

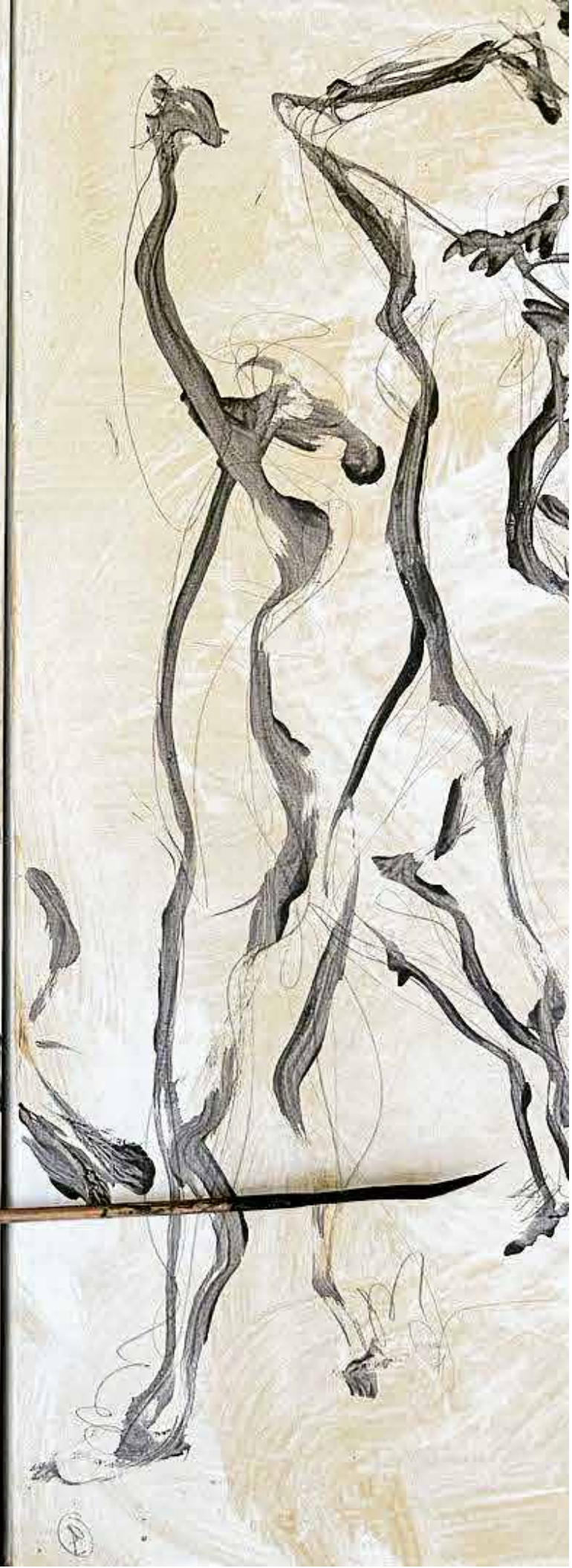
Iulian COPĂCEL



OBIECTUL

The Object - DANCE OF LINES

An Emotional Exploration of Movement and Gesture





ARTIST STATEMENT

In creating “OBJECTUL,” I embarked on a journey that was fundamentally personal, an artistic necessity born from the deepest recesses of personal expression. This piece exists not as a response to external demands or artistic trends, but as a pure manifestation of creative urgency that demanded its own unique language. The breakthrough emerged from radically reimagining the very tools of creation. I have made a custom paintbrush, a one-meter instrument crafted with natural hair fibers, that allowed me to embrace what I call “imperfection through chance” as a creative force. This tool became my conductor’s baton in orchestrating what I term “the dance of line.”

Working with diluted acrylic paint, I discovered a medium that flows like thought itself, transparent, fluid, unpredictable. The process became a negotiation between control and surrender, where each gesture carries the weight of intention while remaining open to the unexpected. The resulting lines don’t simply mark the canvas; they perform upon it, creating a choreography of movement that seems to breathe with its own life. The palette, ochre, black, blue, red and white emerges from intuition rather than theory. These colors speak a language older than words, evoking earth, void, sky, and origin. They are the fundamental elements of existence distilled into pigment and gesture. “OBJECTUL” challenges the very notion of objectness. In a world obsessed with definition and categorization, this piece exists in the liminal space between being and becoming, between the concrete and the ethereal. It is simultaneously an object you can touch and an experience that transcends physical boundaries.

