

# VIRTOSU



**“PAULO COELHO OF COLORS”**

Monica Mergiu Interviews Gheorghe Virtosu



**PHYSICIAN, INTERNATIONALLY AWARDED WRITER  
DR. MONICA MERGIU FROM MUNICH, GERMANY**

Member of the German Union of Writers, Bavarian Union of Writers and International Federation of Journalists. Dr. Mergiu is a loyal friend of GCC, promoter and supporter of Arab Heritage and Arab Women's image beyond the borders. The Founder of the "Art & Royal Virtual Library" and author of the celebrated "Women & Art" Literary Collection. Her motto - "Culture unites people."

Four  
Seasons



**Sotheby's**  
INTERNATIONAL REALTY



**TO ME THE ART IS COHESIVENESS -  
EMPOWERING PEOPLE TO START THINKING OF  
THEMSELVES.**

# HOW WOULD YOU DESCRIBE THE ABSTRACT ART FOR THOSE WHO DON'T KNOW YOU?



To understand abstract art, one needs to keep an open mind, and have the knowledge and the imagination to help grasp its meaning. And if you ask me, it takes a lot of those two put together when it comes to creating and understanding abstract art. In other words, there is not only one correct answer to your question. Abstract art, compared with the classical one, can lead to an infinity of interpretations. What can be more beautiful? (smiling). When contemplating a painting, the viewer delves into its depth, very much like sky-divers letting themselves plunge in the infinity of heaven, offering a unique landscape and an equally exceptional experience. All of this depends on the life-experience and the emotional assets each of the viewers is equipped with, and their ability to apply their imagination to it. The reciprocal approach could be valid too: past experiences and feelings mold imagination. At this point in our discussion, I think it is essential to add the fact that understanding abstract art does not come naturally for everybody. Returning to heavenly sky example, it never offered the viewer a classical painting, which I consider the end product, polished and very well laid out according to rigor and rules, material as well as moral. In the context of our living universe, static nature makes no sense. Everything around us is changing all the time, which is precisely the case of abstract art. Its fluidity appeals to intuition and to a primal survival instinct which allows us to walk at the same pace with the world around us.

If I were to make a comparison for abstract art, I would choose Time as a token! Alternatively, I would look no further than the colors in nature that exist in an infinity of hues, which we name according to the intensity of feelings they create within us. I would dare say in the end that abstract art is, in fact, the one which replicates the pace and the versatile nature of the real world, while the classical art is limited by our minds.



artasiapacific

ANNUAL ALMANAC EDITION



**KLARA  
PÖLZL**

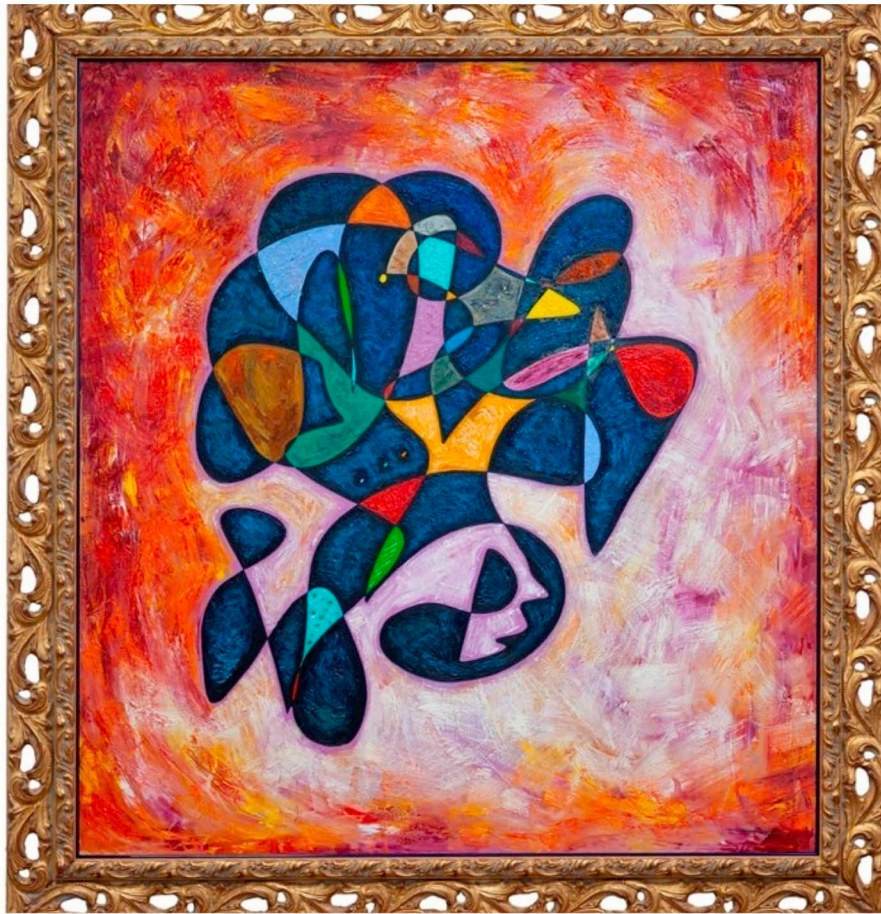
---



It is also true that abstract art, since it has no concrete content, may create confusion among those used to be offered a precise significance, a drawback I blame on schools, for being so limited in their theories, which often end up as dogmas. The abstract art pushes you to find the individual meaning behind each form, and this is where classical art lets us down.

