

GEO GOIDACI.¹
**THE FUSION OF THE ARTS: SCULPTURE AND MUSIC;
GRAPHIC, PHOTO AND DIGITAL ART
- INTERVIEW -**

GABRIELA COCA²



**Geo Goidaci playing the
Romanian Shepherd Pipe**

SUMMARY. Geo Goidaci was born in 14th of March 1947, in Northern Transylvania (Iojib, Satu-Mare). He graduated The Fine Arts High-school of Cluj, and also, the sculpture department of the Institute of Fine Arts “Ion Andreescu” from the same town. After he had graduated in 1972, he was given the job as a sculpture professor at the Fine Arts High-school of Timișoara. He became part of the Union of Professional Artists in 1981. He lives in Germany since 1984, in Munich, where he is a sculptor, freelance artist and professor. In the first period of his life there, he has worked as a restorer (the antique, Greek-Roman sculpture), around Glyptotheka of Munich. This period will be found in his art (the FRAGMENTS cycle). Along the sculpture, he is passionate about graphics, photo, digital art, and ... **music**. He is one of the greatest Romanian sculptors alive; he has a very impressive and vast artistic activity. In this interview, we try to come close to the artist Geo Goidaci, taking in his entire personality, addressing his creative style, his conception about art and the fusion of the arts in his activity and his life.

Keywords: Geo Goidaci, art, sculpture, music, graphic, picture, digital art.

¹ <http://www.goidaci.de/4596.html>;
http://de.wikipedia.org/wiki/Geo_Goidaci;
<http://www.agero-stuttgart.de/REVISTA-AGERO/SIMEZA%20AGERO/Simeza%20Geo%20Goidaci.htm>

² Associate professor dr. at the Babeș-Bolyai University, Cluj-Napoca, Romania, Reformed Theology and Musical Pedagogy Department. E-mail: gabriela.coca.66@gmail.com

Gabriela C.: Geo, when in your life have you become open to the creative and sensible way of the fine arts?

Geo G.: This happened in my childhood. My father used to draw. I had always admired him for the way in which he was handling the pencil. He made a drawing of me ... a portrait of a child with a checkered shirt... I liked it very much. He had something gentle in his gestures when he was drawing, him being a pretty hard man otherwise... I started drawing myself. When other children were playing the ball, I preferred to play with pencils and crayons.

Gabriela C.: When was the first time you felt that you had your own expression, your own style?

Geo G.: I cannot say I felt this. The personal language is developing imperceptibly along the years. The people around you could see that but not you – or they cannot see – whether I have a personal language. I have always been sincere in everything I have done; I have always been true to myself, without being aware of following a certain language, except the language of my Soul. Regarding the style, I guess it is less important. This is the work of the people that want to label the artist, squeezing him in a cage that has an inscription... The style can vary with time. As a proof, we have the great artists who, along their life, went through a lot of styles (for example, Picasso), and they have always stayed true to themselves.

Gabriela C.: They say about you that you have a Leonardo spirit. How is this actually shown?

Geo G.: The “Leonardo” spirit could be called a certain tendency towards the fullness, the syncretism, the holistic vision towards art that would use all the possible techniques (including all the languages) that the artist could use at a certain time. This is the curiosity of a “researcher”, the wish to go into different areas, in search of the truth, which, - as the sunshine – is unique, even if it refracts in the colours of the rainbow. Leonardo da Vinci was a painter, engineer, musician, poet, philosopher, visionary, and initiated... He had easily gone through every level of knowledge, searching for the supreme truth. Far from comparing myself with this type of genius, I had tried different expression languages (that were the sculpture, the drawing, the photography, the music); I had tried to integrate everything in an imaginary assembly, an “opera magna” that would touch all the senses. I find myself in an ongoing development and my curiosity will only cease when I am gone... At least, I hope so. An artist needs to make art by (and through) everything he touches. The staying in a

certain style, a certain technique or a language, does not satisfy me either cognitively or emotionally. In the end, it is important to ceaselessly create, using everything you have. In my opinion, the art is not a product, but a process. First and foremost, the art is a spiritual experience. Otherwise, it is just a craftsmanship.