The substantial scale is not merely impressive, it is necessary. The piece demands space to breathe, to unfold its narrative across meters rather than inches. Each viewer’s relationship with the composition changes as they move through space, discovering new dialogues between line and void, gesture and restraint.

This is not simply painting in the traditional sense. It is a record of physical engagement, a document of the body in conversation with materials, a testament to the power of embracing uncertainty as a creative partner.







CREATIVE PROCESS

The Custom Brush

I developed my paintbrush tool as a crucial innovation in my practice. This instrument allows me to make gestural marks that would be impossible with traditional tools. The scale and flexibility of the paintbrush enable me to engage physically with the canvas in a way that borders on performative, transforming my act of painting into a full-body experience.



Diluted Acrylic Technique

My use of diluted acrylic paint creates effects of transparency and layering that echo watercolor's spontaneity while maintaining acrylic's permanence. This technique allows me to embrace the "imperfection through chance" that has become central to my practice, where my intention meets the material's own behavior to create something neither fully controlled nor entirely accidental.

Scale and Presence

The expansive dimensions of "OBIECTUL" are not arbitrary. I designed the painting to require space to fully manifest its presence, demanding that viewers engage with it physically as well as visually. This scale creates a dialogue between the composition's organic energy and architectural spaces.

The work functions as a dynamic frieze, a flowing narrative surface, designed to encourage viewers to traverse its length, experiencing the evolution of gesture and rhythm across its entire breadth. The narrative unfolds through the language of line, rhythm, and movement, a story told in the vocabulary of pure artistic gesture.

PROCESS DOCUMENTATION

I captured myself creating “OBIECTUL” as a visual autobiography, an artistic journal in images that reveals the physical intensity required to engage at this scale. These images show not just the finished painting, but my body in relationship to the canvas, my custom tool in action, and the environment of creation. This documentation becomes part of the piece’s narrative, offering insight into the physical and conceptual challenges of my creative process.

My working method involved laying the canvas on the ground, allowing gravity to become a collaborator in the paint’s behavior. Standing over the composition with my extended paintbrush created a conductor’s relationship to the emerging piece guiding but not overly controlling the flow of materials.





THE INTERDISCIPLINARY DIALOGUE

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Absida Art Gallery Iasi



Bucovina Library "I.G.SBIERA" Suceava



Iasi International Airport / Romania



THE UNIVERSAL LANGUAGE OF RHYTHM

Discovery at Biblioteca Bucovinei "I.G. Sbiera"

I witnessed one of the most profound validations of "OBIECTUL's" universal communicative power during its exhibition at Biblioteca Bucovinei "I.G. Sbiera" in Suceava. At the opening, a Romanian language teacher arrived with her entire class, seeking to provide her students with a direct encounter with contemporary art, an experience where children could form and express their own opinions about my artwork.

What unfolded revealed my composition's capacity to transcend intellectual comprehension and speak directly to intuitive understanding. Although the students had no prior knowledge of abstractionism in art and could not technically "read" the visual representation before them, they were immediately fascinated and drawn to what they saw. Their responses bypassed the need for artistic education or theoretical framework, they simply found pleasure in looking, in experiencing the visual rhythm that pulsed across the sweeping wide surface.

The Discovery of Dance

As the children moved along the length of my painting, something remarkable occurred. Without prompting or explanation, they began to discover the vibrant rhythm I had embedded within the gestural marks. They could sense the dance of the lines, the movement that seemed to breathe and flow across the canvas. Their young eyes, unencumbered by preconceptions about what art should be or mean, instinctively followed the choreography of my creation.

Intuitive Connection

This spontaneous recognition validated the core thesis of my work, that rhythm is a universal language that transcends age, education, or cultural background. The children's immediate attraction to my piece's visual music demonstrated that the "dance of line" communicates at a level deeper than intellectual understanding. They felt the heartbeat I had embedded in the marks, sensed the breathing quality of my painted gestures, recognized the life force that animated the surface.



