

abjecting the known

about what we push away in order to live
and how it actually could enhance life

our stories

we create bioplastics to

- reduce the use of petroleum-based plastics
- promote the use of renewable resources
- reduce the plastic waste in the environment (by biodegradable designs)
- return nutritions to the soil

&

all this in order to promote our understanding of a **circular ecosystem**

we wonder

what is the circularity of life?

what do we dispose from our lives and ignore?

what separates usefulness from uselessness?

can we dissolve these boundaries?

abjection

life, felt in our immediate bodies comes with a **rejection of things** we interpret as disgusting, as dead, as parting from us.
this is what is called **abject**

abjection is the rejection and exclusion of certain objects, people, or experiences deemed to be revolting or unacceptable.

It approaches these boundaries (between accepted and unaccepted) as culturally constructed and serving to maintain social order and power dynamics.

how?

we use gelatine (a by-product of animal processing)
and human and cat hair (considered to be waste - dead skin)

with that we are

- pushing the limits of what is deemed appropriate for commercial and industrial use
- comment on cultural attitudes towards the body and its waste
- deconstruct boundaries
- provoke a response that goes beyond traditional aesthetic enjoyment
- exploring a set of materials that may be under-researched because the process is 'disgusting', not because they are not suitable/good materials

are you disgusted?

"abjection requires a holistic sense of reality in order to be broken, to be queasy-experienced"

guiding questions

- in which ways does the use of human hair and gelatine challenges boundaries of what is considered acceptable or revolting?
- how does the use of human and animal parts in the making of materials it reflect and shapes societal attitudes towards the body and its use?
- what are the power dynamics involved in experimenting with these materials (commodification of bodies (parts)?

our ingredients

main body: human hair, cat hair, gelatine (from pig)



to color, spice it up: coriander, orange peel, red beet juice



we also did experiments with: agar agar and pine resin



hair properties

resistance

a lock of 100 hairs can withstand 10 kg thanks to the organisation of keratin in the cortex

elasticity

the elasticity allows the hair shaft to stretch when pulled and then return to its previous length or shape

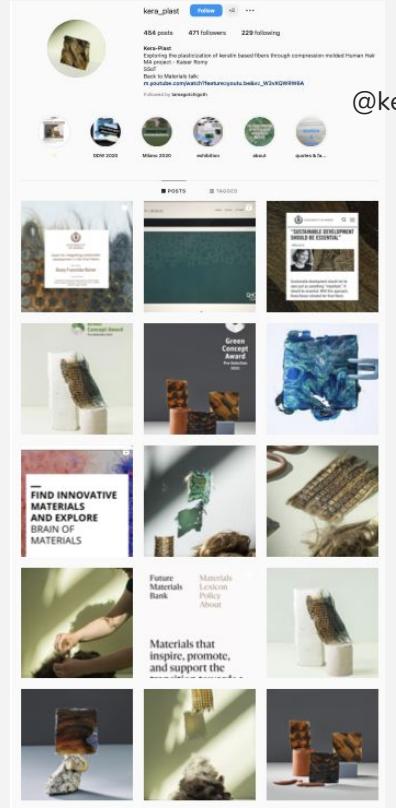
electricity

if hair is rubbed it produces a static electrical charge

cosmetics

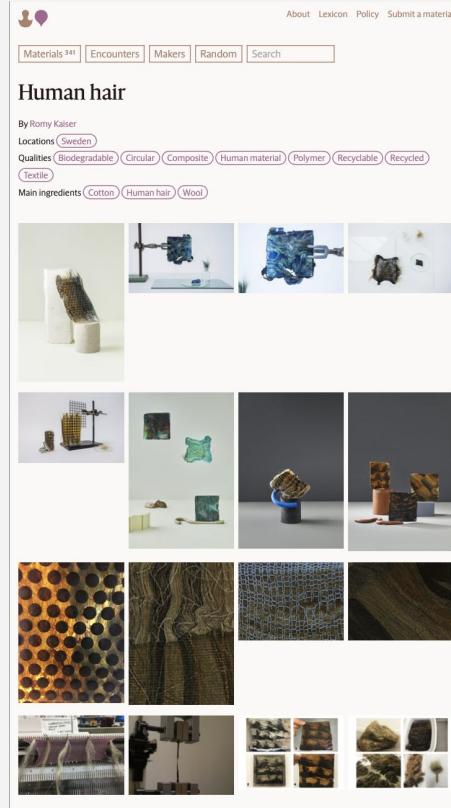
shine, softness, ease of untangling and combing

references



@kera_plast

<https://www.futurematerialsbank.com/material/human-hair/>



our experiments



white gelatine

recipe:

240ml water

12g glycerin

48g gelatine



red gelatine

recipe:

