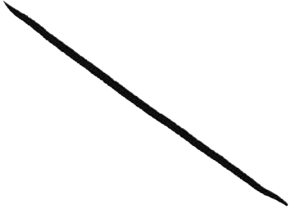


ON THE ABJECT AND THE NON-NORMATIVE BODY

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Abstract: How is the non-normative body affected by representation? And how is the viewer perceiving and decoding such representation? What does the viewer feel, how does the viewer approach the other body? Would the viewer experience a warm feeling of sameness when encountering the body? Or would they dismiss it with a violent jerk? What is behind the dismissiveness? Is it hate, fear, or just pure abject? These are the questions that I try to untangle in my paper, using Julia Kristeva's *Powers of Horror* as a guide, while departing from its psychoanalytical premises.

Keywords: non-normative bodies, abject, abject signifiers, act of "alterization," body agency.

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The non-normative body, subject and symptom of current socio-political injustices, has a controversial history of representation. It either functions in the absence of its own representation, by the fact that it does not have access to self-representation means, i.e., the privilege of self-representation, and by lack of external representation, or it is represented inaccurately, one-dimensionally, being either demonized or satirized in most representations. Its demonization conjures a process that I call "alterization." Alterization (or the process of altering), from *alterize*, is what in English would also be called the othering process, i.e. transformation into the Other, marginalization, de-subjectivization. Thus, via its external and inaccurate representation, the non-normative body undergoes a process of marginalization, a writing in a normative script, a reading of it in the key of the socialized norm. The producers of the alterization are the viewers of the visual content, who distance themselves from the viewed other, in an attempt to normalize the body, in the absence of the possibility to identify with it.

My research revolves around non-normative bodies and their de-subjectivization. Given this process of alterization, the general goal of my research is to look for the non-normative's possibilities for de-alterization, respectively its possibilities of infusing its representational products with subjectivity. It is difficult to predict what form the process of de-alterization will take, therefore we must look for the ways in which non-normative subjectivity is making itself noticed, especially in its radical forms. It is certain that this de-alterization is not just an inversion of a semantic sign, because the non-normative does not seek a return to the normative, an inscription of its normativity. More precisely, a marginal subject does not explicitly seek to reach the stage of iconicity through their own production, but rather to exist, and their presence and voice to be noticed and heard, to formulate their subjective reality. The representational stakes of the

non-normative body are deeper than that, for it operates within a symbolic episteme of its own. Even so, the risks of its iconicization are real and even favorable in a consumer society, which is increasingly capitalizing on the minority, for shock value.

The non-normative and its avant-garde roots

Firstly, it is essential to describe what is the non-normative and how it is defined in relation to the normative. It seems that, culturally, anything that is not masculine, white or cis is to be understood as *other*, with masculinity being constituted as a differentiation from what is foreign to itself, as Mosse also notes in his book, *The Image of Man* (1998, p. 5). He defines masculinity as a stereotype, a stereotype representing the clichés and naturalization of an idea, with masculinity as the stereotype of a male ideal. Mosse observes that the male stereotype appears in close relation to the nature of the male body (1998, p. 5), which explains the development of essentialist judgments on sexuality, gender, and the body. Appearances, therefore, can facilitate the formation of judgments of value about an individual, stereotyping being a shortcut for interpreting the individual's subjectivity. The body becomes a symbol, an object that takes on meaning, which can be read and cataloged. Throughout history, the male body and masculinity have been instrumentalized differently through discourse and representation, largely maintaining their normative qualities but receiving new layers of semantic reinforcement in moments of crisis. The construction of masculinity is organized around the cult of honor via the rites of passage in a boy's life (Bourdieu, 2001, p. 25)—idea on which I shall not dwell too much right now.

It's intriguing to note that the performance of such masculinity changes in relation to the *Zeitgeist*—in the Enlightenment, a period considered as the peak of the modern spirit, it is strongly correlated with the Greek model of beauty, if we refer to Winckelmann's theoretical studies (1755, 1764), which prescribe the attributes of the ideal body—strength, virility, and proportion (Moose, 1998, p. 29). The obsession for harmony is transposed into the body, which now symbolizes the intrinsic value of the individual (Moose, 1998, p. 27); this inscription in the body possibly marks the beginning of biopolitics. Attitudes related to the body, masculinity, and their performance together tend to develop and perpetuate themselves greatly over the following centuries, especially through the institutionalization of the cultivation of the body and the spirit along with it. This institutionalization is carried out as a reform, as illustrated by the dense essayistic literature on the importance of practicing gymnastics for body hygiene; schools must introduce this discipline in their curricula, for the proper development of children's bodies (Moose, 1998, p. 42). Such attention to the way the body

presents itself may, in a way, symptomatically justify the male-gaze that emerged later and was integrated into the cultural imaginary, given that the hegemonic social structures that codify this practice emphasize visual representation as the imperative of the functioning of some stereotypes.