Simply put, I would describe abstract art as being the mastery of exploring formal notions such as line, texture, color, composition, phenomenon, universal structures to create a new and unique experience, one that can be rational or powerfully emotional (preferably). It is exactly as if we're admiring a flower or listening to a delightful piece of music, or reading a poem dedicated to us: the boundaries within which our emotions flow are set by us alone. It sometimes happens to have glimpses of a strange memory that flashes back in crucial moments when we are assailed by fate and our personality breaks down and merges with the collective nature of humanity and its millennial consciousness. And in a blink of an eye, we assume the biography of the entire humanity and we have bestowed the favor to reflect our suffering, our fate over all the people and overall generations because we could not bear it by ourselves in one life. We name it then "human condition," and it becomes miraculously bearable. Talking about abstract art, I consider that success is achieved when the artwork transforms itself into a mirror for the viewer's existence, which blends harmoniously with the artist's reality, thus mirroring glimpses from this collective conscience.





***PICASSO WAS SAYING THAT ALL WE CAN IMAGINE IS THE REALITY: HOW DO YOU MAKE THE DIFFERENCE BETWEEN REAL AND IMAGINARY, IN THE DAY-TO-DAY LIFE?***

I agree with Picasso, up to a point: imagination can be dented the moment we are confronted by a real feeling emotion of a certain intensity. Either suffering or overwhelming happiness. It is the perfect moment of birth for what we call reality. They say that the brain has no other way to make the difference between reality and imaginary unless it employs the senses.

I would go even farther and say that imaginary is the only passage towards reality, with the help of the rational that reacts at every new-born thought.

Perhaps this is precisely why positive people can make themselves feel happy, while pessimists are unhappy. Everything depends on vibrations that touch conscience when the imaginary turns into reality. I strongly believe in every dream of mine and I feel like I've come full circle with every dream that comes true. I treat my thoughts, as well as my facts with the same lucidity.

# YOU ARE SAYING THAT YOUR MUSE IS SOLITUDE: WHAT COLORS WOULD YOU ASCRIBE TO SOLITUDE?

Solitude is my muse. It inspires me. It guides me every moment, so it can be immaculate but can also be incredibly selfish. Short answer: the whole color range (smiling). Solitude changes with every appearance.



AMERICAN SPIRIT 2015





Having a biography full of dramatic and challenging situations, Gheorghe Virtosu doesn't try to reject and forget it – he courageously faces his inner challenges and sublimates the life experience into aesthetic form.



# HAMLET WAS ASKING HIMSELF: TO BE OR NOT TO BE. WHAT IS YOUR ESSENTIAL QUESTION, AS AN ARTIST AND AS A HUMAN?

---

I will start by answering to Hamlet, and I choose “to be”

Now coming back to our topic, I could say that through my artwork, as a painter and also a writer, I don't have questions, I instead offer answers or I challenge the one who gets to know me through one of the two ways, to ask questions himself. In the end, if you want to discover any one of the mysteries of the Universe, then look yourself in the mirror. Each artwork of mine reflects my personality and experience, born out of living my life the way I think it best. So, if Hamlet was going through life asking himself, “To be or not to be,” my answer to that is: “I am who I am.”

**I AM  
WHO I AM**

THE WORLD'S LARGEST NUMISMATIC AUCTIONEER  
**HERITAGE**   
A U C T I O N S

---

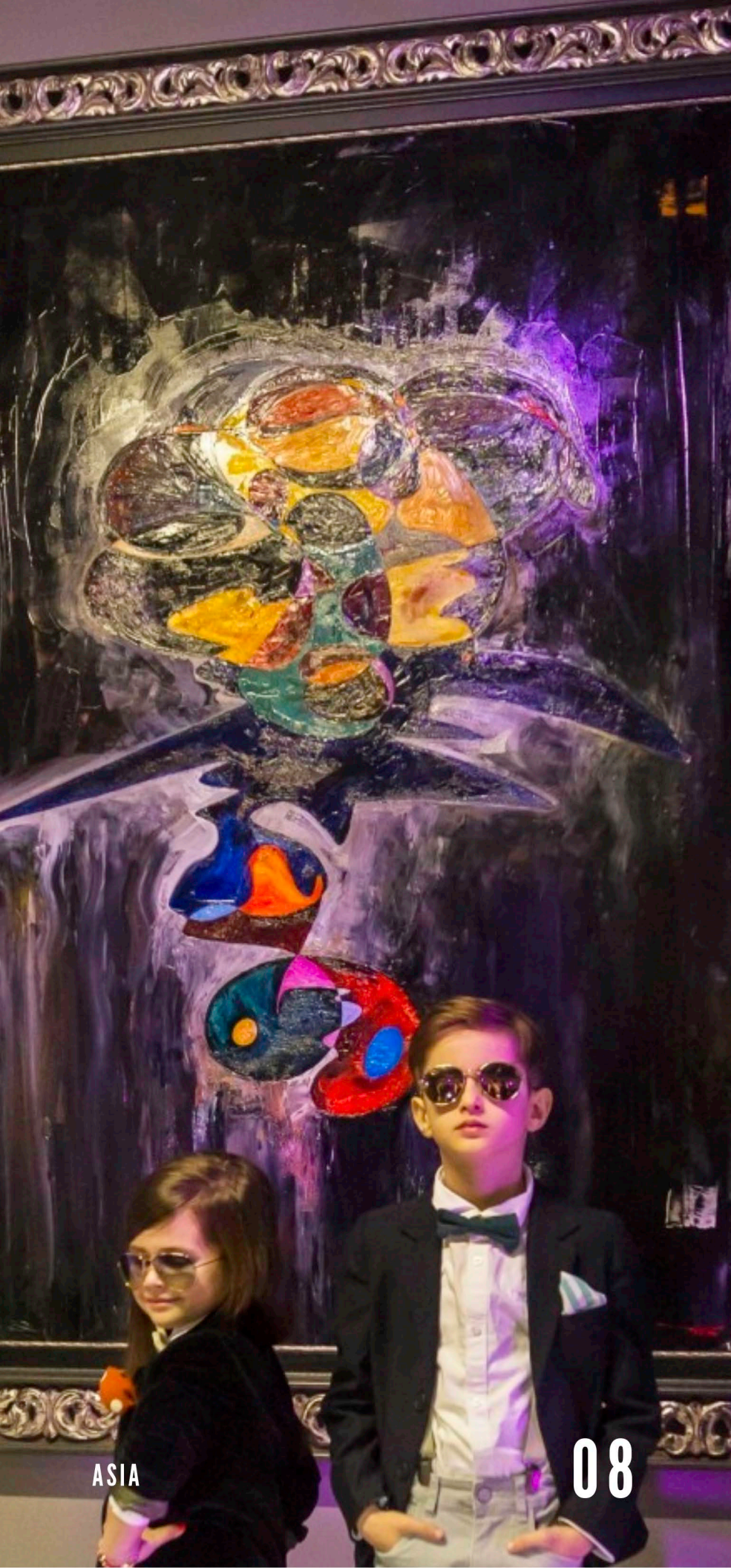
**DO YOU CONSIDER YOUR  
SUCCESS AS AN ARTIST IS A  
CONSEQUENCE OF HAZARD  
OR AS A RESULT OF A  
CONCRETE ANSWER TO A  
CONCRETE WORK?**

