

To bare oneself means to remain exposed as an image, to bring to the surface of the body every arcane depth, because “the world is composed exactly by and only by surfaces on top of surfaces.”

The word “body” refers to every being in space that can be detected through the senses. An exhibit aiming to focus on the exploration of the body and its representations must look not only at the human body as an organic whole, the “physical body”, but also at its more purely materialistic components, as in a dissection.

It’s in this space brimming with such vision that bodies manifest themselves in different, disjointed layers. Every bodily part acts as if it’s the protagonist and some recall the others through the display of organic elements.

The sentient body, the one we inter-subjectively recognize as an alter ego, finds in love the recognition of its existence through nudity. The complexity of a hand that has in itself intellect, willfulness, dynamism, aesthetics, touch is one of the ways the sentient body discloses itself. It’s body that becomes matter and matter that becomes flesh.

The phenomenon, the object that cannot be objectified, manifests itself in the shape it reveals, in a constant struggle between taking up space from the viewer and directing its roughness to the viewer, who’s thankfully both using it and admiring it.

The disjointed body, on the edge between a laceration of the flesh and a volcanic explosion, lives where fragmentation flirts with both blood and rubble.

Such a body seems then to dictate the rhythm of a dance, dancing itself in turn and creating new steps, taking forms that recall the different ways of being in the world.

Domenico de Chirico, 2018

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