

OANA STOICA

VILHELEM JOZSEF

GUIDE NO.1

zachi arpad
project

2007

SUBJECT:

ARPAD ZACHI, ARCHITECT, 50 YEARS OLD.

What would have happened if, at 20 years old, you had gone to college for art instead of architecture?

What would have happened if you had been a visual artist who expressed himself through two-dimensional video, objects, etc...?

What if we offer you the opportunity to see what a work of yours would look like?

The project, which is based on a niche of the creative potential, is looking for an immaculate concept in an outside source, rather than pulling energy from its own source which is tainted by the ego. Accordingly, the project is not speaking of Zachi Arpad as a person, but about the unexplored inner conception of any person.

The project aims to intervene in the creative act, and, with respect to the trio of **creative thought/ artist/ artistic product**, the potential of the creative thought (including the accumulation of the artist experience, the way of thinking, the options taken) is replaced with the individual, the possible consumer of the artistic product.

Passages/ responses from Zachi Arpad video interview :



"...yes, yes, yes... clearly you forget many things at this age, and if some memories are coming back to you, that means they had a specific meaning or importance... and... I can say... that this happened around the time I was 6 years old because I was not in school yet... we were living on 44 Roma street... we were about 14-15 children there and at one point we had the idea to organize a celebration... and.. of course with songs, poems and staging a play... "Mr. Goe"... ee... and by the way, the revelation that you were talking about, I think that is when I realized that... I am capable of visualizing the development of the show from beginning to end... well, I played, if I'm not mistaken, Mr. Goe... and so... and of course the parents in the courtyard and the kids were a part of this play, we, and it was a very beautiful thing... and in a way, it connects to a certain ability which evolved in a different area, eventually, the ability to draft, generically speaking, because in the end, that's what drafting means, to imagine something..."

"...well, no... there's more... because in that moment when you are thinking of three-dimensional space, it is this space, in which we live, and the capacity to build a thing, an object in space, is related to time too, so it's somehow about a four-dimensional space... and anyway, any operational assembly, no matter what it's nature, has this temporal dimension..."

The deductive part of the process of analyzing the relationship between artist and subject is based on two methods of investigation from the field of psychoanalysis.

The first method is the analytical-reductive analysis (understanding the past), which entails an investigation over time, from past till present, taking into account several moments and precise experiences, so that, subsequently, the results are compressed into fewer moments or to a synthesis of them. In other words, the process reduces the unknown and the complicated to something known and much simpler.

The second approach, constructive analysis (understanding the future), is not a purely scientific method and is not based on the principle of causality. This method employs a procedural investigation which starts from the subject's overall experiences and moves toward a goal - which is always unknown - concluding with an even greater number of experiences. In the process of analytical-reductive analysis a great quantity of fantastic symbolic formations, almost overwhelming in number, was observed during certain investigations and was considered an impediment to the elucidating methodologies.

The Zachi Arpad project pursues an investigative process of the subject that combines the elucidating methodology with the overwhelming fantastic formations, in order to augment the results of the fantastic factor.

In the case of investigative procedures used in analyzing the subject (Zachi Arpad) the analytical-reductive method temporarily takes precedence, namely, until the artist obtains those fixed items with which he can start working. These elements make up the basis of the dialogue between artist and subject, leaving space for the inexplicable and the unknown, precisely for use in the constructive process of the final work.

For this reason we consider the entire project to be part of the purpose of constructive methodology. Both the artist and the subject experience an amplification of state of mind, fantastic factor, concentration, mental ability, and afterwards they, and the project itself, can become a theory of psychological development.

Passages/ responses from Zachi Arpad video interview :



"...I can say that for a long time I flirted with, or I don't know if I flirted with, but I always lived with regret that I didn't do film direction... although I never seriously considered doing film direction... and... maybe that's why I remembered about that scene with the show that I staged... in front of the garage behind the courtyard... honestly I don't know... I don't remember very well, in any case I wish... I might even have directed... it's impossible for me... anyway there were some older girls... there was a family with four children, three girls and a boy, and one of the girls I know... it's possible that she directed... she was the oldest of all the group of 14 children, I suspect she was somewhere around 3rd, 4th, 5th grade or something like that... the effort to visualise this whole story, with certainty I did it... if I also implemented or coordinated this thing, I can't really remember.."

