The Initiation of the Beautiful Uncanny

Thesis submitted in partial fulfilment of the requirements for the

award of the degree of Doctor of Philosophy

By

Sarah Hamad Alwashmi

De Montfort University

Faculty of Technology

Supervisor

Prof. Ernest Edmonds

February 2019

Dedication

I would like to dedicate my thesis and artwork to all people I knew and met in my life who were entirely kind and great living examples of how can I achieve all the things I love and aspire through hard work. And finally, to my ambitious, powerful, and enthusiastic self, which I have never expected to be that at this juncture of my life.

Table of Contents

Table of Figures

vii

x

xiv

Abstract

In recent years, there has been a movement in arts and one of the interests was in the uncanny where it was relating to surrealism. Previous artwork has addressed the Freudian uncanny concept as an unfamiliar, frightened emotion that is negatively disturbing. However, the concept of Nicholas Royal that uncanny can be strangely beautiful has opened up a new sight that been followed in this thesis. The artwork and art exhibition on fine art are mostly descriptive on creating acceptable uncanny artwork with a sense of beauty. To address the uncanny differently than what used to be and shed the light into the site of beauty to respond, a practice-based research has been carried out to highlight that uncanny can be perceived as beautiful in art. The fundamental aim of this research is to characterise a clear understanding of uncanny beauty. The three research exhibitions of this work were targeting the understanding of what I call" beautiful uncanny", as there is a reflective process in the relationship between the imagination of beauty with the uncanny feelings in a body of visual work. In the light of previous literature, related artwork and my understanding, a creation of human figures, hybrid with insects, through sculpture, based on photography have supported the theory of uncanny as being beautiful with further validation based on testing the responses of the viewers who attend the research exhibitions. The qualitative research has been used in this study to conduct the data of the questionnaire and semi-structured interview. The findings of the study have revealed that the importance of classifying uncanny as being beautiful without any rejection is to establish an artwork that increases attraction and curiosity toward knowledge through understanding the actual feelings of the presented artwork. Therefore, that has proposed an original contribution to the knowledge of the perspective of "The Beautiful Uncanny".

Acknowledgment

Chapter 1

Chapter 1
Introduction

1.1 Introduction

This chapter begins by overview of the uncanny in art, and then presents the research background in section 1.3 including beauty in art, emotion and uncanny in art. In 1.4 is a discretion why the uncanny. The research context is described in section 1.5 followed by the research framework in section 1.6 and continues in section 1.7 with my personal motivation that started this work. Followed by my responses to the exploration of the uncanny in 1.8. Further, the aim of this PhD is identified in section 1.9, together with the research questions and sub-questions and research objectives. Section 1.10 presents an overview of the research methodology and in section 1.11 the practice methods. The originality of this research is identified in section 1.12.
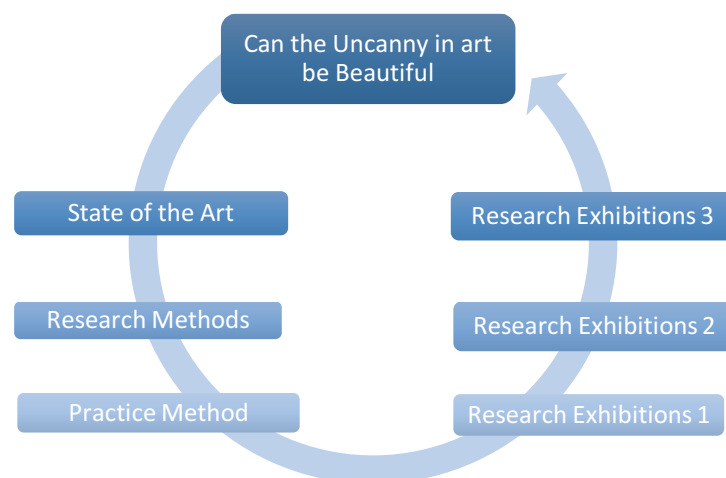
Figure 1-1:"Diagram of Research process"

1.2 Overview

As an individual opinion, expressing through artwork an uncanny response from a matter of situation a person has been through and creating this emotion beautifully as practical art could be called a beautiful uncanny art because it is a negative emotion in beautiful artistic expression. That raises my question if the uncanny in art can be perceived as beautiful. This contradiction mostly happens in uncanny art. In 1919, Sigmund Freud's ideas about the uncanny had an influence on many subjects, including art within the surrealist movement, where art explores the unconscious as imagination to create strange and unexpected artwork.

In his book *Manifestoes of Surrealism'*(1969: 26), André Breton argued that '[uncanny is] *based on the belief in the superior reality of certain previously neglected associations, in the omnipotence of dreams, in the disinterested play of thought'*. Ernst Jentsch (1906:1) identified the uncanny as being *'intellectual uncertainty'* and later, in 1919, it was defined by Freud as something that when the familiar becomes unknown, results in a feeling of discomfort or fear. Therefore, in this practice-based research, I aimed to present visual art that evokes a beautiful uncanny response, with the aim to understand and enhance the concept of what I call the beautiful uncanny in art.

1.3 Research Background

This current research does not adopt the uncanny in the Freudian sense where artwork is described as bizarre, scary, and evoking negative responses .It, however, considers the uncanny in fine art as work, which can be described as beautiful uncanny. In this section I considered a short art history to provide an overview of the background of how the uncanny in art was found.

1.3.1 Beauty in Art

From a personal perspective, what makes art itself considered beautiful is how an artists can explore their understanding artistically, effectively, attractively and by applying divergent thinking. In my research study beauty has been transformed into my practice in my work as sculpture photographer and is, therefore, a certain feeling that can happen in an odd moment of imaginative thinking However, as much as it is strangely uncanny, it is also beautiful. Emmanuel *Kant* superbly elucidates *"our pleasure in beautiful things in reference to the free play of the imagination and understanding"* Wicks. R (1995:190*).* That is how I define beauty in my practice work. Hence, understanding the concept of the beautiful uncanny and believing that the uncanny can be something beautiful comes from a particular philosophy, which depends on whether you accept it and formulate it in art or ignore it.

Beauty is a subjective concept, and what I tend to see as an object of beauty is not necessarily beautiful for another person or even people

from similar cultural backgrounds, who do not have the same sense and taste of beauty. According to Hannay, A (1948:29), in his article in in the journal *Is Art Subjective?*

> *Popular discussions about art almost invariably centre on the question of the relativity of taste, and there is usually a tendency to admit that there is no objective rightness or wrongness in art; that one person likes one work, another, another, and neither are right nor wrong.*

Nevertheless*,* it is common that people hold the subjective view that beauty is concerned with pleasure and acceptance of beautiful emotion obtained from objects we look at, as Santayana, G (1896:32) in his book called The Sense of Beauty stated that "Beauty is an emotional element, a pleasure of ours, which nevertheless we regard as a quality of things". Therefore, it is understood that part of beauty is calling for satisfaction, thus we admit it as beautiful because we receive from this a full and certain kind of pleasure. It can also be said that defining beauty in art depends on the type of artwork and philosophy associated with it and the level of acceptance. For example, Nicolas Poussin painted *Rebecca and Eliezer* (1648) See figure 1.2).

Figure 1-2: Nicolas Poussin Rebecca and Eliezer (1648)

As Cropper, E (1976:377) claimed, André Félibien, who was a French chronicler of the arts and official court historian to Louis the Great of France, *"singled this painting out as one the true beauty of which, considered in terms of grace, composition, colour, decorum, and the realization of ideal forms, could only be appreciated by the unprejudiced spectator who considers not only the execution but also the intention behind it."* Therefore, the feeling acquired after looking at an artwork is the aesthetic impression and it determines the level of reaction and pleasure. Any understanding from any viewer or concerning art is a subjective *'test-and-look'* approach, such as putting a meaning on or critiquing a work of art as beautiful, uncanny or unsatisfying.

The sublime has long been understood to mean a "quality of greatness" (T Hooper, T, Mellor, A. 2011:3) I considered the *sublime* as defined by

Edmund Burke (1757:24) in his essay, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful.*

> *Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime.*

In particular, I looked deeper into art in the eighteenth century, Umberto Eco (2004:281) pointed that out the eighteenth century was an age of travelling, in which people were eager to discover new lands and new customs, motivated not only by the desire to know new lands, but also to savour new pleasures and emotions. Eco indicated that:

> *The idea of the sublime in the eighteenth century was associated primarily with an experience bound up with art rather than nature, an experience that contained within itself a bias toward formlessness, suffering, and dread. In the course of centuries, it was recognised that there are beautiful and agreeable things, and terrible, frightening and painful things or phenomena.*

In this thesis I consider the sublime in art is a dramatic feeling coming from an action such as overcoming, surviving or even a overwhelmed the beautiful moment which in some cases can be frighten such as standing on edge of mountain. As an example, in 1842 Joseph Turner, a

7

British painter of the 18th and 19th centuries, painted *Burial at Sea* (See Figure 2.3). Monks, S. (2013) in her article *Suffer a Sea-Change: Turner, Painting, Drowning'* states that:

> *In its systematic relation of horizon line and eye level, that formula was able to articulate a searching, speculative regard which was ambitious because it looked forward, projecting knowledge and possession out to vision's furthest reaches. In turn, this perspectival formula helped to constitute the self as taking place before a visible world within which it found its capacities and its clear limits, an effect underlined by the marine painter's established repertoire, which ran between calm and storm, the beautiful and the sublime.*

Figure 1-3: Burial at Sea by Joseph Turner (1842)

I found beauty in the sublime within this painting, not only in the colours but also in the way Turner was able to resist and collide brush touches to create the feeling of fear with the overlapping of the colours to add beauty. Furthermore, in the beauty of the gaps within painted lines between the two ships against each other the edges have a strong impact. Moreover, the corresponding effects between them, by the lines, gives the feeling of convergence and at the same time is almost convergent, which strongly influenced how to counteract convergence in my practice-based research. I have chosen from among the many kinds of art of the sublime nature and the sea, because the contrast researcher found delivered to me a pure sense of fear and enriched beauty beside the spirituality in the surrender of certain disasters that may affect human existence.

On the other hand, Individuals often fail to understand that ugliness is part of art and a way to deliver the concept that art is not a beautiful object to look at, but it can also be ugly or uncanny. I have read the biography of Marina Abramovic, "*Walk Through Walls: A Memoir"* (*2016)*, to share her understanding of pain and ugliness and her belief that art is not beautiful and that it should be disturbing. She mentioned in her one-hour-long video performance of 1975 *'Art must be beautiful, Art must be beautiful . . .'* and then further elaborated on how Yugoslavia had irritated her by the aesthetic belief that 'art must be beautiful' (2016:

79). This reaction led to the creation of a work of art which is the model to illustrate her idea that art is not beautiful.

Immanuel Kant, in his "*Critique of the Power of Judgment,*"created one of the most widely used theories, which has been used extensively in art. In his article *'Kant's Aesthetic Theory: Subjectivity vs. Universal Validity"* Mehmet Atalay (2007: 46) commented on the judgment of taste: *'They must thus have a subjective principle, which determines what pleases or displeases only through feeling and not through concepts'.* Therefore, I consider beauty not only what you just see but also what **one** really feel**s**.

1.3.2 Emotions

According to Solomon, R. in his book *The Passions: Emotions and the Meaning of Life* (1993:125-126) he reported that *"emotion is a judgment (or a set of judgments) something we do. An emotion is a (set of) judgments which constitute our world, our surreality, and its 'intentional objects"* Emotions are uncontrollable and entirely a personal matter as they are changeable because they depend on the consideration of the situation. Robinson, J. (1983:738) claimed that *"our emotional conceptions of things are resistant to change, just as the desires that determine them are resistant to change."* Some of the actions that occur in life could leave inside us a certain emotion that once happened, it repeats again. As Solomon, R. (1976:162) reported, *"self-involved and relatively intense evaluative judgments... The judgments and objects that*

10

constitute our emotions are those which are especially important to us, meaningful to us, concerning matters in which we have invested our Selves."

Emotions are what we feel and consider among what we go through in life, what we see from nature, how we feel about it. Actions beyond circumstances and substantial accumulations result from background and growth. All those affect us in the form of specific feelings, such as joy, anger, etc. According to Marks, J. (1982:227-228), *"A very widely held view of emotions is that they are 'feelings.' One emotion(-type) is distinguished from another by the way it feels. Anger makes us (feel) tensed up; joy makes us (feel) relaxed; sorrow makes us feel downcast."* However, some feelings are beyond the ability of individuals to observe them and do not have a single diagnosis, but feelings are imposed between what is opposite from each other, such as beauty and uncanny. Marks, J. (1982:227-228) further elaborated that *"Anybody who has failed to observe such things has simply never emoted. But a problem about making this an identity is that we sometimes suffer emotions unawares, but an unfelt feeling is a contradiction."*

On the other hand, emotions are linked to beauty beast to refer to the mathematical theory, As Perlovsky, L (2010), *"Mathematical theory describes abilities for concepts, emotions, instincts, imagination, adaptation, learning, cognition, language, approximate hierarchy of the*

mind and evolution of these abilities." He claimed also that *"Aesthetic emotions are present in every act of perception and cognition, and at the top of the mind hierarchy they become emotions of the beautiful."* The relationships between mathematics and aesthetics are demonstrated in *"mathematical constructs like symmetries, geometric shapes."* Furthermore, in some works of art emotions are important and fundamental to the subject of work. In his article "*Art and the Language of the Emotions"*written for the Journal of Aesthetics and Art Criticism, Ducasse (1946: 109) explores the relationships between art and emotion, explicating that:

> *the emotions of which art is said to be the language include this many nameless feelings as well as the emotional moods, sentiments, and attitudes that have names, the next important distinction is between having a feeling.*

If I consider an example of art and emotion, it will be in the painting *Hope* (1886) by George Watts, an English Victorian painter and sculptor associated with the symbolist movement. His painting *Hope* (see Figure 1.4) This painting shows a blind woman who yet has hope. Watts painted her as a figure seated on a big ball, which looks like the Earth, and playing a lyre with all of the strings broken, except one. The thin thread of the broken string epitomises pain and/while the single complete one represents hope. The beauty is maintained by a stunning balance of her being seated on top of the Earth, as seen in Figure 1.4

despite the weakness and exhaustion that is represented in her clothes and feet.

Figure 1-4: Hope by George Frederic Watts (1886)

(Source: *http://mongoosmagazine.com***)**

I found multiple emotions in this painting, for example, pain and beauty. This painting shows the lady bending her head to listen to the faint music, but her efforts seem forlorn, as the general atmosphere of this painting shows sadness, rather than hope. However, the soft brushwork gives the mood of depression a sense of acceptance, as does the glowing fog that covers the floating earth, while the expression on the woman's face offers a safe emotional response.

In my personal view, elements of life such as nature, live creatures, religion and personal experiences could form an important source of

inspiration for artists, as these feed the mind'simagination and creativity and form sediments of life deep in the heart that lead to the creative vision that enables artists to identify those veins that will lead to professionally exploitable artwork. This point of view is supported by Gordon Graham in his book "*Philosophy of the Arts: An Introduction to Aesthetics*"(2005: 4) in which he says that:

> *Pleasure is a familiar explanation of the importance in art, expression of feeling is the common view of its nature and* this perspective is what we might call *expressionism.*

1.3.3 Uncanny in Art

The concept of the uncanny includes several different feelings and responses and it intrudes in the visual arts in a clear manner. When reviewing the uncanny in the history of art, its presence was evident long before the development of Freudian psychology. It appeared in old paintings, revealed through scenes of conflict that consisted mostly of documented pain, suffering and torture that represented the circumstances lived/present at the time. In some historical paintings, uncanny appears as fear and ugliness. For example, Stefan Lochner's painting the "*Martyrdoms of the Apostles*" (1435) (see Figure 1.5).

Figure 1-5: Stefan Lochner "Martyrdoms of the Apostles" (1435)

It is an old technique to characterise objectives using paintings to highlight the attractiveness of the artwork, which is based on realism and imagery from the unconscious, as a way to paint what is happening in life.

From 1916 until the mid-1920s, art started to move in a different direction from classic and romantic paintings to provocative, disgusting and violent visual work, because of World War I (Rubin, W. 1967:12). We cannot lose sight of the historical change in the visual arts which was the result of the world war that took it from classical and romantic forms to the modern forms. It exploded different conception of beauty in art, as extracting the beauty from torture and suffering is better than just looking at savageness (Young, J. 2003).

Perspectives about art have experienced significant changes in the past century but an area that creates much interest is how beauty has been rejected in modern art as Mattock asserts in reference to Wendy Steiner's book on that subject. In reviewing Steiner's book, Mattick (2001) explains that the author is in support of the 'aesthetic uplift' of the old times – which was evident in representations of beautiful women - to be rekindled. The justification provided is that Kant's exaltation of the 'individual self' in order to realize the sublime is an utter disregard of love as well as family and pleasure. Rather than focusing on presenting the audience with images of lovely ladies, artists presently create pure abstraction images that do not have human figures at all among other images that are primarily not anticipated to generate pleasure or meaning (Mattick, P. 2001).

The nature of modern art as a boring phenomenon that no longer seeks to appeal to pleasure and passion is provided by Bayley, S. (2015) in their assertion that art is no longer beautiful (or interesting). In order to illustrate that point, Bayley reviews two volumes of interviews (with artists) that have been recently published. Similar to Mattick, P. (2001), Bayley, S. (2015) acknowledges that in the past artists were highly focused on issues such as social subversion, beauty, religions of God and sex subversion.

Further, artist who start builds different concepts than the previous art and its beautiful forms has evaluated and delivered new understanding

of beauty in art. considering what they create as uncanny or ugly work is part of visual arts and has it is own kind of interest, meaning and artistic consideration by painting or using different materials to present an artwork. It repudiated all the values that were considered sacred at the time, such as homeland, religion, and politics, which made artists brutality unmistakably obvious in their paintings, which was the reason for the emergence of the Dadaism (Rubin, W. 1967:12). Moreover, Dada was reported as an anti-aesthetic movement. According to Gude, O. (2003:99), *"self-styled "anti-aesthetic" movements and collectives such as Dada."* For example, the photomontage—composite collage work by Raoul Hausmann (1919-1920) (see Figure 1.6)

Figure 1-6: Raoul Hausmann Der Kunstkritiker (1919-1920)

Furthermore, Marcel Duchamp disturbed the art world with his ready-mades, such as Fountain which merely is a urinal (see Figure 1.7). According to Lebel, R (2018:2), *"Dada challenge to conventional*

notions of 'high art' radically impacted later developments in conceptual art, performance art, and post-modernism among others."

Figure 1-7: Marcel Duchamp, Fountain (1917)

The different beauty path that art showed after the World War and entered within the visual arts can we classify it as beautiful uncanny? We cannot condemn for showing beauty in a different way or with a kind of brutality in a strange frame. Therefore, my aim is to search for in the classification of the beautiful uncanny. During my research, I touched upon the results of artistic works that are structurally different from nature, but in a dramatic and beautiful form that I can call it the beautiful uncanny. In my thesis I consider that no matter how the standards of the beautiful have changed in the practice work, this is a beauty in itself. So, what an artist can do as different from the nature and

outside the stander of beautiful classic formation in visual work can be a start of new knowledge and classification in arts.

1.4 Why the Uncanny?

The uncanny is all about what we feel from experiences that are tested by the attitudes of life. Freud (1919, pp. 1,2) argued in his essay that the uncanny could lie in matters that cause feelings of insecurity such as experiences and feelings that pass through the stages of human life, and together those factors generate the feeling of insecurity. Furthermore, by experiencing something that was familiar for a long time becomes unfamiliar and raises the feeling of fear. Through such a perspective, it is possible to meet the concept of the uncanny.

Therefore, I understand the uncanny in art as a case that takes you far away from the beauty of nature as it shows a different version of nature. Beauty in art is a satisfying feeling that brings pleasure. The beauty of nature has no impact on it, which delivers a sense of safety without any alert or fear because the feeling is guaranteed and constant. Ugly, from my personal perspective is a self-test term, but in in the context of artwork or an ugly object or a disturbing occurrence, it is often accompanied by features showing disgust in our body language, such as twisting face, holding eyebrows, making sounds or producing a direct verbal reaction.

On the other hand, there have been different types of art representing the uncanny, from to realism, to surrealism and to contemporary art. There is, however, no exact definition of the uncanny, especially in art. One of the primary objectives of the current study was to find a developing concept that is commensurate with the visual arts in what is the beautiful uncanny.

The uncanny is one of the subjects that artists are interested in basing their artwork on and tacking it to the level of being uncanny, such as Salvador Dali and Luis Buñuel (1929) "Un Chien Andalou" (see Figure 2.10 in Chapter 2) and Sarah Lucas installation work "Pauline Bunny" (1997) (see Figure 4.6 in Chapter 4) and others have been included as examples in this thesis. Nevertheless, there are some artworks which create a beautiful response effectively, based on the uncanny, such as Sally Mann (see Figure 2.23 in Chapter 2), Athar Jaber (see Figure 2.30 in Chapter 2) and others (see Chapter 2). I chose those examples because their artwork has beautiful elements beside the uncanny response, with beauty being shown either in their technique or in their concept.

In this research study, both practical and theoretical enquiry was considered .The uncanny, in my artistic view, is taking the beautiful side of the uncanny, suggesting what is accepted from uncanny art and the understanding how the uncanny can be acceptable as an individual type of beauty that cannot be rejected. in this research, I explored the uncanny

as being beautiful and creating a sensation of being almost real, but not quiet.

Therefore, I came across many works of art and their related artists who created beautiful uncanny artwork as beautiful emotions and actions can be found beyond the disturbing ones. Therefore, this research is not adopting the uncanny as based on the Freudian understanding, where the artwork is described as scary and causing disturbing responses. According to Freud (1919:1):

> *The subject of the "uncanny" is a province of this kind. It undoubtedly belongs to all that is terrible — to all that arouses dread and creeping horror; it is equally certain, too, that the word is not always used in a clearly definable sense, so that it tends to coincide with whatever excites dread. Yet we may expect that it implies some intrinsic quality which justifies the use of a special name. One is curious to know what this peculiar quality is which allows us to distinguish as "uncanny" certain things within the boundaries of what is "fearful."*

The uncanny is one of the exciting subjects to be explored through a body of a visual work as it carries its own kind of beauty. The uncanny can include a kind of pleasure with the provoking sense of uncanny if a work of art has been created in a way that one responds through a perception of the beautiful uncanny. From my point of view, I cannot say that all the uncanny artwork that was exhibited from different artists

are showing only bad feelings or ugliness. I do believe that there are artworks under the umbrella of the uncanny that are so impressive and show a beautiful response beside the uncanny reflection. So, do we agree that those works are purely uncanny? Or perhaps it is beautifully uncanny? Therefore, I argue for a specific classification called the beautiful uncanny.

1.5 Research Context

Firstly, I surmised through state of the art in Chapter 2 the idea about the uncanny in related artists and their artwork. I did not only look at it from the uncanny perspective, but conducted it also by understanding where the beauty within the uncanny is in their artwork because in art there is more beyond its look. I aimed to explore how the uncanny could be beautiful or whether it can be beautiful. The research practice work explored the ideas to show simplicity but deep in the strengths of using many techniques because the idea is to present the artwork to look simple, deep in meaning and show the full aura of the uncanny in its creation.

The practice work I created was from the outcome of extensive reading which led to the understanding of the classification I call the beautiful uncanny, which is explicated in Chapter 8. This reading was conducted in order to understand the uncanny relating to art history, as well as to

understand the theories and specific artists' works associated with the surrealist movement, where creating the uncanny in art took place(see Chapter 2)The practice research started by forming imagined human insect hybrids, to stimulate an uncanny beauty response So, I started to test how the practice work would be; understanding and experimenting with different types of art techniques such as drawing, screen printing, collage, sculpture and photography, to deliver the idea. I found that materials such as ceramic, wax, clay and rubber gave the idea of the response being searched for and, as a final outcome, the created three-dimensional objects did so with much detail, which is explained more fully in Chapter 4. I found that the wonderful details were more seen if photographed .Thus, my main art method was based on photography of the sculpture. I tested the artwork through a series of research exhibitions during the research study. The first research exhibition was held from 19th to 23rd October 2015 (see Chapter 5), the second one - from 16th to 27th May 2016 (see Chapter 6) and the third research exhibition - from 24th to 28th April 2017 (see Chapter 7).

The visitors, knowing that it was uncanny work being displayed, were coming to see beautiful, uncanny work. The uncanny visual works led to additional questions and raised interest. How the ideas were formulated and the resulting creations made as uncanny art can provoke more questions than normal beautiful art does. More is explained in Chapter 7 on the third research exhibition.

In this research, I explored the uncanny as being beautiful and created sculptures that almost look real, but not quite to deliver a specific sensation. Furthermore, to explore the understanding of what I call the beautiful uncanny through my practice research, I found that understanding the research exhibitions findings from three main determinants, which are theoretical, emotional and technical, to support and contribute to the understanding of the beautiful uncanny. Those determinants are examined in detail in each research exhibition.

1.6 The Research Framework

The thesis followed two lines of investigation within an academic framework:

- theoretical framework,

- practical and experimental approach.

The main areas included in the theoretical part are

- state of art (Chapter 2),

- research methodology (Chapter 3).

The main area included in the practical part is

- practice research and experiments (Chapter 4)

The research exhibitions were

- First research exhibition (Chapter 5),

- Second research exhibition (Chapter 6),

- Third research exhibition (Chapter 7).

1.7 The Researcher's Personal Motivation

It is ordinary that every idea or topic has a light beginning, which illuminates the path to inspiration. It can be said that my MA study at Wolverhampton (2012) was the beginning of this research question. There were some students who adopted the idea of the uncanny by creating artworks showing an uncanny response. There were three examples in three different areas of art: sculpture, installation and video. I can say that there was a sense of excitement when listening to them, what they delivered through their artwork motivated me to understand more about the uncanny by leading me to understand the uncanny differently. After completing my MA studies, I started a new journey in reading about the uncanny, which contributed to the construction of an initial idea about beautiful uncanny.

Art is a worldwide language, and many subjects can be covered under the umbrella of art and can be understood in different cultures. There is no doubt that likely artists and art exhibitions attendees accept the uncanny if it appears as artwork and understand what is beyond its creation. Because what is beyond its look can be something beautiful. According to Kimberly (2010):

> *Art is the universal language that speaks to all people and is able to evoke emotions, ideas and thoughts. Living in a world where written and spoken language is the primary form of communication, society has come to rely on their voices to*

communicate their ideas, feelings and emotions. Art needs no words and the meaning of a work of art is up for interpretation by the viewer.

Do we accept the negativity, the ugly, the scary and the uncanny response in art? Because art itself is beautiful, according to V, Bachmetjevas (2007:29):

At one point or another unity, composition, symmetry and alike were seen as the criteria for perceiving art as beautiful. However, such a definition of art and a statement of a necessary bond between art and beauty entailed that ugliness is something that is alien to and ultimately stands outside of art.

Nevertheless, through my research and to the best of my knowledge, I found that the concept of beauty is not associated with the uncanny but can be shown in a particular way with some artworks. So, in selected cases of artworks, it is posable to consider perceiving the uncanny as beautiful in art. Severyn T. Bruyn in his article "Art and Aesthetics in Action" (2002:1) points out that

Beauty may have some rational properties, such as "order, symmetry, and proportion," but it is really an experience not explained by reason alone. It is understood through intuition and

experienced with human feeling and emotion. An aesthetic experience could include a mixture of feeling, such as pleasure, rage, grief, suffering, and joy.

Moreover, in art each decade has its own kind of describing beauty. Art methods have also changed through the years; hence the way art was created in the 18th century was not the same as in the 19th century and so on until the present. To clarify briefly, beauty in art has moved from the classic paints that aimed to deliver pure, beautiful portraits that provide visual pleasure and fine pictures without suffering stories. See for example, Fredric Leighton paint "Pavonia" (1859) see Figure 1.8.

Figure 1-8: Pavonia by Fredric Leighton, (1859)

1.8 My Response to this Exploration of the Uncanny

The uncanny in my personal perspective has been an interesting subject to link it to beauty in art, and by identifying the circumstances in which Fraud's (1919:123) defined the uncanny *"the familiar can become uncanny and frightening"*. However, I consider art as a human activity, so creating an artwork to communicate and connect with other people's feelings is so interesting to engage with through a challenge, such as experiencing the uncanny as beautiful in art. Jan Howe (2010: 42-43) suggests that:

> *The uncanny belongs to a category that is referred to as "aesthetic emotions" in current psychological research. In the course of his famous essay, however, the distinction between the "real" and "fantastic" aspects of the uncanny becomes increasingly blurred; in the closing of Freud's text, the concept denotes an explicitly real emotion that is nevertheless constituted aesthetically.*

My curiosity of how to understand uncanny visual works and how to create beautiful uncanny artwork has arisen. There is no doubt that the uncanny has been classified as scary in the Freudian sense and this had an impact on many artists and visual works that have been categorised as Freudian (see examples in Chapter 2). As Freud (1919) suggests, *"The uncanny is that class of the frightening which leads back to what*

28

is known of old and long familiar." However, many artists have adopted the concept of the uncanny in their art concept and creation, for example Salvador Dali, Sally Mann, Athar Jaber and others who have been included in Chapter 2. Though, by looking at some of their artworks, I consider them not only as Freudian responses, but also the beautiful uncanny. Because I understand the uncanny in the art as subjective and some have taken it to create beautiful artwork. Over time, the uncanny has developed different artistic uses and meanings such as fine art, technology, architecture and another subject. Examples of uncanny technology are in Chapter 2. They show how artists, technologists and designers understand the uncanny in different ways and show that through their visual work.

Furthermore, I found that artworks that have an uncanny response are attractive and remembered because of their unique and visual creation. Freud (1919) commented that aesthetics is understood as *"not merely the theory of beauty, but the theory of the qualities of feeling".* I consider it as an emotion that is changeable and not only relates aesthetics to beauty but also to what we feel even if it is not beautiful. Freud (1919:1) also argues that

> *The subject of the "uncanny" is a province of this kind. It undoubtedly belongs to all that is terrible—to all that arouses dread and creeping horror; it is equally certain, too, that the word is not always used in a clearly definable sense so that it tends to coincide with whatever excites dread.*

From my perspective, however, in art it is different and we can see visual works that are considered uncanny but has a beautiful response. this is gist of my work. Nonetheless, the idea of the beautiful uncanny already exists in art history and contemporary art but has not as yet been categorised as *'The beautiful uncanny',* as seen for example with Sally Mann's photography or in the work of other artists discussed in the next Chapter.

