

Torsos



The context and aesthetic of using body fragments, including torsos and truncated forms, I now realise, is much inspired by Auguste Rodin's sculpture. For him a 'scrap of truth reveals the whole truth'. The concept that a part of the body stands for the whole, and there is potential in a single gesture, of finding humanity. For me a torso is as expressive as a face; a body broken down, is not just a component but a thing in its own right.

Using fragments, the body can be shattered, multiple, a puzzle to fit together which questioning cohesion, gives the body a different visual life. Missing body parts create fields of potential with possible variations of life and movement, which crystallize image, and moments in time.

The disruption of completeness creates 'types' that can be interpreted as anyone; portraits 'manques', they become symbolic and lyrical codification of human behaviour. Bodies are a mysterious interface, and the erotic dramatic, and universal language of gesture, is re-newed. Like Nietzsche's encounter with an artist's 'splintering of self', using a part of the body symbolises detachment of self, fragmenting, subverting and multiplying meanings inherent in the unadorned body.

Creating new gestures by inferring wholeness by using partiality of the body, I often include text and 'write on' these fragments. Writing the body is part of a project of women 'writing themselves'. (Helene Cixous, Luce Irigaray). Using the poetic capacity of layers, releasing powers of differentiation, inverting, and fusing exterior and interior spaces, I hope to create visibility from within.