"...well, I don't remember where I was born... I know instead... I know where... in any case my childhood is linked with two places, the place that I mentioned, 44 Roma street... and the summers that I spent in Cluj, somewhere in the outskirts of Cluj, then, not anymore, in a country house, with quite a large garden and with... let's say... it was even an alley with a few houses and many gardens... and with a lot of kids who gathered in the summer... with whom I played ball, wandered through the nearby forest.."

Analysis and investigation procedures

1. Reliving the memories of the experience accumulated between the ages of 7-18 (biographical speech, narrative genre.)

During this period of life, every person experiences so called „child revelations“. The intensity of a revelation, a potentially memorable factor, may be measured in accordance with the accumulated experience starting from the previous revelation. The purpose of this prologue is to highlight the concepts central to the Zachi Arpad project, namely, the exploration of alternative life paths that are abrogated at the moment a person chooses a particular option over all others.

This concept of an „abrogated alternative“ is exemplified by the fact that the moment of choice is identical to the moment of revelation. Knowing that „the choice“ forms one's view of the world, the choice follows you throughout life developing the concept of life as well as the concept of the „revelation“. To explain the term „abrogated alternative“, an attempt is made to analyze a „childhood revelation“, the moment when the child develops an awareness and wonders: "Do people walking on the street, also manage to be thinking?"

The above analysis can be outlined as a circular trajectory which follows three stages: **the period of choice** (by free will, contextually, or imposed), **a period of consequences** (result of the the decisions taken - a period in which you experiment, assimilate, add new elements to the initial situation; a new opinion-forming stage), and **the period of new possible choice situations**.

Tell us about such a circular process from your childhood period, WHO?, WHERE?, WHEN? you had a revelation, also an option to take, followed by a period of application until the moment of a new option.

Identification of personal infantility through the recollection of experiences that have contributed to the identity development.

Passages/ responses from Zachi Arpad video interview :



"... my grandmother was a simple woman and my grandfather the same... they had that garden... I used to stay there all summer... she had flowers, fruits in the garden... and perhaps a certain pragmatism which I learned from her, because in Cluj we had a lot of relatives, and... my grandmother would get flowers and would send me to our relatives first... and I would earn one or two dollars, which were very useful to me because I would go to the movies, I needed it to get an ice cream, to go to the swimming pool... ee... and this story happened for many years, so that I would earn my summer money by exploiting the garden... and, what can I say... I also sold flowers in restaurants, at the market... I sold fruits at the market... and they were memorable experiences..."

"...yes, yes, yes... I would rent a scale... my grandmother had a yellow cherry tree, from which she made a delicious jam and said "You pick the fruit, take it and sell it, and the money is yours!"... but tied up to this thing, I knew I was staying... I liked it very much at Cluj market... there were some very sturdy women, kind of rotund, they had some heavy skirts and with black headscarves and they always came and sold things from a basket, a big one... nobody else had tomatoes like those women had... I remember that... and I, how was I with my sour cherries among these women?... I wasn't... here, at the market, my grandmother took me for the first time and then she left me there... I think I was in 4th, 5th grade or something like that..."

2. Counter-analysis and cultural materialism from the period of 18- 24 (the period with the greatest potential for information accumulation.)

For the analytical-reductive method, guidelines from the classical methods of analysis and archiving are used to address the coherent organization of the issues into memory. A defining period in the evolution of a young person is the formation of a materialistic perspective, an annihilatory reduction of the spiritual values into easy recognisable forms, almost descriptive in materialism.

This development, as a way of understanding the past, is a necessary tool for transitioning forward with all of the information gathered up to that point, and it has the maximum impact on the subcategories of a forming personality. In such a process it is absolutely normal for the identity to develop a cognizant void which is to be filled with information and which has the purpose of forming character, abilities and way of thinking.

In a process of this type, in which you are aware of the fact that your youth could be easily classified as such an „inner emptiness“, the moment when you start filling the gap is recorded by you as an historical defining moment that led to your character formation and personality and you thereby become a sort of recorder of events that you are participating in. Of course, the most intense experiences are at the same time the most painful, by the simple fact that you introduce into yourself a strange part. Today, to identify within yourself the different developed forms of those strange parts, you must look to the stories which surround the aggregation of the strange parts.

Passages/ responses from Zachi Arpad video interview :



"...yes, yes, yes... and it was very interesting... I knew all the theaters in Cluj, I knew the schedules, I would go to the movies... later, I would even buy books..."

