

National College of Art and Design
Colaiste Naisiunta Ealaine is Deartha



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Department of Painting

BLOOD, SPIT AND SPERM

by

Louise Norton

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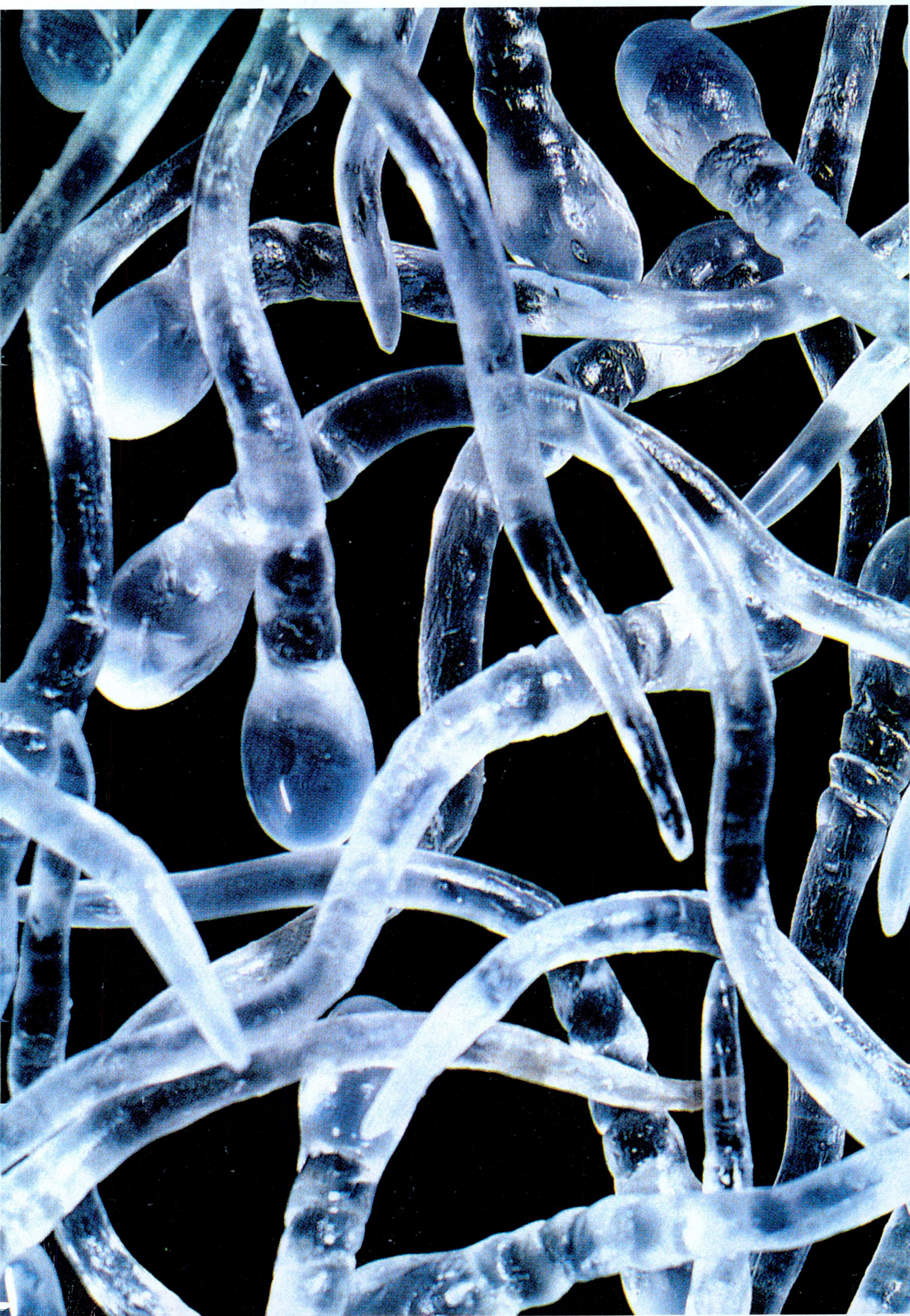
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INTRODUCTION

I shall set the scene for this thesis by introducing the most current ideological debates of the 90's, the issues that are arising around genetic engineering, plastic surgery, post-modernism, post-humanism, art criticism, sexual politics, AIDS, virtual reality all through the vehicle of the body.

The first chapter will discuss the vulnerability of the physical body regarding all these issues and the violation that is taking place because of them.

The second chapter will introduce the human body in relation to the strategies adapted by life and thought: in this case, the growing confusion between man and machine, the dissociation of procreation and sexuality, the discovery of virtual reality, the body in relation to the machine as opposed to the Divine and such terms as Bionization, Psychonization Ultrapsychonization.

The third chapter will analyse the body in regard to its artistic representation, and the changes in its representation through time according to the social, technological and political changes in society. I will explore some artistic practices involving new concepts of and new approaches to the figure, introducing artists such as Kiki Smith, Robert Gober, Charles Ray, Jean Antoni and Damien Hirst.

The fourth chapter will be a case study of Orlan a French performance artist who chooses her own flesh as her medium to be sculpted on through plastic surgery.

CHAPTER 1

AFTER THE ORGY

The body is one of the most potent objects of desire, of power, of knowledge, and when everything is interpreted in terms of phantasies, repressions and sexual stereotype the body is in a particularly vulnerable position, because never before has there been as much potential to alter, to change and to take control of the human body, be it through genetic engineering, silicon implants, artificial body parts, plastic surgery or test tube pregnancies. Far away we are now from the corset or the chastity belt. In a world where it is becoming normal for the modern human to be called The Post-human, where theorists such as Hans Moravec look forward to the possibility of downloading human consciousness into a more versatile medium.

The advances of the second half of the twentieth century are forcing a dramatic shift in our view of our bodies that is almost bringing us back full circle to more ancient beliefs. (Hellman, 1993,P.244)

In a sense this is true, because even though Western people live their lives totally separated from other human beings, or in the illusion of being separated, at the same time as they are extolling the virtues of individualism, technology, medicine and the media are undermining the uniqueness of the individual body, blurring the boundaries between it and the rest of the world.

Take the computer for example. It is subtly altering the parameters of our body and our sense of who we are. As a growing number of cerebral functions now take place outside our heads, stored in electronic form, the keyboard and screen have truly become and the electronic diary an increasing proportion of our thought processes - particularly the mind's power of memory, organisation, logic and calculation. These days you don't have to suffer a stroke or fracture your skull, to lose a part of your brain function.

Accidentally wipe clean one of your computer discs and immediate loss of function ensues as part of your extracorporeal mind vanishes, probably forever. Turning your mind inside out, as it were, making you vulnerable in another way. If some stranger manages to get access to your computer files, it can feel as though they were rummaging around inside your head and exploring the private landscape of your ideas, thoughts and dreams.

More than thirty years ago Marshall McLuhan described the media as being extensions of the human organism, and particularly of its brain and central nervous system. With the aid of television and radio he wrote that the world has become a 'global village' in which we can see or hear events as they take place even when they are on the other side of the globe. Accordingly, many more of our perceptions all become both more public and more shared - as befits what McLuhan described this type of violated human as being

An organism that now wears its brains outside its skull, and its nerves outside its hide. (Helman, 1993, P.242)

Other forces which make our bodies seem less exclusively our own come from advances in medical science.

Transplants not only of hearts, but also of kidneys, cartilage, corneas, livers, lungs, skin, hair, bone, nerves, pancreases and parathyroids create a novel type of kinship between recipient and donor. (Helman, 1993, P.244)

Whether they are close relatives or strangers, living or dead, the two bodies are linked by the donated organ. Furthermore, in a secular age transplantation provides a form of partial immortality. When a person dies their kidneys, cornea can live on, with billions of cells planted like seeds in another person's body.

The growth of 'spare part' surgery over the past decades has meant that, as our bodies age, they tend to become increasingly synthetic. Hundreds of thousands of aging bodies now carry prosthetic parts of metal, plastic, nylon, or rubber in the form of artificial joints, arteries, teeth, corneas, hips and heart pacemakers.

Our bodies are becoming more like characters in Robocop or terminator with every passing year. One day puzzled archeologists will sift through the grave sites of our culture and on the shelves of our museums there will be steel hip joints, plastic arteries, ceramic teeth, a metal heart and a row of hearing aids. (Helman, 1993, P245)

These medical advances have enormously improved the quality of life, and the physical functioning of countless people. But what subtle influence have they had on our sense of self? For as we grow older our bodies are becoming more permeable, our limits stretched by surgery, over the years we are dissolving piecemeal into one another. Walking around with someone else's heart, kidney or cornea within your body, or someone else's blood circulating in your veins, are you in every way the same original body and therefore the same individual self that you once were?

This brings me back to an interesting thought from Baudrillard - when everything is political, nothing is political, the word itself is meaningless. When everything is sexual, nothing is sexual any more, and sex loses its determinants. When everything is aesthetic, nothing is beautiful any more, and art itself disappears. This paradoxical state of affairs, which is simultaneously the complete actualisation of an idea, the perfect realisation of the whole tendency of modernity, and the negation of that idea and that tendency, their annihilation by virtue of their very success, by virtue of their extension beyond their own bounds - this state of affairs is epitomised by the single figure: the trans-political, the trans-sexual, the trans-aesthetic. (Baudrillard, 1992, P.9)

The same can be said for the human, their extension beyond their own bounds, the merging of man and machine and also of man and man. In this total confusion of categories and types, it is not surprising that psychiatrists are identifying new psychiatric syndromes, one of which is called Body Dysmorphic Disorder (BDD) - this frighteningly obsessive illness actually lies at the extreme end of the spectrum of distorted body image along with anorexia, and bears no relation to reality. 'Imagined ugliness'. These individual's defects may be either non-existent but can cause such extreme mental torture that they can even lead to suicide.

CHAPTER 2

AFTER THE BODY

Concepts that attempt to reflect the living being cannot do so without altering its direction. The human body affected by such interchanges is therefore transformed in response to the different strategies adopted by life and thought. The changes undergone by the body - sometimes acting as an obstacle to the intelligence and sometimes as its springboard, sometimes expressing the entire universe and sometimes disappearing completely as an autonomous entity - are therefore quite real. They proceed, as Marcel Mauss put it, from body techniques which mingle physical capacities and mental mechanisms to form a body adopted to circumstances:

The body of a charismatic citizen or of a visionary monk, a mirror image of the world or a reflection of the spirit (Ferer, 1989, P.11).

