



MY ABJECT BODY

DISSIMULATING & DISHEVELING FLESHY MATTER

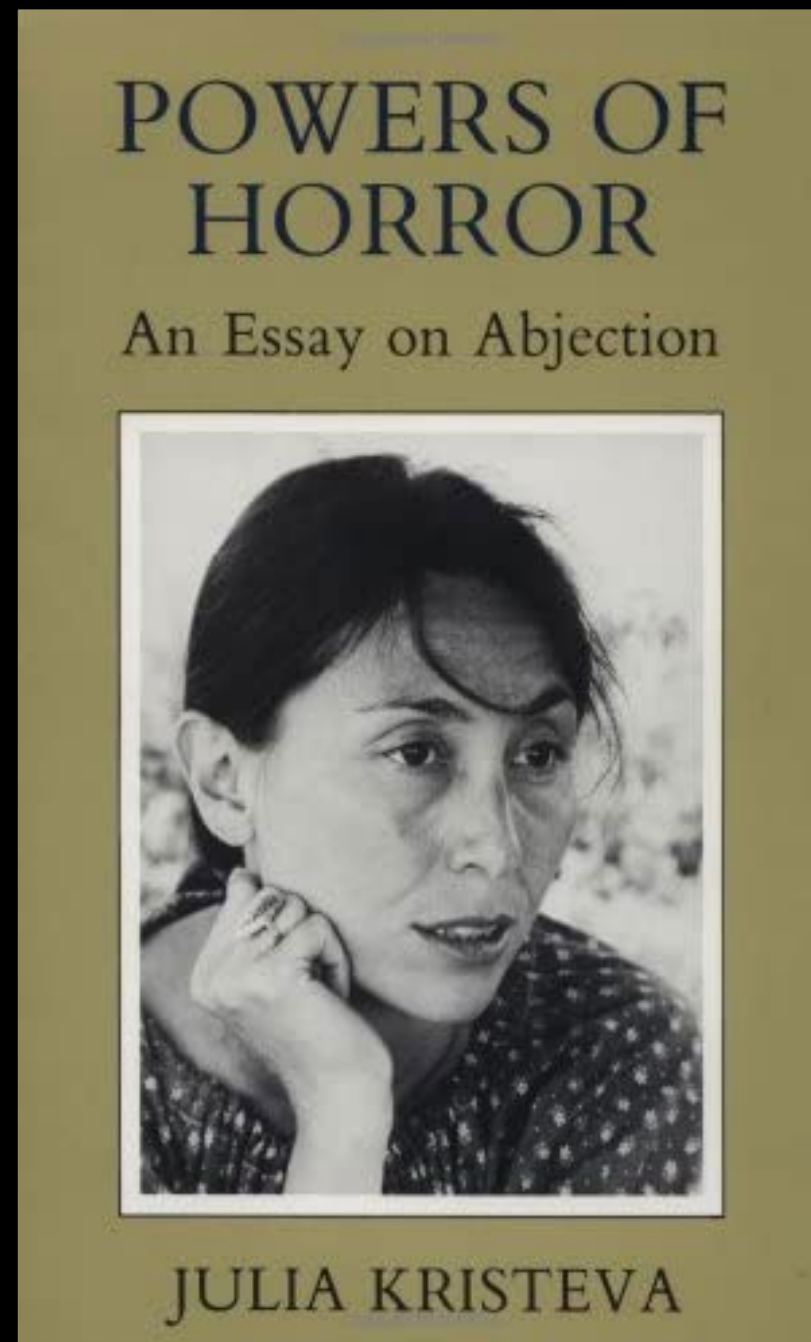
TAYLOR HOOPLE

MY ABJECT BODY SEEKS TO CORRUPT THE CURRENT STATE OF THE OBSESSIVE CLEANLINESS AND HETEROGENEITY OF THE POLICED FEMININE BODY AND SPACE AS SEPARATE, DISCREET ENTITIES BY MAKING (WITH) ABJECT(ION). THE MOST PRE-EMINENT UNDERSTANDING OF ABJECT(ION) STEMS FROM THEORIST JULIA KRISTEVA'S **POUVOIRS DE L'HORREUR**, MEANING (POWERS OF HORROR). UNDERSTOOD BOTH AS AN ONGOING CONDITION (AS THE ADJECTIVE, ABJECT) AND PROCESS, ABJECT(ION) DISTURBS OUR IDENTITIES, SYSTEMS, AND ORDERS BY THREATENING THE DISTINCTION BETWEEN THE UNDERSTANDINGS OF "SELF" AND "OTHER". ABJECTION IS NEITHER A SUBJECT NOR AN OBJECT, BUT IT HAS FEATURES OF BOTH. IT EXISTS BETWEEN TWO STATES, WHERE IT CANNOT BE DISCREETLY SEPARATED FROM THE SUBJECT (AS AN OBJECT WOULD BE ABLE TO) AND LURKS OBJECTLIKE BUT WITHOUT BECOMING AN OBJECT. BY DESTRUCTIVELY MAKING WITH ABJECTION, MY BODY NO LONGER ALLOWS ITS EXISTING POLICED IDENTITY, SYSTEM, AND ORDER TO FUNCTION IN ITS PATRIARCHAL TERMS.

CONTEMPORARY THEORIST ZUZANA KOVAR CLAIMS IN HER WRITING, **ARCHITECTURE IN ABJECTION**, THAT CURRENT WORKS AND PROMINENT THEORIES ON THE ABJECT ACTUALLY PRODUCES A SEPARATENESS OF BODY AND SPACE. SHE CRITICIZES THE ABJECTS

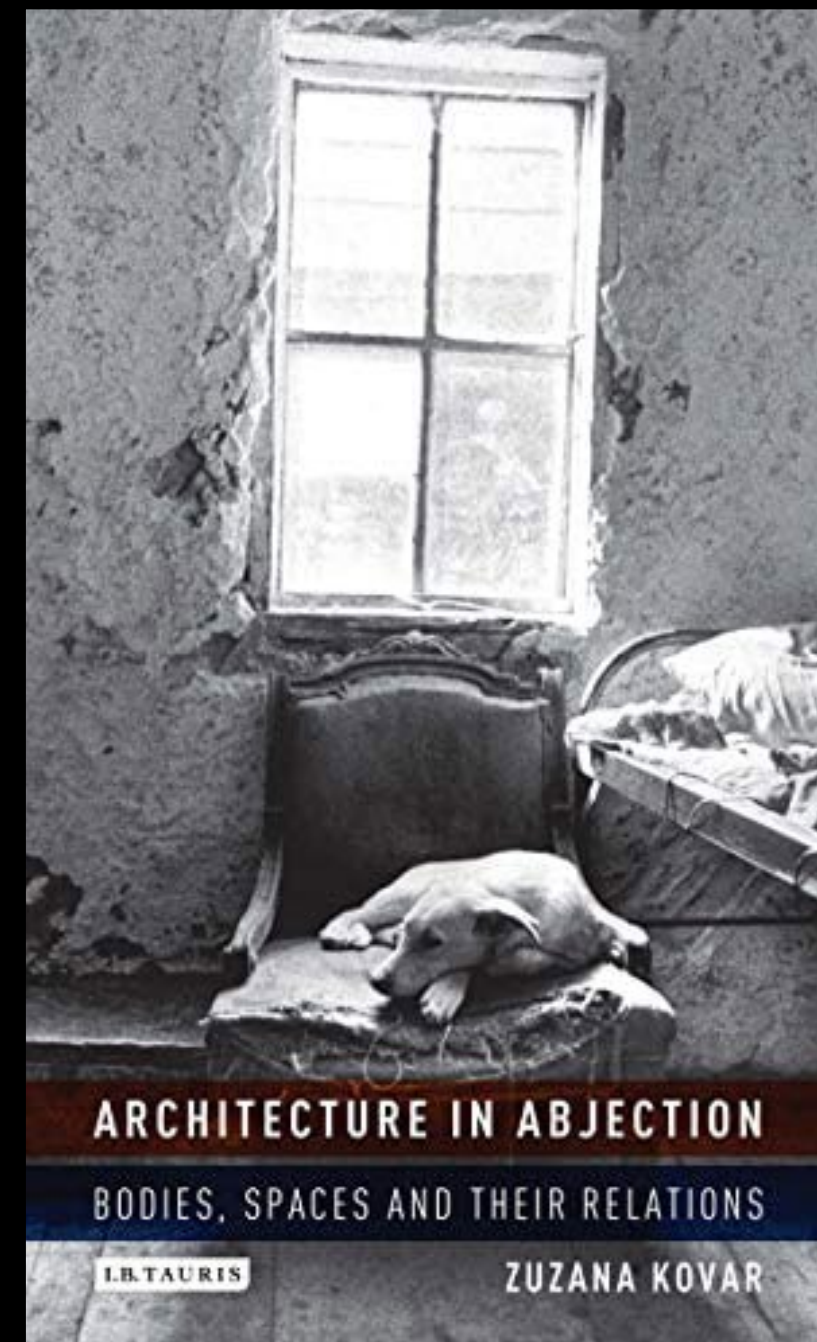
CLARITY OF THE DIVISION BETWEEN THE SUBJECT AND OBJECT, WHICH RESULTS IN SPACE BEING OUTSIDE OF US. ZUZANA DIRECTLY CRITiques KRISTEVAS APPROACH TO ABJECTION. THIS THESIS CHALLENGES THE ABJECTS ASSERTION OF THE SEPARATENESS OF BODY AND SPACE, AND STATES THAT MAKING WITH ABJECTION DOES CREATE TANGLED MESSSES BETWEEN BODY AND SPACE.