"...no, a little bit later... initially it was ice cream and the swimming pool... I think my interest in movies started after I discovered reading, sometime in the 5th grade... I remember, the first book that I remeber is "Four children in the big woods"... I don't even know who wrote it... and after that, I kept reading books and I kept buying books..."

"...my mom was always right... at least at this age... we were much more attached to mother, but that was normal... my dad was an activist, so he spent a lot of time on the road... he was with the Party... so... perhaps that's why I developed an early resistance to the idea of enlisting, under any form... I never was a Party member, and sometime in the 9th grade, I know that my parents were called to the school and the class teacher told them that I was an undesirable element... and my parents came home and told me what the class teacher had said to them and I realized that they had no idea if that was good or bad..."

"...no, no, I'm not... I think I involve myself too much and too intensely and a politician must have a certain detachment..."

3. Informational area -informational mentors

As post-development to the way of thinking, such as after surgery, the post-operative recovery records different biological functional options, the informational necessity causes extensive selection processes through intransigent individual judgments of the constructive information. From the perspective of some long-term informational options, the atypical and eliminative thinking leads to a denial of the informational ballast, without denying the need for assimilation as a crossing needed to exercise a new system of research.

This is the period in which the teenager becomes aware of the fact that he is a free thinker, builds systems of analysis, and chooses his own guiding standards by way of principles or informational mentors that correlate to or make available the options to which he aspires. In this project, the informational sources belong as much to a biographical index as to the maximum potential followed by maximal values through the principle of causality and reveals elements of reference of the inspirational through informational mentors.

A first example of approach to self analisys is the introverted, self-educated dialogue, which is obtained from a monologue fed by a few answers and key questions, without letting them destroy the initial construction and the basic concept, having the role to reinforce and the variables of „the finality with one only option“. Sometimes, this kind of approach leads to dialogue and thus appears to be an almost physiological need to secure a partner of dialogue, above the variability elements and in the same time an expert of decisional options.

For the identification of your dialogue partner you use classical methods of research passing through an independent development stage, starting with the identification of informational objects (books, culture, media), followed by the identification through mentors and the maximum period acquired, by replacing the direct issues with the rhetorical ones.

For the identification of mentors, the key elements in building the visual interior, we propose that you begin a monologue about your life philosophy and of certain issues (the introverted aspect, the self-taught tone, the rhetorical one) with the certainty that they contain the whole process mentioned above.

Passages/ responses from Zachi Arpad video interview :



"...my mom, my mom... if we keep talking about mom, she used to read to me a lot and in regards to what you were saying about circularity, we had a story, which I personally do not remember by heart, but my mother was exasperated because, if she would read to me once or twice a day, among other stories, she had to read me that story... and it was the story that I liked the most... I know that the story was really short and even the narrative was circular.."

"...unfortunately I started to remember... no, no, no... because I always had nightmares... look, if you ask me, speaking about dreams and Cluj, because my grandmother used to live on Observatory Street, for years the trip to downtown Cluj was made by passing through the cemetery... so... this thing made a big impression on me because I had nightmares with themes... so I remember... the thing with the masked horses, the procession, with the cemetery, among others... even now I have nightmares with themes... and one of the themes is with stairs... stairs that never ended, stairs that had no handrail, stairs that went up and down, the whole thing was crazy... I have another kind of dream that is linked to falling into the gap or being thrown into the void... for instance, I am afraid of heights, but it's a very strange thing, because it manifests in a strange way... I am talking about dreams and reality too... in the sense that heights always attract me and provoke in me a desire, how should I say, an extra-ordinary desire to throw myself into the void... I don't know... to fly.."

4. Compared self-portrait (his own description or comparative description with the environment and the society in which he exists; it requires empathic thinking or analysis through the point of view of people he is close to or of people he references himself to.)

Through an analytical-constructive process, we propose to stimulate an identification of a self-analysis of the individuality component parts, with the complexities of events generated during the process of the individual psychological and biological development which includes: social connections, influences from the external context and its introspective links.

This is intended to direct the introspection process in two directions:

The first, consists in the reflection on the elements of self-recognition of various personality expressions as an element of the whole [self-psychoanalysis by identifying the multiple personalities, crediting some of them in favour of others (by conscious choice or not), causes and effects that are generated by each one through reference to the entire individuality, development or disposal in time.]

The second, as a result of the recognition of the individual psyche, of identification through recall and connections (between events, happenings, interpersonal experiences), of certain aspects that have marked, directed a development or regression of mental components, namely an establishment of those external factors (environment, context, situation, family, friends, etc.) that produced transformations of identity.

