

## NEW COLOR WINDOWS & CALLIGRAPHY - PETER DITTMAR

Perhaps the greatest challenge facing a contemporary artist is how to be creative, yet remain innovative too.

By observing an artist's body of work, over time the evolution of techniques, expressive styles, the exploration of media and the investigation and development of the artist's ideas may be easily seen.

However, when an artist, such as in the case of Peter Dittmar, chooses to express himself within a very rigid format, innovation may then become problematic.

Dittmar's latest exhibition, "New Color Windows and Calligraphy" is on display at the Tony Raka Art Gallery in Ubud, from 11<sup>th</sup> January 2013. The creative theme of Color Windows has been his spiritual quest for about 5 years after practicing Zen – Calligraphy – Abstraction for more than 17 years.

"I have set the boundaries of my Color Windows within the tight format of the square. I then have had to research and discover what it is that I can accomplish within this format," says Dittmar.

"In the basic formula of the composition I place a square within squares because I want the observer to be led to the center of painting and to eventually arrive at a place of their own inner contemplation. The idea is to give the viewer a taste of tranquility and stillness, similar to the Buddhist expression of the Mandala."

"My 'Color Windows' I see as a metaphor, a window giving sight and pointing towards the unknown and the non expressible. The center is an empty space which is symbolic of the void."

Dittmar adopts the core aesthetic elements that were the fundamentals to the pioneers of the abstraction movement in the early 20<sup>th</sup> century, who were captivated by mystical and philosophical ideologies. The crux of abstract/non representational art is the exploration into the essence that exists beyond the object. His paintings are examinations of color, geometric abstract minimalism, texture and calligraphy.

"I have studied Western traditions and techniques of painting, however I see myself as a contemporary artist who is influenced by the Eastern philosophy of Zen and its related theory of aesthetics," says Dittmar.

"My inspiration comes from my spiritual journey and my attraction to Eastern wisdoms that state that via personal introspection clues are revealed to the mysterious nature of the universe."

Born in Munich, Germany in 1945, Dittmar divides his time living and working between Bali, Sydney and Munich. He was educated at the Academy of Fine Arts in Munich (1970 – 76) and was an art teacher in public schools, colleges and universities in Munich, Jakarta and Para, Brazil collectively for 14 years. He first resided to Bali in 1982 and after many years of exploring the landscape genre he created his first abstract painting in Bali.

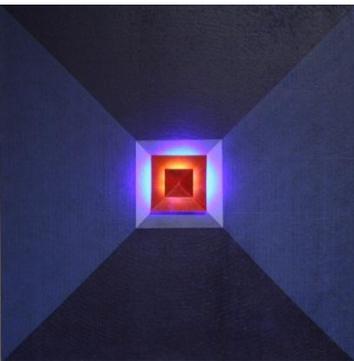
"Last year I felt the desire to break free from my format and this has led to investigations into the size and shape of the works utilizing both the rectangle and the wave," Dittmar says.



Peter Dittmar Playing Flute During the Exhibition Opening at Tony Raka.



Peter Dittmar, Colour Disc No.5 2012 Bali, mixed media on board.



Peter Dittmar, Electronic Colour Window No.1 2012 Bali, mixed media on board 100x100cm



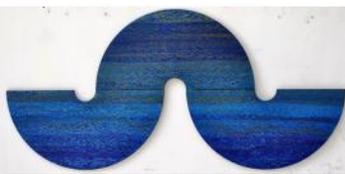
Peter Dittmar, Color Wheel Horizontal Triptych No.1 2012 Bali, mixed media on board.



Peter Dittmar, Horizontal Triptych 2012 mixed media on board.



Peter Dittmar, Long Colour Window No.1 2012 Bali mixed media on board.



Peter Dittmar, The Wave 2012 Bali mixed media on board.

Dittmar has previously explored the shape of the circle in a series of paintings in the Japanese Zen tradition of the Enzo, the symbol of the universe and universal harmony.

His current exhibition includes 3 round works in which he has deliberately intensified the surface textures and as well as experimented with the focal points.

In his new work “The Wave, 2012” Dittmar breaks the circular shape in half and joins the two pieces together horizontally to create a shape of perfect harmony. The graceful flowing motion of color, textures and form creates an illusory energy that continues to flow out from the borders on both sides of the painting.

“Electronic Color Window #1, 2012 Bali” is perhaps Dittmar’s most experimental work to date in which he enhances the contemplative qualities of his format by including an electric light positioned at the back of the principal central window.

“In my search to be more innovative I discovered that light would a very interesting element to introduce into my composition,” says Dittmar.

Dittmar has fixed a 3 dimensional metal component into the focal square with a light mounted behind that reflects light outward upon the metal components painted red surface and also upon the center of the painting. The pulsing and alternating light changes the color of the painting and intensifies its alluring qualities. The observer’s curiosity is naturally triggered and our eyes are more powerfully drawn to the compositions center.

“Long Window No.1” 2012, 100x170cm and “Color Window Horizontal Triptych No.1” 2012, 100x200cm are works presented in the rectangular format. Both works feature developments in the size of the central window that transforms into a broader horizontal focal point as well as developments in the fibrous texture of the paintings surface. The heightened valleys and peaks of the texture allow Dittmar to accentuate beautifully contrasting coloration.

Several of Dittmar’s works feature calligraphy that expresses raw power captured in the moment via the rapid delivery of the brush stroke. The whirling presence of the calligraphy, at times surrounding the inner window presents another contrast within the dynamics of the paintings. A powerful mark of motion positioned alongside and in direct opposition to the stillness of the void.

The artist presents 7 older works in this exhibition that date back to 1995 to allow the observer a glimpse at his artistic development. After the opening speech Dittmar asked the audience to find a painting they liked within the exhibition and focus upon it, he then proceeded to play a wooden flute. The flutes tones resonated with mysterious and meditative “Eastern qualities”. This was an invitation from the artist to experience on a deeper level the wonderful contemplative qualities of his paintings.

Peter Dittmar is an international artist who has held about 100 hundred solo exhibitions in 13 different countries, over more than 30 years and in “New Color Windows and Calligraphy” which continues until 27<sup>th</sup> January it is revealed that dedication to the creative process indeed achieves successful results.

Tony Raka Art Gallery.  
Jalan Raya Mas, Ubud, Bali  
+62 (0361) 781 6785  
[www.tonyrakaartgallery.com](http://www.tonyrakaartgallery.com)