

ARTIST SAMARPAN'S UNREAL MOMENTS

Close your eyes for a moment and envisage a world without sight, a world of darkness. Now open your eyes and, behold. The divine realm of light graces the expanses of our amazing visual world. Light reflects colors that then define form and allow comprehension of our mysterious 3 dimensional world.

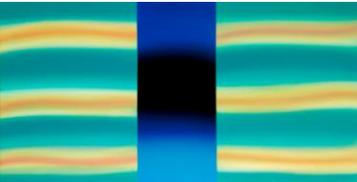


Samarpan

The colorful, non-representational paintings by German artist Samarpan confirm the notion of what modern art strives to achieve; to allow the artist and the observer the opportunity to appreciate and experience new possibilities.

The origins of color were revealed in 1666 when English scientist, Sir Issac Newton discovered when pure light passes through a prism (a transparent optical element with flat polished surfaces, that refract light), it separates into all of the visible colors.

Light is the primary source and infrastructure, the mediator of all life and intelligence between the solar galactic realms and the earth's collective planetary organism. Light is the quintessential form of consciousness, a conduit of universal understanding. "I am fascinated by light, and color is the physical body that manifests from it. Light is beyond color and I perceive my paintings as studies of light," says Samarpan. "I like to call my paintings "unreal moments". The more I go into the color the more I disappear and begin to transcend the human experience."



'He makes some money on the side to see his plans fail'. acrylic on canvas, 180 x 90 cm, 2012

Reminiscent of the first rays of light when the rising sun's radiance breaches the horizon and glows, our eyes are engrossed by the frequency of the pulsating colors that burst out from his canvases. Then when we observe the relationship of the warm, advancing colors with the darker, cooler colors that recede, our intimate sensational experience immediately shifts. The activity of vibrating colors soon gives way to the emptiness of space; the psychology of color (the importance of color and how they affect our emotions)seizes our awareness.

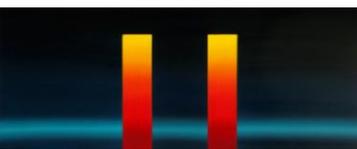
It is the unexplained elements of the empty spaces (the darkness or void), within Samarpan's paintings that become powerful features. However, it is these empty spaces that may become problematic to observers. How may these be interpreted? A solution is to release control of the mind that grasps for a rational answer, allow the void to "be", and then surrender into its nothingness.



'Sooner You Die longer you Live', acrylic on canvas, 150 x 150 cm, 2012

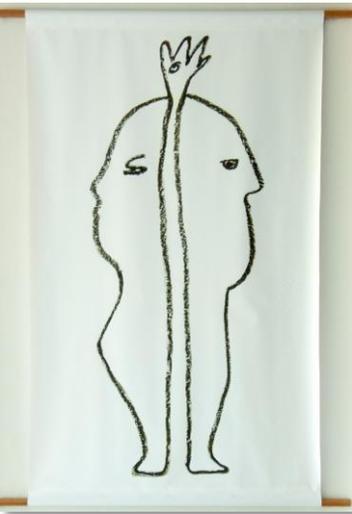
In the early 20th century the pioneers of the abstraction art movement were captivated by mystical and philosophical ideologies. Theirs was an artistic journey into the essence that exists beyond the object, a spiritual voyage into the origins of all that is.

Eastern mysticism reveals that the void or the place of non-being is actually as rich and rewarding and more so than what is known; it is the source of all creation. "There are moments while engaged in painting when I lose control of the concept and something happens that fits harmoniously with it and I have no idea how this originated. This is pure creativity," says the artist.



'He Sticks to the Ground in Order to Fly', acrylic on canvas, 200x90cm,2012

The design elements Samarpan's utilizes to express his color-coding allow the observer many diverse opportunities to appreciate his paintings. He constructs rectangular or square shaped compartments within the canvases and applies his rainbows of color in vertical and horizontal stripes. In these arrangements, playing the vertical motion against the horizontal, the contrasting visual elements create wonderful optical illusions, whereby certain compartments recede into the distance while others advance towards us. Images of architectural objects and landscape scenarios may materialize within the compositions. The strong sense of architecture within his paintings reflects his training in graphic design. Samarpan understands well the laws of pictorial arrangement and his works are created with great technical precision.



UNTITLED, oil crayon on vinyl, 120x200cm 2011.

When we observe these works our imagination has a tendency to allow the energy of the color to continue to flow beyond the boundaries of the canvas and remain in infinite motion. There is an intricate relationship occurring within his compositions and this is due to the association between emptiness and that which is occupied by the phenomenon of color and appearing complete.