The Romanian teacher's decision to bring her students to encounter my contemporary art reflected an understanding that direct experience often teaches what textbooks cannot. The children's responses, their genuine fascination with something they could not name or categorize, proved that my authentic artistic expression speaks a language older than words, more fundamental than formal education.

This experience revealed the ability of my work to function in conjunction with children's discovery of rhythm and dance within my abstract projection, demonstrating the universal language that visual art can speak when it emerges from an authentic creative necessity, rather than a theoretical construct.







THE RHYTHM OF CREATION

Dance as Internal Music

At the heart of “OBIECTUL” lies a fundamental understanding of dance not as external performance, but as the manifestation of internal rhythm. When someone dances, they imprint their own interior tempo, sometimes asynchronous with the world around them, yet deeply personal and essentially biological. This rhythm originates from our most primal beat: the cardiac rhythm that controls our very state of being.

The “dance of line” in “OBIECTUL” represents this same interior rhythm of the artist in the act of drawing. Each gesture carries its own temporal signature, creating what I call “music without sound,” a silent symphony conducted by the heartbeat, breath, and neural pulse of creation. The custom paintbrush becomes not just a tool, but a conductor’s baton orchestrating this internal music onto the canvas.

Biological Synchronicity

The process of creating “OBIECTUL” involved surrendering to this biological rhythm, allowing the natural cadence of the body to dictate the flow of paint across the surface. The resulting lines don’t follow external musical beats but rather the deeper, more primal rhythms that govern life itself, the systolic and diastolic pulse that pumps creativity through the artist’s veins.

This approach transforms painting from a visual practice into a temporal one, where time is measured not in minutes or hours, but in heartbeats and

breaths. The extended format of the composition requires this extended dialogue with internal time, creating a meditation on the relationship between biological rhythm and artistic expression.

Silent Music, Visible Dance

The lines that emerge from this process carry the memory of their creation, they are frozen moments of a dance performed in silence, visible echoes of music that exists only in the artist’s internal landscape. Viewers encountering “OBIECTUL” witness not just the result of this process, but become participants in decoding the rhythm embedded within the gestural marks.

Each viewing becomes a new performance, as the eye follows the choreography of lines across the canvas, unconsciously synchronizing with the rhythm that created them. The painting thus completes its dance not in the studio, but in the gallery, where new rhythms, those of the viewers, interact with the preserved tempo of its creation.

Future Resonance: “DANS MUT”

This exploration of internal rhythm and silent music points toward future artistic investigations. The next project, “DANS MUT” (Silent Dance), will further explore this territory where visual art and unheard music converge, examining how artistic gesture can capture and transmit the ineffable rhythms that pulse beneath consciousness.

“OBIECTUL” thus serves not only as a complete artistic statement but as the opening movement in a larger symphony of pieces exploring the deep connections between biological rhythm, artistic creation, and the universal language of internal music that connects all living beings.

<https://iuliancopacel.com/silent-dance/>



MULTIMEDIA INSTALLATION COMPONENT

The film

I extended “OBIECTUL” beyond the physical painting through a film that documents my creative process while simultaneously presenting the literary response it inspired. This film becomes a documentation of gesturalism in the embodied artistic act, capturing not just the technique, but the physical dialogue between body, tool, and surface. The recording shows me using my personal paintbrush to create the “dance of line,” while Alexandru Ovidiu Vintilă’s poetic text provides a literary soundtrack to my visual creation.

I created this film from a need to document the artistic act by capturing the temporal sequences of creation and validating it in different spaces, building multiple dimensions and adding the writer’s voice reading, generating a journalistic/documentary consistency to the film. The poet’s voice becomes part of my artistic experience, creating a multimedia dialogue between image, gesture, process, and word. Viewers experience not only my finished painting but the journey of its creation accompanied by the literary interpretation it inspired.