Gabriela C.: In your own vision, the artistic language, the personal style of a creator could be influenced through the fine arts education that is given to them?

Geo G.: As I said before, it takes some time for the style and the character to be formed. The life experiences, the interests, the school, the exchange of ideas with other artists and the influence of different cultures would form both the character and the style of an artist. Without any doubt, the education has an important role in this process. I am thinking at the difference in the degree of freedom among the Western artists and the artists educated (in my time) in the Eastern Europe, after the so-called socialist "realism" style. This (de)formation could be seen to everyone who had graduated the Eastern art schools. This handicap is very hard to overcome. Looking at the many so-called "art" pieces that are made by the Western artists I start doubting that they deserve the effort... At that time, there was an emphasis on the workmanship, the correct visual show (a mimetic approach) of the reality, on the allegories and hidden messages... The people that had a Western education had more expressive freedom; they had other models and other education. I think that the love, as the art, cannot grow but in freedom.



Geo Goidaci: "Signum", 2015

Gabriela C.: Now, from your former masters and teachers, who do you think was the most influential to your own artistic personal style?

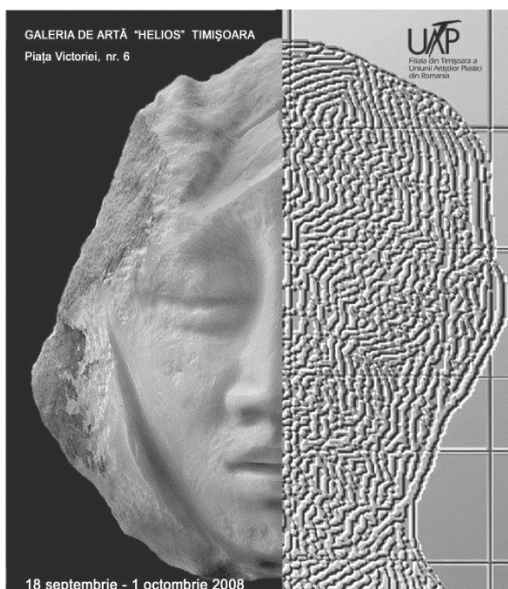
Geo G.: “My own artistic personal style” sounds very restrictive to me. I don’t even know if I have something like that. I am the product of some life experiences and a spiritual orientation. My works of art are just some “normal”, effortlessly drives. The originality at any price and the success on the market had never been my targets ever. I had simply followed my way, with an opened mind and an open spirit. That is all. Regarding the influence of my professors... I had not had prominent personalities in my entourage that could influence me from an artistic point of view. In the Institute of Fine Arts Ion Andreescu of Cluj (as the Academy of Arts was called those days), I had only one professor for all the basic subjects (drawing, sculpture, composition), which was Mr. András Kós, an extraordinary man, but, as an artist, he did not had my love for his style and he did not fulfil the needs of a young man searching his own way in the thicket of the arts. Along six years (!) I had worked using a model, and the professor came daily and he was correcting our construction mistakes, comparing our work to the model... I could discuss about the composition (and its rules) for the first time in the third year of my studies, with the master Horia Flămânda, (who was an Assistant Professor for our sculpture class, before he left for Bucharest). I had a greater influence after I had graduated the university – at the School of Arts in Timisoara, where I was sent as a sculpture teacher. My formation as an artist started there, in a beneficial and open intellectual and spiritual frame which was an absolute exception that time. There, I had learned (and taught) the grammar of the visual fine arts language, starting to the basic elements (surface, volume, space, movement) and the composition, which meant the creation of simpler or more complex ambient spaces that relied on the universal harmony laws of the rhythm, the repetition, the contrasts, and so on. Each teacher had their own workshop where they have taught as they wished and, at the end of the semester, he had an exhibition with the pieces of art of his pupils. Those exhibitions were visited by all the teaching staff of artistic speciality. The “owner” of the workshop had to explain the pedagogical and artistic conception that he used in working with his pupils...