1.9 Research Aim, Research Questions and Objectives

The aim of this research is to consider whether the uncanny can be perceived as beautiful and if so, to understand it through the views of other. To achieve the aim, the following main research question was posed:

Can the uncanny in art be perceived as beautiful?

In order to answer the main research question three sub-questions were identified together with related objectives.

It was necessary to define the uncanny in art and this raised sub-question 1:

1) *How to define the "beautiful uncanny"?*

To answer sub-question one the following objectives needed to be met:

- to investigate the literature to define the uncanny in art and beauty in art,

- to examine the key words that address the meaning of the beautiful uncanny,

- to discuss examples of visual art that have presented the beautiful uncanny in history until present.

Sub-question 2:

> 2) *Can imaginative human insect hybrids present the beautiful uncanny?*

To answer sub-question 2 the following objectives needed to be met:

- to identify the art methods to be used in the practice research.

- to create a body of artwork, presenting what I consider as the beautiful uncanny.

- to create three research exhibitions that fulfil the idea of the beautiful uncanny

Sub-question 3:

> 3) *Can the beautiful uncanny be explored through exhibited sculpture photography?*

To answer sub-question 3 the following objective needed to be met:

- to identify the research methodology and methods required to understand research exhibitions,

- to analyses the findings and discuss the results of the exhibitions.

1.10 Overview of Research Methodology

This section introduces an overview of the research methodology used to explore this fine art research, which focuses on the discussion how viewers responded to the artwork and how they took the uncanny as beauty, not under the commonly understood meaning of uncanny as Freud (1919:1) explains:

> *It undoubtedly [the uncanny]: belongs to all that is terrible—to all that arouses dread and creeping horror; it is equally certain, too, that the word is not always used in a clearly definable sense so that it tends to coincide with whatever excites dread.*

The practice work in this study combines imaginative human insect hybrid sculptures and examines the responses they generated. A formal literature search strategy was devised with identified key words, such as "uncanny", "uncanny beauty", "surrealism", "Freud", and accompanied by guidelines for the inclusion or exclusion of existing studies. The literature review developed an overview of uncanny artwork in history, as it is an essential part of the evaluation of the meaning of the uncanny in art through the years and how the uncanny can become a wonderful response.

This fine art research depended on testing the practice research work thorough three art research exhibitions to understand how uncanny can be beautiful in art. The three research exhibitions included sculptures

and sculpture photography I created. To analyse the qualitative data, collected through semi-structured interview from the art exhibitions viewers, content analysis was used. To understand how uncanny beauty can be understood, there were identified key words, codes and themes that address the meaning of uncanny and beauty in art, as well as personal responses to the artwork displayed.

1.11 Overview of Practice Methods

The practice work was the examination stage of the study, combining imaginative human insect hybrid sculptures**.** To inform the development of the practice artwork, the absolute classification of the works of art researched included the uncanny and the beautiful classified as uncanny. However, when looking at these artworks, we feel the beauty in them as well as a reflection of   a strange acceptance. The findings gave me a chance to look upon the sense of the beautiful uncanny to add a general classification of the art that carries this kind of emotion. Consequently, the practice work was the outcome of what I have read about and discovered to be aesthetic beyond the uncanny, trying to understand the uncanny relating to art history, as well as understanding theories and work of specific artists associated with the surrealist movement, where creating the uncanny in art took place (see Chapter 2).

In terms of the practice research, I started forming imaginable human insect hybrids to provoke a response to the beautiful uncanny. In order

to deliver the idea, I started to test the practice work, to understand and experiment with different types of art techniques, such as drawing, screen printing, collage, sculpture and photography. I found that materials such as: ceramic, wax, clay and rubber gave the idea of the response searched for and as a final outcome the created three-dimensional objects, did so with much detail. I completed these experiments, which are explained in more detail in Chapter 4.

1.12 Originality of this Research (Contribution to Knowledge)

My background is in fine art, and to achieve the aim and objectives of this research study, I researched art history related to the uncanny and beauty to gain a deep understanding of what I call the beautiful uncanny. The categories in fine art are numerous, while the uncanny is one of them, and it continues into modern day art. There is some artwork that we can find beautiful in its formation or concept beyond its creation. The examples of those artist's work have been explored in detail in Chapter 2.

In art, they connect this concept under the term uncanny. I, therefore, aimed to understand what is ambiguous about the uncanny in art to deliver a new perspective about the uncanny and how it can be classified as beautiful. I sought to understand how to explore it in a body of exhibited artwork to understand how it is experienced. The originality

of this practice research is in understanding the beautiful uncanny as a

new perspective, and how to explore how it is experienced and how it

can be expressed.

Chapter 2

Chapter 2
The Conceptual Journey of the Uncanny in Art

2.1 Introduction

This chapter discusses some of the art histories that gives an idea of the uncanny through visual works such as painting, sculpture, and photography. All of the artworks presented in this chapter have influenced several aspects regarding understanding the meaning of the uncanny and beautiful in art. Some have greatly provoked certain feelings in me when looking at these artworks. This chapter starts by considering visual works that inspire and create a sense of the uncanny and beauty in the uncanny and then introduces and discusses the surrealist movement. All artworks included have drawn together to present my perspective of the beautiful uncanny.

2.2 State of Art

This section, on the state of art, refers to the visual works that have given me inspiration and added to my knowledge. This new knowledge will make it possible to establish an understanding of what I call the beautiful uncanny.

I was curious to understand how to classify a piece of artwork by saying it is beautifully uncanny. There are numerous visual works that are beautiful and uncanny; however, reaching the point of understanding what is beautiful uncanny is more challenging. According to Edmund Burke (1757:18), as explained in his treaty "*A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful.*"

> *Pain and pleasure are simple ideas, incapable of definition. People are not liable to be mistaken in their feelings, but they are frequently wrong in the names they give them, and in their reasonings about them.*

The aim of this practice-based thesis is to understand how the uncanny can be beautiful in art. Keen to capture the beauty in the uncanny, I wanted to look deeper into the concept of the uncanny, aiming to capture personal responses by referring to art history that raises uncanny ideas, such as horrific, sublime, surrealist. My aim is to include the knowledge from my literature-based inquiry to into the knowledge and creation of my practice work.

This literature review starts with the historical painting of Hieronymus Bosch, titled "*Triptych of the Temptation of Saint Anthony,*" 1505-1506 (see Figure 2.1). Bosch was a European painter whose work was seemingly surreal iconography. In his work, he combined humans with animal and plant forms creating hybrids, which revealed to the viewer a deep thinking and oddly fascinating imagination, which in turn led me

to wonder if this unusual hybrid is visible in reality or if it is unrealistic. According to Eco (2011: 102), '*the painting deals with unconscious, alchemical illusions and a prelude to surrealism'* as the painted images are hybrids that have their own frightening appearance.

Figure 2-1:Triptych of the Temptation of Saint Anthony By Bosch (1505)
(***Source:*** www.esotericbosch.com)

I found Bosch's painting wildly imaginative because if I divided up his paintings figures, I could find different stories and stunning hybrids, which together in one painting results in this beautiful attractiveness. For example, Bosch's painting titled "*Garden of Earthly Delights'*(1490, 1510) presents human experience from life to the afterlife: Paradise, Hell and the Garden of Earthly Delights. In his paintings, Bosch uses a strange, stunning imagery and accurate details to stimulate a wonderful response and to make the viewer dream about being inside the paintings. In his life creature's samples, his painting shows harmony between one

object and another. Bosch's painting has a broad view of nature and religion by his figurative samples.

Figure 2-2:Figure 2.2: Garden of Earthly Delights by Bosch (1490 and 1510)

(Source: www.esotericbosch.com)

I read, in detail, more about this painting in an attempt to understand the story beyond the odd images. O'Dowd (2014: 1) in her visual arts journal "*Passing Time in the Garden of Earthly Delights by Hieronymus Bosch"* briefly describes Bosch's painting as follows:

> *There are three additional images. The left panel, Paradise, shows the sixth day, when God created man and woman. Specifically, in this scene, he is presenting Eve to Adam, as animals run around in the rest of Paradise. The central panel is Imaginary Paradise, in which a plethora of nude figures ride animals, eat fruits, and run around in general*

carefree celebration and acts of passion. The right

panel, Hell, shows figures being eternally punished in

all sorts of ways by animals and strange hybrid

creatures, with a city just visible in the background

through the dark of the night.

On the other hand, technically I was attracted by the small lives being matched together as one piece, which Bosch portrayed in an odd way and surrealist manner. My interest is in the way Bosch studied the composition of living organisms in a balanced way, which I believe increases the beautiful response to this uncanny painting.
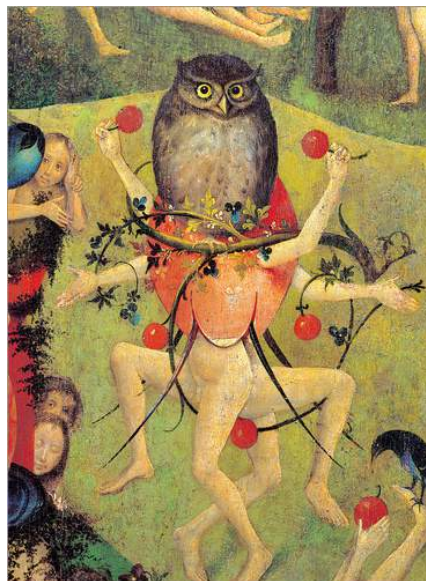
Figure 2-3:Figure 2.3: Owl over the Flower by Bosch (1490 and 1510)
(Source: www.esotericbosch.com)

Bosch painted half human bodies covered with a big flower and over the flower there is an owl (see Figure 2.3) This seems not to match real life where it is not possible to look at different life creatures being hybrids, but the way Bosch painted this work was beautifully uncanny. It is balanced in the way the creatures matched together in its formula, shape, and colours, so it becomes attractive. The second image, a bird set over humans, is also topped with a human body (see Figure 2.4). This hybrid turns the body of the painting into a story. Hybrid art can be scary, but at the same time attractive and meaningful. The paintings of Bosch have influenced the imagination of my artistic plan because it is a mysterious experience which allows the artist to capture those elusive feelings that involve pleasure in being amazed by sights and impressions.

If I want to clear my understanding of art between then and now I will find that it is a different emotional response between different generations. Art is also developing regarding classification of the artwork and what kind of responses we see regarding whether the work is it beautiful or not. I do consider what feared in the past and was considered as freighting or ugly does not anymore. For example, some do not find Goya paintings even scary, but by his contemporaries they were classified as horror.

Francisco Goya was a Spanish romantic painter and print maker. In the last years of his life, 1819-1823, he created *The Black Paintings.* These fourteen paintings reflected his fear of insanity and his bleak outlook on humanity after the Napoleonic Wars. He was aware of his panic, terror, fear and hysteria, having survived two near-fatal illnesses and having become increasingly anxious and impatient due to a fear of a relapse. It is thought that all he had gone through led to his production of these fourteen collective works. However, having read *The Black Paintings of Goya* by Juan Junquera (2003) and knowing that Goya created these fourteen paintings does not make me think that he was a dark person or that something was out of order with his mental state. From these fourteen, I chose two paintings (see Figures 2.5 and 2.6).

Figure 2-5Peregrinación a la fuente de San Isidro by Goya (1819-1823)
*(**Source**: www.wga.hu/html_m/g/goya/9/index.html)*

Figure 2-6: La romería de San Isidro by Goya (1819-1823)
*(**Source:** www.wga.hu/html_m/g/goya/9/index.html)*

My response to these paintings is that they represent a way to remove all the negativity that must have been shown in them. By looking at these paintings one experiences some feelings of mercy and sympathy, both of which reflect the beautiful side of a human being. Furthermore, looking at the uncanny works enables the researcher to experience both at the same time. If the researcher is not looking at beauty in these paintings, they still can feel its presence in their images. I can see but not talk. Those paintings were one of the researcher's inspirations of my artwork called *"Unvoiced"* (See Figure 4.59 in Chapter 4).

44

2.3 The Uncanny

An uncanny subject has still been an interesting topic to take under the umbrella of fine art because of its controversial subject. Although a number of writers have tackled the uncanny, the psychologist Sigmund Freud seems to receive the greatest acknowledgement for the general concept of the theory of the uncanny in reference to art. Artists have been influenced and doubting the uncanny from Freud perspective provides visual works that are mostly disturbing and frightening. In the past and up to the present, a considerable amount of literature has been published indicating different understandings of the uncanny, such as those of Professor Ernest Jentsch (1906), Freud (1919) and Nicholas Royle (2003) the author, editor and a senior lecturer in creative writing. Some transferred their understanding of the uncanny to visual work, for example, André Breton who in 1924 started and led to the surrealist art movement.

The uncanny is known as a Freudian phrase denoting the concept of an instance where an entity can be both familiar, yet unknown at the same time. Such an occurrence has the consequence of evoking a feeling that is uncomfortable and strange, which can be called Freudian or uncanny. However, Freud was not the first psychoanalyst to write about the uncanny and develop a certain philosophical definition of the concept. In 1869 the most poetic influence on surrealism had Isidore Ducasse, who is better known by his penname, the Comte de Lautréamont, the author of *Les Chants de Maldoror* (1868), which includes the celebrated

simile; "*He is as handsome as ... the chance juxtaposition of a sewing machine and an umbrella on a dissecting table*". André Breton commented on this part: "*The expression of a total revelation which seems to exceed human possibility*" Later, McCorristine, S (2009:32) in his literature *Lautréamont and the Haunting of Surrealism* reported that:

> *For the surrealists, an artistic and political movement chie y led by the poet André Breton, Lautréamont was invoked as an iconic precursor in their project to revolutionise everyday life through the language and representations of the dream world and the much-heralded integration of art and life.*

The concept of the uncanny was later expressed early in the twentieth century, when it was understood as a psychological effect which was hypothesised by Ernst Jentsch. His essay "*On the Psychology of the Uncanny,*"published in 1906, was the first thoughtful discussion of the uncanny. Jentsch explained that the word 'uncanny' means *'uncertainty'* about something. the concept of the uncanny has been associated with the original German word *'unheimlich'*, and the translation for this word is *'unhomely'*, referring to a feeling that there is no stillness, comfort or safety and security in something, whether it is a spirit or any kind of *'lifeless'* object.

As explained in his essay, Jentsch considered the uncanny to be a psychological sense of uncertainty and shocking poignancy. On the other hand, in his essay *The Uncanny* '(1919), Freud had a different view

46

of Jentsch's concept and a somewhat differing explanation of it. For Freud, the uncanny was more reasonably related to the feeling of fear. He states that the uncanny *'is frightening precisely because it is not known or familiar.'* Freud further argues that 'heimlich' is a word which meaning develops forwards until it finally coincides with its opposite, *'unheimlich'*. He clarifies what is uncanny with an exploration of the German word *'unheimlich'*, if *'heimlich'* means *'familiar'*. Freud claims that an entity has to be changed to such an object, in order for it to become uncanny.

The uncanny, in Freudian understanding, was an inspiration to many artists to provide a piece of work, for example, Elif Ayiter, Marc Quinn, Patricia Piccinini and others who are exemplified in the next section. The effectiveness of the uncanny has been illustrated in Freud's famous essay. His essay considers, in general, the psychological background of the concept. In particular, it tackles the uncomfortable response that the viewer experiences when confronted with something familiar and accepted, but then this feeling and reaction changes when this object becomes unfamiliar, for some reason. From Freud's point of view, the concept of the uncanny has a straightforward message. He states that the uncanny forces a response from its viewer to take action against something that we find frightening, disgusting, horrible or deadly. This action is triggered by a stimulus from daily life, or something that we are used to, but he also claims that it is related to feelings such as fear, in particular. Freud's essay presents a straightforward concept, but at the

same time it leads to many interpretations. When he claims that the uncanny is making the familiar seem strange, Freud is clear that the uncanny is an emotional response that comes from something familiar in the past and looking at it in the future with some changes and feeling it to be disturbing, odd and frightening. Freud saw the uncanny as an entity that was not concealed or hidden. He believed that the uncanny could be demonstrated when viewers notice a repetition of something they had seen earlier. He alsosaw the uncanny as having a link with repressed impulses of the viewer.

According to Jentsch (1906), the uncanny has a psychological impact since a familiar act is performed in an unfamiliar way or from watching something that happens in daily life in an exciting new setting. In such cases, when an action occurs out of place, whether it is experienced as positive or negative depends on the psychology of the viewer. When we unexpectedly have an uncanny response in our everyday human life, we call it uncanny because we sense that something out of the ordinary has happened. In my view if artists encounter such an uncanny situation, it draws their attention to the feeling associated with it psychologically and how this feeling has appeared to inspire them artistically. Furthermore, Jentsch explains how the uncanny relates to such a direct feeling. The action creates this kind of response and from his point of view the uncanny could be related to other factors, not only by a scary or weirdly frightening response, but also by being evoked by something other than what we can describe as the uncanny.

In contrast, Royle (2003: 2) in his book *The Uncanny"*expresses a different view, in that:

> *The uncanny can be a matter of something gruesome*
>
> *or terrible, above all death and corpse, cannibalism,*
>
> *live burial, the return of the dead. But it can also be*
>
> *matter of something strangely beautiful bordering on*
>
> *ecstasy (too good to be true), or eerily reminding us of*
>
> *something like Déjà vu. It can involve a feeling of*
>
> *something beautiful but at the same time frightening.*

Similarly, Vidler (1994: 9-10) in his book "*The Architectural Uncanny: Essays in the Modern Unhomely,"* defines the uncanny as being a significant psychoanalytical and beautiful response to the real shock of what is perceived as a disturbance. In this case, such a response will be compounded by the fact that what is being experienced is an unthinkable repetition on an even more terrible scale that has not been exorcised from the contemporary imagination. Vidler also adds that the general meaning of the uncanny may change with the evolution of modernism, especially post-modernism, and this has helped culture and technology to change the concept of the uncanny to be part of the dominant aesthetic, such as "The Uncanny Valley" and Elif Ayiter's work.

The Uncanny Valley referred to human-like robots, as it gives a reflection of a known fact; however, it reflected as strange and

disturbing feeling. The idea behind the robot is to test out the level of similarity between robots and humans. The Uncanny Valley studies the extent to which human attraction to this robot and the loss of comfort as understood and approached as it does not reach the whole truth or the degree of simulation as this surreal form generates a strange and disturbing effect. (See Figure 2.7)

Figure 2-7:Robot like human by Masahiro Mori in (1970)
*(**Source**: www.strangerdimensions.com)*

Moreover, the Turkish digital artist Elif Ayiter presents the strange aspect of symmetry by processing images through repeated and copied pixels. By this method, she creates images that give a feeling of uncanny (see Figure 2.8) According to Ayiter, E (2016:7) in her article "*Uncanny Symmetries*":

Avatars are strange beings who reside in a world that is already apart from our physical experience. The perfect digital mirror

50

adds to this eeriness, to the sense of the unreal; that the protagonists of these pictures belong somewhere other than our commonly held notions of time, space, and the uniqueness of being an individual. Thus, the circumstance that the pictures depict an extraordinary locus, occupied by extraordinary beings, may also be a factor for them to be fitting so well into the uncanniness of the digital mirror.

Figure 2-8:Figure 2.8: Elif Ayiter, "20 Below" (2016)
*(**Source:** www.elifayiter.com)*

2.4 Surrealism

Surrealism as a movement in art flourished in Europe between World Wars I and II, which grew especially out of the earlier Dada movement, which presented artworks of *"anti-aesthetic,"* however, *"surrealism emphasis was not on negation but positive expression."* Lebel, R (2018:3) (see Chapter 1). Furthermore, the Surrealism, an art movement

that began in Paris in 1924, aspired to reunite the modern men and women with the forces of the unconscious. According to the article written by LaBate, L. Bernstein, R and Reid, J. (2012: 1) titled *Surrealism and women artists*:

> *[Surrealism,] a literary and artistic movement that founded in Paris in 1924. Also was soon transported to Mexico and the United States, where it had a lasting impact on women artists. Surrealists wanted to bypass the thinking mind and activate unconscious feelings, which would enable them to render images of suppressed fears and emotions in their art. Surrealist works of art often are characterized by a dreamlike perception of space, incongruous juxtapositions of subject matter, and fantastic imagery.*

It was one of the avant-garde movements, according to Strom, K (2004: 39) who stated in *The Journal of Aesthetics and Art Criticism* that

> *surrealism, one of the most widely known and studied movements of the "Avant- Garde" and indeed one that has even been conceptualised as particularly characteristic of its tendencies.*

The movement of surreal fantasy illustrates that such artworks are formed in accordance with the unconscious and dreams. According to Fer, B. and Wood, P. (1993: 171) in their work *"Realism, Rationalism, Surrealism: Art Between the Wars"*:

Surrealism was a heterogeneous movement. It included writers, painters, poets and photographers; and later towards the end of the twenties, it diversified into the making of objects and film.

In this way the uncanny was given a new formation of artistic creation by the surrealist movement.

Freud's essay *"The Uncanny"* (1919) had a magnificent impact on art as it then marked a clear change in the twentieth century when Surrealism focused on delivering exotic artwork that is frightening and deals with images that can be clearly seen and felt beyond the ordinary. Moreover, the Surrealists did not have tendencies to follow and pay attention to the kind of art being practiced at that time, but paid due attention to the need to present a new concept of art that was different and shocking to people, with the purpose of leading them to think about, rather than just look at art.

Freud essay "The Uncanny" was an influence for the surrealist artists such as Josh R. Rose. In his essay *Surrealism: an introduction, "[Surrealism]Influenced by psychology and the work of Sigmund Freud, they experimented with practices that allowed them to explore subconscious thought and identity"* In her essay, "*Discussing the "uncanny" from Sigmund Freud's essay "Uncanny"' in relation to surrealism",* Beck (2005) also suggests that Freud gave the *'Surrealist*

movement a welcome scientific base for their subversive, new way of art'. Beck (2005: 1) considers Freud's essay as:

> *(It is) a key that is required to reveal the secrets of their sometimes not easily decipherable works, be it photos, sculptures or paintings. The surrealist movement saw Freud's exploration of the "unconscious" as their legitimating of the view of the world, as for them, the reality was nothing but a fake idea whereas dreams and the unconscious state of mind inhabited the true world.*

The surrealist movement, started by Breton, insisted on a belief in the imagination and dreams and gave these forces primary attention in art. The surrealist movement is characterised by a very high regard for the unconscious and artworks that constitute political inspiration. According to Linde, S (2016:1) in her review of *What is Surrealism? - Definition, Art & Characteristics*

> *Surrealism developed out of this thought process in Europe in the 1920s. Surrealism also embraced the psychoanalytical idea of unconscious desires, or things we want that we don't know we want. The Surrealism movement focused on these ideas of chaos and unconscious desires in an effort to dig deep into the*

> *unconscious mind to find inspiration for political and artistic*
>
> *creativity.*

Such as in Salvador Dalí's paintings. The Spanish artist Dalí (1904-1989) was one of the most surrealist icons of the twentieth century (Anderson, B and Graham, J. 2012). His art is outstanding, showing a strong tendency for drama and a hyperactive imagination, rendering their elements so meticulously that they have become widely recognised examples of the surrealists' preoccupation with dreams and the unconscious. According to Hawley J. (2012:7), *"Dalí's work often refers to the state or unconscious state of figures and things that could not possibly exist otherwise"* Moreover, in her thesis titled *Salvador Dali: A psychological case study with an emphasis on Freud's psychoanalytic theory,* Graves, L (2006: 4) stated that Dalí's work is *"easily discernible due to its unique style and provocative subject matter"*.

Dali, in his painting *"The Accommodations of Desire"* (1929) as shown in Figure 2.9, paints a dream in the form of a detailed landscape that at the same time conveys an illusion of space. The painting consists of the image of a lion, ants, an oddly formed human face and another detail of a lion's shadow that is recognisable. The effectiveness of his painting is based in how he reveals the unconscious in representation and thereby undoes the prevalent conceptions of order and reality.

In *Realism, Rationalism, Surrealism: Art Between the Wars,* Fer, Batchelor and Wood (1993, p.189) give historical examples of how Surrealist artists present the uncanny impression.

The first example is the film *Un Chien Andalou* (1929) (see Figures 2.10 and 2.11), which was scripted by Salvador Dalí and directed by Luis Buñuel. It is a classic short film of a dream-like succession of provoking film presenting a man's hand slicing a woman's eyeball with a scalpel. Koller, M. (2011) clarified in the article titled, "*Sense of Cinema; Un Chien Andalou*" that this silent film was inspired by Buñuel's dream of a moon being cut in half. He shared his dream with Dali and planned to create a short film representing this dream. *Un Chien Andalou* was an achievement for both Surrealist goals of harnessing the pure automatism of the dream state and announced an unconventional approach to art free

from the constraints of reason, logic, traditional narrative, and
progressive harmony.

Figure 2-10: Un Chien Andalou by Salvador Dalí and Luis Buñuel (1929)

Figure 2-11:Eyeball Cut by Salvador Dalí and Luis Buñuel (1929)
(Source:** www.silentlondon.co.uk**)

This is an essential masterpiece of the Surrealist movement. Although it is a scary, uncomfortable and disturbing film, it is also evidence of a movement through which artists can explore their dreams without any restrictions. For the Surrealists, even if the resulting work was so uncanny that it offended its viewers, which was not an issue in this case, it was art. In 1967, Buñuel said in one of his interviews, "*I love dreams, even when they're nightmares, which is usually the case. My dreams are full of the same obstacles, but it doesn't matter*" (Nastasi, A 2015).

On the other hand, in the Surrealist artwork of the French artist and poet Dora Maar, her photographs reveal her intimate anxiety and troubled relationship with life and its disturbing reality. Maar herself became part of the Surrealist movement at that time. Technically, Maar's method illuminates her figures in how they emerge from light and shade and justifies the full sensual, intellectual and emotional range of the person's expression of personal moments. Her images illustrate wonder, beauty and a strange response where the viewer accepts the imagery (see Figures 2.12 and 2.13).

Figure 2-12: Les années vous guettent, (1936)

*(**Source:** www.silentlondon.co.uk)*

Figure 2-13:Figure 2.13: The Main-Coquillage (1934)
*(**Source:** www.silentlondon.co.uk)*

Man Ray was known for his photography, which included both the Dada and Surrealist movements. In 1921 he created *Gift*, whichis a Surrealist artwork that consists of a single object, a flat iron, which would be

59

heated on a stove, but which has had attached a single row of fourteen nails, thereby transforming this iron into a non-functional and disturbing object.

Figure 2-14:Figure 2.14: Gift by Man Ray (1921)
(Source: www.wikiart.org)

The transformation of the iron from an extremely ordinary object of domestic life into a strange object with sadistic connotations shows the power of the Surrealist object to change the rules of logic and thereby the way such objects are conventionally perceived. This work contributed to the formation of an ideological image of how to create my practice-based work and how to integrate what is familiar and consider it safe and unsafe in one's work.

One of the artists who spotted light on the uncanny in her work is an Australian artist Patricia Piccinini. Within her artwork, she presents a creation of installation sculptures after the idea of a hybrid human and animals focused on the idea of cloning. I selected one of her artworks titled "The Long Awaited" as I consider it showing the uncanny in its creation but also as having a connection to beauty. In her art statement about the artwork "The Long Awaited" (2008) (see Figure 2.15), Patricia stated that" *Empathy is at the heart of [her] practice*."

As she explained, she "*could not understand anything without feelings."* Furthermore, the argument against cloning and its transformation into an intellectual case when possible changes this idea if the nearest people we care about needed it.

Figure 2-15: The Long Awaited by Patricia Piccinini (2008)
*(**Source**: www.nga.gov.au)*

61

Moreover, I would like to focus more on the idea of how she was able to combine different hybrid parts of living creatures, such as human, animal, and flower elements to compose a full hybrid model as shown in her work titled, *Boot Flower* (2015) (see Figure 2.16). The way she created the hybrid resulted in an animal that looks like a pear but with the skin of a human being, positioned as a pet. At the end of the object, a small egg, resembling the turtle or crocodile eggs comes out of it. The flower is a sample of the head and the hybrid having human hair.

Figure 2-16: Boot flower by Patricia Piccinini (2015)
(***Source***: *www.nga.gov.au*)

Although the work arguably looks disgusting because of the skin and human hair while the rest of the materials used that present the creation of her artwork is shocking, frightening and odd. However, I also found that there is a strong, expressing feeling, in a positive way. I can see tenderness, peace, and stagnation in her artworks. Patricia Piccinini

portrayed works that can co-exist and harmonize with and between humans in a friendly way. The manner of creating an uncanny hybrid has a beautiful reaction.

Further, the materials that Piccinini used in her work is equal to reality, as she used silicon to create human skin, hair, nails and portraits the face and body shape, which are all similar to the human body. In her artwork, the uncanny is obvious to be felt; however, to catch the beauty within the uncanny, the viewer must understand the concept beyond the artwork. Therefore, I can know from her work that the two perspectives, the uncanny and the beautiful, appear in two dimensions: to understand the concept is the beautiful point, but what I see as technical is uncanny.

Marc Quinn is a British contemporary artist.   His 1991sculpture titled *Self* is an excellent example of an artist who took the advantage of a personal situation to create a stunning sculpture. He created a self-portrait, using his face as figurative material and also created a bust of his head, immersed in frozen silicone, and then used ten pints of his own blood to attain the final piece of art (see Figures 2.17, 2.18, 2.19 and 2.20). In this way, he shows that the materiality of the sculpture has both a symbolic and a real function.