Regarded in this light, the history of the human body is not so much the history of its representations as its modes of construction. For the history of its representations always refer to a real body considered to be 'without history' - whether this be the organism observed by the natural sciences, the body proper as perceived by phenomenology, or the instinctual repressed body on which psychoanalysis is based - whereas the history of its modes of construction can, since it avoids the overly massive oppositions of science and ideology or of authenticity and alienation, turn the body into a thoroughly historicised and completely problematic issue. Even though the problems inherent in this issue cannot be solved once and for all, an understanding of them remains crucial if we are to acquire what Michel Foucault has called "a thickening of the present" (Ferer, 1989,P.12)

or, in this case of the body we construct for ourselves. By comparing earlier and foreign constructions with those through which we perceive our bodies today and even more importantly by studying transformations that affect body techniques and the new problems they contain, we can define more precisely the current boundaries of an ethics of the body. This ethics goes beyond a mere determination of which values will protect us against an epidemic.

Jeffrey Deitch made a very interesting statement on the current relationship between 'Post-Modernism' and 'self', and 'Post-Humanism' and 'self', in his article for the catalogue of the exhibition 'Post-Human': Our current Post-Modern era can be characterised as a transitional period of the disintegration of self. Perhaps the coming 'Post-Human' period will be characterised by the reconstruction of self. (Deitch, 1992. P.23)

As Deitch comments in his opening catalogue essay, today's 'reality' has become extremely artificial; the reality of our bodies is currently fabricated far more by our imaginations and by pure invention than by nature. Reality has surpassed our dreams drawing the artificial and the natural inextricably together. (Kantova, 1992, P.93).

R.U. Sirius: Virtual reality is the name of a new technology that creates the illusion of being immersed in an artificial world, or of being present in a remote location in the physical world.

To enter virtual reality (VR), a person puts on a head-mounted display (HMD) that looks like a scuba mask. A pair of tiny television tubes, special optics and wide angle lenses, and a device that tracks the position of the users head are mounted in the HMD so that when it is worn, the normal view of the outside world is completely blocked: in the place of the physical world is substituted a stereographic three-dimensional computer graphics depiction of a world model that exists in a computer. Besides being immersed in the artificial world, the person is able to navigate within that world, and to manipulate it using hands and fingers. (Rheingold, 1993, P.252)

Popular culture texts such as film, television, video games, magazines, cyberpunk fiction and comic books describe a discourse currently circulating in the scientific community of the union of humans and electronic technology, in positive terms. The discourse conceives the fusion of a computer and a human resulting in a highly evolved intelligence that escapes the imperfections of the human body. Any yet while rejecting the imperfect human body the discourse simultaneously uses language and imagery associated with body and bodily functions to represent the vision of human/technological perfection. Thus computer technologies occupies a contradictory position where they represent both escape from the physical body and fulfilment of erotic desire. (Springer, 1991, P323). Cyborgs which are cybernetic organisms are the result of a union between a human and technology. With the cyborg the self is altered into something completely new,

Am I a man, am I a machine? (Baudrillard, 1988, P14)

In the relationship between workers and traditional machines, there is no ambiguity whatsoever. The worker is always estranged from the machine, and is therefore alienated by it:

Whilst new technology, new machines, new images, interactive screens do not alienate me at all. With me they form an integrated circuit (Baudrillard, 1988, P.14).

It would be inappropriate to call Virtual Reality an escape from reality, since what it does is to provide an alternative reality where 'being' somewhere does not require physical presence and 'doing' something does not result in any changes in the physical world.

Virtual Reality undermines certainty over the term reality, ultimately abandoning it altogether along with all the other certainties that have been discarded in post-modern times. (Springer, 1991, P.314)

Transgressed boundaries define the cyborg, making it the essential post-modern concept. (Springer, 1991, P.306)

This recalls Baudrillard's assumption about the idea of extension beyond one's own bounds. He talks of things, signs, actions, when freed from their respective ideas, concepts, essences, origins and aims that they embark upon an endless process of self-reproduction.

Things continue to function long after their ideas have disappeared, and they do so in total indifference to their own content. (Baudrillard, 1992, P.6)

And the paradoxical fact is that they seem to function better under these circumstances. Take for example television which operates in total indifference to its own image,

It would not be affected, in other words, even were mankind to disappear. (Baudrillard, 1992, P6)

This rather rash statement is not entirely true. I'm sure television could exist for a while after the disappearance of the human race, but it could not sustain itself for long.

However, one can see a valid reason why he chooses to say this when one explores the 'parameters' of cyberspace. (Cyberspace is a medium that gives people the feeling that they have been transported bodily from the ordinary physical world into worlds purely of imagination).

All that remains of the aging shambles which usually constitutes my corporeal self is a glowing, golden hand floating before me like Macbeth's dagger. I point my finger and drift down its length to the bookshelf on the office wall. I try to grab a book but my hand passes through it. 'Make a fist inside the book and you'll have it.' says my invisible guide. I do and when I move my hand again, the book remains embedded in it. I open my hand and withdraw it. The book remains suspended above the shelf. (Mondo, 1993, P.259)

Could it be that all systems, all individuals harbour a secret urge to be rid of their ideas, of their essences, so as to be able to 'proliferate' everywhere, to transport themselves to every point of the compass?

This seems to be one of the basic desires of the whole cyberpunk vision the idea of leaving one's flesh, or as it is so eloquently put in one of William Gibson's novels, Neuromancer, where Topo expresses the desire to leave his "meat":

It is the most beautiful thing in the human universe..... if I could just be pure consciousness I could be happy. (Springer, 1989 P.308)

The third-century Neoplatonist Plotinus "seemed ashamed to be in the body". Yet Plotinus knew late antique contemporaries who in his words positively 'hate the nature of the body' and "censure the soul for its association with the body". These acquaintances of Plotinus were "gnostics", people convinced of the soul's desperate need for a divinely revealed gnosis, "knowledge", in order to be awakened from a lethal amnesia as to the self's origins and rescued from submersion in an alien, material world. They believed that:

Encased within its cortex of flesh, the human is trapped as though in a prison. (Williams, 1989, P.129).

These beliefs correspond in some ways to the beliefs of many other religious sects wherein the body is viewed as simply a costume to be shed, a constitution that prevents man from participating in "divine perfection":

It may be the lusts of the flesh that carve out a canal from the genitals to the soul in which the devil is swallowed up; or perhaps after each meal, man's digestive system draws him into a world of corruption and decay. (Ferer, 1989 , P.129).

Even though cybernetics is not concerned with morality, there are some very strong links between it and some ancient religious beliefs, where both are discarding the body as being an obstacle in this desire for transcendence. Paul O'Brien, in his article 'Metal and Meat' observed that through imagined feats of prosthesis or the downloading of consciousness into the computer the cult of cybernetics has taken over the search for transcendence or immortality. (O'Brien, 1994, P.23). Cyberpunk fiction writers William Gibson and Rudy Rucker have made immortality a central theme in their books,

Raising questions about whether non-physical existence constitutes life, and especially is Gibson's novels, examining how capitalism would allow only the extremely wealthy class to attain immortality by using technology inaccessible to the lower classes (Springer 1991, P.321)

One of the interesting things about these cyborgs is the fact that ever though they appear to be some sort of advancement on the human,

We are forms of life, based on electrical impulses. Instead of carbon or other physical matter, we are the next step. (Springer, 1991, P.322)

In my view this is undermined by their physicality. For instead of being represented as intellectual wizards, whose bodies have withered away and been replaced by computer terminals, the men and women are seen as exaggerated stereotypical role models of what the perfect body 'should aspire to', according to present day trends.

The language and imagery of technological bodies exists across a variety of diverse texts. Scientists who are currently designing ways to integrate human consciousness with computers (as opposed to creating Artificial Intelligence) describe a future in which human bodies will become obsolete, replaced by computers that retain human intelligence as software. This brings to mind a line from the film *Cyborg II*,

The soul is in the software.

Baudrillard's idea of trans-sexuality is an interesting term to place beside the cyborg. The cyborg representing the dream of a sexuality liberated from the body, "cerebral sexuality":

Where our bodies are obliterated and our consciousness integrated into the matrix.
(Springer, 1991, P320)

Baudrillard again 'discovers' that on all sides we witness a kind of fading away of sexuality, of sexual beings, in favour of a return to the earlier (?) stage of immortal and asexual beings, reproducing, like Protozoa, by simple division of the one into two and the transmission of a code. Today's technological beings, machines, clones, replacement body parts - all tend towards this kind of reproduction, and little by little they are imparting the same process to those beings who are supposedly human and sexed. The

aim everywhere - not least at the leading edge of biological research - is to effect a genetic substitution of this kind, to achieve a linear and sequential reproduction, cloning or parthenogenesis of little celibate machines. (Baudrillard, 1990, P7).

When sexual liberation was the order of the day the watchword was:

Maximise sexuality, minimise reproduction. The dream of our present clone-loving society is just the opposite; as much reproduction and as little sex as possible. At one time the body was a metaphor for the soul, then it became a metaphor for sex. Today it is no longer a metaphor for anything at all, merely the locus of metastasis, of the machine-like connections between all its processes, of an endless programming devoid of any symbolic organisations or overarching purpose: the body is then thus given over to the pure promiscuity of its relation to itself, the same promiscuity that characterises networks and integrated circuits. (Baudrillard, 1990, P7)

Virtual reality seems on the face of it to offer new forms of human experience which open up undreamed of human experiential possibilities, for example of erotic interaction between human subjects in a "disembodied cyberspace, independent alike of AIDs and reproduction."(O'Brien, 1993, P.26).

This contradicts Baudrillard's idea of as little sex and as much reproduction as possible.

Clearly we are on the verge of a whole new semiotics of mating. Privacy, identity and intimacy will become highly coupled with something we don't have a name for yet what will happen to the self? Where does identity lie? (Kushi, 1990, P314).