That was a very important time for me, and I am deeply obliged to my artist-teacher colleagues among whom “I grew” as an artist and an intellectual man. Unfortunately, at the end of the 70s, the atmosphere deteriorated. The school’s curriculum changed and the fine arts high-school fused with the music one, risking degrading from the Elitist School to the rank of a professional school... Life had become increasingly harsher because of the inhuman politics of Ceausescu regime that was imposing increasing restrictions on everything. Because of these conditions and some unhappier

personal experiences, I had decided to emigrate. This thing happened in the summer of 1984, in adventurous conditions... In Germany, where I had settled, there followed years of adaptation, personal and professional experiences that had certainly had marked my art and me, as a human being. Finally, the hardships that every person refugee had in a foreign country continued the engine of my future development which is not finished yet (both the hardships and my development)...

Gabriela C.: Me, personally, I can see in your works of art, a continuation of the art, to be more specific, the creative style of Brâncuși. What influence if any had his art on you?

Geo G.: The influence was, his conception of art and the way he lived and he worked. None of the sculptors can remove themselves from the influence of such of forefather. The museum-workshop that Brâncuși left as a heritage to France, is the expression of his conception about the sculpture as a magical place, a complex and unique revelation in the relationship between art pieces, workshop tools, equipment, and the space between them. It is a “magna opera” that is vibrant and overwhelming. He wanted to sculpture in the Light. Look at his “birds”...! He was what I wanted to be, not copying him, but following his “pattern” as a spiritual artist who created objects of worship with profound and mysterious significations to whom only a few have real access.



Gabriela C.: Which is your personal thinking about the education of the fine arts? I know you are do artistic education, you teach sculpture classes both to adults and children's. Are there any ideal methods of teaching of the fine arts? What CANNOT be taught?

Geo G.: The talent cannot be taught. One can teach techniques, rules, I mean – the grammar. Everything that could be found in an intellectual field could be shared. One can transmit (partially) that “burning”, the creative restlessness,

that does not let you cease the work, and try other ways using other materials, till you could say, as Master Celibidache said about the perfect music: "This is it!". One needs to work easily till exhaustion, without thinking of the consequences, without realising how the time went by... Without this passion that is close to an addiction, there cannot be art. You either have this passion (vocation) or you don't have it... But, this passion is not limited only to the art; it is a condition for all the creative activities. The people (children) need to be "allowed" to do it, and not to be "educated" for this. In German, there is a brilliant and awful word: "unter-richten". This means, word-by-word: "to cut down", to "shorten" (Unterricht = instruction). This is the term used to "teach" in schools... Along all the critics of the Waldorf and Montessori schools, they are the only ones where the children learn without be "unterrichtet". All the children have a creative potential that, during their growing up is more and more "shortened" by the scholar systems that are profiled on the modelation of some hardworking and obedient citizens...

Gabriela C.: There is the so-called *creative sight*, which is used, by those who had it, to watch the world around them. Could *the creative sight* be educated, it is something you are born with, a gift from the nature?

Geo G.: The way we see the world depends of a multitude of facts. It depends from the system of values you were born into and where you were grown up; it depends on the parents and their preoccupations, the school and their teachers; their company and their friends ... In the end, it depends on one's physics and one's temper. A hyperactive child would rather play football or he would have other activities where he could move, than staying to read or paint ... Yes, the "creative sight" can be educated.

Gabriela C.: The artistic analysis could be creative, too; it has a result the optimal understanding of the artistic creation and its enjoyment. Those that understand and enjoy the art are, in fact, they extend the creative process. Which is your relationship with the people that extend your creation?

Geo G.: Those that extend the art (that creative feeling), are those that resonate with my artistic works. They have the same frequency, the same wavelength. They are touched by my vibration which I have sent to the work of art (whichever it could be, with the condition that its making would be a "state of grace" where the artist is nothing but a channel, an instrument). For them, my artistic work means something, it either overwhelms or intrigues them, but it won't let them impassive. The other people can only see a certain object that is made with a certain technique. It does not cause them any

emotion. An object of a real art is like a mirror, or it is a screen where we project our experiences. They are the echo of some experiences that were made in former life (maybe) of which we, unconsciously yearn for.



