

Exploration of the Re-mediated Body in Contemporary Art Practice

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ABSTRACT

Based on Gilles Deleuze's theory of the Body without Organs, this paper introduces a new paradigm of the *re-mediated body* and investigates its manifestations in contemporary art practice. The re-mediated body challenges the traditional notion of the body as a fixed organism, re-conceptualising it as a fluid and mutable entity capable of integrating with nonhuman elements. Through an analysis of the works of the three female artists—Rebecca Horn, Lee Bul, and Lucy McRae—the study demonstrates diverse artistic approaches to the re-mediated body. Horn's bodily extensions merge the body with external objects, transforming human corporeality into spatial and immaterial dimensions. Lee Bul's rebellious hybrid body confronts cultural and gendered hierarchies, subverting male-centred perspective on the human body. Meanwhile, McRae envisions a post-organic body, one that transcends biological origins to embrace speculative and technological futures. By situating the re-mediated body as a theoretical framework for rethinking human corporeality, in an era shaped by bio-scientific and technological advancements, this paper highlights the body's capacity to resist conventional paradigms, embrace hybridity, and redefine itself as a site of continual transformation.

KEYWORD

Re-mediated Body, Body without Organs, Human Corporeality, Bodily Aesthetics

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1. Introduction

1.1. Study Background and Objectives

Drawing on Gilles Deleuze's theory of the *Body without Organs*, this paper seeks to establish a new bodily paradigm of the *re-mediated body*, examining its specific manifestations and theoretical implications within contemporary artistic practices. Focusing on three female artists—Rebecca Horn, Lee Bul, and Lucy McRae—the study identifies and analyses how the re-mediated body is conceptually and visually represented in their works.

Historically, the human body has been perceived as a fixed, sacred, and immutable organism. However, advancements in modern science and technology have increasingly questioned such perspectives. The idea of the body as detachable and alterable is not entirely new; prosthetic replacements, blood transfusions, and xenotransplantation—such as the use of pig hearts in humans—highlight decades of bodily modification and integration with external elements (Rozenbaum, 2022). Developments once confined to science fiction are now unfolding at bio-scientific and technological levels, prompting a reconsideration of how the body is understood and conceptualised.

Positioning Deleuze's *Body without Organs* (BwO) as a theoretical lens, the re-mediated body provides a framework to articulate this evolving, fluid nature of the body in the contemporary context. Transcending the constraints of the organism, it reconfigures the human body as an *object* capable of heterogeneity and hybridity, interacting with nonhuman entities. The artistic practices of Rebecca Horn, Lee Bul, and Lucy McRae further manifest the concept of the re-mediated body, breaking away traditional perception of the body and delving into its variable potential through *extension*, *rebellion*, and *speculative design*.

Research Questions:

- How can the concept of the re-mediated body be constructed within Gilles Deleuze's BwO theory?
- In what ways do Rebecca Horn, Lee Bul, and Lucy McRae's practices exemplify the re-mediated body and challenge conventional views of human corporeality and organism?

- What broader implications do these artistic manifestations have for understanding the body's evolving relationship with technology, culture, and art?

By situating the re-mediated body at the centre of contemporary art, this study contributes new insights into the interdisciplinary discourse on the interplay between bodies, technologies, and creative expression. It aspires to redefine the boundaries of human embodiment, challenge entrenched perceptions of the body, and offer a fresh aesthetic lens through which to examine its transformation in an era of rapid technological change.

1.2. Structure and Study Methodology

The structure of this paper bridges philosophical theory with artistic practice. Chapter 2 scrutinises Gilles Deleuze's concept of the Body without Organs to develop a clear theoretical foundation of the re-mediated body. Building on Deleuze's critique of traditional perceptions of the human body, it lays conceptual groundwork for understanding the body's evolving and variable nature in artistic contexts. Chapter 3 employs visual and thematic analyses of selected works by Rebecca Horn, Lee Bul, and Lucy McRae, to demonstrate how the re-mediated body is realised and interpreted in contemporary art. This includes an exploration of the conceptual dimensions of their practices, positioning them within the aesthetic debates on human embodiment.