Both. In crucial moments of my life, I abandon myself to hazard, and there have been many times when I welcomed hazards and stared it in the eyes, inviting it to give me its best shot. This is the beauty of being an artist I've always thought of hazard as a tornado, and my best moments of inspiration are when I rest in the eye of the storm; the world spins around me at dizzying speeds, and my art carries the imprint of that. I try to transpose into life everything that surprises me the most and I draw my reward from completing my artwork. This is probably another wording for an issue previously discussed: the relationship between real and imaginary.

**BEHIND  
HUMAN  
MASK**





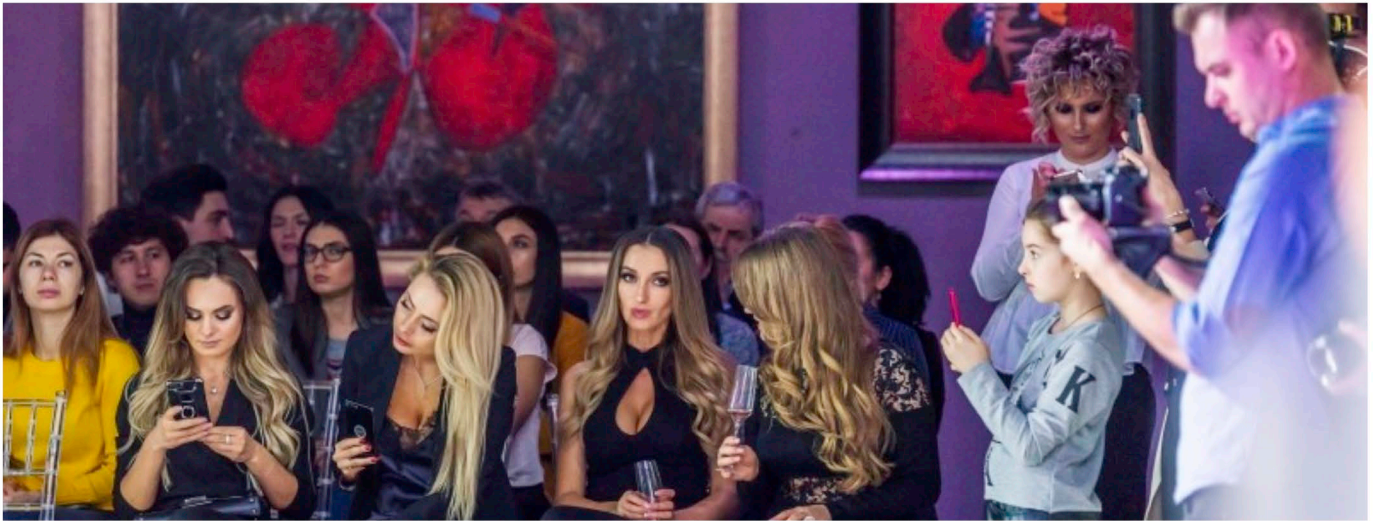


---

**WE LIVE IN A WORLD OF  
MARKETING AND “RED  
CARPET”: DO YOU  
CONSIDER YOURSELF AS  
A “MAN OF THE DAY” OR  
A CONTEMPLATIVE  
PHILOSOPHER?**

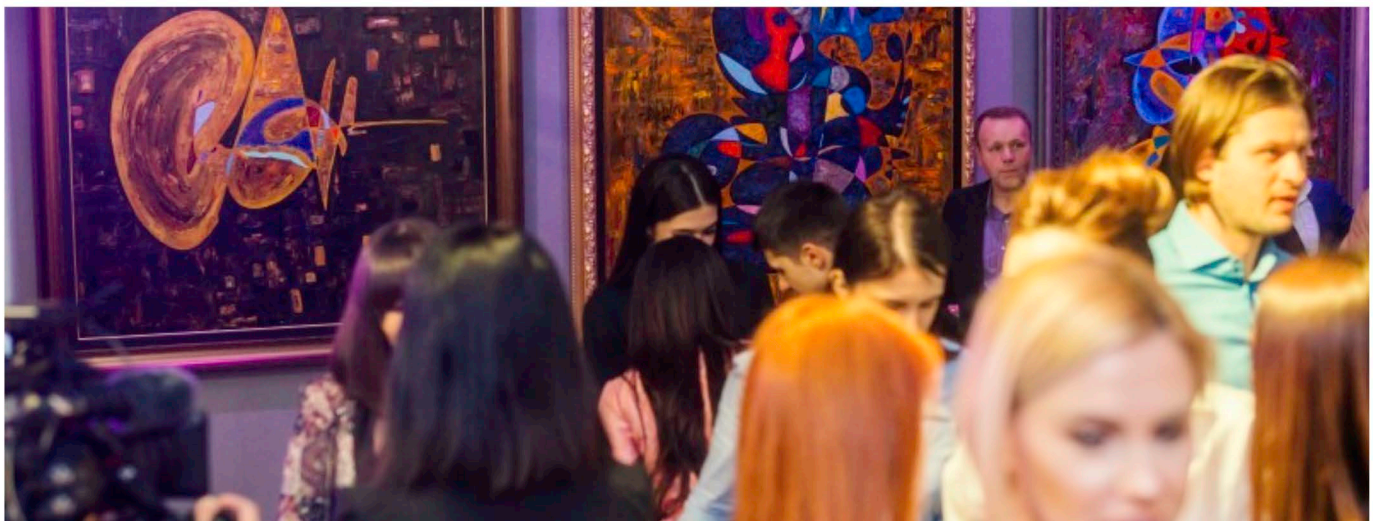
My artwork is a materialization of the philosophy of my contemplative nature. It is like a confession in front of today's society, more like a bird's-eye view of the current situation of the world. But society can lead this artwork to the “red carpet.” After it comes alive, artwork does not belong to the artist anymore. It's exactly as in the case of a child who does not belong to the mother once born. And then, in the contemporary era, how many of us would make this difference between a “man of the day” and a contemplative philosopher? (smiling). If you allow me, I found every question you ask as having a dual character. You have me choose between something and something else. I like to believe that my artwork will be known to the entire world just through the fact that it transcends the dual nature of the world we live in (smiling). My conscience and art creations level have long overcome this paradigm.