THE INTIMATE WITNESS: JOURNAL AND SELF-PORTRAIT AS PUNCTUATION

The Handwritten Canvas: Artist's Journal

Preceding the small self-portrait stands another intimate element, a canvas written by hand with a fountain pen, resembling a page torn from a personal journal. Left deliberately raw with corrections and mistakes, this handwritten canvas contains the artist's own reflection on the piece, beginning with a crucial statement: I do not want to explain this artwork or what I have done within it. I want to leave the viewer to create their own experience.

This handwritten confession serves as both barrier and bridge, it acknowledges the artist's presence while simultaneously stepping back to allow the painting its own autonomous existence. The corrections and crossed-out words visible on the canvas reveal the struggle to articulate what may be fundamentally beyond articulation, the difficulty of putting into words what was born from "music without sound."

The Vulnerability of Explanation

My journal-canvas embodies a profound artistic philosophy: that true art resists explanation even by its creator. By showing my own attempts and failures to capture the piece in words, complete with corrections, second thoughts, and visible uncertainties, I model the kind of open, uncertain encounter I hope viewers will bring to the composition.

This transparency about the impossibility of definitive interpretation invites viewers into a more authentic relationship with my art. Rather than receiving authoritative explanation, they are encouraged to trust their own perceptual and emotional responses, to allow their own internal rhythms to synchronize with my dance of lines.

Aceasta este o expunere de o singura lucrare pe care am intitulat-o ~~Artwork~~
Dar ce este ~~artwork~~ realitatea, experiența mea ca artist care vrea să
descopere arte.

Deși mai singura lucrare este elementul de ~~fundament~~ fundativ a acestei creații pe care am
dorit să construiesc ~~pe~~ plasarea ale sale subliniază lung, cu perspective de ~~vedere~~ și cu perspective de ~~vedere~~
Peșea dintr-un câmp de perspective asupra noastră, o poartă deschisă a unei creații nesfârșite
de cunoaștere înaintea noastră. Pe care o vedem și în viața noastră;
Pe care o vedem înaintea noastră, de aici din jurul nostru, dintr-un câmp de vedere de vedere
generat de perspective la experiența și informația noastră și refuzul de a descrie ~~artwork~~ și
gura a din dincolo a propriei noastre. P

Pe care am un artist în tablou și explica care ca a redactat și produsul ~~artwork~~
câtă lui tablou și cunoaște în viața noastră și produsul și ~~artwork~~ și descoperă
proprie tablouri.

Această este o expunere a lucrării mele ca artist în ~~artwork~~ element
dar aici pot să ~~artwork~~ și pot să expunem a acestei lucrări.

Îmi place să descriu și fac mult lucru în ~~artwork~~ formă. Pe care descriu ~~artwork~~
cu un câmp de vedere care cu ocazional, mai mult cu fac să fie în și
mai deșine ~~artwork~~ în tabloul și al descrierii.

Artist ~~artwork~~ sau nu este creat.
Pleasa Căpăd



Scale and Silence

Following this handwritten admission of interpretive uncertainty comes the small, precise charcoal self-portrait executed in classical style, framed like a contained universe within its modest boundaries. Together, these intimate pieces, the vulnerable journal entry and the precise self-portrait, serve as both counterpoint and completion to the expansive abstract panels.

The Artist Within, The Dance Without

Where the broad canvas explodes outward with the freedom of “imperfection through chance,” these final elements turn inward, first through written reflection, then through visual self-examination. The journal acknowledges the limits of verbal explanation; the portrait provides visual presence without verbal interpretation.

The choice of a standard commercial frame for my self-portrait is deliberate and conceptually significant. Rather than using a sophisticated or custom frame, I selected an accessible, everyday frame, the kind anyone can purchase at a home improvement store. This democratic object, with its natural wood finish and box-like volume, creates a contained universe that emphasizes the interior-external dialogue central to “OBJECTUL.” The frame becomes a boundary between the intimate inner world of the artist and the expansive external dance of creation, yet both exist within the same artistic object.

The contrast is deliberate and profound: I, as artist, exist somewhere within these controlled spaces, while the dance exists somewhere in the external world of the expansive panels. Yet together, we materialize in this object, the “OBJECTUL” that contains both the maker and the made, the explained and the unexplainable.