What is most remarkable about this trans-historical mutation of bodily inscribed masculinity (or normative, since they share the same symbolic sign) is the fact that the non-normative began to function as a category of itself in art history through a fissure of aesthetics, its proponent being the avant-garde(s). Here, we have the pre-avant-garde body—that of the neoclassical unity—versus the avant-garde representation of the body—the extremely distorted one.

For an overview of the phenomenon of rupture in the aesthetic regime, one must analyze both the pre-avant-garde body stereotype and its deconstruction during the avant-garde period, especially in the Dada movement. Mosse talks about the existence of a countertype, whose role is to destabilize the Enlightenment model of corporeality, this countertype appearing mainly in the avant-garde period. The countertype is defined as the intruder who has a different origin, religion or language, although the countertype is most strongly reflected by “asocial” individuals who fail to connect to the hegemonic social structures (Moose, 1998, p. 56). This gives the countertype the valence of a disruptor, of a social authority that decenters masculinity, and therefore can fight male dominance. Such disruptors are the queers, the differently-abled, and the foreigners, the utmost different.

The crisis point of representation manifests itself through the appearance of avant-garde movements, bodily representation being deeply questioned and deconstructed by the Dada movement, which relied on the countertype as the subject of bodily representation. The intact body before the First World War, the one molded after the Greek statue, is the field of controversy for Dada, so Dada artists replace it with a type of corporeality much more symptomatic of the historical period—the dismembered, dehumanized, reconstructed or mechanized body, a body that cannot be recovered either physically or mentally post-war (Adamowicz, 2019, p. 4.)

The presence of ambivalent attitudes towards war among the various movements of the avant-garde does not radically change the transgressive way of representing the body, but rather the nuance of the cultural product—the body being conceptualized either as an all-powerful machine for sanitizing the planet, or as a vulnerable and nostalgic human vestige. In the case of the Futurists, who glorified the war as a utopian tool to cleanse European decadence, the mode of bodily representation is the hybrid between machine and man, a perfected machine (Adamowicz 2019, p. 23.), which celebrates

technology, as illustrated by the paintings of Umberto Boccioni. The narrative of destruction and reconstruction relied on a typically transhuman bodily mechanization, a superhuman augmentation, a hybridization between machine and man. A symptomatic example of this is Boccioni's *Carica Dei Lancieri*, in which the lancer and his horse are indistinguishably hybridized, as in the body of the Minotaur.



Umberto Boccioni, *Carica di lancieri* (1915), Jucker Collection.
Source: <https://artsandculture.google.com/asset/carica-di-lancieri-umberto-boccioni/XQG0gxf0Uo7eAw?hl=en>

At the other pole of representation, the Dada movement, whose attitude towards war was dystopian, formulated in representation a critique against the mechanized and dehumanized body as a tool of war, semanticizing it as a vulnerable body, giving the body space to represent itself with disability, a disability that was acquired as a result of the violence of war. The physical and social trauma of war left a mark on the body, visible in the attempt to repair the post-war body, with the advancement of prosthetic medicine and the creation of prostheses for disabled veterans returning from war. This surgically mutilated and reassembled body is one of the favorite subjects in the bodily representations of the Dada movement.

This way of representing the body began with the parody of the neoclassical body, the most symptomatic example being the connections Picabia

or Man Ray made to the painting of Ingres (Adamowicz 2019, p. 46.). Moreover, the classical body made a comeback in the post-war period, with painters like Renoir being widely promoted so that their paintings would be considered as an antidote to the post-war reality (Adamowicz 2019, p. 50.), a derailment from the visual corporeal regime of mutilation, an utopia of the normal.

The desire to return to normalcy after the war was also felt in the encouragement of sports and bodily hygiene, as noted by Mosse about the social imaginary of the period. The healthy, perfect, whole body can only be restored through sports and a healthy lifestyle. This attitude towards the body was actually training a new generation of soldiers.

