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**CLUJ NAPOCA**

**FACULTY OF HISTORY AND PHILOSOPHY**

**DOCTORAL SCHOOL OF PHILOSOPHY**

***Representations of Familiarity and Strangeness in Modern and Contemporary Art***

**DOCTORAL THESIS**

**Abstract**

**Scientific Coordinator:**

**Prof. univ. dr. Egyed Péter**

**Prof. univ. dr. Veress Carol**

**PhD Candidate:**

**Hausmann Cecilia-Barbara**

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**Table of Contents**

1. Introducion

1.1. Blueprint of the research

1.2. Actuality and expediency of the project

1.3. Research history

1.4. The underlying problem

1.5. Aims and targets

1.6. Methodology

2. Research nomenclature: basic concepts and terminology

2.1. Familar, familiarity, strange, alien

2.2. Key terms and their semantic field: connected notions and literary examples

2.3. The concept of strangeness: from historical and philosphical points of view

2.4. Evolution of the modern concept of alienation

3. Familiarity and strangeness in the theory of modern art

3.1. Familiarity and strangeness in Hegelian art theory

3.2. The ’beginning’ of alienation. Alienation-theories in nineteenth-century art history

3.3. The increase of anxiety, social tension, strangeness

3.4. To mark the new path: strangeness-issues with avantgarde movements

3.5 The self-contradixtory Avantgarde: Dadaism’s contribution to an art theory of strangeness 92

3.6. Search for „new reality” in the interwar period

3.7. The unknown in art and issue of new methods of expression

3.8. Coping with timelessness and objectification. The rise of conceptual and nature art

3.9. Disintegration and the joy of auto-enclosure. Experiencing and exceeding the postmodern state

4. Unfolding concepts of familiarity and strangeness. Artwork analyses

4.1. The exploration of familiarity and strangeness in contemporary works of art and its three determinants

4.1.1. The artwork and its creator

4.1.2. The artwork and the receiver

4.1.3. The artwork and the world in which it comes into being

4.2. The spectacle of liminality: body, participation, presence

4.3. Familiar and strange spaces

4.4. Saturation and lack: ’sedimented’ collections

4.5. Supercommunities: anxiety and fighting against anxiety in political art

5. Conclusions

Bibliography

Online sources

List of abbreviations

Illustrations

Image sources

**Keywords**

Modern art, contemporary art, visual art, home, familiarity, unfamiliarity, strangeness, alienation, realism debates, tradition, innovation

***Representations of Familiarity and Strangeness***

***in Modern and Contemporary Art***

**Summary**

The following doctoral work investigates the concepts of familiarity and strangeness as pertaining to a wider discourse on art. It tries to formulate the answer for the question: in what meaning could we talk of artworks as ‘familiar’ and ‘strange’, and what are the art historical and theoretical pillars of such an extended discourse. The method of this investigation is multifaceted, interdisciplinary, and travels down a top-down way of proceeding: first, it takes the most problematic concepts; second, analyses their presence in different contexts; finally, enlightens them exemplified on existing artworks. As a point of departure, I have chosen art theories from the mid-ninetieth century, an age dominated by a copious image of the Second Industrial Revolution. Then I have tried to monitorize the process how artistic production (the forms of fabricating artworks) reacted to the various moods of experiencing familiarity and strangeness in a societal, and – parallelly – in a personal-individual context.

The personal commitment of the author toward this topic could be easily substantiated by the observation that contemporary art is thematically pledged to representing what familiarity and what the absence familiarity would inflict on us. Delving deeper into the very rich research material conveyed by modern and contemporary art, one had to stake out that familiarity and the scarcity of it are not just occasionally or regularly used thematic vehicles. They represent the basic forces behind the emergence of modern art.