As for the study methodology, it seeks to synthesise a theoretical and analytical interpretation. A literature review is undertaken to investigate Deleuze's theory of the Body without Organs, primarily focusing on *A Thousand Plateaus* alongside relevant papers and critiques, to define the concept of the re-mediated body. The analysis of artworks involves a detailed interpretation of their visual and thematic elements, supported by references to academic research and online materials.

2. Understanding Theoretical Framework of Re-mediated Body

2.1. Body without Organs: Escaping the Constraints of Organisms

Gilles Deleuze's paradigm of the body anticipates the most contemporaneous understanding of corporeality, moving beyond the conventional perception of the body as a unified and cohesive organism. The concept of the Body without Organs (BwO) emerges through a deliberate process of disassembling the connections and circuits that underpin the hierarchical and prescriptive structures of the organism. This dismantling disrupts the singular, integrated perspective historically used to define the body's coherence and stability.

The body is the body. Alone it stands. And in no need of organs. Organism it never is. Organisms are the enemies of the body (Deleuze & Guattari, 1980/2014).

For Deleuze and Guattari, the organism embodies striated structures—rigid and hierarchical systems that suppress heterogeneity, discord, and multiplicity. This hierarchy enforces conformity and subjugates the body's individual components. By imposing a territorial logic, the organism fosters an illusion of stability and coherence. However, this perceived stability comes at the expense of the body's capacity for transformation, alienation, and extension into unfamiliar realms.

Why Criticise the Organism?

Deleuze and Guattari criticise the organism because its presupposition of a coherent whole can stifle the body's innate freedom of being. Organismic thinking, which frames life as an integrative unity, potentially oppresses the body's capacity to become something other—an anti-organisational, open-ended process. According to Deleuze's concept of *becoming*, bodies are affected by external forces and desires, resulting in continuous transformation. In this view, desire materialises beyond imposed structures, and any unity enforced by the logic of the organism is seen as *constraining* (Deleuze & Guattari, 1980/2014).

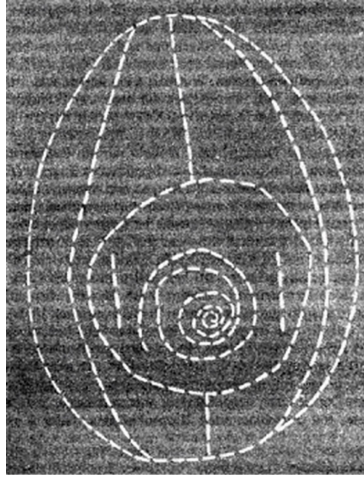


Figure 1 The Dorgon Egg, illustrated in *A Thousand Plateaus* by Gilles Deleuze and Félix Guattari

A Metaphor of the BwO

Deleuze and Guattari introduce *the egg* (illustrated in Figure 1) as a metaphor for the BwO, offering a critical counterpoint to the organism. Prior to differentiation into organs, the egg embodies a fluid and indeterminate state—a space where all potential forms coexist (Deleuze & Guattari, 1980/2014). For Deleuze, the egg symbolises *a contemporary body* that sever the constraints of conventional subordination (Deleuze & Guattari, 1980/2014). Unlike the organism, the egg does not regress into an undifferentiated state but instead embraces multiplicity, awaiting the realisation of diverse possibilities. Refusing to be defined by an intrinsic identity or unified name, the egg exemplifies how fragmentation and multiplicity undermine the rigid boundaries of the logic of the organism.

Once the body escapes the organism, it transitions into the BwO—a state characterised by fragmentation and individuation. The smooth homogenisation of the organism gives way to a body marked by cracks, injuries, and ruptures—evidence of a liberation from imposed hierarchy. In the BwO, the body encounters substantive *otherness*, severing ties with subjectivity in unity (Han, 2015/2017). The BwO thus becomes a site of potentiality and transformation, open to new relational configurations with the external entities.

