

" Art as a profound connection between soul and psyche in Anna Mavroudi's Abstract experimentations

Using creative expression as a visual language to address and explore philosophical, existential, and universal themes is a choice made by artists who cannot prevent their minds, meditation, and reflection from manifesting their own paths and questions that often belong unconsciously to contemporary human beings, remaining unresolved precisely because they are not brought to light. Undertaking this type of narrative journey can lead to the choice of a style that detaches itself from any real reference in order to enter the dimension of perception, imagination, and energetic listening. The artist I am

going to talk about today not only shows in her art an ontological and investigative attitude towards life, crossing the boundaries between the present and the past, but also does so with an experimental creative approach in which various techniques come together, emphasizing the possibilistic and empirically projected nature of creative innovations.

Since ancient times, from the Hellenic to the Roman civilizations, art has been a means of imparting moral teachings to the people and pointing them in the right direction through the representation of deities and mythological scenes, through which were left in the cities traces of what was right and wrong. Over the centuries,

however, priority was given to cultivating the aesthetic aspect of painting and sculpture, leaving the initial meaning of the teaching mainly to religious subjects or those commissioned by the Church, because what had to prevail was the perfect visual narration completely purged of any subjectivity or personal consideration on the part of the author.

There was only a brief interlude in the 16th century with Hieronymus Bosch, who chose to detach himself completely from the harmony of execution, creating disturbing and monstrous images and scenarios, revealing to the world of the time his thoughts on man and the hypocrisy with which he conformed to the rigid rules of religious morality.

However, it was not until the mid-19th century that many artists felt the need for a pictorial approach in which interiority, subjectivity, or concept became the protagonists; Symbolism and Expressionism, albeit in completely different ways, explored the feelings linked to the surrounding environment that influenced perception, as in the former, or, conversely, the surroundings were transformed by the emotion of the emanating subject, as in the latter. With the advent of the 20th century, art underwent a profound formal transformation, to the point of completely distancing itself from the reproduction of the observed, while also renouncing emotion or any other contamination by the artist. However in the 1950s took hold a new style,

Abstract Expressionism, in which the renunciation of any figurative form was total, but which recovered contact with a meaning that could no longer remain detached from communicating everything that was inside the soul of the artist. The total irrationality of the style seemed almost to be in antithesis to the innovations that the world, and art, were experiencing, and above all to the absorption into the concept of art of means previously considered completely detached from it.

In fact, it was only a few years later that was born Computer Art, when a mathematician and a philosopher decided to bring to life, through a computer screen, images created using fractals, which in fact became the first

steps towards the next evolution, that of Digital Art, following which digital and technology definitively became part of the world of creativity. Contemporary installations draw on and take those early experiments to extremes, introducing a concept closely linked to the personal and reflective opinions of the artists, who go so far as to consider the interaction and response of the observing public as part of the creative act. Greek artist Anna Mavroudi combines and enhances past experiences to create her own personal style, in which the millennial philosophy belonging to her roots enters into an expressiveness that inevitably mixes various techniques that allow her to communicate with the observer in an almost hypnotic way, stimulating

reflections that were unconscious until a moment before and which, through her, are brought to light, asking to become a starting point for an existential journey of awareness. From a strictly technical point of view, she uses and blends photography, digital art, watercolor, recently artificial intelligence – in dialogue with hybridity, autophotography, post-photography, digital painting, video and image composition -, and sound, transforming each work into a true experience involving the senses and the mind, where emerge philosophical concepts as much as purely instinctive ones because, after all, contemporary man knows that one cannot exclude or renounce the other. So harmony, the union between chaos and psyche,

between soul and mind, finds a narrative channel through Abstractionism, which sometimes leans heavily toward Abstract Expressionism, other times makes use of geometric structures, and in other cases is dominated by Symbolism linked to empirical and cognitive paths, always drawing on digital or photographic art. Anna Mavroudi explores the profound meanings of human existence, but also the connection with the stars, with a universe that is only apparently distant because it is in fact capable of communicating deeply with the inner self to the point of responding to the needs of the individual, leaving its magnetic echo in creative manifestation.

The division into artistic series is

fundamental for Anna Mavroudi, because it is through these narrative processes that she can explore and dissect concepts belonging to her philosophical considerations, stimulated by a culture that has always pushed her to investigate the mysteries and secrets of the cosmos and life, seeking a constant balance between contrasts, a space-time connection that allows the past, without which the present cannot exist, the present that allows to elaborate the future, and the future that can be endured or designed and created on the basis of personal choices and awareness, to exist on the same plane. But what matters most to Anna Mavroudi is the experience, understood as total immersion in the image, which also involves the

introduction of sound and words, this is why some works are accompanied by music or a QR code, precisely to literally envelop the viewer, leading him towards the meditative feeling of envelopment that is essential for connecting with his inner self and his mind. The basic concept behind Anna Mavroudi's artistic series is not to be subjected to technology and new media, but rather to transform them into opportunities to make more complete the message they contain, showing how everything, every innovation, can contribute to expanding the possibilities of interaction, connection, and communication between the creator of a work and the viewer, who thus becomes active and introduces their experience into the result of the creation itself. What is

fascinating about this author's creative journey is undoubtedly her ability to analyze in an open and open-minded way everything that escapes predetermined interpretations, since reality is in constant change, a Heraclitean mutation that cannot help but stimulate questions, to observe the energies that come upon human beings in a hidden way but which in short are strongly present in everything that energetically surrounds her.

Symbolism, or perhaps it would be better to say Spiritualism, emerges implicitly from all her work even where the creative process appears rational and meditated, the connection with everything that is inexplicable permeates and predominates in Anna

Mavroudi's production, whether she uses fractals, draws on neuroscientific theories, or chooses astrophotography, because everything serves to bring out that unconscious link between soul and mind, between emotionality and psyche, in constant formal and substantial balance. In the composition *The Weight of a Dot*, the observer is even invited to participate, as he's asked to move and reposition the small works that are part of it, according to his own mental order, thus constructing a new meaning, an unprecedented concept that starts from the perception of a small dot and then transforms into a subjective narrative that makes the work not only interactive, but also a moving point of view that can surprise even the author herself. Anna Mavroudi, artist and writer, has

participated in international group exhibitions and artistic events throughout Europe, including Italy, Austria, Switzerland, the United Kingdom, Germany, France (Carrousel du Louvre, Paris), and in the United States. She has participated in international biennials, such as the Sanremo Biennial (2023), and has curated physical and digital exhibitions. Her work has received international recognition, including the 2025 International Artist of the Year Award, 2024 Ambassador of the Arts, the Michelangelo International Award – The Genius of Italy, and the 5th Leonardo da Vinci International Award. "

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