The Science fiction author J.G. Ballard believes that organic sex, body against body, skin area against skin area, is becoming no longer possible, that what we are getting into is a

whole new order of sexual fantasies, involving a different order of experiences, like car crashes, travelling in jet aircraft, the whole overlay of new technologies, architecture, interior design, communications, transport, merchandising:

These things are beginning to reach our lives and change the interior design of our sexual fantasies. (Ballard, 1984, P164)

In virtual reality you don't have 'you' exactly because in virtual reality the whole world is your body - encased within a screen that extends beyond your vision. Everyone shares the same body.

In published descriptions of virtual reality there are frequent references to its erotic potential. One concept is "teledilronics" (Ted Nelson's term to describe sex via virtual reality technology (Mondo, 1993, P.270). Teledilronics puts the user in a body suit lined with tiny vibrators. The user would telephone others who are similarly outfitted. Their telephone conversations would be accompanied by computerised visual representations, displayed to them on headsets, of their bodies engaged in sexual activities.

As Howard Rheingold, author of the book Virtual Reality points out, teledilronics would revolutionise sexual encounters as well as our definitions of self.

Donna Haraway has speculated on the 'liberatory' potential of cyborgs offering a world without gender. She holds that "the cyborg is a kind of disassembled and reassembled post-modern collective and personal self." (Springer, 1991, P.308)

According to Sadie Plant cyberspace shifts reality into the virtual, the cyborg embraces identity collapse:

For all our good intentions, moral principles and political vision we are heading for a post-human world in which the intentions of the human species are no longer the guiding force of global development. (Springer, 1991, P.308)

It is my view, for all the good intentions, moral principles and political vision, we are in a world where the intentions of the human species were and are the guiding force of global destruction. We do not have to wait for 'a post-human world' to accomplish this.

We are just beginning the journey into the alteration of the body. The emerging world of easy plastic surgery, genetic reconstruction, and computer-chip brain implants,

May soon be adding a new stage to Darwinian human evolution. (Deitch, 1992)

These technological innovations are also beginning radically to alter the structure of social interaction. Social and scientific trends are converging to shape the new conception of self, a new construction of what it means to be a human being

One can simply construct the new self that one wants from the constraints of one's genetic code. (Deitch, 1992)

The matter-of-fact acceptance of one's 'natural' look and one's 'natural' personality is being replaced by a growing sense that it is normal to reinvent oneself. In the West it is assumed that the average person can and should alter his or her body through rigorous diet and exercise. Mind-altering drugs have also achieved wide acceptance. And plastic surgery is not only accepted by many of our social role models, but is enthusiastically shown off.

At a conference a group of "Futurists" recently described this period as the 'Age of Bionization' (Kushk, 1990, P57) and stated that it began in 1980 and would last into the next century. According to Kushi, organ and gland-transplants as well as artificial body parts will become commonly available. Silicon chips have become fused with the human nervous system for the first time in order to control certain nervous disorders. With the development of test tube pregnancies, artificial insemination surrogate mothers, sperm bank fathers and other forms of genetic manipulation procreation will increasingly be removed from the hand of parents and the traditional family unit will further decline. Computers and robots will rapidly replace the industrial work force, making humanity even more dependent on automation and artificial technology.

Along with the increased mechanisation of the body,

we will witness more widespread control of the mind. This has already been prescribed in schools, hospitals, and prisons with the use of tranquillisers, sedatives and other drugs to modify behaviour (Kushi, 1990, P.57)

Drugs and chemicals may be introduced to control common moods, feelings, perceptions and possibly even programme beliefs, opinions and basic human values such as love, truth and spirit. The latter part of this period, the "Age of Psychonization" and "Ultrapyschonization" will probably reach a peak around 2030 or 2040. (Kushi, 1990, P.58)

About this time, according to the present trends, the natural human species as we know it will collapse and be succeeded by an artificial species that may bear some external resemblance to homo sapiens but have no natural link with millions of years of past human evolution.

We must ask ourselves who or what we take the body to be when we perceive it as an immune system threatened on all sides, even by its own functions; when we seek to discover in ourselves the particular saving deficiency that distinguishes us from machines without throwing us back to an animal state; or when the uterus no longer appears to be the unequivocal silent locus that perpetuates the species.

At the intersection of the confusion of our lives and the uneasy peregrinations of our thoughts, these questions, among many others outline a picture of a contemporary body. (Feher, 1989, P.11).

CHAPTER THREE

THROUGH THE EYE THAT SEES

Along with the history of the human body regarding its mode of construction, there runs also, parallel to this, a history of its representation.

The dawn of this post-human world cannot be portrayed in the same way as the world of Picasso or even the world of Andy Warhol. The portrayal demands a new conception of figurative art that takes as much from television as it does from art history.

New approaches to self-realisation are generally paralleled by new approaches to art. With each succession transformation of the social environment, great artists have both reflected and helped to define the new personality models that have developed out of society's absorption of technological, political and social change. Looking back through the history of art, we can see how artists have portrayed the changes in models of self-realisation that have accompanied profound changes in the social environment.

Take for example such artists as Theodore Gericault who reveals an increasingly complex concept of the individual in his famous portrait of the kleptomaniac. The deepening sense of individuality that characterised the modernist attitude is portrayed and communicated by a succession of great nineteenth century artists from Ingres to Manet.

The modern model of the self goes through numerous phases as the concepts of individual freedom and individual expression become more sharply focussed. The adaptation of personality to the increased velocity of the early twentieth century's new urban industrial society is reflected by the cubist portraits of Picasso. The profound

contribution of the Freudian psychology of the self is communicated through the expressionistic portraiture of Kokoschka. The sexual, ethnic and political liberation movements that are associated with 1968 were the logical fulfilment of the modern dream of unrestrained personal freedom, but also represented the shattering of the modern Utopian search for absolute truth.

The traditional aspiration of the artist to reveal the world as what he or she sees it may have become impossible (Deitch, 1992 P.16).

The events of 1968 and their repercussions demonstrated a new sense that there are numerous ways to look at the world, and numerous equally valid standards of behaviour. Feminism, in particular, has spurred tremendous changes in the structure of society during the past twenty-five years, creating perhaps the most significant revolution in human behaviour since the Renaissance. Even the drug culture of the years around 1968 had its effect on how people perceive things today.

Can corporate executives who experienced the alternative realities of mind-altering drugs while they were at college have an absolute sense of reality like that of their parents' generation? (Deitch, 1992, P.24)

The post 1968 period has been a time of transition when the radical impulses of the counterculture have slowly penetrated to the more traditional segments of society. A distinct new model of behaviour and a new organisation of personality that is distinct from the modern model is still in the process of developing. The tentative term of 'Post-Modern' is probably the most appropriate one to describe this intermediate state of consciousness that continues the transition between the modern model and the new model of reality that we are building. The obsession with self-awareness and self-improvement in the 1970's and with the

self indulgence of the 1980's (Deitch, 1992, P21)

demonstrated the intense interest in redefining and perhaps reformulating society's definition of the self. The new broader understanding

of the multiplicity of possible realities. (Deitch 1992, P.23)

has inspired a widespread desire to break with older constraining models of personality. It is becoming routine for people to try to alter their appearance and their behaviour beyond what was once thought possible. The modern era might be characterised as a period of discovery of self, recalling again the words of Jeffrey Deitch where he suggests that perhaps the coming 'post-human' period will be characterised by the construction of self, as opposed to the deconstruction interest in the 'post-modern' period. (Deitch, 1992 P.27)

These emerging social and technological trends that are redefining our concepts of the self and of social behaviour have begun to exert tremendous influence on artists. There is an enormous new artistic interest in the body and in the presentation of the self.

Everything is related to the body, as if it had just been rediscovered after being long forgotten; body image, body language, body consciousness, liberation of the body are the passwords. (Starobuiski, 1982, P.353)

Much of today's most innovative artistic practices involve new concepts of, and new approaches to the figure. This new interest in the figure is however not to be found where it would be traditionally expected, in painting and in conventional sculpture. The new interest in figuration, in keeping with social and technological change is emerging

through the channel of the conceptual, body and performance art of the late 60's and 70's rather than through the figurative tradition.

Artists such as Kiki Smith, Robert Gober, Charles Kay and many others who echo the psychological and social stress engendered by the nanotechnology, A.I.D.S., abortion, genetic engineering, plastic surgery, artificial intelligence and an over saturation of media. They address global issues of population doubling, atmospheric depletion, pollution and private issues of social and sexual alienation? (Rian, 1993, P46).

They speak of an art that is reactive to and descriptive of the real world, but it cannot in fact be called realistic because so much of the 'real' world has in fact become artificial.

Future genetic manipulation may spawn a race of humans who are outwardly "perfect" but whose inner neuroses may not be so easily controlled (Deitch, 1992, P32)

Artists are sensitive to this murky underside of displaced urges that might not be quite as easy to remould as a pair of flabby thighs. Janine Antoni's cube of gnawed chocolate reveals the neurotic and desperate behaviours sometimes hidden beneath the sleek facade of a woman 'perfected' through cosmetics.

Kiki Smith's flayed bodies, dripping with excretions, witness the emotional wreckage that festers below the plastic surface. Smith's figurative sculptures and paper works portray women's vulnerability. Fetal poses and lacerated or excreting bodies render women as the bearer of duress. She kindles an almost primitive self-consciousness about having a body as opposed to a spirit,

as a subset of social symbolism (Bonami, 1993, P17)

For the last decade Smith has been making art about the human body. But the body she represents is not the one shown in conventional nudes or portraits; it is the secret, unrepresented body of disconnected parts, of viscera and ova, of skin and sperm - the subcutaneous, even microscopic, out of sight and out of mind aspects of our inner beings. This 'quasi-scientific' approach to the body created an odd sensation in Smith's 'Project Room': it seemed to be part art exhibition, part anatomical inventory.

Smith is aware of the body as a social construct, a physical form shaped by prevailing attitudes, not only toward biological functions but also towards gender. Through her art, Smith means to prod people into a greater awareness of their own individual experience of the body, and into a realisation of the ways in which that experience is manipulated by external forces. Society's attitudes toward the body, Smith argues, have shaped and controlled the relationship of individuals to their bodies - from the photos in fashion magazines which inspire self-loathing (I have already spoken of that psychological disorder, Body Dysmorphic Dysfunction or 'imagined ugliness') to the way current medical practice encourages patients' passivity in the face of biomedical expertise.