Figure 2-17:The Self by Marc Quinn (1991)
(Source: http://marcquinn.com)

Figure 2-18:The Self by Marc Quinn (2001)
(Source: http://marcquinn.com)

Figure 2-19: The Self by Marc Quinn (2006)
(Source: http://marcquinn.com)

Figure 2-20:The Self by Marc Quinn (2011)
(Source: http://marcquinn.com)

The idea behind using Marc Quinn's sculpture *Self* as an example was to take advantage of how he had a rough time, but transformed his bad moments into a beautiful sculpture, so his unfortunate reality inspired him to imagine a beautiful, but also macabre work of art (see figure above). In addition, the same observation can be made about Dora Maar, who also suffered challenging times in her life but used her reality as the

65

source for her artistic creations. In his book *Manifestoes of Surrealism* (*1929* and reprint in 1969, p.5), André Breton wrote about how people suffer from madness:

> *Derive a great deal of comfort and consolation from their imagination, that they enjoy their madness sufficiently to endure the thought that this validity does not extend beyond themselves. And, indeed, hallucinations, illusions, etc., are not a source of trifling pleasure.*

This thesis is dedicated to the theories of the uncanny and the imagination and beauty in art. The reason for this pairing is the fact that both are aesthetic theories for creating art that triggers a process of reflection.

In terms of imagination, a statement made by the filmmaker Luis Luis Buñuel (1929) is worth quoting:

> *Fortunately, somewhere between chance and mystery lies imagination, the only thing that protects our freedom, despite the fact that people keep trying to reduce it or kill it off altogether.*

In light of this remark, in 1937, the Spanish artist Salvador Dalí painted an interesting oil on canvas work titled *Swans Reflecting Elephants* (see

Figure 2.21) This painting shows the contrast between two different lives. I am attracted by this painting, which mirrors an elephants' reflection from swans in a lake to create a double image. This way of painting represents the equality of one's painting. Such a painting has made the most vivid impression upon my imagination, which is that of humans being insects. Because in this work the reflection is the idea and how it changed between two species of animals: one that is the original is the elephant that is large and stronger than the other as it is the swan reflection which does not exist but shows the elephant in a different format than they are in reality. Therefore, in my practice work, I show the human differently than in reality by creating sculptures that present insects but hold a feeling of the weak human moments (see Chapter 4).

Figure 2-21:Swans Reflecting Elephants by Dalí (1937)

2.5 The Beautiful Uncanny at Present

Concerning the idea of categories in fine art, in particular the concepts of the uncanny and the beautiful, it seems explicit that nowadays art is completely different from what it used to be. Furthermore, from the examples that were provided in previous sections, to the best of my knowledge I consider that it is common to see that artists were not taking beauty as a critical factor in their work, which is beyond the concept that matters. Nowadays, what was once perceived as beauty in art is normally seen in the form of strange ideas, materials and beliefs. The voice of art is more likely to be political rather than classical. Even classical artists no longer fit within the new line, a line that when you leave its artworks you still think about them or find them to be unforgettable. Some have argued that art that is disturbing is more attractive than beautiful artwork. Zaaiman (2015: 1) in his article "*For 'art' to be 'art', it has to be strange & disturbing"* claimed that *"Art is an elusive quality which some artworks mysteriously possess. It means they are strange and disturbing."* This statement of Zaaiman (2015) can be seen for example in Sarah Lucas's instillation artwork (see Chapter 4, Figure 4.6), which I consider ugly and without a sense of beauty; however, it is artistically attractive. Zaaiman (2015) concludes by saying: *"If you let go of the prison of aesthetics, and follow an infinitely more interesting conceptual trail."*

68

There is no doubt that the uncanny belongs to the realm of the frightening and of what raises reactions of fear and horror. Therefore, the use of the concept uncanny should be limited to what we encounter as raising fear, and this should justify our use of the word uncanny. Therefore, it should not be used as a common daily word but should be felt as an action. Nevertheless, on the examples of the previously given artworks, it can be claimed that the uncanny is connected not only to horror, or something that is strangely ugly, but also to something that is weirdly stunning and can therefore be described as uncanny, as well as feelings that can be considered beyond the merely frightening one, such as the sublime. In his essay *The Uncanny*, Freud commented that the uncanny appears as "frightening"; however, when the surrealism movement appeared it was different, as it took the chance as line by linking objects that do not appear together in one artwork. Breton (1924) discovered the concept of the surrealist doctrine of objective chance and defined it "*as beautiful as the chance encounter of a sewing machine and an umbrella on an operating table.*"

Nowadays, most artists create objects that appear beautiful when we first look at and respond to them; however, suddenly we realise that they were conceived and created in weird forms. On 20 February 2016, JJ Charlesworth wrote an article in Tate.org.uk titled, "*Does beauty still matter in art?*". In this article, JJ Charlesworth "finds beauty, along with a sunny view of the future, to be something of the past". Charlesworth, J. (2016) further states that this time there is no longer a place for the

nobility and beauty, and all has passed in the last century. Furthermore, human feelings have also become unrealistic. Charlesworth, J. adds that:

> *What no longer functions in the idea of beauty is the sense that it represents something of the value and importance of being human. We can call artworks, objects or other people beautiful, but this is disconnected from any greater purpose or aspiration. Private taste and subjective pleasure don't really amount to much, after all.*

Contemporary art reflects reality, but not based on beauty, not as it was in the past when everything had meaning and value. Calloway, S. and Federle, L. (2011: 11) in their book *The Cult of Beauty, The Aesthetic Movement 1860-1900* stated that; *"The Aesthetic movement as it became to be known, sought nothing less than the elevation of beauty as a guiding principle of life."* Therefore, society no longer has a positive outlook and this is reflected in visual works. Hence Charlesworth considers that:

> *The idea of beauty was always about how much human beings valued their own humanity – about how beauty stood in for the optimism that everything could, eventually, be beautiful, or Good. But since we*

see the human world as an ugly place, beauty no

longer matters in art. It should – but it doesn't.

In light of this remark, the work of Sally Mann, one of American photographers, is considered as uncanny, but also beautiful at the same time. In Figures 2.22 and Figure 2.23, the reaction of her children and the photo shooting position create a strong imagery to introduce a beautiful emotion through uncanny photography.

Figure 2-22: Night-blooming by sally Mann (1988)
*(**Source**: www.incredibleart.com)*

Figure 2-23:Jessie Bites by Sally Mann (1985)
(**Source***: www.incredibleart.com)*

Deepwell (1998: 32) considers that '*Sally Mann's photographs contain a dual perception of 'beauty and sadness', as she* (Mann) *states "of innocence and sexuality, youth (life) and death, as I claim.' Their meanings shift continually across the prescribed boundaries of what 'is' and what 'seems', often entering proscribed territory.'*

In Mann's work titled "*Immediate Family"* (1992) her art photography involves her children. Such artwork led me to ask myself why we can agree that her artworks can be called beautifully uncanny and what elements she uses to trigger the response of uncanny beauty. It could be the idea of where the photographs were taken and/or the objects used. However, the above interests are related to each other in art. The idea is beyond the object. Her work facilitates a deeper understanding of her work environment and how she manages to set the positions for the photo shoots, ensuring that the faces have a strong presence, to suggest

72

a story beyond the look, the body, the silence and the position of an individual person. Additionally, her artwork can be considered as an interpretation of photography as an uncanny medium.

Likewise, a contemporary German photographer Loretta Lux's photographs present sad surreal-like portraits. Lux's photographs capture young children in different views. She points out that her photographs are not intended as portraits. In an interview with Louise Baring, Lux suggests that '*[Her] work isn't about these children, you can recognise them, but they are alienated from their real appearance - I use them as a metaphor for innocence and a lost paradise'* (12 Mar 2005, The Daily Telegraph). Her photographs are beautiful, although they can also feel uncanny. Lady Lazarus, in her article "*A Disquieting Beauty: the photography of Loretta Lux"* (2010) points out that *'It is this tension between the beauty of the child and the strangeness of their environments*' (see Figure 2.24).

Figure 2-24:The Dove by Loretta Lux (2006)
(Source: https://lorettalux.de)

Figure 2-25:Yanan by Loretta Lux (2004)
(Source: *https://lorettalux.de)*

Relatively little research has been conducted on the work of the Australian artist Pat Brassington, who became one of the most influential artists in Australia working in the field of photography and the media. She has achieved this status through constant practice, informed by surrealism, and by diving into the strange and provocatively ambiguous effects of her work. Seemingly innocent, in her work, forms open like a flower, gorgeous and dreamlike and then turn into complex internal psychological states. Her work is based on surrealism, feminism and fetishism. She was inspired by her own life experiences including the natural world and human nature. Such experiences ultimately influence her artworks. As a method, she uses photography and collage. In Brassingon's works, which have been described as calling to mind nervous perceptions and intimations of danger, images result in weirdly beautiful and benign harmonies (see Figures 2.26 and 2.27).

74

Figure 2-26:The Permissions by Pat Brassington (2013)
*(**Source**: https://www.bettgallery.com)*

Figure 2-27:Vedette by Pat Brassington (2015)
*(**Source**: https://www.bettgallery.com)*

It is impressive how beautiful contradictions are demonstrated in her work and how the human figure is shown joining beautifully with another object. It is successful Surrealistic creative thinking that gives a different view of the beautiful and the uncanny; therefore, contradiction supports the idea that the concept of the uncanny cannot be confined to what is unacceptable.

75

Richard Tuschman is an American digital photographer who started in the early 1990s. His interests lie in photography, painting and grouping between what he creates as sets for photographing and what he photographs. He was inspired by Edward Hopper's painting. By creating a series of staged figurative narratives, Tuschman developed an unusual technique of designing dollhouse-size room sets for the images by painting and decorating with life models. In addition to designing, painting, lighting and photographing the set, he takes photographs of real actors separately in the studio. Then, he combines the photographs of the actors with the photographs of designed painted sets by using the Photoshop (see Figures 2.28 and 2.29).

Figure 2-28:Morning Sun by Richard Tuschman (2012)
*(**Source**: https://www.richardtuschman.com)*

76

Figure 2-29:Once Upon A Time by Richard Tuschman (2015)
*(**Source***: https://www.richardtuschman.com)*

On the other hand, violence, identity and beauty are a common theme in Athar Jaber's sculptures, a Dutch artist of Iraqi origin. In an interview with Maan Jalal of The Khaleej Times (2017), the daily English language newspaper published in United Arab Emirates, Athar Jaber explained how when growing up in Italy he saw images of the war in Iraq and what impact they had on him, eventhough he had not lived in Iraq. Jaber expressed his feelings about what he saw about Iraq on television and how horrible it was in contrast to how beautiful everything was in Italy. Jaber stated that *'There is this uneasiness of not knowing where you belong. I just don't feel at home anywhere and I feel at home everywhere.'* In an expression of that kind of emotion through sculpture, he said *'so there is this parallel between beauty and the whole*

77

situation there. I think it's an attempt to combine those two things, those two realities when they are side to side'.

"Where Pain Becomes Beauty" is the title of one of Athar Jaber's sculptures, in which he shows beauty that has gone through pain. Through his work, Jaber reflects on the human condition, on the level of violence caused by wars. The sculptures of children, men and women as disfigured bodies and faceless heads are deconstructed (see Figures 2.30 and 2.31).

Figure 2-30:Athar Jaber Disfigured Body A
*(**Source**: http://www.atharjaber.com)*

Figure 2-31:Athar Jaber Faceless Head

The technique of details in Jaber's sculptures is stunning, delivering direct emotion of the uncanny as a concept of the work and at the same time the beauty of creation (see Figures 2.32 and 2.33).

Figure 2-32:Athar Jaber Disfigured Body B
*(**Source**: http://www.atharjaber.com)*

Figure 2-33:Athar Jaber Disfigured Body D
*(**Source**: http://www.atharjaber.com)*

When considering my own art of human and animal hybrids, I wanted to better understand how some artists create stunning sculptures of

human hybrids with animals, to beautifully convey the feeling of the uncanny. For example, the beauty of an American artist Crystal Morey's sculptures can be seen by those who find themselves in these artworks, even if they are in a state contrary to nature. Furthermore, her ceramic sculptures of people wearing animal skins or body parts explain her individual connection with nature and her tense relationship to their conceptions (see Figure 2.34). On her homepage website she explains that *"In [her] work [she] investigate[s] these actions while also creating an evocative and mysterious narrative that shows our interdependence with the land and animals around us"*.

Figure 2-34:Delicate Dependency by Mule Deer Adaptation by Crystal Morey (2016)

(***Source****:* https://www.crystalmorey.com/statement.html*)*

Moreover, her sculptures reveal that the mysteries found in our world that are beyond realitycan be transformed into an enigmatic realism, while the act of making these sculptures finely commemorates the animal in itself. Additionally, Morey triggers empathy and an emotional connection in the viewers of her sculptures. Furthermore, if I was to divide this practice work along my perspective, I can see a woman's body, an animal mask, an emotion, beauty, and uncanny and finally strong harmony. She was not only providing artwork that talks about helping the animals but also shows through a minotaur the feminist power, as her sculptures have a female body with an animal head structure. Furthermore, technically, the manner of carving the shape of the animal was smooth and very feminine, relieving the shock when seeing this hybrid.

In April 2016, a group of artists presented an experimental artwork that tested the viewers' expectations of a gallery and home. The exhibition was titled *"The Uncanny Home of Our Imagination",* as the artists asserted that *'Home implies physical and psychological space'*, and their aim was to make objects that would cause gallery visitors to feel disturbingly at home. They took Freud's concept of the understanding of the *'unhomely'*, which relates to feeling unfamiliar and uncomfortable within the home. In addition, their work illustrates today's uncanny understanding of how objects seem at once more complex and questioning, if *'shock'* is even still possible (see Figures 2.35 and 2.36).

Figure 2-35:Guts of Steel by Julia Cseko (2016)
***(Source**: www.navegallery.org)*

Figure 2-36:Time to Go by Mia Cross (2016)
***(Source**: www.navegallery.org)*

Johnson Tsang is a Chinese sculptor and ceramics artist who completed his latest work titled *Open Mind Series* just before 2017. His stunning sculpture shows no limits of an unusual imagination while his works capture both physical motion and human emotion, aiming to consider the world differently (see Figures 2.37 and 2.38). Furthermore, my view

about the artist sculptures works titled "Open Mind" considers his intention to convey to us what is beyond the words we hear and the things we see, as there are broad circumstances behind what we understand and how we react to it. The artwork also extends knowledge between what we already know and what we can add to our understanding and be open about it. It reflects an open condition by creating a human face with essential details, but in a weird design to explore what the artist seeks.

Figure 2-37:Opened Mind by Johnson Tsang (2017)

Figure 2-38:Ethereal Beauty by Johnson Tsang (2016)
(Source: https://johnsontsang.wordpress.com)

There are a number of examples of sculptures providing uncanny art, such as Keith Edmier, an American sculptor. His work (1967-1998) (see Figures 2.39 and 2.40) makes me question how to link the moods of the two creatures in my research practice, insects and humans, to achieve the harmony between them. Because it is an example of describing the uncanny and beauty it also reminds me of Sally Mann's photograph *Immediate Family* (1967-1998) (see s 2.22 and 2.23) showing the relationship between a mother and her children. However, in Edmier's work, the mother is the work and the child describes themselves in it.

Figure 2-39:Beverly Edmier by Keith Edmier (1967-1998)

Figure 2-40:Pregnant belly by Keith Edmier (1967-1998)
(Source: Courtesy of the Artist and Petzel Gallery, New York)

Edmier's mixed media work describes his history by combining his mother with a Jackie Kennedy icon and the tragedies of her life. His work is a contemporary version of the traditional mother and child. I focused on the materials: the clothes are simple and the red abdomen is transparent and hard while the visible foetus is disturbing. Looking at

the mother's head bowed towards her child gives an emotional feeling of evisceration and loss as she stays bowed, thinking and loving. The way the artist created this work is strange in terms of how he imagined himself as an unborn child and how his mother's attitude is expressed. This combination delivers a strong piece of art about creation and understanding.

2.6 Conclusion

By undertaking a variety of reading and artwork conducted during the years of research, examples were selected essentially through the inventory of some of the art which tackled the concept of the uncanny. My idea of the beautiful uncanny, which is outlined by many comparisons and inspirations from a variety of works of art sets the framework for testing my concept through the formation of visual artworks. This research is based on how it is possible that the uncanny can become beautiful and how to explore this in a body of visual work developed from a theoretical understanding through to technical approaches.

Chapter 3

Chapter 3
Methodology

3.1 Introduction
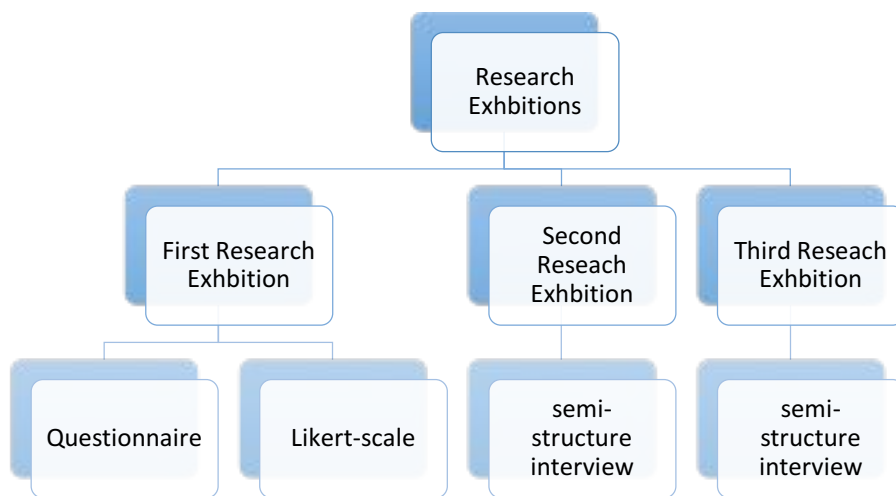
Figure 3-1: Diagram of Research methodology according to research exhibitions

This chapter presents the research methodologies and the methods used in each exhibition. The research used a qualitative method, which was conducted through a questionnaire containing open questions and statements in a Likert-type scale format. A qualitative research method was also employed using semi-structured interviews.

3.2 The Research Methodology

The purpose of using a research methodology is to answer questions that support the particular research project. In this fine art research project, data collected provided answers to the question being investigated. As mentioned, my research topic with my visual work is the beauty derived from imagining hybrid beings - part human, part insect - and thereby drawing a response to this beautiful but unexpected art form. The artworks themselves, as displayed in the art research exhibitions for the purpose of collecting data to answer the questions, all reflected the topic of the research. This research covered three exhibitions; each had a particular purpose that was addressed through the particular methodology selected.

3.3 Qualitative Research

The qualitative research method was used to obtain exhibition viewers' responses through asking for their opinions and feelings. This enabled me to understand the responses, which would provide a clear picture related to the research question so that the results could be used to further develop the research ideas and concepts. A large number of published studies describe the qualitative research method. In their *Handbook of Qualitative Research,* Denzin and Lincoln (2011: 3) present the following definition of qualitative research:

Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible. These practices turn the world into a series of representations including field notes, interviews, conversations, photographs, recordings and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them.

Mason (2002: 2) defines qualitative research in the following way:

Through qualitative research we can explore a wide array of dimensions of the social world, including the texture and weave of everyday life, the understandings, experiences and imaginings of our research participants, the ways that social processes, institutions, discourses or relationships work, and the significance of the meanings that they generate.

Flick (2007: 10) considers that qualitative research aims to understand, describe and explain social phenomena in different ways. He points out

that this happens *'by analysing the experience of individuals or groups'*. These experiences can include personal life histories, experiences or practices and can be researched by analysing them and analysing interactions and communications. This can be based on observing or recording practices of interacting or communicating and analysing (Flick 2007), in which a widely used method is the interview. The most common forms of interview are unstructured, semi-structured or structured interviews. In this research a semi-structured interview technique was used.

3.4 Research Methods

3.4.1 Questionnaire

A questionnaire is a tool for collecting and recording data about a specific area of interest. The questionnaire is prepared as a list of questions, and its purpose must be related to the concept of the research. It should be clear from the beginning how the results will be used. According to Brace (2008: 4):

> *In all cases the role of the questionnaire is to provide*
> *a standardized interview across all subjects. This is*
> *so that all respondents are asked the questions that*
> *are appropriate to them and so that, when those*
> *questions are asked, they are always asked in exactly*
> *the same way*

Questionnaires can be either open or closed. In open questionnaires the respondents write their answers, whereas closed questionnaires involve a rating checklist with either yes / no responses or multi-point responses.

3.4.1.1 Questionnaire Design - Part 1

I considered that the responses to the artwork displayed could be taken from different points of view - technical, theoretical, or emotional. To understand different points about what uncanny and beauty in art is, an exhaustive overview was needed. Such was achieved by using a qualitative research questionnaire. A specific approach, with a clear conceptual background, was taken to obtain this data. Age and gender could possibly give an insight into how each age group or gender understands art at their level and how they are attracted to it. The first part of the questionnaire began with biographical data. I asked the exhibition viewers to give their gender, age, and academic position for use when analysing the data and relating their answers to their biographical data. These measures enabled me to identify individual differences in specific knowledge regarding their areas of interest in the work. The next sections describe part two and part three of the questionnaire.

3.4.1.2 Questionnaire Design (open-ended questions) - Part 2

Open-ended questions have the advantage of drawing responses that can provide support for the researches other issues can be covered. The responses may also be used to corroborate answers to the closed questions and to highlight problems with particular questions. Jackson and Trochim (2002: 308) indicate that, *'Open-ended questions are used in organizational research to explore, explain or reconfirm existing ideas'.* However, they identified drawbacks such as the time required to analyse open-ended survey data or that some respondents may not answer the questions. Furthermore, coding decisions made by a researcher can pose threats to the reliability and validity of the results.

Reja et al. (2003: 161) report that, *'Open-ended and close-ended questions differ in several characteristics, especially as regards the role of respondents when answering such questions'.* They also consider that close-ended questions can restrict the range of responses, however open-ended questions allow the respondent to free give opinions without being influenced by the researcher. Another advantage of open-ended questions is the possibility of finding out what the viewers' spontaneous responses are, which can offer extensive information and an understanding of their different responses. This avoids the bias that may result from suggesting responses, as is the case with close-ended questions. Thus, in designing the questionnaire, the first thing was to

identify the critical issues that I wanted to cover and to express these in question form. Next, a pilot study was used to test these questions. Finally, the questions were refined to enable any issues to be resolved, to enable the exhibition viewers to understand and easily contribute their own personal opinions.

In order to understand my ideas for the work and the way research worked, it was important for the viewers to look at the pictures before answering the questions, which focused on two main keywords: uncanny and beauty. The purpose of the second part of the questionnaire was to make clear that I needed answers about the keywords uncanny and beauty. The second part of the questionnaire contained three open questions for viewers to answer freely after looking at the show. The three questions asked:

- How often have you seen an artwork you would describe as being both uncanny and beautiful? (please provide examples).
- What is your definition of the uncanny in art?
- And what are your opinions/perspectives on beauty in art

3.4.1.3 Questionnaire Design (Likert scale) - Part 3

The third and final part of the questionnaire used a Likert-scale response to statements about the techniques used in the work. According to Sapsford and Jupp (2006: 101), *'the Likert scale is named after its*

inventor, R. Likert' and was developed in 1932 (Allen and Seaman 2007: 64). Allen and Seaman (2007) describe it as, *'the familiar five-point bipolar response that most people are familiar with today'.* They describe the typical categories of the scale ranging from strongly agree (with a particular statement), agree, neither agree nor disagree, disagree to strongly disagree and typically appear as follows:

| Strongly Agree | Agree | Neither | Disagree | Strongly disagree |
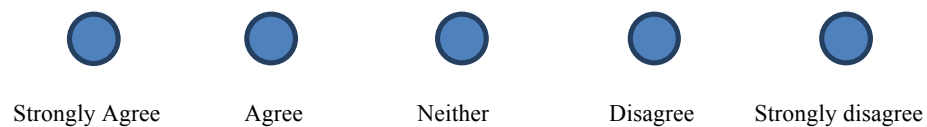
These scales can also be presented as a range within different groups of categories—least to most—asking people to indicate how much they agree or disagree, approve or disapprove, or believe to be true or false.

3.4.2 Semi-Structured interview

A semi-structured interview is a form of qualitative research that is designed as a series of open questions, which will form the basis for discussion. The approach opens the opportunity for the interviewer to explore responses that may lead to further discussion and raise questions that the interviewer may not have considered. What makes it particularly suitable for use in this research is that there is no limit to the responses that may be given to any specific question. According to Dawson (2009: 28), *'In this type of interview, the researcher wants to know specific information which can be compared and contrasted with information gained in other interviews'.* To achieve this, each interview uses the

same set of questions, but the researcher also needs to remain flexible so that other important information can be obtained.

An article by Barriball (1994) that discusses data collection using the semi-structure interview argues that the semi-structured interview is one of the most important research methods for the collection of data. Crabtree and Dicicoo-Bloom (2006: 315) found that, *'Semi-structured, in-depth interviews are the most widely used interviewing format for qualitative research and can occur either with an individual or in groups'.* Barriball (1998) considers that this was due to two primary considerations, the first one being because it provides an open door for people to express their opinions and thoughts, and that it may be that some of their responses are complex and involve sensitive issues. However, using this strategy, the interviewer is able to probe for further information and obtain clarification around the answers. Second, the semi-structure interview is far more effective than a standardised interview because it takes into account differences in the viewers' backgrounds, for example, in their education or health, as these can be expressed through the more profound level of questioning. Similarly, Crabtree and Dicicoo-Bloom (2006: 315) consider that, *'The individual in-depth interview allows the interviewer to delve deeply into social and personal matters'.* This concept was significant in this research as the researcher was trying to obtain personal views and feelings regarding the researchers own artwork. Barbour (2014: 120), however, suggests that, *'it is important to recognize when comments have rendered specific*

questions unnecessary or irrelevant. Repeating questions not only wastes valuable time; it risks giving the impression that you are not really listening to the person's account!'. Asking unnecessary or repetitive questions can lead the interviewee to believe that the interviewer is not really listening. During each interview, I made the interviewee feel comfortable and heard as the subject was my personal artwork.

Rabionet (2011) discusses how the interview information and answers should be saved. In relation to recording the interview, Rabionet considers that:

> *There are many ways of recording interviews. The most commonly used are notes written at the time, notes written afterwards, audio recording, and video recording. The literature recommends audio recording above all the other methods.*

Rabionet also explains the need to record all other pertinent details, for example the quality of the recording equipment, the setting and the gender of the interviewee. There is no doubt that qualitative interviewing is a flexible and powerful tool with which to capture the thinking of people and the full meaning of their experiences.

Therefore, I distributed the questionnaire in the first exhibition, which contained biographical questions, age, gender and the status of the study. In the other two research exhibitions, I used the recorder to save the interviews and asked about the biographical details verbally.

3.4.2.1 Interview Design

Each exhibition carried a number of questions that contributed to answering the research question, and each exhibition was the product of the previous one. The type of questions was used to confront the concept and practice. It was essential to take each research exhibition as a separate step, and each step took me closer to the next one and so on. The questions presented served the practical need and initial concept of the research. I wanted the questions to be under the framework of personal understanding to benefit from the answers to form a technical concept for both the beauty and the strangeness of our present time. Further, the literature review contributed to understanding and identifying the gap that needed filling: - *a rigorous understanding of what the researcher calls beautiful uncanny and clarifying if what we see as uncanny in art is artistically beautiful.* It was important, after the literature review that I developed an understanding of uncanny by doing a research exhibition and studying different views of what is perceived as beautiful uncanny. Further, I did not only divide the initial research needs to form the questions, but also the need to introduce the concept of the beauty uncanny through the practice work.

3.4.2.2 Pilot Study

Each exhibition had a pilot study to test the questions and that helped to deliver a reasonable show. This research relied on the exhibition viewers' responses and therefore, prior to each exhibition, a pilot study was conducted. Prior to the actual data collection, a pilot study took the form of a small trial study linked to a planned research project to test aspects of the research design. It checked for unexpected problems, such as an expression that have not been clear, questions, possible issues with communication and the delivery of the questionnaire. All this allowed any necessary corrections to be included in the final design including questions about the actual sculptures, if they will be in the show and the possibility of having viewers asking about them and also to detail what I was trying to understand from the uncanny in particular.

3.5 Research Exhibition

An exhibition is one of the visual methods used in practical research. The exhibition serves as the research environment that supports the artwork idea that is the primary research target to be explored in the study. The concept of an exhibition can include multiple concepts relating to different models of art and design. It requires the artist and designer to display a body of work to the public to critique.

The experience of viewing artwork can give rise to not only purely visual and aesthetic responses but also to spiritual feelings. This may

happen because the viewer has understood the work and has a response, which is largely emotional. Alternatively, the reaction may come as a result of reading the artist's statement or catalogue, although this is seldom enough to give a full understanding of the project. Gray and Malins (2004: 168) explain this when they say:

> *Although the work may be obviously thematic and have accompanying catalogues with critical writings, usually we are not entirely aware of the artist/designer's intentions for the work, and we are not obliged to evaluate it against their specific criteria. We will make the work whatever we like and apply, usually in an unconscious way, our implicit criteria for judging the quality of what we see.*

Understanding human emotions and reactions in response to art is a fruitful and challenging area of study; this is because we, as humans, are all different in the way we feel, and we have different beliefs that affect our unique interpretations of life. What one person sees as strange could be delightful to another, while it might make yet another person feels uncomfortable. There is no one correct approach or methodology to the study of art because artists are seldom formal, logical and sequential thinkers but are predominantly visual, lateral thinkers. In that lies the challenge of conducting research in the field of fine art. There is the need to develop a philosophy for the analysis of art and a system for demonstrating the concepts involved. In the *'critical thinking in visual*

practices' section in their book "*Visualizing Research*"(2004: 40), Gray and Malins comment that:

> *Unlike many other disciplines, where formal logic and serial thinking are predominant, artists and designers are usually visual, lateral thinkers. In our domain, we know that there are no certainties, no 'right' answers, no simple solutions, no absolute objectivity. All views are admissible, many interpretations are possible, different 'ways of seeing' are encouraged – indeed, one might say that the ambiguity of visual language is its strength and fascination, and one reason for the persistence of visual practices.*

Thus, an important part of this research project took place in the settings of art exhibitions, and an understanding of the exhibitions' viewers' responses was the key to the methods for the collection and analysis of the data. These responses were used to formulate an understanding of what I call *beautiful uncanny* in art. In collecting data from the viewers, the first aim was that they should engage with the artworks, feel the concepts and express how their emotions changed by the experience relative to the way they were feeling before. The second aim was to develop an understanding of beautiful uncanny; the theory relating to the uncanny being widely considered and attracting considerable interest in the field of fine art. Together with beauty, this is a primary

factor in art, and the concept of creating artwork with beautiful uncanny was of great interest.

