

# The Unfamiliar in Modern Art: Street Art as a Model

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Contemporary art experiences, including street art, are a holistic phenomenon that works to capture everything that surrounds us socially and psychologically, and melts it in a simulation and study of reality as one of the environmental arts that seeks to beautify and preserve the environment. Thus, we always find it be dynamic, as it attracts the changes that afflict civilisation. We even find that the structure of contemporary conceptual art and environmental art has taken a path different from what was previously mentioned in their construction or completion. The later worked to involve the recipient in its construction by raising questions, leaving that to the recipient to mobilise his cognitive abilities to answer the proposals of the contemporary technical text. The true philosophical significance of the work of art is particularly evident in the face of the artist, for what it is in the world (absurdity or strange), and his rebellion only comes by imposing an organised artistic form on reality (Ibrahim, 2010). The criticism of reasonableness in all its varieties, the glorification of life and its elevations, and limitation to the unfamiliar in the implementation of artwork, lasts for hours and days throughout the perspective body to show the viewer that it is real and three-dimensional. The researchers see that the concept of environmental and peripheral art (street art) has changed its intention, which makes it a collection of one multiple theme displacing the other, and establishing a new theme. Thus, the structure of the artistic text appears in a continuous dynamic that creates and raises many creative-new problems. The research included the introduction through which the following question emerged: what is the effectiveness or mechanism of operation that the uncommon is used as a concept or an aesthetic knowledge and artistic theme in the accomplishment of contemporary art, and is a form of visual language in street art? This is first and second to, what is the reading structure of the familiar and its reflection in street art?

**Keywords:** *Unfamiliar, Street art, Shock actions.*

## Introduction

The emergence of the transformations and developments witnessed in the post-modern era are represented by the evolution and importance of the visual and audio media, and the emergence of the information communication revolution. New artistic concepts have emerged, such as reviewing prior art readings, which aim at devising other means that are built according to contexts governed by the culture of society and the times. It was a reflection of the rejection of the social conditions, the economic and political situation, and the search for new methods expressing the negative aspects of society and its strict laws. One of these concepts is the art of graffiti, and then the art of the earth, which crystallised with the appearance in the street. Therefore, art is a symbol of creativity and innovation, and this means that the artist cannot determine the freedom to create it. Therefore, the street artist seeks to reach out to his people with their daily lives and to use the street as a platform to express various political, social and cultural issues, a method that is not familiar in terms of idea and form (<https://annabaa.org/arabic/mediareports/12500>). There is an expressed tendency on the individual to turn to street art through preoccupation with what is aesthetic in return for what is ideological and political, as it is one of the environmental arts that seeks to beautify and preserve the environment through the implementation of drawings on asphalt, concrete or sidewalks in chalk colours, chalk pastels or erasable spray colours (Mohammed, 2015).

Philosophically speaking, we find the propositions of some philosophers that have their representations in street art, such as the narrations of Nietzsche in striking sacred concepts through the attainment of the unfamiliar via the rejection of order and the elevation of anarchy, order, harmony and irrationality (Nietzsche, 2008). This is represented in the street art by drawing inspiration from the irrational and superiority of individualism, or subconscious or absurdity in some cases. Nietzsche opens the philosophy to life with all its turmoil and tension and turns towards openness, so art is nominal from reality, and the artist should not simulate reality, as the task of art transcends all that is traditional and accepted (Bradbury & McFarlane, 1990). The uncommon is a blow to mind, and the collapse of values. Whereas, Sartre explains that freedom and imagination are the basis for forming an illusion, “and if we are not free in a more general context, we separate our minds from the immediate environment and imagine what may not exist, something that we all clearly can do – we will not be free” (Thody & Read, 2002). The unfamiliar artistic theme is based on freedom. The artwork reorganises the world in an unfamiliar way based on imaginative action. Imagination is the freedom that makes up the world, and imagination has “awareness of the whole of where he is able to achieve his freedom” (Al-Ashmawi, 1980). As for the

rejection and rebellion of what is present and the existence and the protest against the reality of things, as it is by departing from its familiar and the context of its system, it is what is based on the vision of Albert Camus in the unfamiliar (Tharwat, 1972). The unfamiliar arises from the conflict that requires a person to find his way in a world of chaos, a struggle between a person's hopes and desires and a meaningless world in which he lives (Rushdy R. 1975). This is what the street artist works on in their artistic treatment and displaying virtual reality (Shiekh Ali, 2002).