"Our bodies are basically stolen from us", Smith says, and she sees her art as, "trying to reclaim one's own turf" (Tallman, 1992 P. 143).

In her 1990 'Projects Room' at the Museum of Modern Art, Smith placed a dozen mirror-glass bottles the size and shape of those used for office water coolers as a low-free-standing wall; each bottle was etched with the name of a different bodily fluid, from 'blood' to 'saliva' to 'vomit'.

If bodily fluids already bespeak danger and death in this age of AIDS, the fact that the words on Smith's bottles were etched in Gothic type added a further Frankensteinian aura to the science. (Tallman, 1993, P147)

Reproduction (Identical Twins) 1990 consisted of two pairs of aluminium hands dangling from wires like robot miniatures on an idiot string. The aluminium hands were actually cast from the hands of identical twins, making them exact mechanical replicas of exact genetic replicas. Beside those mitts hung an untitled square which at first did not seem particularly anatomical: it consisted of hundreds of small cubes of beeswax arranged on muslin on wood framed in two neat rectangles.

Like many of Smith's pieces, this echoed the enigmatic sense of the biological captured so well in Eva Hesse's works. But here the enigma had a corporreal basis; each of Smith's cubes bore the imprint of a square inch of human flesh adding up to the surface area of one human body, flayed and diced.

Little Holes (1990) a huge paper wall piece strained with dark blotches and grainy nebulas, turned out to represent a galaxy of human orifices: photolithographed ears, anuses, eyes and navels, printed and reprinted until clear definition was lost.

Sperm, like most of Smith's subjects, has been largely invisible in art, as in life.

A work like Shields (1990), a row of plaster casts of very pregnant bellies jutting out from the wall like bulkhead lights, is profoundly odd in its effect. The casts, first shown at Faubush in 1990, are both aesthetically pleasing (they are powerful sculptural forms) and vaguely embarrassing (it's like looking up someone's maternity shirt). In the same show, Smith exhibited Trough (1990), an open plaster cast of a reclining pregnant figure, a disconcertingly empty vessel. For both men and women, pregnancy is a source of violently ambivalent emotions. And given the current debate in this country over

abortion, a room full of jutting bellies and female figures turned into open troughs is bound to have political overtones.

In 1985 Smith spent three months training as an Emergency Medical Service technician in New York. Since the Renaissance artists have studied anatomy, but generally they have done so in the cause of representation, to depict the exterior of the body more accurately and to manipulate figures believably into positions of symbolic or emotive importance. Smith's interest in anatomy was somewhat different: her EMS training was less concerned with the body's appearance than with its processes, failures and traumas.

Increasingly gripped by the inherent drama of the body itself Smith's shifted her art from the theatrical toward the clerical. She began to fashion solitary organs, each simply presented and accurately observed: a stomach made of heavy glass, a perilously delicate rib-cage of terracotta and thread, a digestive system in rusted iron looking very much like a dilapidated radiator.

Then moving from the torso to the loins, Smith cast a pair of bronze, urogenital systems (one male, one female) and *Womb* (1986) a uterus that is hinged along one side and can be opened and closed. These pieces marked a subtle change in Smith's preoccupations - a turn from pathology to reproduction. They also marked her entry into the complicated territory of sexual difference.

On being asked the question that her work seemed to express the human as being more like a future corpse than a spiritual entity (Bonami, 1993, P.55), she replied,

It's more a relationship of being physical and our relationship with other peoples physicality. The body is a form of being, its a vehicle. You write a diary with your body. Your body is like a mandala you focus on a point and you see all the connections surrounding it (Bonami, 1993. P55)

Simultaneously beautiful and grisly, Kiki Smith's art works focus on body parts and physical functions. Underlying her attentiveness to the human form is an essentially political question: who controls our bodies ?

Artists are giving us a frightful warning of the irrational reservoir of dislocated emotions that may overwhelm the advances of technology. Robert Gober shockingly isolates segments of the body from the whole, creating an eerie new reality of free-floating limbs and disconnected emotions.

The question of technology usurping nature is commonplace in science fiction, not to mention city life, 'The sky above the port was the colour of a television tuned to a dead channel' (Neuromancer, 1984 P.64)

This calls to mind another thought from Baudrillard,

One day the image of a person sitting watching a television screen voided by a technician's strike will be seen as the perfect epitome of the anthropological reality of the twentieth century (Baudrillard, 1990, P.13)

Gober's first exhibitions of handhewn cribs and oddly placed doors created a physical disequilibrium out of an industrial artifact. These previewed his recent body works, which are disquieting, cadaverous sculptures of the lower half of a nude male.

He radically overturns the original intentions of his predecessors, where they opt for a detached conceptual stance, Gober opts for a highly personal emotional approach. He endows his objects with a human warmth which Duchamp or minimal Art Lack. (Rian, 1993 P.44)

Mathew Weinstein observes somewhat cynically,

Gober tends to treat art history as if it were a succession of empty gestures in need of an infusion of humanism.

His art voices strong mythically American sentiments, a sense of innocence lost, a need to speak plain truths and an angry public - spirited discontent with the current failing of the democratic process.

Humans and mannequins in the work of Charles Ray give a disquieting glimpse of the coming post-human situation,

His long-time fascination with automata recalls Samuel Butler's thesis 'humans in an industrial age are merely the reproductive organs for creating more machines'. (Rian, 1993, P.16)

Ray's themes are deeply self-conscious, involving precariousness, tension, toxicity, brainwashing. He conveys a wry humour about humanity, the regurgitation automaton, that can create a logical world but with every progressive thrust creates an equally toxic sacrifice of psychic and physical pollution.

Ray's subject-matter suggests a dissociation between the man or woman of sense and the over-scaled machinations of an age of molecular mechanics.

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There is a feeling of irrationality that is furthered by the sense that the explosive new technologies may also be unleashing some explosive new pathologies. We are experiencing a surge of seemingly untamable viruses: biological, social, environmental and computer viruses as well. There is a sense that we are "advancing but not progressing" (Deitch, 1992, P.47) mired in a swirl of unexpected side effects that have undermined our belief in a rational order and moved us closer to embracing an irrational model of the world.

In Chapter One I spoke briefly about the ethical, sexual, social discriminations as well as ecological issues that are fuelling the production of art. These artists I have discussed in this chapter seem to have taken some of these issues on board. This new role that art seems to have adopted is the concept of 'redefining life', especially in the arguments that surround the 'Post-Human' issue.

I find that this 'moral commitment' has created absolute confusion, especially when I see Damien Hirst, who claims that his art manipulates, dissects and recombines the idea of the social being. Hirst who has conceived of such a work - being the precise microsurgical removal of the artist's hand it's momentary display on a plinth and its subsequent "hopefully successful reattachment to his body" is a waste of time. This ideology can only be an act of violence and irrationality which seems to serve no other purpose save to ultimately perpetrate the violence that is already destroying humanity.

CHAPTER FOUR

PLUS JAMAIS LA FILLE DE MA MERE ET DE MON PERE

All the gross, trivial, mediocre, and outrageously banal aspects of recent art more than simply throw up provocation or sociological insights; they possess a potential for violence that places them some way outside of reach from reification into style: ridiculousness kills the image. (Bourriaud, 1992, P.88)

Following Modernism's journey into the limits of art, artists since the 1970s have been more conspicuously preoccupied with justifying their work and its place (real or imagined) in society. Jeff Koons' spectacular marriage, and Dokoupil's still lifes are all reference points by which artists gauge the extent to which they might stretch the rules of the game. The art world may have already undertaken the route of involution as opposed to evolution so to say. The hallmark of the involutory movement is its gravitation towards particularly thankless procedures and materials, eg:

The "weak" or grotesque installations of Polly A Ofelbaum, Mike Kelley, Karen Kilimnik or the 'pitiful' trivial iconographics of Jeff Koons, Julie Wachtel, Cady Noland, Alain Séchas, and Jim Shaw go beyond the day to day or serial banality described by pop art or the formless, poor material championed by Muform or Arte Povera ? (Baurriaud, 1992, P.88)

This deliberate shift toward the unacceptable reveals the involutory desire to couch art in terms of the admissible, unbearable, and undeferable. It is in this territory marked out by involution that we encounter the whole range of contemporary figuration. Lying outside any style or claims on art history it heralds arts eternal return towards its own impossibility.

In the avant-garde, nothing shocks in the name of art, every delirium is allowed. However, the performance artist Orlan who is also a professor at the Fine Arts School in Dijon, France, has managed to shock even the most blasé with her latest performances:

The mad lunatics of corporal art, nice and bloody, as practised by certain Austrian artists in the 70's who went in for self-mutilation, were this time dumbstruck. (Courterier, 1991, P.8)

The survivors of happenings in the surreal Dadista tradition questioned the sense of an art which surpassed them. For some it is gratuitous exhibitionism, shameful publicity - seeking, an aberrant step. Others however consider that this work belongs to the 21st century.

Orlan is not her real name. Her face is not her original face. Soon her body will not be her body. Paradox is her content: subversion is her technique. Her features and limbs are endlessly photographed and reproduced; in France, she appears in mass-media magazines and on television talk shows. Each time she is seen she looks different, because her performances take place in the operating room and involve plastic surgery. What we actually know about the video-and-performance artist who calls herself 'Orlan' is less than what is known about Orlan, the synthetic fibre whose trade name closely resembles her chosen alias. This assumed name, moreover will in turn be altered. When the total self-transformation she plans is complete an advertising agency will select a new name consonant with her new image.

Throughout her career as a well-known French multimedia artist, Orlan has trafficked is notions of an ambiguous and constantly shifting identity. Her actions call into question whether our self-representations conform to an inner reality or whether they are actually carefully contrived for marketing purposes - in the media or in society at large.

Orlan's journey from the art gallery to the operating room began in the late '60s in the streets of her home town of St. Etienne. As part of the radical activities triggered by the liberation movements of Les Everements de Mai 1968, she improvised her first performances and public spectacles. In the 70's she did performance pieces in Lyons and, later, outside the Guggenheim Museum in New York. These consisted of abstract measuring actions relating her body to a mediaeval convent and to a modern art museum.