**HOW DO YOU  
CHOOSE YOUR  
SUBJECTS, AND  
WHY DO YOU  
INTEGRATE THEM  
IN ABSTRACT  
PAINTING ONLY  
AND NOT IN THE  
CLASSICAL ONE?**

I don't have formal training: either in literature nor in painting. My artworks represent the vision I have over every aspect of society we live in, an organization that is not finite but in a continuous transformation. My artistic creations constitute a form of defiance or admiration. I don't choose the art I create; rather, it chooses me to manifest itself. Since we are talking here about the melting pot of our emotions, the topics of my choice don't have a "classical form." I didn't graduate from specialized schools; I don't fit into templates or rules. This is how I sense them before I "see" them and render them into artwork.



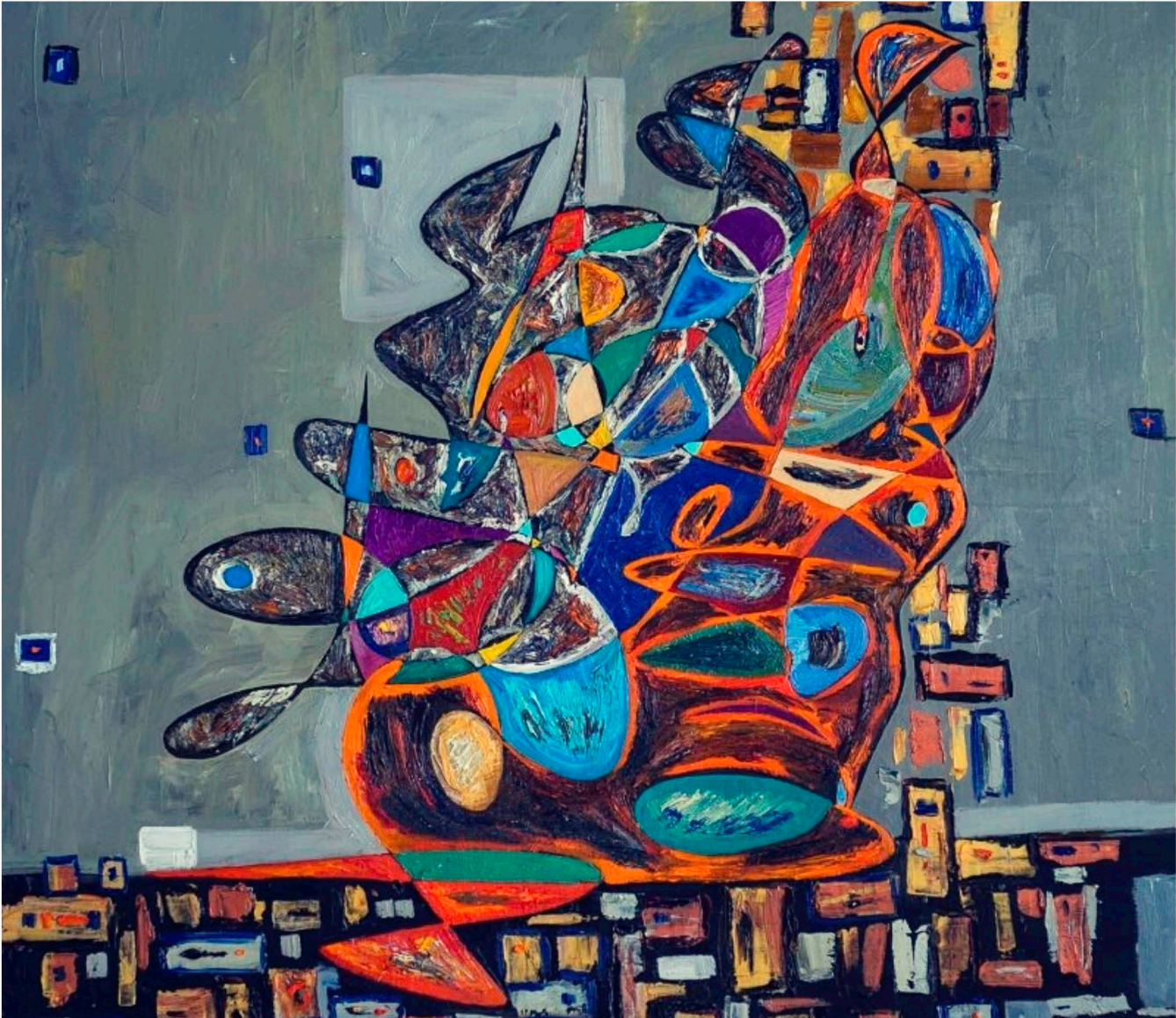




# WHAT MAKES YOU HAPPY/UNHAPPY AS AN ARTIST?

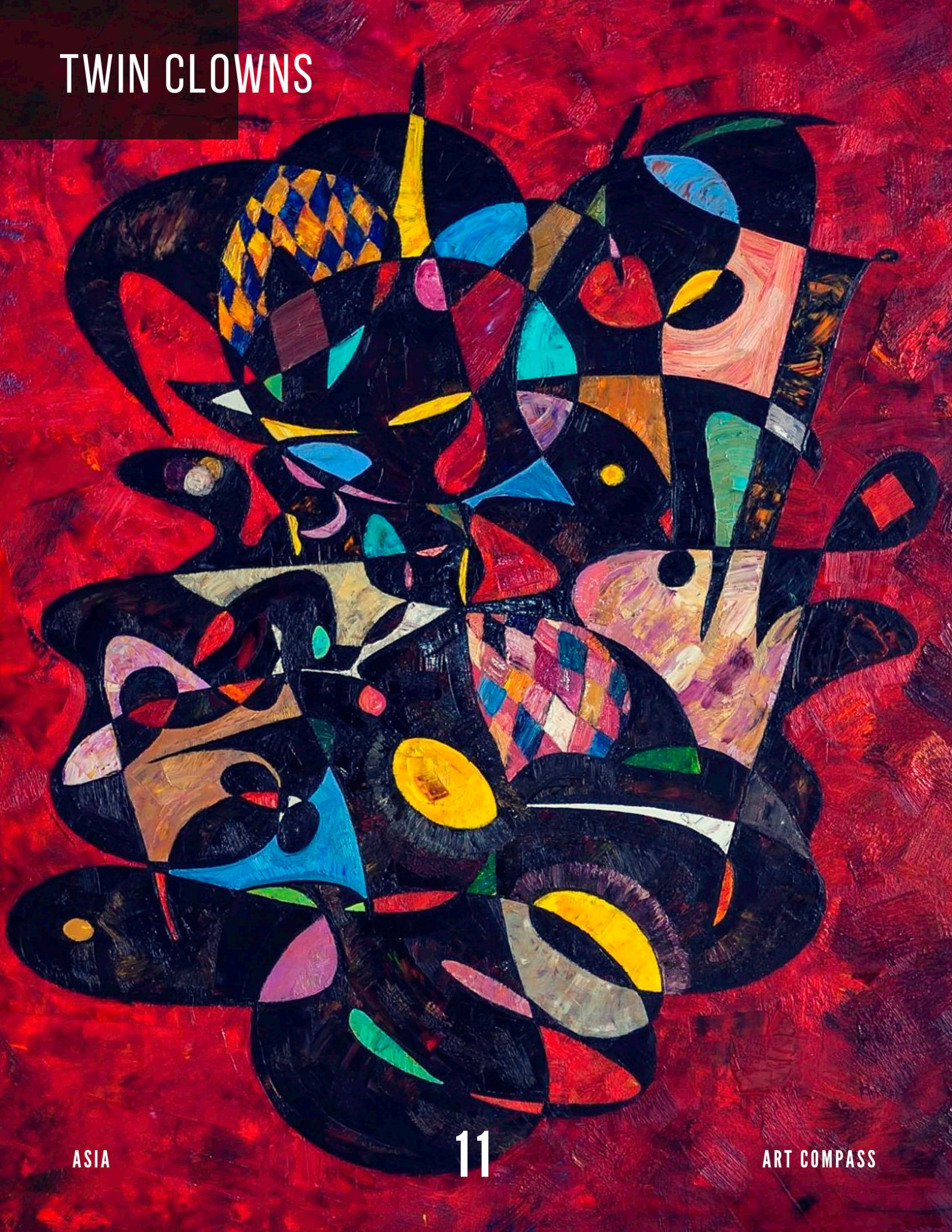
What makes me happy? The concretization of a dream into the shape it has in my imagination. What makes me unhappy? When a dream cannot come to life. But I need to tell you something: the happiness we are talking about here does not last more than a moment because right away, another dream is born and I cannot relax until I see it materialized.