Irreversibility and Resistance

The journey to the BwO is irreversible. Fragmented and awaiting re-mediation, the body rejects the stability of its prior organismic state. Instead, it resides in a perpetual state of be-

coming—forever in flux, resisting the re-imposition of unity while embracing the multiplicity. Here, Deleuze’s anti-organisation and desire-based materialisation challenge the idea of a static, whole body, suggesting that oppressive unity is precisely what artists such as Rebecca Horn, Lee Bul, and Lucy McRae may be resisting. If one reads these artists’ practice through the BwO lens, it presupposes some form of *oppression*: a male-centred, biologically deterministic, or hierarchical notion of the human body. Each artist, in turn, navigates or resists this oppression through acts of fragmentation, hybridity, and redefinition—concepts which pave the way for understanding the *re-mediated body*.

2.2. Re-Mediated Body: Liberation Trough Objectification

Building on the BwO’s escape from the organism’s hierarchical constraints, the concept of the re-mediated body extends Deleuze’s logic of *becoming* by demonstrating how bodies, once fragmented, can undergo continuous transformation and re-integration with nonhuman elements. If the BwO critiques the organism for limiting freedom, the re-mediated body goes further by actively reassembling parts of the body and incorporating objects, thereby *objectifying* the body in ways that enable new forms of subjectification or agency.

From Organism to Object

Once a unified body has betrayed its inherent coherence, it no longer remains a stable entity. Instead, it demands to be re-mediated—a collection of disparate parts, no longer an *I* but an *object*. In this re-mediated state, the body-as-object breaches the boundaries that once secured its subjectivity. The process is akin to breaking free from the prison of unity constructed by the hierarchical logic of the organism. Ironically, the subject is always subordinate to itself (Steyerl, 2010). In its pursuit of supremacy within the rigid structures it enforces, the subject remains trapped by the very hierarchy it upholds. The re-mediated body, in contrast, disrupts this system, generating new identity configurations and rejecting life as a neatly unified organism.

Liberating Power of Objects

The re-mediated body, now understood as an object, acquires a liberating power that objects inherently possess (Bracken, 2002). Freed from a singular identity, the re-mediated

body can now exist within a complex, fluid network that transcends the boundaries of the organism. It becomes a space where all entities can recognise and experience one another in parallel (Walsh, 2013). Here, one sees how Deleuze's anti-organisation and desire-based transformation continue to function: by reducing or dissolving rigid subjectivity, the body allows for new affective connections and expansions.

Objectification as Defiance

In this context, the body ceases to be a self-enclosed subject. Instead, it enters the realm of re-mediation, where it can dismantle and reshape itself in relation to other objects. This disassembled body calls for liberation via objectification, rejecting the norms and structures that formerly constrained it. As a direct extension of the BwO, the re-mediated body critiques the presupposed life-as-organism logic that oppresses the body's freedom of being. It forges a path to re-definition, where alienation and fragmentation become creative forces driving the body's continuous metamorphosis in tandem with the nonhuman.

Thus, the re-mediated body expands and materialises the anti-organisational drive of Deleuze's Body without Organs in the realm of contemporary art practice, underscoring how objectification may paradoxically lead to freedom, or at least to alternative lines of becoming and subjectivity.

3. Demonstration of the Re-mediated Body in Contemporary Art Practice

Having established the theoretical framework of the re-mediated body, this study now shifts its focus to its practical demonstration within contemporary artistic practices. Through the works of three female artists —Rebecca Horn, Lee Bul, and Lucy McRae—it delves into how the concept of the re-mediated body is embodied in their creations. By analysing their creative approaches to body transformation, including physical extensions, hybrid forms, and speculative design, this investigation examines how their practices subvert conventional understandings of the body and propose a new archetype of human corporeality and bodily aesthetics in an era shaped by rapid technological change.

When viewed consecutively, these three artists demonstrate a progressive unfolding of the re-mediated body, each resisting different forms of oppression—be it patriarchal norms, biological essentialism, or cultural bodily dogmas about wholeness. By fragmenting and re-mediating the body, they challenge and resist oppressive structures of the human body, opening possibilities for its liberation and innovation in their work.

3.1. Rebecca Horn: Extension

Rebecca Horn employs the intuitive practice of bodily extension by objectifying her body and physically integrating it with other objects. Her approach to extension manifests as an interaction where objects are mediated through her body, acting as an interface between the self and the external world. In doing so, Horn's body becomes a site where oppressive frameworks—such as hierarchical notions of the organism—are confronted, allowing the re-mediated body to question and redefine conventional understandings of human corporeality.

