



**One Kind Voice**

*Interview*  
Dec 2025



Dorina Mocan



### **FEATURED GUEST**

**Dorina Mocan**

Professional artist/ painter living in Sweden. Member of The Swedish Artists National Organisation (KRO) and the International Association of Art (IAA).



### **HOST**

**Maggie**

Founder of onekindvoice.com, a platform for mindfulness and meditation

# 01

**Maggie:** The charm of our meeting 20 years ago probably in Hong Kong when I discovered your works at the Connoisseur Art Gallery, on Hollywood Road, I often walked along and where I lived for a while. My memories are not very clear if we met in person at the opening of the exhibition. What is certain is that I have a first catalogue of your works and probably one of the works - a female character wearing an internal smile of overwhelming serenity - such as *The Girl Among the Leaves*. Or *Princess of the Garden* - the girl with a symbolic tail, perfectly arched, a circle that accompanies her like an aura, presence.

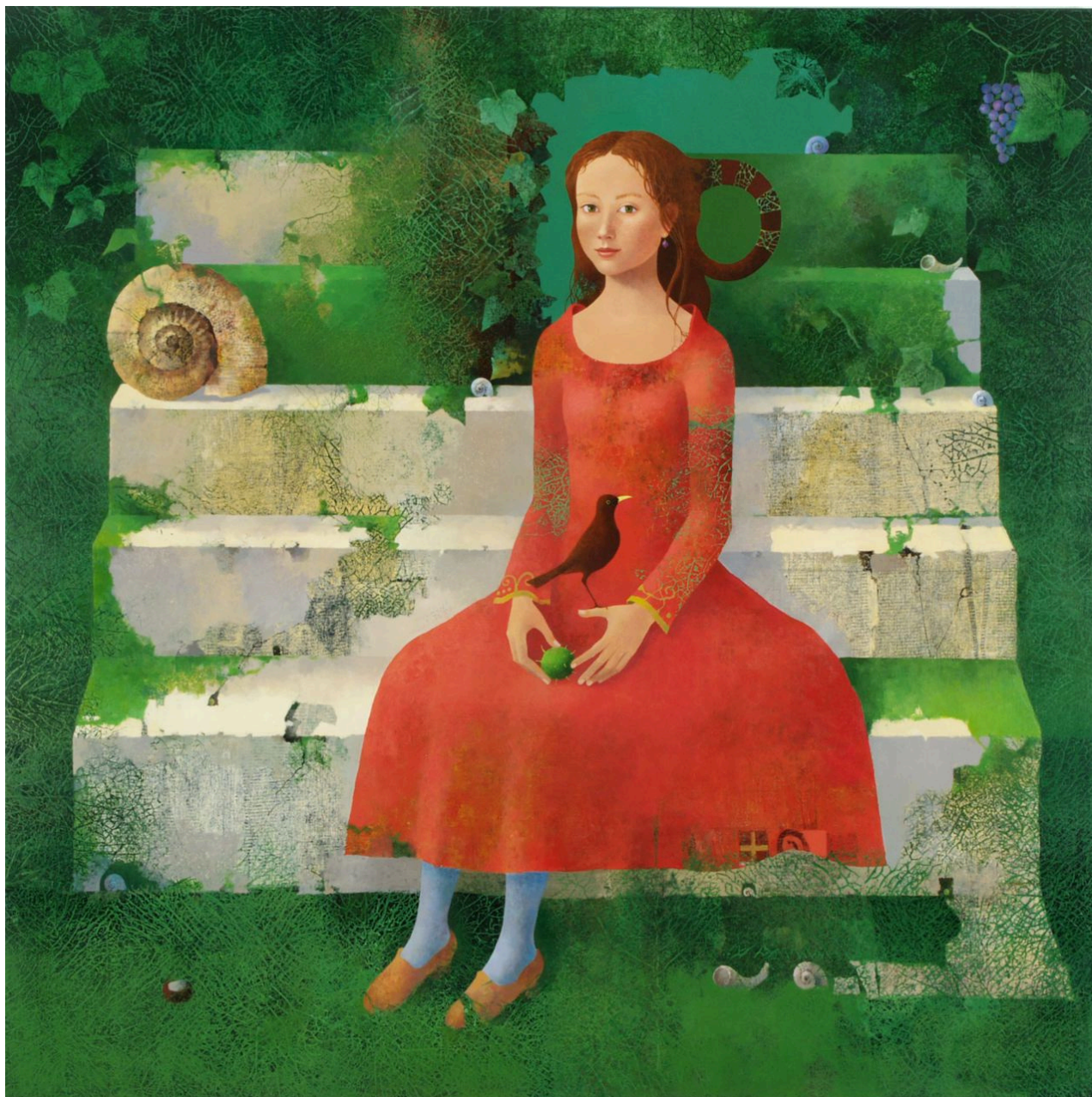
Since we reconnected when I was still in Hong Kong, here after 20 years, please tell us in what way Hong Kong impressed you back then and what you still keep with you in memory now. What do you carry in your heart from Hong Kong?

