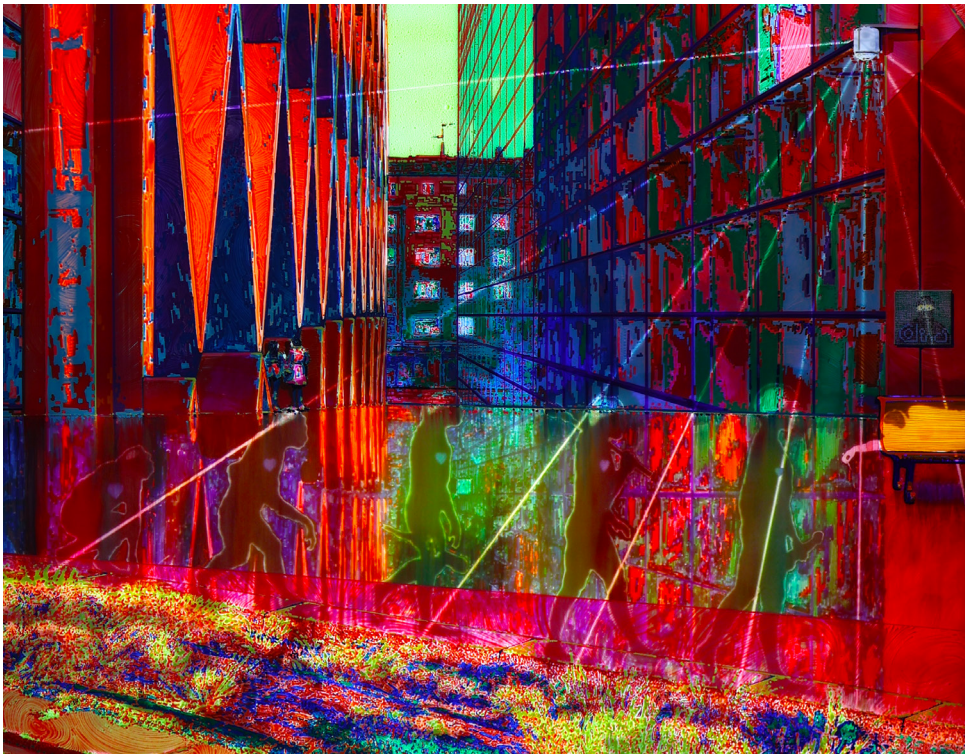


COLLIN'S Artisthinks

*Light, Perception,
and the Alchemy
of Vision*



BY W.A. MULLER
PHOTOS BY KIP LOTT



1. We previously talked about your background, but tell us, why did you go to art school? What drew you to art?

I've always looked at the world through the lens of the universe. My father left a little astronomy book by his bedside when I was five, and that was it – I was hooked. Astronomy gave me a sense that we're all made of the same matter, coming in and going out as the same element. Everything is temporary, everything's on the move. Art became my way of trying to capture that constant transition.

I went to the Cambridge School of Art, now known as Ruskin University, because I wanted to explore perception and how I could push the boundaries to communicate my view of the world. I wasn't the most obedient student – I didn't like being told what to do – but I loved experimenting. While my peers were sketching still life, I was already fascinated by layers, texture, and how light changes everything.

2. How does art allow you to express yourself?

Art is the language I use when words don't cut it. For me, it's about showing that impermanence – the flux of matter, the way things are never fixed. That's why graffiti appeals to me: it transforms a space. Something rigid like the concrete railway

underpass in Toulouse, suddenly becomes alive, organic, layered with human traces.

I'm drawn to that same transformation in my own work. What begins as one thing metamorphosis into something else shaped by process, time, perception, and, above all, light. Art lets me share that restless energy, that sense that beneath the surface, there's always more.

3. What's the difference between being a creative director and working in fine art?

As a creative director in advertising, everything was about clarity, deadlines, and delivering the message for a client. I learned a huge amount working on campaigns for companies like Perkins Engines, Sony Playstation, even Formula 1 – but it was outcome-driven. In fine art, I embrace ambiguity. I'm not trying to deliver a slogan; I'm trying to open a conversation. In advertising, the client wanted certainty. In Aisthetikos, I want the opposite: to keep things shifting, unresolved, and left open to interpretation.

4. What do you seek to express in your work? What is your favorite medium? What genre would you say your work falls into?

I'm obsessed with transformation – how light reshapes what we see and feel. Aisthetikos comes from the Greek philosophers, who said



perception is always partial, never absolute. That connects with me deeply.

My favorite medium is the lightbox, though it took years of trial and error to get there. I remember one morning, sitting in bed with Mel – my wife and partner in everything – with our ritual cups of tea. The sun came through the window and hit one of my paintings, and for a second it transformed. I thought: that's it. That's the missing piece. From that moment, I knew I had to build the work into light itself.

As for genre – labels are tricky. There are echoes of realism, surrealism, even street art.

My Italian friends jokingly called it "Colinci Realism": and now the name Colinci has stuck.