It is the deconstructed, reconfigured and reassembled body that preoccupied the Dada movement as a manifesto against utopian social standards. Although not restricted to a single artistic practice, Dada worked a lot with photomontage in the deconstruction of the body, reconstructing it part by part, as if through prosthetic surgery. In fact, this practice can even be construed as a criticism of plastic surgery itself, as the motivation of this surgery is seen to be the reintegration of the body of the war veteran into society; by restoring bodily normativity, the body of the veteran is made useful again. Alternatively, the artist is seen as a fitter, a person who replicates the impersonal processes of the mechanical operations of assembling machine parts (Adamowicz 2019, p. 84.). More specifically, Dada used visual material in heterogeneous combinations to create contradictory structures for the viewer—both as structure and as space; so the body would become a space of contradictions that the viewer must assimilate.

Of course, photomontage is not the only practice in which corporeal elements are freely associated in a reconstruction, as we also find visual and corporeal deconstructions in painting and performance. An example would be Otto Dix's post-war collage-painting *Die Skatspieler* which can be assimilated with a type of grotesque realism, as Dix saw in fanatical naturalism a fertile, deep and virile truth (Adamowicz 2019, p. 103.). The invisibility of the war-mutilated body motivated post-war artistic practices: Dix's painting depicts three figures of war veterans playing skat, veterans whose corporeal presence is as gloomy as it is fascinating. The lack that the mutilated body contains—the absence of jaws, eyes, ears, limbs—is highlighted both stylistically by the very faded color palette, which seems to aim to erase any vitalist/utopian impulse, and representationally, by the forced bodily augmentation—wooden limbs, glass eyes, wooden and metal prostheses. So the so-called “grotesque” can be re-semanticized today as the non-normative, or the transhuman/posthuman, as I will show.



Otto Dix, *Die Skatpoker* (1920).

Source: <https://www.moma.org/audio/playlist/198/2632>.

This analysis of Dada practices is synthetic, as I try to emphasize how the vocabulary of the non-normative body is shared by both artistic contemporaneity and the avant-garde. While Dada appropriated the stigma of the post-war mutilated body and deconstructed it in such a way as to give it visibility, relying on a transgressive visual regime that produced a feeling of abject in the viewer, contemporary art, in a context of body politics to which we have become increasingly attentive and perceptive, gives space to the non-normative body by representing it both in detail, as a Panopticon, and by presenting it in a post/transhuman register. This awakens a strong sense of alterity in viewer, who both sees the non-normative body as other and identifies with its subjectivity.

Therefore, the representation of the body as a non-normative space has partly its roots in the ante-war and inter-war avant-gardes, because the body is instrumentalized by the avant-gardes as a space of contradiction, as a criticism to its normative representation, i.e., the body stereotype prescribed and later recovered by the Nazis—healthy, sporty, and virile. The reviving of these practices of bodily deconstruction can only be symptomatic of a period where there is increasing

emphasis on corporeality, following the emergence and growth of feminist, queer and post/transhuman studies and the emergence of new media and various other media of self-representation. But what happens when we encounter the non-normative in contemporary art or everyday life?

The powers of the Abject

In order to better understand the Other as a representative of the non-normative category, it is necessary to dig into what triggers the othering response, further from the hegemonic order that prescribes an aesthetic regime, perhaps even more from the socio-cultural formation of each individual. And this where the category of the abject comes in, which, being part of a wider umbrella of terms with negative connotations, seems to be the pre-trigger of a reaction of othering towards what is non-normative, a fact extremely palpable in terms of the reactions to different visual contents that do not respect a canonical regime of representation.

The abject, a category whose definition is generally negotiated by psychoanalysis, has quite deep aesthetic correspondences in the corporal representation in art, especially in contemporary representations of the body, subject to a greater liberalization, with the capitalization of the non-normative in the visual register. Yet its presence is immutable and transhistorical in art—especially if we also consider the history of the aesthetic of the ugly, which has been documented throughout time, the abject being a nuance of the so-called “ugly.” In the current context of the body, its political dimension, and its frailty under certain politicization regimes, the abject appears as a functional category in the understanding of and approach to the body, being often a derogatory description of the body—both in terms of identification with and objectification/othering of the body. Nevertheless, the abject remains a category often reappropriated and capitalized on by contemporary artists in order to produce a rupture.

