

Analytical summary of the thesis “The human torso – sign, print, architecture, symbol”

Introduction

a). Defining the object

We conducted our approach in order to contribute to the defining of the torso from the artistic point of view, given the complexity of his plastic and expressive content, as the defining fragment of human being. The subject was tackled by all visual arts, in all their technical and material variety, or the variety of their specific means of expression, being well established their value, complexity and expressivity, even if we only deal with an incomplete image of the corporality.

At the same time, the torso offers to the advised onlookers a suite of facts enough suggestive and expressive, necessary to the imaginary completion of the given representation, challenging him to a stimulating exercise, which makes out of the image's decoding an aesthetic and spiritual, most refined game. Precisely because of it being incomplete, the body figured through the torso's images demands to be discovered, completed and perfected, thus each onlooker's contribution can bring new and interesting results. No finished image of the human body, namely an image full of content and shape corresponding to the natural state, does not grant the onlooker this privilege of participating to its perfection. Briefly, the torso represents a piece of art which claims for an interactive reception, allowing as more types of reception and reading as the completions of the missing parts are more various.

b) Subjective arguments

Among the features that are characteristic to our subjective nature, which made us to incline towards our theme, it is also situated the attraction, experienced since even childhood, towards the elasticity of the athletic bodies, of the rope-walkers and circus artists. Then, as I was studying the work of some great masters of universal

sculpture, new valences of the surface, tectonics and the spatial display of the human body came to life, valences in which I hinted an unlimited horizon of expressiveness, which we desired to approach during future personal artistic projects. The early studies, the exercises accomplished inside the personal studio, started to clarify step by step the relations between the important plastic features, characteristic to the torso. The analysis and the direct observations, using models, enabled us a better understanding of the mechanical functions, of the skeletal and muscular systems of the human body, as a start base for the other anatomic elements, as the head and the limbs. This represents the moment when I discovered the great power of suggestion and the expressive dynamics of the torso itself, in the absence of the other anatomical elements.

We found significant, during our artistic formation, the marking of the difference between looking and seeing, which makes the passage from the exertion of a natural sensorial ability, common to all living beings, to the talent of artistic and aesthetic observation of the world. The look is a simple sensorial spontaneous exercise, an intercourse of adaptable nature of the human body to the environment which transmits visual signals interpreted by the human eye and transformed into images, depending on which they adjust their position in space. The look has, therefore, a function of adaptability and pragmatism. The sight, however, from our discussion's point of view, it is a spiritualized form of looking, an analytical, comprehensive look, which passes beyond the signals and the forms offered by the environment, in order to access the aesthetic quality, maybe even the eidetic (meaning ideal) quality of those we are watching. In order to clarify this difference, we could say that "to see" means to understand the essence of the object seen by the eye. The look fixes the exterior aspect of things, but the sight penetrates their essence, therefore the art of seeing is profoundly spiritual and, sometimes, even religious as the sight can reach the rare extreme of clear-sightedness and clear-vision, which reveals the archetypal world.

c) Cultural arguments

Next to the personal taste, is the constant preoccupation for the forms and types of the human body's expressiveness; this itself is interesting as a form of natural existence, as a fundamental object in anthropology, biology, culture history and history in a more wide acceptance, fact that encourages us to believe that, in its essence, the culture represents a culture of mankind, therefore humanism. Each body represents a spatial region specifically determined and thrown into relief according to the contained material and form, possessing both biological and aesthetical features.

The body is something that exists and moves in space. Without the freedom of movement, without the tensions and the energy that it is charged with during its multiple kinetic processes, without the trajectories and the ways he crosses, the body would not be able to express anything from what it has more specific, as the force, the will, the orientation, the suffering, the tribulation, elements we find in defining actions as the work, the fight, the eroticism, etc. The body traverses the space, to be more precise it traverses a variety of spaces, describing types of movement and expression that can be interpreted by those endowed with artistic sensitivity, in the modality of an aesthetic paradigm. The torso is, we believe, one of these essential paradigms, because it gives expression precisely to the mobility of the body in his relation to the space – but not unique, as the portrait and the nude express as well something important belonging to the corporality, only that in some other register and with some other aesthetic stake, namely the expressivity of the face, respectively the expressivity of the body surface.

Since the body and the corporality represent the same cultural structures, these become subjects of art; they are investigated, analyzed and charged with content in the modern cultural episteme, characterized by the triumph of the individualism in a social plan and by the revelation of the thinker Self, the measure of the existence and truth, in a philosophical acceptance. If the interest for the body implies a philosophy of complete individuality, a monad in Leibniz's philosophy, the preoccupation for the torso shows that a change of paradigm took place, that we reached a vision of the *fragmented Self*, incomplete, truncated. Thus the thesis that leads our entire research about the torso in art history along the various cultural areas, might be formulated by the followings: *The torso represents the most relevant artistic image in a culture*

*dominated by the philosophy of the truncated, intermittent individuality, respectively by the fragmentalism as we can see in the European culture starting with the 19th century, when the German philosopher Friedrich Nietzsche enounced that no Subject and no plenary Self existed, unitary and permanent, but only various modalities of manifestation of the supposed *Ego cogito* , which appears and disappears like a phantom inside the psychic space, dominated by the irrational pulsations and will of power. On a more artistic level, a few decades later, the cubism shows that the man is reducible to pieces and fragments, the same to a puzzle, in which he composes and decomposes itself along the whimsical vision of an artist as Picasso, for instance. *The man does no longer have unity; he is not a whole, but a circumstantial sum of fragments.* This is the dominant philosophical thesis of the culture to which we decided to integrate our vision about the human torso.*

Chapter one. Corporality and language

1) Corporality and language; the speech as a gesture

In our wish to underline the idea that between the body and the language exists a very strict bounding, it is, we believe, appropriate to enunciate that the language as a modality of relating between various persons, expression of the worldly representations and intersubjective communication begins with the forms of the bodily expressiveness, simpler said, with the gesture. The gesture is the communication mean prior to the formation of the language, as well as the screaming, yelling, onomatopoeia represent vocalizations with a significant intention prior to the articulated word.

As the human body, and especially the face, represents a significant dynamic object which generates expression, therefore language, even before the verbal articulation, the same way the phonation, the inscription, the carving of signs and the roaring become the corporality, meaning the sensitive substance of a language hidden in the darkest depth of intentionality. We would not be able to analyze the

meaning and the types of expressiveness of the human body and the torso if we hadn't previously placed them in this wider cultural horizon of the language. If the human body, as we have seen till here, is by itself an expressive language from which the voice and the word derive, then it is entitled to sustain that the torso as well, as a human corporality region, is a specific region or a *particular idiom* of body language. As the body expresses, means and talks, the torso expresses, means and talks, even though, lacking the head, is compelled to adopt another form of expression than the voice. His expression is by excellence visual, in other words, he expresses by showing itself.