3.5.1 Data Collecting Process

In the first exhibition, the viewers agreed to complete a questionnaire, and it was handed out during the exhibition. First, I went through the exhibition with the viewers and expressed, through my personal understanding of the beautiful uncanny, how it influenced creating the sculptures. Then, I asked the viewers to re-view the exhibition and then start filling in the questionnaire based on their own understanding. In this exhibition it was planned to go through everything first with the viewers because I was researching the theoretical understanding of certain meanings. I considered that by delivering my personal understanding through the created artwork it made it easier for the viewers to express their vision about the uncanny and beauty in art and enabled them to be collaborative and more expressive.

In the second exhibition, data collection was by inviting visitors to the Cabinet Gallery; in case they were interested in interview participation. I gave time for viewers to look at the objects that were displayed in the cabinet, both sculptures and photographs, after which the interviews were held. The cabinet contained both sculptures and photographs, so it was more accessible to the viewers to compare and contrast between them, and for me to understand their responses.

Finally, in the third exhibition, I asked the viewers to go through the exhibition first then start the interview. The reason being so, as it is not to influence the viewers and not to deliver a particular impression, as I wanted to understand their influence-free impressions about the artwork. Indeed, I wanted only the objects to provoke an impression.

3.6 The Three Exhibitions

The three exhibitions with their different methodologies are explained as follow.

3.6.1 First Exhibition

The aim of the first research exhibition was to understand the different perspectives people hold concerning the uncanny and the beautiful in art. It included a questionnaire designed in two sections: there were three open questions and five statements to be rated on a Likert-type scale. Regarding the participants, in the first exhibition it was important to have as large a sample as possible as that would give more accurate results. The aim was to form an understanding of uncanny and beauty in art, so the greater the number of answers obtained would generate more opportunities to discover more about the concepts and find out existing different views.

For the first exhibition, I wanted a particularly large number of students and staff of different ages and genders, as the sample needed to be aware of the subject of the uncanny and the beautiful in art. Artists can be

familiar with different concepts of art even if they do not practice the same type of art presented in exhibitions. Also, the data analysis showed this as well, as some responses revealed that this could be their interest point in this kind of art. Consequently, the students and staff from the art and design department at De Montfort University were asked to participate, as they were considered the most appropriate sample for this type of research. It was possible that some of them might have already been aware of the concept of the uncanny in art, and some of them could themselves be *'uncanny artists'* who love the idea of creating unacceptable and uncomfortable artworks. Each participant was given a copy of the artworks and were asked to complete the questionnaire once they had viewed all the photographs and understood the aim of the research. They then wrote their comments and personal responses to the work, which enabled me to understand their responses and consider how to present the next step.

3.6.2 Second Exhibition

The second research exhibition aimed to question participants using a semi-structured interview. During this exhibition, the researcher also spoke with the people viewing the cabinet containing the sculptures and photographs about the different emotions delivered to them. The aim was to get their impression of the artworks. This took place during a public viewing, where participants were also from the art and design department.

This second research investigation aimed to get the views about and feelings towards the sculptures, and the photographs taken of these objects, and to try to understand different responses generated by displaying each of them.

3.6.3 Third Exhibition

The third research exhibition aimed to delve more deeply into the viewers' responses by using semi-structured interviews. For this exhibition, a group of students and staff from the art and design department at De Montfort University were again asked to participate. As indicated in relation to the first exhibition, they were considered suitable for integrating the concepts of the exhibition with the research. The conversations conducted between the researcher and the viewers were fruitful in providing an understanding of their thinking, how their imaginations were stimulated by what they were looking at, their descriptions, and the extent to which they accepted what they saw as examples of beautiful uncanny in art. Each viewer was asked if they were prepared to be interviewed and have their interviews recorded. A number of the participants were invited to the exhibition and already agreed to participate in the research. The interviews were conducted after all the photographs were viewed and then I went through the interview with the viewers.

3.7 Data Analysis

3.7.1 Content Analysis

Krippendorff (1989: 403) considers that content analysis *'seeks to analyze data within a specific context given the meanings someone - group or culture- attributes to them'*. Krippendorff also defines content analysis as, *'a research technique for making replicable and valid inferences from data to context'*. Prasad (2008: 1) defines it as a method of observation in the sense that instead of asking people to respond to questions, he cites Kerlinger (1973) who considers that, *'it takes the communications that people have produced and asks questions of communications'*. In this sense Prasad (2008) considers that it is an unobtrusive or non-reactive method of social research. Prasad cites Patton's view (2002: 453) that the aim of content analysis is that it should take *'a volume of qualitative material and attempts to identify core consistencies and meanings'*. As I was personally involved with the exhibition artwork a research method for the subjective interpretation of *'the content of text data through the systematic classification process of coding and identifying themes or patterns'* (Hsieh and Shannon, 2005: 1278) was required.

Furthermore, the processes of qualitative content analysis are clear and formal. It starts with preparing the data; it is important to define the unit of text to be classified during analysis. *'Messages have to be unitized before they can be coded, and differences in the unit definition can affect coding decisions as well as the comparability of outcomes with other*

similar studies' (Zhang and Wildemuth, 2016: 1). According to Prasad (2008: 9) *'More specifically studies using content analysis usually involve the following six steps:*

1- *Formulation of the research question or objectives*

2- *Selection of communication content and sample*

3- *Developing content categories*

4- *Finalizing units of analysis*

5- *Preparing a coding schedule, pilot testing and checking inter coder reliabilities*

6- *Analyzing the collected data'.*

This method of analysis was adopted, not only because it was appropriate in the studies of the processes, but also to help with an in-depth analysis of the answers of the respondents. The reasons for choosing content analysis to analyse the data was firstly that:

> *Categories and a coding scheme can be derived from three sources: the data, previous related studies, and theories. Coding schemes can be developed both inductively and deductively (Zhang and Wildemuth, 2016: 3).*

The first research exhibition contained fifty-one data sources collected to inform a theoretical definition of what I call the beautiful uncanny. Secondly, the third research exhibition data collection used semi-structured interview and a small number of data sources. Finally, since

this type of data analysis facilitates the mechanism of classification of data through the answers and identification of important codes, it helped to derive responses that contributed to the enrichment of the research.

3.8 Conclusion

In this chapter, the research methods used in each art exhibition and how to collect and analyse the data were discussed in detail. Each art exhibition had a goal to use verified methods for collecting data from a chosen sample. The first exhibition utilised a questionnaire to collect data and the second and third exhibitions used semi-structured interviews. The data were analysed using content analysis and each art exhibition was a complement to the previous exhibition.

Chapter 4

Chapter 4
Practice Methods

4.1 Introduction

This chapter describes the practice research journey taken to deliver a certain understanding and evoke specific responses. One of my objectives was to create a body of visual work that expresses the beautiful uncanny. I experimented with different materials to form the ideas and finally decided on sculpture photography as the main media to present the visual work. I progressed through various stages of art work processes of creation and these are explained in this chapter.

4.2 The artwork process

Sullivan (2010) suggests that creation of artwork is not just based on the application of a learnt body of knowledge. *"When planning and undertaking research, artists also make informed choices about imaginative and intellectual approaches, just as they do when they create and respond to art"* (Sullivan, 2010: 111). There are different stages involved in completing the artwork that delivers the main idea of this research, and these involve: imagining, Composition of artwork, creation, colour, reflection and Approbation. (See Diagram 4.1) which are described individually, next.
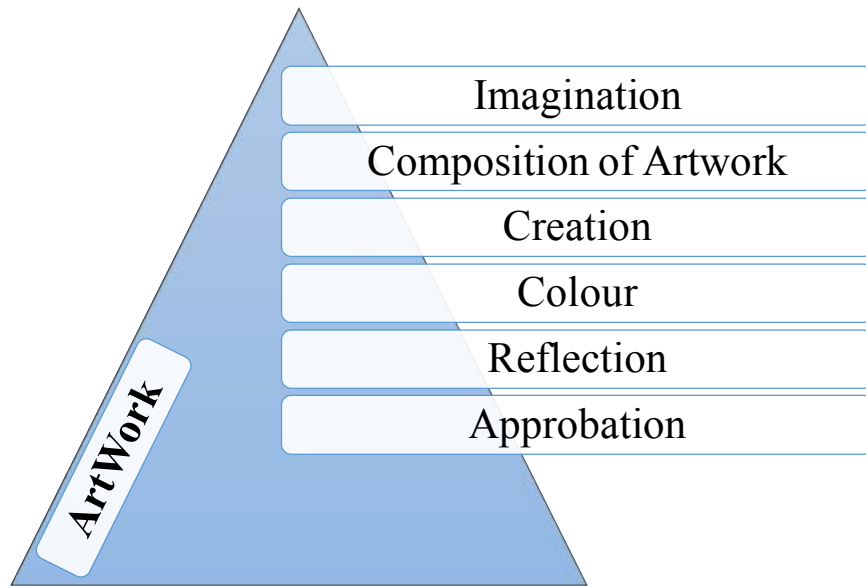
Figure 4-1:Diagram describes Artwork phases

Imagination:

Sullivan (2010: xix) argues that '*the imaginative and intellectual work undertaken by artists is a form of research'.* The meaning of the artwork and what the viewer is looking at and how the researcher is describing the visual work can be, if conducted in a structured manner, a valid form of research (Sullivan, 2010). Imagination leads to the creativity needed to explore different ideas through art; each artwork has its own background and experience of creation. At this stage I explored, through imagination, the ideas behind the objects of human beings and insects. It was at this stage of enlightenment that different acknowledgements were made to what happens in life, personal experience, theoretical understanding, technique presenting and so on.

Composition of artwork:

It was also keen about the fact of creating my artwork that it looks simple but deep in understanding, as well as shows that it does not look like its reality functions. Aiming to create a paradox response from what viewer beyond its simplicity. Referring this to Gestalt theory. Gestalt is a German word, which means "configuration." Graham, L (2008:1) stated that "Gestalt refers to a structure, configuration, or layout that is unified and has specific properties that are greater than the simple sum of its individual parts." For example, in my practice work, I will tack the human and insect as a primary object. I consider artistic parts of human-like eyes, brain, and mouth and insects part like skin, slimy and shape but in a different formation as it is not determined by the true nature of the complete creature's body.

Creation:

At the creation stage, a body of visual work was created and explored as a personal artistic expression using various materials. At this stage, technical descriptions of the experimental steps of making the artwork, using different methods such as sketching, screen printing, mixed media, sculpture and photography, were explored to identify the method that was best able to express the idea of the beautiful uncanny.

Colour:

Colours bring life and beauty to all objects, and such is especially true in art. As each colour expresses a particular emotion or symbol of something and it is variable and different from cultures to another. For example, some consider black colour is symbolism for darkness, gothic, scare and depth, but for some people, it reflected beautiness and distinctive. I consider colour is a personal philosophy of the artist taste and also cannot prove the effect of colour as it depends on the reaction of the viewer to the colour and where it is found, and that is changeable from a viewer to another. In this research, I choose the colour carefully avoiding many colour so that the focus on the form of artwork more and to provide the uncanny impression. I also imitated reality colours by abstracting colours of some sculptures.

I chose one colour for each sculpture to mimic reality in an effective way. The reason for this is to dismiss the multitude of colours because I want to show the work in a simple form but having deep sense. I didn't want to distract the viewers with so many paints. I also wanted to communicate the idea of contradiction. Such as in the presence of two flowers in white and black, which symbolizes life and death and the existence of a black flower next to a white larva lying. Further, the other batch of sculptures shows different movement of creation, when looking at, the eye, mouth, hybrid scorpion, and brain, the colour is shown the abstract of choosing the colours, but the touch of reality is there. For example, giving the mouth dark pink colour, scorpion hybrid in black

clay and brain was chapped in light slimy pink and so. Therefore, the simplicity of the number of colours gave a special flavor to the artwork. And according to my personal artistic principle, colours are a symbol of beauty and the goal is to stay uncanny with beauty.

Reflection:

Artworks deliver interest in ideas beyond the objects themselves, such as beauty, anger, ugliness, fantasy or other kinds of emotions. Reflection is explained in the artistic approach and the way it is formed and translates the initial idea. I reflected according to artworks, such as those of Sally Mann and Keith Edmier, and others, explored in Chapter Two, which display the idea of the beautiful uncanny. I also considered the arguments of philosophers to define the uncanny as well as to draw a certain understanding about the beautiful uncanny in fine art.

Approbation:

Each artwork has its own design style and needs to be judged on its own merit. Approbation of the artworks, created in this research practice journey, was revealed as a result of the exhibitions and if they successfully delivered the specific responses required to my creations of the beautiful uncanny. The approbation would also inform me as to whether the techniques succeeded in explaining the idea of the beautiful uncanny.

4.3 The emotional inspiration

Emotions like weak, degraded, confused, floundering and unbalanced are the kinds of feelings that I consider a person would feel when being an insect, a life but tinier than an actual human being. People experience different problems, which make them feel a momentary failing which they encounter by degrading themselves sometimes. The impression of being an insect can direct entirely uncanny feelings, but, at the same time my curiosity was raised as to how to express these kinds of ideas; including pleasure that is uncanny. There are different kinds of insects, some are weak, peaceful, beautiful structures, and others are stunning in the way they are formed, but poisonous with painful bites that can result in death. Moreover, some people look at insects and describe them as ugly, especially when they create feelings of disturbance, chilliness, fearfulness of being bitten or attacked. I, however, did not pass over the fact that insects are beautiful to look at in their different forms, colours, and unique detail.

I started to imagine human parts being slowly transformed into insect parts, and in attempting to describe the moments I remembered Franz Kafka words in his book *The Metamorphosis*'(1972);

> *I cannot make you understand. I cannot make anyone*
>
> *understand what is happening inside me. I cannot even*
>
> *explain it to myself.*

The Metamorphosis tells the story of Gregor Samsa the main character for this story, who wakes one morning to find himself strangely and surprisingly transformed into a giant insect and consequently struggling with his new body to modify as a new abnormal situation in his life. This is so surreal story to identify what kind of strange emotions that Samsa has been through. The correlation between Kafka imaginative story and my imaginative surreal artwork is motivating because the imagery of forming hybrids of humans and insects cannot only give the sense of weirdness and abnormal moods but also can create beautiful and surrealist characteristics.

Further, in Kafka story it shows how Samsa struggled because of the huge size of the insect he became, so that has given me a vision of transformed objects not only hybrid human and insects but also to small size that delivers the main point I am after beautiful uncanny work. This kind of practice work and it's reflected emotion poses the question, "Can uncanny be beautiful?" The uncanny and beauty are important factors in this research, and in the next three chapters, the results of the artwork made are exhibited in research exhibitions.

.

4.4 Formulating the Initial Idea

The practice inspiration journey started by reading about uncanny theories and how they are related to fine art. From the literature in

Chapter Two, it is clear that the arts present the concept of the uncanny in an attractive and mostly memorable way.

In practice, it was important for me to find out where the beautiful uncanny can be in insects and how to link it with humans. To that end it was important to document inspired initial ideas that could be a starting point for the practice work. I started the practice journey by photographing insects in different ways and whether they were dead or alive, aiming to find an appropriate way to deliver what is beautiful uncanny in their lives; what is different about them that can be presented as art. For example, I photographed a dead bee, and the wings looked like a flower growing from the back of the bee (See Figure 4.2) It was inspiring how the bee was laying on the ground, it appeared like the brain structure of a human being. Later, I photographed a flower stigma dropped on a table (See Figure 4.3) This opportunity inspired me to get pictures in the studio and start creating initial artwork (See Figure 4.4)

Figure 4-2:The bee on the ground, Author (2014)

Figure 4-3:Flower stigma on table, Author (2014)

Figure 4-4:Initial artwork, Author (2014)

Freud wrote the most famous essay about the uncanny, so I visited the Freud Museum in London. It was an important place to visit to inspire and develop the practice work. I had the opportunity to examine and read some of Freud's studies and saw his most well-known piece of furniture, his psychoanalytic couch, on which all of his patients had lain. The couch is an antique piece covered with multi-coloured Iranian fabric and it was beautiful, wealthy in the way it looked and was designed (See Figure 4.5)

Figure 4-5:Sigmund Freud's sofa

(Source: https://www.freud.org.uk)

The atmosphere in the museum elicited mixed emotions, dazzling but suffocating; this is how I felt in the small rooms with the presence of the reminders of Freud's life story and writings. Interestingly, during my

visit there was a display of Sarah Lucas's work titled *Pauline Bunny (1997)* (See Figure 4.6)

Figure 4-6:Pauline Bunny, Sarah Lucas (1997)

(Source: *https://www.freud.org.uk)*

The object was a sculpture of a pair of legs sitting on a wooden chair, the legs were clothed in women's tights but appeared as weird. Personally, it was an uncomfortable piece of artwork to view, and I considered it disturbing and ugly in the way it had been created and exhibited. Moreover, in art, I understand that likely some artist would consider this as a personal taste and style of work, path method, and technique that artist takes on to create their artworks by understanding and creation to provide the idea they after. For example, Lucas work, further, the way of Lucas work Pauline Bunny shows the legs and it is width with the size of the arms and how they are connected is odd, also seeing the arms hanging from the area which is supposed to be the head was so shocking. As well as, wearing the legs along socks was

disgusting because I saw the socks differently than reality. These long socks give a kind of complement to elegance, but in this work, it was ugly as it is not normal to see a doll with no head and body just arms and legs setting in achier.

In his article which first published in January/February 2013 Making the Ordinary Extraordinary by J.J. Charlesworth described Loucas work,

> *Bunny figures (1997) made from women's tights stuffed with wire and fluff, the human body becomes a kind of raw material, abstracted and genderless, with loops of limbs becoming intestinal, twisting, caressing and enfolding themselves. They are more human for being inhuman, their slow contortions invoking a sense of human gestures with uncanny echoes of classical statuary – but they remain resolutely quiet*

then continued to state;

> *Lucas appears to be searching for the moment when dumb, everyday stuff is redeemed by its ability to provoke unlooked-for fusions of representation and metaphor. For Lucas, this turn to how matter and materials might connect to a truer sense of bodies and of being – sidestepping cliché and refusing the accessible language of stereotype that only conceals what it pretends to communicate – comes back to an austere commitment to the simplicity of materials and unembellished*

form: things that refuse to be other than they are, and in which the artistic intervention is what transforms them into something more than mundane.

As a personal point of view from Lucas's work, I can be understand that there is a thin line between creating an ugly piece of art or a beautiful and oddly beautiful piece of work. Each has it is own kind of attractiveness. I found that creating a simple object can present strength a manifesting strangeness; fore example small halo that gives a powerful and influential feeling that remains in the memory. The appearance of beauty that the viewer can see is an asset by nature, something that is simple, known, and undeniable. Further, I can understand that each person has their own personal responses and reactions to any artwork; however, searching for common classifications to what is obviously ugly, obviously beautiful and what is in between is challengeable subject.

In my personal view, the uncanny in art has it is own kind of beauty, but some artworks do not show any kind of beauties, it shows a merely uncanny response. However, to those artists I consider they see art that way as it is not a condition to deliver purely beautiful art, I consider the beauty to them is what they relay see in their artwork and what they deliver. According to an interview with Sarah Lucas about the "The Pleasure Principle" a conversation with Curator James Putnam 21 January 2000 and been issued within Freud Museum London. Lucas

stated that; *"Once I have made myself something [Artwork], and it becomes concrete, and I have decided I think it looks good, then I feel quite comfortable in a room with it."* Finally, it was a productive example to view in Froude's museum, because for my personal knowledge, it is a way to understand how a simple object can stimulate strong impressions of the uncanny.

This can explain the existence of the classifications in art. Therefore, in this research, I wanted to create hybrids of human parts with insects; allowing acceptance of weirdness. My aim was in fact to form artwork that could be considered as beautiful uncanny to understand how uncanny can be perceived as beautiful in art.

4.5. Studio work

Art space is where the artist starts creating the visual work and experiences different methods until they are able to provide the main artwork. In this section I describe the two main places where the artwork was created. Most of the practice work was completed at the studio in De Montfort University (See Figure 4.7) and was created from October 2013 until 2017. Also, a second space was organised within my apartment (See Figure 4.8) I used these spaces to meet the considerations about experimenting with techniques such as, sketching, printing, collage, sculpting and photographing.

Figure 4-7:De Montfort University Art Studio, (2013-2017)

Figure 4-8:Home Space, Author, (2013-2017)

4.6 Creation

4.6.1 Sketching

Sketching, as a type of freehand drawing, creates an outlet for what goes on in the artist's mind and senses. It could be realistic or it could present an imaginative design of ideas. Sketching provided a method to record what was going on within my creative mind. It was used as a tool to identify the best images and to highlight various designs to form the idea

of a hybrid. Moreover, I sketched parts of insects merged with parts of humans using ink, pencil and water colours, to create familiar things such as a human mouth, brain, insect and eyes (See Figure 4.9, 4.10, 4,11, 4.12 and 4.13)
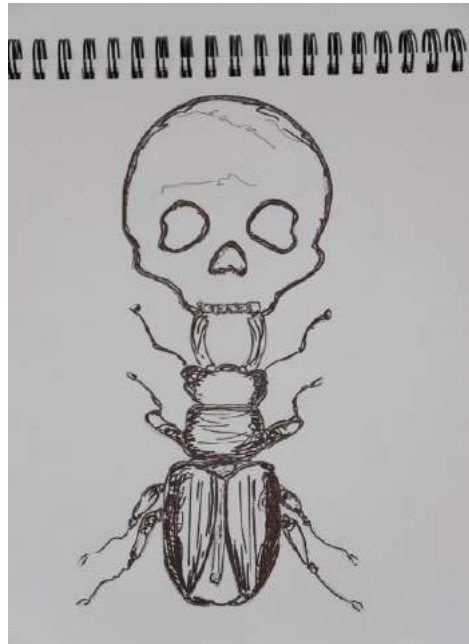
Figure 4-9:Sketch 1, Author (2014)

Figure 4-10:Sketch 2, Author (2014)
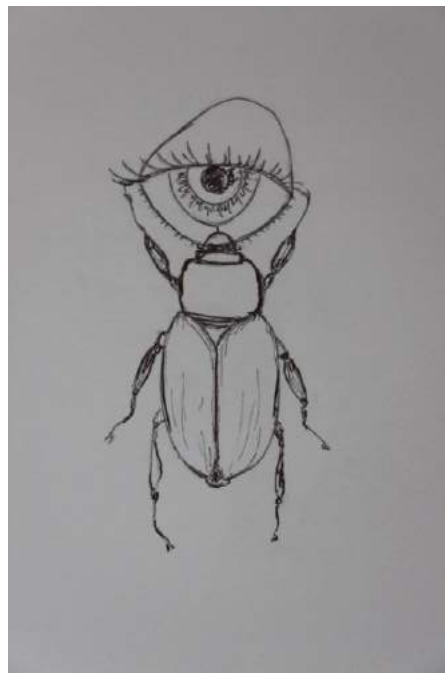
Figure 4-11:Sketch 3, Author (2014)

Figure 4-12:Sketch 4, Author (2014)
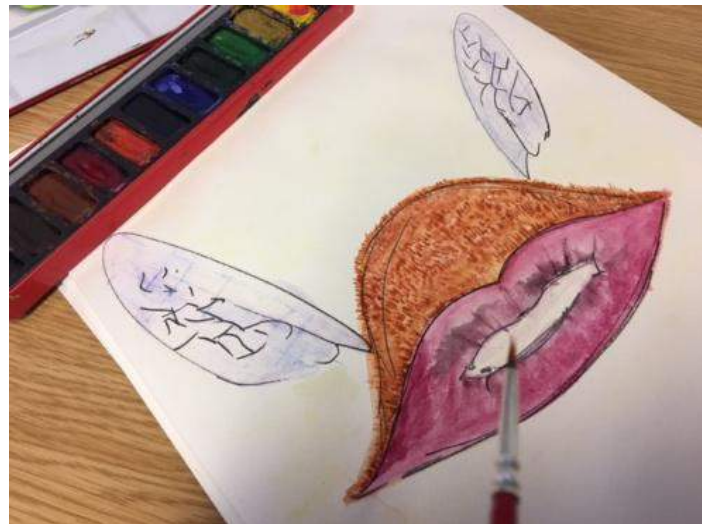
Figure 4-13:Sketch 5, Author (2014)

Sketching was beneficial, simple and influential in the way it gave the initial ideas of hybrid a life form. I found in those sketches an unusual attractiveness and could later be a starting point for new artwork. This

first stage of the practical work lead to another different type of experiment, printing, that could provide uncannily beautiful resonance.

4.6.2 Screen print

I expressed my ideas through screen-printing. I had different kinds of insects (See Figure 4.14 and Figure 4.15) as well as floral printed-paper and a human anatomy printed paper to screen print over and through this art technique it was possible to duplicate an image, many times, in different ways (See Figure 4.16 and Figure 4.17)

Figure 4-14:Printing proses, Author (2014)

Figure 4-15:Printing proses, Author (2014)

The paper that was used had a creamy background with black roses and what I liked about it were the flowers, as they gave a response of beauty within the black ink. I printed a black insect over one of the black roses, and also printed an insect on a human image. The screen prints were exciting and stimulating and will be similarly created for further creative work.

Figure 4-16:Screen Print, Author (2014)
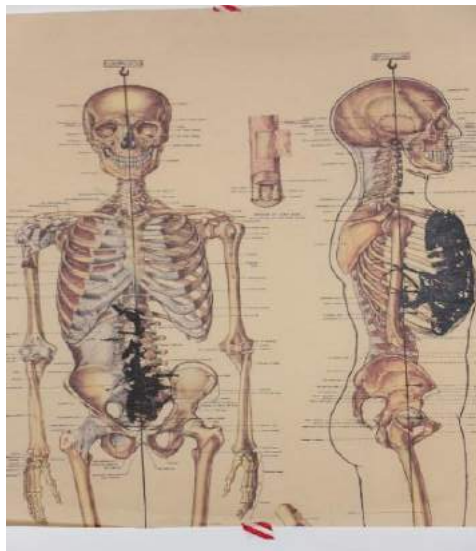
Figure 4-17:Screen Print, Author (2014)

I made a number of prints, however, the most effective was the flower and bee print in (Figure 4.16). This print expressed extraordinary imagination and inspired a new line in this practice research. Because when I printed the flower on the top of the bee, I liked the idea that

reminds me of Bosch exquisite corpse pints. So, creating an object above object, it delivered to me kind of impressions of a completed form on the fact that the insects are familiar to appear with roses, which is normal to see with each other for example, at gardens. Simultaneously, the print showed a strange figure as if the flower germinated inside the insect. This kind of method I hold on to complete another kind of experiments. However, I had a goal in this practice which is also to add some human part with them, which would arouse a weird reaction. I considered a different type of work, adding a human part to an insect's image to evoke human sensations and to do that I started collaging.

4.6.3 Collage

The collage technique was used to assemble many insects, human elements and flowers to have different visions. Collage is a technique of structuring a work of art by adding various multi-coloured materials, which can be newspaper, parts of photographs or bits of pictures from magazines and any images, whether related to each other or not commonly linked with one another, into a single surface. It was a useful method to present exciting examples of human and insect hybrids (See Figures 4.18, 4.19, 4.20 and 4.21).

Figure 4-18:Hybrids by Collage A, Author (2014)

Figure 4-19:Hybrids by Collage B, Author (2014)

Figure 4-20:Hybrids by Collage C, Author (2014)

Figure 4-21:Hybrids by Collage D, Author (2014)

I knew that these designs reflected a powerful meaning but also considered that they could be made from different materials that could add detail, to make the artwork unique and give a sense of uncanny

beauty, by using three lives: human, insect and flowers. I attempted to evoke a particular feeling as a result of the three in one soul and to note how they also completed each other in certain areas. Furthermore, as long as they were natural a link was created among them. For example, flowers and insects are often seen together. The flower is appealing to humans and it evokes ideas of calmness, love and beauty and is used in many different ways.

To consider the previous processes and how to achieve the goal of creating human science from a body of an insect, I found that manually modelling the designs into three-dimensional (3D) figures would deliver a valuable result.

4.6.4 Sculpture

I selected the screen print in (Figure 4.16) and tried to create it differently. In the first experiment, I used clay and wax to create insects and flowers. These pieces were designed in a way to merge two different materials to represent two different objects. All the ceramic and wax pieces were formed with texture and fingerprints. This technique allowed me to express associated human feelings (See figures 4.22, 4.23, 4.24 and 4.25).

The insect figure was created first as a ceramic piece, and then it was created as a silicon mould which allowed it to be used in many experiments.

Figure 4-22:Experiments creation, Author (2014)

Figure 4-23:Sculpture 1, Author (2014)

Figure 4-24:Sculpture based on Screen Print, Author (2014)

Figure 4-25:Sculpture 2, Author (2015)

I adopted the composition that has been explained in (Section 4.4) and shown in (Figure 4.4) The idea of composition in this work gave elegance, beauty and harmony between size and how to balance the sculptures between each other. This provided an aesthetic gesture as well as a strangeness regarding the inter-installation of varying sizes in a way that was easily obtained.

Moreover, a similar idea to the previous work was designed, but in another situation. I wanted to represent the idea of new life emotions, concept and principles in life by creating "Birth", (See Figure 4.26).

Figure 4-26:Sculpture 3 Birth, Author (2015)

The flower in this work represents life, vast and powerful, and this explains the large and heavy ceramic flower. This life touches the newborn, which is shaped like a yellow cocoon. It delivers innocence, just like walking into somewhere, that you do not know, to find that life with its experiences and with all it carries for a person. I chose yellow wax to represent glamor and beginnings.

Different sizes of flowers with different materials, some with ceramic and some with black clay were made. I was interested in the way these flowers appeared to generate different emotional responses when looked at. One is so hard and white, and the other so soft but black. However, the concept of this work was to link the flower to the human, relating to life and death, as can be seen in (See Figures 4.27 and Figure 4.28).