Aceasta este o expoziție de o singură lucrare pe care am intitulat-o ~~despre~~ despre
Pea ce vârstă este ~~rezultatul~~ rezultatul experienței mele ca vârstă artistă care înainte ?

Dece una singură lucrare este elementul de ~~fundament~~ fundament a acestui proiect pe care am
dorit construi-l pe plastică ale mele sub un singur loc, am preluat de lucru și un proiect
Fiecare dintre noi are o prețioasă experiență, o proprie dimensiune a unei singure lucrări
de care este foarte în cunoștință. De ce să nu luăm și un singur proiect
în același timp putem percepe de cei doi juri, putem sărm ~~un~~ un fel de proiect
generat de proiectele lor experimentale și informații sub un singur proiect de proiect ~~un~~ proiect
generat a doua dimensiune a propriei proiecte.

Eu cred că un artist nu trebuie să scrie cum se realizează și proiectul
creativ lui trebuie să scrie în așa fel încât proiectul să ~~se realizeze~~ să devină
proiectul lui însuși.

Această lucrare este o explicație a lucrării mele ca este un ~~element~~ element
care mi se potrivește ~~într-un proiect~~ și poate compoziția a acestei lucrări

Îmi place să discut și fac mult lucru cu ~~aceste lucrări~~ lucrări. Ele nu devin ~~proiecte~~ proiecte
cu un creion pe hârtie sau cu oia instrument, nu este nici un fel de proiect
sau, de altfel, ~~este un proiect~~ în același timp al lucrării.

Artista 13 septembrie 2023 am scris aceste cuvinte

plena Copul



Classical Precision Meets Abstract Freedom

The technical discipline I required for both my handwritten reflection and my detailed charcoal portrait represents the opposite pole of artistic expression from my extended brush and diluted acrylic spontaneity. Here, every mark is considered, whether written word or drawn line, every element carefully observed and placed. This controlled intimacy creates a visual and conceptual dialogue with the expansive freedom of my abstract composition, suggesting that complete artistic expression requires both surrender and control, both expansion and containment, both speaking and remaining silent.

The Honest Admission

Here is a direct communication with the viewer in which I want to be open and sincere. I don't want this message to serve as a "guide to understanding" what I have done. I want to discover as many aspects of this artwork as possible through the experience of those who look at it, and let them evaluate and give it as many meanings as possible. My journal-canvas becomes this honest gesture, not an explanation, but an invitation to discover together what this piece might contain beyond what I have seen in it.

Together, We Materialize

These final elements reveal "OBIECTUL" as more than painting, more than documentation, more than multimedia installation. They become a complete philosophical statement about the nature of artistic creation and reception, how I and my art, the explained and the mysterious, the individual and the universal come together to materialize something that transcends all attempts at complete understanding. In the vulnerable honesty of my journal entry and the quiet presence of my self-portrait, the entire project finds its human anchor while preserving its essential mystery.



The Object (of Iulian Copăcel)

The author of this Object (psychedelic) comes from the abstract expressionism of Pollock and others, and manifests itself by emphasizing the invention of new ways of making art. It is, if you will, a form of narrating raw reality, marked including by objective chance. Nothing is decorative, superficial, insincere. In the dynamics that Iulian Copăcel imprints on his works, we find the eternal return to the substance in which we discover the being of being, the self of self, the world in all that it has most personal, with all its dialectic. If human aspiration is vertical, there exists as a halo a horizontal unfolding of time. Everything flows horizontally, tensioned, forms and nuances intertwine with the realities that the artist perceives in the initiated search, a journey that never ends. They are feelings, experiences, interrogations coagulated in an answer through which the author communicates to us a state of fact of his own truth, which he reached at a certain moment of his artistic thinking.

Color, although evanescent, is the element of a provocative synesthetic ceremonial, the perceptible transforms into imperceptible, the mystery of a nature in perpetual movement is articulated ritually in the work of the visual artist from Iași. They are faces and surfaces of energy discharges interwoven with the finesse of a calligrapher-seismograph.