DESIGNING WITH AND FOR ABJECT(ION) CAN REFRAIN FROM ITS DUALISTIC BEHAVIOR IN RELATION TO THE FEMININE BODY. MAKING WITH THE DISORDERED MATERIAL PROCESSES OF THE ABJECT FEMININE DESTROYS THIS PARADIGM AND RETURNS AGENCY TO MY BODY. PROCEDURE SLIDE BY DESIGNING WITH AND FOR MY BODY AND SPACES THAT INFLATE, PEEL, MUSH, OOZE, AND LEAK IN NON-ISOLATED CONDITIONS THAT ARE DIRECTLY RELATED TO THE PROCEDURAL EFFECTS WHICH WOMEN UNDERGO IN SURGICAL SETTINGS, THE ABJECT FEMININE SIMULTANEOUSLY BECOMES SPATIAL AND CORPOREAL—NOT OBJECTIFIED NOR COMMODIFIED. BODY AND SPACE ARE NOW A FLESHY AND TANGLED MESS; IT IS UNCLEAR WHERE A SUBJECT (BODY) ENDS AND THE SPACE (OBJECT) BEGINS. THE AMBIGUOUS-MAKING ESCAPES THE CONTEMPORARY OBSESSIONS OF PATRIARCHAL CONTROL AND CONSUMPTION, WHICH ARE THE PERPETRATORS OF THE BODY AND SPACE ESTRANGEMENT IN ARCHITECTURE.