2) Individuality and fragmentation; consequences in art

Cultural modernity emerges once with the subject's category replacing the traditional categories such as Being, Truth and, within certain limits, even that of God. Therefore, modern culture is above all *criticism*, and not a system of the transcendent world, *a method* of the reflexive subjectivity that has founding dignity. Descartes derives the certainty of world and God's existence from the immanence of the cogitative *ego*, the only reality that can not be relativized by doubt. Ontological and theological hypothesis cannot be imposed as self evident; they must pass the exam of subjective certainty. Ultimately, what modernity will state over its entire development is *the founder character of the ego*, his unique need in terms of achievement and, later, the significant expressing of the world.

The individual and the individuality become social, political and ethical forms of modernity, while, under the philosophical aspect, they remain figures of subjectivity. The logic of modernity, said Renaut, takes shape in the "progressive substitution" of the subject by individuality, which, at the ethical level, is expressed by *moving from autonomy to independence*. Thus configured, the individualism marks a new step in the history of modern humanism, but one that erodes from within the very logic of the humanism, leading to the loneliness, alienation and the nihilism of the contemporary world.

There are four constitutive levels of modern individualism:

- Defining freedom as the perfect independence of beings towards one another;
- The liberation of the individual from under the influence of the external world, to enable it to act in accordance with the requirements of its own nature;
- The excessive valuing of the individual, the collective's degradation or its assimilation to the order of coexistence of individual perfections;
- The dissolution of consistency in the relationships between persons and subjects, whose concordance necessarily derives from a pre-established superimposed order, which is directed by God.

It should be noted that the idea of "*the fragmentation of the subject*", which causes about a whole chain of consequences, such as "*the fragmentation of reality*" (infra-reality, over-reality), the fragmentation of the psychic (unconscious, conscious, over-conscious) and "*the fragmentation of the truth*" (relativistic epistemologies, thinking poor), becomes the most fertile thesis of the late modernity, preparing the ground for post-modernity. Contrary to the Cartesian vision, Hume would sustain that man is *not* an essence, but he represents a plurality of acts of perception and representation, each internal aptitude developing its own internal mental operation. Valuing human as individuality gives a more and more extended area to the will and the freedom of choice; certain options, values, behaviors, attitudes cannot be justified through an appeal to social authority, but they represent a direct consequence to the individual wish, which takes over a fragment of the authority and the social legitimacy .

The novelty becomes a value itself because it helps to the early maculation of the traces of all traditionalism. In fact it is a blank value, which acts as a utopian vector and anarchic passion, faceless deity worshiped for the fact that all changes may be required to it, because it maintains the false illusion of the ecstasy of Infinity. As philosophers and modern scientists believe in the infinite progress, *modern artists fall to the other extreme of infinite innovation*, which justifies even the most eccentric changes. The new is searched precisely because, loaded with infinite presumptions, provides always, beyond any aesthetic value, *the surprise* and *the different*. Novelty is a subversion by itself, an attack of a future full of promises

towards a present torn by sufficiency; in its ambiguity, novelty comes both as a creative passion and as entropy of cultural forms. It does not seem surprising at all the title of Harold Rosenberg's book that captures the meaning of modernity, *The Tradition of the New* (1959).

Novelty passion is accompanied at the moderns by the search of the exotic and the archaic; the old, the exotic and the distant are much closer to the taste of modernity than the proximal and the immediate tradition is. The critical pulling away from the tradition can only convince us, once again, that the moderns have a deep sense of their historicity, that they feel victims of a temporality they will to overcome through novelty. Herder rediscovers the German folk poetry and Pound the old Chinese one; Delacroix recovers the Orient and Breton shares the passion for the Southern Sea culture. Modern aesthetics are fertilized by the infusion of exotic archaic forms, this process giving birth to major innovations and great works in the 20th century's culture and art. The worship of novelty vitiates the very consistency of the creator act; it alters the quality of the time in which it occurs. *Tradition denial* and *self denial* are the two nihilistic passions of modernity.

Chapter II. Decisive and defining elements of the artwork

1) Expressivity, components of expression

To talk about the artwork, we must review the sum of factors that any materialization belonging to the art domain must include: *the concept, the transposition material, the object's expression, and the work technique, the loading of the artistic gesture and the clarity of the sent message*. These are the important marks whose level ultimately sets the share of value of the artistic object. The absence of any of these causes the other's disequilibrium, putting into question the very belonging to the world of art of the subject examined.

The *object's expressiveness* materializes in its spatial, formal development (spatial scraps, formal tensions and the subject's attitude) participating this way, to

the clearness in content of the message sent to the viewer. It includes qualitative connotations, expressed by the eloquent, clear, suggestive way, in which are transmitted through facts of plastic nature, belonging to the formal language of the object, the emotional and conceptual significance of the induced message. *The means of expression* underline and help directly to sustain the desired expression of the representation. They also include, when modeling or carving, the treatment of the surface, the model's expression (fairly, accurately polished, prepared, textured, vibrant, rude or raw) which equally determines the quality of the result. *The material's expression* contained by the work material serves, by its good selection, to an increased value of the work and to emphasizing its message. Materials' qualities and their materiality, sometimes surprising and perfectly molded to the artist's intention and intelligently speculated by him, gives the artwork the desired expression.

The message transmitted to the viewer includes the ideational content and the aesthetic emotion passed on to the viewer by the artwork, being an important component of artistic quality. The message or the idea joined together with the form of representation, which ensures its correct decoding. The message and the form of representation interact, determining each other, and help increase the visual and emotional impact on the public, thus to achieve a higher value level of the work. The torso as representation, without its head and limbs, may raise some problems relating to clarity of the message. This is more easily transmitted through the image of complete representations, in which the presence, the relationship and the expression of these formal elements simplifies its reading and its understanding by the less advised public (simplifying the artist's labor), even if the figure's completeness may diminish the mystery of the image.

2) The perception of light and space

The existence and the perception of image and form are only possible because of light and the appearance of shadow arising from it. The perception of space and forms, their defining, is established through touch and sight. The tactile

sense, the touch, offers us the measure of corporality, of the tectonics, of materiality and consistency of things, and the sight, through complementarity, their spatial relationship to the world: the depth, distance and horizon. Through merging, the data provided by their action compose the sight, the image of a basic architecture of the world space, in whose objective network we integrate.

