous listening.

Faith as Creative Method

Perhaps what most distinguishes my approach is the role of faith, not as doctrine but as practice. The Christian gospels that have nourished me since childhood teach a particular kind of attention to the world: patient, expectant, oriented toward service rather than self-aggrandizement. This perspective shapes everything from how I approach a blank canvas to how I respond to recognition.

Faith, in this sense, becomes a creative method. It suggests that genuine art emerges not from ego but from emptying, not from assertion but from careful listening. The paintings that satisfy me most feel less like my creations than like discoveries, as if the right combinations of color and form were already present, waiting for someone to notice and make them visible.

The Continuing Conversation



Today, as I write surrounded by forty years of creative output, paintings leaning against walls, manuscripts in various stages of completion, photographs documenting moments when light revealed something unexpected, I feel less like an artist than like a participant in a conversation that began long before my birth and will continue long after my death.

Each work, whether visual or literary, is both response and invitation. It responds to everything that shaped my seeing, the morning light in this Paris studio, the rhythm of psalms learned in childhood, the surprise of watching strangers connect with something I thought was purely private. Simultaneously, it invites others into the ongoing work of translation between what we experience alone and what we can share.

This is perhaps the deepest purpose of multidisciplinary practice: not to demonstrate versatility but to multiply the opportunities for encounter. A reader who might never enter a gallery can meet the same vision through words; a viewer who struggles with poetry might find the same truth through color and form. The message matters less than the meeting.

Future Translations

As I continue this work, I am increasingly interested in the spaces between disciplines, where writing becomes visual art, where painting suggests music, where faith practice becomes aesthetic method. These liminal spaces seem most fertile, most capable of generating the kind of surprise that genuine art requires.

My notebooks are full of experiments: texts arranged to create visual patterns, paintings that incorporate fragments of prayer, photographs that document the intersection of urban architecture and natural light. None of these can be easily categorized, which is precisely what interests me. In a world that too often demands we choose single identities, multidisciplinary practice becomes a form of resistance, an insistence that human experience cannot be contained by professional boundaries.

The greatest honor is not recognition but continuation, the daily opportunity to participate in the ancient work of making interior vision available for shared contemplation. Whether through words that cross linguistic borders or colors that speak in their own universal language, the invitation remains the same: to look carefully, to listen generously, and to offer whatever small translation we can manage between the mystery of individual consciousness and our deep need for connection.

In this Paris studio, surrounded by the evidence of four decades spent attempting such translations, I pick up my brush, my pen, my camera, whichever tool the moment suggests, and continue the conversation.

Editor's Comment

Timothée Bordenave's story shows why a multidisciplinary literary journal exists. His life and work refuse to stay inside one category: poet and novelist, painter and photographer, disc-jockey and believer.

Every page of the above essay moves between disciplines, words becoming images, faith becoming method, music shaping the silence of a canvas.

This is more than a biography. It is a meditation on how art itself is a bridge: between inner life and shared experience, between the language of color and the music of words.



For a journal that welcomes the meeting of literature, visual art, and philosophy, this piece is a natural fit as it invites readers of every background to pause, to look, to listen, and to join a conversation that is at once personal and universal.



Timothée Bordenave is a Paris-based writer and visual artist whose work spans literature, painting, and geometric exploration. Author of more than twenty books including poetry, fiction, and philosophical essays, his writings have been translated into multiple languages and featured in international publications.

Named *Author of the Year 2025* by the literary organization "O to Be," Bordenave's recent visual art has been exhibited internationally, including at Tokyo's Metropolitan Art Museum. His practice encompasses contemporary painting and what he terms "alternative mathematics," hand-drawn geometric investigations of classical impossibility problems using traditional compass and straightedge.

Working from his Paris studio, Bordenave explores the intersections of faith, creativity, and mathematical curiosity. His interdisciplinary approach reflects a commitment to what he describes as "approaching beauty through patient, humble practice," creating work that bridges artistic expression and intellectual inquiry.