

IN NUDO VERITAS

In Nudo Veritas, is an exhibition that explores the world of artistic nudity throughout the history of art, both in painting and photography.
It involves a comparison of different works, aiming to uncover the meanings and consequences that artistic nudity carries from ancient times to the contemporary era,

Images from::

- Fondazione 3M
- Instagram
- Alexandre Cabanel
- Amedeo Modigliani
- Egon Schiele
- Pietro Paolo Rubens
- Giorgio e Tiziano Vecellio
- Pablo Picasso

A project by Anna Ferro

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at Scuola di Cinema Luchino Visconti
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Professors: Diego Ronzio e Laura Zagordi

The project aims to explore the artistic representation of nudity through a visual game that intersects the past and the present.

The comparison strategy relies on a descriptive element, creating an ironic experience for the visitor.

Six image compositions have been created, each of which includes a photograph from the 3M Foundation archive, a painting, and a photograph found on Instagram.

The visitor is guided through this unique exhibition, but their view is complicated by descriptions that seek to confuse, challenging the observer to determine which of the three images they actually refer to.

This challenge highlights the evolution of nude representation over time and how the observer's perception can be influenced by different sources and contexts.

In this way, the project creates a critical reflection on the subjectivity of artistic interpretation, offering the visitor the opportunity to explore the complexity of nude representation through the filter of different eras and medium.





In this nude artwork, the goddess of beauty is posed on a beach with sea foam. The goddess appears in her nudity, stretched along the surface of the sea rippled by waves, in all her grace and unparalleled beauty, naked and distant like a splendid ancient statue. The goddess's pose contrasts with the classical representation of Venus pudica (covering her breasts and lower abdomen with her arms), emphasizing its explicit erotic and sensual content. The nudity of the goddess, which in previous works symbolized for contemporaries the concept of Humanitas (understood as spiritual beauty representing purity, simplicity, and the nobility of the soul) instead embodies a pagan exaltation of feminine beauty. However, it maintains a parallelism between the woman and the Christian soul, which arises from the waters of baptism. The composition is perfectly balanced and symmetrical. This could also imply the need for balance in the experience of love, between physical passion and spiritual purity, between the elevation of the senses and the elevation of the soul.



The sleeping goddess appears as a spiritual testament, capable of inaugurating a recurring genre in the art of those years.

In depicting the body of Venus, lying on a white cloth, the artist focuses on draining the scene of any narrative pretext, except for the explicit erotic content emphasized by the pose of the young woman.

On a stylistic level, the goddess stands out for her incredibly soft and delicate forms, illuminated by a soft light, conveying a melancholic feeling of enchanted and suspended solitude.

In doing so, the artist creates a pure work that, neglecting any other pretext, presents itself as the autonomous spectacle of beauty: a marvel for the eyes, in the supreme weaving of artistic material.

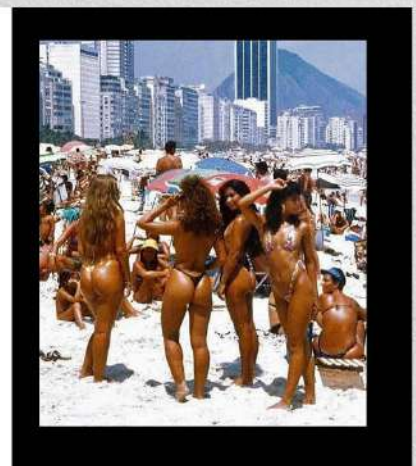


The subject of this work is a young model whose identity is unknown.

She is a girl with a shy gaze, posing partially draped while displaying a young and radiant body that stretches in a curve.

The model's position, showing her side while looking at the viewer with a semi-frontal gaze, instills awe, not so much for her beauty but for the unripe body, the shy gaze, and the author's ability to capture the character essence of a subject with just a few elements.

The artwork encapsulates the artist's idea of feminine beauty, and the charm that emanates from it is very intense and powerful.



Starting from solid volumes, the artist simplifies the geometries of the bodies and extends this simplification to the space as well.

No longer do coherent spatial relationships seem perceptible; everything is laid out before our eyes immediately and undifferentiated.

The apparent incongruities and anatomical deformations, especially in the geometric outlines of the figures, the flattering of space, and the overall network of planes and contours, are, however, directed towards a new and different perception of reality. No longer visual, as it had always been up to that point, but mental: aimed at representing everything that exists and not just what is seen.

The work starts from the idea of accentuating the architectural aspect of a group of nudes for structural function, almost as if supporting the space, which is perceived as immense. The grotesque figures on the right side of the painting, with angular bodies and dark faces, introduce into modern art a new psychological content and new criteria of artistic coherence. With unprecedented audacity, the author injected a jarring note of psychological terror into the work.



In this artwork, the artist achieves one of his moments of highest and most dramatic expressive synthesis. Two lovers embrace, naked, in a hug that, due to the exaggerated angularity of the features, seems more of desperation than love.

The tense muscles of the man's left arm and the woman's left hand, clenched on her companion's shoulders, give us the sensation of a painful grip, one that seems to foreshadow a heart-wrenching farewell. Around the two bodies, a crumpled sheet is all that remains of the love that once was. A kind of disheveled battlefield in which the two characters, despite the almost animalistic intimacy, still find themselves alone and distant, locked in an embrace that perhaps seeks to unite their souls.



In this artwork, the artist draws inspiration from the mythological subject of the Graces, the daughters of Zeus, three benevolent deities who bestowed splendor, joy, and prosperity upon the human and natural world.

The appearances of the three women are opulent, their complexion vivid and luminous, achieved through veiling that produces effects of wondrous chromaticism.

The graces are depicted with their arms interlinked, representing the famous three goddesses of Greek mythology:

- Aglaia: the splendor
- Euphrosyne: the joy and beauty
- Thalia: the prosperity and bearer of flowers.

The three dancing nude women embody the typical ideal of beauty for the artist. The preference for the nude enhances the simplicity and essential nature of the forms.

The grace of the hairstyles on inclined faces and the luminous tenderness of the naked bodies convey an effect of subtle eroticism.