

# THE ARCHITECT'S PLAN, HIS CONTAGION AND SENSITIVE CORRIDORS

DORA BUDOR

NEW GALERIE

17 January – 28 February, 2015

Born 1984 in Zagreb, Croatia, Dora Budor explores questions of technesis, reanimation and the porous body. These are concerns she articulates through sculptures and architectural interventions, often built around on-screen cinema props. These range from the fantastical (as in the silicone frogs used in the final scene of Paul Thomas Anderson's *Magnolia*, 1999) to the socially charged, as in mass-manufactured anonymous scars.

Approached as acts of reanimation, her sculptural forms attempt to repurpose objects, which, after a few seconds of on-screen time, lose their function and ability to signify, essentially becoming industrial detritus. Representations of violence, in particular, have become important terrain, as many of these 'non-signature props' (fabricated by anonymous special effects artists) are designed to emulate the broken and old, or stand-in as remnants for physical and/or historical traumas.

Specifically, *The Architect's Plan* utilizes three-dimensional silicone scars from the movie *300: Rise of The Empire* (2015), broken prosthetics from Bruce Willis' cyborg character in *Surrogates* (2009) and melted fingers from Kristanna Loken's female terminator in *Terminator 3: Rise of The Machines* (2003)—all obtained through various online auction sites specializing in sourcing movie memorabilia.

Acknowledging their fictional histories, but radically re-contextualized in a second life, these film remnants become hybrids that merge the mass-produced with the custom made, the technological with the organic. Space becomes a key concern here, as new conduits are explored between spectator and object, fantasy and perception, public display and private consumption.

Budor has exhibited extensively throughout the U.S. and Europe. Recent exhibitions include *Action Paintings* and *Believe You Me with 247365*, and *Flat Neighbors*, curated by Ajay Kurian at Rachel Uffner, both in NYC. Forthcoming exhibitions include *Morphing Overnight* at Seventeen, London and "*DIDING – An Interior That Remains an Exterior?*" at Halle für Kunst & Medien (KM-), Graz, Austria.



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NEW GALERIE is pleased to present: *The Architect's Plan, His Contagion And Sensitive Corridors*, Dora Budor's first solo exhibition at the space, on view from 17 January through 28 February, 2015

## Can You Re-Stage THAT Emotion

The Architect's plans were infected from the beginning, we just didn't know about it. His lines were bugged and while he would whisper to us under his breath about how the water would lick polished white stone sinks, we nodded our heads and believed. We couldn't wait for the lights to give cold daylight to the rooms, flickering so fast it couldn't be caught by any retina. We paid him rush fees, arranged for vampire facelifts, and offered to do anything for the endless flows of fluids and electricity, and most stable foundations.

We only wanted security, tight sealants, and no gelatin shaking on the counter.

## How to Spend Days in Quarantine

(When inspected under the microscope, the common house dust mites, who live off you, or your dead skin cells, crawl slowly around the soft embossment where your head and its hair lay. When you're dreaming, these 6 legged creatures snack on your DNA, their insectoid perfection only matched by their hunger and hostility. Their main purpose is to maintain the 74% eco-balance for "sustainability.")

We woke up every day, bits of dust massaging our cheeks, and with dirty nails which made us look like animals. It felt so primordial. We wanted our new bodies to match the space. We had to cut and paste them together, have them carry the new powers of alien seduction and speed – we got them disembodied, resurrected, doped and electrified in order to be in constant motion, then endlessly distributed as multiples and clones, entering millions of IP addresses simultaneously as Agent Smiths of torrent age.

Dirt offended us. We needed to keep it pure, stable and out of any future drama.

He asked us, "Do you have guts to follow your gut?" We said, "Sure", and both raised a cup of coffee to our lips simultaneously. We paid for the new tiles.

(Trotter's Screenwriter's Bible writes in footnotes about incidental actions: "If your character raises his cup of coffee to his lips, that's not important enough to describe... unless there's poison in the cup.")

So we added poison. Microscopic drops on surfaces, the same size as the tiniest pores on our T-zones. Our new bodies could deal with anything in anyway, and the day-long quarantine made us feel slightly bored anyways.

## Stalker Vision

All we asked for was longevity and to be able not to bump into things without contacts in our eyes.

