

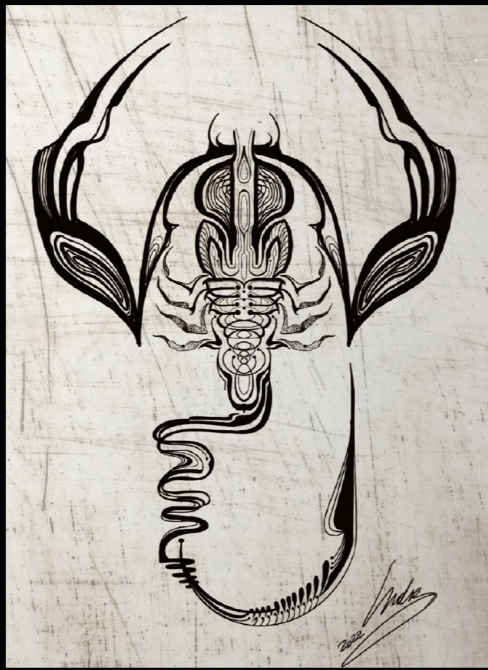
BIOINTERACTIVITY OF THE FOUR ELEMENTS



The work articulates a multidimensional visual language in which biological and mythological organisms are deconstructed into systems of movement, energy, and perception.

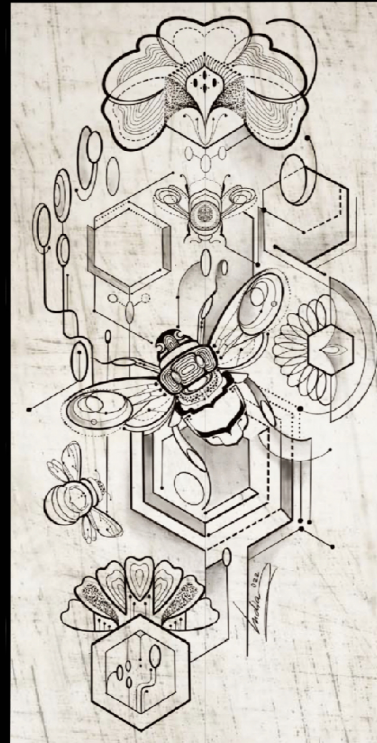
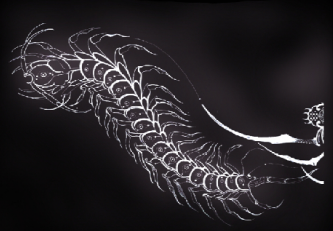
It unfolds through a structured transition of the four classical elements — earth, air, fire, and water — articulated through specific animal forms and their precise placement along the vertical architecture of the human body. Conceived and realized through multiple phases between 2019 and 2023, the project reflects my long-term artistic practice: translating complex perceptual and dimensional concepts into embodied spatial experiences, where the human body becomes a site of inquiry rather than representation.

Ink and graphite drawing,
executed through incision on living human skin
Project developed between 2019–2023



Key conceptual elements are first positioned within structurally and visually stable zones of the body—areas that preserve legibility through movement and shifting perspectives. Secondary elements are developed only after these anchor points are established, allowing the composition to expand organically in dialogue with the existing structure.

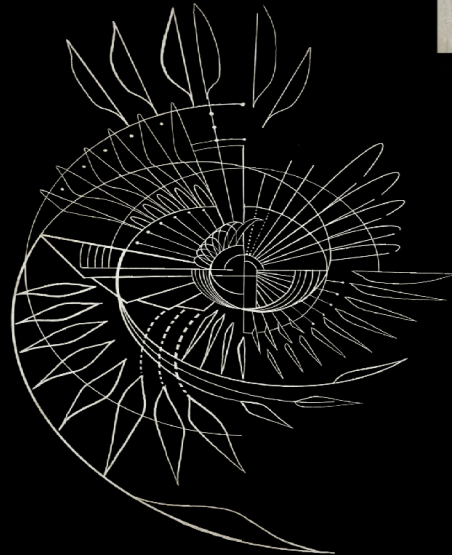
A significant part of the process involves direct manual intervention on the body. Beyond preparatory drawings and stencil transfer, I frequently draw freehand directly on the skin, sometimes proceeding immediately to incision. This approach demands advanced experience and perceptual control, as balance, rhythm, and spatial tension must be resolved without the possibility of correction.



Technical decisions—line density, dot work, segmentation, and the use of open space—are often determined during the act of tattooing itself. The technique is not pre-fixed but recalibrated in real time, responding to visual weight, anatomical curvature, and the evolving composition. Empty space functions as an active structural element, continuously evaluated and rebalanced.

The human body is not a static medium: skin ages, stretches, relaxes, and transforms. This temporal dimension is integral to the process. Compositions are designed to remain coherent as the body changes, accounting for the long-term evolution of the material support. Line density, spacing, and contrast are calibrated not only for immediate impact, but for their future state.

The final work emerges through a continuous negotiation between concept, manual execution, bodily time, and living volume.