Passages/ responses from Zachi Arpad video interview :



"...I also have two beautiful themes, speaking of dreams... one was about flying, but a very strange flight... I would take a few steps and at one point I could float... later, I found the idea again in "The master and Margarita"... something like that... so this was a pleasant dream... speaking of Chagall, which has those people who are floating or levitating above the city... those dreams were something like that..."

"...here it's a little bit more complicated, considering that most of the themes were in fact nightmares... I suspect it was a form of self-defense... I would tell myself that I'm dreaming, that I'm waking up from a dream... but I would wake up only in the dream... and I would enter another dream... meaning I was still in the dream and this thing kept repeating... until the nightmare was, how should I say, it affected me too strong, and then I would wake up... but many times it was pretty unpleasant because you would wake up from a dream, you would tell yourself that you're awake, but you were still in a nightmare, and you would say: "But I woke up from this dream, and look it's still bad!"... It is hard..."

"...yes, so at one moment I had the feeling that I can, that I know, somehow the dream gets a certain logic, but it's only a feeling...I don't think so...I don't think so..."

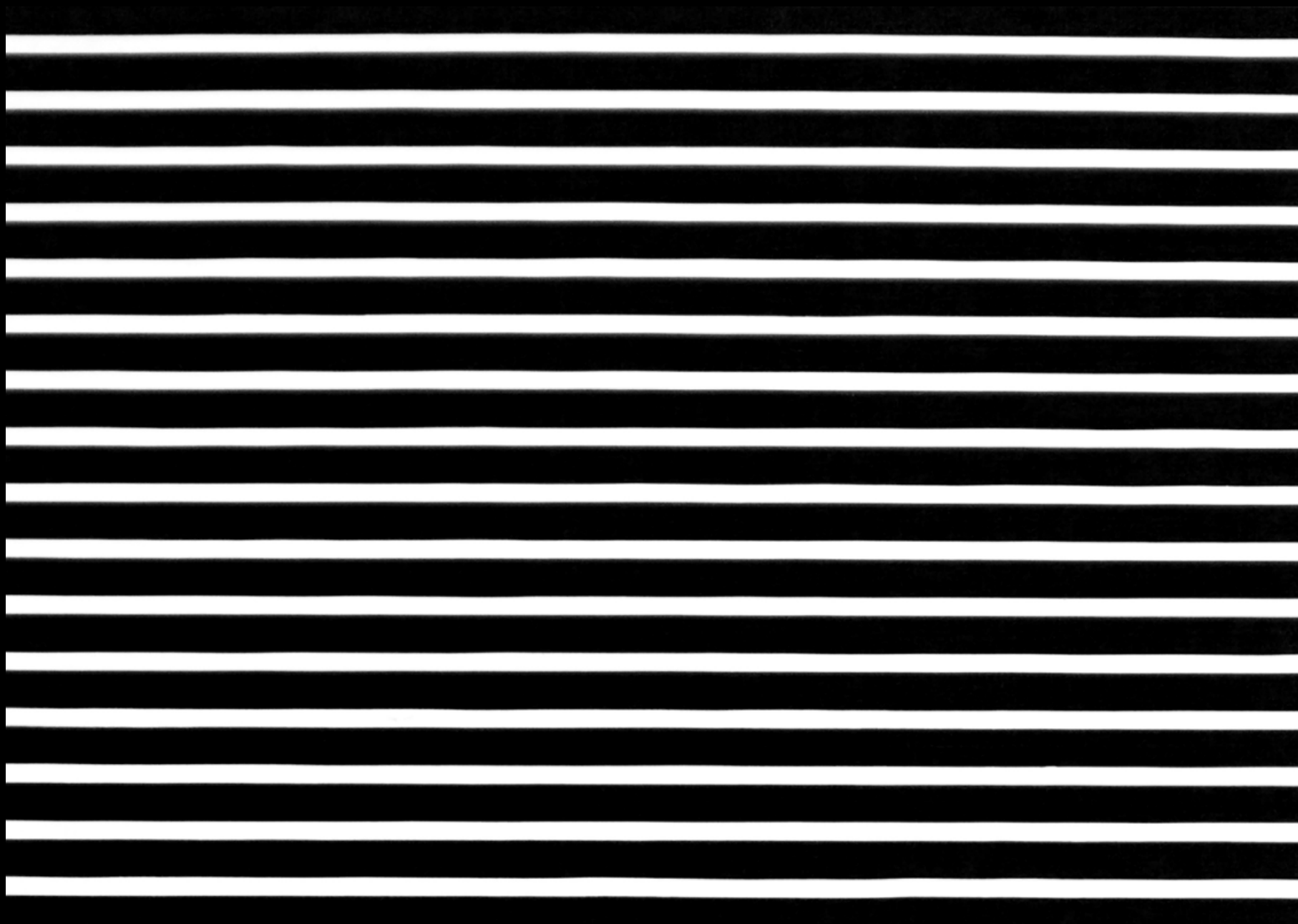
5. Daily activity and professional activity