Samarpan also enjoys channeling his creativity into installations. These works involve the art of placement, whereby he pieces together the beautiful, yet basic designs of mass-produced household items. His emphasis is in the aesthetic harmony created in the symmetry and geometry of the clean shape of the objects. Utilizing modern plastic buckets, stainless steel light fittings or kitchen utensils, which when observed singularly their visual qualities are easily ignored over their functionality. Samarpan carefully positions together, for example, 8 plastic buckets standing vertically rim to rim, and grants them space to be appreciated in a new and unusual aspect, and the functional properties give way to the objects new visual qualities.

The artist's most recent exhibition, 'Bus Stops of Mr. No Man' featured 17 paintings and 5 drawings, was showcased at the Tony Raka Art Gallery, Ubud, Bali from 24th February until 16th March 2012.

"When I realize that the creative process is finished and my concept has been soundly captured within a painting – this is a Bus Stop – a personal destination of completely perceiving my intuition. All doubt has then ceased and I arrive at wonder, though I may actually not understand how," says Samarpan.

The titles to Samarpan's paintings are cryptic and often contradictory. Perhaps they are codes that hold a key to unlocking the dilemma of the modern worlds' conscious paradigm? 'He Builds A Wall In Order To Get A Better Vision', 90 x 90cm, 2010, 'Sooner You Die, Longer You Live', 150 x 150 cm, 2012. These titles reflect the enigmatic nature of creativity. "Humor is a possibility to letting go," says the artist.

The artist's imaginative, untitled sketches (oil crayon on vinyl, 120 x 200 cm) are light-hearted expressions, as well as clever manipulations of the line. "I use the line as a symbol or a kind of calligraphy. I am not interested to use lines to create volume. The line is about the human figure and all his realities. Human beings are connected to animals and nature. Animals are carriers of energy and they show human characteristics."

The artist's painting titled, 'He Makes Some Money On The Side To See His Plans Fail', 180 x 90 cm, 2012, represents a landmark in the evolution of his expressive style and blasts open a huge realm of new possibilities for which Samarpan may explore.

Two almost opposing forces of geometry and nature are combined in the one composition. The gentle flowing motion of waves of color interrelates with the power of straight lines; rigid and restrictive. This creates a dramatic tension within composition. It is the simple combination of the information contained within a line and its variation that he utilizes, yet overwhelming is its impact.

He dares to break the domain of control that the straight lines cast over the composition by introducing the soft motion of gentle curves found in the wavy lines of color in the peripheral windows of the composition. These waves are received like a breath of fresh air and the observer is granted the freedom from the confining influence of the conventional line.

"My creative process has recently undergone a new development," says the artist, who has delved into the style of expressionism for more than 14 years. "I have begun to use the computer as a tool to create the structure of my works and also to experiment with color combinations. I lay a computer sketch of the shapes onto the canvas and then begin the process of coloration, applying many layers of acrylic paint to achieve strong brilliant colors. The structure of my recent works have become looser, wider spaces create a minimalist feeling; they have become more pure."

Samarpan Elwin was born in Cologne, Germany in 1953 and studied at the College of Art and Design, Cologne 1975-80 and in 1981 after further examinations he was awarded the title, "Master Scholar". He was first employed in the printing industry and then went on to study graphic design and onto art school. He worked for 2 years doing etchings and then later he delved into painting and 3 dimensional art, however his first love was drawing.

In 1977 Samarpan ventured into Asia and then after has made regular retreats into the region. From 2005 until present he has resided 6 months of the year working in Cologne and also 6 months in the famous artist's village of Ubud in Bali, Indonesia. Samarpan has actively exhibited in group and solo exhibitions since 1981 and 'Bus Stops to Mr. No Man' is his twenty-fourth solo exhibition.

Life's natural sequence is a process of birth, death and then rebirth. Human life springs forth from the darkness of the womb and from this darkness we bring light; our life force. Our soul is reincarnated, experiencing a physical dimension where it is trapped in a body of vulnerability and limitation. Our greatest problem is that of identity and it is our personal light that we most fear. Nelson Mandela made the words famous: "Our deepest fear is not that we are inadequate, our greatest fear is that we are powerful beyond measure. It is our light not our darkness that frightens us."

The creative world of Samarpan may beguile the observer with an over whelming sense of simplicity, however, behind this is the workings of a talented and refined mind that offers solutions to the complexities of the human experience. "Art is not a teaching with which it has to fill up. It is emptiness," states Samarpan. "As much as it becomes empty it becomes full. The bordered space of the canvas leads me more and more to the borderless where art finds its destination."