As Horn repeatedly deconstructs and reconstructs her body, she brings together her body, subjectivity, objects, and even immaterial elements such as space and air, all within the domain of objects. This oscillation occurs between cutting and suture, concealment and exposure. In this sense, the objectification within Horn's practice arises through objectification through her act of cutting, which she then transforms into an art performance, extending into integration with intangibility. By fragmenting and reassembling her body with other objects, she resists dominant forces that seek to fix or define the body, transforming objectification, thereby re-configuring objectification itself into a performance that expands into the realm of the immaterial.



Figure 2 Video stills of *Berlin Exercises: Dreaming under Water*, 1974-75 by Rebecca Horn (<https://youtu.be/Kcy45wBZSoo?si=GTVjUWYYpKfWhVX>)

The work depicted in Figure 2 captures the process of Horn cutting her body. Horn raises scissors to cut her hair, while a man narrates, in German, a particular snake's mating dance. The cutting performance signifies an act of disruption that marks a departure from both the organism and traditional notions of femininity, ultimately transforming the artist into an object. The narration of the snakes' mating ritual and Horn's cutting gestures intersect, creating a tension that generates a sense of liberation from the re-mediated body. Rather than a pornographic satisfaction rooted in smooth unity, erotic pain emerges through Horn's fragmented body (Han, 2015/2017).

When a woman and her lover lying down – face to face – and she coils (wraps) her legs around the legs of man – with the window opened wide – that is the OASIS (Horn, 1974–75).²⁾

In the final sequence of the film, the window opens, and subtitles overlap, evoking the mediation between the objects. *The oasis* here becomes a symbolic spring, accessible only to the re-mediated body that has severed its ties to itself, relinquished its inherent nature, and willingly embraced voluntary objectification.



Figure 3 Photograph of *White Body Fan*, 1972 by Rebecca Horn
(<https://www.artgallery.nsw.gov.au/collection/works/12.2003/>)

2) The subtitle shown in Rebecca Horn's work in Figure 2.



Figure 4 Photograph of *Measure Box*, 1970 by Rebecca Horn
(<https://www.artbasel.com/news/rebecca-horn-museum-tinguely-koerperfantasien-art-basel>)

The most common interpretation of Rebecca Horn's work describes her practice as a fusion of kinetic sculptures and the body, emphasising the collaborative transformation between the human and the mechanical. However, such an explanation simplifies the avant-garde essence of her metamorphosis and re-mediation of the body, reducing it merely wearing or attaching sculptures. As previously examined, Horn demonstrates a profound awareness of the subversive potential inherent in the body's fragmentation and amputation. Her body is now re-mediated and extended into a spatial dimension, paradoxically beginning with acts of restraint and limitation.

As illustrated in Figures 3 and 4, Horn's practice reveals a duality: her body simultaneously extends radially and linearly into space while remaining confined. These constraints themselves act as another form of cutting. By binding her body, Horn confronts pain and wounds, uncovering an inherent *otherness* embedded within these experiences (Han, 2015/2017). In Figure 4, Horn's body, enclosed within bars yet extending outward, depicts how these restraints ironically facilitate its extension. The cuboid frame in Figure 4 functions both a prison and a dissecting table, symbolically disassembling and reconfiguring her body.



Figure 5 Video still of *Berlin Exercises: Dreaming under Water*, 1974-75 by Rebecca Horn (<https://youtu.be/O0uNnmAudmk?si=EvF6O7k7JbnM9alp>)

Horn's practice of bodily extension dissolves the boundaries between the interior and exterior of the body, blurring the lines of where her body begins and ends. Her body undergoes a process of re-mediation, emerging anew as objects transform into machines and machines into objects, following a flow of ecstatic liberation that unfolds into space. In the work depicted in Figure 5, Horn transforms her entire body into an object, confining certain parts while simultaneously extending into space through her interaction with a custom-designed apparatus.