The ideological exclusion of the body from the field of culture would have its corollary in the institutions of Modern Art (Cummins, 1993. P.2)

The museum is not only the place in which Art is confined and where the end product of creation is stored, it is also a powerful device which animates it. As Lyotard remarked in "Painting as a libidinal device", if almost every chromatic inscription can be called painting, clothing tattooing and make-up would be the pictorial procedures rejected by modern institutions, because of their lack of 'nobility', their primitivism, their savagery. During the 70's these pre-suppositions were questioned and contested by practices for which the body served as support (to name but a few Vito Acconci, Hermann Nitsch, Gira Pare and Rudolf Schwarzkogler).

However it was not easy to resist the infatuations of the Eighties and to overcome their regressions. Few performers have survived the return in force of Art to the museum. Orlan, for her part, assiduously maintains an activity of which recent developments constitute an attempt at once daring and historically significant. In effect, she is no longer satisfied with symbolic actions as she was before, but true to the ghost-par-excellence of painting, using flesh, skin and body, advances the most recent theories of simulation. (Cummins, 1993, P.2)

Since 1971 she transgressed the norm by calling herself 'Sainte-Orlan', she conceived performances in which she questions the virgin - whore dichotomy, using Baroque imagery as simulation and reproduction of her false identity. Her plastic media went from tableau-vivant to photography, passing via video, computer graphics and of course, performance. But from 1991 the religious iconography she used began to be replaced by mythology. And, in the most spectacular manner, her own body became the basis for her activity. (Cummins, 1993, P.2)

Her quest for, "the ultimate Masterpiece: The Reincarnation of St. Orlan". Began as a series of proposals and ideas set out in her performance at an arts festival in Newcastle-Upon-Tyne in 1990. The idea behind the work she says is not about

getting younger or becoming more beautiful, but being transformed - becoming nothing less than a totally new person, complete with a new name and passport. (Rose, 1993, P.36)

So what is it ? An irreversible act: that of Orlan, a performance artist who has decided to renounce her own body to be metamorphosed, face and body, through plastic surgery, taking as her models five mythical images of women. In fact, Orlan is modifying her body and face according to standards of beauty found in museums.

She supplied surgeons with computer-generated images of the nose of a famous, unattributed School of Fontainebleau sculpture of Diane, the mouth of Boucher's Europa, the forehead of Leonardo's Mona Lisa, the chin of Botticelli's Venus and the eyes of Gérôme's Psyche as guides to her transformation, somewhat reminiscent of the 'The Fable of Zeuxus' - an ancient Greek artist who made a sculpture of an idealised woman using fragments of the most beautiful women of his era as models. (Couterier 1991, P.8)

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But Orlan's female prototypes are also selected for reasons that go beyond the appearance of their 'ideal' features - reasons involving history and mythology. She chose Diana because the goddess was an aggressive adventuress and did not submit to men; Psyche because of her need for love and spiritual beauty; Europa because she looked to another contentment, permitting herself to be carried away to an unknown future. Venus is part of the Orlan myth because of her connection to fertility and creativity, and the Mona Lisa, because of her androgyny - legend being that the painting actually represents a man, perhaps Leonardo himself. (Rose, 1993, P.85)

The operation / performances are choreographed and directed by the artist herself and involve music, poetry and dance. They are costumed, if possible, by a famous couturier. Although the number and date of operations is not known in advance, each one is conducted according to a precise ritual, treated like a work of art. The operation is stage-managed, photographed and x-rayed at the direction of the artist. All the accoutrements, including crucifixes and plastic fruit and flowers, are sterilised in accordance with operating-room standards, as are the photo blowups of preceding Orlan performances that decorate the operating rooms. Only state-certified surgeons operate.

To support her expensive and complex undertaking, Orlan earns money through the sale of her photos and videos and requires payment for interviews. The production, direction and casting of each operation become fuel for the photos, videotapes and films. As the French representative for the Sydney Biennial in December 1992, she included in the exhibition vials containing samples of her liquified flesh and blood drained off during the body sculpting part of the operations. These relics are also intended to be marketed to raise funds for the remaining operations.

In India, Orlan studied the cult of Kali and gathered sacred texts describing the body as a sack or costume to be shed. She will read from these texts in her next operation / performance, which will transform her own fashionably retroussé nose into the long, pointed configuration favoured by artists of the school of Fontainebleau. The African male striptease dancer who appeared in the first operation / performance will be replaced in the next one by a classical Indian dancer.

Orlan asserts that art is a matter of life and death; each time she is operated on, there is an increasing element of risk. She insists on being conscious to direct and choreograph the actions, so the operations take place under a local anaesthetic. The procedure, known as an epidural block, requires a spinal injection that risks paralysing the patient if the needle does not hit its mark exactly. With each successive surgical intervention and injection, the danger is said to increase.

Orlan may be playing Russian roulette by turning her body into an art work (Strauss, 1993, P.86)

To at least some degree she risks deformation, paralysis, even death. As the artist accepts mortality, she proposes, through the Kali references, a ritual interpretation of her actions as spiritual transcendence.

These performances of Orlan have all been inspired by the Fluxus movement, created by the American John Cage at the beginning of the sixties, which mixed Art and Life. Her work also has many post-Duchampian precedents. By the time Body Art became a full-fledged form of expression in the late 1960's, the element of risk had pretty well disappeared in more conventional forms of art. Dennis Oppenheim, Chris Burden,

Bruce Nauman, Vito Acconci and others responded to this challenge with actions and performances involving conceivable or actual danger and pain. The eventual integration of Body art into the art market put an end to the effectiveness of their strategies.

Orlan calls her work Carnal art to distinguish it from Body art, although she acknowledges common sources. As we have noted, the back-ground of her work includes movie-poster images and reflects the cult of personality introduced into the art world by Duchamp and brought into full flowering by Warhol and Beuys.

Duchamp's coy Rmose Selavy directly inspired Orlan to imply that the beauty business is just another drag act. Warhol's twisted dandyism and his insistence that surface appearance is all that matters is certainly part of her history. More important however, is Beuys' adoption of the role of a Shaman whose wounds represent the sickness of society as a whole. (Strauss, 1993, P.86).

Orlan states that

We are no longer very numerous, the surviving members of the Fluxus movement of the 60's Robert Fillious, Joseph Beuy's, Bob Watts and Gira Pare are dead. We were pure and hard. We took the artistic stance of leaving no traces, the result is that we have nothing in our hands. (Véran, 1991, P.6)

According to Barbara Rose, Orlan, in her effort to represent an idea formulated by male desire, does not strive to improve her appearance. (She has never had a face lift) (Rose, 1993, P83)

She uses her body as a medium of transformation. The 'sculpting' or carving up of her body sets up an intentional parallel between religious martyrdom and the contemporary suffering for beauty through plastic surgery.

She does not hide the fact that these procedures are brutal, blunt and sometimes gory. The imagery flatters neither herself nor the society today. Instead it transmits disquieting and alarming realisations of profound psychological and social insight. Her programme also gives us a devastating critique of the psychological and physical consequences of the disintegration of nature implied in the advanced technologies discovered by scientific researchers from microsurgery to organ transplants to genetic engineering.

By turning herself into a receiving set for signals sent by men to women for millenia, she absorbs and acts out the meanness of a demand for an unachievable physical perfection.

I'm fed up with waiting for the perfection of the synthetic image. What really counts is to open the doors, to move the concepts (Véreau, 1991, P.6)

Orlan acknowledges a specific debt to Herman Nitsch and the Viennese 'Aktionismus' group that developed in the 60's - artists who startled spectators with their ritualistic staged imitations of blood sacrifices. Of all the Viennese artists, she is perhaps closest to Rudolf Schwarzkogler, who had himself photographed (supposedly) slicing off pieces of his penis as if it were so much salami.

However, there is a crucial difference between the Viennese actions and Orlan's performances: with them as with many examples of Body art, there was an element of theatrical fakery. The barnyard and the abattoir, not the operating room, provided blood for the Viennese performance artists. 'Documentary' photographs were frequently staged. Schwarzkogler did not bleed to death any more than Schwarzenegger's on-screen blood is real. (Nor did Yves Klein jump out a window).

Laura Cottingham stresses her point very clearly here that this 'crucial difference' is a very serious one that a woman undergoing facial surgery in an attempt to look like an idea of beauty cannot collude in any way with Burden an artist who had his friend shoot him in the arm, and in another performance, had his palms nailed to the roof of a Volkswagen. The fundamental difference here is that Burden's acts were anarchic in the sense that he did not submit to any institutional authority, however,

Orlan's performance, delivers her body to one of the most authoritative institutions in modern society - the medical establishment. Or perhaps prostitution is the most apt metaphor: First Orlan gives her body over to authority then she sells it. (Cottingham, 1994, P.60)

Orlan claims that she aims to exorcise society's programme to deprive women of aggressive instincts of any kind (Rose, 1993, P.87) so what does she do? She proceeds to exercise this aggression on herself, like that of the rituals of female submission analogous to primitive rights involving the cutting up of female bodies, under some pretence of controlling her destiny. She may have some control of her destiny in that she is in command of the planning, enacting and documentation of her performances / operations. She also controls the surgical steps of her transformation.

What destiny does she choose? One can understand the title of this chapter. 'No longer the daughter of my mother and father' (Vérav, 1991, P.7) and see the relevance.

But because of the performance's association with the "traditional cultural hatred meted out against the female body" (Cottingham, 1994, P.60) (which I believe cannot be ignored), it may mean that misogyny has become so engraved in social ideology, subconsciously if not consciously, that one does not call violence its name, barbarism, one calls it art.

If the 'moral commitment' I have spoken about in chapter one had found its way into the art world, these performances would not be seen as a worthwhile statement by anyone, let alone an artistic one. Money, time and effort would be better spent on people who really need plastic surgery, not on someone who does not seem clear enough in her own mind about her intentions. And whoever said that Orlan's performances are art of the twenty-first century, should think again.

CONCLUSION

The concepts I have put forward in this thesis are an accumulation of a very specific type of rational thought inherent in Western middle-class society today where the question of identity and 'reinvention' is becoming a major issue regarding the human body. Possibilities such as genetic engineering, plastic surgery, virtual reality and cybernetics, are fuelling the alteration of the physical body, along with all the ideologies associated with post-modernist analysis and predictions of a 'post-human' world.