Meanwhile, Jacques Derrida emphasises the unfamiliar through difference, the multiplicity of codes, and the non-submission to a stable state, the difference and free and endless play that imposes multiplicity and fragmentation of significance and the spread of meaning continuously (Hamouda, 1998). "It calls for decentralization and the disappearance of all dilemmas in order to keep it open for interpretation and criticizing reason" (Mohammed and Jabar, 2015). Therefore, street art is a state of rebellion and freedom that imposes imagination to its advantage, in which street art transforms public and plain parks and areas into art galleries that put the recipient in direct contact and continuous interaction with artworks, whether it was the idea or the form, without any restriction or condition. Furthermore, it does not close within the limits of an official salon to display the works and the framework of a traditional painting, in which "the relationship between a painting and an observer is an interactive one, in which its effect is exchangeable in its aesthetics and use" (Amhez, 1990). Therefore, it changes the conventional side by all of its realistic features into the extraordinary.

Street art started at the end of the sixties with drawings and writings on trains and tunnels. It was known as graphite art, in which writing is mixed with the moving image, and had been associated for a long time with vandalism and protest movements. However, since then, it has lost part of this explosive reputation. This tendency was reinforced with the opening of museums of this art in Amsterdam. In particular, in Saint Petersburg and in Berlin (Hussein, 1997). The works of street art ranged between realism and impressionism, conceptual arts and pushing various forms of societal development forward through the artwork that crossed the exhibition hall to include the world. In doing so, the artist expresses his desire to enter physically in the world, moving from the thing (the artwork to the extent that surrounds it) replacing the frame of the painting with the framework of existence. The artist finds a formative and boundless space that enables him to perform a real and direct experience with the world (Jimenez, 2012).

On the street, it witnessed a great prosperity and spread all over the world, including recently, as it aims to communicate with the simple citizen, in which its artists break the ice and level this type of art to reach everyone, whether they are poor or rich (Abdulmuniem, 2003). Therein, art begins to touch the finer details of life in its comprehensive sense, and notes with

amazement how most artists are busy coordinating behind the so-called stylistic research in their plastic product (Nasser, 2014). Therefore, street art is a form of self-expression, which carries an innovative way of communicating with the general public through following a pattern intended by the artist, in order to create an unfamiliar vision. It is no secret that many accomplish these subjects precisely to promote their artistic product. It is an art that expresses the artist's identity and ideas that he presents as a novel method of direct contact between art, artist and audience. It has implications of social value because it was able to achieve interdependence between varied audiences, regardless of racial, linguistic, cultural or racial differences. Thus, among the positives of extending the concept of culture, is the combination of similar aesthetic behaviours and experiences of art or the so-called mass or folk art and craft techniques, including street art, as this type of arts was distinguished by the development of experiences, skills, and the evolution of the style that depicts traditional scenes.

Street art can accommodate all vocabulary, and from the visual experience. It can charge visual scenes with new, unfamiliar signs. The new visual experience of street art is emptying the visual vocabulary or formative elements from its dictionary meaning. The familiar evolves into an uncommon art, in which the excitement mixes with penetration and is palatable and decent in the eyes of some people. A question arises: can the familiar thing turn into a work of unfamiliar artwork? Here, the unfamiliar in street art becomes a simulation of popular culture, the reality of daily life and the use of the environment to complement the aesthetics, rhetoric and function of artwork. It is not just a place to implement artistic performances. It is where artists derive their topics from political, social and cultural messages as a kind of protest against the problems of the times through art, which is a human and informational message that has influence over all parts of society.