Powers of Horror: An Essay on Abjection

Julia Kristeva, 1980

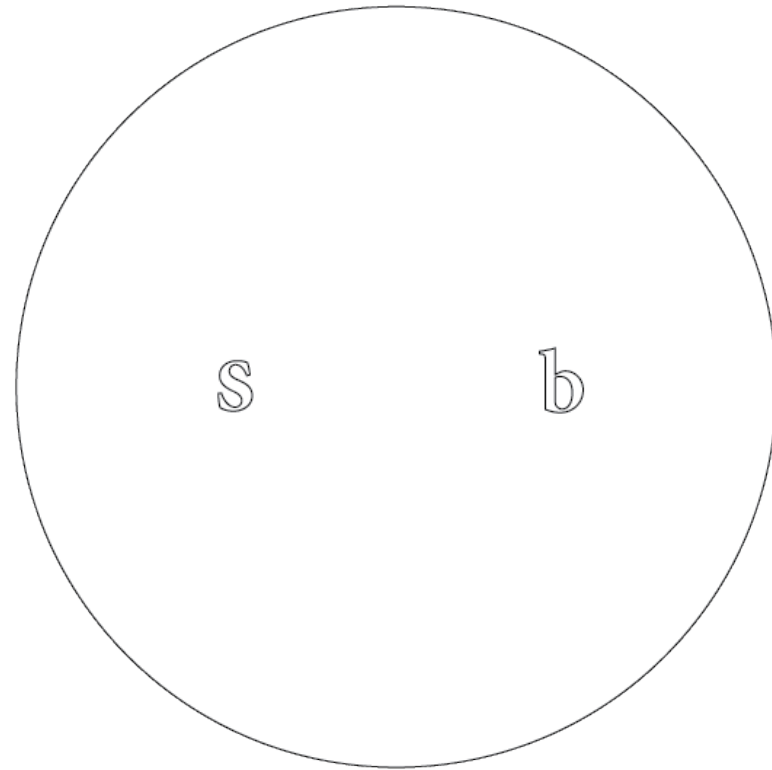


**Architecture in Abjection: Bodies,
Spaces and their Relations**

Zuzana Kovar, 2017

THEORIZATIONS OF ABJECT(ION)

BODY AND SPACE DUALISM

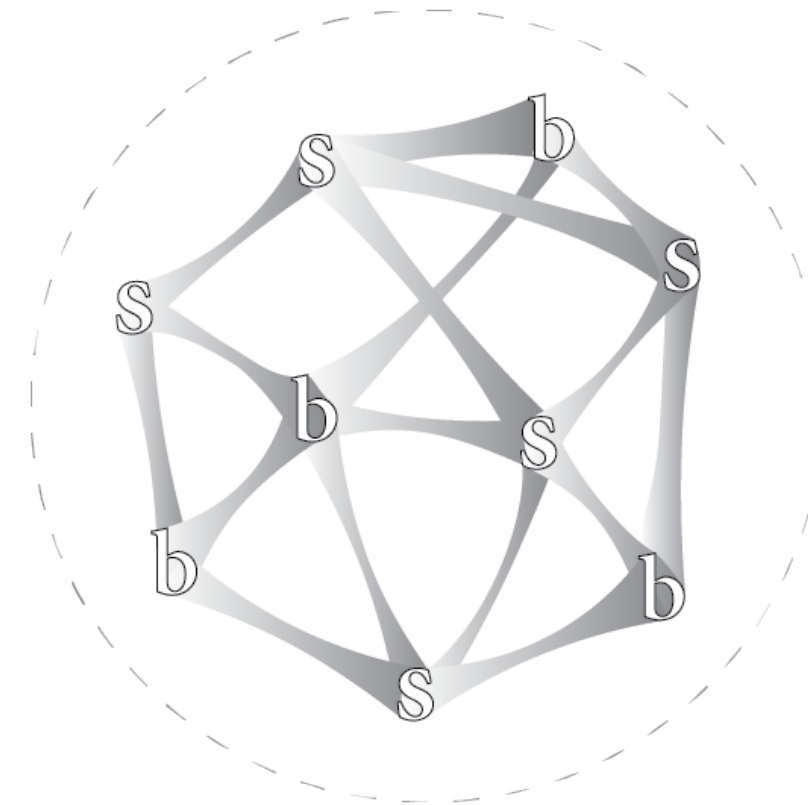


BODY/SPACE I

POWERS OF HORROR

S = SPACE b = BODY

IN THE LENS OF ZUZANA KOVAR'S THEORY OF BODY/SPACE AND SUBJECT/OBJECT, KRISTEVA'S CONCEPT OF ABJECTION DEFINES SPACE AND BODY AS INDIVIDUAL, DISCRETE ENTITIES. THEIR RELATIONSHIP IS EXPLICIT AND STATIC.



BODY/SPACE II

ARCHITECTURE IN ABJECTION

S = SPACE b = BODY

CONTRARY TO THE DUALISTIC MODE OF THOUGHT OF BODY/SPACE I, KOVAR URGES FOR BODIES AND SPACES THAT ARE IN FLUX. THESE ENTITIES ARE INDISCERNIBLE FROM EACH OTHER, WITH MATTER FLOWING IN AND BETWEEN.



