

WHEN BLOSSOMS BLEED

Ambivalence and Oblique Realities in Nadine Rennert's Art.
Michael Hübl, 2008

Lowered eyelids made of velvety, ochre-coloured leather, a female body formed out of thick tufts of wool, a child's hand formed out of soft fleece: Nadine Rennert's works impress on account of their exceptional sensitivity. Some tempt the viewer to touch them, to caress a piece of fur or feel the fleecy material covering several of her figures. The artist stages and forms statues, objects or floor installations, which are shaped to appear organic and soft, as if they were snuggling up to the world. However, the soft and delicate also represents the vulnerable and susceptible, as the artist makes absolutely explicit. The eyelids of the leather woman have been obviously – just like her lips or her nostrils – trimmed by a scissor-sharp scalpel, the wool creature recalling an archetypal mother could be easily blown away with a blast of wind, an extremely titanic body weighs down on the soft and squashy hand.

Linguistics term these bittersweet interconnections, in which contrary characteristics, feelings or experiences are combined, as oxymora. An oxymoron is literally the combining of acuity and wit with dullness and the nondescript. Rennert has transposed this stylistic device, born in the poetics and rhetoric of antiquity, into the language of three-dimensional form. By proceeding in this way she creates an ambiguous tension. The artist contrasts the gentle, the mild and cuddliness, holding the promise of natural harmony and serenity, with the shock of destruction. The shock irritates and does so with a dual impact, because the very shock itself has an element of vulnerability in it. Rennert's work *I Drink your Flower* (2005) displays the irreconcilability of discordant emotional and semantic impulses exemplarily. The viewers are confronted by a kind of double bind, that is, they are simultaneously accosted by two entirely contradictory psychological signals: They experience a tall, slim figure made of firm woven material. But a face is missing. In compensation the head exhibits a shallow depression which produces the suggestion of facial expressions depending on the angle of the light falling on it. The figure is made of material and, because this is patterned exclusively with stylized princesses, everything could be as wonderful as in a fairytale. That is, if the arms extending from the body of the figure weren't there. The hands have been amputated. Below the elbows they have been sawn or chopped off, as the red open wounds suggest while they ostentatiously project out into the surrounding space. Is this the wrong conclusion? On looking more closely it becomes evident: Flowers bleed out of the stumps. Nadine Rennert has filled the wounds mutilating the arms with fabric roses.

The combination of sheer horror and the decorated bonus of a cultivated existence is accentuated in the work *Clever Elsie* (*Die kluge Else*, 2007) to an even greater degree. Here the body is reduced to a single *pars pro toto*: From the ceiling hangs an almost naturalistically represented head with thickly grown strong hair and is fitted out with eyes that, although made of polyester wool, appear follow the observer. Over the pendulous head hovers something like a hood or a birdcage, a wire, twisted in an undulating loop, gives the net its form. The artist has attached poetical and ludic decorations to it: small bells of brass plate. Again a distinct vivacity is noticeable, especially when a breeze enters the exhibition space. Then the bells on the suspended cage ring while the eerily disfigured human remains hang there – surrounded by something that is identifiable as a net but could also refer to one’s own body, to one’s own self-consciousness or to social restraints.

The title *Clever Elsie* points out the significance of literary texts for Rennert’s work. The formal starting point of an object or installation lies in the material, and the material remains the basic level of aesthetic articulation. However, in her more recent work Rennert likewise draws on statements, views and situations from narratives. These textual models cover a wide range of literary kinds. In this specific case it is a Grimm brothers’ fairy-tale describing the psychological destruction of a sensitive woman: A husband was to be found for Elsie, a young woman of marriageable age, who, characterized by her cleverness, was to be married off. When a potential suitor was found, he stipulated that his future wife must be “really wise”. (1) By prophesying a disaster of which it remains unclear if it will occur, Elsie demonstrated her intellectual capacities. The family and servants were deeply distressed by the young woman’s prophesy, whereas the suitor simply stated that “more understanding than that is not needed for my household, as you are such a clever Elsie, I will have you. And he seized her hand, took her upstairs with him, and married her”. (2) At this point the narrative displays a distinctive turning point. The continual and monotonous repetition of Elsie’s foreboding vision is suddenly superseded by the succinctly told remaining tale: Elsie neglects her duties and, while sleeping, is discovered by her husband who punishes her behaviour by draping a fowlers’ net fitted out with little bells around her. Her husband remains unmoved by the consequences: his wife is plunged into an identity crisis and becomes socially isolated.