Originating forms of perception and understanding of spatiality, distance or proximity are materialized. Picturing the space as a successive enveloping which begins on the nucleus, the human ego, and distances itself in new spatial layers, we can conclude that the fundamental human rapport to any distance is this relationship of *self* to the elements beyond its borders, passing through "*other*" and distancing itself again from the core.

3) The form and its evolution

The forms, the volumetric deployments and the mechanisms of their binding were a constant cause for deep meditation. I proceeded to the evolutionary structuring of the form becoming created by man, on its both directions - functional and symbolical – both as an approach necessary to the case and object analysis, that we conducted during this thesis, as well as from a necessity deriving from grounds of a pedagogic reasons, useful to our field of activity. I ordered the evolution of form on levels of functionality, considering that the useful form and the necessity of its creation responded first of all to some human needs of immediate use. It has become increasingly complex, simultaneous to the other category of forms, which meet the human spiritual needs, the symbolic forms.

In the evolution of three-dimensional forms, the first level was that of *functional form*. Next up is the *improvement of shape*, the object becoming more appropriate to the function. Through training, the object reaches the level of the *maximum formal efficiency*. From the great diversity of the world of symbolic forms, of free expression, we headed out our attention towards the human figure representation, respectively the one of the torso. We, then, extended this analysis, from the complete

sculptural representation, of perfectly preserved statuary, focusing on the torso of the representation, to the torso as a work with independent expression.

Chapter III. Anthropomorphic statuette from the ritual object, to the torso as independent work

1) The appearance of anthropomorphic statuette and its functions

Anthropomorphic representation, aware manufactured object, occurred almost simultaneously with the man, joining him in all ages and stages of his evolution. It dressed very different shapes and sizes, from the amulet and pendant to the statue. We consider the representation of small sizes (the amulet and small plastic) as being a binding element, the symbolic object in which originate the ceramics and sculpture, and in a more extended sense, the other arts that operate with the volume and its relationship to the space. Whether it represents human beings, zoomorphic figurations or plants, the amulet can be framed within the boundaries of the abstract, but in sufficient recognition of the subject represented. Magical-spiritual load of the amulets recreates the world that it belonged to in *illo tempore*, its powerful symbolic character, beyond the image, being overwhelming, inevitably decoding the age and bringing data on the specific of the cultural and artistic habitat to which it belongs.

The appearance of the first objects of ritualistic purpose, deliberately elaborated on the European, north African territory and Middle East, has its explanation in the intention to artificially multiply the astonishing accidents of nature (Venus of *Tan Tan*), which were observed or discovered by chance. Due to the increasing number of individuals who formed the human communities, and due to the growing in complexity of religious rituals, the need of multiplying these objects became much pregnant, and the development in parallel of technical means of processing and finishing of the representation allowed achieving a finishing level that will ennoble them and will emphasize their significance.

2) Types of anthropomorphic representations

We conducted a systematization of the course followed by three-dimensional human representation, from the one with a role of cultural-religious object and up to the more recent moment, of the celebrating, dedicated statue, as it follows:

- **The idol-statuettes.** Schematic yet expressive, it does not contain identifiable features of the characters; these are just generic or transferred to the symbolic content of the representation.
- **The ordered-statuettes.** Represents the type of statue designed to copy nature, to resemble the character of the representation (family member or community leader), who is believed, in many cases, to have posed to the artist.
- **The functional-statuettes.** To objects from this category of ritual or functional daily utility (bowl, pitcher, handle, tool, etc...), with specific sizes, anatomical elements are transferred.
- **The monumental statuette of praising.** It is built in order to achieve recognition of the importance of deities and their praising, or the eulogizing of some important characters or personalities (present or past) of the real life of the community.

3) Anthropomorphic statuette and symbol

Early man places the entire phenomenal world in a more extended context of symbols. Each work of art is a symbol or a symbolic complex. Even the imitative art acts symbolically, offering us images of an appearance by which we recognize something else. If *imitative art* represents the closeness to nature and the tendency of sensitive objectification, *the symbolic art* means the remoteness from nature, being accompanied by a strong tendency of abstraction. An important feature of symbolic representations is the polyvalence of the content and the complexity of formalizing

modalities which arouse and enables infinite imaginary mental representations. This plurality of meanings, characteristic to symbolic art, does not express the direct results of perception. It is present for the first time in formalizing the representations of primitive art.

Through symbol we understand precisely a sphere of pure meanings, non-visual, issued by the sensorial. The artistic image shows us perfect recognizable objects, the relationship that subsists between them being placed outside the real world; it is trans-empirical, their connection consisting on meanings and the existence of certain spiritual bounding. The symbolic art has a character of *writing in images*. It has to be read and interpreted as it results from the opinion of the German thinker Schleiermacher, as a datum that leads us to other datum, not talking about some exterior form of the object, but an act of will on the part of the perceiver. The availability of primitive man practiced in the perception of symbols, was much larger than the one of modern man. During archaic ages, prior to articulated language, communication was based exclusively on symbols, through evolution, due to the appearance and improvement of language and written communication codes; the man was no longer forced to communicate through them. He does no longer daily communicates through images, but through a graphic code composed of simplified signs, that are no longer representations, itself images of objects.

4) Restoration of the mutilated remains through molding with plaster and the torso consecration as plastic autonomous theme

A very important moment in the evolution of the nude in fine arts is situated in the early nineteenth century, a period marked by the need for reunification of ancient sculptures, in order to present them to the great museums of the world. A typological systematization of human representation and implicitly of the torso, could be done, firstly, by criteria such as male-female gender and characters' age (adolescent – much more difficult to define as a formally report - mature or old). After the transmitted message, based on the expression of the representation, the torso evokes

various types of characters: *heroic* (with strong muscles, tensed, full of force, active, energetic, dynamic), *sensual* (with idealized forms, emanating eroticism), *contemplative* (passive, static). Related to the actual human dimensions, sizing is directly related to the original purpose and destination of the object. Thus the anthropomorphic representations may become, in exceptional cases, to the *super monumental* (the case of Egyptian giants or some representations of Buddha in the Orient), monumental and miniaturized to dimensions of a pendant or much smaller.

