Amparo Latorre-Romero. Doctorate in : Art Production and Research, entitled: "From the abject in the human body and its relationship with art and semiotics." Directed by Professor Dr. D. Felipe Vicente Garin Llombart and Dot.ssa. Carla Subrizi.  
Facultad de BBAA S. Carlos Universidad Politécnica de Valencia and La Facoltà di Scienze Lettere e Filosofia Lingue Humanistiche Patrimonio Culturale "La Sapienza" di Roma.  
  
ABSTRACT:  
  
This thesis involves a panoramic theoretical prospective, and explores contemporary issues scientifically.  
It aims to examine how the concept of abject human body is used in art and semiotics.  
We have by objectives: establish how we apply the judgment of aesthetic taste and subjective the term abject. This resort to Kantian critique of judgment.  
Since it is vital to study how to perceive the objects and factors involved in it.  
It is vital to set the moral and ethical framework in which we operate to determine what we mean by abject.

One definition of abject is to demonstrate  
the existence of language by association of the abject with common everyday things: eg Das unheimlich, as Freud defined it.  
This thesis examines a theory that emerged after the reading of a literary work.  
Staying clear of the reality principle, art often arises.  
So how do people have the need to develop transgressive art societies?  
The text of Julia Kristeva, Michel Foucault and Umberto Eco, have played a major confrontational role to the way we approach this question.With my research on the subject I intend to prove the thesis that the concept of abject is real, since it is found in the existence of the being, (the body) and by extension art. This scrutinizes social convention speech, with its own language with its own semantic semes-signs-and its own visual semiotics.The abject is used to cross the boundaries and play with the prohibitions, specifically to transgress.The abject therefore disturbs the natural order, and the identity system.  
Why it is so interesting, is because it makes us think about what preset, hermeneutics of the body create us as subject- both active and passive.  
Besides the abject is absolutely necessary, because without the waste, there is no body, no way to dispose of waste in order to stay alive.  
We find a clear parallel with the art, it is necessary to remove the residual elements to create the work.  
  
This thesis is divided into three parts, the first part of the research analyzed in depth the abject body, abjection in society,and abjection in culture.The second part analyzes the abject in major art movements, citing examples.The third part is composed of the conclusions and bibliography.  
  
  
  
  
KEYWORDS: Abjection, body art, semiotics, culture.