The fairy-tale ends with the sentence: “Then she ran out of the village, and no one has seen her since.” (3) The cruelty inherent in this conclusion is played down by the laconic style of

narration, it is practically glossed over. In Nadine Rennert's work this cruelty is transposed into a physical presence. Elsie is thrust into a state of total disorientation in the tale. Caught in her net and plagued by the ringing of the bells, the character drives itself insane. Figuratively spoken, she no longer knows where her head is, and the artist reveals the ultimate consequence of this loss: decapitation. The physical act of violence has been put on a par with the brutality of psychological aggression. Social demise has been identified as actual death. Roughly one hundred years later another literary figure bearing the same name anticipates being ostracized by society and manages to evade this with radical rigour. Fräulein Else, the main figure in Arthur Schnitzler's novella and namesake of the Grimms' *kluge Else*, commits suicide after having been blackmailed and subjected to the voyeuristic cravings of elegant society, who covered her exposed naked body with a net of goggling eyes. Rennert's works revolve around these not immediately comprehensible situations, where someone is ensnared in circumstances and events or attempts to extricate themselves from them.

One of the misunderstandings associated with the genre of the fairy-tale is supposing the purposive goal of happiness and harmony. Even if incommensurately evil forces reign and the evildoers are merciless in implementing their murderous craft, all will end well according to popular opinion. At least the *Childrens' and Household Tales*, published by the Jacob and Wilhelm Grimm from 1812 onwards in several new, expanded editions, speak for the opposite. They only seldom conclude with the impression of a safe and intact world. Even the propitious Mother Holle resorts to such horrific means as boiling tar and pours the burning hot and black, viscous substance over the girl who figures as the counterpart to the hard-working heroine of the tale. Often blood and butchery determine the household and folk tales, which sometimes steer towards a catastrophic conclusion in a rhythmic crescendo of ominous events. This pattern is very much in keeping with a remark made by the two German scholars, and which was published in the 1837 third edition of their children's and household tales: "If misfortune is on the lookout then one cannot hide in the one nor other corner nor flee over the fields, it will always know where it can find one." (4)

But even when a tale ends well for one of the actors, and peace, wealth, merriment accompany them until the end of their days, the horror lives on. The last sentence may promise the most beautiful, undisputed order of things – the memory of the misery and want, manslaughter and murder is still too fresh to be forgotten. Rennert turns this inner tension outwards. The conflict – resolved either only seemingly or in a rather makeshift way –

remains. The linear narrative sequence implies changes and, in a concluding turn of events, it can be maintained that now all is different, better, clear, agreeable. While thus the linearity of the narrative represents a process, the plot and action are in painting, sculpture and drawing frozen at a chosen point. Gotthold Ephraim Lessing clearly emphasized the difference between literature and the pictorial arts in his *Laocoon*, pointing out the consequences of concentrating on a single moment or, to put it more succinctly, on the decisive moment. He noted in regard to this procedure that “this moment, and the point from which this moment is viewed, cannot be chosen too happily”. (5) Rennert avoids exactly this. Her works are precisely not designed to focus on a single moment in the narrative continuity. She does not aim at representing a “turning point” in which the drama of events culminates. Rather, she establishes a semantic state of ambiguity, in which several layers of meaning overlap and which transgresses the reference to narrative content.

This aesthetic procedure of maintaining an ambiguous status in a description or representation has a key function also in Lessing. In his reflections on the limits of painting and poetry, the author asserts that by concentrating entirely on the spectacular culmination of a tale the viewer’s interest wanes bit by bit. Lessing introduces the term of “transitoriness” (6) as a category of the history of reception. The artwork’s objective thereby is to initiate independent ideas in the viewer leading to further reflections. They are to extend beyond the represented scene. It should refer beyond it, by which a moment of tension is primarily meant, comparable to what we today comprehend as suspense, such as the narrative style in the films or crime stories. The film director Alfred Hitchcock or the author Patricia Highsmith both explicitly focus on suspense (7), and Lessing provides an example *avant la lettre*. He recalls the Greek painter Timomachos, who did not paint Medea in the very act of murdering her children, but in a state of inner conflict, “a few moments before, whilst her motherly love was still struggling with her jealousy”. (8) These transitory situations can likewise be observed in Nadine Rennert’s work. In the example of the three-legged, life-size figure with the title *Obscured*, it remains ambiguous if the artist is referring to Eadweard Muybridge’s photographs and Futurist paintings in order to translate the motion of walking in a three-dimensional medium or if she included the third leg in order to suggest the – possibly even violent – intervention of a second person. The deliberate ambivalence stimulates the expectation of something pending. Resembling Lessing’s description of the painting of Medea, the suspense arises by insinuation, prophesying, by anticipating what will shortly occur.