A good sixty percent of the dissertation presents a detailed survey of works written about the key topics of discussion, in which I try to identify the systematic assessment of terms such elusive as familiarity and strangeness. The last third from my treatment of the subject is a case study of the 2015 and 2017 Venice Biennales of Art. This makes an in-depth analysis of artworks implied in representing what is familiar and what is strange in our everyday experiences. My thesis as a whole, tries to make a contemporary approach (or an approach *through* the contemporary) towards the general history of modern in specifying the experience of strangeness as its most basic feature. My work is also interested in re-establishing a certain balance by approving of modern art’s endorsement of familiarity. Modern art’s quest for abolishing strangeness and alienation had a ubiquitous impact on the contemporary discourse on visuality. This dissertation ventures on the reconstruction of an overarching art theoretical assessment of familiarity and strangeness in late modernity, and then tries to promote a new image of post 18th century art in general. Modern and contemporary art was not just regularly assessing certain cases full or devoid of familiarity. Quite on the contrary, coping with these issues determined the way it functioned and, still, functions. These two markers could be equally considered as useful tools for understanding modern and contemporary art history, respectively modern and contemporary sociologies of art.

 The *introductory chapter* formulates the foremost question of this research: how could one frame a discourse on familiarity and strangeness of artworks? Then, a subsequent question arises: modern and contemporary artworks usually receive a halo of strangeness, but are there no considerable evidences of an extended assessment of ’familiarity’ as a goal, artists continuously aim at? Yet a further issue has to be understood: what is the most robust theoretical framework in which a certain opposition to the experience of strangeness (resp. of alienation) could be properly analysed? Is there any *process as such* that could be understood as a counterpart to the *process* of estrangement and alienation, which is frequently theorized by modern social and aesthetical thought? The full-fledged theoretical notion for a process of alienation is right at hand, but is there anything like a process that drives familiarity – so to speak – home? How are these topics evaluated by contemporary papers on art appreciation?

These prelimimary questions gave rise to the main hypothesis: the evolution of modern art and aesthetics were strongly motivated by the experience of familiarity and strangeness, hence the way we appreciate artistic achievements is conditioned by the dynamics of these basic experiences often deemed overwhelming, harsh, or contradictory. A cardinal function of modern and contemporary art is to produce representations of these experiences. If these assumptions turned out to be true, and this definite range of experiences were relevant for the creation of artworks, then the above-mentioned basic concepts would crucially contribute to the analysis of them. Consequently, contemporary art would be understood on these bases, and a rich variety of art forms could be interpreted in this framework.

The *second chapter* captures the history of the two basic concepts, re-constitutes their etymology and signals the ponderous differences between their meanings and nuances. This chapter uses various sources in reconstructing the implicit theory of familiarity and strangeness: theoretical texts, artistic manifestos, novels, and short stories are employed as documents of a same point of view. In fact, visual, literary, performing arts and the theory of doing them are all of serious account for the understanding of modern and contemporary worldviews. If one seeks for an interdisciplinary report on the concepts scrutinized, then this chapter will be the most adequate place to scan through. What is familiar (after the German ’heimlich’), what pertains to the self, and what to the other what is my own (’eigen’, ’das Eigene’) and what is strange (’fremd’, ’das Fremde’) became key questions of continental philosophy. They were parts of a web of similar questions put in different disciplines and answered in a similar, but not identical manner. This chapter signals the main markers of such an intricate web of theorizing. There are numerous candidates for constituting such a theoretical landscape form Sigmund Freud’s account on the ’uncanny’ (‘Umheimlichkeit’), through Edmund Husserl’s frequently disputed ’theory of intersubjectivity’, to the relevant readings in Friedrich Bollnow, and Ernst Cassirer. I will try to account for a couple of them and then proceed to the most relevant conceptual analysis assigned to my dissertation. The notions of ’familiarity’ and ’strangeness’ bear on etymologically quite different contexts in various European languages. ’Familiarity’ as a philosophical term representing experiences nested in an acquainted and comforting environment was appropriately explained by Martin Heidegger’s essay on the problem of ’distantiation’ epitomized by his interpretations of Hölderlin’s *Ister* *Hymns* and its analysis on the concept of ’home’. ’Home’ and ’familiar’ are predominantly spatial concepts, much more bound to the notions of ’territory’, than those of ’strange’ and ’alien’ which are interpersonally defined and laden with relational content such as ’gaps’ and ’distances’ between persons constituting a community. One is primarily familiar with the closest spatial entity, the most inner, self-defined space that could be accessed. Although its field of connotations is continuously expanding. ’Familiar’ conveys the basic pattern of striving for a state of balance and equilibrium. ’Familiarity’ and ’strangeness’ are practical metaphors: they deliver the basic notions for understanding the frequently experienced contradictions comprised in an age full of civilizational progress and subsequent cultural alienation.