Modern Art History recorded simultaneously to the revival of interest for plaster molds, the use of poor materials in the creation of artworks, such as plaster. The exceptional plastic qualities of this material have been exploited by great modern artists, such as Auguste Rodin, Max Ernst, Hans Arp and Alberto Giacometti. The white statue in the classic conception, (white being an attribute of classical statuary) would be an alive form. The Romanticism detected in the ancient statuary the evil, strange, pagan character and, starting with this moment, the classic form has become a symbol of strangeness. Classicism was about to accept it was, but could not overcome its reservations. Contemporary art, European and American, gave an important role to the plaster mold, but the emergence of new plastic materials will, for a while, remove plaster from the category of the preferred materials.

5) Representing the torso in ronde-bosse, alto-relievo, bas-relief and sgraffito

The initial tendency of figure representation was to create fair, realistic, three dimensional images of the preexisting natural, through the technique of *ronde-bosse* modeling or carving. This technique, which does not require an *abstract understanding*, allowed primitive man as by direct observation of the model, to make an identical or very close to nature representation.

Between the initial moments of the random *scraping* the clay walls of the caves and, that of when, through its symbolical value, the scratch became drawing, therefore art, a long and complex process took place. The conversion of a complex three-dimensional model, following to its reduction to simple lines by the technique of *sgraffiti* same to the projection of its shadow followed by correct insertion, within

the contours, of the inner tectonics' details, so that the suggestion of spatial sequence of its component elements to be logical and suggestive, is much more difficult. This entire process requires involving *abstract understanding* of space, for a bi-dimensional conversion of a three-dimensional model, with all its spatial suggestions. This process began to outline the primary basis of the perspective drawing. A more advanced variant of sgraffito representations is the one where compositions with multiple anthropomorphic and zoomorphic elements or with representations of singular, central characters, are achieved by incising and shading on larger areas, previously colored, mono or polychromatic.

The sgraffito technique contributed significantly to ensuring image sustainability and to diversifying the representation techniques. It served decisively to the formation of the abstraction mechanism and the mechanism of intelligible and suggestive translation of the three-dimensional model, aiming its representation into the plan. The result was a mixing between space perception and gradual improvement of the means of achieving the illusion of space into the plan, a process due to the native human capacity to interconnectivity. This mix was then refined through continuous practice of abstract understanding of space, leading to establishing the notions that founded the drawing as spatial suggestion by perspective elements. From the initial random and accidental scratching, by perfecting this type of representation, has been developed, through practice, differentiated interventions of *removing* (by carving and planning) or *adding* (through modeling) of the work surface material. This way all the other relief representation techniques, specific to ceramics and sculpture, have been developed: flat relief, basso-relief, and alto-relief, types of representation that keep as a basic condition the contact to the reference plane, from which they develop into space.

Chapter IV. Subjective historical draft of the torso development from prehistory to current time - analytical cases

1) Spatial and temporal delimitations

As a geographical area, we studied the evolution of the three-dimensional representation of the human body, paying a special attention to the torso, in the area of western and southern Europe, the Mediterranean basin, Middle East, Minor Asia, Egypt and then the pre-Columbian America. We believe that the evolution of human body in pre-Columbian art is significant and inseparable from the development of universal art, both in terms of value, as the cradle of some important cultures, and its geographical extent, as well as from the point of view of its actual contribution to the human cultural heritage.

Our journey starts with the art cave, the art of primitive age, bringing us to the art of the 20th century, reaching as well some other important moments from our point of view. Statistically, the majority of prehistoric anthropomorphic representations accomplished in *ronde-bosse* technique are females, which confirms the important role of women during this age, likely dominated by matriarchal cults. Survival and perpetuation were major goals of prehistoric human communities, which could explain the maternal deities' prestige, reflected in commercial or cultural artifacts, as well as in artistic representations. In a metaphysical perspective, the appellation *virgin* is given to the substance, the primary raw material, which through its mysterious, divine ability, can take, it can impregnate itself in any form without exhaustion. The woman embodies the same time *the mystery of creation* and *the mystery of Being*, of all that is and becomes, dies and reborns in cyclically.

It seems that for the Paleolithic man, the most expressive part of the human body and more rich in formal suggestion is as well the torso. It represented the act of procreation and produced tensions full of relief and meaning. Here was located as well, according to primitive beliefs, the residence of the soul and the *engine* of the entire spectrum of spiritual, behavioral manifestations, or of human mobility.

2) Analytical cases

Western and Mediterranean Europe

"Venus of Wilendorf" is one of the most expressive feminine representations in the entire history of primitive art, which became in the meantime an emblematic image of this period. The large stylistic variety of this kind of representation is emphasized as well by analyzing formal and expressive elements of the series of figurines, made out of steatite, found at the Balzi Rossi. *"Venus of Savignano"* is an example of approach of geometric vision. *"Venus of Sireuil"* brings out a new stylistic and formal solution, extremely synthetic. Towards the end of the aurignaco-perigordian period, next to the many *ronde-bosse* statues, relief-representations appear, amongst which the *"Venus of Laussel"* is the most important. Amid the same motive - that of the Universal Mother, which, if we think in terms of C.G. Jung, could be considered the archetype of most wide spread and most prestigious of some long periods of obvious matriarchy – we discover true cultural, artistically prints of *personalized* civilization, true reading data banks, carrying the entire cargo of the areas whose artistically product they own. By means of these representations we can read and understand the spiritual variety and the variety of attitude, out of whose great variety results the big unity in the artistic creation plan on the universal level.

The Cyclades

Compared to the feminine increased volumes and the explicit sexual characteristics of European productions, we might consider that here we find atypical Mother Goddesses. The formal synthesis reached when doing these figures, their great expressiveness and power of suggestion and the simplicity of processing, recommended them to careful study, aesthetic analysis and constituted a source of inspiration for so many artists of the late 19th century and all throughout the 20th century.

This conceptual model, consisting in the reduction of forms to simple geometric volumes, culminating in variants of a rare beauty, which in my opinion

represents the top of the Cycladic art of anthropomorphic representation, made by modeling in clay and carving in marble, of the work "*The lyre singer*". Harmonic perfection and plastic structure are supported by the spatial-geometric achievements, being the perfect illustration of the formal synthesis. The great simplicity rigor of the "*tubing*" represents the scaffold that subtly insinuates itself in the whole of the composition. The stillness of Cycladic figurines, made by modeling in clay or carved in marble, stylistically and aesthetically sets them apart from the many similar productions of the prehistoric art and it is of great expressiveness.