**Dorina:** Dear Magdalena, I feel a strong warmth, reciprocity and recognition when I read you.

The same feeling as the times we have talked to each other for hours. I, in turn, am curious to explore what the obvious power of our meeting will bring with it.

Happy and amazed, I gratefully accept your wonderful questions that come with the sunrise in your part of the world, a city that I have thought about more and more often this past autumn. It was 20 years ago that I exhibited for the first time in Hong Kong at the invitation of Connoisseur art gallery at Hollywood road no.1 and a 14 years of good collaboration has begun. It has been a significant period in my life and my career with many wonderful memories that I carry within me with joy. That is why my thoughts went extra often to this city just before you appeared in my life, lively, wise, emotional and with a wonderful laugh and curiosity. I am not surprised that you stayed in Hong Kong for so long. There is a seething energy in the city that matches yours, I would think. I didn't see myself being able to stay there and work for a long time, but I enjoyed my stays in connection with various exhibitions I attended, over the years. It was a beneficial break and a necessity to follow my paintings on their journey to the other side of the world and experience that they were received in a dignified way. I was happy to experience such a friendly and respectful reception of both my work and me as a person. The gallery has made it possible for my art to meet a wide audience and collectors of my works all over the world. We can also thank that gallery for the fact that you and I have met. When we look back, we should always remember the people who have laid the important building blocks in our life story. That is something I carry in my heart with gratitude. The city itself, in constant motion, had the hectic everyday life and traffic, but at the same time welcomed me with kindness and gave me much-needed peace and some kind of rest after a long period of work. The preparations for the opening were underway, the hanging of the exhibition looked always good and I was happy and expectant every time before the new meeting with the audience. The excitement was also there in a positive way and a few days later I was able to leave the city, on my way home with great satisfaction and gratitude.





## Princess of the Garden

Acrylic on Canvas | 128 x 128 cm

Dorina Mocan

# 02

Maggie: We were born in Eastern Europe, and our paths have taken us to other lands.

Do you have any memories of when you were a child and growing up, when you wanted to be somewhere other than your home?

As a parallel - I had a passion for speaking English and an inclination to speak it alone at home, sometimes with an invented character in front of the mirror, or holding an English class for my dolls that I would line up and even keep a catalog of and give grades in English class.

At the time, I had no idea of the impact on my future, but I have been speaking English for a very long time even though this is a country I ended up in by coincidence and without even seeing HK before I moved.

Question:

I would be curious to know if you remember anything that might have indicated to you that you would like to fly, to expand your energy, to exist outside of a location.

Of the city where you were, of the university where you studied, of the places you went through while growing up and becoming an adult.

Have you ever felt that there is a world much bigger than what is present in your life in immediate form?