Geo Goidaci: “Gemini”

Gabriela C.: There is a famous Mozart letter for his father, written in Vienna, on 26th of September 1781, which is quoted a lot that relates to *The Abduction from the Seraglio*, a letter where the composer says the following: *“For as a man in such a violent fit of passion, transgresses all the bounds of order, and propriety, and forgets himself in his fury – the same must be the case with the music, too. But as the passions, whether violent or not must never be expressed so as to become revolting and the music even in the most appalling situations, never offend the ear, but continue to please and be melodious, (...)”*³ This quotation could also be easily be transposed in the fine arts. You, as a mature author, whose feelings are you given priority in your artistic message?

Geo G.: The art needs to heal our souls and it does not have to hurt or make them ill. It needs to elevate the men, not to put him down. It needs to “objectivate” (to visualise) the eternal harmony, the universal love. It is the

³ Mozart, *Scrisori (Letters)*, Ed. Humanitas, București, 2007, p. 154.

connection between the man and God. In the same way in which a radio reception device can receive different channels with different content, depending on the wavelength and the frequency of the electro-magnetic waves, in the same way, the artists that have a certain level of awareness would receive “the inspiration” from sources (spheres) that correspond to their awareness (vibration) level. There are artists that receive dark inspirations, but other get inspirations from the Light.

Gabriela C.: Geo, you are a fully-fledged complex artist. You are a sculptor, but you are creative in many other areas: graphics, photo, digital art and...MUSIC. You are playing instruments, singing in chorus, you are collecting musical instruments, and so on and so forth. Which way did you go to arrive at the music? Which is your spiritual connection to the music and what does it mean for you, this art of the sounds?

Geo G.: The music is also a form of expressing the soul, as sculpture and other arts are. The music is harmony. I had always been attracted by the harmony. There was a lot of singing in my family. My father had a beautiful voice (my grandfather was a cantor in church) and so had my mother. During my childhood, there were a lot of opportunities to sing in a village. There were weddings, family parties, church celebrations, especially the Christmas. The people sung whilst they were working in the field. I had lived all those times. I am a lucky one...



Geo Goidaci: “Lightman” in Munich



Geo Goidaci playing the chalumeau

When I was in the 7th form, I was singing in the chorus of our primary school from Mediesu Aurit, the conductor (Mr Neagu) was playing the violin. I was fascinated by it and I wanted a violin myself. My father promised that I would get one if, I will bring A plus marks till the end of the school year... That ways, I had received from him, a violin that was bought at the flea market. I had enjoyed it very much and I had taught myself to play a few songs ...but, without classes by Mr Neagu, I was not progressing. I had finished the seven primary classes and I had sat an exam at the fine arts school in Cluj. From the autumn of that year, I had become a pupil in that school and the violin stayed an unfulfilled wish. Many years had passed since then. I arrived in Germany and I had listened one day to a lecture of a late musicologist and journalist, Joachim Ernst Berendt, who was talking about the hearing and its metaphysical dimensions. The conference was illustrated by a gentleman who was singing and whistling in the same time (!) two tunes: one using his voice, (the base key), and the other playing a "flute" and it ... surrounded us. I had a shock. I thought that I was discovering something that was familiar once, without saying where or when... Then I found out, that there was a singing technique forgotten in Europe, which is used by the population in Mongolia and the shamans in Siberia. The name of this technique is "overtone singing", "canto armonico" or "oberton singen". Long time ago, it was used by monks in the monasteries in Europe till the church had forbidden the harmonically singing... I had searched and found the possibility of learning this miraculous technique. I went to classes and I had private classes. I sung in many supratonic choruses the last one is "European Overtone Choir":

(www.overtone.cc/profile/EuropeanOvertoneChoir)

That was the time I had rediscovered my musical vocation... The shepherd's flute followed the pipe, the chalumeau, the clarinet and the didgeridoo. The newest is the pan flute. And also my voice. I am building flutes using the pattern of the ones built in Romania. I had made video documentaries



of the last flute masters; I had learned the technique and the materials. I consider that a wind instrument is playing from the soul. In Romanian “**suflet**” means soul and “**suflat**” means to blow. Can you see the similarity? I am singing doinas, I am improvising, I am swinging using the flute... and the pipe. I am alleviating my longing, as the shepherd on the mountain ...