The peak of the synthesis of Cycladic anthropomorphic representations was achieved by making the famous series of idols, whose torso received perfectly symmetrical forms of "violin", of rare harmonic beauty. The Cycladic decorative-synthetic concept culminates with the final elimination of unnecessary descriptive details that distracted the eye from the pure game of volumes. This attitude in artistic creation is a feature of creative maturity. The discovery of these small statues was of great fame; they became reference models for the art of 20th century.

The Cyprus produces, in the context of Greek civilization, important works during the earlier centuries before Christian era, integrating itself organically in the ensemble of ancient art's evolution. Here develops at the end of 4th millennium bC a civilization resulted from an interesting mixture of Anatolian and Syrian influences, interfering with the Cretan and Mycenaean late influences. Small size idols, made in terracotta, have simply modeled bodies, almost flat and with few details. Their torsos have geometrically synthesized forms, the flattened figurines being cut in large curves following the outlines of its height. The straight line appears only as a vertical delimitation of the cylindrical legs, ending abruptly with the thin scratched suggestion of fingers, like those of the upper limbs. Within the forms, the artist has a minimal intervention.

Mycenaean idols' torsos do not clearly indicate the type of the characters. Some have the maximum width of the torso in the pelvic region and is progressively narrowing towards the neck and legs and seem to be female figures. The strangeness of these representations arises from the formal execution of the bodies, extremely simplified, or from the details of heads, dominated by beak-noses, by circular large,

prominent eyes and handles-like ears wearing loose, massive earrings compared to the rest of the body. The execution of the feet, giving the impression of the characters sitting on the tips of their summarily sketched fingers, emphasizes the strange atmosphere released by the entire representation. All these elements, which seem to describe images of unworldly appearances, with a complete expressivity, prove a productive, playful imagination of the artists of this area.

Mesopotamia

A typological characteristic of the Sumerian feminine ideal seems to be the suppleness, opposed to almost entire female typologies presented so far, which is evidenced in "*Woman*" and "*The Breastfeeding Scene*" or "*The King and Queen*", statues of great beauty.

The monumental field of human three-dimensional sculptural representations is dominated by the series Gudea's representations, Neo-Sumerian uncrowned king, admired and loved by its subjects and became a true legend. All sculptural representations are dedicated to his personal god, Ningizida. The canons of Gudea's representation are respected, no matter the situation; he was immortalized standing up or sitting on a throne without a back. The throne, a specific plastic and symbolic element, met as well in Egyptian statuary, lacks in sumptuousness when describing modest officials approached and loved by their subjects. Idealized forms, large and finished to shine, of the King Gudea representation emphasize the finesse of the model and the natural beauty of the work material. A feature characterizing the entire neo-Sumerian art is to emphasize in a more proportion the ideal than real of representation. In these sculptures are observed clearly the happy mixture of stylistic perfection with the spiritual intensity transmitted through the character. The works of this period are mostly scenes or rituals of devotion

First Babylonian Empire

One of the most beautiful statues discovered in the archaeological site of Mari and which decorated the Zimlin palace is "*The Goddess who shares water*", with a height of 149 cm, goddess of fertility and wealth (symbolized by water), which is carved in white stone. The goddess' hair, which still retains traces of red paint, is carefully braided. She bears a necklace with six rows of beads, symbolic number in Babylonian numerology belief. The series of statuettes discovered at Mari continues with the standing figure of Prince "*Idi Ilum*", beheaded by some unknown whim or anger or by the simple passage of time. This sculpture is a masterpiece through its static, monumental composition, and through the detailed rendering of the rich clothing, proper to important characters of the time.

Pre-Columbian Art

The central-American area presents one of the liveliest and surprising cultures belonging to the universal artistic patrimony, with over 2000 years old bC. Archaeological sites such as those in Mexico (La Chiapa de Corzo, El Aborillo Zacatenco), belonging to the olmec populations (Chiapas, Palenque, La Venta-Villahermosa, Tabasco and Veracruz-San Lorenzo, Antonio Plaza, Consuelo-San Luis Potosi), regions of stylistic influence of the olmec art (Tatlico), of the Aztec culture (Veracruz and Gulf of Mexico region), of the mixtec culture from the Oaxaca region (Guerero, Chupicuar, Guanajuato and Chiapas), next to the Peruvian ones which dominate the Central Andes (Tihuanaco and Titicaca) where at Chavin de Huantar a true culture was born, culture named *The Chavin Horizon*, reveals a vast artistic and objectively creation, diverse and deeply symbolic. The relief due to intense volcanic activity, iron deposits generating a unique magnetism and climate conditions have influenced the life of the entire area's populations: the behavior, the physical stature, the facial expression, the character, the habits and beliefs, strongly reflecting themselves on the specificity of the artistic manifestations. It is very likely that here originate the extreme magic rituals, some of them involving the brutal removal of vital organs and even human sacrifices.

The concern for the human figure representations is major here as well. Through the free and synthetic modeling, clumsy at first, using clays of great beauty, the ritual statuettes' anthropomorphism is transferred to the vessels with ritual character or of daily use. Also, through free modeling or carving in different materials, clay, wood, stone of varieties extending up to the semi-precious essences, human representations and vessels are made, in a wide dimensional range: from amulets to the monumental totemic representations. The stylistic features common to the entire area are: the special attention given to the head representation with its specific features, proven by its over-dimensioning in relation to the body (totemic amulets, the giant heads from La Venta and Veracruz), the superficial representation of the limbs or the decorativeness of the execution ("*Two-headed Woman*", "*Adolescent*", "*God Coatlice*"). They highlight the admirable realistic style of few Olmec representations ("*Olmec Child*", "*Olmec Fighter*", "*Seated Woman*").

We also note the multiple stylistic similarities, consisting in the way of treating the surfaces or in the static and contemplative attitude, of the pre-Columbian figurations, with those belonging to some geographically very distant cultures, as Egypt, India, the Cyclades and Sumer, "*Woman Seated*" evokes the Egyptian Scribe or Buddha's representations; "*Teenager*" and "*Man kneeling*" reminding Sumerian and Cycladic statuettes. Also the painted fragments of some statues or anthropomorphic vessels, "*Two-headed Woman*", presents motives similar to even the Cucuteni-Ariujd-Tripolje culture, well represented on our territory.

Beyond its stylistic, conceptual, symbolic and intrinsic documentary value, the pre-Columbian art has the great quality of having served as a conceptual model to the creation of some European artists starting with the mid-19th century to the present.

3. Subjective circumstances

Concerned in particular about the human figure, a theme that has excelled through its execution's naturalism or through the implementation of female and male

morphological models and the achievement of wide-ranging and complex compositions, ancient Greek sculpture was not, however, one of the departure points in our approach. Greek artists have the great, acknowledged contribution to have deepened in a romantic-realistic way, up to the perfection of detail, the human body representation and to have kept alive the concern for it.