This performance describes that Horn's body transcends its connection to measurable objects, extending into the vertical, horizontal, internal, and external dimensions of space. The sound of her extended body scraping against the wall as it moves forward accentuates the sense of the re-mediated object. Sound, as a resonance or vibration, becomes another medium through which Horn mediates her body with intangible wavelengths, realising the fantasy of an extended and fluid corporeality (Roth, 2019).

In Figure 6, an apparatus is depicted with two branches that directly mediate between Horn's mouth and breasts. The apparatus seals the flow of respiration, directing it through a curved tube that penetrates her breasts and re-enters her mouth. This circular process not only objectifies Horn's breasts but also transforms the acts of inhalation and exhalation—oxygen and carbon dioxide—into tangible elements, thus achieving the ultimate re-mediation of the body and its intangible essence (Peters, 2015).

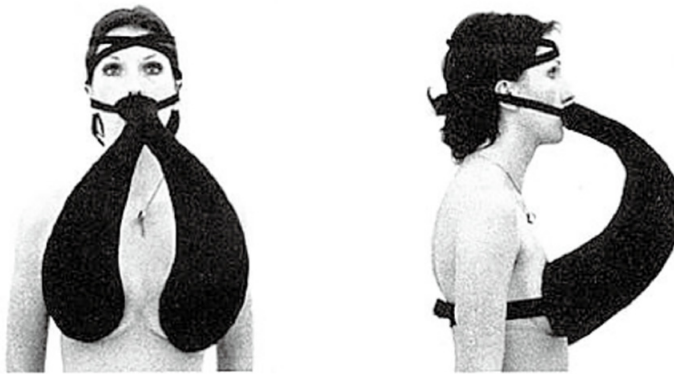


Figure 6 Photograph of *Séance for Two Breasts*, 1970 by Rebecca Horn
(<http://www.medienkunstnetz.de/works/cornucopia/images/1/>)

Through this interaction, Horn's body and the air are positioned as equivalents, dissolving the boundary between material and immaterial substances. Horn's practice thus opens the re-mediated body to the micro-perceptual realm, where intangible elements such as air become integral. Within this domain, the re-mediated body establishes a continuous exchange with intangibility, extending the boundaries of re-mediation in a manner akin to how Horn's own breaths are mediated through her body. This intricate interplay highlights the infinite possibilities of transformation that define the re-mediated body.

3.2. Lee Bul: Rebellion

Lee Bul's body utters (Kang, 2002). Her body defies the limitations historically imposed on the female form by speaking its own voice, transforming itself into an object. Through radical rebirth, her body is re-mediated into disquieting objects of rebellion, navigating the boundaries between humans, machines, and monsters. While the fusion of human and monstrous elements or the depiction of a mechanised body is often framed within posthumanism discourse, Lee Bul's work goes beyond merely combining human and non-human entities. Her rebellion begins with the act of bending, twisting, or dismantling the stereotypes imposed upon her body, transforming it into a defiant, monstrous form.

Lee Bul's re-mediated body disturbs conventional systems of order, presenting itself as a *filthy hybrid* rather than a divine goddess. Even as it remains bound in the spiral dance, it subverts the hierarchical and purist narratives traditionally associated with female body

(Haraway, 1985/2016). Her body's transformation is an act of defiance, rejecting conformity and embracing the monstrous as a site of resistance and reconfiguration.

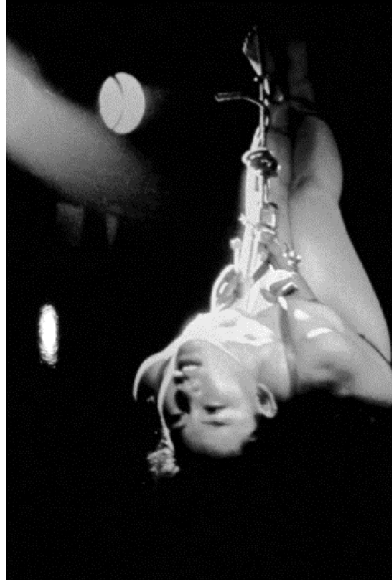


Figure 7 Photograph of the performance *Abortion*, 1989 by Lee Bul
(<https://www.artsy.net/artwork/lee-bul-abortion>)

The performance depicted in Figure 7 features Lee Bul hanging her naked body upside down from the ceiling, reciting a poem interspersed with screams. The rope around her neck symbolises the liberation of the body from the constraints of organisms, evoking parallels to Rebecca Horn's work, where the body is simultaneously re-mediated through bondage. In this act, Lee Bul's body becomes entwined with the aspiration to be re-mediated as an object while also confronting and dismantling the patriarchal social systems entrenched over time.

