

RESUME

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 its texture and its appearance as a reminder of the inevitable of the individual's identity. As Paul Valéry paraphrases Nietzsche, the deepest is the skin because its color, its 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 subdued their bodies to all type of surgical procedures or exanginations, 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 theater, Duchamp, and Popova among others, in which we could include the theater of cruelty (Athaud), the 60's happenings (Kaprow), the actions or the Fluxus Group, the Zen mysticism, 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 an aesthetic reference in this work.

The photography always transforms what it shows, it is what appears in itself and at the same time it is not, for it is a new reality trapped in two dimensions which possesses singular qualities in the compass of creation, which will enable us to reconstruct the trajectory 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, its fears and transgressions, its symbolism, significance and the importance of the construction of the body in the social, local and global imaginary, to end in the specific photographic 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 compositive facet, in the subjective poetry and technique.