Dorina: Longing or DOR in Romanian language, this speciell word -written in my own name-has always been there for me too. Playing, painting and drawing have been a solution to escape which was close at hand and still is. During my upbringing, there has always been a feeling that I have to go on somewhere else. I grew up next door to a summer cinema where my favourite films were in Spanish and I learnt songs and some of the actors' lines by heart. It was the beautiful, passionate language of love and it led me quite naturally into my first love, when just in time for my 20th birthday I met my future husband, a fellow student at the Academy of Fine Arts in Romania. He was a political refugee and Spanish-speaking from Chile. This meeting opened up paths out of my home country to Sweden which in turn has been an important stepping stone for my international career.

Regardless of any geographical relocation, we carry ourselves with us and then it is important to be well anchored in ourselves and our dreams no matter where we are. The constant longing for the distant is also there as an increasingly stronger awareness of and perception of other more or less visible worlds. It is a favor every time my world can come close, be let in and thus be part of something bigger that we constantly long for. The great homecoming.





## **Runaway Girl**

Acrylic on Canvas | 47 x 69 cm

Dorina Mocan

# 03

**Maggie:** How do you see your inner and outer transformation - since you create and launch new collections, which we can all admire publicly?

I would like to clarify the question - how did you see yourself or imagine your path at 20 years old when you were still a student, and how do you observe the course of these years and where are you now?

How do you smile at the “garden girl”, the young girl, now and what would you like to wish her, how would you like to reassure her, motivate her.

**Dorina:** I have certainly been affected by the move to the new country and there has been a slow transformation over the years. It has caused some uncertainty in the beginning which was based on the desire to adapt but thank God, over time I have managed to avoid this kind of assimilation which can be devastating for an artist. I rather feel that I have more or less consciously, continuously and faithfully followed an idea throughout all these years, as if I had understood what my art was about earlier in my youth. With my longing and some kind of inner compass and conviction, I worked my way purposefully towards my own expression. I went from clarity to clarity and found what my art is today. Thus I can see myself reflected in my works. Both the young girl and the current mature woman within me. They sit close to each other in the garden and listen to each other's voices lovingly with a smile and thoughtfulness, holding each other's hands. Learn how to love and never let go of your young, expectant and dreamy self, I would like to say to both of them.



## **Waiting**

Acrylic on Canvas | 128 x 144 cm

Dorina Mocan

# 04

**Maggie:** For anyone who is just starting out and full of creative energy - what do you want to pass on to them now? I know you have mentored young emerging artists.

**Dorina:** It is fundamentally important to preserve this belief in the creative power within us and the art of loving that is vital to our own lives and the ability to do good for the world around us. I have previously shared my knowledge, experiences and done some good for younger artists when I have taught for short periods but also been a mentor to an Indian artist in the 2000s. It is in itself an exciting experience, to give but it can be a strong energy and time-consuming task that can affect my own work and raises important questions about "Give and Take" when your parents get old and need you and it is important not to neglect your immediate surroundings and your own creativity as well as professional commitments. It is an art in itself to manage your time and energy in such a way that you have enough for everyone and do not forget to take good care of yourself, especially in more difficult periods, when life is falling apart and you have to make sure to keep everything together, especially yourself.

# 05

**Maggie:** I would like to talk more about the creative process. We all have a certain process that we invent to help us in the creative process (like for me writing before sunrise, which is my magic hour and the simple fact of always having a pen and a notebook, or at least a post-it note, at hand).