The seamless, smooth, and unified organism often epitomised as the ideal male body stands in stark contrast to the fluid, ever-changing female body, with functions such as menstruation, childbirth, and lactation. From a male-centred perspective, the female body is perceived as disruptive, impure, and abject—an *other* that refuses to be easily included in the category of an organism. Lee Bul's performance lays bare this unsettling reality with dramatic intensity. The elements aborted, separated, and amputated from her body manifest as acts of subversion, deconstructing the ideology of the fixed organism and resisting the rigid boundaries between normality, abnormality, and masculine subjectivity.

Through this painful yet defiant transformation, Lee Bul's monstrous body emerges—a re-mediated body that boldly rejects dominant structures and dependencies. It is here, in this space of resistance and reinvention, that Lee Bul's radical practice takes form, unapologetically flaunting her body's transformation into a rebellious entity.



Figure 8 Photograph of the performance *Cravings*, 1989 by Lee Bul
(https://www.theartro.kr/kor/features/features_view.asp?idx=2822&b_code=31e)



Figure 9 Photograph of the performance *Sorry for suffering - You think I'm a puppy on a picnic?*, 1990 by Lee Bul
(<https://www.apollo-magazine.com/the-monstrous-bodies-of-lee-bul/amp/>)

The works depicted in Figures 8 and 9 illustrate the evolution of Lee Bul's narrative of the monstrous body into a realm of heterogeneity, breaking away from the confines of a unified and cohesive world. Lee Bul actively leads this heterogenous body, composed of fragmented and unfamiliar elements—severed body parts, organs, and tentacles. The performance in Figure 8 evokes a ritualistic act of peeling away the perception of the body as a complete,

organic whole. By drawing on the spiritual and symbolic faiths of shamans, outsiders, aliens, and monsters, Lee Bul cultivates a sense of rebellion as she confronts the norms of normality.

In this work, she deliberately embraces the imperfections and variability inherent in the female body, presenting hybridisation through soft fabrics and sewing techniques. The act of sewing or weaving this heterogeneous body introduces scars—markings absent in a smooth, unified organism. These scars signify the process of the body re-mediating itself. By wearing this distorted, inverted body, Lee Bul overthrows the structural logic of the organism, rejecting imposed systems and societal conventions (윤난지, 2020).



Figure 10 *Cyborg W1*, 1998 by Lee Bul
(https://www.theartro.kr/kor/features/features_view.asp?idx=2822&b_code=31e)

Figures 10 and 11 describe two distinct forms: a cyborg and a monstrous body. Lee Bul's rebellion against the reproductive mechanisms of organisms and the constraints of femininity, they diverge in their processes of re-mediation. The sculpture in Figure 10 presents a mechanised female cyborg, a familiar trope in mass media, but reconfigures it into a fragmented and mutilated body. Bound by rope and suspended from the ceiling, this figure recalls Lee Bul's earlier work, *Abortion*, invoking a paradoxical resistance that seeks to escape even the legacy of cybernetics. By partially excising the clichéd elements of the female cyborg, Lee Bul corrupts its established metaphors, re-mediating and reconstructing *the body without organs*.

This reconfigured cyborg becomes an object of potential deformation and expansion while retaining a partial identity as a cyborg (Haraway,1985/2016).



Figure 11 *Monster: Pink*, 1998-2001 by Lee Bul
(https://www.theartro.kr/kor/features/features_view.asp?idx=2822&b_code=31e)

In contrast, the sculpture in Figure 11 operates as a domain of autonomous *organs without a body*. This tangled assemblage of expelled organs, seemingly disgorged from the cyborg body in Figure 10, obliterates the organism's contours, relying instead on a precarious and viscous entanglement. Morphologically ambiguous and resistant to categorisation, this monstrous form confronts the consistent and invariant identities imposed by organisms and masculinity.