5. You love motifs and symbolism in your work. Can you talk more about that?

Yes, they run all the way through. The chair is a constant motif. It's something temporary, transitional – people sit, they move, the chair breaks. It speaks to impermanence.

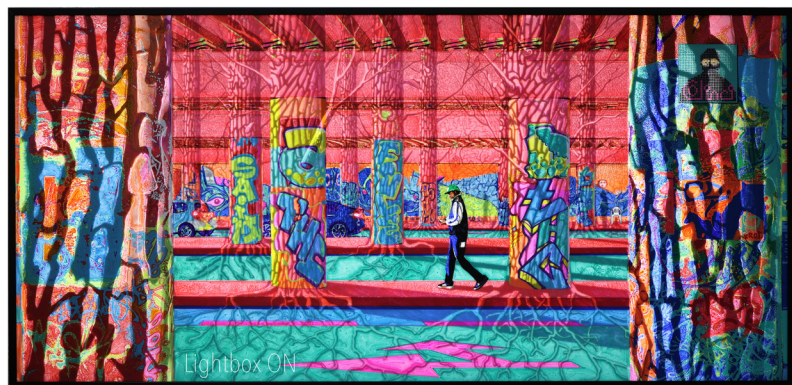
Then there are mosaics I create, inspired by the Paris street artist Invader. I make my own tiles and place them back in the locations I paint, almost as a breadcrumb trail. My mosaic has become my signature.



Cadaques Catalonia 43" x 43"



There are eyes, too – the Eye of Horus for harmony and health. The Tree of Life, drawn from my travels in India. Sometimes more mischievous symbols: phallic shapes, inspired by H. R. Giger, exploring power and fragility. All of it connects to cycles, memory, the layers beneath what we normally see.



Toulouse,
France
70" x 31"

6. What is the process of making a piece of art?

It starts with an idea: sketching, photographing, absorbing a place. Then I use acrylic, ink, spray paint, oils – onto plexiglass. Plexiglass is a nightmare to work with; it resists you, warps, cracks. I've ruined entire pieces. I even scrawled "Plan, Plan, Plan" on one after it collapsed – a reminder that art, like life, has its own will.

The real transformation comes when the work is mounted on the lightbox. Unlit, the work feels fractured, hidden. Switch it on, and suddenly the layers converge, colours deepen, reflections appear. The piece isn't complete until that moment of illumination – and even then, it finds its completion in the eyes of the viewer.

7. Tell us more about the Lightbox series. What are your plans for it?

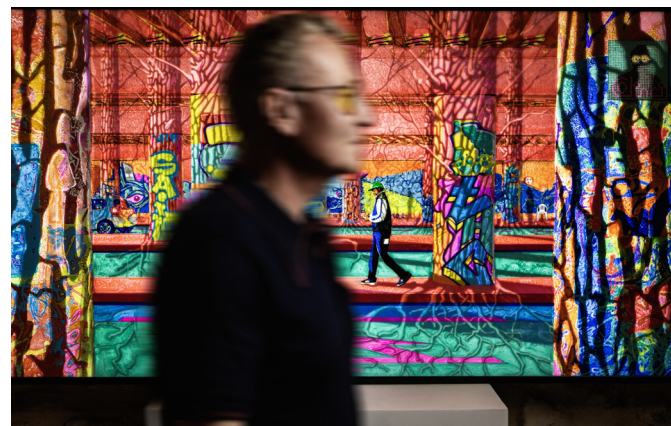
The Lightbox series is the heart of Aisthetikos. The narrative shifts with illumination. Switch it off, and you're left with fragments and shadows. Switch it on, and the full story emerges – yet even then, each viewer perceives it differently. It's a subjective experience, a form of storytelling through art. Think of early cave paintings: by firelight, the flicker of flames animated the images, transforming them into living narratives. In the same way, light breathes movement and meaning into my work.



So far, I've completed seven pieces, with a series of fifteen planned. One has already been sold, and like all works in the series, it carries a TAG Smart certificate of authentication – a digital record that ensures the collector's ownership is securely registered and verifiable. The works have been exhibited in the South of France, and I'm now working with curators to bring them to Paris and New York. Long term, I hope to expand the scale – creating immersive environments, corridors of shifting light, even public installations where people can walk through and feel fully immersed in the work. All Colin's work is currently available to buy on-line through his website www.colinhollidge.com/astetikos - prices range from \$20,000-25,000, all purchases include a handcrafted Colinci, signature mosaic.

8. Where do you see your art in 5-10 years?

In five years, I hope Aisthetikos is travelling – shown in major galleries, yes, but also in unexpected spaces. I'd like people to stumble across it in a station, or a plaza, and have their perception jolted for a moment.



In ten years, I see it integrated into architecture – lobbies, public buildings, places where people live their lives. I want the work to be part of the rhythm of daily experience, sparking the same sense of wonder I felt as a child looking up at the stars

For Colinci, art is never fixed. It is light, flux, impermanence – but also joy. After years in advertising and rebuilding a life in France, he feels, as he says, "born again." Each lightbox takes around 100 hours to make, but he insists it doesn't feel like work: "I'll be doing it until the day I die."