## MASTER OF THE WATERS

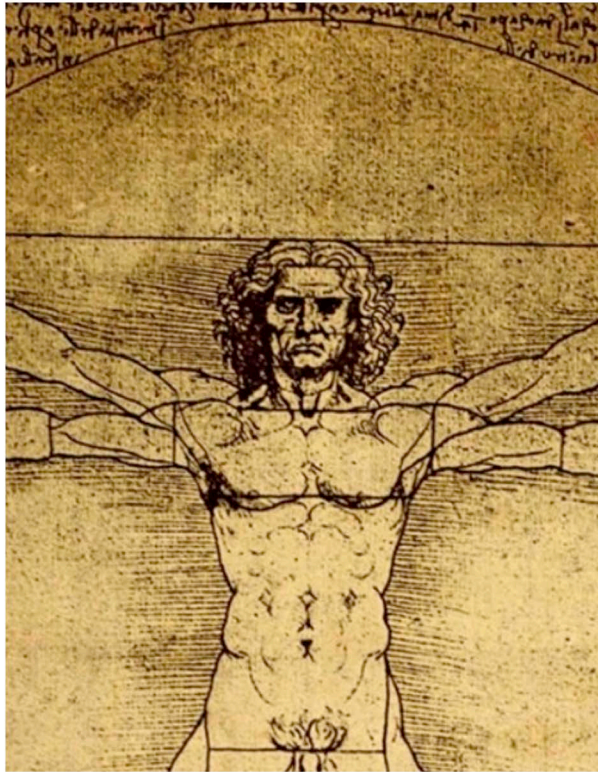




# TWIN CLOWNS

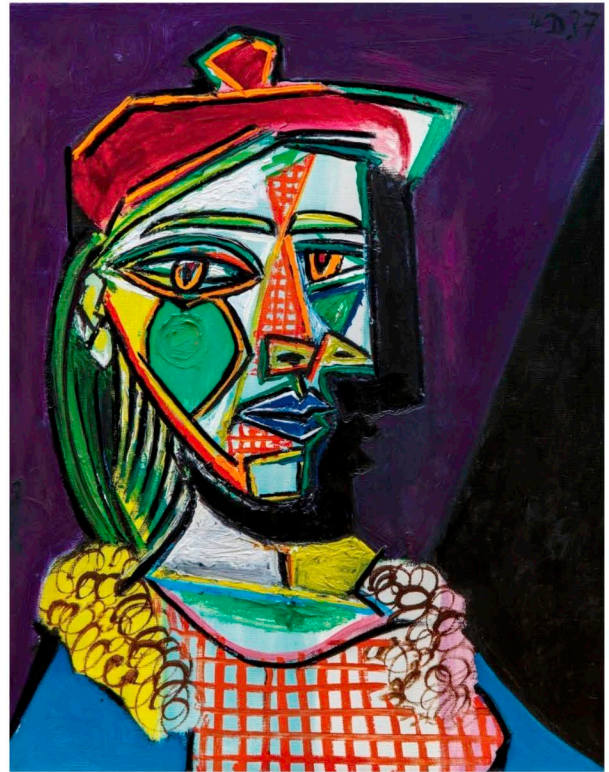






## WHAT MUSIC GENRE DO YOU PREFER? WHAT POETS?

Music and poetry accompany me in everything I do. I instantly vibrate to a composition born out of pure emotion. In other words, I embrace everything that triggers a deep feeling.



## DO YOU FIND YOURSELF IN OTHER PAINTERS' ARTWORK?

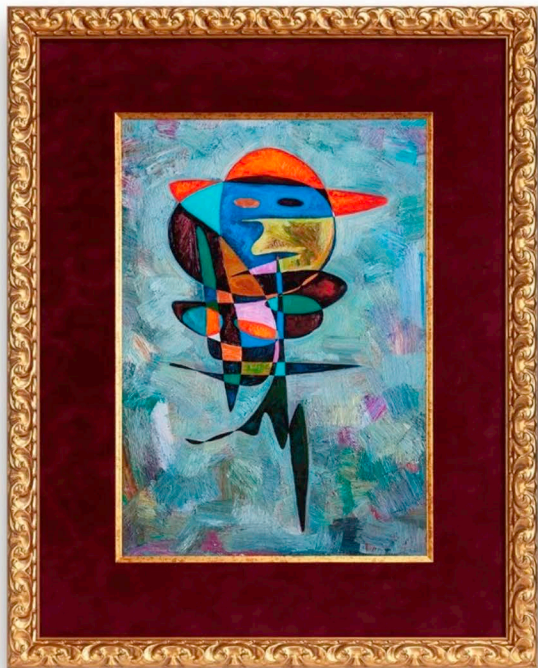
Unfortunately, no. I wish I would. But then I am sure that every artist is unique through his genuine artwork.



## WHEN YOU STARTED PAINTING, DID YOU DO IT AS TAKING REFUGE, LIBERATION, OR SELF-PROTECTION?

My beginnings in painting was like a swarm of thoughts and feelings: admiration, anger, and revolt... It was like a primordial explosion which helped me realize that everything can be expressed in colors and words. And then I felt like a shooting -star, or a meteorite freely wandering through the universe, with a chance to explore it forever.

I need to confess now. It is something I never revealed to anyone in any other interviews so far. My creative "craziness" originates in my childhood when sometimes, I felt offended by one of my friends or by an adult. For a reason which I couldn't explain for a long time, I chose not to take revenge on anyone. I would come home upset, get myself in a warm bath as I was trying to purge every bit of anger and pain out of my system. It wasn't always easy to get back on track, because in a small village community like the one I grew up in, small events can seem like life-changing experiences, and I was deeply touched by many of them. In those moments, I would find refuge in drawing. As it turns out nowadays, the artwork is one of the most effective forms of therapy. (Later on, I discovered that pencil and paper are the most potent weapons humanity has).



In my drawing, I was striving to render the problem content, what had happened to me. Then, taking examples from the community (where people used fire to burn the evil as in the case of sick animals and birds), I was drawing the fire considering the flames as the supreme judge. When flames were going highest, I imagined that through their persistent swirling motions, they were advising me to throw the drawings in the fire to eliminate those painful bits and pieces of my soul. I was firmly convinced that if I had not burnt those drawings and somebody would have seen them, most certainly, it would have inflicted more



---

pain. Moreover, I was afraid that it could have come alive with every raindrop guided by sun rays as it happens with epidemics, and we know how destructive they are.

Watching my drawings burning, the flame dance was meant to calm me down, and I was starting to forgive the one who upset me. I felt my soul relieved and conscience was getting rid of the burden. At the same time, my intuition advised me that I was doing the right thing burning away the drawings, symbolic proof of the wrong-doing inflicted on me by others. Back then, the technique worked for me just like it had worked for many others before me. (through Prometheus' supreme sacrifice) is to be the guide of our existence.

In other words, even at that early age, I understood that the world around us is what we make of it: I could use fire as a way of exorcising my anger and upset, while others would have contemplated setting alight their enemies' houses instead. Now, after all these years, I understand that art has the same cleansing effect.

Years went by; I grew up and was lucky enough to have the opportunity to travel the world and be exposed to different ways of life and diverse experiences. I became acquainted with injustice first hand. The seed which divinity endowed me with had sprouted and started to bear fruit.

