

# Chiara Dynys

*The art of light and perception*

by Matteo Chincarini

Chiara Dynys is one of the most relevant contemporary Italian artists, capable of interrogating the viewer through works that move between light, form and meaning.

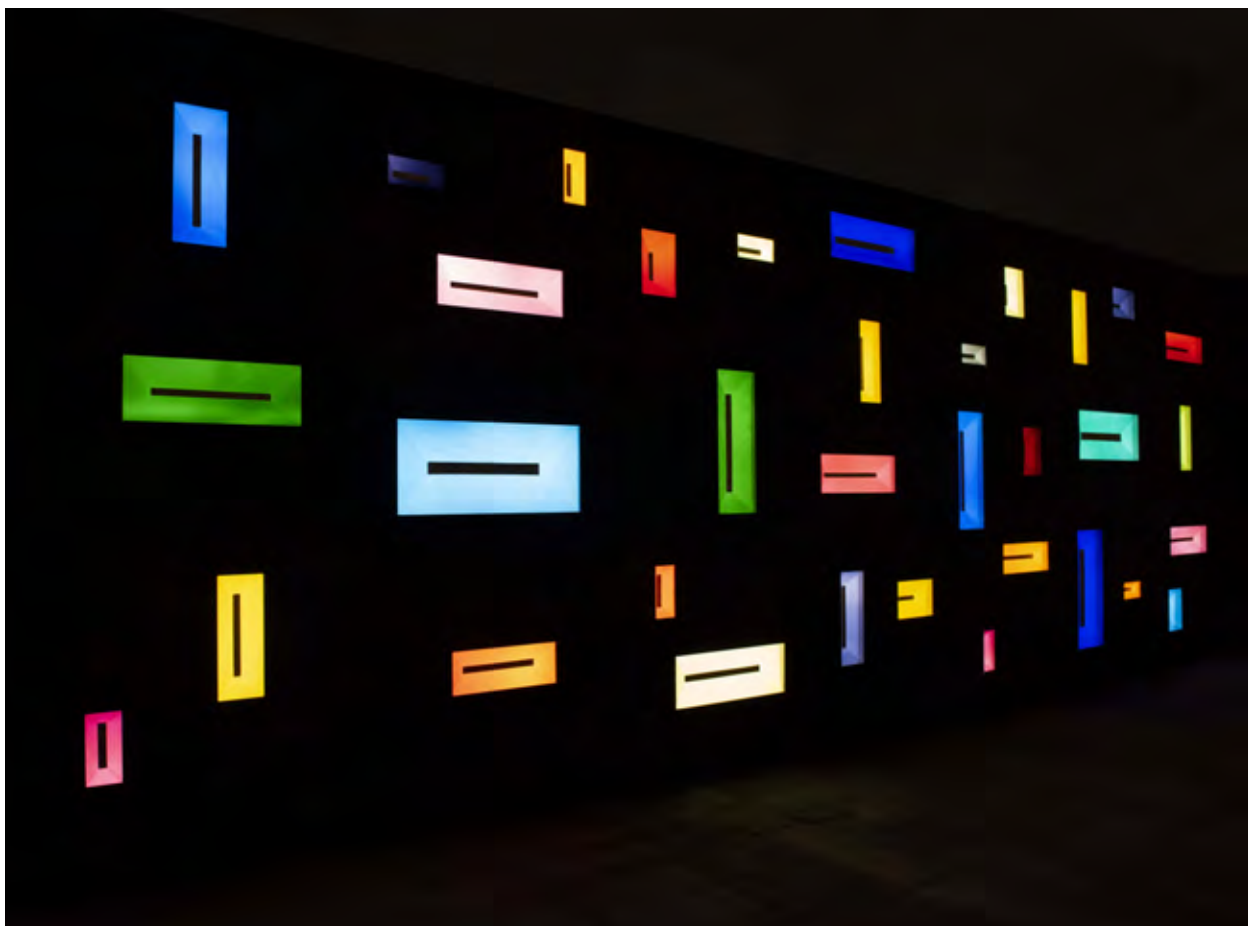
She is formed in a lively cultural environment, which nurtures her artistic sensibility since childhood. After undertaking humanistic studies, she approaches visual art with an experimental approach that leads her to explore different techniques and materials.



Chiara Dynys, Giuseppe's Door, 2020-21 in "Chiara Dynys. Sudden Time", Villa e Collezione Panza, Varese, ©Magonza, Arezzo photo Michele Alberto Sereni e Natascia Giulivi



Chiara Dynys, Giuseppe's Door, 2020-21 in "Chiara Dynys. Sudden Time", Villa e Collezione Panza, Varese, ©Magonza, Arezzo photo Michele Alberto Sereni e Natascia Giulivi



Chiara Dynys, *Camini delle Fate*, 2020-21 in "Chiara Dynys. Sudden Time", Villa e Collezione Panza, Varese, ph Andrea Bonatti



Chiara Dynys, *Tutto*, 2024 in "Lo Stile", Ca' Pesaro, Venezia, ph Giulio Buono, Studio Blu



Chiara Dynys, Mery Liseberg Parade, 2021 in "Chiara Dynys. Melancholia" - Courtesy Museo MAGA, Gallarate ph Simone Faccioli

Her artistic journey began in the late 1980s with painting, but soon her research evolved toward three-dimensionality, a language that allowed her to delve into the concept of threshold, passage and perceptual transformation. From the earliest years of her career, Dynys develops a poetics that blends philosophical concepts and material experimentation, using light as a structural and conceptual element in her works.