Together, the re-mediated bodies of *Cyborg W1* and *Monster: Pink* are twin entities that both reflect and subvert one another, dismantling the modern paradigm that defines and confines the female body.

3.3. Lucy McRae: Design

Lucy McRae defines herself as a *body architect*. Her approach to body design is grounded in speculation and follows scientific processes. McRae employs cutting-edge technology to re-imagine and transform the human body, placing it within speculative scenarios to hypothesise

about the future possibilities. In doing so, McRae's re-mediated body challenges the constraining frameworks of the human body, proposing new potentials for corporeality that transcend traditional boundaries.

For McRae, the body is not a fixed or intact entity, but an imaginary object shaped by the narratives of science fiction. By treating the body as a malleable site, she explores how emerging technologies can both influence and be influenced by human embodiment (Fletcher, 2022). Through her practices, she resists the notion of a static, organismic body, positioning the body's integration with technology as a means to question cultural norms and biological determinism.

This design-based approach envisions a post-organic future, enabling the human body to adapt to ever-evolving technological landscapes—thereby challenging oppressive notions that would otherwise confine bodily identity.



Figure 12 Video stills of *Make Your Maker*, 2012 by Lucy McRae (<https://www.lucymcrae.net/make-your-maker>)

In her film *Make Your Maker* shown in Figure 12, McRae designs and manipulates an edible body. Set in a bio-technology laboratory, she replicates and stores her body parts as jelly-like materials, mirroring the actions of a chef assembling a dish. The body undergoes industrial processes such as hardening, harvesting, cutting, and packaging, alongside food materials. This speculative re-mediation culminates in McRae consuming the body herself, symbolically dismantling classical ideologies of the human body. Her work repositions the

body as a future-oriented industrial product, deconstructing and reimagining its role in both science and art.



Figure 13 Video still of *Make Your Maker*, 2012 by Lucy McRae (<https://www.lucymcrae.net/make-your-maker>)

The distinction between food and the body dissolves, embodying a futuristic concept of objectification driven by maximised genetic manipulation. The scene in Figure 13 vividly illustrates the body's departure from its organic state through acts of separation and cutting. Processes commonly associated with objects—design, production, cloning, and display—are now extended to the body, as McRae places herself on the chef's cutting board. This deliberate alteration and spontaneous re-mediation of the body challenges the genetic determinism of organisms, creating an unpredictable and variable network of corporeality.



Figure 14 Video still of *Heavy Duty Love*, 2021 by Lucy McRae (<https://www.lucymcrae.net/cares>)

In *Heavy Duty Love* (Figure 14), McRae engineers a reimagined human condition by integrating the body with a wearable apparatus of her own design. Constructed from soft buffering materials typically found in modern camping or construction, this device mimics the nurturing environment of the uterus that protects the foetus. This intervention reflects a deep-seated human desire to preserve the intimacy and physical connection of the mother's womb, while simultaneously projecting a future in which the body is no longer governed by the genetic logic of the organism. Encasing the human body in spongy, cocoon-like materials reminiscent of a comforting embrace, McRae induces sensations of protection and warmth, prompting a reconfiguration of upbringing rooted in scientific fantasy.

Through *Heavy Duty Love*, McRae presents redesigned bodies that severs ties with the biological origins of organism. Instead, her works resonate with the practices of Rebecca Horn and Lee Bul, as she similarly reimagines the body as a speculative, post-organic object.

4. Conclusion

This paper has investigated the concept of the re-mediated body, rooted in Gilles Deleuze's theory of the Body without Organs (BwO), and its manifestations within contemporary art practices. Through theoretical and analytical examination, it has shown how the re-mediated body disrupts conventional understandings of the human body, by proposing a paradigm that redefines the body as fragmented, fluid, and hybrid—a site for transformation and interaction with nonhuman entities.