Then slowly, the walls started to shake. The slow crumble of the verticals, like an irritation of the underground, didn't stop for hours and days. We called him, hands trembling but the line appeared to be busy. Once he answered, he said, "The chances of waking up get lower each day." We screamed, "We don't care" and that he can "Fuck off with all that ruin-pornography" and that he has to give us what he had promised.

He replied in deadpan voice, "The desire cannot survive without lack to give it meaning."

The silence in the phone lasted for days. We got accustomed to it, all of it: the buzz, the shaking, and the constant erosion.

We started setting the dust into motion.

*Dora Budor, January 2015, Paris*

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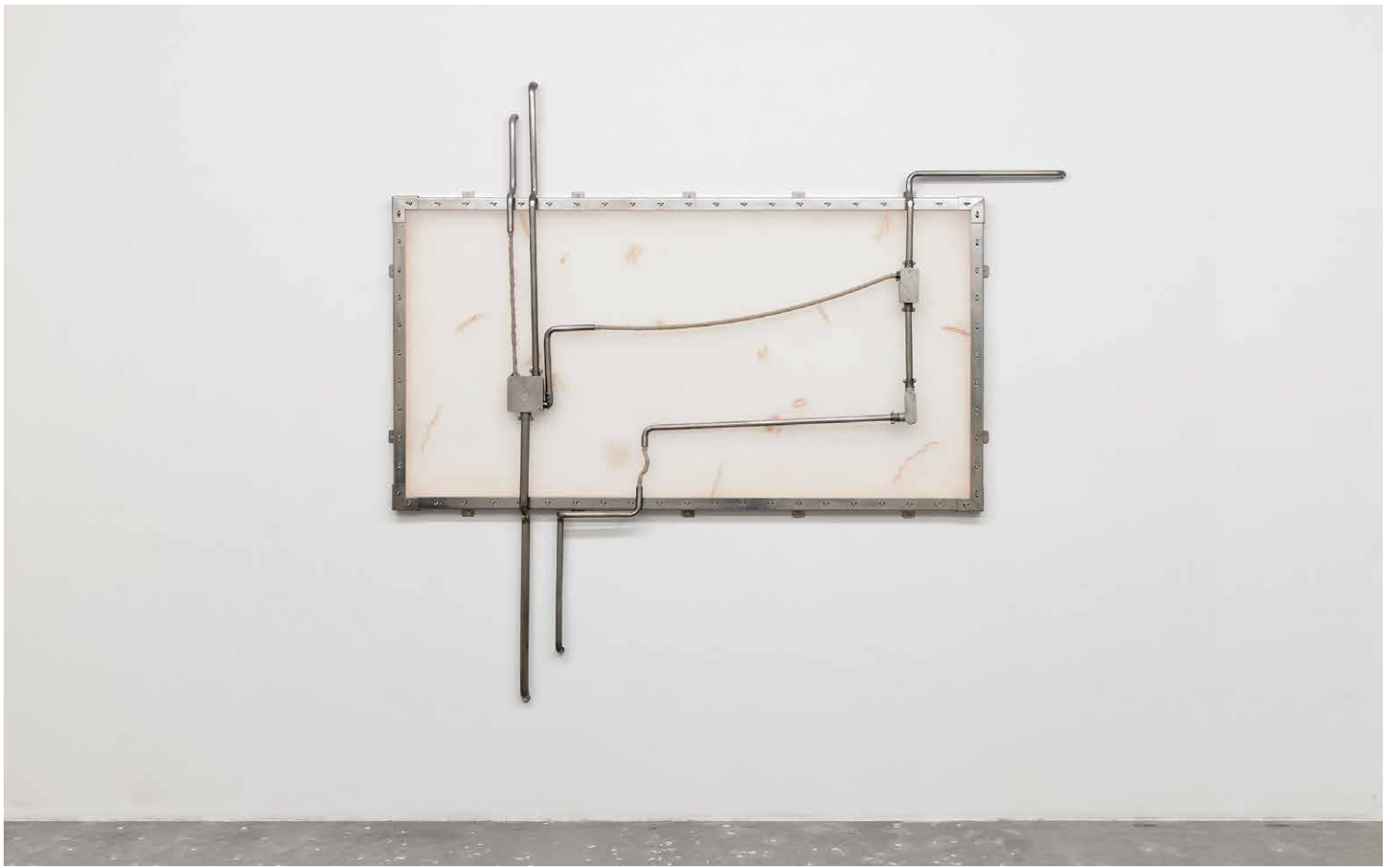
Installation view