Specific emphasis is placed on the *third chapter*, that aims at reconstructing the key periods in hundred and fifty years explicitly and implicitly theorizing ’estrangement’. My method consists in identifying and listing those tokens of theory-making that reckons the basic pattern in which a person (or a group of persons) became alienated from the other person, object, or event. The forefather of this discourse was Hegel. His aesthetical texts are replete with the analysis of artworks that document a certain form of ’familiarity’ and ’strangeness’: the dynamism of artistic progress is constant struggle between classical and romantic ideals. After leaving Hegel, I have made a comparison between John Ruskin’s critical account on then-contemporary progressive, technically advanced visions of art, and the theory of ’alienation’ as presented in Karl Marx’s early manuscripts. On my evaluation, the early sociological doctrines of art theory, the turn to abstraction, the preference for the primitive and the ritual are all safety measures taken to control a seemingly unbridled force of alienation. The classicist revival in post First World War art theory happened under different auspices, but had parallel evolutions: art had been considered as a remedy for the distress and unquietness caused by the past turbulent times. After the second war the longing for transcendence and order are both signs of an artistic volition that has to grapple the overall state of disentanglement. The coming period of postmodern thought was seemingly a strong contender of alienation-theories but its reflections on the many and continuously changing faces of realism and naturalism were all references for a then-emerging counter-movement of order-seeking, honesty, and its quest for proper self-determination. Starting with the nineteenth century we can assign to the theory of art a constant dynamism: first, it was analysing ’alienation’; second, preparing the ground the subsequent trends re-comforting the estranged. The ’-isms’ of fin-de-siècle and interwar art were all longing for renewal, and were all caught in the act of acting or reacting against discomforting forces and societal backwardness. The history of modern art is an interplay of events marked by the experience of ’strangeness’ and ’familiarity’, and against all appearances it was predominantly a process seeking balance and tranquility.

This long (and still ongoing) process of defining art through its dynamic-dialectical evolution has been dominated by three basic types of the same discourse, which this chapter also ventured to distinguish. (1) The first theorizes *the moral background of alienation*, and attributes a concrete role to strangeness and its correction through the familiar (the list comprises Marx, and a series of his contemporaries – like Ruskin – without embracing a utopian philosophy of classless society). (2) The second is based on the so-called *realism debates*, and shares a common idea with the first: it investigates the position of man and artwork in a wider worldly context. If mankind’s quest for familiarity is an arduous search for the essence of man, then such an essence could never depart from the representation of an ideal reality. All ’-isms’ are pervaded by the pursuit of such an ideal reality, although each in a different fashion. (3) Last but not least, we have to mention the very influential discourse on the *interrelation of conventions and creativity, tradition and innovation*. Art is afflicted by its obligatory relation to the traditional. When this relation begins to beset artistic vision, then renewal would midwife its way back to a familiar, not beleaguering reality. Tradition alone is never enough for a balanced state of mind – its comforting promises and reassuring potential could be extracted only through the redeeming qualities of reform and creativity.

*Chapter Four*, and especially its first part embarks upon drawing the outlines of contemporary art analysis aided by the concepts of ‘familiarity’ and ‘strangeness’. These two notions constitute a strong *relational content* that appears in three distinctive modulations. (1) The first relation is *between artist and artworks*, creators and creation. Artworks are always bound to an experienced reality which is on its turn reflected in the most personal manner, a subjective vision that prepares salve for all outer-world ailments, brings order into chaos. The creative process takes – according to an idea borrowed from Georg Lukács and Arnold Hauser – in a certain way possession of the world. Modern art takes this possession by re-enacting (re-formulating) alienation in the artwork itself: alienation could be the organizing principle, and equally a technical, formal or material device to convey meaning. The second relation is between *the artwork and its receiver* (=consumer) that reaches a better understanding of itself through ‘consuming’ the artwork. Works of art could initiate self-reflection, generate self-knowledge, reiteration, and even new acts of recollection. Strangeness that resides in the artwork helps the beholder develop a certain strong experience, and motivates her to react, to deal with the artwork that had an effect on her. This second relation of artworks and receivers and are tantamount to the birth of new aesthetical categories. Freud’s ‘uncanny’, Henri Lefebvre’s ‘bizarre’, and a plethora of inauthentic forms known as ‘kitsch’ fall in these categories. The receiver’s perception of familiarity and strangeness is exposed to a series of crucial factors, such as the manipulation of artistic forms: oversaturation, moderation, inflating or deflating spatial aspects of representation. (3) The third and final relation is *between the artwork and its interpretations*, or the artwork and the general outlook it enters: social history, art history or the history of ideas are on the forefront of this interpretive modality. The artwork is part of a special constellation of circumstances that bring it about. It is also alien to concepts and ideas that were part of this constellation: by giving these ideas a tangible material form they will become accessible and unattainable at the same time. Artworks always conform their surrounding reality to a certain extent, but this couldn’t be fulfilled without a viable balance between facing, respecting, and then transforming tradition through innovation. Stability and safeness of tradition is always shaken by the creative insecurity of novel impulses. The alternation of feast and tension, solace and anxiety are continuously applicable to understanding the process of artistic creation.