The analysis of Rebecca Horn, Lee Bul, and Lucy McRae's works has revealed diverse applications of the re-mediated body within the artistic contexts, with each artist offering distinct perspectives on the human body's potential. Horn's practice of bodily extension transforms human corporeality into spatial and immaterial dimensions, integrating the body with objects to facilitate novel forms of interaction. Lee Bul's rebellious hybrid body challenges cultural and gendered hierarchies, directly confronting the male-centred perspective of the human body. Meanwhile, McRae's speculative design envisions the human body as a post-organic,

re-mediated object that transcends biological origins, embracing technological transformation.

Collectively, these artists exemplify how the re-mediated body functions as a site of resistance and reinvention, dismantling older bodily paradigms of identity, stability, and unity. Their practices blur the boundaries between the human and the nonhuman, the material and the immaterial, and the organic and technological, prompting a rethinking of the human body's role in an era of rapid technological change. Indeed, all human bodies are, to some degree, undergoing re-mediation, moving toward alternative bodies resurrected through inanimate objects (Montalti, 2022). Prosthetic limbs, wheelchairs, cochlear implants, and even pig hearts now belong to the same category as our objectified bodies, seamlessly integrated into the fabric of human existence. Moreover, if someone still clings to fantasies of not needing prosthetics to exist—based on the concept of normality upheld by organisms—that person is likely a *legacy body* that has not reckoned with the realities of situations such as the COVID-19 pandemic. From the moment we began wearing face coverings to protect ourselves from the virus, our bodies were implicitly re-mediated, underscoring how swiftly notions of *normal* corporeality can shift.

The re-mediated body is therefore not only an artistic and philosophical concept but also a new corporeal aesthetic for understanding the body's evolving relationship with technology, culture, and human existence. It confronts entrenched dichotomies, proposing a radical re-configuration of corporeality as open-ended, mutable, and intrinsically relational. In a world increasingly shaped by bioscientific and technological advancements, this paradigm provides a crucial framework for comprehending and engaging with the diversity and hybridity of the contemporary body.

Ultimately, this paper contributes to interdisciplinary discourses at the intersections of art, technology, and human corporeality. By positioning the re-mediated body as a locus of artistic and theoretical inquiry, it provides a fresh viewpoint on how the human body can transcend its traditional confines, becoming a site of infinite possibilities for reconfiguration and creative expression. This exploration affirms the human body's capacity to adapt, evolve, and redefine itself in ways that not only reflect but also respond to the complexities of the contemporary era and its ever-changing technological landscape.

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동시대 예술적 실천에서 구현된 재매개된 신체 탐구

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초록

질 들뢰즈(Gilles Deleuze)의 기관 없는 신체(Body without Organs) 이론에 기초하여, 본 논문은 재매개된 신체(Re-mediated body)라는 새로운 패러다임을 제시하고, 이것이 동시대 예술적 실천에서 어떻게 구현되었는지 탐구한다. 재매개된 신체는 고정된 유기체로서 인간 신체를 바라보는 전통적인 신체 관념에서 벗어나 인간 신체를 유동적이고 가변적인 존재로 개념화한다. 세 명의 여성 예술가인 Rebecca Horn, Lee Bul, Lucy McRae의 작품을 분석함으로써, 본 연구는 재매개된 신체에 대한 다양한 예술적 접근 방식을 조명한다. Horn은 신체의 확장을 통해 외부 사물과 신체를 결합하여, 인간 신체성을 비물질적 차원으로 전환한다. Lee Bul의 반항적이고 혼종적인 신체는 문화적, 성별적 위계를 뒤흔들며, 인간 신체에 대한 남성 중심적 관점을 전복시킨다. 한편, McRae는 생물학적 기원을 초월하여 사변적이고 기술적인 미래를 수용하는 포스트-유기체적 신체를 설계한다. 본 논문은 생명과학과 기술의 가파른 발전이 주도하는 동시대에서, 재매개된 신체 개념을 새로운 유동적 신체성의 이론적 토대로 제안한다. 재매개된 신체는 전통적인 인간 신체 패러다임에 저항하고, 혼종성을 포용하며, 지속적인 변형의 장으로서 스스로를 재정의 할 수 있는 잠재성을 드러낸다.

키워드

기관 없는 신체, 재매개된 신체, 인간 신체성, 신체 미학