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**THE ARCHITECT'S PLAN, HIS CONTAGION AND SENSITIVE CORRIDORS**, 2015  
New Galerie, Paris – Installation views

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**THE ARCHITECT, SLOWLY CRAWLING**, 2014

Production-made SFX transfer scars from movie '300: Rise of The Empire', handmade silicone sheet, electrical fuse boxes, stainless steel pipes and frames, silicone cast wiring, assorted metal hardware  
186 x 181 x 9 cm

From: *The Architect's Plan, His Contagion And Sensitive Corridors*, New Galerie, Paris, 2015

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Detail from:

**THE ARCHITECT, SLOWLY CRAWLING**, 2014

Production-made SFX transfer scars from movie '300: Rise of The Empire', handmade silicone sheet, electrical fuse boxes, stainless steel pipes and frames, silicone cast wiring, assorted metal hardware  
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**THE ARCHITECT, LOSS AT THE SURFACE**, 2014

Production-made SFX transfer scars from movie '300: Rise of The Empire', handmade silicone sheet, electrical fuse boxes, stainless steel pipes and frames, silicone cast wiring, assorted metal hardware  
207 x 170 x 9 cm et 144 x 111 x 9 cm

From: *The Architect's Plan, His Contagion And Sensitive Corridors*, New Galerie, Paris, 2015

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**THE ARCHITECT, INFECTED AT THE BONE**, 2014

Production-made SFX transfer scars from movie '300: Rise of The Empire', handmade silicone sheet, electrical fuse boxes, stainless steel pipes and frames, silicone cast wiring, assorted metal hardware  
221 x 42 x 14 cm

From: The Architect's Plan, His Contagion And Sensitive Corridors, New Galerie, Paris, 2015

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**THE ARCHITECT'S PLAN, HIS CONTAGION AND SENSITIVE CORRIDORS**, 2015  
New Galerie, Paris – Installation view

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**CELULOIDE POOL AT THE DOORSTEP**, 2014

Screen-used melted cyborg finger props (car accident scene with K. Loken from "Terminator 3: Rise Of the Machines", 2003), honeycomb aluminum panel, paint, laminated archival inkjet print, resin, debris  
91,4 x 55,9 x 10,2 cm

From: The Architect's Plan, His Contagion And Sensitive Corridors, New Galerie, Paris, 2015

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**STEADY FEET IN LIMITLESS RESOLUTION**, 2014