From spontaneous to grave, the tone is intensely emotional in Iulian Copăcel, a contemporary artist who wants to reconfigure reality, proposing an alternative, revealing reality. He rereads himself and, started on such a path, he rereads everything that surrounds him. The results he reaches are transmitted in an atypical semantics of becoming. His Object is conceived subsequently, the thirteen paintings that succeed one another in one, in a singular image, ultimately, being arranged as such, the artist noticing that everything is connected to everything, that we are captive in a living organism that constantly changes and within which the rules of the game change endlessly.

Even if, apparently, the visual artist does not socially involve his art, however, he works on a construct with impact in the community, in the sphere of society that he wants less superficial. His abstract object, psychedelic, as I said before, is not at all gratuitous, it has a target, that of escaping the neurosis of the times we all go through.

Iulian Copăcel has confidence in the human value of culture. His painting is consubstantial with his intellectual stature and always has the tendency to round the physiognomy of the art he practices, to close it and then, necessarily, to open it. Such a pendulation is specific to the artist from Iași, an adept of chaos organized with the emphasis and exuberance of an apparently irrational order. Obsessively, the artist draws our attention that the world is lost in his gestures escaped from control or too studied even. An anthropocentric universe, yes, undoubtedly, appears on the horizon of his artistic enterprises.

The vortex of forms and colors, the polymorphism that he places on his work front, a psychotropic territory, in the area of which he recomposes and tries to find out where man is heading and, to the same extent, himself, can be understood through the Jungian concept of individuation, a path to Self, a process of augmentation of the field of consciousness. The trepidant chromatic rhythms, the essences, the contours of some chimeras that appear on the canvas are the constituents of an artistic thinking disposed towards experimentation to know, but also for probing the soul of an exhausted world, adrift.

Technically, the artist unfolds and reaches the present Object starting from the concrete drawing over which, fine prestidigitator, superimposes the abstract scheme. The ensemble of figures, chained in a frenetic dance, somewhat ritualistic, contoured with the diligence of a passionate drawer, only glimpsed, is the tone of a world that is covered by another world, the general one, the uniformized crowd, the uproar of impersonal, insipid spirits. The dance captured in the plastic composition is man's tendency to fight inertia, to be personal, to save himself, to become himself. For this reason, I would call his art, this Object of Iulian Copăcel, a poetics of the self, undoubtedly, existentially founded, "an act of profundity"

(Bachelard), a disposition towards and within oneself, an objectification that offers the author the possibility to balance himself in being.

To viewers, through a rigorously planned procedure of removing the inert, is presented a concern for the language of the soul, a phenomenology of a silent interiorization and, not lacking, of a dramatism that remains imprinted on the retina. Iulian Copăcel codifies, determined by a will that does not remove unease, but proclaims it with a lucid exigency. The author even comes to invent an aesthetic for his own use, distorting things and trying to make us perceive the inexpressible in the net of abstract structures.

Usefully, designating the connection with things that sum up, finally, the plastic Object in its entirety, the painter resorts to giving life on canvas to details in shades of red. In that space, in an infinite existential bustle, the touches of red constitute the triggering effect of a symbolism that denies the sufficiency of ordinary perception. For this reason, I would also call, like Herbert Read for Klee's art, Copăcel's Object as being metaphysical.

We have, therefore, a metaphysics of movement, a representation of it that adds to the perception of the Object, an abolition of the static form. We recognize in Iulian Copăcel a desire to escape the "contemplative conception of landscape". The visual artist breathes, from this perspective, an air of complete freedom of imagination, in the area of which the laws of movement are carefully studied.

Iulian Copăcel's Object is oriented towards the human spectacle, the soul life being a creator of form as a result of a pregnant, boiling inner necessity, seen as a place where we decipher the substance of the world, the surface in which everything takes color, lines of all kinds pierce each other, run in parallel or mix, exit or enter the tension of a pressing contingency, where one lives under a clear sky or, on the contrary, covered by threatening clouds. Moreover, the art, I repeat, metaphysical, of the plastic artist Iulian Copăcel implies a pantheistic communion with the universe, but also an interiorization in search of the lost meaning of man in the

world, a freedom of thought and expression that orchestrates an architectonics of the self in search of the self, alive, vital.