DISCUSSION OF WORK

PRECEDENT REFERENCE

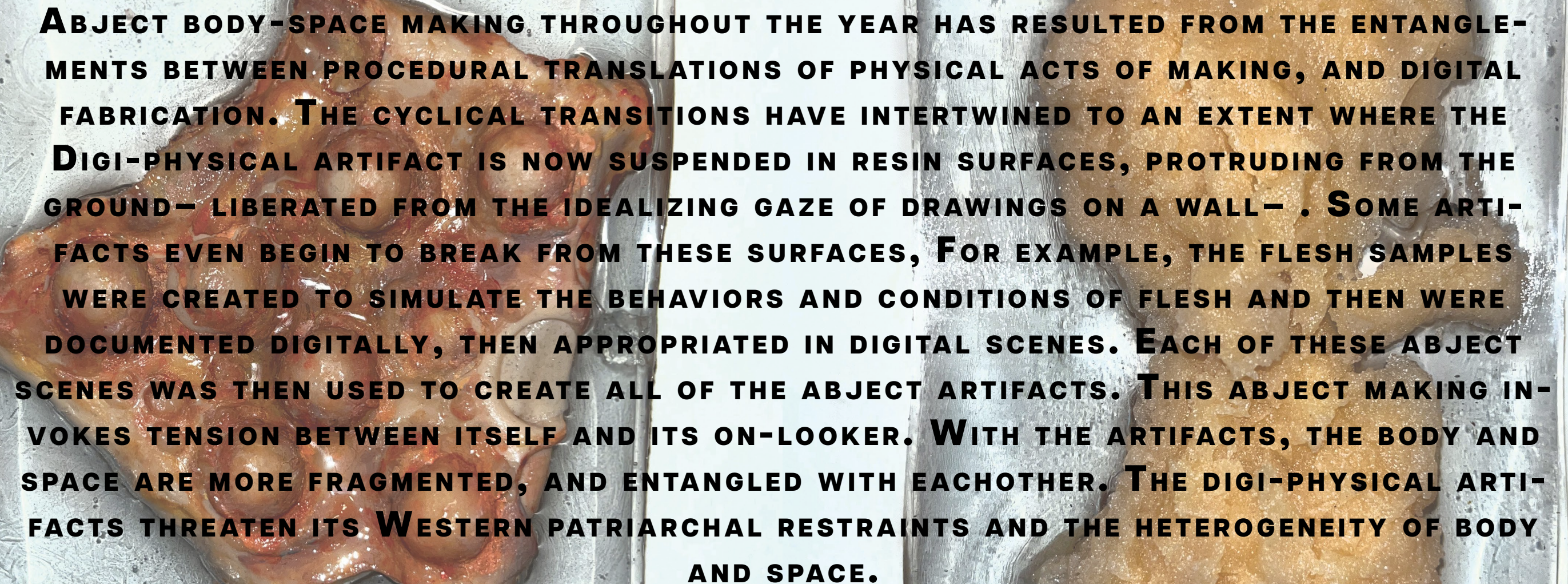
CINDY SHERMAN