Figure 4-27:Sculpture 4 Life and Death, Author (2015)

Figure 4-28:Sculpture 5, Author (2015)

Furthermore, I created another experiment to explain the idea of contradiction, showing that through the difference of white and black giving the power of sentimental feelings (See Figures 4.29 and Figure 4.30)

Figure 4-29:Sculpture 6, Author (2014)

Figure 4-30:Sculpture 7, Paradoxical Collision, Author (2015)

In this work (See Figure 4.31) I designed an insect, which looked like a human body lying on the ground. The artwork displayed is an insect, yet it gave a human impression and next to this white corpse there is a black flower made of clay.

Figure 4-31:Sculpture 8, Throes 1, Author (2015)

By changing the flower position in (See Figure 3.32) and placing the flower above the white corpse it suggested that it was buried. Further, the work delivered simplicity and depth of thought at the same time, although there were so many details and hand texture to make it attractive.

Figure 4-32:Sculpture 8, Throes 2, Author (2015)

I conducted different experiments in the same situation as the previous works and created a large white larva made of ceramic and poured over it a yellow wax to deliver a different expression and also to understand how materials can deliver beautiful uncanny (See Figure 4.33)

Figure 4-33: Sculpture 9, Author (2015)

This experiment lead to other artworks being created similarly by presenting objects made of ceramic, wax and clay. I also created more objects that had a more obvious human part. Further, the artworks formed after the first research exhibition review created responses that gave me inspiration. How would the new creation of sculpture deliver what I call beautiful uncanny? I was inspired by the previous work and created an object of a human brain hybrid from above with the shape of an insect (See Figure 4.34 and 4.35)

Figure 4-34: Experiments creation A, Author (2015-16)

Figure 4-35: Experiments creation B, Author (2015-16)

I added a black rose at the end of the insect part and the work was presented inside a cabinet in the second exhibition, it was a primary object not yet finished and also before being photographed (see Chapter Six). Moreover, in the final step of this work, I poured a transparent and rose-like wax over the sculpture. I began by installing the materials together to give them a sense of realism and odd look as well as making

it beautiful and attractive (See *Experiments Creation* Figure 4.36, 4.37,

4.38, 4.39 and 4.40).

Figure 4-36: Experiments creation C, Author (2016)

Figure 4-37: Experiments creation D, Author (2016)

Figure 4-38: Experiments creation E, Author (2016)

Figure 4-39:Experiments creation F, Author (2016)

Figure 4-40:Experiments creation G, Author (2016)

Finally, after the object dried and was photographed it was displayed in
the third research exhibition (See Figures 4.41 and 4.42).

Figure 4-41: Sculpture 10, Brian, Author (2016)

Figure 4-42:Sculpture 11, Brian 2 Author, (2016)

Furthermore, I wanted to present the idea of human being threatened and how it can be felt by creating a hybrid of a human brain with the body of a scorpion. This was the intention of using black clay to create the hybrid shape as well as an added white rose to represent hope (See Figure 4.43 and 4.44).

Figure 4-43: Experiments creation H, Author (2016)

147

Figure 4-44: Experiments creation I, Author (2016)

This art conveys a threat because the scorpion is known for its toxicity and is considered a frightening insect, but I wanted to show something more beautifully uncanny than just frightening and disturbing, so I added the white rose to the black object (See Figure 4.45 and 4.46) This work was displayed in the second research exhibition as object and displayed in the third research exhibition as photography.

Figure 4-45:Sculpture 12, Threat 1 Author, (2017)

Figure 4-46:Sculpture 13, Threat 2 Author, (2017)

Furthermore, I hailed the idea of a human insect hybrid as the object which started giving the sense of the beautiful uncanny, based on the research exhibition responses. I created an artwork called "Stare", after several tests to understand how the shape should be (See Figure 4.47 and 4.48).

Figure 4-47:Experiments creation J, Author (2016)

Figure 4-48:Experiments creation K, Author (2016)

I started shaping and experimenting with different ways to make this sculpture look real and hybrid. The eye object was made of ceramic and was given a layer of transparent wax. Later, black clay was added to the eye pupil and covered with a second layer of transparent wax and then painted with black paint. Then, the back of the eye was covered with

black wax and black paint to create an insect shell. Finally, the eyelashes were added to the sculpture of the eye so that it appeared real and attractive but also odd. (See Experiments Creation Figures 4.49, 4.50, 4.51, 4.52 and 4.53).

Figure 4-49:Experiments creation L, Author (2016)

Figure 4-50:Experiments creation M, Author (2016)

Figure 4-51:Experiments creation N, Author (2016)

Figure 4-52:Experiments creation O, Author (2016)

Figure 4-53: Experiments creation P, Author (2016)

In addition, I created another object called *"Unvoiced"* to express different forms of the hybrid. During the creation process I found it enjoyable and mostly emotional. In this art piece I was inspired by Goya paintings (See Figure 2.5 and 2.6 as explained in Chapter Two) Primarily, I selected one of the sketches completed previously (See Figure 4.13 in section 4.6.1) also, I selected some of the sketches completed previously (See Figure 4.13 in section 4.6.1) and looked at the collages experiment (See Figure 4.18 in section 4.6.3) aiming to determine how to create an object and what best to use as materials to deliver piece of art that simulates the idea of the sketch and collage.

The *Unvoiced* shaped object was created out of ceramic and covered with a layer of transparent wax. The lips and the oral cavity were covered with red wax and finally the mouth was covered with white silicone rubber. The silicone rubber gave the surface of the object a hint

of an hybrid look. (See Figure 4.54, 4.55, 4.56, 4.57 and 4.58) As final

step I covered the white rubber with several layers of transparent wax

(See Figure 4.59)

Figure 4-54:Experiments creation Q, Author (2016)

Figure 4-55:Experiments creation R, Author (2016)

Figure 4-56:Experiments creation S, Author (2016)

Figure 4-57:Experiments creation T, Author (2016)

Figure 4-58:Experiments creation U, Author (2016)

Figure 4-59:Sculpture 14, Unvoiced, Author (2017)

There was a strong connection between the sculptures and the process
of photographing them. Photographing the objects gave them an aura of
uncanny, regarding the way the objects were positioned, the colours,
zooming in to make the sculpture larger than actual size and having

ample space around them. The photographic technique is explained in the next section.

4.7 Photography

Photography is an art technique used for art or to save valuable moments in an ordinary life. An artist's photographs can depict either beautiful or ugly images, depending on their projects and interests. Many photographers use some sense of uncanny emotion in their photographs, for example, as shown in Sally Mann's family photographs (See Figure 2.22 and Figure 2.23) in Chapter Two.

Photography, in this research, plays a significant role in delivering what I call the beautiful uncanny. The photographs of the sculptures focused on the main targeted points of detail, captured more by zooming in, and illustrated the uncanny that I was searching for from the beautiful sculptures. The idea of photographing the sculptures was derived from my belief that things can be seen from different perspectives. It is possible to see and experience a certain feeling without having to look directly at the actual object. This was tested by the three research exhibitions.

I experimented with lots of photographs to develop and crystallise the plan of the practice method, as well as to understand the arrangement of the mechanism of photography regarding angle selection, the study of

the location of the carved image and background and lighting (See Figure 4.60, 4.61 and 4.62).

Figure 4-60:Photograph Methods A, Author (2015)

Figure 4-61:Photograph Methods B, Author (2015)

158

Figure 4-62:Photograph Methods C, Author (2017)

The aim was to understand how to explore the beautiful uncanny through sculpture photography. Normally, it is easy to show a naturally ugly or stunning photograph, such as a portrait or scene in nature, however, it is challenging to look at a particular photograph and respond to it as beautiful, uncanny or stimulating, this was the benefit of the practice research.

In photography, it is important to understand how certain angles can be attractive and I also carefully chose what to focus on, to receive the response I looked for. So, it was essential to consider such factors as the contrast between colours, light, materials and texture.

159

4.7.1 Zooming to achieve surreal photographs

Surreal photography produces photographs obtained by various means and expressing various emotions, whether visual or literary. It is considered a method that enables an artist to totally capture moments of psychic intensity in exciting, odd forms to produce attractive art. Werner (2012: 39) in his PhD thesis entitled "*On Posing Notes on Imagines*" reported that:

> *Much surrealist photography uses the pre-photographic set-up to specific effect, to harvest photography's claim of a correspondence to the real, to present as if found a "reality" that the photographic image has altered or added to and which is thus truly surreal.*

When I chose photography as a supporting tool, the aim was to highlight in-depth the details of the sculptures. A photograph can show small detail in the artwork that cannot be easily seen, however, a photograph cannot deliver sensations as real objects do. Photography, as the practice methodology, was to form and respond to the beautiful uncanny. Thus, for the small objects created such as insects, flowers, brains, mouths and eyes, photographing them close-up produced noticeable angles and metamorphic distortions and captured the beautiful details of these objects, thereby creating surreal photographs.

4.8 Conclusion

It was informative to use simple materials and incorporate them in a modern way. It was also a challenge to create a small sculpture to create a high level of impact. These ideas emerged in the photographs and showed the extent of simplicity and depth at the same time. It is also worth mentioning that transforming the image of an insect into a human, by incorporating sculpture and then photographing, builds a philosophical experience.

The practice work was then tested through research exhibitions, to understand the viewers' responses. Chapter 5, Chapter 6 and Chapter 7 address the three exhibitions.

Chapter 5

Chapter 5
First Research Exhibition:
Analysis and Findings

5.1 Introduction

The first exhibition was set up at De Montfort University and had a limited audience, which was viewers from the Department of Art and Design. In this chapter, I will describe the processes of the show in detail regarding planning, artwork choice, data collection, analysis, findings, and discussion.

5.2 The First Exhibition

I arranged for the first exhibition to take place in one of the DMU fine art studios. This location ensured that it would be accessible to as many students and staff as possible, which would help with the data collection. The aim was to understand the individual meanings of the concepts of the uncanny and beauty in art to gain a contemporary understanding of what I call the beautiful uncanny. So, the point was to get as many responses as possible from visitors to the exhibition about their understanding of the two elements and their views on them, as increased personal knowledge can narrow the concept of beautiful uncanny and so enable the artwork to be developed further development might be easier to comprehend, have greater meaning and offer a sense of the human in

the body of an insect, and evoke responses regarding the beautiful uncanny.

I selected seven photographs of sculptures, from a total of thirty photographs, to be exhibited in the show. The selected photographs formed a story line from birth to death. This human story is presented as the insect's circle of life between flowers. Before choosing the photographs, I printed them on A3 and spent time looking, exploring and choosing the best sculpture images, which were then printed in A1 and framed in black.

Figure 5-1:Photograph Experiments, Author (2015)

The size and location of the exhibition space helped me collect data from a large number of staff and students, both undergraduate and postgraduate, from different classes, and of different ages and grades. The size of the space helped the photographs tell a story, as I wanted

(See Figure 5.2 and Figure 5.3) I spent some time deciding where to hang each picture and which photographs should be side-by-side because it was important to offer a clear vision for those viewing the show.

Figure 5-2: Exhibition Space A, Author (2015)
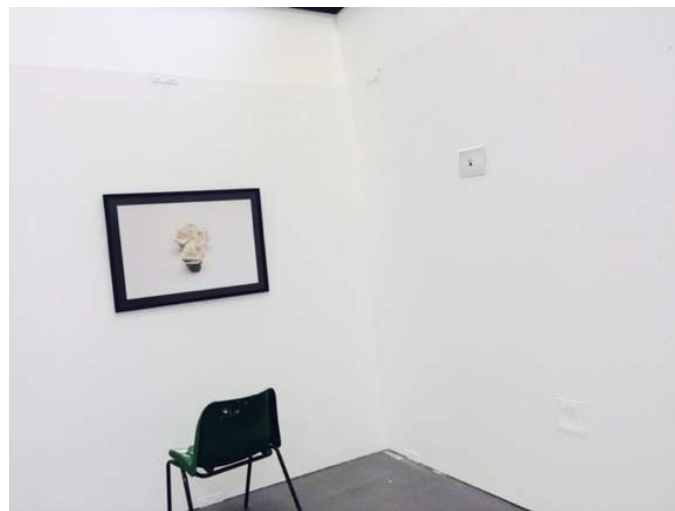
Figure 5-3:Exhibition Space B, Author (2015)

The show was open for one week giving a large number of students and staff the opportunity to see the show and complete a questionnaire. (See Figure 5.4, 5.5, 5.6, 5.7 and 5.8)

Figure 5-4:First Research Exhibition A, Author (2015)

Figure 5-5:First Research Exhibition B, Author (2015)

Figure 5-6:First Research Exhibition C, Author (2015)

Figure 5-7:First Research Exhibition A, Complete the Questionnaire, Author (2015)

Figure 5-8:First Research Exhibition B, Complete the Questionnaire, Author (2015)

It was particularly interesting having a group of students talk about my work and listening to their different views before giving them a questionnaire to complete. The opportunity to have a conversation with them raised possibilities for further ideas to create artworks.

5.3 Data Analysis

The data collected in the first research exhibition came from 52 respondents with different study status, age, and gender. The females numbered 38, which was higher than the number of males, at only 14 participants. A breakdown of these participants' demographic details is as follows:

Female: (9 BA age 18-20), (20 BA age 20-30), (2 BA age 50-60), (3 MA age 20-30), (1 MA age 50-60) and (3 PhD age 30-40+).

Male: (7 BA age 20-30), (1 BA age 40-50), (3 MA age 20-30), (1 MA age 50-60), (1 PhD age 30-40) and (1 Staff age 60 and above).

The analysis is divided into two sections, the uncanny in art and the beauty in art, based on the participants' answers on how they defined it. Responses are classified in order of academic position and age range starting with females then males. The distinction made between the academic levels BA, MA and PhD responses was in terms of understanding the concept and responses to the artwork, to see if those who were in the same age range and same academic levels were likely to have similar responses.

5.3.1 Uncanny in Art

(F BA 18-20):

The students overall looked forward to sharing information and expressing what they already knew about art as well as what they understood from the exhibition. For example, one of the viewers defined the uncanny in art as *'Things that are bizarre or unusual and aren't expected experienced in reality'* another viewpoint was that '*something is unusually depicted'*. Another student shared an interesting answer by writing *'The uncanny is the mystery of what used to be close but is not any more'* and one stated that the uncanny in art is *'Seeing something familiar and feeling distant and uncomfortable when seeing it again'*.

(F BA 20-30):

In this age range the students expressed the uncanny in art differently. For example, one said 'probably something I will always remember, something unique and beautiful'. Another student said 'I know Freud has a lot to say about this; personally, anything weird, like not from nature that may slightly put the viewer on edge, things of death maybe? Subjects we may find somewhat unforgettable'. Further, three students described the uncanny in art technically, such as saying art that has mixed objects to create a visual deception. On the other hand, four students had no idea about the uncanny, however, one of these said they were 'not sure on the definition of the uncanny in art, possibly mundane art is made extraordinary'.

(F BA 50-60)

There were two females in the same age range who saw the uncanny in art as something familiar that has been changed or transformed into something ugly or scary, also something unexpected considered as being normal.

(F MA 20-30)

These three students described the uncanny in art as something that is '*unusual*'. One of them, however, added *'the uncanny in art is something that is unusual yet beautiful at the same time'*.

(F MA 50-60)

This student believed that the uncanny in art is related to beauty. She said *'the uncanny in art makes one breathless, and the object is unbelievable'*.

170

(F Ph.D. 30–40)

The viewers within this level of study described the uncanny with words like *'ugliness, distracting image and memories of bad things'*. A researcher responded that *'The uncanny can also be related to bad body action or movement'*. Also, one of the researchers, who is also a member of staff, described the uncanny in art according to her view of the exhibition said *'images too detailed to seem real. Creepy things'*. On the other hand, a researcher said that the uncanny was a new word to her and she had no idea about it, but she was interested in understanding it based on what she has seen in the research exhibition. Regarding conversation between the PhD viewer and myself, it was apparent that she understood that *'the uncanny could be a dark feeling but could also be good in some situations in art'*.

(M BA 20-30)

Students, in this group, had similar answers such as *'ugly, disturbing'* and some had fascinating responses. For example, one student responded that the *'uncanny is about objects or feelings that are not usually seen every day and also not an easy response for people because it could be bizarre'*. Another student wrote *'it is an object that has changed',* whereas another defined it as *'Art that is conveying beauty through unconventional subject matter'*.

(M BA 40-50)

One mature student described the uncanny in art is an action that gives either a straightforward feeling or one which can make the viewer question rather than just accept whatever it is. The student stated *'whether something questions or jars with the norm'*.

(M MA 20-30)

Two students defined the uncanny in art as an emotional response, something that is *'unparalleled and unique to its subject'*. One of them made an exciting suggestion defining the uncanny as *'something close to the normal but not quite there'*. The other answered *'unbelievable, unexplained and something striking you as being extraordinary, not necessarily beautiful in traditional beauty, but striking'*.

(M Staff 60-above)

A male member of the staff, in the 60-and-above age range, defined it as *'something you can't quite identify or place, but that is almost like something you can recognize'*.

5.3.2 Beauty in Art

(F BA 18-20)

The respondents in this age range described beauty in art; for example, as one stated *'Beauty in art is deep and meaningful'*, whereas another student defined beauty as *'whenever something drives you in'*. One student related beauty to women. She wrote that *'beauty in art is feeling fresh, feminine and first thought of growth/nature'*. Moreover, one

student saw beauty in art as a subjective concept found mostly in *'nature'*, and also that it is a matter of personal opinion and taste, depending on what the artwork is about.

(F BA 20-30)
A shared idea in this age range was that they defined beauty in art that is common to see in art because art delivers what is pleasing, aesthetic and memorable. Also, most answers referred beauty to *'nature'*. There was one student who defined *'beauty in art is not always represented! Some art can be displayed strangely'*. Another student wrote that *'it can be demonstrated in uncanny ways, even the ugly within potential beauty, and I believe that everything in art is beautiful in its own unique way, no matter how frightening or strange it is'*.

(F BA 50-60)
The participant responded that *'beauty in art depends on the artist, what they are delivering and also how people respond to the artwork; it is personal taste'*.

(F MA 20-30)
Beauty in art to this age range was defined as *'aesthetically pleasing'* and also *'it depends on the style of art'* and as *'something that takes your breath away'*.

(F MA 50-60)
This respondent defined beauty in art differently, she stated that *'I hate clear beautiful colours, but it does work for some people so it is just personal'*

(F Ph.D 30–40)

173

On the other hand, there was a clear vision about understanding beauty in art from some female researchers, one said *'Neatness, whiteness',* another said *'beautiful colour and form combinations, a perfection of proportions and the way they speak and make the respondent feel and think. Also, what leaves the person with a good feeling?'* In addition, the PhD student and member of staff said that her perspective of seeing beauty in art was *'based on the effects of colour and light'*, regardless of the object, as this plays a fundamental role in her vision of art.

(M BA 20-30)

The students in this age range related beauty to *'nature'*, something that is obviously seen in life and also something that is related to what is stated through the artwork, whether or not beauty is the main subject of the artwork. One of the students reported *'often classic which bores me but in uninteresting subject matter and a more unusual approach'*.

(M BA 40-50)

The viewer stated that *'Modern art tends not to embrace beauty; it has been seen as suspect, but that is changing'*.

(M MA 20-30)

These respondents reported that beauty *'was shaped by colour'*, but *'depends on what the art is showing'* and *'how each viewer sees the work as beautiful'* and *'how they respond to it'*. In other words, it is a matter of personal taste. This is because aesthetics is vastly important, especially in terms of feeling or seeing something totally beautiful and

having its story with you. One student gave a thought-provoking answer *'Lots of things can be beautiful, but not everything'*.

(M MA 50-60)

This student reported that*, 'beauty in art is important, something I like to see'*

(M PhD 30-40)

The participant defined beauty in art as '*something important in the work but, at the same time, not necessary'*.

(M Staff 60-above)

This respondent stated that *'beauty in art is optional, and beauty can be made to appear in many different ways'*, meaning that it could be not only something you see but also something you feel.

5.4 My Reflections

My reflections, as the artist who created this exhibition entitled 'In Between My Life and My Insect Feelings', begin with how the visitors were looking forward to viewing the exhibition and how they showed their interest in what they were about to see. They were intrigued by the title and wondered what they were about to see and understand about where the human can be within the insect.

The visitors viewed the works of art quietly. They were fully focused and keen to understand the concept. As soon as the questionnaire was

handed out they started sharing thoughts and experiences and were trying to indicate their understanding, especially on the perspectives of the uncanny and beauty in art. It seemed that everyone had their own concepts, beliefs, emotions and questions about how these could be delivered to them, mainly with the uncanny. It became clear to me that each one of them had an explanation and wanted to address it, as their questionnaire answers indicated their need to share their views. It was fruitful to analyse these views, and to try to explore whether the uncanny is something acceptable and not always related to what is negative or disturbing.

A common theme linked the views of a number of students who argued about the meaning of beauty in art and how it is beyond the beauty of just nature and colours. I was able to link what the viewers saw, as revealed through their answers, and what they already understood regarding each concept. That was satisfying as it confirmed the successful delivery of what I argue is the beautiful uncanny. My reaction to all this is that the uncanny in art is not as complicated to deliver as I first thought it would be, nor is it difficult to stimulate emotion in other people. Simplicity can impact emotions. The challenge is, how to accept the uncanny and how to view it differently than it is usually perceived. I knew the experiment was successful and delivered what I had aimed for when the viewers were questioning why photographs were used in place of the original artwork, but at the same time they were impressed with them and fully engaged in the use of the photographs.

5.5 Findings

The findings reveal that the participants in the exhibition, and those who took part in the questionnaire, felt pleasure when viewing the sculpture photographs. It was also shown by their questions about the interest of linking two meanings in one idea. Further, the comments from the participants about human and insects, and how imagining parts mixing between two lives are inspiring encouraged me to continue forming new sculptures.

The findings show different understandings of what is the uncanny in terms of art and how individuals share their personal knowledge about what they believe about the uncanny in art and how they explore their experiences viewing this kind of art exhibition. The findings also show that as well as the similarity of what is beauty in art in some of the participants' views, and how the meaning of beauty could change in terms of the art delivered, it can not only be beautiful, but unusually beautiful.

5.6 Discussion of the Findings

The uncanny and beauty in art are two sides of a single coin, which depends, to a large extent, on the personal taste of the recipient. As discussed in the research methodology it is noticeable that beauty is a matter of personal taste, unlike the uncanny. The uncanny concept is generally recognised as a Freudian concept, based on the idea that what

we see or feel is provocative, scary, shocking, uncomfortable or ugly. However, Royle (2003: 2) argues that *'the uncanny can also be a matter of something strangely beautiful'* and *'it can involve a feeling of something beautiful but at the same time frightening'*.

There was a lot of talk among the viewers that art is a different choice, taste, and passion between one person and another, either in beauty or uncanny and this is a normal situation and logical, as fine art is optional and different from one person to another. We can see, through the answers, that the expression of what is uncanny is not expressed as beautiful because the uncanny feeling is not acceptable for some. Looking at most of the answers, we can see that most often the description of beauty is related to 'nature' while there are no similar answers for the uncanny, and herein lies the difference. Therefore, looking from the academic and theoretical point of view of art, the change and classification in art is a demand and provokes controversy. It gives open space to accept new meanings in the art to be delivered and discussed and to maintain the strong and beautiful influence of contemporary art, such as with the subject of the beautiful uncanny.

When reading the many individual answers about the uncanny and beauty in art, it was remarkable to see how the keywords demonstrate a supportive understanding of what I call the beautiful uncanny. There were more female than male students, however, the male students described the uncanny in art differently than the female students, with

the exception of the more mature female students. In contrast, the female students offered more descriptions of beauty than the males, relating it to nature and personal taste. It can be seen from the responses that females' answers, regarding the perspective of beauty, were wider and different from those of the males. Beauty was described technically and emotionally, mentioning colours, images, nature and feeling happy and loved, whereas the males were connecting mainly with the classic arts, and anything related to nature.

Each person had a different reaction to the artwork they saw. For example, the analysis of the data shows three main kinds of responses: general, visual and emotional. In general, the concept of the uncanny in the art relates to something unexpected being seen in everyday life, which can make it also unique and unforgettable. To some, it was odd, neither likable nor to be experienced again, whereas others felt that it depended on how uncanny it was and that it can also be beautiful. For the most part, the uncanny comes from nature that has been transformed, which makes it creepy but memorable. In some cases, it can be unbelievable because it is so different from our normal conceptions, which is the main composition of my artwork considering Gestalt theory of creation parts of a human that look in a different function than it is normal.

Regarding visual thoughts, the exhibition viewers understood the choices that I made about how to present the artwork, which was

creating the objects and using the photographs. They looked closely at the pictures, probed the details of the sculptures and thought about size, colour, and texture. This was interesting as it showed how much the photographs were creating different feelings and questions in the viewers' minds, demonstrating that we can find the beauty within the uncanny. From that point, I managed to get a clear vision of how to set up the next show, which will be explained in detail in Chapter 6

There was a wide range of responses to the work from the diverse age range of viewers. Each academic level aims to discover different things in their educational journey, age plays a role in understanding and visualisation of the artwork. I consider that the artwork created, highlights its simplicity and profound meaning. In (Figure 4.32 in Chapter 4), there were many explanations from different viewers. Some saw a dead body or a funeral, while others saw a cocoon with a rare black rose. This can be explained through the fact that this work was produced using different materials, which can play a major role in forming the concept of attractiveness and raise different emotional senses. Younger students focused more on how the work was created; and why the object had no colour. In contrast, mature students were more interested in how beauty lay within the uncanny. In detail, it can be understood from the analysis that young BA students were looking at the exhibition from the point of view of the creation and art made. Most were questioning how the sculpture was done and photographed, sized and also frame choices with colours. This is from the point of learning

and stepping along with art understanding and how they can create an effective object. What makes that object different than a normal insect object? They were trying to understand more about the technique than the idea. Although they have an image of uncanny and beauty in art, the beautiful uncanny was taken from the understanding of creating the objects and how they are effective and emotional at the same time.

Mature BA and MA students were looking from the viewpoint of how I, as the researcher artist thought about the ideas and the way of combining the words 'uncanny' with 'beautiful', which are different concepts. They were thinking of ways of linking contradictory concepts together; how the uncanny can be beautiful and how can the beautiful be made uncanny? Older age groups and PhD researchers understood how I was going to ask the questions and what methods were going to be used as part of this research.

Emotions tend to make individuals think of both feelings pleasant or/and uncomfortable. In some cases, the unpleasant situation leads to interest in discovering more about it. Some art objects give rise to particularly strong emotional feelings. Many viewers, for example, found one particular photograph of two types of rose called *Life and Death,* which I created, attractive (See Figure 5.9) as it was the first work on display.

Figure 5-9:Life and Death, Author (2015)

The beautiful uncanny in art can lead to joy and give rise to extraordinary feelings, which a person loves to experience, test, think and express at the same time. In addition, it is something beyond the natural, it is there around us but it does not exist. It touches the breath, mind and soul; it creates a type of a feeling that explores many imaginative thoughts, which can be expressed creatively in the fine arts.

5.7 Likert Scale Findings

The Likert scale statements covered questions about the possibility of how the uncanny can be beautiful in art. There were questions about the technique used and how it worked in delivering a beautiful, uncanny response.

It can be understood from the answers that the male BA students aged 20-30 all seemed to agree that relating uncanny to beauty is possible,

and that uncanny can be a beautiful response. They also agreed on how the technique used meets the idea. MA males aged 20-30 agreed that the uncanny could be beautiful, except one who disagreed with this idea and also disagreed with the technique used to create the idea. Also, all of the MA students strongly disagreed that the photographs explored the idea well. Male BA students aged 40-50, MA student aged 50-60 and PhD males aged 30-40 and +60 and above shared the same reflections on uncanny beauty and technique.

Regarding the female responses to the Likert scale statements, it is shown from the answers that BA females aged 18-20 and 20-30 were similar to each other, agreeing that the uncanny can be beautiful, and the technique used was suitable to firmly deliver the idea. However, there was one female, aged 20-30, who disagreed with all the statements and did not understand how the uncanny can be beautiful, and also wanted to know why the actual sculptures were not shown. BA females' aged 50-60 had differing responses to the statements. Two of them did not understand how the uncanny can be beautiful and also did not understand how the photographs met the idea. They stated they would have preferred to see actual sculptures to have a clear vision. Further, the MA females aged 20-30 shared the same response to the BAs of similar age, together with a MA female aged 50-60. Finally, a PhD female aged from 30-40 agreed with the idea of uncanny being beautiful and even agreed with how the photographs expressed the idea.

Nevertheless, there was one PhD who disagreed that the uncanny can ever be beautiful.

It is clear that the technique to generate uneasiness worked. It is also clear that the photographs delivered the idea and raised different emotions as effectively as the actual sculptures. The exploration of the understanding of beautiful uncanny, and how it was examined in the visual work, demonstrated the research aims.

5.8 Conclusion

The large amount of data about the beautiful and the uncanny, from the visitors of the exhibition, supports the existing conceptual representations of the fine arts. As a result, the findings show that age and academic position is a significant factor influencing the perspectives of uncanny and beauty from different angles; theoretical, technique and emotional. In addition, the uncanny in art was tested and understood differently and more expressively than beauty in art, however, there are similarities between the two. Finally, the questions arising about colours, size, and texture of the sculptures were essential in assisting me as I planned the second exhibition.

Chapter 6

Chapter 6
Second Research Exhibition: Cabinet Gallery

6.1 Introduction

This exhibition was not only as a result of the information gained from the first exhibition, but also it was to obtain the views and feelings of the viewers regarding the sculptures and the photographs taken of them. The second exhibition gave me the opportunity to place different artwork for each week, also, display different sculptures, which were not shown in the first show. As well as, displaying the original sculptures side-by-side with the photographs to understand the differences of responses in between viewing the sculptures and the photographs as well as, to if the sculpture photography is simulating the aim as a method. The viewers' interest, shown in their responses to the photographs, was impressive especially as the photographs showed the sculptures on a larger scale than their actual size. This second exhibition is explained in detail in this chapter.