Her work is distinguished by a strong interest in perception and the relationship between the work and the viewer, aspects that she deepens through a skillful use of transparent materials, mirrored surfaces and immersive installations. Beginning in the 1990s, her work began to receive international recognition, leading her to exhibit in prestigious museum institutions and galleries around the world.

The artist established herself as one of the key figures on the Italian art scene, participating in such major exhibitions as the Rome Quadriennale and the Venice Biennale. Her works are present in important public and private collections, consolidating her role as an innovator in the contemporary art scene. A central element of Dynys' work is light, understood not only as a physical phenomenon but as a conceptual medium capable of shaping space and amplifying sensory experience. Her works often appear as luminous gateways, portals that do not lead to a tangible destination but serve as inner mirrors, inviting reflection and symbolic crossing. The threshold, the pivotal theme of her research, is not simply a limit, but a permeable boundary that expands in the viewer's perception, transforming her into a traveler of the invisible.



Chiara Dynys, *Melancholia*, 2020-21 in "Chiara Dynys. Sudden Time", Villa e Collezione Panza, Varese, ©Magonza, Arezzo photo Michele Alberto Sereni e Natascia Giulivi

Her "luminous books" embody the value of knowledge and memory, made almost metaphysical by the use of light, which makes them pulsating, ethereal, like relics of knowledge suspended in a timeless dimension. This combination of luminosity and matter creates a perceptual tension: the viewer is placed before an object that is recognizable, yet enigmatic, challenging immediate comprehension and prompting deep introspection. The concept of passage, both physical and metaphorical, is manifested in her research through works that place the viewer in a condition of waiting and suspension. Crossing a threshold by Chiara Dynys means crossing an intermediate dimension, a territory of uncertainty and discovery. Light acts as a vehicle of revelation, revealing and concealing at the same time, generating an interaction between body and space that results

in an immersive and meditative experience. The artist employs mirrored materials, opal glass and translucent surfaces to amplify perception and create an illusion of spatial continuity, in which the boundary between real and unreal dissolves. For Dynys, art does not offer answers but triggers questions. Her production invites the questioning of certainties, in a continuous dialogue between visible and invisible, presence and absence. The thresholds she builds do not physically lead to an elsewhere, but amplify the perception of reality, opening up unexplored inner horizons. This tension between continuity and discontinuity becomes a powerful psychological mechanism: each work takes the form of an initiatory rite, a moment of revelation that alters the viewer's vision of the world. Dynys' art is a perceptual device capable of transforming space and thought, leaving a deep trace in the viewer's



soul. Chiara Dynys' work has been exhibited in numerous international institutions, including the Musée d'Art Moderne in Saint-Étienne (1992), the Centre d'Art Contemporain in Geneva (1996), CIAC in Montréal (1997), the Städtische Galerie in Stuttgart (1999) and the Kunstmuseum in Bonn (2004). In Italy, she has exhibited at the Quadriennale in Rome (1986-2005), the Museo del Novecento in Milan (2012), the Museo Correr in Venice (2019), the Villa Panza Collection in Varese (2009-2021) and Mart in Rovereto (2005-2023). In 2024, she participated in the 60th edition of the Venice Biennale with an exhibition at Ca' Pesaro Museum. Chiara Dynys, with her art made of light, thresholds and illuminated books, invites us to



Chiara Dynys, Look Afar, 2016, Courtesy Archivio Chiara Dynys

explore the boundary between the visible and the invisible, between the real and the symbolic. Each of his works is a perceptual portal, a gateway



Chiara Dynys, Gate of Heaven. Onde gravitazionali, 2024 in "Lo Stile", Ca' Pesaro, Venezia, ph Andrea Luca Pernisa



Chiara Dynys, Enlightening Grimoires, 2021-22, Museo Fortuny, Venezia, ph Matteo De Fina



Chiara Dynys, Enlightening Books, in "Vitrea", Triennale, Milano ph Giuseppe Cristian Bonanomi

to elsewhere, a device that deforms, amplifies and redefines our view of the world. Her installations are not simply art objects, but active spaces in which the audience is invited to interact, to let light pass through them and immerse themselves in a transformative sensory experience. Dynys' work suggests an idea of perpetual motion, a flow of thoughts, images and reflections that challenge the static nature of the traditional art object. The inner journey it proposes results in a process of transfiguration that impinges on consciousness and leaves an indelible mark in space and time.

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