The first chapter has speculated on the body and the basic technological work that is being done to it, from silicon implants to artificial body parts, plastic surgery and genetic engineering. It explains how technology, medicine and the media are undermining the uniqueness of the individual body and how the computer has become an extension of the human organism having a number of cerebral functions now taking place outside the head.

The second chapter explored the parameters of cyberspace, the fusion of man and machine in terms of the cyborg. It elaborated on virtual reality and its erotic potential, independent of AIDS and reproduction.

The third chapter analysed the body in regard to its representation and introduced the work of some contemporary artists such as Kiki Smith, Robert Gober, Charles Ray, Jean Antoni and Damien Hirst. These artists have given a disquieting glance at the modern world, incorporating social, political and personal issues of today, and suggest the possible confusion such 'moral commitment' could bring into the production of art.

The last chapter presents a case study of Orlan, the French performance artist who has chosen plastic surgery as her medium for self-transformation.

Many of the new attitudes towards the body and new modes of social behaviour do not seem particularly significant in isolation, but when viewed together they demonstrate a radically new model of the self and of social behaviour.

It cannot be denied but that technological advancements have provided the body with unlimited potential for positive improvement, enhancement and recovery. Life expectancy has doubled in the last hundred years and is likely to extend further into the next century especially with the new potential of partial immortality for body organs that can live on, inside other humans. Virtual reality is a step up from television, in the sense that one has more interaction with it. It has also provided freedom for sexual experimentation and an escape from the fear of procreation and AIDS.

However, freedom of time and energy from bondage to industrial labour once thought possible with computer technology and its associates seems to have led to a tendency for passivity which has ultimately taken freedom in another way. Technological cultures, alienating the body from much physical activity even to the point of dephysicalising the sexual experience has furthered the mind / body split in which the mind reaches out to interact with the environment by means of machines, which by reason of greater power - physical or rational render the body somewhat redundant.

It could happen that all these extraordinary new possibilities could result in social repression, and push toward conformity, increasing the split between the first world, and third world societies where these technologies cannot be readily afforded. One can already see this repression and conformity happening to women in the 'Beauty industry' with the increase of artificial operations in pursuit of what cannot actually exist - the idealised vision of beauty.

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- Fig. 1. Kiki Smith, detail of an untitled work 1990 (lead crystal, variable dimensions). Sperm.
- Fig. 2. A Man, 1988, ink on gampi paper 48" X 38" by 7 inches, Collection Larron Foundation.
- Fig. 3. Untitled, 1990, beeswax, gauze, wood, pigment, two pieces each 30" X 50" inches, San Diego Museum of Contemporary Art, La Jolla.
- Fig. 4. Trough, 1990, plaster, 24" X 60" by 24 inches.
- Fig.5. "A little while longer and you will see me no more ... a little while longer and ... you will see ...", four video projections of images from "The Mouth of Europa and the figure of Venus", accompanied by a text quoting the words of Christ before the Passion; at the 1992 Sydney Biennial - Photo Stephen Auriach.
- Fig. 6. A Mouth for grapes, photograph mounted on aluminium, 20" X 31.5 inches, from the fourth operation/performance, "The Mouth of Europa and the Figure of Venus; Photo Joel Nicolas.
- Fig. 7. Virtual Sex.
- Fig. 8. Kiki Smith. Tale 1992, wax, pigment and papier maché. 406 X 58 X 58cm. Private collection.
- Fig. 9. Portrait of a Kleptomaniac (Monomaniac Du Vol') oil, 1822 Ghert, Museum of Fine Arts.
- Fig. 10. Untitled Leg. 1989 - 90 wax, cotton, wood, leather, human hair. 32 X 13 X 51cm.
- Fig. 11. Picasso Man with a Pipe. 1911, Oil on Canvas, 37.5" X 28 3/8". Private collection, Paris.
- Fig. 12. Kokosca, Conti Verona 1910.
- Fig. 13. Ingres Louis - Francois Bertin ("the Buddha of the bourgeoisie" Manet called this.) 1832. 45 3/4" X 37 3/8" The Louvre, Paris.
- Fig. 14. Manet. The Dead Torrador. National Gallery of Art, Washington. Whole (154cm).
- Fig. 15. Leonardo Da Vinci. St. Jerome, 1483. Unfinished Rome, Vatican Gallery (Panel, 103" X 75".

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*A Man, 1988, ink on gampi paper,
48 by 38 by 7 inches.
Collection Lannan Foundation.
All photos, unless otherwise noted,
courtesy Fawbush Gallery.*

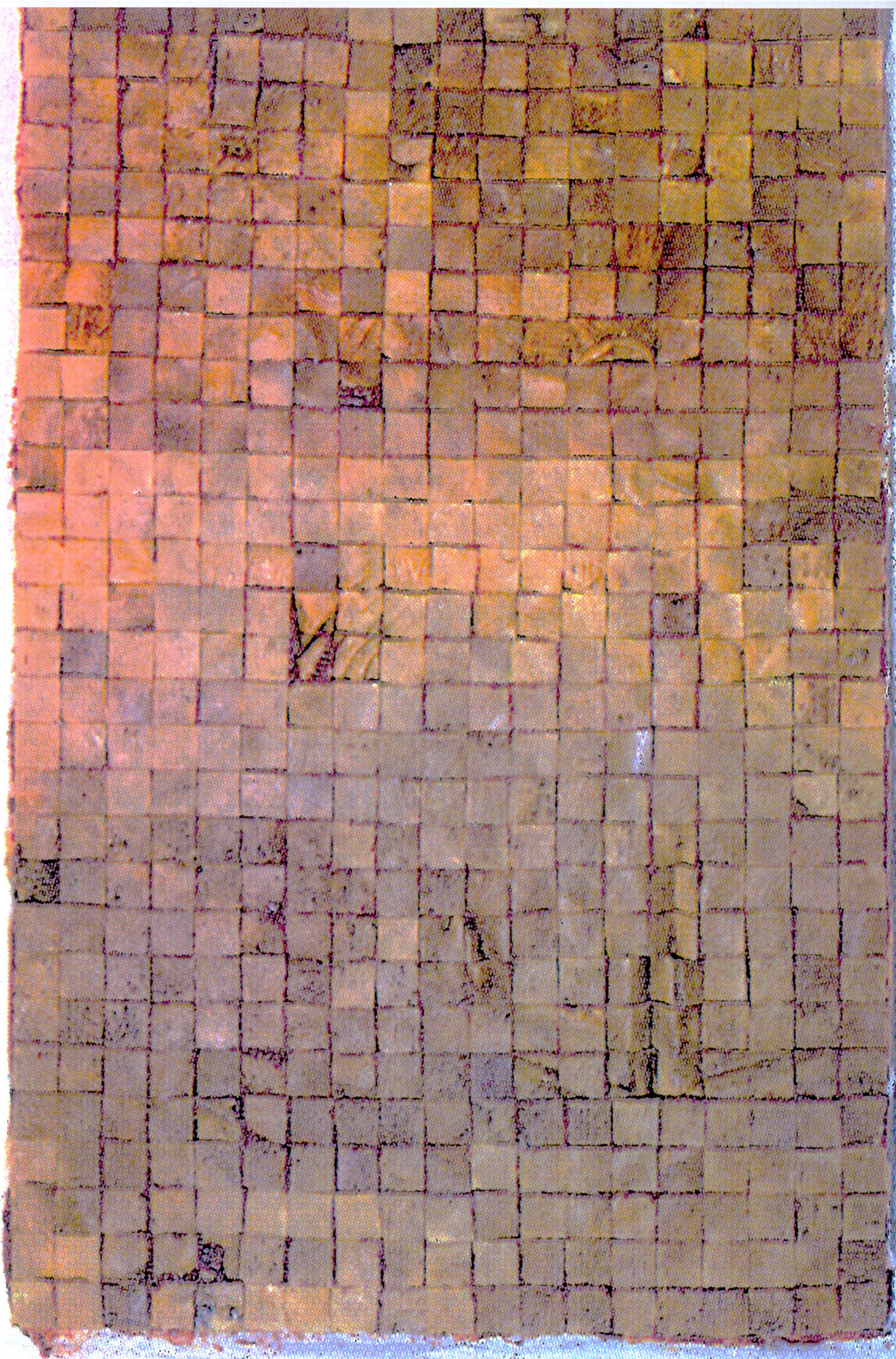


Fig. 3.

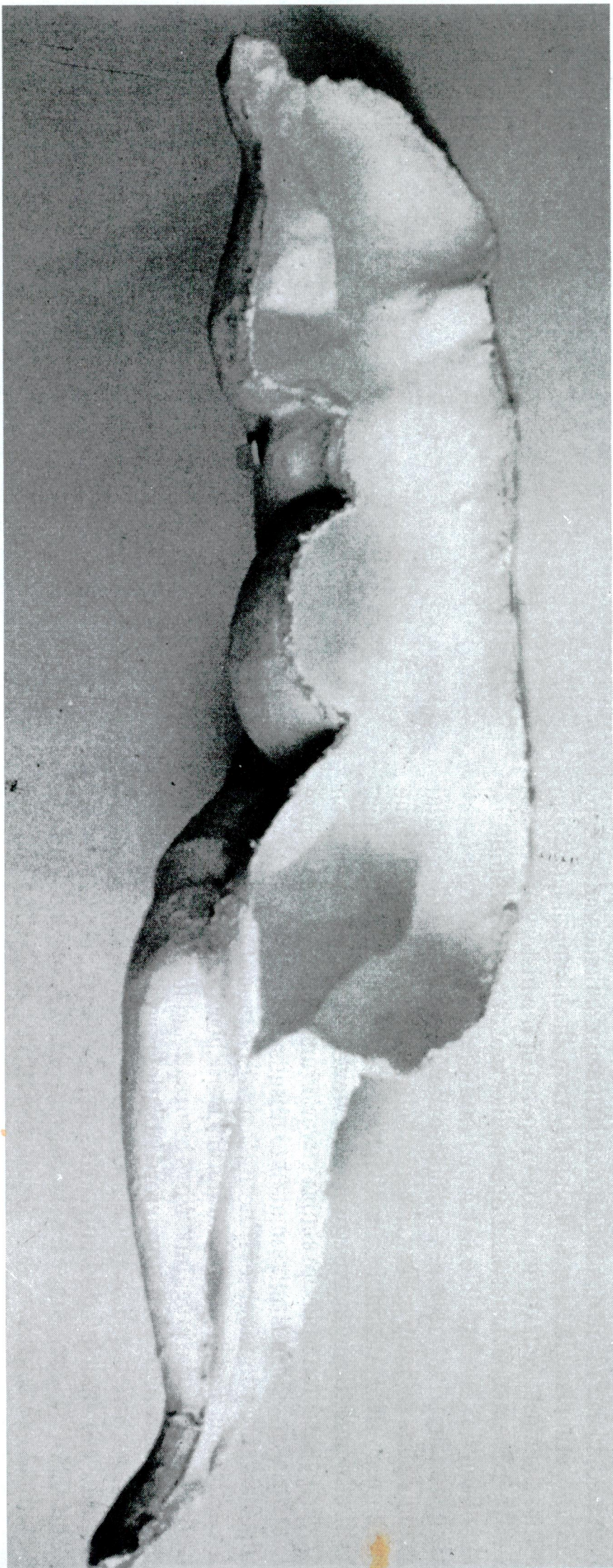


Fig. 4.