However, other than in the case of *Medea*, Rennert's work is based on very different premises. The outcome of the myth of the king's daughter, who was knowledgeable in the arts of sorcery and committed infanticide with her own offspring, was known to the art connoisseurs of antiquity. They knew Euripides' version of *Medea*, in which Jason's mistress was stylized as a vengeant Fury. In contrast, with Nadine Rennert and in her sculpture *Obscured* the outcome abides in obscurity. This has a simple explanation: Rennert does not relate a story. She doesn't take up the narrative continuity of a literary model in order to capture the all-decisive scene, in which the total drama – of the precursing and consequential events – is compressed together. The inner dynamics contained in Nadine Rennert's works don't serve to illustrate the plot of story. But, instead, she activates a basic motif of her artistic work: the existential transformation of a being or condition.

When Rennert refers to a literary text the result is not a renarration but a specific statement, which can take on the quality of a stimulus and guiding principle for a work's development. This is obvious in the tent-like installation constructed of a piece of floor-covering *Enticing to Chasm* (2005), which takes Franz Kafka's parable *Metamorphosis* as a model. One can discern a somewhat flattened, roundish structure made of compressed grey wool with legs and antennas like paper cuts stretched up in the air. One is reminded of a beetle that has rolled on its back. And because this beetle is exceptionally large, the association with Kafka's literary figure Gregor Samsa, who woke up one morning as an insect, is apparent. The arrangement evokes a tale which is, to a greater or lesser extent, widespread. In this respect it is analogous to Timomachos's *Medea*. But, contrary to the painting, the sculpture *Enticing to Chasm* does not capture one pregnant moment of the plot. Rennert merely presents the setting, restricts the representation to a few rough coordinates pointing to Kafka's text. The details have been ignored as much as the progress of the plot.

Therefore, the work does not renarrate but also, in general, the narrative structure with an end, a conclusion, leading to some result, is negated. Rennert does not go into the particulars of the growing aggression within the family towards the son and brother who has mutated into a "monstrous verminous bug" nor expiate on their sadistic negligence and spiteful maliciousness. (9) Likewise, the incidentally morbid demise of the protagonist in Kafka's tale, who dies while forgiving his tormentors, has been omitted rather than emphasized. In its stead, Rennert has accentuated the partly voluntary, partly forced withdrawal of the

responsible and conscientious Gregor Samsa by erecting a makeshift shelter. And she alludes to the advancing decrepitude of the family member who has been rejected as useless by constructing the body with a material that looks like a concentration of dust or bits of fluff rolled into a lump.

Not the plot but the transformation is the key motif: This is a point of similarity between the installation *Enticing to Chasm* and the three-legged, as it were, accelerated figure *Obscured*. The latter's rump is made of a black leather dress, and thereby – already on the grounds of the chosen material – imputes mutation and metamorphosis as in the shedding of skin or discarding of the chitinous exoskeleton. This black bodily exterior, by the way, is evidence of the significance Rennert allocates to displaying conditions and mental states in place of narrative elements in her work. The artist bought the leather dress immediately upon espying it, a relic that was the height of fashion around the middle, maybe end of the 1980s. She immediately recognized its potential as the basis for a new artwork. Consequently, Rennert's *Obscured* stands in the same modernist tradition stimulated by the *objet trouvé*, which figured in works from the Cubists to Surrealists, the Nouveaux Réalistes or Pop Art up to contemporary positions in the 21st century. Literature is an important point of reference in Rennert's work. But the spontaneous triggers for creating an object or an installation – those discarded, worn, sometimes also battered practical items – are often things the artist chances upon. Just like the black leather dress – because of the material, the cut and the exposed zippers on the shoulders – seemed absolutely predestined to be transformed, seemed to insinuate imminent change, a breakthrough to a new form, but also the opposite of this all: an inhibition, an obstacle that thwarts something desiring to successfully unfold from becoming reality.

