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Dermatographies/ the skin as a dialectic inception

The skin constitutes a stratification that represents a geographic end - the end of the body as a natural limit, and a dialectic beginning - as a limit of the organism's contact with the environment. We might claim - following the Nietzschean tradition - that the limit of the skin functions as a mask for the inner world; above this limit, the healthy and pathological encounter. Dermatographies refer to the role of skin, focused on three basic dipoles: internal/external (by means of what it is found hidden), transparent-not transparent (the skin as a membrane, a layer, an aggregation), natural-artificial (a representation of the skin situation from the mold in wax or regeneration with new skin).

Precisely at the moment where bipolars complement each other, we realise they operate with the notion of a mould: something is impressed above in the initial form and gives birth to a form that constitutes a translation of the previous one. Thus, the skin is the report field of the copies, the initial mold of the variants, the body of the text, the first metaphor... Concisely, was refer to an archive of pathological variants, to a writing with the significance of writing as body, as thought that is embodied through the castings...

In the creation of the artistic form, disease appears as an unexpected formalisation but also as an archive of skin pathology... With the term unexpected formalisation we could designate the entire the spectrum of not-obvious variants that disease, as a preferential space can provide in our perception...