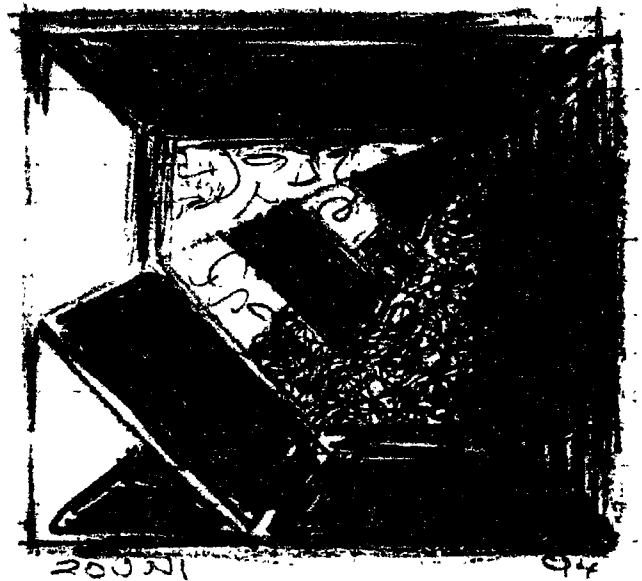


ISIS FOURTH INTERNATIONAL CONFERENCE
TECHNION I.I.T., HAIFA, ISRAEL, SEPTEMBER 1998

ORDO AB CHAO

OPY ZOUNI



In my work I go through many contradictory processes. This involves organizing images of space, geometric writing, analysis and breakdown, which move from geometry to painting and matter. I have come to this work after breaking down and re-arranging forms. Order constructs geometric space which becomes imaginary, while matter becomes *informel*. The surface is taken up by a gestural idiom, derived from my impulsive desire to express the undisciplined yet programmed evolution in nature. I set off with impulsive drawing, thoughts, colours and recording; then I proceed to organize the geometric arrangement which, however, I may decide to break before the work is finished. I am receptive to fortuity, but I also guide it. In the process of thinking and realizing my thoughts, I remove and add elements. I have been

considering this dialogue between geometry and abstract idiom since 1978. The process of realizing an idea fascinates me. There is colour, this abyss; you must delve incessantly, you must play with it. Then, there is technology, which constantly offers us new viewpoints. You learn how to see with no beginning or end; the plot changes. You become familiar with situations which range from order to disorder because today's order is more complex and dynamic than that of the past, due to the constant changes in technology, which can also be seen in the objects intended for use. While processing an image, in a matter of seconds you analyse, compose, remove, break down. In order to go beyond that, in our times you need solid foundations in art and if you haven't got them, you become confused and lose your bearings in procedures. The artist is a creator of images and we live at a time of "images". He may have freed himself from the representation of the image, but not from the image itself. What he creates is **his own** image, the representation of his phantasy and thought, invariably associated with the present. Our vision and hearing now seem to be better-trained, compared with the familiarity we have so far had with reading. The system goes through changes and rapidly evolves towards a change of language and code. The greatest challenge is that you can now build your own puzzle which facilitates your personal order through dispersed and diverse data and knowledge. This had been impossible in the past. A broader scope is now lying ahead, but there is also the risk of stagnation if you prove incapable of putting together your own puzzle. Life today affords great facilities, as long as you know the password. Man may have extensive encyclopaedic knowledge but may still be unable to perform the simplest of

tasks, access to which, until very recently, required no effort at all due to their functional directness.

The forthcoming century, I think, will open up new doors for people to reach images. We will be able to have images within our home as easily and economically as we have music today. Naturally, there will continue to be a difference between a live concert or a unique painting and the mass products in the worlds of music and images.

Having expressed these thoughts, I would like to make it clear that, in art, there is no such thing as “planning for the next day”; but there is that magnificent and unpredictable element found in nature. I never know in advance what my next work will look like.