I guess the end-results of my development as a human being of the modern world have begun showing up relatively recently, and I have to thank people like you, Monica, for putting them out there through interviews like this one (smiling).

The difference is that now I don't throw my drawings in the fire anymore; instead, I offer them to the world hoping that people will be able to relate to them and the message they carry is not altered by anything.

**THEOTOKOS**





**I NAME YOU THE PAULO COELHO OF COLORS – I SEE YOU AS A TRANSCENDENTAL, A MAGE, AN INCIDENTAL MAGICIAN, ACCIDENTALLY AND SURPRISINGLY IN THE SHAPE OF A MAN. DO YOU BELIEVE IN DIVINITY? HOW DO YOU DESCRIBE THE UNIVERSE?**

Thank you! Of course, I believe in divinity! I am a manifestation of divinity. Like yourself! The Universe? It's the background where divinity manifests itself.

**I CONFESS THAT LIVING IN THE LAND OF ARABIAN DESERTS, I AM VERY INTERESTED IN THE ISLAMIC SERIES OF PAINTINGS FROM YOUR ARTWORK – FOR INSTANCE, ZAINAB, THE PROPHET'S DAUGHTER – IT IS WELL KNOWN THAT ISLAM DOES NOT ALLOW THE PROPHET OR ANY OTHER RELIGIOUS FIGURES PORTRAYAL. HOW DID YOU GET TO ZAINAB AND HOW DID YOU CHOOSE THE COLORS?**

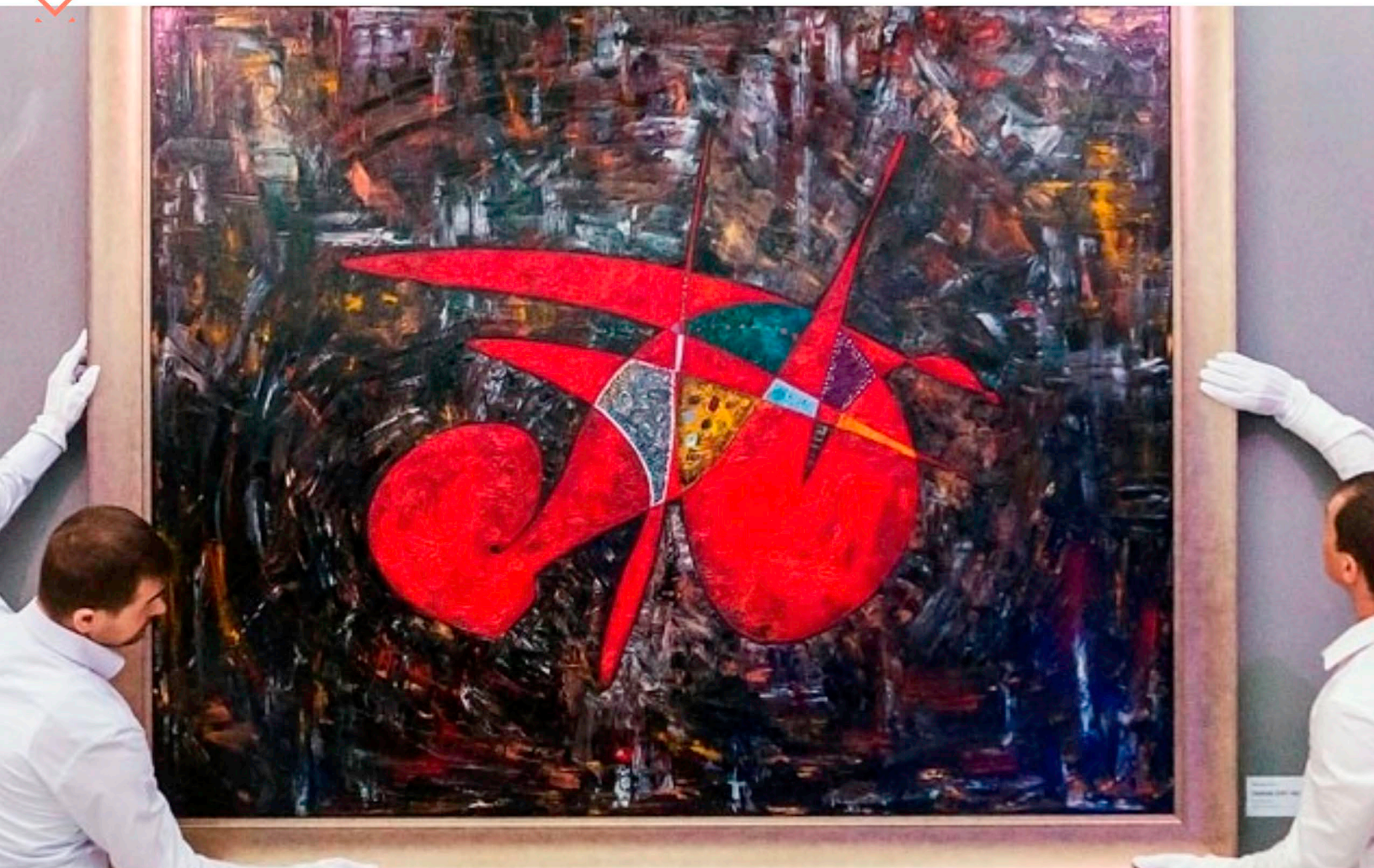
Although I love my entire artwork, Zeinab is one of my favorite works. I painted it during the most challenging period of my life, and that confers the painting a full value and authenticity.

Zeinab is the symbol of femininity and not for Islam only.

Fidelity, loyalty to the one who gave her birth, is a trait that propels her into the hierarchy. I highlighted these aspects through the colors I used, thus rendering the four daughters of the Prophet (different colors represent each ones' character).



Zainab Bint Muhammad represents a step further in the development of female portraiture. It is a work both built and exploded dominated by the ardor of its monumental dimension and the streaming message with the sculptural elegance on the grandest of scales.