6. Color and black-and-white dreams

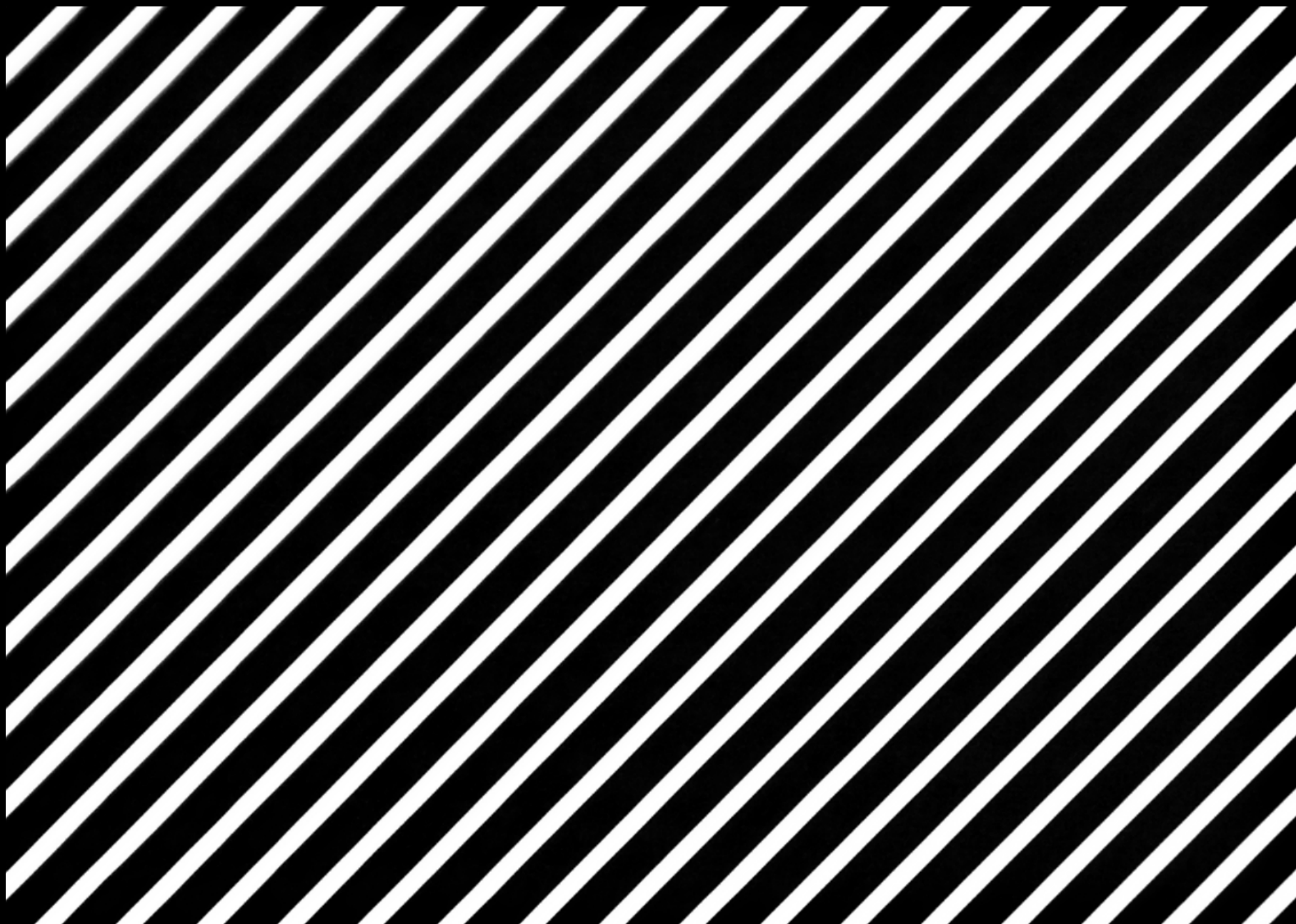
7. External factors to the detriment of continuity -health, information, state of mind