It can be said about artistic works in street art, that they penetrate inside the spaces and work to collect the vacuum and its dynamics as it formed a good field for moving from a linear and colour tone to another tone to include all the components of the street. Here, the artist is able to create a rhythmic response between the relationships and the artistic elements. Furthermore, we can trust in the ability of artists to influence the unfamiliar field of street art, because the artwork requires collective communication. The artist was successful in influencing ideas and promoting the ideology of the work with world-class outputs. The work is presented in a language that everyone understands, and there are many creative artists who look at the streets in a completely different way, seeing them as giant art paintings in which they bring out their creations, in what is known as street art. The results of the street artist vary in their styles, materials, and configurations within the different spaces and in the smoothness of its ideas and their comprehensiveness, away from the high-encoded visual language, so that they are easy to read and receive their diverse ideas.

## Framework

The unfamiliar street art is part of the interaction with daily life. The artist presents the topic and the idea and presents it within the interactive context without institutional attachment or closure within the limits of a specific framework and style. It is outside the boundaries of artistic stereotypes, creating a visual scene in neglected places, tunnels and public squares. In addition to the role that these works assume in their aesthetic context and the mass mobilising nature, they are a reflection of a political circumstance charged with the living situation under the weight of that circumstance. It is more obvious in the Iraqi sample in the Al-Tahrir Tunnel in Baghdad on October 25 2019, in which it describes the revolution of the public and its aspirations, after neglected walls turned into a plastic carnival that represented issues bearing the reality of the period and its distinctive events. In addition to the future visions aspired to, it formed an aesthetic shock and an unfamiliar state in an unexpected display of the character of the place. Furthermore, the freedom of the artist to use vocabulary, means of expression, the mechanism of display, and create an aesthetic formation. Figure 5 depicts the power and participation of women in the form of 6, that combines the past and the present in the symbol of the revolution, as well as the bitter reality of kidnapping and assassination in the forms of 7 and 8.



Figure (3)



Figure (2)



Figure (1)



Figure (6)



Figure (5)



Figure (4)



Figure (8)



Figure (7)

The most important thing that street art displays, is its presence in public places, squares, floors, facades of buildings, and sidewalks, bearing the unfamiliarity of the audience, surprising the audience and drawing their attention to what is beyond their expected horizons. At the same time, it is a message directed against the art market and the system of art

galleries and their pioneers. With the exit of artworks from the exhibition halls, forcibly attending them to the recipient or viewer, and achieving compulsory communication with them. When analysing the visual scene of street art, we feel the close proximity to the real car, as it is restored through performance, impression, and a sense of the shape of the real car. Furthermore, its creative re-installation leads to unleash one's imagination and drift behind the end of the spectrum, and to create a visual and visual half-hearted inspiration, perceptions and visions.

In addition to the importance of street art works aesthetically, it has functional importance as an art that helps beautify society by implementing it on streets, public squares, parks, or architecture, in order to give it an aesthetic flair. This is in addition to its informational and educational function. The scene here displays the state of the unfamiliar in street art through behavioural traits that relate to the general characteristic called the sense of responsibility. Here we find an urge for drivers of vehicles and bicycles to reduce the speed while driving, especially in crowded areas or near schools, to delude the driver into the presence of excavated and unpaved roads. The contemporary artist used the techniques to support the thinking mechanism and the state of awareness required for research and experimentation presented by this type of art, as Budrillard calls it, a "deceptive image," a stage characterised by the almost complete domination of reality and its artificial things, as the real reality dies, and there is no counterfeiting by the image.

It gives the sculptural work an impression of movement through the form, colour, and matter, and contributes to attracting the viewer and confusing his visions due to the visual tensions. This becomes interacting with the work by deluding the eye of the recipient, who is an interlocutor and a complementary partner. In which, the artist reaches the stage of his embodiment of an artificial and hyper virtual reality. In the postmodern arts, the relationship between excessive imagination and popular cultural tastes means that the surreal tendency that seeks to overcome the separation between action and dream becomes street art. In addition to the large plastic works constructed in modern cities, which are part of a major shift in understanding the cultures of peoples, to open a new door of creativity and innovation to beautify cities and the environment.. The viewer is above the flats, and as a result, he feels a movement and shock, which is confirmed by the different performance values in the parts of the visual scene.

