This investigation meditates about the semantic power of the skin, it represents the paradigm of the finite, which is the clearest evidence of how time passes through space, turning the skin into the most direct link with reality. The skin is cut, is burnt, it dries, it wrinkles, changing it’s texture and it’s appearance as a reminder of the inevitable of the individuals identity. As Paul Valéry paraphrase Nietzsche, the deepest is the skin because its color, it’s appearance and her response to the cultural standards are the first indication of the condition of a human being and the key to his destiny.

In the world of contemporary art we assist to countless considerations visual or written ones, its principal theme is the body, some, like the performance artist Orlan or Franko B., have subdue their bodies to all type of surgical procedures or exanguinations, as an important base of their creative process and message, other artists, say as an example, Alberto Garcia-Alix, Bernardo Tejeda, Rafael Minkkinen, Dorota Buzckowka, which their historic antecedent can be found in the futuristic night, the surreal fantasy, the Dadá cabarets, the Bauhaus theather, Duchamp, and Popova among others, in which we could incluye the theather of cruelty ( Athaud), the 60’s happenings (Kaprow), the actions or the Fluxus Group, the Zen misticism, the science fiction imaginary, the punk movement and many others , occupy a vast spectre of creation for which the human body, their own, or the body of others, has become a point of inflexión and a aesthetic reference in this work.

The fotation always transforms what it shows, it is what appears in it self and at the same time it is not, for it is a new reality traped in two dimensions which posses singular qualities in the compass of creation , which will enable us to reconstruct the trayectory from unique sights.

We have accomplished in its development a conceptual route from the ministry of the eye, what means to see and look, regarding the cultural condition of the sight, the cosmo vision of the body, the social languages of the skin, it’s fears and transgresions, it’s symbolism, significance and the importante of the construction of the body in the social, local and global imaginary, to end in the specific photgrafic work these three artists which we introduce and analyse.

We have centered our investigation in the work of : Isabel Muñoz (Spain), Rodrigo Petrella (Brazil) and Ricardo Marujo ( Brazil). Three ways to look at the body and the skin as an aesthetic support, which trace an open look to a cultural and artistic sphere of “the Other”, as unquestionable witness of uneasiness within our society. We are most interested in the compositve facet , in the subjective poetry and technique .