8. Love, intimacy versus isolation

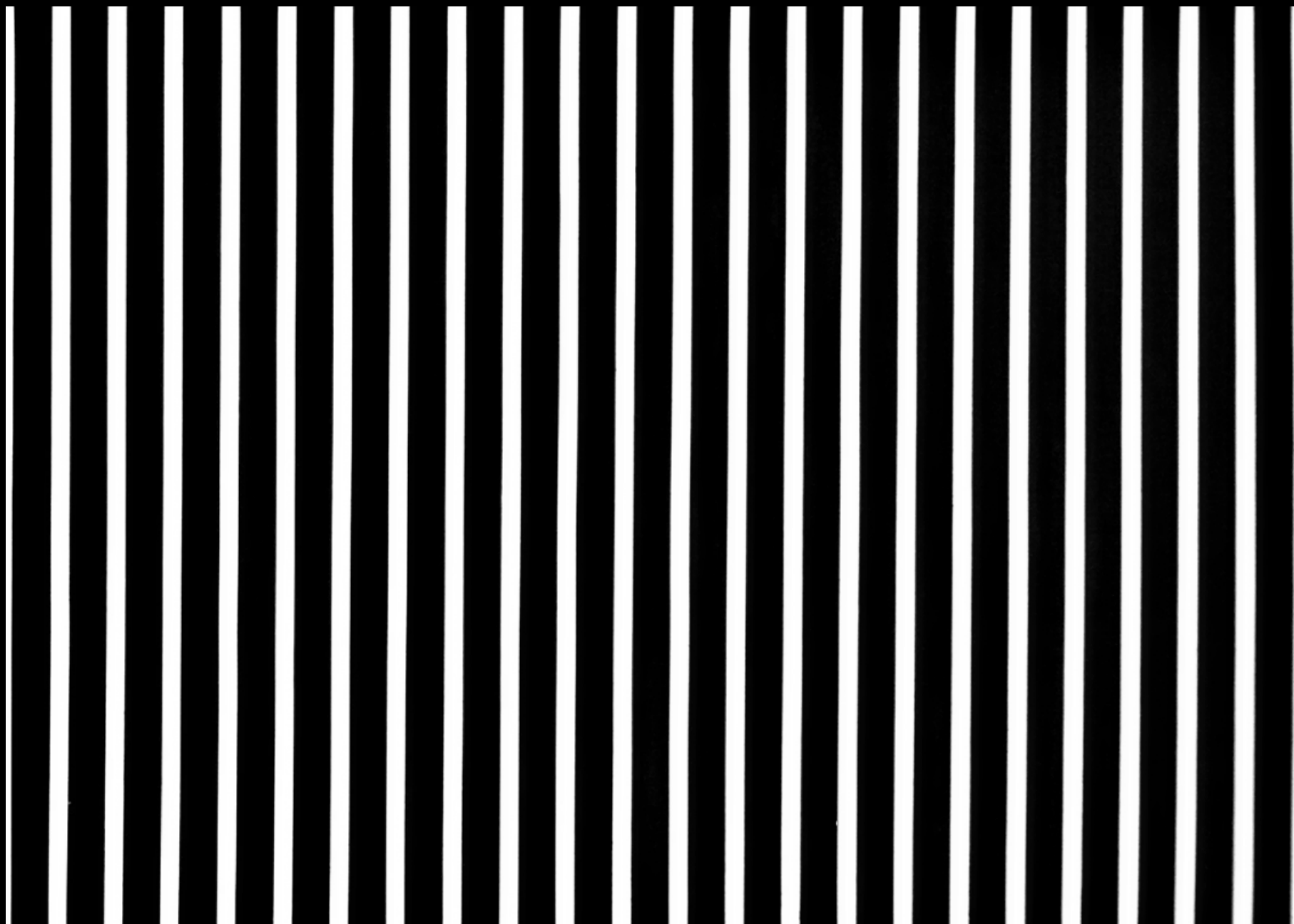
9. Integrity versus despair (from 65 +)