**Do you know when a particular piece starts?**

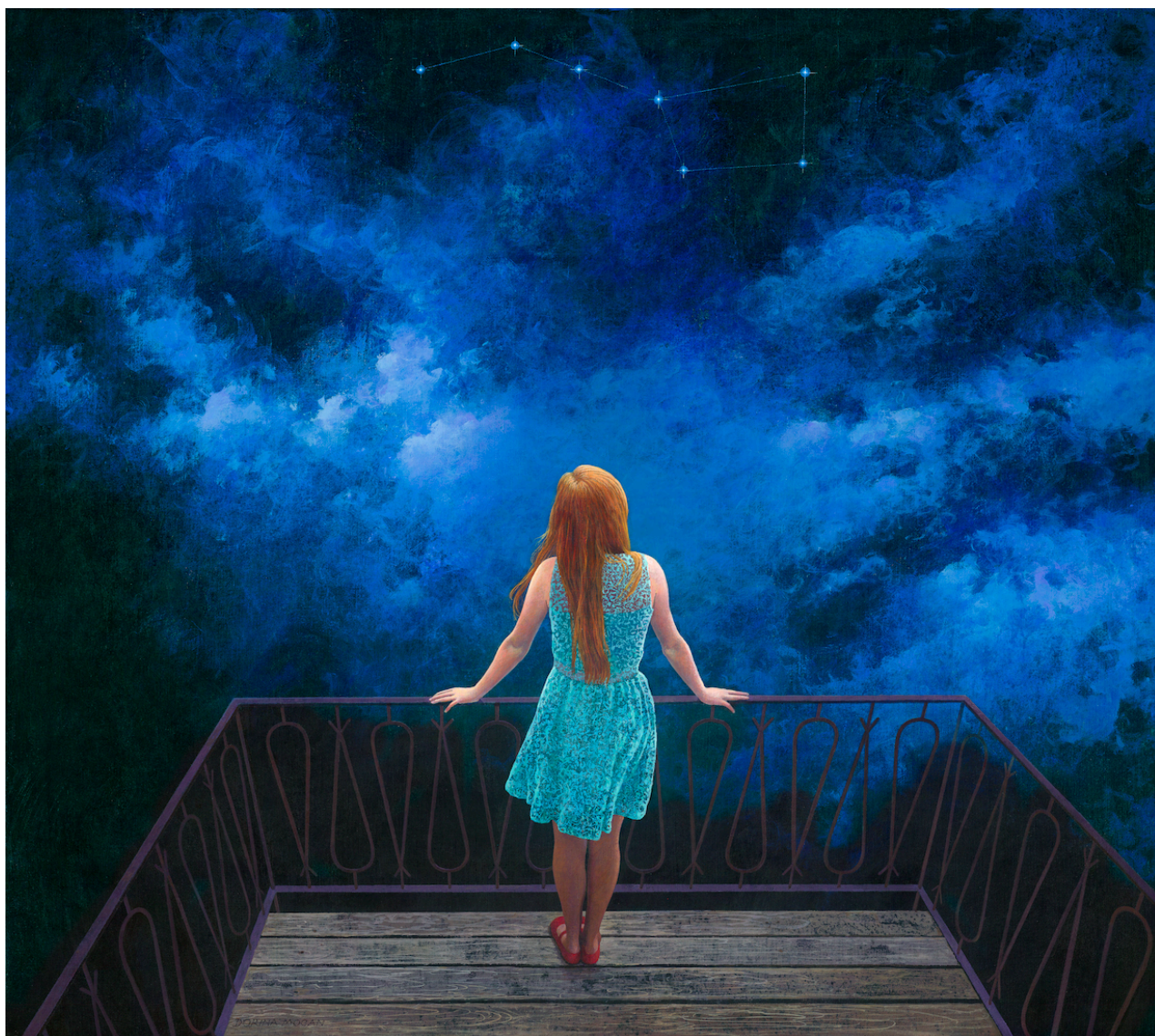
**Do you work on several pieces at the same time? Characters, symbols - they intertwine and exist as a story, like a novel of rediscovery and inner revelation?**

**Do you have a moment of inner satisfaction, an inner or outer dance when you finish a piece?**

**Dorina:** The creative process begins in an enchanted encounter of some kind in the ability to see the beauty in most things and love the choice of motif and the work itself fully, from the beginning through the work process and right up to completion.

The creation of a painting always begins with the magical moment when something exciting suddenly stands before me in all its splendor and significance. I am simply taken and my own strong experience of the encounter and obsession with it does not leave me alone, until it becomes a painting. In my best moments I become one with my painting and it is usually at the end that the greatest reward and pleasure comes. With the last brushstrokes; when everything is in place and I can feel that the painting is looking back at me alive and complete. After months, sometimes years of work, I have finally arrived and I have, after many days of solitude in the studio, also a transcendental feeling of no longer being alone in the room. I experience a strong happiness and presence of Something greater than myself. Which I, in these moments, can be a part of. It is a moment of dizzying happiness of long-awaited homecoming.