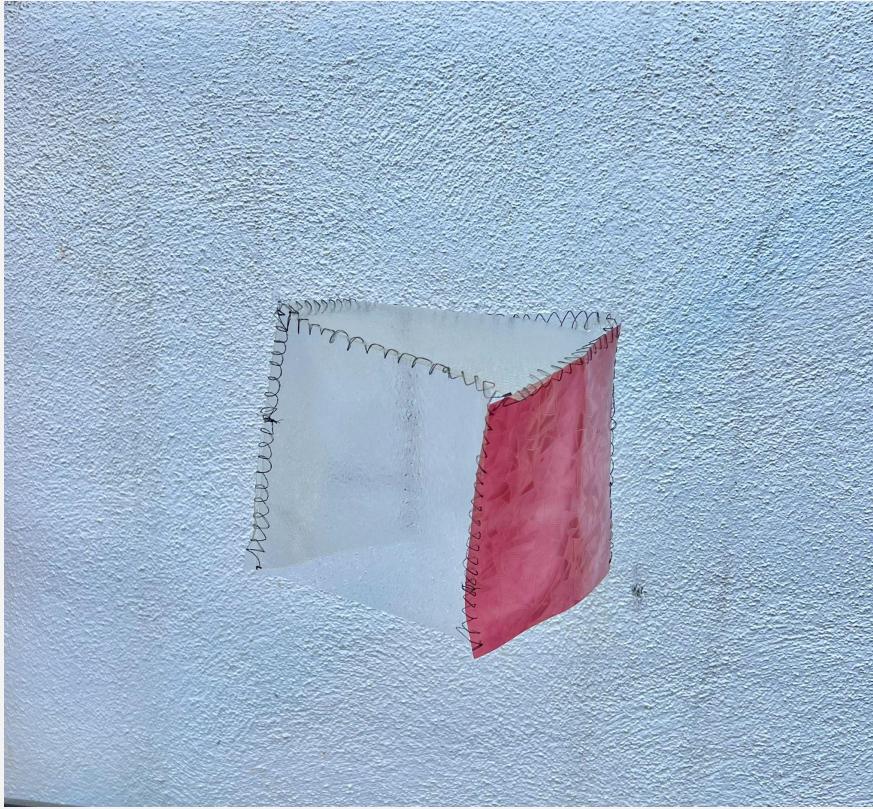
40ml red beet

200ml water

12g glycerin

48g gelatine





r2 - agar

200 ml water

19g agar

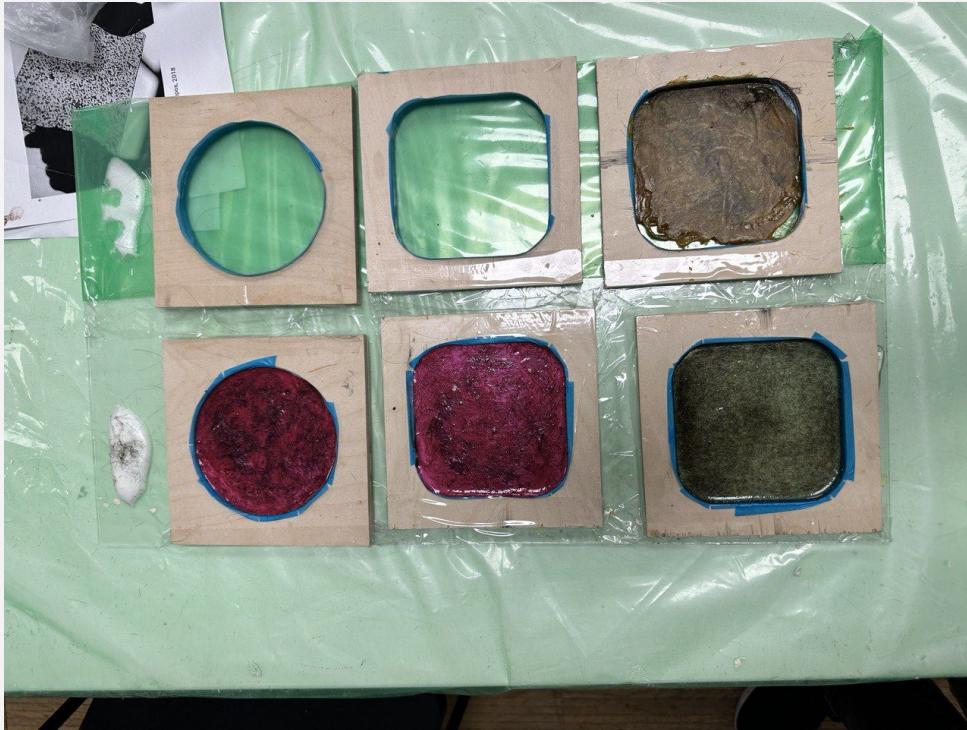
2ml glycerin

2ml vinegar

3g xanthana (oops (not oops))



resin



physical results (properties of the created materials)



our answers in progress...

the use of human hair and gelatine challenges boundaries of what is considered acceptable or revolting because it is **reframed and expanded to more forms and uses**

it reflects and shapes societal attitudes towards the body and its use because we are **confronting human remains and familiarise it through unusual contact**

the power dynamics involved in experimenting with these materials
(commodification of bodies (parts) **are potentially extractive relationships with hair suppliers**

thank you

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