



Sam Adoquei

When you begin a painting or portrait along with analyzing the visual elements such as composition, values and color scheme what remains your core goal?

The message is the core goal; it is like the end of the tunnel theory, even though the end of the tunnel is what matters, planning to get there is what is important. Composition and other visual elements are the planning and the message is the end of the tunnel. A painting without a clarifying message is like wallpaper or just a clip of an image.

What is it that fascinates you about painting?

The indirect psychological effect is what fascinates me about paintings, the way great paintings can psychologically stimulate our imagination and direct that imagination on to other areas. It is often so indirect that most or no one can pinpoint how a painting has positively added to their growth, yet it is a fact that most of the great minds in the western civilization had either direct contact with the arts or came out of an era where the arts were very important. At least now one can claim that the economies of some European countries still depends on art that was created hundreds of years ago. Yet at the time leaders could argue that paintings were not the most practical or direct contribution to society, but imagine taking the arts out of some countries in Europe!

At what age did you discover this?

It was not until I left Africa to go to Europe as a teenager that I realized the indirect psychological effect. It became clearer how for some reason the so called developed and civilized countries were recognizing the importance of their art collecting, encouraging and preserving their art hundreds of years ago. The so called underdeveloped or third world countries are the countries that put importance on other areas of their culture which was immediate, practical and logical. I also noticed in Europe that other arts, like music, theatre or dancing, have more direct practical and explicable effect on our culture than painting, (music can directly make one laugh, smile, think, love, dance, go crazy and sometimes cry.) Therefore artists in these areas receive immediate rewards by the whole public more so than painting.



Jeanette Christensen, Former Miss Denmark, oil, 86 x 48" (215 x 123cm)

How has this changed over the years, if it has?

Because one cannot explain these indirect psychological effects on our psyche it makes it very easy for decision makers or the government to make decisions that are more practical, direct and explicable to society and ignore the arts. This makes it easy for a government to invest more on those areas that have a direct practical and logical effect on society. At least in the past the arts were promoted seriously. This is why sometimes one wonders if the layman is aware of this indirect psychological contribution that paintings have on our culture?

Is there any aspect of being of an artist that you continue to struggle with or find most difficult?

Trying to live the artistic and the realistic worlds. I have had to watch more, observe, think and love nature. I want to also know and understand more about everything nature has created so that my paintings will have important and helpful reasons for those who will get the chance to see them. It scares me so much that lack of understanding of nature can make an artist produce just visual clips of images. In the real world it is more important to think of how to pay high rent and subway fare.

Is there a direction you want to explore?

I can tend to be superstitious and therefore somewhat afraid to talk about the future. But I predict there will be a lot of improvisation so I would rather leave the future to God.