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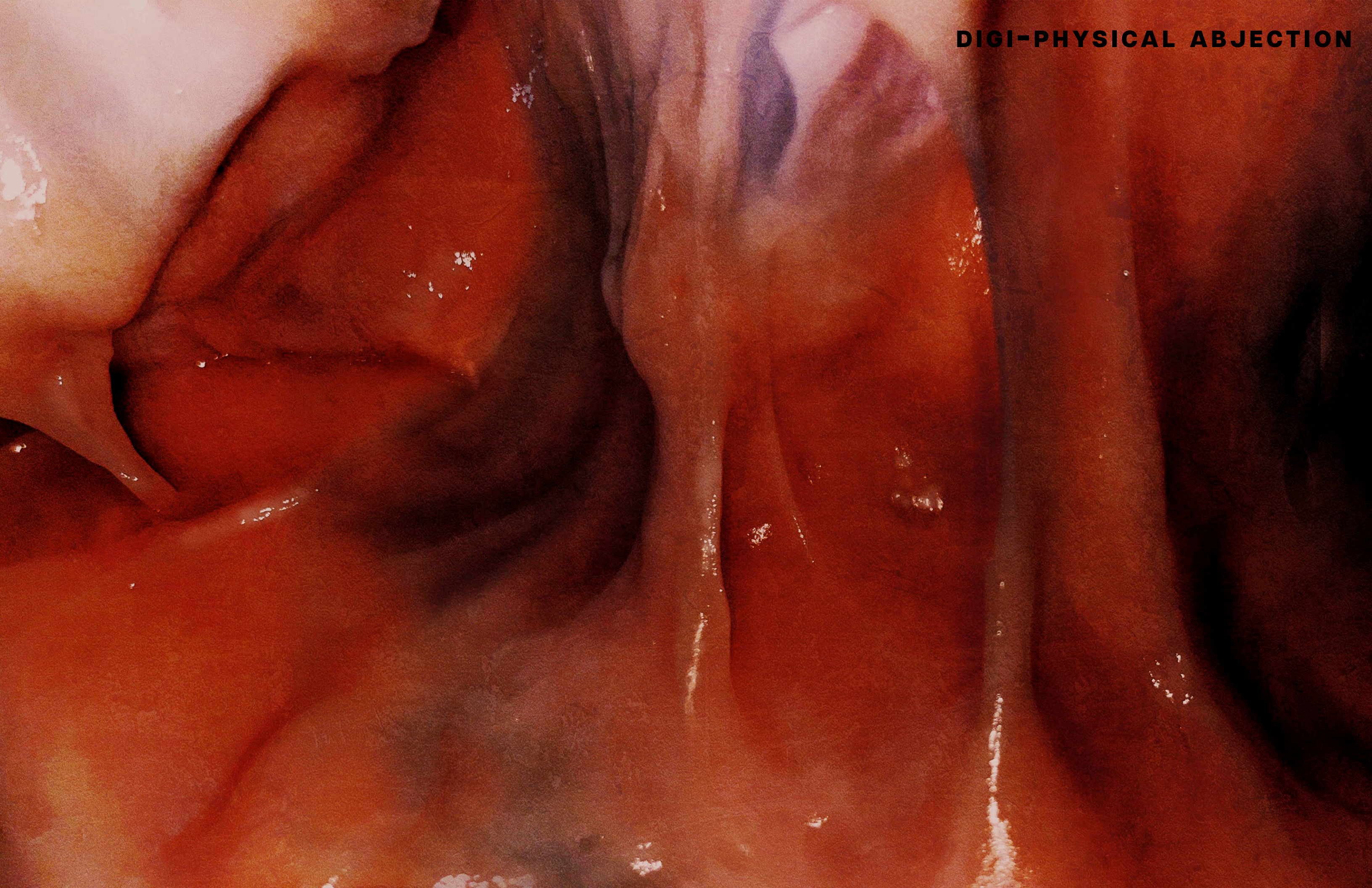
1989



