



"Body No Body", has drawn its inspiration from the daily life of modern lifestyle in western culture, where its approach is mainly focused on satisfying social expectations and meeting material needs.

Ypatia Kornarou, Greece

1,2,3... FACE!

Medusa

Three naked bodies, faces veiled. At first glance: submission to social expectation. Look again: expectation itself is being staged—scripted and traded by corporations. In Ibn Khaldun's terms, power sustains itself not only by force but by custom: it manufactures the very habits by which we judge what is proper, decent, transparent.

If, with Ibn 'Arabi, the face (wajh) is the singular way each being turns toward the Real—the site where meaning is met rather than classified—then covering the face withholds the very encounter that makes knowledge possible.

This is the paradox of "stakeholder primacy." The firm proclaims nothing to hide—a choreography of exposure—while the visage, the place of intention, is covered. Nudity without a face is transparency without accountability: disclosure as costume. The market invites us to see everything except the gaze that governs; the higher-ups look on, unexposed, reading and pricing our bodies while their own remains offstage.

What, then, are we allowed to know?

Ibn Khaldun warned that luxury and display can hollow the core of a polity. So too here: the theatre of openness conceals the engine of accumulation. The "business body" sculpts social norms, answers the appetite it names "duty," and calls domination prudence. The more it asks us to strip, the less we are permitted to see...