Regarding the personal research plan we have examined, as a transition zone between the two periods established by us as more suggestive and full of innovative events, the sculptural work, belonging to a troubled but productive period of the Italian Renaissance, where he created, leaving priceless traces Michelangelo Buonarroti, a character of high and polyvalent artistic and human value. "*Madonna della Scala*" known as his first sculpture, allows the establishment of a bound between Michelangelo and Bertoldo. It makes the connection with the type of plastic image that expresses devotion, created by Donatello himself, Bertoldo's master, style which enjoyed great popularity at the end of the fifteenth century. Under the morphological aspect, the sculptor makes a direct appeal to the Donatello's "*Madonna in the Clouds*", taken as a reference point in terms of strengthening the forms in the so-called style of *relievo schiacciato*, relief with a modeling of the flat surface and highly nuanced. During the maturity period and especially by the end of his prolific creative activity, we meet a period of sedimentation, of simplifying and synthesizing, characteristic to the peak of artistic conception. This is the age of achieving the large sculptural works, of so-called *set of slaves*, translated into marble, of great force of expression and compositional complexity. The *nonfinito* character of the sculpture, between the moment of definitive pulling away, still unfettered, close to the massive block of marble, but whose intention to exit in *rondebosse* is obvious, it confers an aspect closer to the topography of a pronounced landscape or, sometimes, the high-relief. But one of the most memorable masterpieces of Michelangelo was "*Pieta*", a remarkable achievement of his time, representation of high artistic virtuosity of the Virgin Mary seated, holding the lifeless body of Jesus in her grieving arms. "*Pietà*" is, along with "*David*", through the attention for detail, the finesse of carving and, later, the perfection of finishing, one of the most realistic sculptures of the Italian master.

Brancusi shows his vision on the novel, in the fact that he does not conceive the novel, as a finding of an *original* language, but as the retrieval of the original. The equivalence of the original for Brancusi means the return to the original. The series of variants and copies of "*The Kiss*", proposes a new approach of the human torso. Brancusi's "*Kiss*" is the first case in the universal sculpture of theme that opens a whole range of variants. An innovative approach rooted not only in the ancient arts (Indian, African, Mediterranean and pre-Columbian), with which Brancusi had contact; the figuration merges two entities, reducing them to kernel-form purified of branches and surface structures. The sculptor operates this essentiality by keeping only the expressive elements, which put us in front of a generic pair, irreducible monolith, melted within the act. Synthetic and expressive, the idea of the kiss gains shape, through the knowledge of the material's virtues and their anonymous nature, created by the artist. The series of variations of this theme shows the great fervor of technical and conceptual changes imposed by the creative artist.

We find "*The Kiss*" in the environmental concept of the "*The Gate of the Kiss*" synthesized to its essence, as repetitive ritual gesture, subtly insinuated in frieze of the picture rail, transferred to the supporting pilasters. The ensemble is no less expressive or charged with symbols than the figurations of Greek, Egyptian, Sumerian, Indian or pre-Columbian art, being conceived on a profound and full of deep meanings logic of the proportions, of the number of constructive elements and symbolic motives. The motives contained by Brancusi's column and gate have obvious correspondence with the ritual pillars and the wooden gates from Maramures beyond their similarities with the Indian art (ritual pillars and imperial columns). Brancusi's sculpture is dominated as well by the structure of the concept it is built upon, by the image of the kissing theme representations whose emblematic design appears in all three approaches: "*The Kiss*", "*The Column of the Kiss*" and "*The Gate of the Kiss*". On a more careful analysis, these three sculptures are models of perfect stylistic symbiosis, of three sculptural techniques: *ronde-bosse*, *bas-relief* and *sgraffito*. Brancusi used both *sgraffito* and *bas-relief* on his basic volumes achieved in *ronde-bosse*, of these sculptures.

The torso occupies a special place in the artist's preoccupations for the forms of the human body. Transposed into several dimensional or material variants and into formal concepts, starting with the detailed anatomy to the maximum essentiality, these works are the natural consequence of an evolutionary trajectory towards the formal synthesis.

Jean Arp realizes during his artistic evolution configurations starting from the classical genre to the extreme formal essentiality, with great power of suggestion. Brancusi's influence upon him is overwhelming and decisive. The maturation period of each one's creation reveals, however, different personalities. One of them, philosophical, logical, calculated and, initially, relatively disadvantaged, has walked each meter of his artistic path, the other one, animated and boisterous, playful, very sensitive, poetic and with an impressive work; one, a pioneer opening roads, the other one, a worthy and very prolific successor.

Arp's sculpture differs from the one of Brancusi by its subtlety and flexibility, by the great importance given to the hazard, by the more playful spirit, by the "*Torsos*" voluptuous undulations or by the vital fluid of the "*Growings*" which twirl and twist like in a vegetal, white, soft, curly dance. The "*Idols*" are works of great conceptual depth and technical level of achievement. The monumental effect that Arp realizes with great finesse by thinning the form towards its basis makes the objects, relatively large and dimensionally impressive, to look lighter and supple, even imponderable. The series called "*Human concretions*" is made up of formal processing developed with great accuracy, by which Arp suggests human presences without reproducing anatomic descriptive and recognizable shapes or volumes. The "*Woman*", "*The Pyrenees*" torsos, the "*Torso-Garbe*", "*Demetra*", "*Coryphaeus*", "*Dafne*" are materialization of this vision in which the purification of forms reaches the sublime, the formal allusions being able to induce without description, obvious human presences.

Giacometti is particularly concerned in the theme of human place within his reference system and the problem of the form of human figure in its relation to the space. The complex relationship between the human and the space determines him,

when his cubist “age” was over, to carry out during the surrealist period as well structures of scenographic character, dedicated to the monumental, in which he inserts human figures and symbol-objects with diverted functionalities. This type of approach is reflected in the series “*Cages*” and “*Palaces*”. In Giacometti's sculpture, “*The Spoon Woman*” highlights the best the synthetic-decorative influences of African and Egyptian art. Cultural and artistic areas of the same continent, they suggestively mark these pieces which, by the formal and precise synthesis of the spatial cut out, the formal simplicity and their totemic articulation suggests the human presence. The silhouettes of great simplicity, extremely synthetic, represent symbolic images. Stylistically they detached themselves from the other works of Giacometti by blending the personal concept of the cultivated artist with the expressive elements of a well preserved archaism, retrieved and intelligently processed into new and modern assemblies.

