

Landscapes of light, of dreams, of the mind

The theme of my new works is landscapes of the mind: abstract, organic and narrative. The colour surfaces slide over each other and form translucent layers or veils, with rapid, swirling motions. This creates the depth I wish to achieve.

In my world the landscapes of the mind are pictures which rise from our subconscious. They distil our experiences, telling us stories about ourselves, from origins we cannot always locate. One can see a landscape of the mind only as a flicker. A landscape of the mind may waken someone in the borderlands between sleep and wakefulness: the landscape of the mind belongs to neither side. Thus it is difficult to catch in everyday life.

My works may also reflect emotional states: joy, sorrow, melancholy, yearning. There's always something else alongside these emotional states, some other feeling, some prospective feeling, which will supersede the one before it. My pictures tell of constant change, which is the flow of life. In our minds feelings may be superimposed on each other, just like the colours in my works. And in some works it is as if a breeze has blown the colours into a corner.

I don't have an exact understanding of the mental landscape of my works. I don't want to psychologise too much, or try too hard to explicate my work, as that may drain the joy away from the spectator. We all have our own landscapes, nevertheless I believe they all have something in common. And I believe that another person may find something significant in these pictures.

I have used bright colours which bring softness and joy to the works. But underlying them is a long process, which achieved depth. If the viewer finds in these works both lightness and depth, I am satisfied and have achieved my goal.

I have also strived to portray an exceptional light, one coming not from the surface of the work but from somewhere deeper. I'm fascina-

ted by the light from a starry sky. Some of the stars no longer exist, but the light from them is still travelling towards us. The light in my work has also come from somewhere and is on its way somewhere else. The light has been arrested for an instant deep in my work, yet continues to speed onward.

My works are not based on nature, but contain elements of it: light, water and wind. This is not by chance, but because we are all part of the organic natural order. Our minds get their strength from our bodies, which are part of nature's eternal cycle. The element of water comes into my work in two ways: I portray water directly, though it is not water in the concrete sense. And I use water in a material way, when I paint using acrylics in the style of watercolours.

This creates a link with eastern philosophy, which interests me. Water has significant value as a symbol: its transparency and brightness represent a clarity of spirit. Water is also an important element to me personally, which I have often previously used in my work.

The forms and colour of my work emerge from my subconscious, where there are memories and long forgotten feelings and states of mind. We each have our own experience of analogous memories. Everyone experiences feelings pressing down on their subconscious as forms and colours. It's the same experience when someone awakes from a dream: between sleep and wakefulness the images alter, glide and live for a moment as a surface of colour.

Which one is ultimately true: The dream or the wakeful state? My works do not give an answer. One can look at them as conscious, fleeting and joyful jeux d'esprit, but they have another side. Slow and deep, like a dream.

Melek Mazici, trans Richard Powell