Gabriela C.: Could we talk of a musicality of your own fine art creation? How about the fusion of the arts in your own creation?

Geo G.: Yes, this is a project which hasn't been done yet. But, it needs to follow: the total synesthesia. I still have to pass some material obstacles.

Geo Goidaci: “Twist” (project)

Gabriela C: You have tens of exposition in your record. Also, there are workshops, artistic symposiums, in numerous and renewed European centres, especially abroad than at home (a thing which could be turned around). Are you feeling an understood and appreciated artist?

Geo G.:
No 😊

Gabriela C.: There is a beautiful saying: “*God, give me the serenity to accept what I cannot change; the strength to change what I can; and the wisdom to distinguish between those two.*” Looking BACK, what would you change if you could?

Geo G.: The counting of the years.

Gabriela C.: And, looking further on, what do you think could be done different in the future?

Geo G.: More art and less villas and cars...

Gabriela C.: If you would have a golden fish that could grant you three wishes, which wishes would you want to be granted?

Geo G.:

- To be healthy till my senior years;
- To be surrounded by good and loving people;
- A bigger and cheaper workshop.

Gabriela C.: So be it!

Many thanks for your availability to grant me this interview!

Translated in English by Maria Cozma (U.K.)

REFERENCES

- Cosovan, Tiberiu, *Ave Magister, Geo Goidaci!*, in: Review Agero, [www.agero - stuttgart.de/REVISTA-AGERO/CULTURA/Ave Magister Geo Goidaci!](http://www.agero-stuttgart.de/REVISTA-AGERO/CULTURA/Ave%20Magister%20Geo%20Goidaci!)
- Gifu, Daniela, *Geo Goidaci - un sculptor peste timp (Geo Goidaci – a sculptor over time)*, in: Review Agero, [www.agero-stuttgart.de/REVISTA-AGERO/CULTURA/Geo Goidaci – un sculptor peste timp](http://www.agero-stuttgart.de/REVISTA-AGERO/CULTURA/Geo%20Goidaci%20-%20un%20sculptor%20peste%20timp)
- Goidaci, Geo, *Homepage: www.goidaci.de*
- Roca, George, *Interviu cu artistul plastic Geo Goidaci (Interview with the plastic artist Geo Goidaci)*, in: [http://www.agero-stuttgart.de/REVISTA-AGERO/JURNALISTICA/Interviu cu artistul plastic Geo Goidaci de George Roca.htm](http://www.agero-stuttgart.de/REVISTA-AGERO/JURNALISTICA/Interviu%20cu%20artistul%20plastic%20Geo%20Goidaci%20de%20George%20Roca.htm)
- ***, *Goidaci, Geo*, in: http://de.wikipedia.org/wiki/Geo_Goidaci
- ***, *Geo Goidaci, artistul sătmărean pe care România nu a știut să-l țină acasă (Geo Goidaci, the artist from Satu-Mare that Romania has failed to keep him home)*, in: http://adevarul.ro/locale/satu-mare/geo-goidaci--artistul-satmarea-romania-nu-a-stiut-sa-l-tina-acasa1_50acbba77c42d5a66389244d/index.pdf
- ***, *Geo Goidaci. Lucrări inedite de sculptură și artă digitală, (Geo Goidaci. Inedited Works of Sculpture and Digital Art)*, Caietul program al expoziției *Artiști români din diasporă*. (The Booklet of the Exhibition *Romanian Artists from the Diaspora*). Galeria Dialog, București, 9 iunie-6 iulie 2008.