Contextualizing, if we consider the normative/non-normative dichotomy when it comes to bodily representations, the abject takes on the task of drawing the line, at the (viewing) subject level, between what enables identification and what is isolated in alterity. Thus, more concretely, when the subject is faced with a representation—in this case one related to corporeality—the subject must decide whether they will accept or reject what they see, measuring it against their own conceptual universe, because the “normativity” in which the representation is anchored can be different from the “normativity” of the viewer’s conceptual universe. Here, if the representation does not simply play the role of producing visual pleasure, it triggers the reaction of othering the content, through the mechanism of the abject.

Therefore, the role that the abject plays in this equation is that of a facilitator of othering, because the subject, whose conceptual universe is overcome by the non-normative, transgressive representation, is put in tension, a tension whose sublimation is abjectivization. When meeting the non-normative, on the screen/in the representation environment, the subject others the different body, the process of differentiation being triggered by the feeling of the abject caused by the unknown, by the difference. And the limits of the unknown are drawn by a pre-imposed, hegemonic, socially educated symbolic order—be it patriarchal or not.

Hal Foster, in his essay *Obscene, Abject, Traumatic* (1996), closely observes the relationship between the subject, the screen, and the object looked at, taking its cue from the Lacanian view of the relation between gaze and identification. Here, the screen is understood not as a screen itself (although it can be that), but as a mediator between the subject and the viewed object. Moreover, the screen is considered a protective barrier between the subject and the viewed object, as it captures the gaze (gazes) and tames it into an image (Foster, 1996, p. 109). The screen or medium is the physical surface that supports the image. Foster goes on to argue that different types of image negotiate differently the relationship between the screen and the gaze, a gaze with its own agency and violence, in Lacanian terms. Some images, like those of neoclassicism, are made to tame the gaze—"picture making is made to arrest the gaze before the gaze can arrest us" (Foster, 1996, p. 110). On the other hand, many contemporary productions refuse to defuse the violent gaze through the screen, producing a kind of rupture in the screen through the represented image (Foster, 1996, p. 110). If the screen is broken, then it is the gazing subject who is invaded by the gaze, in a kind of reversed gaze, which is not necessarily accomplished through an act of gazing, but through an invasion of the subject's body by an alien agency—the coded image/representation (Foster, 1996, p. 114).

As I will analyze further, artistic production is coded by the abject through signifiers of death, blood and bodily fluids/excretions, the wounded and disfigured body. The abject condition is instrumentalized by capturing the abject in the act, this abject being completely conditioned by the representation on the already broken screen, on the terrain of the dangerous gaze, as the contact between the viewing subject and the viewed object/the external gaze no longer being mediated. The subject is thus forced to resort to othering to sublimate the abject feeling they feel when in contact with the unknown.

Approaching the abject in a psychoanalytic key is Julia Kristeva in her book *Powers of Horror* (1982). Although I do not wish to follow the psychoanalytical path in my analysis of the abject, some reference to Kristeva's text must be

made, without the pretense of fidelity to the meaning she gives to the abject. For Kristeva, the abject is a violent revolt of existence, an external or internal challenge, beyond possibility, tolerability, and possible thought, so intolerable that even desire rejects it in disgust (1982, p.1). Desire must always have an object upon which it can be executed, and the abject, according to Kristeva, exists before the subject and after the object, i.e., before the post-Lacanian subjectivization and after the objectification through death (Foster, 1996, p. 112), thus being an accumulation of affects and thoughts, without a definable object. Reading the abject as something that forms prior to subjectivization in the subject—by series of affects and thoughts—and after death is undoubtedly interesting. In the case in focus however, I see the abject taking shape at the meeting with the (viewed) object, an object that you cannot subject to personal desire and does not produce visual pleasure in a hegemonic regime of representation.

Signifiers of the abject in art

What triggers the abject, as I mentioned before, is an accumulation of signifiers found in the representation. In what follows, I will exemplify how this kind of signification is identified in representation—in several paintings from the Baroque period, when the image is destabilized by its aesthetic regime, — a regime that is transgressively related to the Renaissance aesthetic regime. In doing so, I show that the abject is also a category that has survived transhistorically, as in not being specific only to a modern type of representation/corporeality. Moreover, I will show straightforwardly how the abject is used as a means of interpreting contemporary art by discussing Adina Pintilie's work.

For the Baroque, Caravaggio's paintings feature different marks of the abject, marks that destabilize the image and challenge the viewer. A first symptomatic example would be the painting *Judith Beheading Holofernes* which was executed in Rome in 1599, in the form of a commission for Ottavio Costa (Pritchard, 2015, p. 23).