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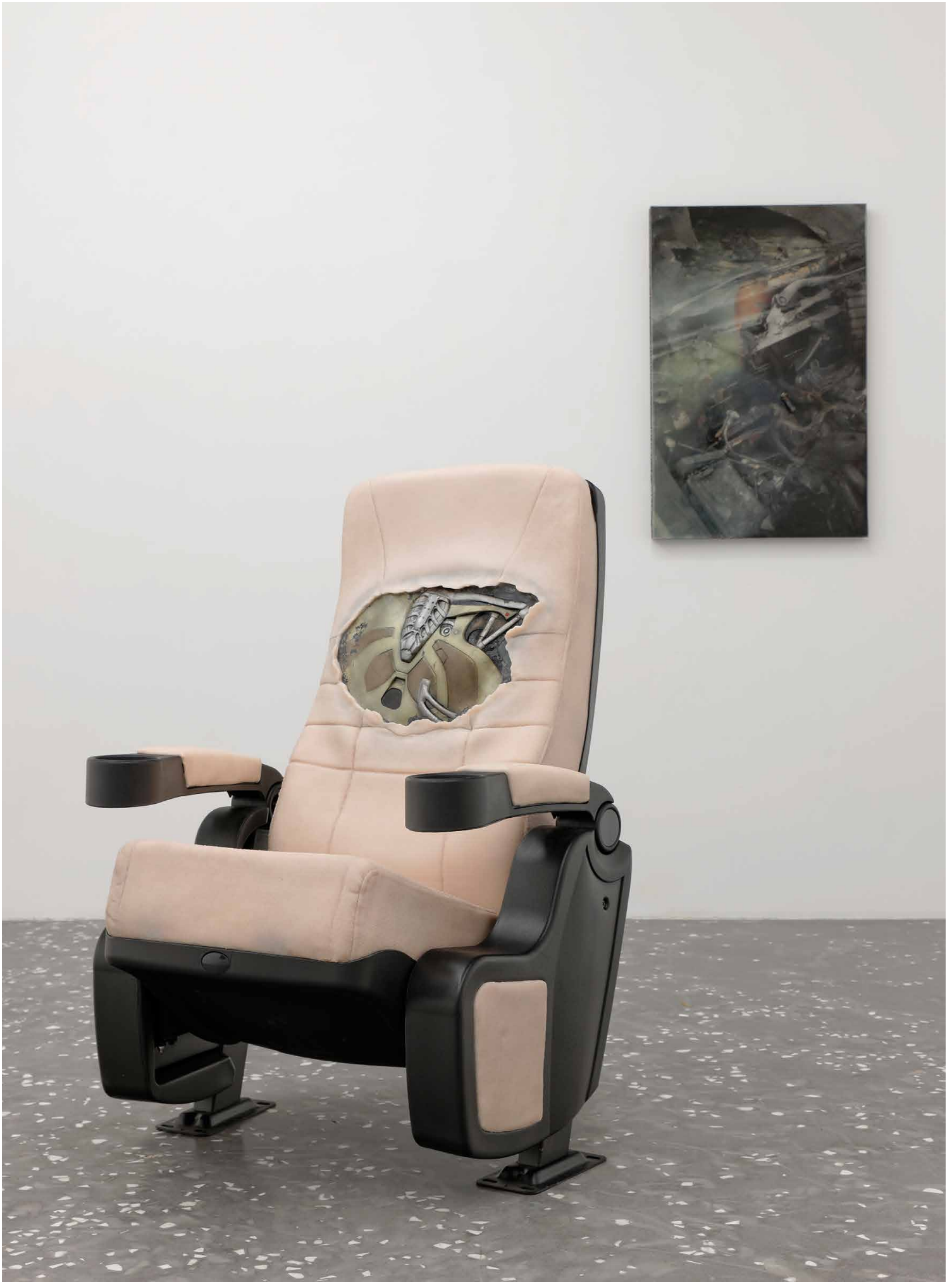
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New Galerie, Paris - Installation view

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**THE HOST, OR YOU**, 2014

Screen-used melted cyborg finger props (car accident scene with K. Loken from "Terminator 3: Rise Of the Machines", 2003), honeycomb aluminum panel, paint, laminated archival inkjet print, resin, debris  
91,4 x 55,9 x 10,2 cm

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## **MENTAL PARASITE RETREAT 1**, 2014

Screen-used cyborg chest prosthetics from movie 'Surrogates' (Bruce Willis' character), cinema chairs, plastic, foam, Dragon Skin silicone, assorted hardware, animatronics

From: The Architect's Plan, His Contagion And Sensitive Corridors, New Galerie, Paris, 2015

