

# Colour and Mind Project

## Concepts, Ideas, Themes

In 2004, I was given the opportunity to have a solo exhibition at Nottingham Castle Museum (Nottingham, UK). This was part of the prize I had won one year earlier. I was thinking about the theme for this important exhibition, which would be held in a relatively big venue. By then, I had been studying colours systematically for 20 years. This was an opportunity to start a long term project, which could summarize and extend my thoughts on and approach to the problem of colour. For the first exhibition in this series, the aim was to present colours and their effect through large-scale paintings. For that purpose, I studied art from two different cultures from the same two periods in art history (see statement for the first '*Colour and Mind*' exhibition).

One year later, I had the opportunity to exhibit my work at the Richard Attenborough Centre, University of Leicester. This was the largest exhibition so far of my paintings. The aim was inspired by scientific studies of Neuroesthetic Theory and was called the exhibition '*Colour and Mind: Static and Dynamic*'. By this I wanted to reflect the relationship between the dynamic processes in nature and what we receive as a limited range of colours (see statement for '*Colour and Mind: Static and Dynamic*').

The third exhibition, was an extension of the second one. For this I took feelings such as *love* in different situations. I was invited to have this exhibition by Northampton Museum & Art Gallery (Northampton, UK; see statement for '*Colour, Love and Mind*').

The fourth exhibition was held by Catmose Gallery (Oakham, UK) with the title '*Colour, Light and Mind*'. The aim was to create a very large wall painting by a combination of 500 small paintings. The subject was the world that we cannot see and touch but that exists, and whose existence we can feel (see statement for '*Colour, Light and Mind*').

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Any serious study of colours cannot reach any definite conclusion. This is because light and colours in our daily life is still a mystery. We try to understand aspects of this phenomenon but as we go deeper into the subject we find ourselves back at the beginning of a long path. This is what I feel after so many years studying colours. I began in 1994 and I will continue despite knowing that, at the end, I will still be wondering how I can capture the beauty of colours.

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