In another example, it was a broken child's chair with a broken-off leg and spalled-off paint that inspired Nadine Rennert to conceive and construct *Dust and its Counterweight* (2007). An *objet trouvé* was the basis even for her figure *I Drink your Flower* with rose wounds: A much-used and partly faded mattress, whose covering demonstrated a grotesque contrast to the condition in which and location where the object was found. In the streets of Berlin Rennert discovered the castaway, decorated with a running pattern of the stylized figure of a princess. She immediately recognized the artistic potential of the patterned, discarded object for a future work. In using such objects the artist profited from her previous experience, she often – from an early date and almost exclusively for periods – worked with textiles as the

basis of her sculptural work. Other than, for example, Franz Erhard Walter, who consistently employed robust cotton materials in order to distinguish sculpture as an act, Nadine Rennert brought the tension of the material to bear in those works executed in the early 1990s. Heavy textiles were gathered and puffed, compressed, pulled and stretched until imposing three-dimensional objects – eminently plastic in their effect – were formed. All those qualities of softness, flowing, falling and hanging associated with silk, batiste and even brocade were outweighed by the three-dimensional force of impression and spatial effect achieved with materials in no way precious nor valuable.

On looking back, these dramatically staged sculptures and installations convey a further-reaching meaning after other than, at first, representing purely formal statements. Already the folds and windings of the seemingly valuable textiles and materials hold the inscrutable abysses of depth psychology which are evoked in the later works, and which the artist not only insinuates in the title *Enticing to Chasm*. The title could be also termed “to allure to abyss, to the void”, and thereby give expression to both of the essential components that accompany Rennert’s work throughout, even if there has been a shift of emphasis in recent years. On the one hand, there is the sensual and erotic and, on the other, the obscure, the unresolved, the ominous: Between one fold in the material and an undulation in the earth’s crust only a slight difference exists. In her animation *Lunar Principle* (2004), Rennert emphasizes this aspect in the basic concept of her art. *Lunar Principle* means seeing what one does not see.

The moon, called “luna” in Latin, becomes a symbol for this, as always the same side of the moon faces the earth. The nocturnal display – from a new to full moon and then again to new moon – takes place with all its crescent-formed phases in between and without the earth’s only natural satellite revealing more than a paltry 59 percent of its surface. Humankind first had information on the topography of the remaining 41 percent after the Soviet probe Luna 3 transmitted the first photographs of the far side of the moon in October 1959 back to the terrestrial base. Hitherto the far side of the moon had remained an unfathomable open secret for thousands of years. Although the Sun’s rays shine directly on the far side in correspondence with the moon’s phases, this part of the illumination cannot be perceived from the earth. Thus the metaphor of the dark side of the moon emerged. Nadine Rennert embraces this concept by adopting the term *Lunar Principle*. It keeps the quest for the uncertain and unknown alive. This ambivalence is continuously present as a potential force in

the work of the artist – and be it in the *Functional Landscapes* made, in 2001, of artificial lawn, artificial fur, blankets and, in one case, also of mirrors: they equally represent both robe and terrain, territory and coat, refuge and showplace. The inner world is the outer world and vice versa. Knowing the one is nowhere near to knowing the other. And vice versa.

At the same time, the lunar principle stands for oblique energy. The moon does not radiate out of itself. Because of the ash-grey layer of the mineral regolith covering its surface, the natural satellite's reflective capacity is reduced. The moon is nevertheless perceived as an intense source of light. Rennert investigates this strength in the weak, this efficiency in the ephemeral. By doing so she resorts in the animation *Lunar Principle* to a phototechnical process of substituting the positive with the negative, which has the result of making pitch darkness blindingly light and the most glaringly illuminated spot is converted into impermeable blackness. In this way Rennert produces a seemingly unreal biomorphic scenery with image sequences that – in a radiant zone of grey – could be assumed, by appearances, to be something between corporeal recesses and rock seams, to be organic gorges and hoses winding through rocks. A shimmer like moonlight plays upon the soft undulating and vaulted forms so that they even appear soft at those points where they abruptly come to an end and curl up bizarrely. The light (which is created by a technical trick and is actually an illusion) embodies, as it were, the principle of oblique power.