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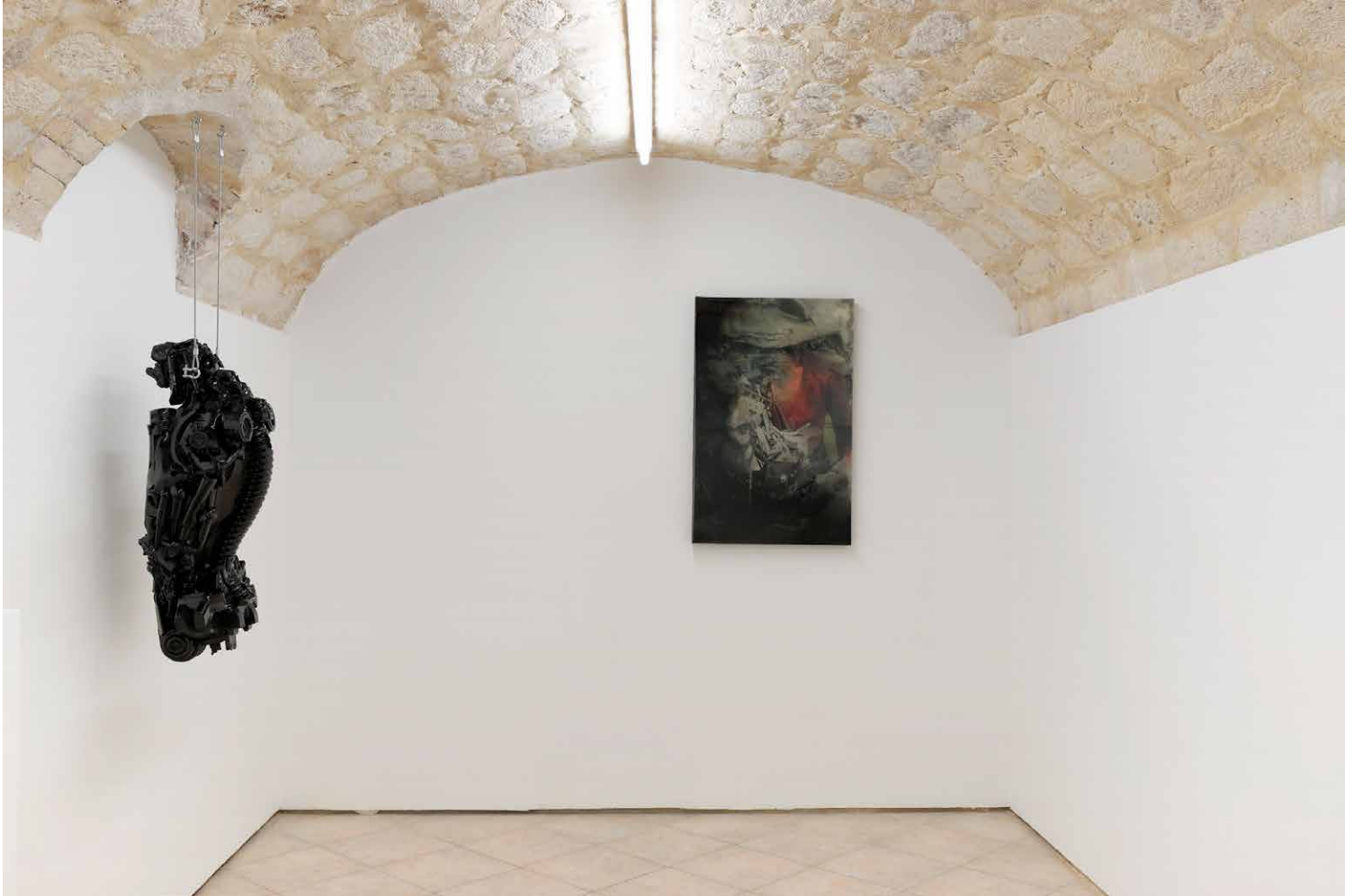


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New Galerie, Paris – Installation view

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**TOXICITY FEARS**, 2014

production-made prop for the EM-208 OmniCorp from Robocop (2014),  
3D printed molded plastic, paint, never screen-used), additional hardware  
From: The Architect's Plan, His Contagion And Sensitive Corridors, New Galerie, Paris, 2015

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**DIRT IS JUST A MATTER OUT OF PLACE**, 2014

Screen-used melted cyborg finger props (car accident scene with K. Loken from "Terminator 3: Rise Of the Machines", 2003), honeycomb aluminum panel, paint, laminated archival inkjet print, resin, debris  
91,4 x 55,9 x 10,2 cm

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New Galerie, Paris – Installation view

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**THE ARCHITECT, OFFSITE INJECTION**, 2014

production-made SFX transfer scars from movie '300: Rise of The Empire', handmade silicone sheet, electrical fuse boxes, stainless steel pipes and frames, silicone cast wiring, assorted metal hardware  
From: The Architect's Plan, His Contagion And Sensitive Corridors, New Galerie, Paris, 2015

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**MENTAL PARASITE RETREAT 2**, 2014

Screen-used cyborg chest prosthetics from movie 'Surrogates' (Bruce Willis' character), cinema chairs, plastic, foam, Dragon Skin silicone, assorted hardware, animatronics  
From: The Architect's Plan, His Contagion And Sensitive Corridors, New Galerie, Paris, 2015

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