

These drawings surprised the spectators both by their artistic form and by their subject-matter. For almost without exception they could be qualified as "erotic" -a very dangerous thing in those days. It was a vivid, aggressive and biological eroticism, bordering on pornography. Yet something prevented over-categorical definitions something which turned the attention from the erotic aspect of the works and directed it elsewhere: namely towards a specific treatment of the human body. The manner in which the bare bodies of men and women were drawn was obviously not realistic. Neither was it naturalistic. These bodies appeared to be in a state of advanced decomposition: the flesh was separating from the bones which pierced through the ruined skin. The skin too seemed to be peeling off and detaching itself. But as if he were not yet satisfied with the effect, Beksiniski made the skin look like a spider's web which was coming away from the body and was already living its own life as an added object. The same applied to the veins and the blood-vessels which were partly exposed, partly drawn on the same level as the skin. They remind us of threads linking together, and literally so, the bodies of the human figures.

In terms of eroticism these representations were of a very particular nature. As if he wanted to dismiss the charge of creating pornography, or sado-masochist illustrations, Beksiniski applied himself to a thorough elimination of any appearance of reality in the figures of his drawings. Only a few fragments recalled the natural structure of the human body. The whole gave an impression of great precision, while other details, that is to say the face, the eyes, the wings growing from the shoulders, created the sensation of a world which resembled the world of humans, but which in fact was peopled by beings having as many points in common with us as birds, bats, midnight spectres, ghosts and vampires. What was human in those