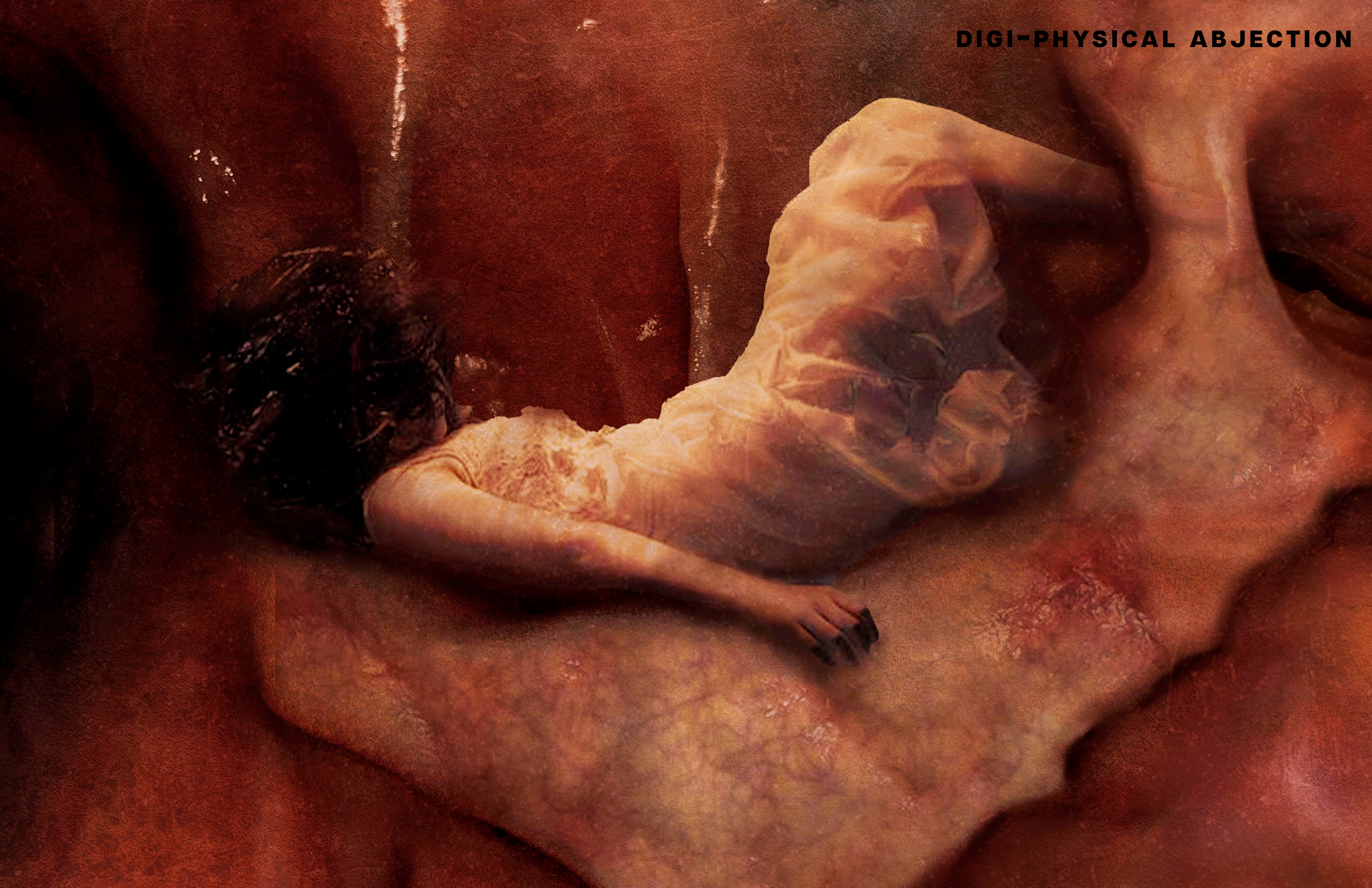
CINDY SHERMAN
UNTITLED #175
1987



ABJECT BODY-SPACE MAKING THROUGHOUT THE YEAR HAS RESULTED FROM THE ENTANGLEMENTS BETWEEN PROCEDURAL TRANSLATIONS OF PHYSICAL ACTS OF MAKING, AND DIGITAL FABRICATION. THE CYCLICAL TRANSITIONS HAVE INTERTWINED TO AN EXTENT WHERE THE DIGI-PHYSICAL ARTIFACT IS NOW SUSPENDED IN RESIN SURFACES, PROTRUDING FROM THE GROUND— LIBERATED FROM THE IDEALIZING GAZE OF DRAWINGS ON A WALL— . SOME ARTIFACTS EVEN BEGIN TO BREAK FROM THESE SURFACES, FOR EXAMPLE, THE FLESH SAMPLES WERE CREATED TO SIMULATE THE BEHAVIORS AND CONDITIONS OF FLESH AND THEN WERE DOCUMENTED DIGITALLY, THEN APPROPRIATED IN DIGITAL SCENES. EACH OF THESE ABJECT SCENES WAS THEN USED TO CREATE ALL OF THE ABJECT ARTIFACTS. THIS ABJECT MAKING INVOKES TENSION BETWEEN ITSELF AND ITS ON-LOOKER. WITH THE ARTIFACTS, THE BODY AND SPACE ARE MORE FRAGMENTED, AND ENTANGLED WITH EACHOTHER. THE DIGI-PHYSICAL ARTIFACTS THREATEN ITS WESTERN PATRIARCHAL RESTRAINTS AND THE HETEROGENEITY OF BODY AND SPACE.



DIGI-PHYSICAL ABJECTION



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ABJECT FILM STILL



MY ABJECT

BODY



TAYLOR HOOPLE
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