

Abstract

The goal of this thesis is to think through the problematics of art and artwork by comparing two authors – the New Materialism scholar Elizabeth Grosz and the artist William S. Burroughs. The result of this comparison is a philosophy of artwork that dehumanizes art and places the creative process in the relations forming between the living body and the dynamic forces of the earth. The most important step of the thesis is to analyze those relations that result from sexual difference. These announce the arising of art practices in nature, for they establish attractiveness and desire as mechanisms through which life produces excessive variations of itself. Another step is the elaboration of such conceptualization that frames sexual difference as a potentially life-threatening and dangerous principle through which the theory of art can be connected with the process of creation of an artwork as described in Burroughs's texts. Special attention is given to his shotgun art that focuses on capturing the so-called random factor of creation, which Burroughs interprets as something essential for the possible independence of the artwork from both the author and perceiver.