6.2 The Cabinet Gallery Show

I had the opportunity to participate for two weeks in a scheduled Cabinet Gallery show held for art and photography students in DMU. The

artwork was displayed in a cabinet as shown in (See figure 6.1 and

Figure 6.2)

Figure 6-1: The Cabinet (2016)
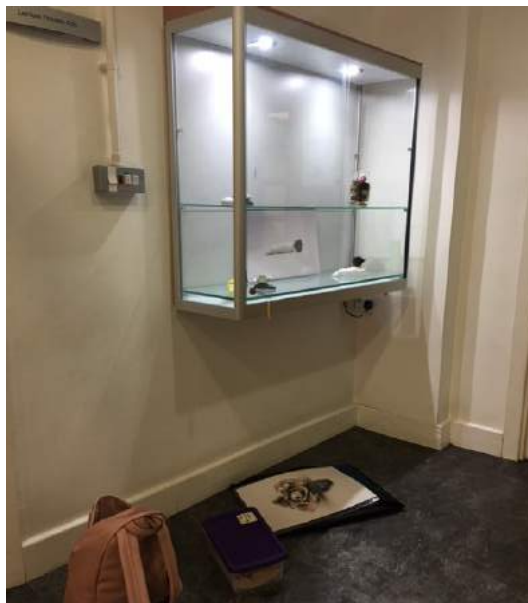
Figure 6-2:Preparation of the Cabinet (2016)

The display cabinet had two shelves. I moved one out so that the photographs could be seen. The sculptures were displayed on the two lower shelves (See Figure 6.3). For the second week the top shelf was removed, so the three photographs were paced in positions that made them perfectly viewable and the sculptures were placed on the lower shelf (See Figure 6.4) I ensured that the sculpture and its photograph were in close proximity with each other. The photographs were A3 in size. These were smaller than that used in the previous show, in order to fit them into the cabinet.

Figure 6-3:Cabinet First Week (2016)

Figure 6-4:Cabinet Second Week (2016)

Furthermore, I added new objects that had been created but didn't show

the photographed one (See Figure 6.5 and Figure 6.6).

Figure 6-5:Sculpture 15, Author (2016)

Figure 6-6:Sculpture 16, Author (2016)

6.3 The Interview Process

I interviewed two MA fine art students and three PhD researchers studying art and design. These two academic levels were chosen as it was anticipated that their observations would be more theoretical rather than just about the techniques. Specifically, I wanted to obtain, and understand in depth, more about the beautiful uncanny. The gallery was open to students and staff at DMU. I displayed a statement so that the viewers could read about the meaning of the display, the statement declared:

> *Everyone in life comes across certain problems that give them a feeling of weakness and moments when they degrade themselves. Some feel like being disabled, or in my situation a sense of feeling like an*

190

insect. Feeling myself being something lower in life

than being a human, I took this particular impression

to express it in my practice-based research.

Moreover, that feeling is an absolutely 'weird' feeling

as an insect but at the same time I feel curiosity about

how I would look and feel pleasure because I consider

insects as stunning with beautiful lives but some are

weak and others are strong and deadly.

I prepared five main questions that were asked during the viewing and while interviewing participant's other follow-up questions emerged, based on their responses. To fulfill the ethical requirements permission was asked of each interviewee to record the interview, and all agreed.

Figure 6-7:Exhibition visitor viewing, (2016)

6.4 Questions design

The questions were designed to fit the desired goals and to find answers from the participants' responses to what was being presented - the sculptures and photographs. The main questions were:

1- What do you think about the uncanny in relation to what you see?

2- In art, can uncanny be beautiful?

3- Can feelings be between two different emotions such as uncanny and beautiful?

192

4- Do you think artists accept uncanny art and feel pleasure from this kind of exhibition because artists understand art?

5- Do you see the beautiful uncanny in the artwork?

Follow up questions sought opinions about visiting other exhibitions that exhibit uncanny ideas and whether they are pleased because they are artists. Questions were also asked to find out if the techniques used succeeded in conveying the concept of the beautiful uncanny.

6.5 Data Analysis

Firstly, I spoke briefly about the research and then the viewers spent time viewing the work and reading the statement. The respondents were thoughtful about what they saw, how it had been delivered and my questions.

Regarding the first question, a MA fine art male student, aged between 20-30, expressed his view about the uncanny as something that does not have to be negatively responded to and described it as *'something you are not expecting to see'*. He also gave an example regarding what he saw in a research show, it was about a robotic game that looked like a human. He enjoyed it in the beginning and how it delivered bad feelings after and identified that as uncanny. So, he came up with a personal understanding that *'you can't have something good that is uncanny'*. The second MA student was a female aged 20-30, an artist who creates uncanny artwork herself and she responded to the first question by

saying '*the work gives this thing of familiar not familiar, and I don't think this is in a negative way, it is just a way of making people interested in the work and deliver something to them'*. I had to ask what the something was, that was being delivered. The student replied that '*a sort of raising of awareness is delivered'*. I probed further and asked if that was bad and whether she thought it was Freudian. The interviewee said that '*it is more curiosity than feeling scared or in danger, it is a curiosity of something that makes you a bit worried'*. She said '*the work is weird you feel curious about it'*.

Concerning the second question, the MA male student responded that he never thought about saying something uncanny is beautiful or referring to the uncanny. He said '*because something is broken does not mean it is ugly'*. The female, however, responded differently as she agreed that uncanny can be beautiful and said, '*yes I think so and I think more so than people like flowers and what they think about them, but thinking odd things could be more beautiful sometimes'*.

In terms of the third question, the MA male student said 'I do think I can get two feelings as something like wonder and revulsion or disgust and I think the uncanny is a good way to get that, rather than presenting beautiful'. The MA female student said 'yes odd and beauty come together in one feeling, curiosity and being fascinated. Sometimes your feelings cannot be exactly expressed'.

The answers to the first question were interesting. The male MA student thought about it as an artist understands art and has personally spent years studying to understand this, but some others may not, they are just after simple art, like realism or classic. I responded by asking *'Do you think then not many artists can get the idea of having those kinds of emotions?'* He responded by saying that, *'It is just too complex to say'*. However, the female interviewee thought it difficult to define the word *'pleasure'* and that it depended on what you are looking at. She said *'looking at an exhibition of Hans Bellmer for example, I would not feel pleasure but as an artist it could be fascination with ideas or the way they are created'*.

Finally, the last questions with the two MA students, produced different responses. The male student said 'I found it difficult considering the way of uncanny being beautiful but I can see that in your artwork, which shows in part uncanny and other tranquility'. The female student said, 'The object can be beautiful but the response to it can be uncanny'. I also interviewed two female PhD students, aged between 30-40, in art and design. The interviews were short compared to those with the MA students. However, the PhD students expressed more about the artwork. The first PhD responded to three questions as she did not have answers to questions two and three as listed above. So, she responded to the first question as she talked about objections, as insects are objecting to something. She said 'the insect is saying I don't want to be like others'. According to the fourth question, the first PhD student assumed that

each uncanny exhibition will have something to appreciate, and the viewer needs to find it. I asked about the pleasure she found in these works and wanted to know if it was because she had an art background. The interviewee explained the idea of the viewers reading the art statement and taking time to view the visual work. She suggested this could be positive, as this can make the person understand what is going on. The last question, in terms of where she saw the beautiful uncanny at work, the interviewee mentioned surrealism in the way that it looks real and so is questionable.

The second PhD student also did not respond to all the questions as she had no idea how the uncanny can be beautiful but did respond to the artwork as *'something weirdly beautiful'*. So, in terms of the first question her response to the artwork was that *'something weird is happening but not bad'*. The PhD student had a point of view, as in any exhibition. She delivered a Freudian response meaning it made the viewer feels negative or ugly, she said *'I will not feel pleasure even though each exhibition is meant to'*. Finally, according to the last question, about where she saw the beauty within the uncanny in the art practice, she said it was *'weirdly beautiful'*. She could never imagine having a brain in an insect body and comparing a human to an insect has almost never happened, as both have different formations and biology. Furthermore, she thought that *'the sculpture shows that it is normal and that is uncanny'*.

6.6 My Reflections

There is no doubt that this research exhibition did shade the late on how the importance of the method I was after Sculpture based on Photography was stimulating the main research idea. However, by examining the actual object side by side with the photographs was potential and did provide me of the consequence of having in it as a main practice method.

My reflection on the second exhibition encompasses trying to understand how the exhibition viewers viewed the artwork in the cabinet. They were surprised about the size of the sculptures compared to the size they seemed to be in the photographs. The consensus was that each sculpture looked so much bigger in the photograph. The photographs were considered to be attention grabbing, which explores how the eye catches artwork and compares the differences between them. The viewers were looking at the same artwork but experienced different emotions, which was impressive. It showed how the technique of photographing the sculptures played a role in delivering what I aimed for, a beautiful uncanny response.

The viewers were looking at the sculptures then returning to look at the photographs; it seemed that they were taking a longer time to experience the photographs. Something attracted them, as if the photographs impressed them but the sculptures were on display without feelings and were there as a reference only for was photographed. Listening to the

viewers use of expressive words such as '*it is different*', '*beautiful*', '*complicated feeling*', '*something disturbs you but not seen*', '*nature but unusual*', '*looking at sculpture and understand but looking to photos it is different*' gives me absolute confidence to claim that what we feel when we look at what we construct in nature can be changed when it is photographed.

6.7 Findings

I identified from the answers that, in general, they show the different concepts of the uncanny and how each is accepted. This is normal in art because it depends on the viewer's personal taste. Some of the answers also seemed to be biased by showing agreement that the uncanny can be beautiful and that the two words can be connected in an art context.

The responses of the MA students demonstrated that the composition of the artistic work contributed to the type of responses and how the uncanny work may add attractiveness, which is the hidden meaning in the beauty of the subject. The answers also made it clear that most uncanny artworks have a particular attraction, but this could also create uncomfortable feelings even of being scared; so, the artwork cannot always be described as totally uncanny.

I found that the uncanny shows us where our expectations lay and how to deliver them, but rather than achieving your expectations you end up

realising something else. Further, it is fascinating seeing where the differences are, such as the example given by the MA male student about a 'robotic game' that looks like a human, he responded to it that something seemed somehow wrong he said; "while I was trying to determine where is the awkward part of the work he discovered that the wrong presentation was the fascinating side of it from the beginning".

On the other hand, a positive correlation was found between the PhD interviewees. The first one commented that the sculptures were familiar objects but opposed to reality. This can explain that the uncanny is the characteristic of things which cannot only be seen in their physical form but also in the sense of the emotions delivered, such as rejection. This reminds me of the odd characterisation of people when they object to their gender, personality or even culture and try to change them; they are still the same person but somehow changed. Furthermore, as the interviewee described the visual work as surrealistic but seeming real, this shows that the basis is the simplicity of the composition which gives depth to its sense.

The responses of the second PhD student provided a description of where to see the uncanny in the visual work - how the human is linked to the insect despite the lack of similarity between the two. This linkage produced a life-like object that is different from the natural, which gives a feeling of attraction, like in the sculptures. They are alive and quite

199

similar to nature but appear in a way that is lively and calm, as if the pictures are personal portraits of the sculptures.

6.8 Discussion

It was valuable to get the reactions of viewers from different backgrounds. First, it was interesting to identify what they were looking at, what they saw and what they felt. My aim was not to try to find out whether or not they liked the work. It is art and no one person will view it in the same way as another because art is about personal taste. My aim was, however, for the acceptance of the uncanny.

Uncanny art does not always provide beautiful art. The reputation of an uncanny artwork is more disturbing and unusual. Usually, viewers attending uncanny art exhibitions are waiting to be provoked, differently than what is normal. The depth of value in artwork and the force of influence does not diminish the importance of beauty or the idea of it. Any artistic work that touches upon the existential state of nature can, in fact, provoke fear, astonishment and anxiety. The photographs in this research provoke the ability of the imagination to form uncanny and controversial art. The proportions of beauty in uncanny artwork, and the affection towards it, can be significant because it does not exist in reality and is not seen in everyday life.

The views varied regarding the sculptures not being displayed, as some viewers found that the absence of the sculptures was a supportive factor the emergence the uncanny - especially the rose with the insect - not being strange. A rose and an insect are objects typically seen together, but the way they were placed and the way they were photographed brought about the uncanny, with beautiful responses.

Finally, the photographs produced different responses to the actual objects that were raised by the images. One of the interviewers commented: *"The creatures are calm and quiet and strangely beautiful and you wonder what is happening."* The photos attracted their attention than the original sculptures. The size of the sculptures gave a unified feeling, while the images stimulated the different senses and mixed emotions. The curiosity was clear to them as the large-scale sculptures began. This impression is quite different from reality as the objects are small. In contrast, the sculptures showed creativity in making surreal things because of the techniques and materials used.

6.9 My impressions

There is something to recognise when viewing the original artwork sculptures and their photographic images at the same time. Both are catchy but one completes the other, but how? Having the two artworks side-by-side showed how the actual sculpture looked hard, stone-like and stable, whereas in the photographs the details of the sculpture was soft and clear and looked smooth. The photographs delivered what the

sculptures missed, as they delivered intense emotion. That was gained by utilising the two techniques of photography and sculpture together. Photographs can deliver so many things to think about and experience; feelings that are sometimes odd, worrying and questioning, while at the same time contradictory feelings of calm and silence. These feelings are dependent on the case. The beauty of the sculpture does not lie in being aggressive or offensive. My impressions and thoughts of the uncanny form is not to scare nor to generate disgust. Looking at the sculptures, the materials' details can be seen accurately, which show the formal artwork processes. This could influence the intended understanding of the subject and fail to evoke the intended emotions. The details in the photographs are provided differently and evoke a different kind of emotion and reality.

6.10 Conclusion

This show highlighted the beautiful uncanny from my perspective by displaying artworks that delivered the idea in the light of the literature. This chapter is a response to the previous analysis of the first show as the photographs aroused the curiosity of the viewers who wanted to look at the original pieces.

The exhibition explained the differences between sculpture and photography, and how each one has a different theme regarding the

feeling of uncanny and beauty. The results of the exhibition were positive concerning the principles of the research and the technique of photographing and displaying the sculptures as well as exhibiting the photographs alone.

Chapter 7

Chapter 7
Third Research Exhibition

7.1 Introduction

The third exhibition benefitted from the responses from the two previous exhibitions and the outcome of artistic experiments that led to the formation of new sculptures that were indented to a give a sense of the beautiful uncanny. This chapter presents the investigation into the responses to the practice work and how artwork explains the beautiful uncanny, which is the aim of this thesis. Taking into account the results and feelings of visitors in the first two exhibitions, this third exhibition completes the process of the identification to establish the meaning of what I call the **"beautiful uncanny".**

The data obtained were subject to content analysis which helped me delve in-depth into the informants' magnificent reflections and show how these measured up against each other to explore the outcomes. This chapter will show new responses to the questions, and how all of these strategies achieved the final result. The exhibition was in April 2017 and is explained in detail.

7.2 The Exhibition

It had been identified, through the previous two exhibitions, that the viewers had been drawn by the artwork in various ways, such as the

technique, a specific emotion, and linking the work with a concept. In this exhibition I wanted to identify and understand what type of attractiveness each interviewee had experienced with the artwork displayed. I wanted to enrich the research concept of how individual feelings, regarding the beautiful uncanny, can be stimulated by what the visual work presents to the viewer and how this can be achieved through intimate connections between themselves and the artwork. These connections may change from one art form to another, based on the idea represented and the visual work presented.

This exhibition was planned in a similar way to the first exhibition. It was located in DMU, in one of the fine art studios and was open to students and staff for one week. I used the large space to set up thirteen framed photographs, six A1 and seven A3 images (See Figure 7.1 and Figure 7.2)

Figure 7-1:Exhibition Preparation A, Author (2017)

Figure 7-2:Exhibition Preparation B, Author (2017)

The first exhibition displayed photographs, which raised the curiosity of the viewers to want to see the sculptures exhibited alongside photographs. This led to a second exhibition, the results from which indicated that my practice work was more fascinating with photographs of it. The practice work explored the idea of human insect hybrids, in which I saw the beautiful uncanny. The last exhibition displayed photographs without the actual objects. In this final exhibition I did not present a general statement about the show because I wanted to get a personal review from each respondent without conveying to them any preconceived feelings, thoughts or ideas. I wanted to obtain complete influence-free responses, so I was careful not to speak to any of the viewers.

7.3 The Interviews

Essentially a semi-structured interview provides the ability and flexibility to obtain more detailed responses from the interviewees. Accordingly, semi-structured interview questions were prepared and were framed so as to allow exploration of the contact between the uncanny and beauty in art and how uncanny can be beautiful, to achieve a profound understanding of this research.

In this research exhibition, I aimed to clarify how the artwork explores and explains the beautiful uncanny; what were the responses, their types and how I could connect the different perspectives of the beautiful uncanny through different factors. The interview questions were:

1- Do you find the photographs interesting?

2- If so, what is it about them that makes you want to look?

3- How would you describe this image?

4- What do you think about the uncanny being beautiful?

5- Where do you see beauty within the uncanny?

6- In visiting an exhibition that gives you a Freudian response, does it make you feel pleasure, even if the artworks are not pleasant?

7- In general, what do you think about the artwork you see?

Interviewees were selected and I contacted six researchers in art and design and asked five BA students to join. The interviewees agreed to be interviewed and be recorded digitally by smartphone. Each interview lasted for approximately 35-40 minutes. According to the results of the previous research exhibitions, I needed to choose those who were interested in understanding how the uncanny can be beautiful, as well as those who had a different belief about the uncanny and did not see the beauty in it, which was an experience for both myself and the viewers. Since the art techniques employed played a significant role in this research, interviewing, art and design students specifically would enrich the study in different ways.

The interviews were conducted face-to-face during the exhibition. I asked the respondents to view the photographs in the exhibition first, then be interviewed. I explained to the interviewees why the exhibition had no statement displayed or given out, and why I had not spoken about the work and idea before and during the viewing. This was because I did not want to impart any emotions or hints of understanding to them before they viewed the images, with the idea being to obtain spontaneous responses. When the interviews were completed I was able to explore and share the meaning of the sculptures and the aim of the exhibition. Later the answers were written down to extract the findings.

7.4 Data Analysis

Twelve students from the Department of Art and Design at DMU were interviewed and each sample had a code for making the findings and discussion easier to deliver. These codes are shown in Table 7.1

Figure 7-3:Table Coding Scheme

Interview 1 (RE3BF1)

The interviewee was interested in the artwork and was not sure at first what she was looking at. The artworks drew RE3BF1 to consider how to understand the work that was created and she stared at "the brain" photo, a hybrid with an insect figure (Figure 7.4)

Figure 7-4:Sculpture 17, Author (2017)

Also, RE3BF1 said 'I want to touch, but sure I can't'. When asked about the uncanny being beautiful, she responded 'I wouldn't't put beauty in the same category with uncanny or being part of the uncanny, so that is strange to me. But I would now'. And when I asked RE3BF1 where they could see the beautiful uncanny according to the artwork presented, RE3BF1 responded 'in images that include white flowers'. RE3BF1 had a specific reaction of the white flower, it makes her accept the hybrid. RE3BF1 accepted that exhibitions can deliver uncanny work, however, they would not always bring pleasure. In the context of the research exhibition, RE3BF1 said 'Dark quite dark, strange'. I asked, "Where is the strange? What is it?" RE3BF1 said 'Objects look like human body parts that has kind of medical situations with flower'. As shawn in (Figure 7.4 and 7.5).

Figure 7-5:Sculpture 18, Stare, Author (2017)

Interview 2 (RE3BF2)

This interviewee started expressing her responses after she looked at the exhibits and before starting the interview. This was excellent because it showed how interested RE3BF2 was and answering the first question commented *'I can feel kind of a mood with uncanny'*. I responded by asking RE3BF2 where they could see this kind of mood. RE3BF2 pointed to both "the eye" and "the mouth" and the way they are created with the added black paint to the eye and red paint to the mouth object called *Unvoiced* (See Figure 7.6 and 7.7)

Figure 7-6:Sculpture 19, Stare, Author (2017)

Figure 7-7:Sculpture 20, Unvoiced, Author (2017)

According to the fourth question RE3BF2 said 'in art we don't do anything beautiful, if you want to see beautiful art go back to nude drawings, oil paints and classic art'. I asked, "Why?" RE3BF2 said 'art now is more of a political voice, its purpose ceases to be beautiful'.

Finally, RE3BF2 described the research show as being not beautiful just professional and real. RE3BF2 stated, 'It's interesting and different in what I have seen so far'.

Interview 3 (RE3BF3)

The interest that RE3BF3 had was in how big the sculpture was because the work made the viewer wonder. In fact, RE3BF3 found that any image that included colour was the one that she most wanted to look at. RE3BF3, commented that *'the simplicity of the rose set beside the sculpture makes you drawn to it'*. I asked, how does it do that to you? RE3BF3 said *'uncanny in your art is beautiful in its own way'*. I asked the fifth question in the light of RE3BF3's previous answer and RE3BF3 responded, *'the way you present your uncanny work by photographing it, makes it important and it will be remembered and captured because we use photographs to remember something beautiful'*. RE3BF3 pointed to an example (See Figure7.4)

The interviewee described the work as gross but at the same time beautiful because details can be seen. Further, RE3BF3 responded to question six by saying *'Provoking, because when you leave you will still think about it'*. I asked what would be remembered from this show and RE3BF3 provided a descriptive answer, she described how one colour can dominate the work and make it unique. She also commented that *'the human sense exists in work and this is strange as some objects are insects but how the researcher delivers the human spirit in the visual*

214

work is exciting as the roses appeared to soften - the most bizarre'.
Finally, RE3BF3 described the research show as *'unique'.*

Interview 4 (RE3BM1)

RE3BM1's interest was in how the objects were natural and organic. The interviewee started describing the images and how in the beginning you cannot see the insects. I asked, "Why?" and RE3BM1 answered *'it is abstract'* and continued to talk about what makes him want to look. *'It is beautiful because they are things you don't see every day'.* I asked, "Like what?" RE3BM1 stated *'I saw more natural forms and more things about insects, more hairy and ugly but in these photographs, you can get the beauty from the ugly'.* RE3BM1 pointed to examples (See Figure 7.8 and 7.9)

Figure 7-8:Sculpture 21, Stare, Author (2017)

Figure 7-9:Sculpture 22, Author (2017)

According to the fourth question, RE3BM1 said *'It has taken that acceptance of the uncanny and turned it into something wonderful, for the first time I thought I was looking at something ugly and scary, but I saw different, organic'.* Moreover, RE3BM1 had the idea that visiting an uncanny art exhibition depends on how a person respond and that is different from one person to another. They also suggested that it does depend on mood and if they are ready to look at this kind of work or not. Finally, RE3BM1 thought about the exhibition as *'informal, well created and beautifully photographed'.*

Interview 5 (RE3BM2)

RE3BM2 was interested in how the photographs reflected something to him. I asked what the something was. RE3BM2 said *'The way the sculpture was made was beautiful but reflected weirdness through the*

photograph'. Further, the abstract objects that the viewer saw from his point of view, provided a sense that they were something that would not be seen in real life. RE3BM2 said '*the show allows you to figure out what it is and the artist wants to make something like that'.* I asked which photograph was more interesting to him, and he said '*the brain, but closer the eye looks more interesting with the detail'.* I asked what interested him in the detail and he replied that it gave him *'a feeling that it is real and the eye is a hybrid with an insect shell'* (See Figure 7.10).

Figure 7-10:Sculpture 23, Stare, Author (2017)

He saw the beauty within the uncanny, so RE3BM2 stated that *'I don't think uncanny does not equal to something beautiful'.* Moreover, it would appear that RE3BM2 admired anything related to the uncanny, as it is clear that he creates the bizarre and he thinks '*that uncanny art is more stunning than classic'.* I asked why, to which he suggested that *'it is different and always new'.* Also, he commented that '*visiting uncanny*

217

art exhibitions are exciting and makes the viewer think'. Finally, RE3BM2's view about the research exhibition was that '*the photograph makes the sculpture look real'*.

Interview 6 (RE3PF1)

RE3PF1 was discreet, looking at some photographs longer than others. There was one that the interviewee could not look at, which stimulated me to question how much she was interested in it. RE3PF1 said *'80% that eye scares me; I don't like to look at it that's why I said 80%'* (See Figure 7.8) I wanted to know which photograph attracted RE3PF1 and she pointed to the second photograph (See Figure 7.11).

Figure 7-11:Sculpture 23, Author (2017)

This photograph had been exhibited in all previous exhibitions. The reason that the interviewee chose it was because of the big white flower. I mentioned that this photograph did include an insect. RE3PF1 said *"I passed the black insect, I don't want to look at it, however, the way the flower is designed it just captures the eyes'.* I was enthusiastic about listening to the interviewee's perspective about uncanny being beautiful. RE3PF1 said '*for example from this exhibition; I do not think anyone will see the eye photograph as beautiful. The work is uncanny, and even the eye with the rose is shocking. The sense I got is it will never be beautiful'.*

I asked RE3PF1 if it was possible to have mixed emotions? She agreed that at some point she could but said '*I have never been in a similar situation'.* I asked RE3PF1 the sixth question and RE3PF1 stated '*I will feel negativity, but I believe artists have their main points they want to show'.* Finally, I wanted to understand what RE3PF1 would say about the exhibition, she was pleasant and interested in how the sculpture was created and did not want to judge the exhibition '*because everyone has different knowledge'.*

Interview 7 (RE3PF2)

RE3PF2 was interested in the research exhibition idea but did have a problem with the contradiction in the artwork; she commented on how black and white is ugly. I pointed to the photographs that included

colour, but RE3PF2 still saw it as plain and having no life in it. The interviewee had a point of view that colour helps to make art beautiful. I wondered how RE3PF2 defined beauty in art. The respondent said *'Beauty is anything that does not give me a bad feeling'* and identified the photograph of the white flower as stunning. RE3PF2 stated *'I cannot imagine that someone will love black roses'.* The interviewee also commented that the exhibition gave an imaginative representation of human parts. I asked about her understanding of uncanny being beautiful and how she perceived that in the artwork. RE3PF2 raised a point about how I had studied to make the objects and texture, size, materials and photographs to give a sense of the uncanny, where the beauty is in the flower. Also, RE3PF2 thought that it was successful to include roses because there are people who would only look to those and ignore the rest of photograph, just as she did. I asked the sixth question, and the response was questioning why visiting an art exhibition if not about feeling pleasure, did RE3PF2 feel unhappy about this research exhibition. According to the last question, RE3PF2 said *'The artwork is not beautiful it is just professionally made. I am sure you have your own way of defining beauty in your artwork'.* However, I responded that art has changed through the years; artists now are searching for something new that they do not usually see every day, they create art because they have a vision of something different and that is creativity, so, is not that pleasure? RE3PF2 commented *'Art should be beautiful'.* I asked what about the uncanny, surrealism, abstract, installation and other kinds of art that is not normal to see. The interviewee responded that *'I am a*

classic person even if I am an artist, and this artwork is not acceptable to me because the human will stay human, also insects, nothing will change. This concept of art is not real; I don't think I will ever imagine someone having insect parts'. Finally, I commented that if the exhibition were paintings, and included colourful paintings, would it be beautiful then. RE3PF2 responded that it would be beautiful because of the colours, but the idea is still uncanny.

Interview 8 (RE3PF3)

The interest RE3PF3 had was in how each work delivered different meaning, this interviewee said *'deep and unusual'* in terms of their looks. RE3PF3 said *'Something attracts you, that just wants you to look at it, I feel two feelings. First, it's something so comfortable and feels lifelike especially the texture of the flower; it gives you that feeling. The second, I felt a bit worried and scared'.* I asked what scares you and RE3PF3 pointed at the scorpion image (See Figure 7.12).

Figure 7-12:Sculpture 24, Threat, Author (2017)

RE3PF3 felt that the scorpion gave a frightening impression because of the hybrid between a human brain and a scorpion tail. It was weird to the interviewee that even the white rose did not help make the feeling better. RE3PF3 said *'sorry, I understand it has a meaning to you, but even with the rose it's inconvenient to look at.* I pointed at the brain photograph and asked RE3PF3 whether they saw the same point as the scorpion one. The interviewee did accept the brain, she clarified that colour, with the fresh look of the brain and how it looks slimy, is professionally done and beautiful. I asked the fourth question. The interviewee indicated that with the kind of uncanny feeling from the research exhibition, it still has a beautiful understanding and *'new way of thinking'.* The interviewee saw the beauty within the uncanny in any photograph that included white flowers. They also accepted that any exhibition that needs understanding, such as the uncanny art, is beautiful

in their perspective. Finally, I asked the last question, RE3PF3 said *'art that makes you think is interesting'*.

Interview 9 (RE3PF4)

The interest in this exhibition, as RE3PF4 commented, is when you look at the real sculpture it gives you one feeling, but with photographs you have more. This interviewee had attended the second research exhibition and viewed the actual objects. They looked for details *'Even if all photographs touch my eyes I still look for details, for example the eye lashes'* (See Figure 7.8). However, RE3PF4 said *'I can tell the show is beautiful, but some you feel are not good like the brain, slimy looks real'*. The interviewee was clear that the positions of the objects in the photographs, imaginative creation of human with insects and how flowers are positioned differently in each photograph, made the work beautifully uncanny. The interviewee was interested in another exhibition including uncanny objects because she knew it is art as well. She commented that this exhibition makes the viewer question how an artist thinks and how the art has been created.

Interview 10 (RE3PF5)

RE3PF5 saw interest in the story she imagined, she commented *'there is something against each other; something wants to take the other's place and life'*. She found that the sequence of photographs helped to make the art beautiful to look at. I asked the fourth question, RE3PF5 said *'looking*

at something disturbing is something I don't like to do, that if it is Freudian but beautiful, I am with it, like this exhibition'. According to the fifth question, RE3PF5 said *'The eye is negative 100% even if it's stunning the way you created it, but still black, dark not loved'.* However, they added *'This kind of art makes a person think, imagine and look at different angles'.* Finally, the interviewee commented *'Less colour can give deep meaning'.*

Interview 11 (RE3PF6)

RE3PF6 had a belief that *'anything beautiful one day will become ugly'* that is why the ugly too can be accepted. The interviewee also found accepting weirdness interesting, as well as mixing objects that do not make sense together *'but in art it could happen and was delivered and exhibited beautifully, then this is the beauty uncanny'* adding a specialty to the visual work. Art makes the unfamiliar object look usual, and that is how RE3PF6 saw the beauty within the uncanny in my artwork. Visiting uncanny art exhibitions allows an artist to research more and to be able to deliver new knowledge.