Light is not the only medium by which Rennert makes the efficacy and strength of the mediated and subliminal, the incidental and inconspicuous clear. Among other devices, she adopts the contrasting confrontation, as can be seen in her artwork *Delight in Disorder* (2005). There a toy figure of plastic in a science-fiction outfit meets up with the wool creature recalling an archetypal mother which was mentioned briefly at the beginning. Even if the female figure appears to be made of plucked wiping rags, even though she is grey, fibrous and awkward and sits there cumbersomely, it is apparent that she is superior to the figure she holds, apparent that her real power resides within her. The many pointed flame swords, monster grenades and Rambo armour of the small warlike man seem trivial in comparison to the infinite calm of the figure made out of poor materials, measuring just 39 centimetres. Like the Virgin Mary in the paintings of the old masters, her hair is covered with a headscarf – or is it her last remaining tattered rug? Likewise, one can perceive a distinct affiliation with the Käthe Kollwitz' bronze sculpture *Mother with Dead Son*. The latter originally had similarly humble dimensions measuring 30 centimetres in height and has almost fallen into oblivion

after a zoom-version replica, five times larger than the original, was modelled by Harald Haake and set up in the Neue Wache of Berlin. Käthe Kollwitz made her sculpture as a late memorial for her dead son, Peter, who had fallen in action as early as October 1914. It is thought that Rennert's *Delight in Disorder* represents an echo of the tragic conflicts preceding his death. On the one hand, there was the bold spirit of optimism of the young man who absolutely wanted to go to war, which is suggested in the colourful plastic figure. But then, on the other, there is – made visible in the grey self-contained figure – the protecting authority of a mother whose love was so great that she herself asked the father to give his legal consent for her child, who was still a minor, to pursue his patriotically incited ambitions.

It was not Rennert's intention to translate the biographical details of the life and death of the Kollwitz family into art. But the confrontation with the theme of being or becoming a victim escorts her work. Bearing an only apparently playful musical hood, *Clever Elsie* strikingly illustrates Rennert's interest concentrating on people, who have been dislodged from an easygoing regular way of life due to their individual peculiarities, to political expediency or historical circumstances. Her preoccupation with this problem went so far as to initiate an experiment with herself. For the photographic sequences *bellesouspont* (2007) the artist exposed herself to the experience of being down and out by lying on the cobblestones like an isolated human bundle in a pedestrian underpass. As Nadine Rennert had selected a dimly lit spot, her presence was not immediately noticed. On the other hand, she provoked the attention of the passers-by with the aid of a light string entwined around her body. By doing this she experienced two reactions: Her performance was not misunderstood as social experiment (Who will help me? How long will it take until someone dares to come closer?), and she incorporated within the situation a measure of ambiguity that raises questions concerning and heightens consciousness of the insufficiency inherent in attempting to explain an occurrence, a condition or also an artwork as deriving from a single cause.

By means of the lamps, which appear like scattered stars spread over the body of the artist, the self-dramatization acquired an almost metaphysical element. It would seem logical to draw a notional line to the cosmos of the legends and fairy-tales: *The Star Money* comes to mind. And still there is more than playing with fantastic elements. Rennert builds up a semantic tension that spans the poles of 'raw social reality' to 'beatific wonder'. This tension cannot really be resolved. By intentionally combining these two extremes Rennert comes close to what Jacques Derrida had clearly described in the artificial term 'différance'. Also

Derrida produced a coherence that can no longer be completely reduced into its component parts. For this operation he had only to substitute the 'e' of the normal spelling of 'différence'. Derrida links this procedure with the detailed analyses of the function of signs and comprehensive reflections on Hegel's and Heidegger's philosophy, focussing strongly on metaphysics in Western thought. In order to understand Nadine Rennert's aesthetic approach in her artwork it is first of all the moment of indistinguishability that is significant – a state mentioned by Derrida at the beginning of his exposition. He points out "that this graphic difference (a instead of e), this marked difference between two apparently vocal notations, between two vowels, remains purely graphic: It is read, or it is written, but it cannot be heard". (10)

In her artwork *Dust and its Counterweight* Rennert presents a similar dilemma exploiting the means of sculpture. Starting with the *objet trouvé*, the already mentioned broken chair, the artist forms a life-size figure, which is neither clearly sitting nor balancing with difficulty and great muscular exertion. Again, the viewer cannot see the head, as was the case in *Obscured*. If one assumes that it nevertheless exists, then Rennert has again – as in *Clever Elsie* – characterized it as imprisoned, because the neck of the figure is thrust into a cardboard box. Above all, there is a point where two elements merge and can only be differentiated from one another with great difficulty just like two similarly sounding vowels in speech. The powerful legs of the bent-over man are grown together down to the feet.