Caravaggio, *Judith Beheading Holofernes* (c. 1598-1599).

Source: <https://www.widewalls.ch/magazine/judith-and-the-head-of-holofernes>.

Caravaggio, who is the inventor of tenebrism and Baroque theatricality, chose to represent the moment of transgression, of climax—the moment between the two sword blows to Holofernes's neck; a break with pictorial tradition, given that up to that point (apart from Donatello) artistic convention suggested depicting Judith with her handmaiden post-climax, emerging from the tent with the head of Holofernes (Pritchard, 2015, p. 23). The chiaroscuro helps the viewer isolate an act of violence, while the red canopy, a motif that appears in several of Caravaggio's paintings, such as the one in which Saint Mary is represented as a corpse, gives permission to gaze/ to an act of gazing, putting under the spotlight an act of transgression. The permission to look is a subversive mechanism of attracting the viewer into the painting and putting in front of them the signifiers of the abject, as the pictorial object achieves a reciprocated gaze, a gaze of the abject in the present case. According to Kristeva, the corpse and bodily fluids are signifiers of the abject, as life does not resist these manifestations, in the face of death. The bleeding, infected wounds, the rotten smell of sweat and decomposition are what draws the line between life and death, between the condition of existence and non-existence (Kristeva, 1982, pp. 2-3), a boundary that causes fragility in the viewer and the abject reaction to the dead or decayed body.

Perhaps the meanings of the abject are represented even more prominently in the painting of the same name by Artemisia Gentileschi, a painting that in its time had the ability to disturb the audience, due to the fact that this violent representation was produced by a woman (Pointon, 1981, p. 343). Unfortunately, she is often defined as a follower of Caravaggio, or even her father's, which minimizes her agency and remarkable representational innovation. (Pointon, 1981, p. 344). The painting that depicts Judith and Holofernes is quite similar to Caravaggio's in composition. The bodies of the two are equally tense, rigid, her gaze is determined, her hands cut off Holofernes's head with the same surgical precision as in Caravaggio's. However, in Gentileschi's painting one notices a special violence, which this time is not rigged, simulated—through the blood that gushes and pours out much more authentically than in Caravaggio's, Judith's hand grabbing tightly Holofernes by the hair, unlike Caravaggio's Judith who grabs Holofernes's head with much more gentleness, and the blade digging deeper into the victim's throat, which emphasizes the thirst with which the crime is committed. While Caravaggio's manner of representation is non-naturalistic, aesthetically stylized (especially regarding the corpse, which is purely theatrical, and the blood which is represented unrealistically), Gentileschi faithfully translates the horror in her painting, with a thirst for revenge found in Judith who embodies Artemisia's subjective experience, as she is known to have made a self-portrait in this painting, with her represented as the subject and her rapist, Agostino Tassi, in the pose of the victim.

Splatters of blood that appear to be strung like a string of beads, dripping down the sheet, onto Judith's hands and splattering her garment, are much more realistic than in Caravaggio's painting, where the blood drips like molasses from Holofernes's neck. Bodily violence, rendered by dynamism and motion, also provokes the viewer, triggering the abject reaction in response to the horror of Holofernes and the naturalistic particularities of the painting. Kristeva argues that the decontextualization of the corpse—its appearance in the absence of a God or outside the scientific framework—represents the most powerful source of the abject, as death infects life, death being that something from which you cannot protect yourself as an object (Kristeva, 1982, p. 5).



Artemisia Gentileschi, *Judith Slaying Holofernes* (1610).

Source: <https://www.widewalls.ch/magazine/judith-and-the-head-of-holofernes/artemisia-gentileschi-judith-slaying-holofernes-1610>.

In addition, the abject is visible in crime, in the fragility of the law. According to Kristeva, the abject is amoral, sinister, it resides in the act of killing, deceiving, and is deeply connected with the idea of perversion (1982, p. 10). The subject of the paintings is inspired by a biblical allegory, that of Judith, a woman from the Old Testament who tries to save her Jewish people from the Assyrians, who are invading their territory. The parable says that by infiltrating the invaders' camp, together with her slave, seducing and killing their leader, she succeeds in freeing Israel from Assyrian rule. Her act of transgression, beheading a tyrant, can be seen as an act of abjection.