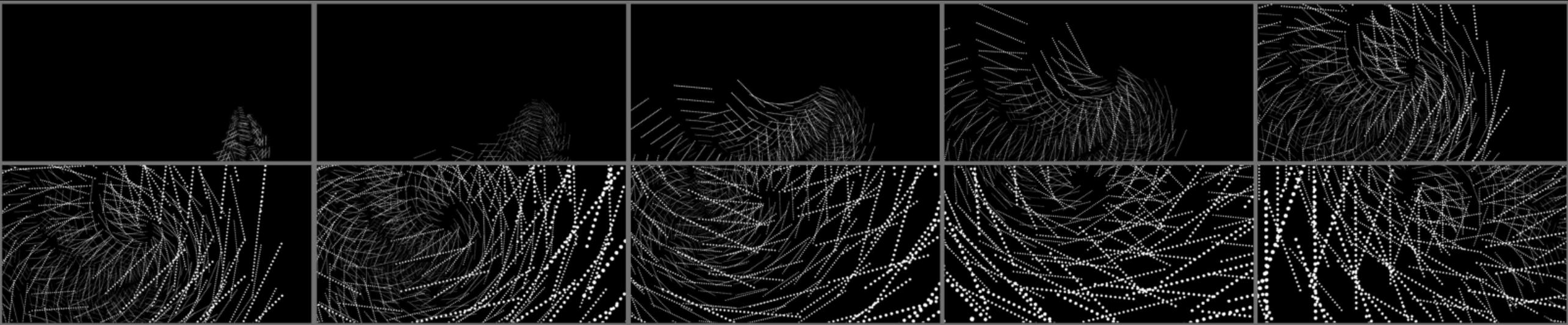
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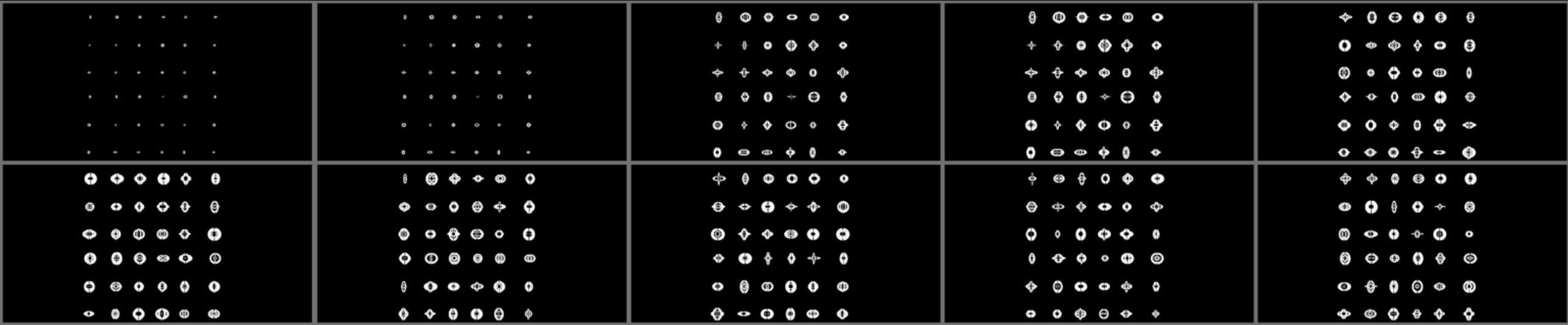
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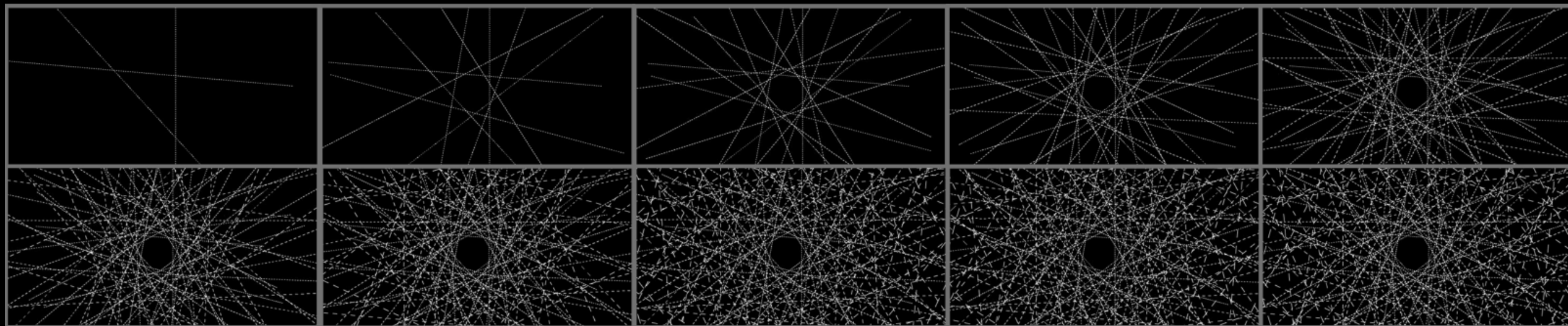
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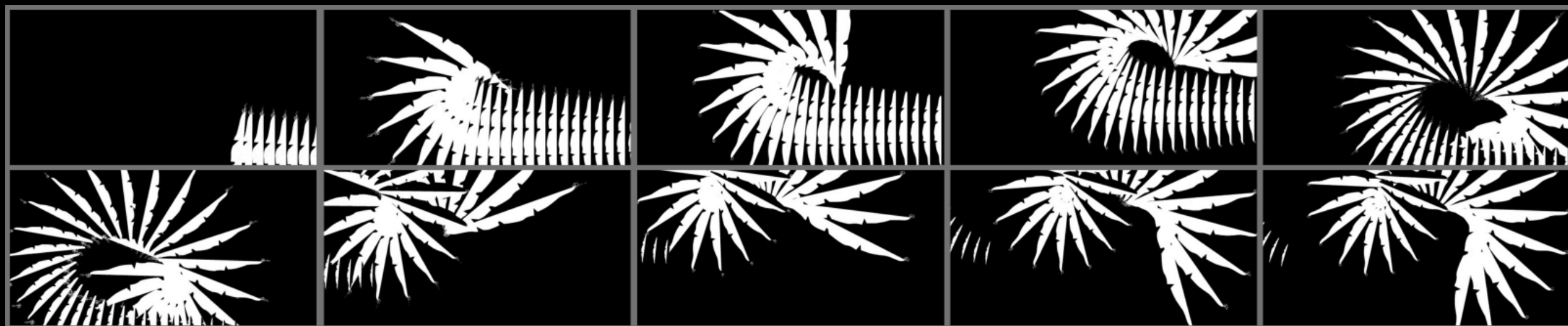
TIMELESS ANIMATION