---

**WHAT IS YOUR ARTIST'S MESSAGE FOR THE VIEWERS? IS YOUR PAINTING A PROJECTION OF YOUR STATE OF MIND OR MERELY AN EMOTIONAL REFLECTION OF OUR SOCIETY, WITH ALL THE SOCIAL -POLITICAL, ECONOMICS, RELIGIOUS, SEXUAL, AND PHILOSOPHICAL "ACCIDENTS"?**

We are talking about everything you mentioned, and all passed through the filter of our consciousness. I only put the seal on the creative act that overwhelms me. I am just a witness, who artistically annotates different aspects of society before releasing them back "in the wild" as a millennial reflection of the fundamental values of existence.

**Art in America**

Founded in 1902

---

**YOU ARE A PAINTER AND A WRITER AT THE SAME TIME. WHICH ONE OF THE TWO STREAKS IS STRONGER AND MORE MOTIVATING: THE COLOR OR THE WORD?**

It is as if you make me choose between two children I have: can a parent favor one of his children against the other on the grounds of what makes them special and unique in the first place? My final and definite answer to this is: no! The artistic vision can be rendered in color, as well as in word, in mutual relation. The source is the same. I couldn't discriminate because each manifests themselves with something that contributes to complete the creative act meant to elevate the spirit. Literature can complete the love or suffering topic, rendering the context of their manifestation. If we take the suffering as an example, we could express it through crying. But how does suffering become when it goes forever? Take, for instance, the case of the many people displaced from their native lands! Or the suffering caused by endless war?

On the other hand, can the word "blue" render the blue color? Like the brushwork does, for example?

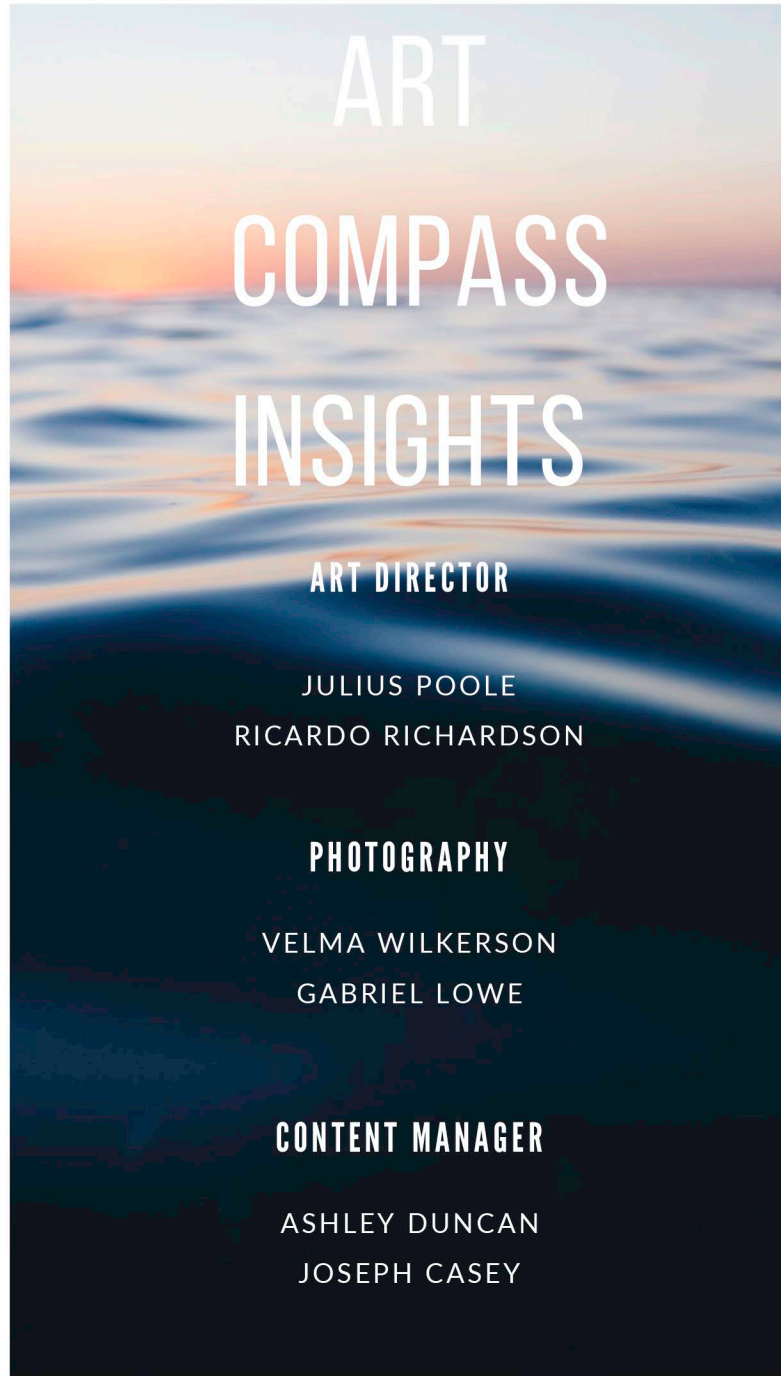
Beyond words and colors, what I can say about me is that I don't set myself to issue oral submissions for things, places, facts but I'm waiting for these to

erupt at the right moment when the right time has come for them to make their presence felt like a way of expressing different types of emotion. I do not describe things, but I am building past, present and future through unusual characters and genuine moods. And this is just the beginning.

**THE CENTURY OF DUCK**







ART  
COMPASS  
INSIGHTS

ART DIRECTOR

JULIUS POOLE  
RICARDO RICHARDSON

PHOTOGRAPHY

VELMA WILKERSON  
GABRIEL LOWE

CONTENT MANAGER

ASHLEY DUNCAN  
JOSEPH CASEY