There are other possible instances of the abject in Baroque painting, such as Caravaggio's Bacchus paintings that feature overripe fruit, some of it rotten and open, juicy, which may encode a metaphor for decay. Kristeva inventories as marks of the abject the inappropriate or the dirty, the disgust produced by spoiled food, filth or waste, which are, in her opinion, the most archaic forms of the abject (Kristeva, 1982, p. 3).

However, putting the Baroque back in its time capsule, maybe most symptomatic/revealing as a case study for abject and non-normative in contemporary Romanian art is Adina Pintilie's work for the Venice Biennale, *You Are Another Me—A Cathedral of the Body*. In the following bit I will describe how Adina Pintilie's contribution to the Romanian Pavilion works in connection to its viewers and how it potentially triggers them.

The Pavilion is designed in such a way that the entrance is a huge arched door, a grand opening, where one could peek inside from afar—this being the case for the Polish Pavilion next door as well, since the two share the same design. However, the exhibition design made it so that, in order to enter the installation space, the viewer had to pass through a set of black curtains that were covering everything that went inside, creating both suspense and curiosity in the visitor. It further functioned as a cinema (creating the dimness needed inside), as well as an instrument for blocking the gaze, as the curious passer-by is prevented from seeing unless they agreed to participate actively in the bigger act of letting in and out of the space by the cultural mediators on the job, who would actively negotiate the access to the space and to the gaze. Once the visitors passed through, they were frontally faced with the installation, which, in itself, was a bit discouraging to tackle, because of the sizes and amount of screens, as having to decide on which of the six screens to focus their attention could be a bit overstimulating. Moreover, in the brief moment after entering the space and perceiving the work, the viewer has to either identify with the work, or to other it, because of the visual elements that could trigger a rupture in the viewer. Here, the abject (deciphered as such in the content) created a tension in the viewer, tension that had to be released, a need that determines the repulsion towards the unknown, towards the non-normative.

Elements that could be considered traditionally as signifiers of the abject in Pintilie's Biennale montage have to do with sexuality and intimacy and the way the non-normative bodies portray it for and negotiate it with the viewer. Through an ingenious use of close-ups, elements such as frontal nudity (especially when it comes to differently abled bodies, both physical and mental impairments), physical acts between such bodies (the mere act of touching, caressing), sexual acts in non-conventional spaces (the sex club), and non-normative sexuality (queerness) all have abject potential for the people that have been socially raised with traditional models/roles of sexuality and bodies. Here the non-normative bodies that Pintilie studies are the counter-type to the traditional neoclassical body. Just like in the case of the avant-garde, the non-normative contemporary representation is perceived as the abject, rejected—the transgressive is simply othered. However, the non-normative is powerful, it deflects the gaze, transcending the screen, immediately reducing the viewer's agency to the minimum—as a result of the dimly lit space

and the hugeness of the close-up image of the body. Confronted to the non-normative head-on, the visitor has to resolve the tension within themselves, come to terms with the abject feeling—negotiation which most of the times translates as surrendering, leaving the exhibition, a reaction of othering and frustration. Therefore, some visitors leave in an instant, after figuring out the nature of the content shown by the installation, being unprepared to face this sort of topic, angrily fighting the black curtain for a few seconds, then escaping and returning to the window-shopping and distant-gazing of the other Pavilions of the Biennale. But other visitors stay. And some stay for the whole forty minutes, maybe because they identify with the content, or maybe out of compassion, curiosity, empathy, equally afflicted by the feeling of unknown.

Conclusions

Therefore, the signifiers of the abject are included in a diverse glossary of representation. Some of these signifiers are encoded in bodily representation, which is the subject of the broader study of my dissertation. This essay only proposes a possible disambiguation of the route through which the body is alterized, where the viewer and the object/body/viewed screen meet. Therefore, when the subject encounters the unfamiliar body, either an identification or an othering process can take place, processes deeply rooted in their conceptual universe and in the subject's degree of familiarity with these bodies. In the case of the process of othering, the triggering mechanism—the unknown, the non-normative subjectivity—is closely related to an abject reaction-feeling in response to the unknown and the non-normative, in a kind of magical fertility. Lastly, it is worth mentioning that, in most cases, the non-normative does not seek to become the norm, so that its subjectivity and essence should be taken into account. The non-normative body, on the contrary, seeks to preserve its representation, and this representation is undeniably accompanied by its radical presence, as such successfully transcending and reversing the limitations imposed on it by the oppressive acts of gazing. Such acts only further fuel its volcanic agency.

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