TIMELESS ANIMATION



INTERACTIVE ANIMATION



INTERACTIVE ANIMATION



VIDEO INTERVIEW- 45:00 MIN.

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PERSONAL DETAILS

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EDUCATION

2005 - 2007 Bucharest National University of Art - master degree
2000 - 2004 Bucharest National University of Art
1996 - 2000 Pitesti, Art Collage

EXHIBITIONS & PROJECTS

2010 THE PARASITE 5.0 - short film - art director
2006 - 2009 Bucharest - DO IT YOURSELF - Visual Set Studio
2005 Bucharest, TNB, - GRAFT - mixed media
Pitesti, Gallery Metopa -10 MINUTES - video, mixed media
2004 Bucharest, Kalinderu MediaLab - SHAKE NIGHT - video
Bucharest, University of Architecture- DOCUFICTION - video
2003 Bucharest, National University of Art - AFTERIMAGE - group
exhibition - photo, ambient,
Bucharest, Gallery Galeria - C.C.S. - painting

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PERSONAL DETAILS

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EXHIBITIONS & PROJECTS

2010 THE PARASITE 5.0 - short film/ 30:00 min. - director, concept
2006 - 2009 Bucharest - DO IT YOURSELF - Visual Set Studio
2005 Bucharest, TNB - ARCHIVING METHODS OF SPACE - video,
installation
Vienna - Kunsthalle - video
Tg.Mures , Bernady - COMMUNITAS - painting
2004 Bucharest, Gallery Galeria - INERNETICS - group exhibition - video
Bucharest, Kalinderu MediaLab - SHAKE NIGHT - video
Bucharest, University of Architecture- DOCUFICTION - video
Bucharest, Galeria Noua - PORTOFOLIO REVIEWS - photo, video
2003 Bucharest, National University of Art - AFTERIMAGE - group
exhibition - photo, ambient,
Bucharest, Gallery Galeria - C.C.S. - painting
2002 Bucharest, UNA Gallery - CAROZZA DA LETTI - ambient,installation
Bucharest, UNA Gallery - LIMIT SIGNAL - sound sculpture