One can draw a parallel between Rennert and Derrida. In his reflections on 'différence/différance' he exposes the historical sediment in the corpus of language and its elements through to the letters. He seeks thereby to remind, inter alia, that the long duration of history lies behind these elements, and, therefore, a traditional and a firmly established order is adopted with each of the elements and the structures linking them together. If this observation is transposed to the work of Nadine Rennert, the result is that also the aesthetic inventions of the present – this includes even the forms and creations based on found objects – are part of the deposits and historical structure of culture. The work *Dust and its Counterweight*, with its base of grown-together feet, stands in a series of notions and interpretations related to the myth of Oedipus, the son of King Laius. Oedipus represents the futile attempt to evade a curse. Even though his mother Jocasta already shortly after his birth had his legs pierced and pinioned, fate took its course. The chain of events resulted in an entanglement of guilt and revelation. This mythological event relating history of the unwitting

murderer and lover was subjected to every kind of analyses, interpretation or adaptation, ranging from the Greek tragedy and Heinrich von Kleist's *Broken Jug (Der zerbrochene Krug)* to Sigmund Freud's Oedipus complex, or the objections brought forward by Erich Fromm or Michel Foucault against this psychoanalytic theorem. Thus the Oedipus myth can be understood as a key theme in the Hellenistic-Western culture and is present in Nadine Rennert's work, culminating in blindness, which represents a crucial point in the Oedipus myth, and is alluded to by the artist with the help of the cardboard box thrust over the figure's head.

The figure of Oedipus, who was said – in one of the legend variants – to have blinded himself after he realized what he had done is combined here with the figure of the blind prophet Tiresias, who revealed the fulfilment of his oracular fate to him. This mergence determines the immanent process in the artwork *Dust and its Counterweight* and therein proves to be an essential characteristic in Nadine Rennert's work. For the movement of the dust-grey soft figure from its feet to its fingers describes a full circle. The massive body is supported by two fingers, which in turn could describe a circle like a pair of compasses. By stretching the fingers apart as if the pointer were intended to encircle the thumb, this limb presents a counterpart image to the grown-together legs and is overtly disproportional in comparison: The fingers touching the ground are those of a child, whereby the circular motion becomes cyclical and alludes to the child growing up and becoming a child again. Here a part of the history of development is touched upon, with all the upheavals accompanying such transformations, and with all the latent interpretations, rituals, likewise demonizations which have appeared and become established in the process of human civilization. By making – of all things – dust a theme in her work, Rennert not only coincides with the modern history of art materials that was expanded with this nondescript raw material by Marcel Duchamp. (11) Rennert refers also to the process of sedimentation spreading out inconspicuously – in which dust is not dissimilar to the forces of culture. Their impact is often hidden in the incidental and their complexity is not always visible, but Nadine Rennert makes their permanence quite distinct in her work. And their transformative potential. Dust can be swirled up.

(1) See the translation Jacob and Wilhelm Grimm, "Clever Elsie", in: *Household Tales*, trans. Margaret Hunt (London, 1884), vol. 1, pp. 138-141. Cf. *Kinder- und Hausmärchen, gesammelt durch die Brüder Grimm. Vollständige Ausgabe auf der Grundlage der dritten Auflage* (1837), ed. Heinz Röllecke, Frankfurt am Main 2007 (=KHM), KHM 34

(2) Ibid.

(3) Ibid. In the 1837 German edition only the short version ending with “then she ran out of the village” was related. “She was never seen thereafter” was obviously added later in the last edition of 1857 by the Grimm brothers.

(4) Cf. KHM 174.

(5) Gotthold Ephraim Lessing, *Laocoon: An Essay on the Limits of Painting and Poetry*, trans. E. C. Beasley (London, i. a., 1853), p. 17.

(6) Ibid.

(7) On this topic see Andreas Fuchs, *Dramatische Spannung: moderner Begriff – antikes Konzept*, Weimar 2000; also Patricia Highsmith, *Plotting and Writing Suspense Fiction* (London, 1986)

(8) Lessing, *Laocoon*, p. 19.

(9) Franz Kafka, *The Metamorphosis* (Whitefish, Mt, 2004), p. 1.

(10) Jacques Derrida, “Différance”, *Margins of Philosophy*, trans. Alan Bass (Chicago and London, 1982), p. 3.

(11) On this topic see, for example, Ruita Bischof, *Teleskopagen, wahlweise: Der literarische Surrealismus und das Bild* (Frankfurt a.M., 2001), p. 246. There the author writes on Duchamp’s work *The Large Glass* (1915-1923: “One can’t imagine the ‘glass’ without the dust, which Duchamp let accumulate over months as a kind of paint and then, under a second glass plate, sealed in hermetically”.