## Stargazer

Acrylic on Canvas | 80 x 90 cm

Dorina Mocan



# 06

**Maggie:** You mentioned that you are happy to know your “beloved children” in so many homes and that your art is loved by families or by those who have only admired it at exhibitions. How do you feel when a work leaves your studio to light up a new home? Do you have a moment of contemplation and reflection? A moment of saying goodbye?

**Dorina:** If I manage to “bake in” all the good feelings and thoughts during the work and a loving farewell gesture at the end to “my children” .. it adds an important dimension to my painting, a message of love to the recipient. I have sometimes heard from owners of my artworks that after several years they experience my painting having good energy for the family as bearer of good luck and happiness to them. And when that happens, when the right viewer or owner of my work arrives, another important meeting has occurred. The most amazing thing about a work of art is that it can become another enchanted meeting place beyond language, borders and time.



## **Sara and the Kingfisher**

Acrylic on Canvas | 80 x 100 cm

Dorina Mocan

# 07

Maggie: For us, the beneficiaries of artwork, the impact can be extremely diverse. For me, for example, it brings me an element of connection to the origin of humanity and a new, often amazing perspective on seeing the world. Your art, through the connection with nature and the interweaving of natural elements in many paintings, offers me the stability of the earth, the gravitational force that keeps me on my feet.

I generally respond with enthusiasm and contemplation to pieces that offer me both serenity, warmth, and simplicity. Your simple but powerful elements combine many stabilising elements in my life.

Would you like to talk about the connection with nature, with the earth, and what does that mean to you?

Dorina: It is a dizzying thought to actually be present in different homes around the world. To be part of someone's life and perhaps at this moment far away, someone's eyes and thoughts are resting in one of my paintings... I get the feeling that the world is getting closer... even if it is just two people meeting through a painting. That meeting is possible thanks to a recognition of shared experiences such as our childhood, love of nature or animals; our shared dreams and attempts to understand ourselves, our timeless questions about our short complicated existence and problem-ridden coexistence on this planet.

When I look at my entire collection, I see that certain moments, certain meetings, have been crucial for the birth of a painting and even for my continued development.

My long stays on Gotland since the mid-nineties have introduced new elements into my pictures, a new kind of power and energy, greater joy and clarity.

The encounter with the magical landscape of the coral island in the Baltic sea has enriched my private life and thus also my painting which still today bears traces of these very beneficial and inspiring trips and tells of my happiness over collecting fossils and shells on the beaches. Another important encounter there was, in addition to the cats and birdlife, the rams on the island whose curved horns fascinated me. The horn, a symbol of strength and masculinity, has been borrowed by the girls in my pictures to strengthen them and tease traditional gender roles because young girls are not usually seen as symbols of power and strength.

13 years ago I came to another landscape called Bergslagen where there is a house with a garden and a studio overlooking the water. I feel my strongest ties to nature when I get to walk barefoot on the dewy lawn at sunrise. I see the mist lifting over the water and only the occasional bird call can be heard in the total silence. I usually have a cup of tea in one hand and the camera in the other. The light changes quickly and there is a promise of a new day, a joy in the moment that is different from the melancholy of sunsets.





## Friends

Acrylic on Canvas | 128 x 128 cm

Dorina Mocan

# 08

**Maggie:** Returning to the process, do you sometimes feel an intense calling that you can no longer stop? An inner frenzy that wants to break out immediately - a deep desire to encompass the strong emotions present if only with a single stroke of the brush.

Do you remember a moment like this, when the artist in you created without you, your personality participating, when there were no thoughts to intervene or any other intermediary or obstacle?

**Dorina:** It is precisely in the moment of encounter with, for example, the morning light that a frenzy arises to capture and reproduce the moment and this happens via the camera. I stand in the garden and want to be a tool to reproduce all the beauty I have before my eyes. But this happens after a certain period of consideration later in the studio and it requires more than a simple brushstroke.

