

# Avvassena

## *The Breath of Colour*

by Matteo Chincarini

Within the contemporary art scene, Avvassena's work stands out for its sensitive and immediate approach to the themes of light and colour, treated not merely as aesthetic elements but as genuine tools for connection. Her works, often constructed on reflective surfaces, invite the viewer to engage in a direct dialogue, where what is seen changes constantly depending on position, movement and the light itself.

In her work, light serves not merely to illuminate: it is a living substance. It strikes surfaces, bounces off them, transforms and generates ever-changing images. This makes every experience unique, for the work is never identical to itself. Depending on the time of day or the angle from which it is viewed, colours brighten or fade, reflections multiply, and forms seem almost to dissolve before reassembling.





Human Cosmogony



Colour, in turn, is never static. It is not used in a solid, self-contained way, but is often filtered, reflected or broken up by light. In this way, it acquires depth and movement. The shades are never entirely

predictable: they coexist with the reflections of the surroundings and the presence of the viewer, creating an ever-changing effect. It is as though the colour were breathing, adapting to its surroundings.



Entangled 1-2 -2026



Gregariousness 1. from Planck to Googol-2026



Identities 4-2023

A central aspect of Avvassena’s work is precisely this: the idea that the artwork is not something fixed, but something that happens. Mirrored surfaces play a fundamental role, as they connect what is depicted with what is real. When one approaches, one literally enters the artwork: one’s own face, one’s own body, and the surrounding environment become part of the image. Light makes this encounter possible, acting as a bridge between the interior and the exterior.

In her creative process, materials laden with meaning, marked by symbolic traces and resonances, guide the evolution of the work. The memories they carry interact with light and space, bringing to the surface what remains hidden and transforming what is visible. It is a continuous dialogue that leads her to explore different modes of expression, in a quest that remains open and in flux, where matter and perception influence one another.





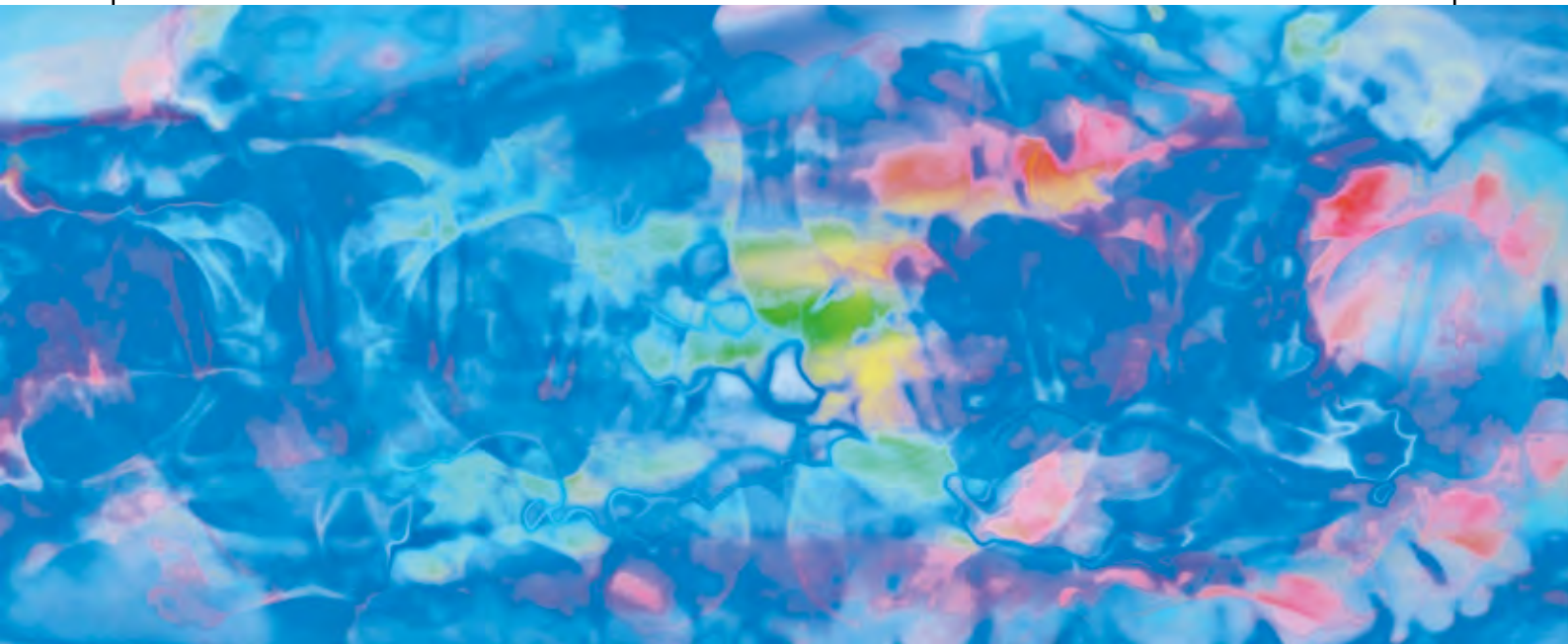
Ante Babele experience room-2024



Ante Babele portable experience-2025

Even when using symbols associated with individual identity, such as fingerprints, the artist transforms them through light and colour. These elements, which normally serve to distinguish one person from another, lose their rigidity and become more open, almost fluid. By reflecting and absorbing light, they blend with their surroundings and take on new meanings.

For example, in the work *Human Cosmogony*, the artist superimposes anonymous X-rays, transforming individual medical images into a single shared vision, where light passes through the bodies and makes them part of the same visual fabric. The plates, stripped of their diagnostic function, become luminous surfaces in which differences fade and a common, fragile and universal structure emerges. The result is a sort of organic constellation, in which every trace remains



#### Human Cosmogony 13-2026

present but merges with the others, suggesting an idea of humanity composed of both uniqueness and belonging.

There is a great apparent simplicity in this approach, but also a keen focus on the way we perceive images. Looking at her works, one realises that seeing is never a passive act. The light changes, the viewpoint changes, and with them, what we think we recognise also changes. Colour, rather than defining, suggests; rather than enclosing a form, it opens it up.

In this sense, Avvassena works on a delicate balance between control and unpredictability. The artist sets the conditions, choosing materials, surfaces and compositions, but then lets the light complete the work. It is precisely this collaboration between intention and chance that makes her work so alive.

On closer inspection, this focus on light and colour also translates into an invitation to slow down the gaze. The works are not exhausted at a glance, but demand time, small shifts, changes of perspective. It is in these minimal movements that new nuances emerge, unexpected details, reflections that were not visible before. The experience thus becomes almost meditative, made up of continuous observation and discovery.

Ultimately, what remains is a constantly shifting visual experience, where light and colour are not merely to be looked at, but to be experienced. The works do not simply ask to be observed, but to be traversed with the gaze and the body. And in this traversal, each person discovers something different, because every reflection is unique, just as every way of seeing is.

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