Interview 12 (RE3PF7)

The final interviewee found the research exhibition interesting in the way that I had changed the truth of human beings; this weirdness is stimulating. RE3PF7 responded to the fifth question by saying *'We can transfer things to become better but not being beautiful'.* In this

exhibition the interviewee saw that the artwork has an ugly shape, but the idea makes it beautiful.

7.5 My Reflections

My reflections on this exhibition focus on how interesting it was that each viewer expressed their understanding of the uncanny relating to beauty and how intense and analytic their responses were. Monitoring the viewers, during their viewings, led me to understand that parts of their reactions and understandings were emotional, technical and theoretical which were discussed in detail in Findings section.

The viewers were open to discuss and share their knowledge about what the exhibition was and they gave their impressions of it. I discovered they were delighted to converse about the meaning of uncanny and how it can be considered as beautiful. It was a pleasure listening to them express their views and share some imaginative ideas about what they saw and how they felt. In my opinion, the artwork did open a path for thought and consideration, not only viewing and responding.

The uncanny had a wide frame in its disturbing and negative responses. Through this study, and the differing categories of viewers I can say that the uncanny is a matter of feeling, and this feeling can be changed. It can also be retained uncannily because it is not in total beauty, but it is better called the 'beautiful uncanny'.

7.6 Finings and Discussion

The overview of the responses was supportive to the main investigation and interviewing twelve participants gave me the opportunity to identify different thinking about the beautiful uncanny and their different responses to the artwork. The interviews overall were fruitful and the interviewees responded. The fact that, no researcher influence on the interviewees contributed to my impressions .It is clear that there were different responses about whether the artwork was beautiful uncanny because of the materials used and the creativity demonstrated through the work, or if it was due to the understanding of the research. These understandings related to each person's knowledge, background, emotions and the way they were attracted and to what they saw. Each viewer had their own perspective about what they saw and understood as beauty within the uncanny. For example, some were attracted to the object's details, specific photographs, flowers or the sequence of the photographs. There are also personal factors, which depended on the individual viewer's background, for the acceptance or rejection of the beautiful uncanny. A number of factors can be considered to influence these perspectives that include theoretical, emotional and technical elements supporting the formation of the responses to the beautiful uncanny visual journey (See Diagram 7.13).
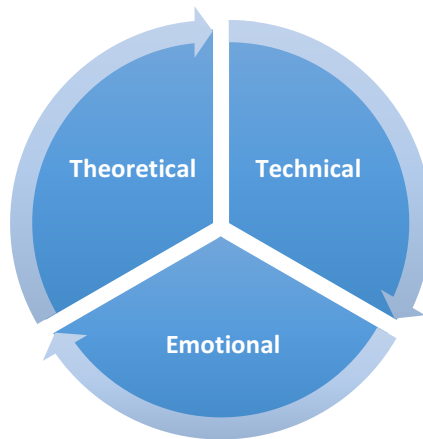
Figure 7-13:Elements Supported the Formation of Responses

7.6.1 Findings based on theory

Each concept of uncanny and beauty is entirely different, as no one can take another person's understanding or even change it, but they can add to it. A new experience with a different feeling, which cannot determine the type of emotion can be accepted, meaning the uncanny can be considered different from the usual. When RE3BF1 said *'I wouldn't put beauty in the same category with uncanny or being part of the uncanny'* they echoed Freud's (1919: 1) concept that:

> *The subject of the "uncanny" is a province of this kind. It undoubtedly belongs to all that is terrible—to all that arouses dread and creeping horror; it is equally certain, too, that the word is not always used in a definable sense, so that it tends to coincide with whatever excites dread.*

227

In the same answer, although RE3BF1 responded *'But I would now'* and RE3BM2 said *'I don't think uncanny does not equal to something beautiful'* aligns with Freud's view that:

> *We may expect that it implies some intrinsic quality which justifies the use of a special name. One is curious to know what this peculiar quality is which allows us to distinguish as "uncanny" certain things within the boundaries of what is "fearful".*

The findings show that we can have uncanny being provided as beautiful, without feeling any kind of fear. It was shown in the participants' comments that the research exhibition was 'catchy, controversial and inspiring' for most. RE3PF2, saw the exhibition as ugly and not acceptable and believed that art must be delivered beautifully. This belief refers to a background understanding of art and how to explore that background, as a factor in how humans understand art. It answers the point that some are inhibited by the idea of beauty in art, and not even open to discussing imagination in art and how artwork concepts are delivered beyond just how they look. Even though insects and flowers are usually seen together, the exhibition artwork still created the impression of uncanny because of the way it was delivered, there was a sense of unfamiliarity (See Figure 7.14) Royle (2003, p.1) suggests that *'uncanny is not only simply an experience of strangeness or alienation, but it is also a peculiar co-mingling of the familiar and unfamiliar'*.

Figure 7-14:Third Research Exhibition, Author (2017)

RE3PF5 considered that *'this kind of art makes the person think, imagine and look at different angles'.* When Royle (2003) argues that uncanny can be connected to something beautiful, it shows how uncanny can be seen differently from what Freud describes. There is the matter of developing a study, which can view the uncanny concept from a different angle, resulting in what RE3PF3 stated as being a *'new way of thinking'.* RE3PF6 pointed out that visiting uncanny in art exhibitions enables the artist to investigate further knowledge about the exhibition's theoretical perspective.

RE3PF6 thought that beautiful has time to become ugly one day, which describes the matter of something slightly changed; it is the same but time makes it strange. This is similar to Freud's view (1919) of the

'familiar become unfamiliar' as similarly considered by RE3PF6's view that artwork delivers unfamiliar objects to appear like they are familiar. My point classifies as emotional change and understanding; the fact that the person would not stop loving the object but can feel a bit disturbed.

7.6.2 Findings Based on the Emotion

Emotions represents a significant part in fine art, describing what the viewer feels and is attracted to, whether in a good way or bad. According to Naar, H in his article Art and Emotion (2012:1) *"It is widely thought that the capacity of artworks to arouse emotions in audiences is a perfectly natural and unproblematic fact. It just seems obvious that we can feel sadness or pity for fictional characters, fear at the view of threatening monsters on the movie screen, and joy upon listening to upbeat, happy songs."*

Emotions give space to the expression of personal reflections. Consequently, some participants responded to the exhibition emotionally and referred to it themselves. This kind of relationship between what the artwork displayed and what the viewer experiences shows the beauty within the uncanny. As a part of something uncanny they felt pleased as a result of mixed feelings so they accepted the research subject because they saw themselves as part of it.

In this research exhibition, there were many descriptive emotions about the different artwork displayed, and each viewer found different levels

230

of attraction to the visual work. For example, when RE3BF3 talked about photographs of the sculptures and was explaining her feelings of something important wanting to be saved, that suggested that only what we love is what we like to remember. RE3BF3's use of the expression 'provoking' regarding the objects is going to stay in my mind for a long time.

It can be stated that it is possible to find beauty within the uncanny and to feel two contradictory feelings like uncanny and beauty. This is demonstrated by RE3PF3's response to the exhibition's photographs *'I feel two feelings'* and then described these kinds of feelings as comfortable and worried. It is a familiar when reaching back to the phrase from Lautréamont that became by André Breton a foundational to the surrealist concept of objective chance, *"as beautiful as the chance meeting of an umbrella and a sewing machine on an operating."* In their book *Poet's Work, Poet's Play*: Essays on the Practice and the Art, Tobin, D, Triplet, P. (2010: 135) stated that;

> *The surrealist image seeks to create and transmit the marvelous by simultaneously hazarding disconnection and asserting reconnection, disconnecting a thing from its stagnated context, then providing another thing equally disenfranchised from the ordinary so that a spark can occur between them, creating a new context.*

Beautiful uncanny, in this research, refers to the weird, beautiful emotions that can be felt from a visual work as also, Royle (2003: 2) said the uncanny *'can be a matter of something strangely beautiful'.*

There is no doubt that art is a personal matter associated with the artist. Imposing a certain feeling cannot happen in the arts because each person has a different background, way of thinking and education. Certain emotions cannot be imposed on them; however, an artist can produce emotions differently. Often people know well what is reasonable and what scares them, and this is shown in the research exhibition results, especially with RE3PF3. Responses to the Mouth photograph in (See Figure 7.5) did not raise likable comments because of the way it was made. The mouth is slimy, like it has human saliva, trying to speak, but it cannot. Most of the respondents, based on their first reaction, referred to the word Freudian, but the technique used for this object was also fascinating, which supports the importance of the findings about technique. This sample displayed responses for people who do not separate their life principles in front of artworks that are created imaginatively. Which (RE3PF2) was an example of a viewer that could not accept looking at a hybrid of human-insect artwork and convince that is far away from reality. Also, it has been mentioned that beauty is a subjective concept, which means that even people from the same cultural background may not have the same taste regarding beauty. Normally, objective things such as nature, shared backgrounds, beliefs,

personal experience and many other subjective areas in life formulate our subjective tastes, love and ways of accepting beauty around us.

7.6.3 Findings Based on the Technique

How can a simple sample of nature change responses into acceptance? When I compared all the results, they showed that many of the respondents saw beauty within the uncanny in the photographs if they included white flowers. Some of those flowers were small compared to the uncanny sculpture, but still added strong beautiful emotions. The idea is in the simplicity of beauty that can change a concept, such as the uncanny in visual works. The abnormal is not usually around us, but if it where it would lead to uncanny feelings. Having natural 'safe objects' we know, can reduce the anxiety of what is uncanny, as RE3PF1 rated the exhibition as 80% like and only 20% dislike, although she had concerns about the insects and felt bad.

In art, there is a link between what is supposed to be scary and what is made to be artistically disturbing. It could be the colours chosen, which make the work more gothic and dark. That is different than mixing weirdness with details that most agree are beautiful, like flowers which are simple and outstanding. Materials can add beauty, even if the idea is uncanny. A number of responses supported this concept and it can be said that the responses were mostly about the artwork technique; asking questions like how and what I used to make the sculptures. Respondents

were looking for answers to satisfy their curiosity, for example *'The way the sculpture was made is beautiful'* (RE3BM2), details of eye lashes that RE3PF4 commented about, how the brain looks slimy and so real, commented on by most of the interviewee and *'Less colour can give deep meaning'* by RE3PF5.

The findings show that the participants expressed two feelings in reaction to one artwork idea, which as a result was satisfying to the research investigation. They also revealed how the photographs helped to indicate the uncanny as beautiful creations and the materials used in them. The comment that the artwork was *'professionally made'* (RE3PF2) was the only one that disagreed with the idea of the practice work, however, it did give make the point that the practice work delivered the idea successfully.

7.7 Conclusion

Creating artwork to deliver emotions like the confusion between beauty and uncanny can cause a sense of rejection and acceptance at the same time as well as attraction and curiosity that arise from viewing the artwork, such as the contradiction in colours, the position of flowers and hybrid technique. Therefore, accepting what is strange and unusual. So it results that it is confusing to understand the actual feelings, and that is when the uncanny is acceptable and classified as beautiful without being rejected.

Chapter 8

Chapter 8
Discussion, Conclusion and Recommendations

8.1 Introduction

The beauty of imagination in human thought can result in the creation of a beautiful uncanny response. I researched the literature to identify the ways to define the beautiful uncanny and then I explored this in the visual work by creating human insect hybrid sculptures and then photographing them. This practice-based research aimed to answer the research questions:

Can the uncanny in art be perceived as beautiful?

Theoretical, emotional and technical elements supported the formation of an understanding of the beautiful uncanny from viewers' responses to the practical visual artwork. This chapter begins by presenting my understanding of the beautiful uncanny, and then discusses Sigmund Freud's influence on the idea. The uncanny is then defined and discussed in relation to this study and overall conclusions are drawn. Finally, recommendations resulting from this study are presented.

8.2 My Understanding of the Beautiful Uncanny

This research began with a collection of definitions of the uncanny and included a collection of visual arts that contributed to the crystallisation of the inspiration for this research. I believe that the uncanny has its beauty and that it can be shown as the main idea, with a meaning beyond artwork, size, colour, and texture. Without any doubt ugliness exists in our lives, it is just something that can be challenged and defined differently from one artist to another, which is also applicable to beauty.

I proposed to define where beauty lies in the uncanny. First the concept of beauty and emotion in art was considered in Chapter1. The ways in which artists explored their art ideas creatively, conclusively, attractively and showing the beautiful uncanny response to their artworks were examined in Chapter 2. These were built on principles studies in research methodology and understanding my practice work in terms of the composition and creation of the works, which was elaborated in Chapter 4. The outcomes, findings, reflection and discussion of each research exhibition were presented in Chapters 5,6 and 7. All the objectives have met my aim to explore how to consider the uncanny as beauty in art.

Moreover, it was interesting to find a different way to refine the appearance of beautiful uncanny through my practice work. I completed a number of experiments to create the practice work, aiming to provide an impression of the beautiful uncanny that the viewers would

understand and respond to. Paint, wax, and clay were used in the composition of the artwork and played a role in enriching the uncanny as well as the beautiful. Also, one of the methods I produced and succeeded in the demonstration of the uncanny factor was photographing the artworks by zooming in, so that the picture could show the exact details and different sizes from the actual objects, leaving the viewer in confusion between the sculpture and photograph it can be claimed from data analysis that viewers classed photographs as attractive and uncanny at the same time. Therefore, I chose sculpture based on photography a method to convey a different reflection as it was explained in previous chapters. As one of the most critical factors to generate the beautiful uncanny feeling was the creation of my technical works using ceramic, clay, wax, and rubber, together with the development of the idea how these small sculptures would be presented. When I created the artwork, my concept was that odd objects are beautiful. I regarded something dead and something alive and by mixing them made something beautiful and attractive; therefore, weirdness can be interpreted as making the unaccepted accepted. Uncanny and beauty are two factors that complement each other as they dominate and cannot ignore each other. Willingness to explore a body of visual work in the way that uncanny was shown differently to what we are used to, reflected this and delivered results that were satisfying. Furthermore, the use of materials that stimulated the two concepts of beauty and uncanny showed the objects as being familiar to anyone, but inspecting them closely showed a new and different perspective. Hence, sharing these

two kinds of emotion, beauty and uncanny, in the artwork enabled my research to show that some uncanny artwork can be described and considered as beautiful.

In this practice-based investigative study, by providing analysis of responses collected from the three research exhibitions, it was shown that viewers accepted the concept of the beautiful uncanny and accepted that the uncanny could be beautiful in art. For some, the uncanny is a state , often accompanied by negative feelings of rejection or fear, or reflection of what they would face . However, by viewing my practice work, the viewers *seemed to have understood* that in art is a different case, where the ability of the artist to create a visual work includes two types of contradictory emotions is possible. Therefore, the reaction of considering the work as uncanny is different in my work, where beauty meets the uncanny and changes the properties of feeling for which the Freudian uncanny is known as Freud (1919:1) claimed, *"The subject of the "uncanny" is a province of this kind. It undoubtedly belongs to all that is terrible — to all that arouses dread and creeping horror; it is equally certain, too, that the word is not always used in a clearly definable sense so that it tends to coincide with whatever excites dread."* Although, I do not believe that the uncanny in art is ugly or scary, I cannot deny that the uncanny, from Freud's perspective, has added to beauty in art, by creating surreal visual work that delivers contradictory feelings, but as much as it is strange and abnormal it is also considered attractive and beautiful. I understand that his essay "The Uncanny"

(1919) is a source of numerous ideas and hypotheses each time an artist, researcher or others who are interested in the uncanny read it, and I am one of them.

Furthermore, I consider that one of the aspects to understand the emotions evoked by the uncanny is that a person realises their feelings when they encounter something strange or mysterious. Because, this kind of emotion could be an ordinary object, but one that causes the viewer to feel an uncanny sense beyond the normal, a feeling that is odd, curious and unreal. This condition is like playing with the emotions and having a paradoxical feeling against what is seen. It is a strange emotion that can easily be rejected. The curiosity behind the idea of the uncanny requires acceptance of this inconsistency because it is fascinating and draws attention to the ways it differs from what is typically encountered.

From a personal standpoint, the beautiful uncanny in art creates interrogatories, regarding outcome from what I covered in the introduction, state of the art, and results from my art research exhibitions. For example, "How do we know that the artwork is attractive?" I consider that the subject of the uncanny creates more emotional responses than does beauty in art. Beauty is anything beautiful, stunning and amazing to look at and feel, but adding the uncanny makes the attractiveness entirely different. The uncanny explores different definitions of beauty than are normally known. It views different kinds of beauty, a beauty that comes from ugliness.

Hence, if it shocks, it is because it is beautiful as beauty can also be shocking and disturbing.

8.3 My Understanding View of the Uncanny in Art

The uncanny, as a Freudian concept, is integral to the surrealist movement, after which many artists around the world started using this concept and linked it to art, as previously noted in Chapter 2. Therefore, I can conclude that in art anything can be created. Even if it is not related to reality, it is a method to share emotions, imagination, political ideas, individual considerations, and other aspects of life. Art can creatively and artistically present what is beyond reality and nature; however, entering into an art exhibition that includes uncanny sensation means we can expect that the viewer is going to fall in a certain mood or experience certain emotions, such as feeling uncomfortable or being scared. As Freud (1919:1) claimed, *"One is curious to know what this peculiar quality is which allows us to distinguish as "uncanny" certain things within the boundaries of what is "fearful."* Furtermore, according to Brown, A. (2013:9), *"The uncanny is an uncomfortable sensation that erupts when a subject, object or experience is encountered that is familiar to us, yet also foreign or unknown."* However, we can acknowledge that some viewers do not accept the concept of the uncanny or are not even familiar with it at all.

Therefore, question arise regarding what makes a creation beautiful in what we do not see in everyday life and how we understand a concept beyond what we view and test. My study, which I took in my three research exhibitions, indicated that imaginative artwork that is far from reality gives a unique feeling and quality of attraction, as well as subjective knowledge. Because, the created artwork could give importance and high value to imagination and different perceptions, such as those that give viewers concerns about looking at the sculptures. For example, my artwork that had strong had features such as human eyes or brain (see figures 7.4 and 7.6). Understanding new forms of imagination when creating artwork can leave an emotional impact on the viewer. Adding a natural object, such as a white flower, to complete the uncanny artwork gives a halo of charm and safety to the audience. I also found that beauty catches the atmosphere of what is ugly, in other words, it softens what is uncanny, as shown by some participants in their responses about flowers in the sculptures. RE3BF1 responded to images that included white flowers as "uncannily beautiful," RE3BF3, liked the simplicity of the flower and how it was laid and set beside the hybrid sculptures, and commented on the way the flower was designed and how it attracted viewers.

Consequently, in an attempt to understand and interpret the meaning of the uncanny and how it is embedded within artworks, I found that the uncanny in art is what exists between imagination and reality while in visual art, the uncanny is deeply rooted in aesthetics, especially since the rise of the movement of surrealism until recent visual art.

8.4 Defining the Beautiful Uncanny

The consideration of the uncanny and beauty, in the light of reflection of the three research exhibitions, is built on the interaction with the viewers and a synthesis of their opinions. This was then developed through the subsequent art exhibitions, where questionnaires and interviews were used during the exhibition for viewers to obtain a comprehensive understanding of their responses to the beautiful uncanny in art.

The data clarified that the beautiful uncanny in art, and as the viewer considered it, is what is seen as an abnormal status that creates an effect that is disturbing and can confuse what is beauty in the visual work; however, it cannot be completely accepted nor rejected because it is a feeling that stands between what is seen and what is felt. Therefore, what I call the beautiful uncanny in art is the creation of visual work that is not usually seen or felt in everyday life and moments, but it is what attracts and makes you search for meanings and question. The beautiful uncanny is the beauty beyond what becomes unfamiliar, as taking what is familiar out of its normal context into a new position and format leads to beauty that lies in its difference. According to the French author Albert Camus (1942), '*If the world were clear, art would not exist.'*

8.5 Conclusion

It was not sufficient to design an exhibition, highlight and present what I thought. It was more important to test what I aspired to and experience varied knowledge and background, to consider if the uncanny in the art can be perceived as beautiful. I had conducted three main research exhibitions that supported my research in terms of data collection and data analysis. The responses from the public have added many valuable results to the further development of research and its plan to deliver the idea of the beautiful uncanny. As a result, it was clearly justified that the adoption of these exhibitions leads to a successful classification test of both concepts: the uncanny and the beautiful.

The first research exhibition based on sculpture photographs clarified three significant factors: theoretical, technical and emotional in a relationship with other perspectives such as age, gender, and academic position. In addition, the participant's post-exhibition opinion indicated that they started to think differently regarding the uncanny being beautiful. Furthermore, the second show clearly reviewed the implementation of the sculpture-based technique of photography. Also, the creativity of the artwork creation brought to light the differences between interviewees background, personal taste and the variable responses they made on the same piece of art. The key role of that exhibition was mainly based on creating a well-attracting artwork that joins the contradictions in a cluster. The third exhibition confirmed the previous outcomes as well as supported the leading layout of the

findings based on theory, emotions and techniques -. The overview showed that firstly, the participants' background influenced the interpreted results. Secondly, the three significant factors made a valuable contribution to the subject of beautiful uncanny through the visual journey as a matter of uncanny artwork. Taking that journey into its next level of investigation would support a better understanding of how to link both concepts with separating their expected emotions, either positive or negative. The artwork can be smartly designed to deliver the targeted concepts with unfamiliarity displayed in order to reach a point beyond the existing look. The study was developed to take an entirely different angle of the theoretical perspective, which enabled the artist to describe the matter of the uncanny sense differently, based on the changeability from familiarity to unfamiliarity, and vice versa.

On the other hand, the feeling is a priority in most artwork due to its influence on the participant's responses and how they can refer it transparently to themselves as well as show its reflection on them at different levels. Furthermore, both the uncanny and the beauty can hold contradictory feelings at once due to the combination of the uncanny and beautiful display of the artwork. The different experiences of a viewer show a beautiful sight within the Freudian uncanny through the applicable technique. The link was established by designing a fascinating object far away from reality. The used technique can reflect the entire interpretation of an object. Several tools can be applied even if the object is uncanny artwork, for example, chosen colours or

materials, using an abstract simulation of some human body parts, professional photographs or forming the most in-depth details of the object texture. These technical tools helped to establish a classified uncanny as being beautiful without any rejection. The responses of the exhibition viewers were successfully reflected, which is what this study aimed for, as they answered the question that the uncanny can be perceived as beautiful, but this is both subjective and personal.

Most of the academic artists and art community understand some art differently than the general public, who tend to think superficially. The uncanny is a subjective matter linked to the visual arts, which with expert viewers adds extraordinary knowledge. All knowledge is gathered to formulate the beautiful uncanny, make it understandable, and explain what it means, how and why. To understand the beautiful uncanny, the terms of theoretical, emotional and technical matters, responses from the respondents were analysed. The participants made numerous reflections on each category. Firstly, the participants reviewed the work and were open to discussion. They showed their beliefs, background and experiences about the subject, for example, the response of RE3PF2 in Chapter 7. Hence, this reinforced the theoretical side. Secondly, the participants shared their emotional action about the artworks that were displayed in the research exhibitions. They also linked what they saw as expressed in normal life. This enhanced the understanding how the idea of uncanny art can be changeable to be provided as the beautiful uncanny. Finally, the participants found that

the applied techniques were contrary to reality. For example, sculptures looked large because of the materials used as well as the smoothness of the rose appeared different than in nature as it was hard and still. The differences formed a great interest to them, as well as the colours gave a combination of beauty and uncanny. The listed aspects analysed from the data had different scales in order to understand the beautiful uncanny.

The research materials were designed to contribute to the establishment of an understanding to involve the definition of an up-to-date understanding of the uncanny in art. The art has changed the mainstream where what was seen as uncanny in the past is not so uncanny any more. Artists are now moving towards expression that is different from what is typically seen in everyday life. This is what the viewer requires to see as the beautiful uncanny.

8.6 Recommendations

The knowledge gained from this research is the stepping stone to identifying the beautiful uncanny, to evaluate and to share information that will lead to further exploration of the subject in fine arts. This research has provided many insights for future research and raised many questions that can be answered by further investigation. Further studies within the beautiful uncanny should be carried in different cultures, which could provide knowledge to bring a global perspective to the

understanding of the beautiful uncanny, as well as consider the effectiveness of audience review.

References

Abramovic, M (2016). Walk Through Walls: A Memoir. UK: Penguin. P.79.

Allen, E and Seaman, C (2007). Likert Scales and Data Analyses. Available: http://asq.org/quality-progress/2007/07/statistics/likert-scales-and-data-analyses.html. [Last accessed 20th May 2017.]

Atalay, M (2007). Kant's Aesthetic Theory: Subjectivity vs. Universal Validity. Subjectivity vs. Universal Validity. 1 P.2,46.

Ayiter, E (2018) "Uncanny symmetries", Technoetic Arts, Vol. 15, No. 2, Intellect, pp: 16.

Barriball, K (1994). Research Method. Non-response in survey research: a methodological discussion and development of an explanatory model. 30 (3), P.330.

Beck, N (2005). Discussing the 'uncanny' from Sigmund Freud's essay "Uncanny" in relation to surrealism. Germany: GRIN. P.1.

Brace, I (2008). Questionnaire Design: How to Plan, Structure and Write Survey Material for Effective Market Research . 2nd ed. USA: Kogan Page Publishers. P.4.

Breton, A (1969), Manifestoes of Surrealism [sic] trans. by Richard Seaver and Helen R. Lane Ann Arbor: The University of Michigan Press, p. 5, 26.

Brown, A. (2013). Uncanny urges: the familiar made strange. . *Master of Fine Arts*. V1 (2), P9.

Burke, E (1757). Pain and Pleasure. In: Courier Corporation A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. USA: Dover Publications, Inc. P.18.

Bruyn, T. (2002). A Critique of Art and Aesthetics. *Art and Aesthetics in Action*. 1 (2), 1.

Burke, E. (1757). Novelty. In: Edmund Burke *A Philosophical Inquiry into the origin of our ideas of The Sublime and Beautiful*. London: Routledge. P24.

Camus, A. (1942). Absurd Creation, Philosophy and Fictions. In: Albert Camus *The Myth of Sisyphus*. London: Modren Classic.

Calloway, S. and Federle, L. (2011). The Search of a New Beauty. In: Stephen Calloway and Lynn Federle *the Cult of Beauty: The Aesthetic Movement 1860-1900*. United Kingdom: Victoria and Albert Museum. P11-15.

Charlesworth, JJ (2016). Does beauty still matter in art? Available: http://www.tate.org.uk/context-comment/articles/does-beauty-still-matter-art. [Last accessed 14th Nov 2017.]

Cropper, E. (1976). On Beautiful Women, Parmigianino, Petrarchismo, and the Vernacular Style. *The Art Bulletin*. Vol. 58, No. 3 (3), P377.

Dawson, c (2009). Introduction to Research Methods A Practical guide for anyone undertaking a research project. 4th ed. UK: How to Book Ltd. P.15, 28.

DiCicco-Bloom, B & Crabtree, B (2006). making sense of qualitative research. The qualitative research interview. 40 (1), P.315.

Eco, U (2004). The Sublime in Nature. In: Umberto Eco On Beauty. London: Vintage Publishing. P. 281.

Eco, U (2007). Uncanny. In: Random House Incorporated On Ugliness. New York: Rizzoli International Publications. P.102.

Fer, B, Batchelor, D and Wood, P (1993). Realism, Rationalism, Surrealism: Art Between the Wars (Modern Art, Practices & Debates). New Haven, United States: Yale University Press. P. 171, 189.

Fletcher, J (1998). Edit by Katy Deepwell. Uncanny Resemblances Sally Mann's Immediate Family (Phaidon 1991). n.paradoxa. 7 (3), P.32.

Flick, U (2007). Designing Qualitative Research. London: SAGE Publications Ltd. P.10.

Freud, S (1919). The 'Uncanny'. The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XVII (1917-1919): An Infantile Neurosis and other Works, 217-256

Graham, G (2005). Philiosophy of the ArtsAn introduction to aesthetics. 3rd ed. Usa: Routledge. P.4.

Graham, L. (2008). Gestalt Theory in Interactive Media Design. *Gestalt Theory*. Vol. 2 (1), P162.

Gray, C and Malins, J. (2004). Visualising Research A Guide to the Research Process in art and Design. England: Ashgate Publishing Limited. P.40, 168.

Greenspan, P. (1980) in reference to Robert C. Solomon. Emotions, Reasons, and 'Self-Involvement'. *Philosophical Studies: An*

International Journal for Philosophy in the Analytic Tradition. Vol. 38, No. 2 (2), P162.

Hannay, A. H. (1947-1948)). Is Art Subjective? *Journal of Aesthetics and Art Criticism*. Vol. 48 (2), P29.

Hooper T, Mellor A Cardiovascular Physiology at High Altitude *Journal of the Royal Army Medical Corps* 2011, P3

Howe, J (2010). Familiarity and no Pleasure. The Uncanny as an Aesthetic Emotion. *The uncanny*. Vol 11, (3) P. 42,43.

Hsieh, H and Shannon, S (2005). Content Analysis. Three Approaches to Qualitative Content Analysis. 15 (9), P.1278.

Jaber, A as quoted in " Khaleej Times newspaper" with Maan Jalal (2017) Sculpting Identities: Athar Jaber is making sense of violence through art, Available at: https://www.khaleejtimes.com/sculpting-identities-athar-jaber-is-making-sense-of-violence-through-art [Accessed: 20th Jan 2018.]

Jackson, C and Trochim, W (2002). Research Method. Concept Mapping as an Alternative Approach for the Analysis of Open-Ended Survey Responses. Vol. 5 (1), 308.

James, Y. (2003). The Terrible Beauty of Nazi Aesthetics. *Hitler and the Power of Aesthetic*. 1 (1), 1.

Jentsch, E (1906). On the Psychology of the Uncanny, (edited and translated by Roy Sellars). Basingstoke: Palgrave Macmillan, 2008. P. 216-228.

Julia Csekö, Mia Cross. (2016). The Uncanny Home of our Imagination.

Available: http://navegallery.org/wp/the-uncanny-home-of-our-imagination/ . [Last accessed 4th Feb 2017].

Junquera, J (2003). The black paintings of Goya. London: Scala Publishers Ltd. P.1-70.

Kerlinger, F.N (1986). Foundations of behavioural research (3rd), New York: Holt, Rinehart and Winston.