# 09

**Maggie:** Do you have a work, a piece of work that has given you a hard time? When did you feel like it was hard to connect, or maybe it was hard to express what you wanted?

Is there anything you want to tell us here?

A work or a collection that took much longer than you wanted?

**Dorina:** This happens at a certain stage of the painting when the next step is expected and then it is better to let it rest for a while rather than forcing an immediate solution. I usually have several works in progress and it is important to choose the one that corresponds to my mood, energy and sensitivity for the day. Following the desire is never wrong. But it is wrong on the other hand to paint, to pursue an idea in the absence of the desire. An experience I have gained over the years that helps me avoid painful failures.

# 10

**Maggie:** I'm going back to childhood. You mentioned the Palace of Culture in Targu Mures and the fairy-tale impression it gave you every time you entered there.

Is this fairy-tale - this feeling, something you try to convey to us and maintain in your art? This feeling of "enchanted meetings" that you often talk about?

Many characters and scenes seem to me seraphic in nature. I always have the sensation of an angel hovering unseen above them, and above us the spectators when we come into contact with the nostalgia of the inner smile, of the outstretched hand of connection, with clear and crystalline eyes of a calming intensity.

"I am here, with you", tell us "your angels."

**Dorina:** I grew up in a city with a rich cultural life and a unique Palace of Culture built in the early 1900s in the Art Nouveau style. Stepping into this richly decorated building as a child was as close to a fairy tale as you could get, and it certainly fueled my growing interest in art. There was both beauty and good angels in the world, and that knowledge helped me focus on it and turn my gaze away from all the other, darker side of existence that couldn't pass by my children's eyes either. It became more of a survival strategy in a world that still, constantly lacks good, sensible answers to our questions. This strategy was to love most things that came my way with great desire and without much effort. Then show it in the best way I could, through the painting that would then become the well needed love link between me and the world outside. I am moved to hear you sense the "presence of angels" in my paintings. To be able to portray the divine presence that I perceive in my best moments, in the encounter with nature, during the work and completion of a significant painting, is my greatest desire. It is then that I also hear what you hear, these divine messengers whisper "I am here, with you"

# 11

**Maggie:** How do you connect over time with the interpretations of your works? Is it as if the fairy tale is always being rediscovered? Do you also find new aspects that you didn't think about before and that you are surprised that those around you, those who benefit from the encounter with your art, see before you see or express yourself?

**Dorina:** Your interpretation of "the presence of angels" is one of those that enriches my own relationship to my own visual world. I usually know what I have put into the pictures and what I am looking for in waiting for the ultimate viewer who has the ability to take my painting to their heart. There are some such recipients who can express what they see. Their words, sometimes written texts to me, become the crowning glory of my painting. It is my greatest happiness on a professional level.





## Emerald Night

Acrylic on Canvas | 40 x 60 cm

Dorina Mocan

# 12

**Maggie:** What are the biggest influences when creating? A background of music, an open window and fresh air? Light, or the lack of light?

**Dorina:** The work in the studio is best done after a refreshing walk in nature when I fix my gaze on the colors and shapes I see along the forest path or the water. I stop now and then and photograph, as I did today, a moss and lichen-covered stone or the foaming water at the rapids. I immediately want to paint what I see, there is so much joy and inspiration in nature and this desire must be taken advantage of, it is most important of all.

This walk, the curious sight and the building up of desire are the simple rituals before I enter my studio. While working in the studio, silence is as important as the music. Also the dance on my studio floor or a moment of meditation. At this time of year we have few daylight hours during the day in Sweden, we can talk about a lack of light but inside the studio it is bright and warm.

# 13

**Maggie:** Your works offer a lot of hope. Through color, through serenity. Some works are infused with nostalgia for the Mioritic land and childhood, a sadness that we will probably never return. A duality of those in the diaspora.

Could you tell us a little more about this - you almost feel a sadness, but you don't want to make us sad. You just want to communicate to them that everything is fine, that everything is calm and full of peace of mind. Do you think that is an understanding appropriate to your intentions?