In the figurative representation to which he remained faithful, Giacometti develops an attitude of anonymous spiritualization of characters. Dynamic or static, Giacometti's representations have a vitality that can not go unnoticed. An example in this way are the characters composing “*The Square*”, caught in dynamic situations characteristic to atmosphere of a snapshot taken in a small European square. The only meaning that the human body has for Giacometti, namely the one of exterior symbol of an intangible subjectivity, carrier of an inner void that can not be filled, but only redeemed by a substantial symbol, proves his inclination towards the existentialist philosophy. Giacometti's characters have no precedent in sculpture. Filiform and immaterial as the evanescent expression of an emotion, they are, beyond appearances or visual symbols, which, by dematerialization, they materialize the ineffable. They combine the dialogue with the imponderability and the divine, features given to the human being by the Creation. “*The man who walks*”, a true representation of the idea of walking, “*Quadriga*”, an archaic theme of great delicacy as a spatial solution or “*Man collapsing*”, an extraordinary case of movement suggestion, are among the most representative works.

The work "*Woman Silhouette*" is illustrative for the subject of our research, having all stylistic and conceptual data personal to the author, the expressive and dynamic verve of the giacomettian models. Through it, the sculptor induces the viewer the quiet and anonymous condition, the generic state of contemplation. The torso is easily readable having pronounced anatomical elements defining of the under the suggested transparency of a diaphanous dresses. Through its originality, it has a major influence over the 20th century's sculpture. The entire sculptural creation of Giacometti, due to its profound humanistic message, is claimed as a departure point for different orientations of modern and contemporary plastic. It constitutes, with each reading, an encouragement for rethinking the problem of spatiality and the three-dimensional expressiveness of the torso in art.

The takeover of entire phrases of Brancusi's philosophy of form and then applying them to his creation, Moore is a tireless seeker of formal synthesis in sculpture. Human figure, in his vision, grows out of forms consisting in a continuous plastic exchange between the rhythm and material. Beside the works which, under formal aspect, are close to a natural environment of location, we meet unexpected, abstract configurations, free artistic productions which harmonically neighbors to the city architecture. Moore made out a great number of monumental works, in whose transposing he made appeal to an entire range of materials and sculptural techniques, adapted to his dimensional and expressional intention, embodying in as many formal variants the human body. His works, regardless of their vectorial-volumetric configuration, of the number of components, of the sizes or materials in which they are transposed, they touch, when playfully, when logically, the theme of the human body or its elements. His assemblings with anatomical hinted volumes, harmonic and expressive, result from a prior and well understood dissociation of human figure's forms.

His works have as common denominator the harmonic alternation of full-empty, vertical-horizontal, curved-rectangular, solid-slim, being conceived as parts of the landscape. The volumetric dynamics of their spatial cut offs evokes the image of the mysterious and full of latent energies composition of the cyclopean assemblies found

at Stonehenge (menhirs, dolmens and cromlechs). Moore often resorts to the solution of placing, in all his works consisting of significantly abstract-organic volumes, the hand as a contrasting descriptive anatomic element, for that, through the mental association process, to induce the viewer in a more direct way the human composition. The great series of sculptures "*Figure at rest*", has much in common to the drawings "*London's shelters*", which, by their agglomerated compositions, would also require a high vectorial tension that induces a proper dynamics.

Alberto Viani firmly declares starting with the beginning of his artistic activity the refusal of the figurative representation of reality, constantly experimenting the tendency towards simplification, towards the real and natural affirmation of the volume in space, through a clean and obvious geometry of forms. He knew how to analytically investigate, always looking in the extremely wide and always renewed phenomenology of form, beyond any confusion, disorder, or denial of value, the ideal and the archetypal image of man, afterwards fully explored in his relationship to the time and the complete existence of being. The artist manages to evoke the torso, taking to the limit with parsimonious elegance the spatial deployment, the volumetric reduction of its form and volume, operating with formal allusions with the aspect of a flexible membrane, which finely connects the tectonic protrusions, defining through few elements the proposed form. His torsos offer spatial configurations of great sensitivity and depth, the perfect polishing of surfaces and their soft ellipsoidal flow distinguishing the feminine silhouette from the masculine one. Next to the works Brancusi's, Arp, Giacometti or Moore, Viani significantly participated on his turn to the process of changing of the entire vision of the Italian superior artistic education, contributing to its general revitalization, starting from sculpture, due to his dual position, of teacher and artist.

Mitoraj's creation is marked by the classical style, learned during his studies in Cracovia and later on in Paris. He adopts in sculpture, as he does in painting this work style, but with ideational and imaging references to the immortal beauty of ancient Greek and Roman sculpture. He uses as an efficient plastic instrument the impressive over sizing of the works, method that allows him to tear out the aesthetic

effect of the overwhelming fascination. Fragments of human bodies, mostly torsos, are plastically elaborated so that, at the endings, they present a perfect mimicry of the wear off due to the passage of time by corrosion, for metals, or by erosion and accidental, mechanic breaks, for marble and stone. Thus it is induced to the public the illusion of reading antique statuary, barely recovered by the archeology.

A plastic solution of great visual impact and profound symbolic content, to which the artist frequently resorts, is the insertion of small heads or anonymous busts of ancient characters, in the bodies' edifice. They are placed in openings similar to niches, alcoves or windows. This way, he makes a sufficiently transparent allusion to the idea of the body-home, intimate citadel where the human soul finds safety. The superposition of sculpture and its association to an architectural element of great simplicity, the lunette or the tower of a building situated in the background, with appropriate chromatic, highlights once again the theme of the "body-home", a common approach in the sculptor's work. Interactivity, the process by which the public is challenged to an effective participation, working together on modifying or creating with its help of some determinant mutations in the expression or the message or the work, it is meant to attract and open up ways to the understanding the message of the modern artistic language. Direct communication with the public has become an important component of contemporary art, through which he receives the key message of the work, regardless the field, directly, untreated by criticism or artistic chronic. It is the mean by which the artist can transmit to the public through his work with interactive valences, the intention and the message, as in face to face dialogue. The sculptor's originality, who works with traditional means, consists in that of operating at an impressive dimensional level, appealing to extremely expressive and suggestive fragments of the human body and, especially, in that that he proposes their spectacular locations in urban areas, harmonically matching them.