“Art is the language I use when words don't cut it. For me, it's about showing that impermanence – the flux of matter, the way things are never fixed”

ART IN A NEW LIGHT

INDIVIDUALITY MEETS PERFECTION

Luminatore brings Colin's vision into reality. Each artwork is housed in a bespoke German-made lightbox, crafted with precision yet designed to dissolve into the architecture, so that the work itself becomes the source of radiance.

High-performance LEDs ensure colours remain true, while optional RGBW technology allows the atmosphere to shift with infinite subtlety. With a touch, light can move from calm clarity to dramatic intensity, immersing the viewer in an experience that feels both intimate and expansive.

Produced sustainably in Hamburg and built to endure, the lightboxes combine refinement with flexibility, allowing works

to be interchanged and rediscovered – echoing Colin's belief in impermanence and transformation.

What defines Luminatore is the care behind every project: from design to installation, a discreet partnership that ensures art is seen exactly as intended.

More than a frame, Luminatore is the stage where Colin's exploration of light takes form – a union of technology, design, and atmosphere, illuminating art in its purest sense.

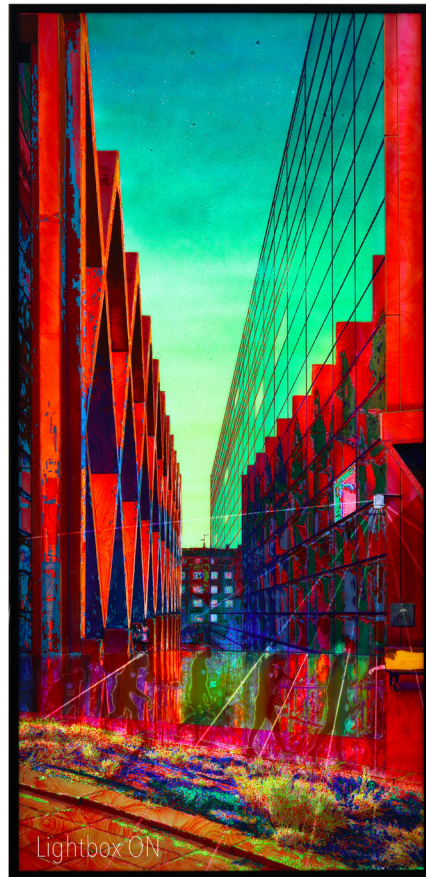
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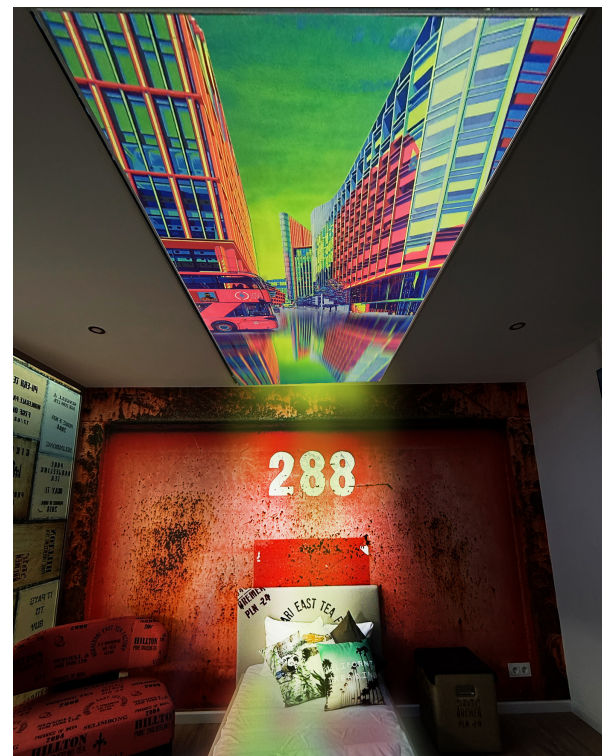
Burgos,
Spain
31"x 70"



Lightbox OFF



Lightbox ON



Stay at the Artist's House in Aragon, Occitanie – A Luxury Villa with Exclusive Summer Availability

If you would like the opportunity to stay at the artist's second home, nestled on an exclusive hilltop in one of the prettiest villages in France, this extraordinary villa is available to rent for four months of the year, from June to October. To find out more, visit: www.luxuryvillafrance.co.uk.

The Artist's House, located in the historic village of Aragon near Carcassonne, redefines luxury living in southern France. Sleeping up to 10 guests, the villa has been beautifully restored to combine its artistic heritage with contemporary elegance. Its standout features include an infinity-edge pool with breathtaking vineyard and mountain views, a private hot tub for

ultimate relaxation, and expansive terraces designed for al fresco living.

Inside, the house offers spacious, light-filled interiors and elegantly appointed bedrooms, making it ideal for families, groups of friends, or celebratory gatherings. Guests can choose complete privacy or enhance their stay with bespoke catering services – perfect for everything from intimate dinners to festive occasions.

With its blend of art, sophistication, and

indulgence, the Artist's House promises an unforgettable French escape – celebrating both luxury and the timeless beauty of Occitanie. **P**