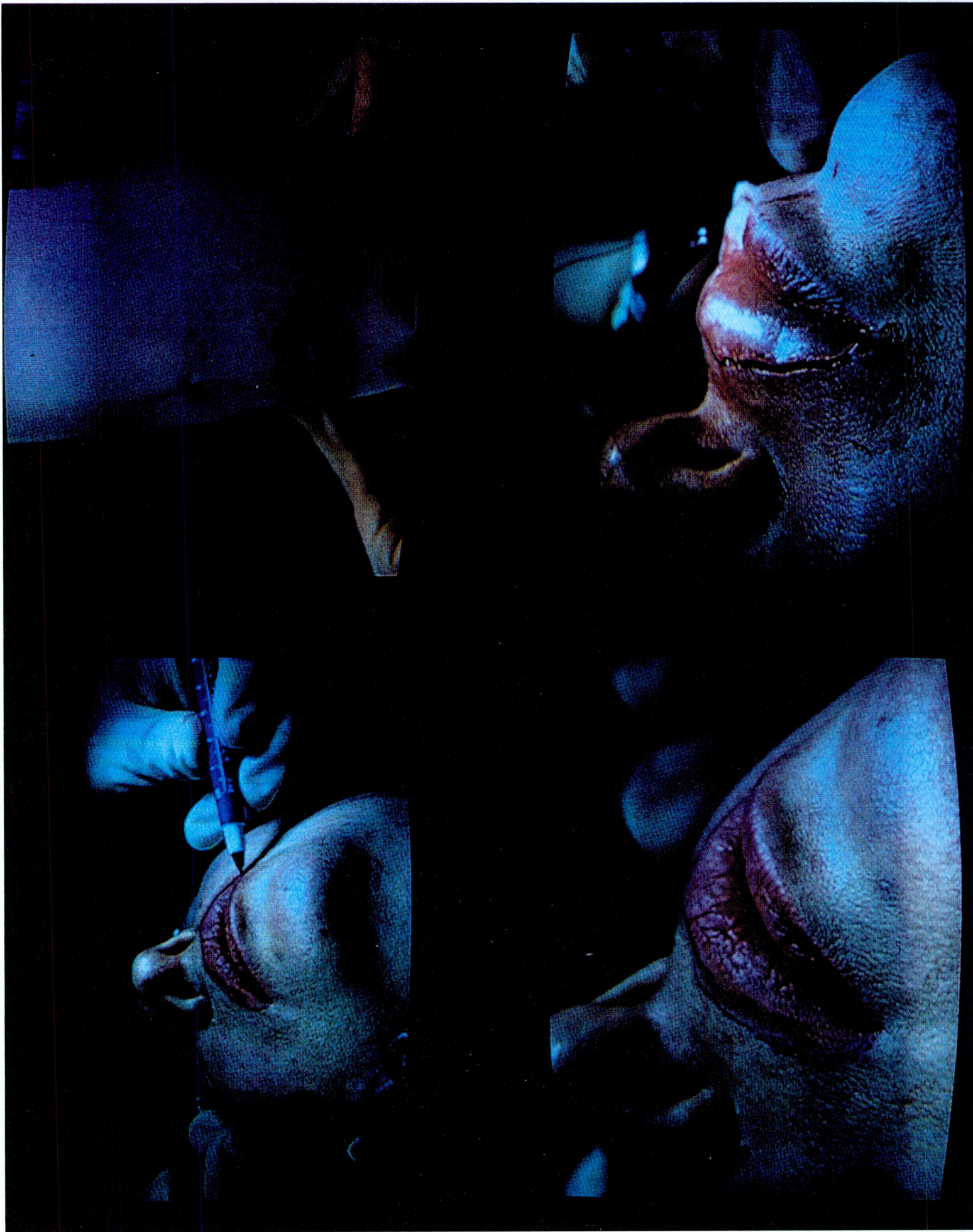


Fig.5.

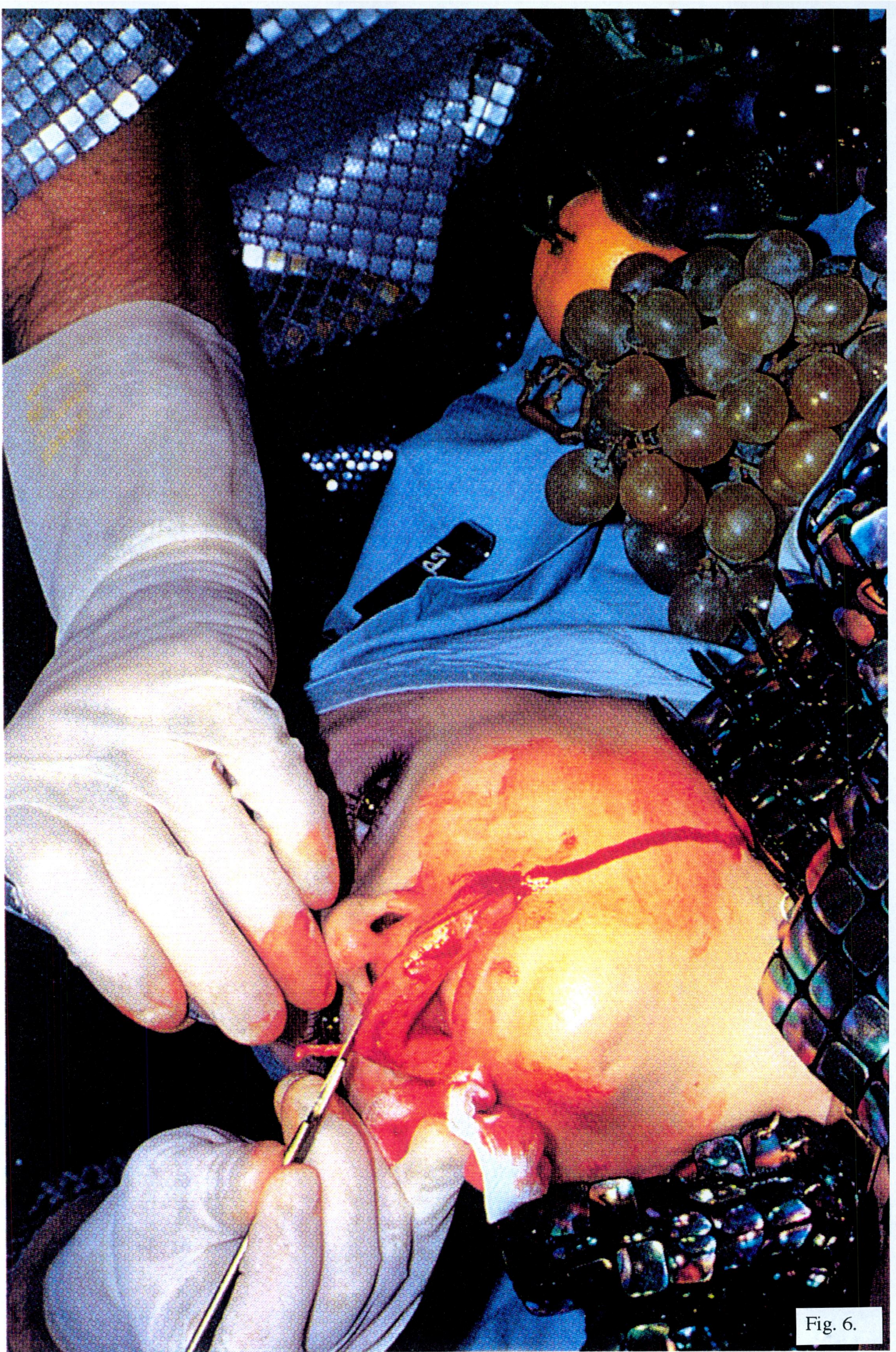


Fig. 6.