Antony Gormley's sculptural creation is clearly influenced by modernist theories. In his studio in London he elaborates conceptual and effective, sculptural objects or installations with direct reference to the human body. He uses with imagination various techniques and materials, ranging from lead to metals in different alloys,

from terracotta and other varieties of clay, to recovered materials or objects, from which he realizes original assemblies, the "objets trouvées" kind. From these objects, inspired speculating their expressivity and using them as construction units- "bricks" – he composes human forms of various sizes, starting from the natural size to monumental ones, as *"The Waste Man"*. The knowledge of anthropology and archeology accumulated previously his sculpture studies, but as well the Buddhist religious precepts were employed with a sole purpose, of representing the human body. During the maturity period of his creation, he uses more rarely the classical techniques of materials modeling, replacing them with castings and metal welds, through which he performs spatial assemblies from a diverse range of metal objects, spheres, prisms, rods, rings, wires, in order to design human diaphanous illusions, apparently non-volumetric, following with great perseverance his objective of creating anonymous, devoid of identity figures and silhouettes. With this kind of materials he reaches his purpose in a very original way, composing this kind of anonymous figurations, bare bodies, transparent and light, these *"everymen"* as he calls them, generic human characters.

The English artist follows a logical of construction, of assembling of the artistic edifice; he builds his work module out of modules. He modularly builds the human body through groups of resembling elements, wands, rods, prisms, spheres, nails or any other possible repetitive, modular object. Then, in his great compositions he uses as module this new element. The module built in this case, the human body, becomes work unit through which Gormley reshapes space, no matter its nature. The artist creates his sculptures not only as simple human bodies, but as forms that build and reshape themselves the space.

Chapter V. Personal projects of plastic investigation

1) Object-figurative collages

The on setting premise for the accomplishment of this suite of plastic images was the relationship between the creator and his work, reflected through a pregnant

transfer of expressive, formal or dimensional nature data belonging to the creator, to both functional objects and to the world of symbolic objects created by him.

We notice that, beyond sizes or proportions, the names of many elements and areas of traditional housing are identical to those of human body, caused by factors related to the use, shape or location. The transfer is extended also to the functional objects which populate the human habitat. Words such as: *head, forehead, ears, eyes, mouth, lip, neck, shoulder, arm, body, spine, chest, belly, waist, back, leg, foot*, and which define anatomical regions or elements, in their archaic or actual linguistic form, are found with great frequency in the composition of the house or the objects that decorates it. The cycle of images I present, involves this imaginary joining, setting the man face to face with the handcrafted object and emphasizes the permanence of the correspondence of size, shape, symbol and name, existing between these two poles of human universe. They are projections of the objective world, evocative of some human presences, or projections of the human, evocative of a possible objective presence, in a bipolar playful approach.

The myth of Icarus appears in this cycle of two works, in different hypostasis. The first figure is female. Static and monumental, symmetric, symbolizing the stillness beyond human and expressing the indisputable blending of man and divinity and his aspirations of entering its meanings. Picture depicting "*Lady Icarus*" expresses the hieratic air that human figure acquires in the moment of its transfiguration due to the contact with the divine. The work "*Icarus*", then, depicts the man who, out of his desire of approaching divinity, dares to put into practice the same aspiration as his lady, the flight, an aspiration man was born with. "*Tiara*" as an item of clothing specific to religious ceremony, has a symbolic charge of great spiritual intensity, through both monumentality and volumetric amplitude, through the beauty of the cuttings of the open form, sometimes aggressive, but not noisy, and through the immediate mental association with divine presence, so deeply entered into the human consciousness.

2) **Man, wood and stone**

It is a project built, as a concept, on the bringing to actuality of personalities from two different worlds, real and mythical-religious. The first tandem of characters, "*Adam*" and "*Moses*" are symbolic figures of great spiritual value, anchored in the human consciousness by the biblical writings. "*Plato*" and "*Aristotle*" is the second tandem of personalities, with exceptional intellectual and visionary capabilities, belonging to the classical period of philosophy and science.

The second set of images was born through the spatial construction of some allegorical scenes, evoking uplifting and glorious or, not seldom, odious and somber moments of the human history. Scenes like "*The Coronation*" and "*The Pyre*", evoke laic or inquisitorial-religious rituals that marked human consciousness, and some others are images inspired by the controversial life of "*Moses*", being figured in allegories such as those entitled "*In Memoriam*", "*The Orator*" or "*The Cortege*". In achieving these *character-objects*, we chose the stone as work element, precisely for its connotations aiming the stability, the weight, the eternity or the quality of silent witness of the entire evolution of the terrestrial universe, whose beneficiary, ever since the creation, is the man. The second work material is the veneer. Opposite to stone firstly as semantic load and connotation and than as materiality and expression, the wood, respectively the veneer, brings in this association the light, mobile, ephemeral, mortal part and with a special dynamic of metamorphosing.

Throughout this series of representations we attentively followed and exploited the expression of matter. The fragile flexibility of veneer strips of different essences that compose the spatial deployments, related to the chromatic game of intrusions which appears on the very stable stone cylinders, much more concrete, but with a warm materiality, confers a benefic addition of energy to the representations' expressiveness. Amongst these is the composition "*The Cortege*". The torso's representation in this series is of maximum synthesis, adjacent elements of the characters' bodies being induced by those minimal suggestions of the inferior limbs, which raises the figuration off the supporting surface, substantially reducing its weight.

3) **Eve**

The third personal project, generically called “*Eve*“, is related more directly and more obviously to the human torso. I conducted it during 2001-2002 and it consists in the transposing on the plan, on drawing paper, using graphical techniques, and then using the combined techniques of coloring in tempera, gouache and pastel crayons. The series consists of fourteen diverse representations, having the same sizes, in which the working techniques are combined, so that each image shows a different way to achieve the same generic themes, that of the feminine torso.

Light and diaphanous or carnal torsos, voluptuous and heated up, they are placed in not very complex compositional situations, relatively static, ideal for hiring an entire arsenal of mixed techniques of applying the color, from the classic ones, well-known, to the diverse and very personal combinations. The manner of realization includes the whole range possible, from the quick and intense gesture of living the moment, to the technical, pondered application, of the successive chromatic overlapping, with different materials and instruments, always seeking the expression of the image ensemble. The spatial-volumetric suggestion of these representations, the chromatic games and the tonal ones relieving volumetry and tectonics are designed so that they emphasize the three-dimensional-spatial expression. From the discrete wash-painting, describing silhouettes immersed in the mystery of a fine steam, to the most carefully described or very concrete, evoking-like the carvings in consistent materials, the suite of feminine characters expresses an endless variety of feelings on tonalities and ranges equally diverse.