**Dorina:** There is a fundamental nostalgic and even sad tone that is more or less revealing and strong during different periods and that I have not always been aware of but yes, I see it clearly when I look back at my artistry. Maybe we mourn what we have left but I can also mourn all that I long for and cannot possibly achieve in a lifetime. And that is anything but material things.. There is a greater sadness in me about that longing but on the other hand I am home enough and content where I am as long as I can be among my paintings, family and friends, look out my studio window, travel, enjoy what I have.

I try to balance what I put into my pictures in such a way that what I have in front of me, picture in its creation is precisely the place I identify with, that I want to be in with its lights and its shadows. This balance is primarily important to me as everything I put into the painting is reflected, goes back to me, before it meets anyone else. Of course, the picture should exude peace, hope, beauty and comfort. Who wants to be anywhere else? Not me..

# 14

**Maggie:** The Call of the East. - You are fascinated by the East and you have a special connection. Tell us a little more about the calling and the inner connection you feel?

**Dorina:** Since my youth, I have felt curiosity and fascination for Eastern culture with its striving to maintain harmony in everything.

When it comes to Eastern art and aesthetics, I have always been attracted by its rich tradition with details, a deep symbolism and appreciation of the beauty of nature, which is also very close to my ambitions when it comes to my art.

Achieving high quality in my work, inner peace, harmony with nature has been close to my aspirations both on a private and professional level, but it was not until recent years that I have felt a greater need to delve into Eastern spirituality and philosophy. It is a need that comes with a certain maturation process when I can more easily absorb things that match my own life experiences, hopes and beliefs and that can strengthen me on my continued spiritual journey.





## Blue Hour

Acrylic on Canvas | 100 x 80 cm

Dorina Mocan



# 15

Maggie: What artist would you recommend? Poet? Writer? Musician - that you recently discovered and like to connect with

Dorina: I choose what has impressed me most recently for example Yann Nguema a world-leading projection artist who works at a global scale. He is known for blending light, sound, and technology in an innovative way. His artwork Pro Pace, was projected last week on Stockholm City Hall, celebrating Nobel Peace Prize laureates. The music enhancing the visual experience is composed for piano and electronics by Romanian artist Mischa Blanos which I very much enjoy and should make us proud about our common Romanian origin. And since I am half Hungarian, I am also happy about the Hungarian Nobel Prize winner in literature, Laszlo Krasznahorkai, whose latest book I am now reading with great pleasure.

Another favorite author is the Romanian poet Corina Oproae, who lives in Spain. She chose one of my paintings, sold to a Hong Kong client, "Sara in my studio," as the cover for her first award-winning novel last fall.



## Sara in my studio

Acrylic on Canvas | 80 x 100 cm

Dorina Mocan

# 16

Maggie: Christmas is coming and we all have quite mixed feelings about this period. For me, the most important thing is to connect with my loved ones and express my gratitude for everything they mean in my life and how their presence saved me from many difficult moments, or on another note- they filled my day with smiles, heartfelt words and humanity in the end. That being the most important.

How are you feeling this year and what words would you like to offer us before Christmas, or maybe you can give us a story about one of your works around Christmas.

I probably have 1000 more questions. I'll stop here this time. And for this interview for One Kind Voice and my intimate group of subscribers.

Dorina: Christmas' important message of love is a strong universal reminder to cherish each other and it gives us the opportunity to further strengthen the bonds with the people we have had in our lives for a long time but also to forge new valuable friendships like the beautiful one that arises between you and me, dear Magdalena. In the same way that a year, a period of our life -or sadly- some people leave us for various reasons, new fantastic friends are already around the corner in the new year and they give me continued security, meaning and hope in these upheaval, unpredictable and troubled times. I meet Christmas and the new year with great gratitude and anticipation for the richness I feel for these new enchanting and magical encounters!

Hopefully they will give me new beautiful ideas and stories for my upcoming paintings.



## The Magic Moment

Acrylic on Canvas | 95 x 175 cm

Dorina Mocan