According to the tripartite scheme presented above, the ensuing parts of Chapter Four delivers the analysis of artworks on show at the 56th and 57th Venice Biennales of Art. The selection of the works scrutinized is admittedly subjective, but it could be made highly accessible through the use of such a taxanomy. The subchapter on representing the body is based on a thought that the body constitutes man’s primal ingress to the world. This is exemplified on the case of Anne Imhof’s *Faust*, which won numerous accolades, even the supreme prize, the Golden Lion of the Biennale’s 57th edition. It could be interpreted as a contemporary essay on the problem of alienation, represented in an hour long theatrical play with a continuous take on representing restlessness, uneasiness, and discomfort. Walter Benjamin, Gaston Bachelard, and Friedrich Bollnow remain key figures to giving an account on alienation transformed in the nowadays’ material culture and consumerism. The most arresting novelty of this account is though the enhancement of the spatial factor in representing this overall state of dismay. By and large, my conjecture is that the problem of spatial organization became the most pertinent element of these new statements on alienation. In the third subunit of this this fourth unit I begin inspecting the visual arts’ proceedings toward material culture. They are represented in the Biennale works in their most recent and sublime form in *mise en abyme-*expositions of collections, series, and assemblies framed as contemporary ‘curiosity cabinets’. They give multiply metathetical accounts on the practice of creative and archival work in general and render the tasks assigned to museum workers, curators, critiques, and artist overtly interchangeable. The last stint of this chapter assays the materialized book project, *Supercommunity – Diabolical Togheterness in Contemporary Art.* Based on the curatorial agenda of the 56th Biennale it conjoins text of both artist and curators and makes a hybrid approach to contemporary world view: it is a meticulously documentary/neutral and a highly political/activist contribution to the topics of history-sensitivity, memory, anti-warfare movements, religion, digital art and digital literacy.

On a final account, this essay in art theory is an interdisciplinary investigation of a vast set of phenomena that reflect the issues of familiarity and estrangement/strangeness in contemporary art. Understanding what is contemporary is never to dissect from the reassessment of what was ‘modern’ and how it was perpetuated in subsequent movements. The experience of familiarity, strangeness, and their variations were inseparable components of building both modern and contemporary art. Adumbrating their role as sources of inspiration and then as organizing principles was the main scientific novelty of this doctoral work. Even if they are not singular factors of grasping its essence, both concepts of familiarity and strangeness turn a considerable profit when projected on the process of contemporary art.

The founding thought of this research was that modern art and modern artworks, respectively contemporary art and its underlying aesthetics are all afflicted by the experiences of familiarity and strangeness. Encounters with the dialectical interchange of familiarity and strangeness could be decisive for three major components of aesthetic theory: the analysis of artistic intentions; the basic factors of receiving artworks; and the reflexive attitude towards existing styles and genres. The ‘duel’ between familiarity and strangeness permeates the aspects of creation, consumption, and the reflective discourse on art. Therefore, modern and contemporary artworks are thematically or effectively interwoven with a dynamic range specified by the concurrent experiences of familiarity and strangeness. Consequently, the most pertinent conclusion of this thesis come as follows: the concepts of familiarity and strangeness are apt to deliver the basic criteria for the analysis of contemporary artworks; consequently, they would make regular contributions to understanding contemporary art, and – in an extended view – could forward the interpretation of contemporary culture.

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