



## NANUQ

"Before humans and animals were divided,  
the polar bear walked as a man.

At night, when the ice was silent,  
Nanuq removed his skin  
and beneath it he was human...  
upright, thinking, watching.

He spoke no words,  
but he understood all of them.

Hunters believed the bear chose when to die.  
If a man was arrogant, the bear would not offer himself.  
If a man was respectful, the bear would come.

To kill a bear without ritual  
was to kill a relative.

The bear remembers.  
The ice remembers.

And those who break the ancient pact  
are followed  
by hunger, madness,  
and endless cold."

MW.O.



1/26  
Madie  
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## Technical Sheet / Project Details

Year: 2026



Technique: Digital illustration, conceived for tattoo ink application

Medium: Tattoo (custom, site-specific, body-adapted)

Process: work originates as a digital illustration and is developed with the explicit intention of being realized through tattooing.

The final execution combines pre-designed structure with freehand intervention directly on the body, allowing the composition to adapt to individual anatomy, proportions, and movement.

This process acknowledges the body not as a neutral surface, but as an active collaborator.

The design undergoes a phase of transformation during application, where rhythm, spacing, and flow are recalibrated to respect the unique physical and symbolic landscape of each body.

Conceptual Approach: The project emphasizes tattooing as a dialogical act rather than a fixed reproduction.

The artwork is completed through interaction between artist, body, and context, reinforcing the tattoo as a living, irreversible, and relational form.

## Curatorial Statement - NANUQ

This project explores the body as a living surface and the mark as a symbolic device.

The tattoos presented here are not conceived as ornament, but as active visual structures designed to inhabit the body and transform it into a space of reading.

The work emerges from a formal and conceptual research that intertwines the artist's graphic language with direct experience of travel and observation in Canada, in contact with Inuit and First Nations cultures and their symbolic systems.

This is neither iconographic quotation nor aesthetic appropriation, but a process of structural assimilation: an understanding of visual, rhythmic, and symbolic principles that inform these cultures, reworked through a personal and contemporary vocabulary.

The compositions evoke a totemic and ritual dimension.

Frontality, controlled symmetry, and the use of abstract pattern do not construct an illustrative narrative, but a presence.

The mark does not represent—it presides.

The body becomes a symbolic territory, a threshold where identity, memory, and transformation converge.

Within this framework, tattooing exists between artwork and ritual:

it is permanent, intimate, non-reproducible, and activated only through the relationship with the body that carries it.

The decision to present these works in a gallery context responds to a desire to shift tattooing away from commercial consumption and toward recognition as an artistic and cultural act, capable of engaging with contemporary visual art, anthropology, and symbolic research.

The project deliberately rejects folkloristic or exoticizing readings.

The forms do not belong to a specific culture; they arise from an act of crossing—the result of lived experience, observation, and transformation, where respect is expressed through translation rather than replication.

In a time when images are consumed rapidly, these works ask for time, attention, and silence.

They do not seek consensus, but resonance.

They do not provide answers, but keep open an ancient pact between body, mark, and memory.