FOOT / ANKLE - EARTH



The element of earth is expressed through
crawling and ground-bound organisms
— scorpions, centipedes, ants, snails, beetles,
and other terrestrial insects —
positioned at the feet, ankles, and lower legs,
where weight, gravity, and direct contact with the ground define
perception.

EARTH - ANKLE / BACK OF THE KNEE



BACK OF THE KNEE / INNER THIGH



EARTH - AIR

BACK OF THE THIGH



- ZURICH 2020



As the composition ascends, the living forms undergo transformation: bees, larvae, and moths introduce the first structures of metamorphosis and the initial attempts to overcome gravity through wings and aerial architectures.



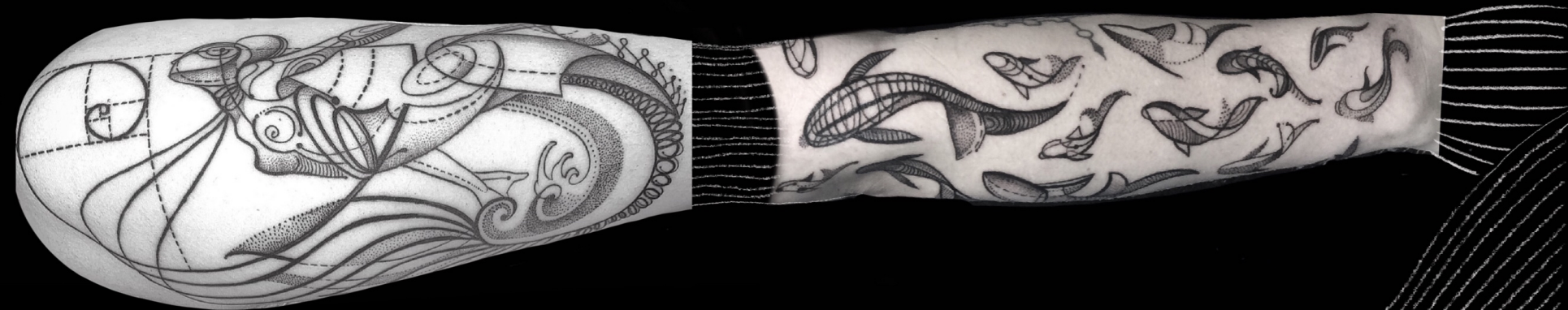
The transition toward air is embodied by a bird whose wingbeats generate circular spatial dynamics across the flank.

This aerial movement is intercepted by fire, represented by a fox whose body fragments into atomic-like structures, propagating concentric rings of spatial detonation across the back.



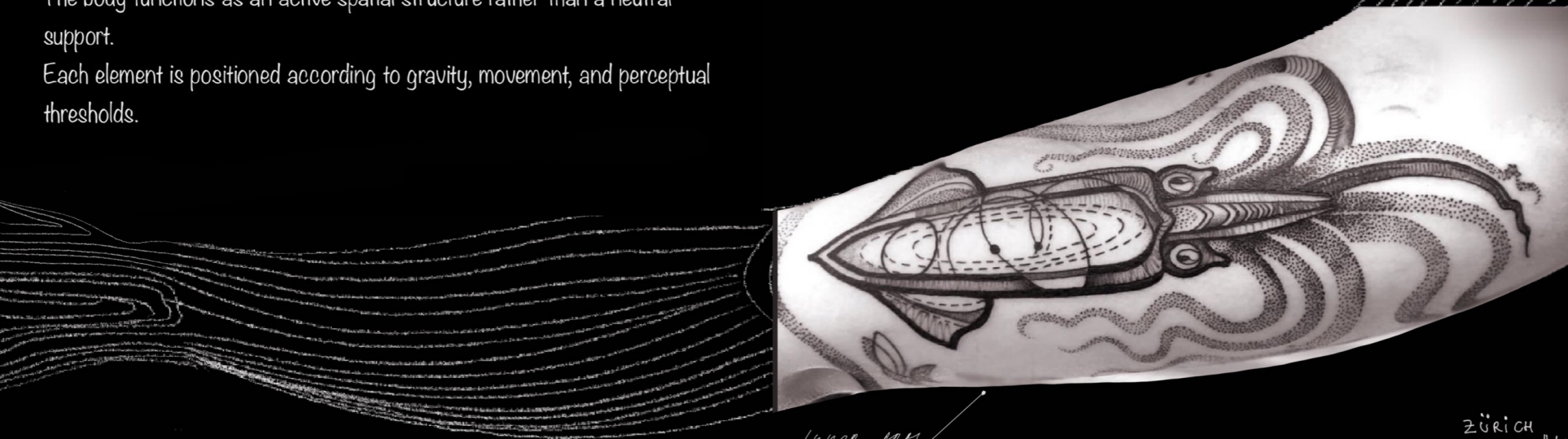
"FIRE EATS AIR"





The body functions as an active spatial structure rather than a neutral support.

Each element is positioned according to gravity, movement, and perceptual thresholds.



Inner Art

ZÜRICH
2019 "WATER"