

September 2021 — Bio & artistic process, practice and methodology

The artistic methodology and practice I have today take their root from my family background and the relationship with bodies I grew up in: Sport as a profession, a lifestyle and a daily life drive. I am interested in Wellness and the destructive aspect of the human eternal search for limitless life, resources and energies. The exploration of constant growth, stamina, bodily exhaustion and burnout are often reflected upon with a problematic: What stays when bodies cease to be visible?

I squat environments and hijack situations where I am interested in the idea of performing productivity. I explore and use crafts and technics such as casting, moulding, glass blowing, tufting, tattooing to experiment and create ecosystems inspired by Micorrizha processes where the idea of mutation is evolving within- and outside the frame of institutions. I interconnect and observe their evolutions, hybridisations and disappearances, with a deep interest in their interactions with local users.

I develop my artistic methodology as a process-based practice to research the sustainability of material and their potentialities to be reused, mutated or left. I seek to create and generate experiences of the 'here and now', and our sense of beings ; ephemeral and multi-sensorial sculptures that navigate between online and physical contexts. I am using the creative process as a performative gesture and the constant mutation into polymorphous leftovers. Working mainly site-specific (IRL/VR) and, performing the production of unproductive and ephemeral documentations and archives process, live.

keywords:

The fibres, the muscles, the threads, the ropes entangled and intertwined, the web, the interconnections and modes of production coupling human-technic, creative process as labour and, guilt.