Krippendor, K (1989). Content analysis. In E. Barnouw, G. Gerbner, W. Schramm, T. L. Worth, & L. Gross (Eds.), International encyclopedia of communication (Vol. 1, pp. 403). New York, NY: Oxford University Press. Retrieved from http://repository.upenn.edu/asc_papers P.226

Lazarus, L (2010). A Disquieting Beauty: the photography of Loretta Lux. Available: https://jenniferlinton.com/2010/08/10/a-disquieting-beauty-the-photography-of-loretta-lux/. [Last accessed 14th Nov 2017.]

Lebel, R. (Sep 2018). *Marcel Duchamp.* Available: https://www.britannica.com/biography/Marcel-Duchamp. [Last accessed December 14, 2018.]

Louise, B (2005). Work for Baring, Louise. 'I use children as a metaphor for a lost paradise'. The Telegraph, 5 February 2018. P.1.

Mason, J (2002). Qualitative Researching. London: SAGE Publications Ltd. P.2

Marks, J. (1982). A Theory of Emotion. *An International Journal for Philosophy in the Analytic Tradition*. Vol. 42, No. 2 (2), P227-228.

McCorristine, S. (2009). Lautréamont and the Haunting of Surrealism. *History and Archives.* V1 (2), P32.

Monks, S. (2013). *The Art of the Sublime, 'Suffer a Sea-Change': Turner, Painting, Drowning.* Available: http://www.tate.org.uk/art/research-publications/the-sublime/sarah-monks-suffer-a-sea-change-turner-painting-drowning-r1136832. [Last accessed 3rd Nov 2017].

Morey, C (2016). *At the Edge of Time".* Available: https://www.crystalmorey.com. [Last accessed 4th Feb 2017].

Naar, H. (2012). *Art and Emotion.* Available: https://www.iep.utm.edu/art-emot/. [Last accessed November 27.]

Nastasi, A (2015). *25 Luis Buñuel 1967 Quotes on Art, Filmmaking, and Dreams.* Available: http://flavorwire.com/505998/25-luis-bunuel-quotes-on-art-filmmaking-and-dreams [Last accessed 17 Feb 2017].

Norman K. Denzin, Yvonna S. Lincoln (2011). Handbook of Qualitative Research. 4th ed. USA: SAGE. Publications. Inc. P.3.

O'Dowd, B (2014). Passing Time in The Garden of Earthly Delights by Hieronymus Bosch. Available: http://www.inquiriesjournal.com/authors/1956/brittany-r-odowd . [Last accessed 3rd Nov 2017].

Patton, M.Q. (2002). Qualitative Research and Evaluation Methods. Thousand Oaks, CA: Sage.

Paul, M.(2001). Back to Beauty. *The Rejection of Beauty in Twentieth-Century Art*. 1 (1), 1.

Perlovsky, L. (2010). Beauty and Art. Cognitive Function, Evolution, and Mathematical Models of the Mind. *aesthetics theory and mathematical models of mind*. 1 (2).

Piccinini, P. (2008). *The Long Awaited 2008*. Available: https://www.patriciapiccinini.net/writing/41/436/94. [Last accessed 20th March 2018].

Prasad, D (2008). Content Analysis. Content Analysis A method in Social Science Research1. 1 (10), P.1.

Rabionet, S (2011). e Qualitative Report. How I Learned to Design and Conduct Semi-Structured Interviews: An Ongoing and Continuous Journey. 16 (2), 565.

Rarbour, R (2014). Introduction qualitative research a student Gide. 2nd ed. USA: SAGE Ltd. P.120.

Reja, U.and Manfreda,K. and Hlebec, V and Vehovar, V (2003). Developments in Applied Statistics. Open-ended vs. Close-ended Questions in Web Questionnaires. P.19, 161.

Royle, N (2003). The uncanny. Manchester: Manchester university Press. P.2, 10.

Rubin, W. (1968) *Dada, Surrealism, and Their Heritage* (New York: The Museum of Modern Art, P12.

Santayana, G. (1896). The Nature of Beauty. In: George Santayana *The Sense of Beauty*. New York: Charles Scribner's sons. P32.

Sapsford, R and Jupp, V (2006). Data Collection and Analysis. 2nd ed. London: SAGE. Publications. Itcd. P.101.

Solomon, R. C. (1988). On Emotions as Judgments. *American Philosophical Quarterly*. Vol. 25, No. 2 (6), P189.

Solomon, R. C. (1993). The Passions. In: Robert C. Solomon *Emotions and the Meaning of Life*. Cambridge: Hackett Publishing Company. P125- 126.

Stephen, B. (2015). Art has ceased to be beautiful or interesting but we are more obsequious than ever to artists. 1 (1), 1.

Tobin, D. and Triplett, P. (2010). Dean Young, Surrealism. In: Triplett *Poet's Work, Poet's Play: Essays on the Practice and the Art*. 3rd ed. United States of America by The University of Michigan Press: Printed on acid-free paper. P135.

The Journal of Aesthetics and Art Criticism, Vol. 23, No. 1, In Honour of Thomas Munro. (Autumn, 1964), pp. 109-110.

Vidler, A (1994). The Architectural Uncanny. Cambridge: MIT Press. P. 9, 10.

Wicks, R. (1995). Kant on Fine Art: Artistic Sublimity Shaped by Beauty. *Journal of Aesthetics and Art Criticism*. Vol. 53, No. 2 (2), P190.

Zhang, Y and Barbara M Wildemuth (2016/11/14). Qualitative analysis of content. Applications of social research methods to questions in information and library science. 318 (1), 1,2,3.

Zaaiman, J (2015). For 'art' to be 'art', it has to be strange & disturbing. Art to be art. London (1) P.1

Images References

Athar Jaber. 2017. Opus-4-nr.1-1. [Sculpture] Online: Available at: http://www.atharjaber.com. [Accessed 8 January 2018].

Athar Jaber. 2017. Opus-4-nr.1-3. [Sculpture] Online: Available at: http://www.atharjaber.com. [Accessed 8 January 2018].

Athar Jaber. 2017. Head Opus-5-nr.2-1. [Sculpture] Online: Available at: http://www.atharjaber.com. [Accessed 8 January 2018].

Athar Jaber. 2017. Opus-4-nr.3-6. [Sculpture] Online: Available at: http://www.atharjaber.com. [Accessed 8 January 2018].

Crystal Morey, (2016), Delicate Dependency. [Sculpture] Online: Available at: https://www.crystalmorey.com/delicate-dependency-california-bighorn-and-white-oak.html [Accessed 21 October 2015].

Dora Maar. (1934). Main-coquillage. [Photography] Online: Available: https://silentlondon.co.uk/2014/03/14/surrealism-hands-and-sexuality-in-un-chien-andalou-1929-and-lage-dor-1930/ . [Accessed 3rd Jun 2017].

Francisco Goya. (1819, 1823). Peregrinación a la fuente de San Isidro. [Painting] Online: Available at:

257

https://www.wga.hu/html_m/g/goya/9/index.html. [Accessed 19 November 2015].

Francisco Goya. (1819, 1823). La romería de San Isidro. [Painting] Online: Available at: https://www.wga.hu/html_m/g/goya/9/index.html. [Accessed 19 November 2015].

Fredric Leighton, (1859) Pavonia. [Painting] Online: Available: https://www.wikiart.org/en/frederic-leighton/pavonia-1859 [Accessed 16 November 2018].

George Frederic Watts. (1886). Hope. [Painting] Online: Available: http://mongoosmagazine.com/artists/george-frederic-watts/. [Accessed 14 Jun 2015].

Hieronymus Bosch. (1490,1510). The Garden of Earthly Delights. [Painting] Online: Available: http://www.esotericbosch.com/slide%20show%20left/garden%20slide%20show-left%20panel/assets/player/KeynoteDHTMLPlayer.html#0 . [Accessed 2ed Dec 2017].

Joseph Mallord William Turner. 1842. Burial at Sea. [Painting] Online: Available at: https://byronsmuse.wordpress.com/tag/burial-at-sea/. [Accessed 6 September 2016].

Keith Edmier. (1998). Beverly Edmier. [Sculptuer] Online: Available: http://www.petzel.com/exhibitions/keith-edmier3/a-publications . [Last accessed 2ed Jan 2018.].

Loretta Lux, (2004), Yanan [Digital Photography] Online: Available at: https://lorettalux.de/selected-works [Accessed 5 December 2017].

Loretta Lux, (2006), The Dove [Digital Photography] Online: Available at: https://lorettalux.de/selected-works [Accessed 5 December 2017].

Man Ray. (1921). *The Gift.* [Object] Online: Available: https://www.wikiart.org/en/man-ray/the-gift-1921 . [Last accessed 14th Nov 2017].

Marc Quinn, (1991), Self [Sculpture] Online: Available at: http://marcquinn.com/artworks/self . [Accessed 2 September 2016].

Marc Quinn, (2001) Self [Sculpture] Online: Available at: http://marcquinn.com/artworks/self . [Accessed 2 September 2016].

Marc Quinn, (2006) Self [Sculpture] Online: Available at: http://marcquinn.com/artworks/self . [Accessed 2 September 2016].

Marc Quinn, (2011) Self [Sculpture] Online: Available at: http://marcquinn.com/artworks/self . [Accessed 2 September 2016].

Marcel Duchamp, (1917) Fountain [Installation] Online: Available at:

https://www.artsy.net/article/artsy-editorial-duchamps-urinal-changed-

art-forever [Accessed 15 November 2018].

Nicolas Poussin (1648) Eliezer and Rebecca at the Well [Paint] Online:

Availabale at: https://www.wikiart.org/en/nicolas-poussin/eliezer-and-

rebecca-at-the-well-1648 . [Accessed 13 November 2018].

Pat Brassington. 2013. The Permissions. [Photography] Online:

Available   at:

https://www.bettgallery.com.au/artists/brassington/quill/19permissions

6.html. [Accessed 17 February 2016].

Pat Brassington. 2015. Vedette. [Photography] Online: Available at:

https://www.bettgallery.com.au/artists/brassington/justso/pat_brassingt

on_just_so_09.html. [Accessed 17 February 2016].

Patricia Piccinini. (2008). *The long awaited.* [Sculpture] Online:

Available: https://nga.gov.au/hyperreal/artists.cfm?artistirn=21732.

[Accessed 28th March 2018].

Patricia Piccinini. (2015). *Bootflowe.* [Sculpture] Online: Available:

https://nga.gov.au/hyperreal/artists.cfm?artistirn=21732.   [Accessed

28th March 2018].

Richard Tuschman. 2012. Morning Sun. [Photography] Online: Available at: https://www.richardtuschman.com/Fine-Art-Portfolios/HOPPER-MEDITATIONS/14/thumbs-caption. [Accessed 5 November 2017].

Raoul Hausmann (1974), Der Kunstkritiker. [Lithograph and print paper] Online Available at: https://www.tate.org.uk/art/artists/raoul-hausmann-1254. [Accessed 13 November 2018].

Richard Tuschman. 2015. Once Upon A Time. [Photography] Online: Available at: https://www.richardtuschman.com/Fine-Art-Portfolios/ONCE-UPON-A-TIME-IN-KAZIMIERZ/6/thumbs-caption. [Accessed 5 November 2017].

Sally Mann. (1985). Immediate Family, Jessie Bites. [Photography] Online: Available: https://www.incredibleart.com/sally-mann/ . [Last accessed 2ed Jan 2018].

Sally Mann. (1988). Immediate Family, Night-blooming Cereus. [Photography] Online: Available: https://www.incredibleart.com/sally-mann/ . [Last accessed 2ed Jan 2018].

Salvador Dali. (1929). *Accommodations of Desire. [Painting]* Online Available: https://www.wikiart.org/en/salvador-dali/accommodations-of-desire. [Last accessed 14th Nov 2017].

Salvador Dalí. (1937). *Swans Reflecting Elephants. [Painting] Online:* Available: https://en.wikipedia.org/wiki/Swans_Reflecting_Elephants . [Last accessed 14th Nov 2017].

Salvador Dalí and Luis Buñuel. (1929). Un Chien Andalou. [Painting] Online: Available: https://silentlondon.co.uk/2014/03/14/surrealism-hands-and-sexuality-in-un-chien-andalou-1929-and-lage-dor-1930/ . [Accessed 3rd Jun 2017].

Sarah Lucas, (1997), Pauline Bunny [Installation] Online: Available at: https://www.freud.org.uk/exhibitions/75211/mad-bad-and-sad-women-and-the-mind-doctors-/ [Accessed 8 January 2014].

Sigmund Freud psychoanalytic couch, online: Available at: https://www.freud.org.uk/exhibitions/75211/mad-bad-and-sad-women-and-the-mind-doctors-/ [Accessed 8 January 2014].

Stefan Lochner (1435), The Martyrdoms of the Apostles [Painting] Online Available at: https://www.staedelmuseum.de/en/collection/martyrdoms-apostles-ca-1435 [Accessed 13 November 2018].

List of permissions

According to the Duration of copyright in artistic works in terms of De Montfort university, "For works created after 1989, the general rule is that copyright lasts for 70 years after the artist's death, or, if anonymous, 70 years from creation or from first being made available to the public. The rules for works created before that date are more complex and you should seek further advice." And in terms of this regulation the painting created by Salvador Dalí in (1929) "The Accommodations of Desire", Nicolas Poussin "Rebecca and Eliezer" (1648), Stefan Lochner "Martyrdoms of the Apostles" (1435), Raoul Hausmann "Der Kunstkritiker" (1919-1920), Marcel Duchamp, "Fountain" 1917, "Pavonia" by Fredric Leighton, (1859), and Man Ray object created in (1921) "Cadeau" is out of copyright.

Permission to copy Athar Jaber sculptures Opus-4-nr.1-1, *Opus-4-nr.1-3*, *Head Opus-5-nr.2-1* and *Opus-4-nr.3-6* (2017) has been granted by Athar Jaber.

Permission to copy Crystal Morey Sculpture Delicate Dependency (2016) has been granted by Crystal Morey.

Permission to copy Dora Maar photography *Main-coquillage (1934)* has been granted by Pamela Hutchinson, editor of Silent London.

Permission to copy Francisco Goya Peregrinación a la fuente de San Isidro and La romería de San Isidro (1819, 1823) has been granted by Dr. Emil Krén, editor of the Web wga Gallery of Art.

Permission to copy George Frederic Watts *Hope (1886)* painting has been granted by Stephen editor of the Tempus Arts.

Permission to copy Hieronymus Bosch painting *The Garden of Earthly Delights (*1490,1510).   has been granted by Robert G. Erdmann editor of the Esoteric Bosch website.

Permission to copy Joseph Mallord William Turner painting *Burial at Sea* (1842) has been granted by Hannah Hattie editor of the Byronsmuse wordpress.

Permission to copy Keith Edmier sculptuere *Beverly Edmier* (1998). has been granted by the Courtesy of the Artist and Petzel Gallery, New York.

Permission to copy Loretta Lux photographs *Yanan (2004) and The Dove (2006)* has been granted by Martin Kern, studio Loretta Lux.

Permission to copy Marc Quinn sculpture *Self* (1991, 2001, 2006 and 2011) has been granted by Elizabeth Wayne Creative manager of Marc Quinn website.

Permission to copy Pat Brassington photography *The Permissions* (2013) and *Vedette* (2015) has been granted by Emma creative manager of the Bett Gallery.

Permission to copy Patricia Piccinini sculptures, *The long awaited* (2008) and *Bootflowe (2015).* has been granted by Roger Moll Studio Manager of Patricia Piccinini.

Permission to copy Richard Tuschman photography *Morning Sun (2012) and Once Upon A Time (2015)* has been granted by Richard Tuschman.

Permission to copy Sally Mann *Immediate Family, Jessie Bites (1985)*
and Night-blooming Cereus (1988) has been granted by The Incredible
Art.

Permission to copy Salvador Dalí and Luis Buñuel *Un chien andalou*
photograph (1929) has been granted by Pamela Hutchinson, editor of
Silent London.

Permission to copy Sarah Lucas installation *Pauline Bunny* (1997) has
been granted by Bryony Davies assistant curator of the Freud Museum
London.

Permission to copy Sigmund Freud psychoanalytic couch has been
granted by Bryony Davies assistant curator of the Freud Museum
London.

Appendix

Appendix A

Ethical Approval & Consent Form

| 3. | How these issues will be addressed: |

I will test the question using the following:
1. primary research methods
2. a pilot study
3. test questions first, then add them to the questionnaires and the interview questions.
4. Then, I will conduct questionnaires and a semi-structured interviews.

For example, I will ask:
1. How they understand the work?
2. What experience they get from the work?
3. How they describe the uncanny from their point of view?
4. How they define beauty and uncanny?
5. Do my sculptures speak clearly about uncanny being beautiful?
6. What kind of response they have from the work?

Note: You should consider the following:
- *Providing participants with full details of the objectives of the research*
- *Providing information appropriate for those whose first language is not English*
- *Voluntary participation with informed consent*
- *Written description of involvement*
- *Freedom to withdraw*
- *Keeping appropriate records*
- *Signed acknowledgement and understanding by participants*
- *Relevant codes of conduct/guidelines*

| 4. | To which ethical codes of conduct have you referred? |

2

268

List of accompanying documentation that MUST be submitted to support the application:

- Details of the arrangements for participation in the research by human subjects (including how participants will be recruited, confidentiality procedures, copies of consent forms, any questionnaires that will be used and other documentation as appropriate)
- A copy of all the documentation provided to the volunteer to ensure the clarity of information provided
- Copies of appropriate other ethical committee permissions (internal or external) or supporting documentation
- Other documentation as advised necessary by Supervisory team
- A copy of the research proposal (Application for Registration (RDC:R) form) if appropriate

Please return to Luke Norsworthy, CL 0.08 lnorsworthy@dmu.ac.uk

3

269

5. **AUTHORISATION:**

Signature by Applicant

I declare that I have considered the ethical implications of my research

I understand that I must not undertake any research activity until this form is approved

Signed

Date   13 May 2015
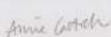
Name of Student Sarah Alwashmi

Signature by First Supervisor

I declare that the student named above will be working under my supervision and that ethical approval has been sought where necessary. I understand that I hold legal accountability for the ethical acceptability of the work carried out by the student.

Signed   Annie Cottch
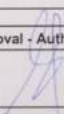
Date   July 27th 2015

Name of Supervisor _____Annie Cattrell_____

Conditional Approval - Authorising Signature (FHREC Chair)

Signed   Date   14 Ag 2015

Tick here if approval is conditional ☐

Note to applicant: If you receive conditional approval, you may proceed with preparing the project but you must NOT start data collection unless you have met the conditions and received full approval.

Conditions:

Full Approval - Authorising Signature (FHREC Chair)

Signed

Date

4

270

NOTES FOR GUIDANCE:

1 Respondents' co-operation in a research project is entirely voluntary at all stages. They must not be misled when being asked for co-operation.

2 Respondents' anonymity must be strictly preserved. If the Respondent on request from the Researcher has given permission for data to be passed on in a form which allows that Respondent to be identified personally:

   (a) the Respondent must first have been told to whom the information would be supplied and the purpose for which it will be used, and also
   (b) the Researcher must ensure that the information will not be used for any non-research purpose and that the recipient of the information has agreed to conform to the requirements of any relevant Code of Practice.

3 The Researcher must take all reasonable precautions to ensure that Respondents are in no way directly harmed or adversely affected as a result of their participation in a research project.

4 The Researcher must take special care when interviewing children and young people. The Faculty REC will give advice on gaining consent for studies involving children or young people.

5 Respondents must be told (normally at the beginning of the interview) if observation techniques or recording equipment are used, except where these are used in a public place. If a respondent so wishes, the record or relevant section of it must be destroyed or deleted. Respondents' anonymity must not be infringed by the use of such methods.

6 Respondents must be enabled to check without difficulty the identity and bona fides of the Researcher.

Appendix B

First Research Exhibition Invitation

In between My life and My insect feeling

A research exhibition by Sarah Alwashmi

You are cordially invited to my first Fine Art research exhibition at the Art Factory room 1.04

From Monday19th Oct until Friday 23rd Oct starting from 10am to 4:30pm

Email: sarahalhamad86@gmail.com

Questionnaire Form

Date /   /

The purpose of this study is to examine the viewer's beliefs and understanding about what I call **Uncanny Beauty**. The question and enquiry of this Ph.D. addresses how understanding Uncanny Beauty can be explored in a body of visual work. This study will only be for student and staff in the Department of Art and Design at De Montfort University in Leicester. Your responses will be anonymous and will never be linked to you in any way. Also, your participation is entirely voluntary. Please **DO NOT** write your name on this questionnaire.

Part 1: Biodata

1. **Gender:**   a) Male   b) Female

2. **Age:** a) 18-20   b) 20-30   c) 30-40   d) 40-50   e) 50-60   f) 60 and above

3. **Academic position:** a) Undergrad b) MA   c) Ph.D.   d) Staff   e) Others

   If other please clarify: ....

Part 2: Open Questions

1- How often have you seen an artwork you would describe as being both uncanny and beautiful? (Please provide examples).

2- What is your definition of Uncanny in art?

3- What are your opinions/perspectives on Beauty in art?

Part 3: Questions

Strongly disagree start from number **1** until strongly agree number **5**

Questions:	1 2 3 4 5
1- Is it interesting relating the Uncanny to Beauty.	1 2 3 4 5
2- The Uncanny in art can be Beautiful.	1 2 3 4 5
3- The sculptures explore the idea of Uncanny Beauty very well.	1 2 3 4 5
4- Photographing the sculptures explores this idea and research enquiry clearly.	1 2 3 4 5
5- I do not understand how the Uncanny can be Beautiful.	1 2 3 4 5
6- The Uncanny is an interesting research topic to be explored within an artwork.	1 2 3 4 5

Thanks for your time.

Appendix C

Second Research Exhibition Invitation

"In Between My life and My Insect Feeling"

A Research Exhibition by Sarah Alwashmi

At Clephan Building, First floor

Open 16th May to 26th May 2016

Interview Form

2ed Research Exhibition Interview Questions

1- What do you think about the uncanny in relation to what you see?

2- In art can uncanny be beautiful?

3- Can feelings be between two different emotions such as uncanny and beautiful?

4- Do you think artists accept uncanny art and feel pleasure from this kind of exhibition because artists understand art?

5- Do you see the beauty uncanny in the artwork?

Third Research Exhibition Invitation

"In Between My life and My Insect Feeling"

A Research Exhibition by Sarah Alwashmi
At VPAT 9.52 DMU
Open until 28th April 2017
10:30 - 5:00
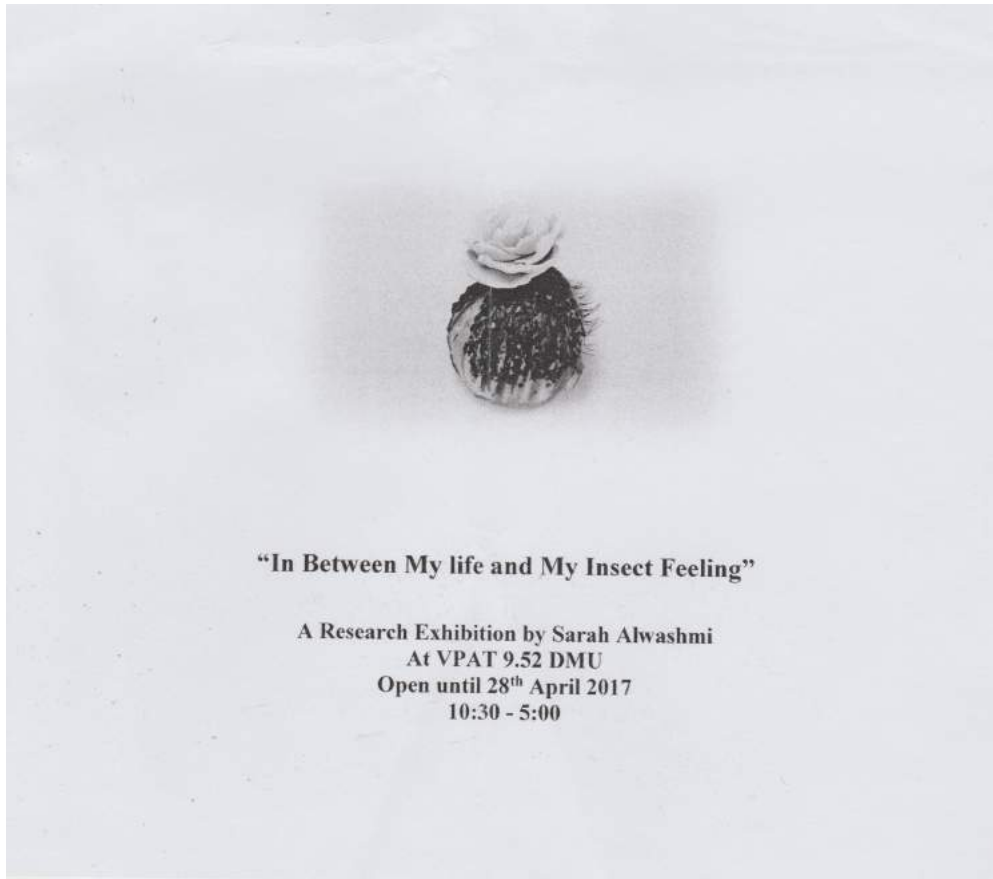
Interview Form

3rd Research Exhibition Interview Questions

1- Do you find the photographs interesting?

2- If so, what about them that makes you want to look at?

3- How would you describe this image?

4- What do you think about the uncanny being beautiful?

5- Where do you see Beauty within the uncanny?

6- In visiting an exhibition that gives you Freudian response dose it makes you feel pleasure even if the artworks were not pleasant?

7- In general, what do you think about the artwork you see?
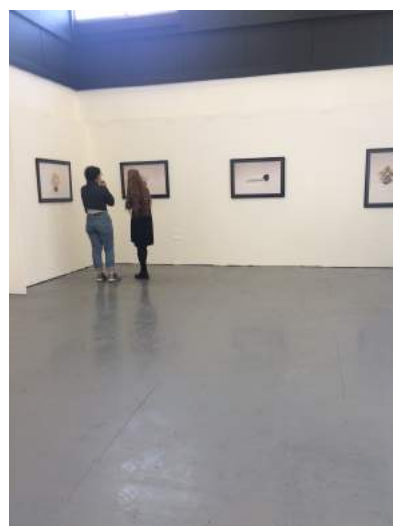
Appendix E

Studio Work

290

310
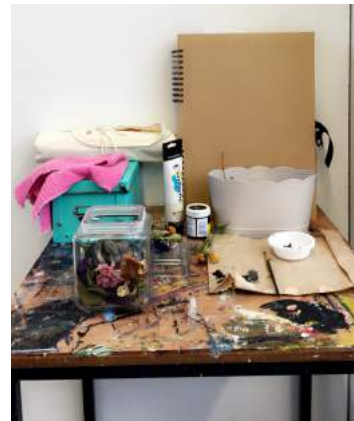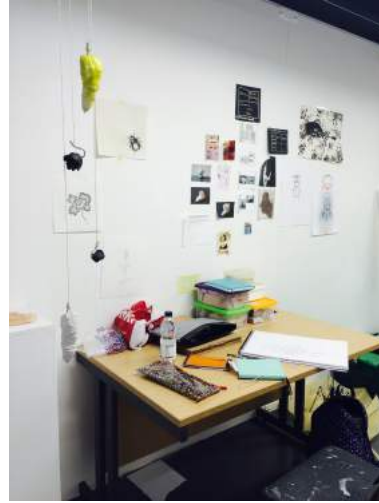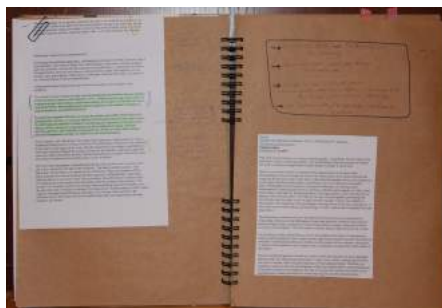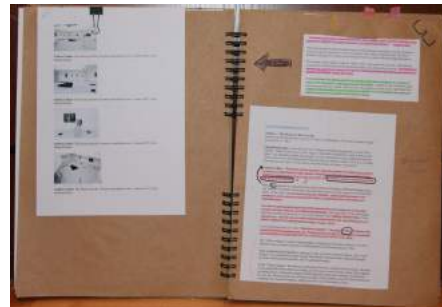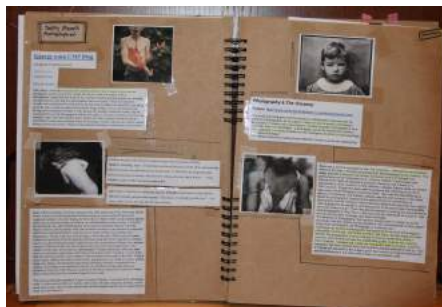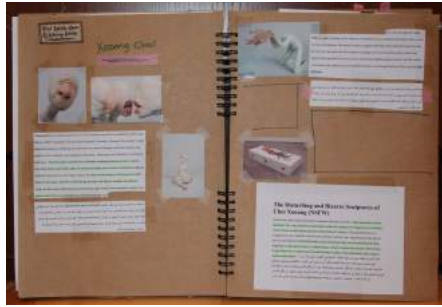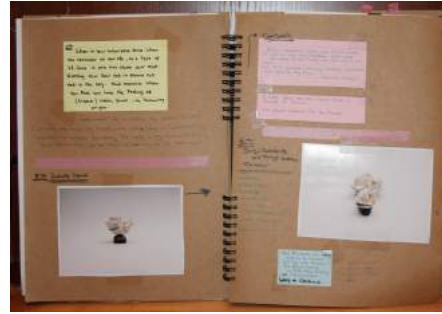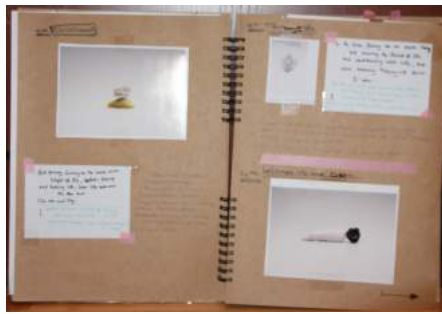
First Research Exhibition portfolio

Third Research Exhibitions portfolio