All in all, Iulian Copăcel is a narrative. Not coincidentally, his Object tells a story, creates a path of understanding of what he communicates to us, opens to us a complex horizon of visibility, of image. The thirteen paintings, as the artist states, in fact, were placed together suggesting the idea of evolution: of man, of the world, of meaning. There are also, likewise, arranged one after another, two more panels representing a page from the artist's journal, respectively his portrait.

Synthesizing, the Object (of Iulian Copăcel) has the extraordinary property of extracting from uproar a context, an atmosphere. He knows that the abstraction he undertakes is a consequence of a state of being, with profound significance, it's a projection of signs of an experience of metaphysical understanding that the artist wants to communicate to us in his artistic language. A language that he discovers, with each line drawn, with each rhythm that he integrates into the harmony of movements, in the imagined musicality, in thin or ample touches of color, all designating something about the cosmic flow that the visual artist thinks and feels alike. The infinite rotation of our worlds, recorded in the paintings before us, belongs to an archetypal unfolding of one's own interiority that listens to other laws or perhaps to no law. It's an alternation of planes, interior – exterior, that we all live, in common, as one might say. Anyway, if you will, the work in its entirety reveals to us the intimate sensitivity of an artist concerned with the adventure of the human, focused on this veritable cult of the line that animates, gives life, freedom, fantasy, frankness. Finally, I believe that for the visual artist from Iași painting is, as Pierre Soulages pointed out at one point, "an action that engages at the same time man and the world. – Man: both the viewer and the artist".

The Object (of Iulian Copăcel) Text author: Alexandru Ovidiu Vîntilă

ACKNOWLEDGMENTS

Special thanks to Alexandru Ovidiu Vintilă and Bucovina Literară for the generous literary response that has enriched this project’s meaning and reach. His poetic text stands as the sole external contribution to this otherwise entirely self-produced project.

I created and managed all photography, film documentation, editing, and catalog design using my personal resources. These materials were initially produced as personal archival footage, intimate documentation of my creative process that I kept for my own reference and reflection.

Later, I decided to share this private documentation with viewers to offer the most authentic experience possible of how “OBIECTUL” came into being. This decision to make public what was originally personal transforms the documentation from private archive into artistic testimony, inviting others into the genuine reality of creation.

Alexandru Ovidiu Vintilă



Iulian COPĂCEL



TECHNICAL SPECIFICATIONS

Main Composition

Medium: Mixed media on canvas
Dimensions: 15 panels, each 100 x 100 cm (39.4 x 39.4 inches)
Support: Canvas stretched on wooden frame, 2cm depth
Total Installation: 15 meters wide when displayed linearly

Materials and Techniques:
Graphite pencil, Amsterdam acrylic paint diluted with water and transparent acrylic emulsion
Acrylic 33, Winsor & Newton gold ink, Oil pastels Colored pencils, White correction fluid

Custom Tools:
Primary brush: 1-meter handle with 9cm natural hair bristles (constructed by the artist)
Secondary brush: 23cm classic brush handle with 7cm natural hair bristles (modified by the artist)

Handwritten Journal Canvas

Medium: Pen nib with ink, acrylic paint, and white correction fluid on prepared canvas
Dimensions: 100 x 100 cm (39.4 x 39.4 inches)
Content: Artist’s reflection with visible corrections and cross-outs

Charcoal Self-Portrait

Medium: Pressed charcoal pencil
Materials:
Rembrandt, KOH-I-NOOR, Côte à Paris charcoal pencils, carbon black, sanguine, sepia, and white
Drawing dimensions: 12 x 16.5 cm (4.7 x 6.5 inches)
Framed dimensions: 24 x 32 cm (9.4 x 12.6 inches)

Frame specifications:
Natural wood frame with clear finish (pine or oak), Frame depth: 5 cm (2.0 inches), White matting, Clear glass protection, Standard commercial frame
Presentation: Mounted on central panel via single mounting screw attached to wooden stretcher



2025

<https://iuliancopacel.com/obiectul/>