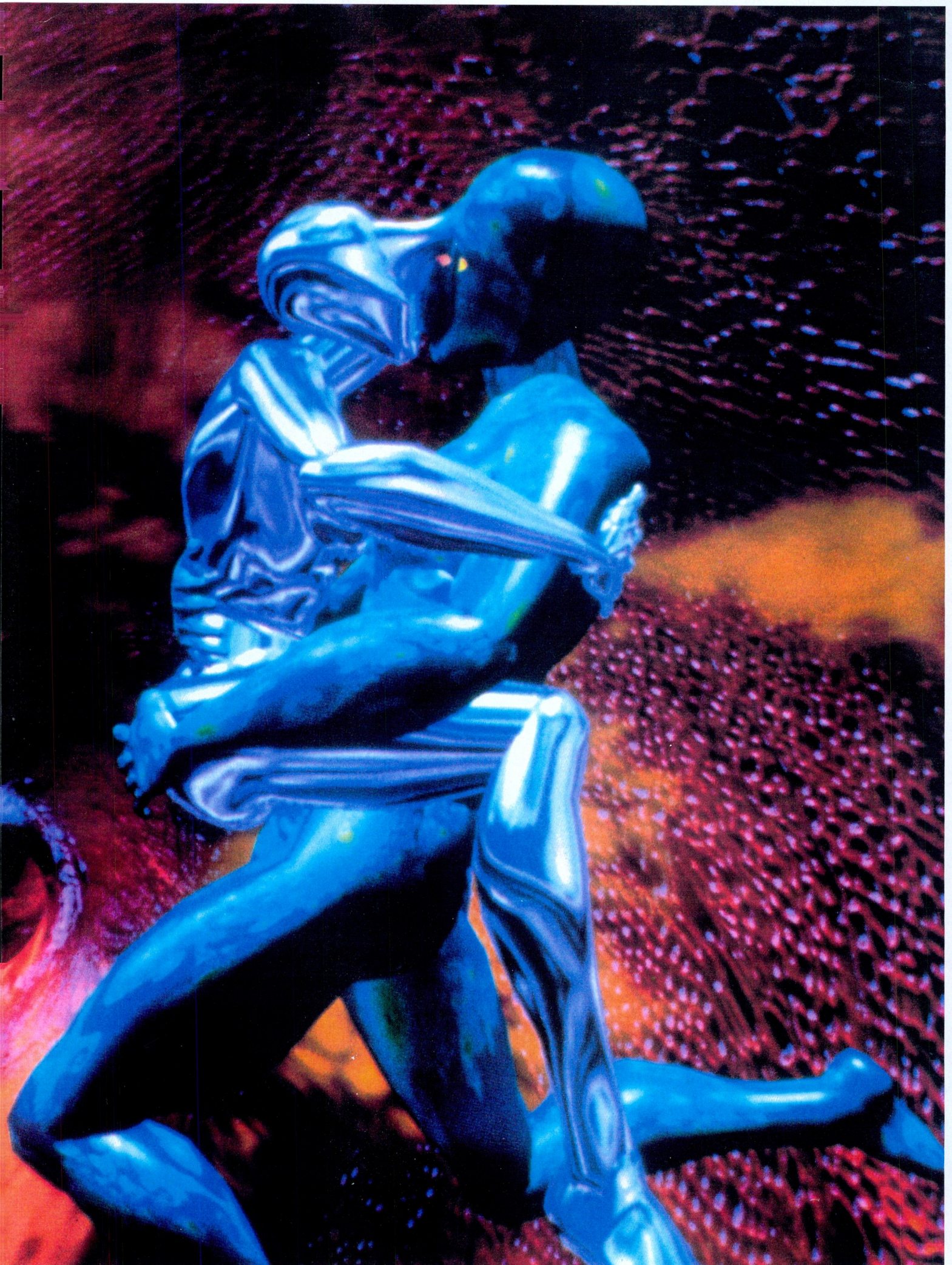


Fig. 7.

Fig. 8





Fig. 9.



Fig. 10.

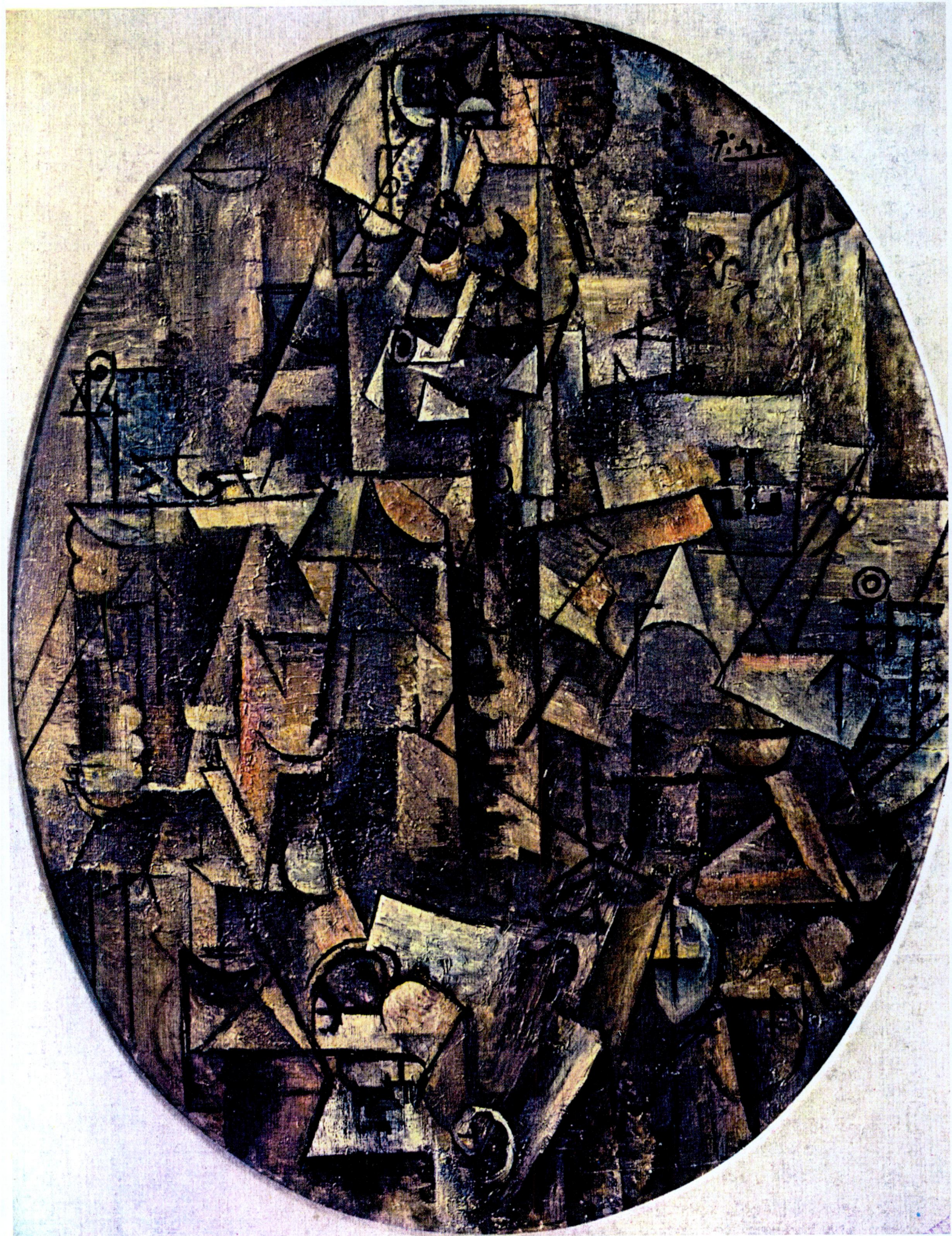


Fig. 11.



Fig. 12.

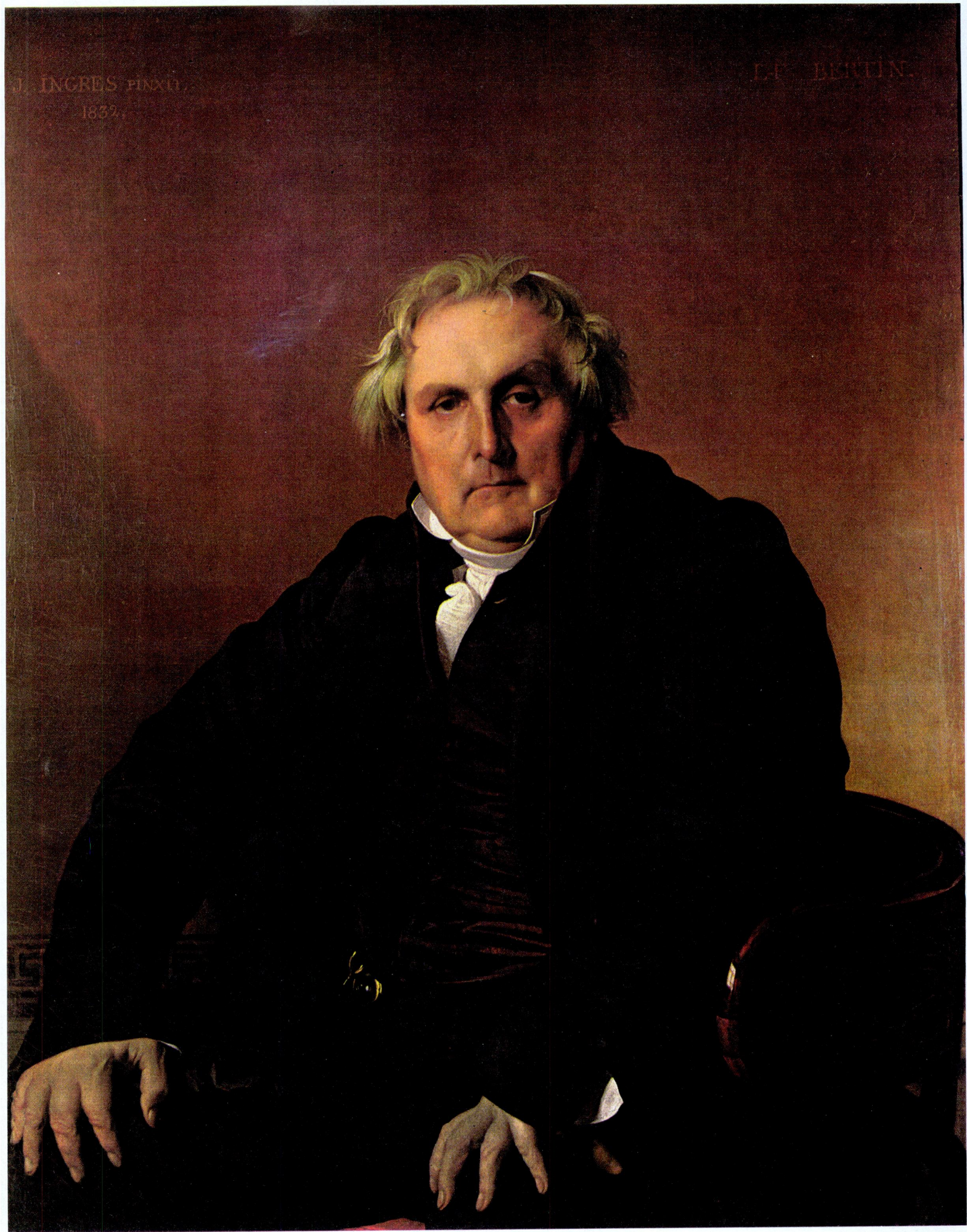


Fig. 13.



II-XIII THE DEAD TOREADOR National Gallery of Art, Washington
Whole (154 cm.)