Likewise, the unfamiliar achieved in breaking the expectation horizon in terms of the subject and the formal distortion of the formed issue, which is supported by the material that is implemented, legalisation and presentation of the culture of consumption and disappearing speed. The visual scene is constituted from drawings that do not resist long periods. It uses a transparent silicon artist as a floor and a surface for drawing, after tightening several layers between two trees, so that the subject overlaps and identifies with the space and forms a

three-dimensional drawing. The subject here brings astonishment and shock to the recipient by forming it in terms of the nature of the material used and the composition of the subject, as well as its width as it represents a pull between the two trees, as the weight of the subject is focussed on the parties and an empty middle area that displaces looking at them. Like a tree trunk, the hands are similar to a thin branch, and the palm and finger structures that extend to reach or attract are like roots to the other side.

The characteristic of modern communication media, especially visual culture, has also received media coverage in street art. We find the contemporary artist embodied more in the 3D drawings by employing some walls and making the scene more structured. The use of photogrammetry, antibody assembly for modern life and a sitting room, jungle animals, jeeps, safari, and a TV screen, where the brand is evident (Sony) as part of the announcement of screen brand and high resolution. The shapes appear as if they are leaving the TV screen and heading into reality, in which it gives a generic feeling of merging reality with imagination, carrying the unfamiliar within it.

The graphics treatments on the roofs of the buildings constitute a part of the recipient's daily visual culture in their interaction with these models, deriving their belief from postmodern thinking that divides the boundaries as non-absolute facts that led to the speed of disappearance and consumption. The works here are not immortalised from the perspective of time and space, but rather, the birth of a current stage.

The drawings on the floor of the stairs and the street, appear to benefit from the applications of perspective in establishing a visual illusion, and to achieve a specific spatial presence at one viewing angle, to the success of the three-dimensional action days. It creates surprise and interaction with the recipient, and the formulation of the place comes in an unfamiliar way, as well as the speed of its demise. This work continues for days in order to achieve the states of illusion and attraction. However, it is consumable and quick to fade, because of the materials and its place.

The idea of the unfamiliar did not exceed the contemporary art of ceramics. In the patterns of heads, the contemporary artist resorted to the accuracy of the style and technique, accompanied by the magnitude in the ceramic forms. It shocks the viewer because these works exert a shock by expressing the direct truth that occupies a magnified image. It is very necessary for human heads or forms of dolls, and it imposes on the recipient to restore a sense of reality through the magnitude of the scene facing him. It also provides a shock of reality. The artist transmits his internal emotions to the level of public opinion and enriches the unfamiliar with aspects of strength, meditation, influence and sharpening interest to follow the recipient and integrate it into pain, passion and considerable eagerness.

These ceramic flower formations appear to float above the trench or flow from one of the tower windows at the top of the castle to the ground, as if it were a waterfall investing in scenes of unfamiliar street art and the excitement of the recipient. This visual formation is a symbolic expression for the victims of the First World War, with the river of flowers flowing around one of the prominent landmarks in London. The important moment in the history of the world is watched by queues of tourists and a single life that falls on the eyes of people passing by, is not forgotten. The artist also adopted various techniques and materials in the use of special devices to ensure the arrival of the art and its intrusion into the world of being received everywhere in the public streets. Taken from formation, pairing, installation, technology, amplification, and the field of commercial advertising, as in Figure 25. Street art here encourages a shift in the quality of traded things that are believed to become an artistic work. It also provokes thinking about the new technical rules that the artist must follow, so that the artwork is explored through interrogation and raises questions there. Many images may come to mind from this familiar formation. Therefore, street art came to transform the idea into a reality and make it a tangible state through the synthetic works that resemble the moving villains, in different colours.

## Conclusions

The study concluded the following:

- The unfamiliar in street art aims at changing the fixed and conventional terms when presenting plastic art. It serves as a prelude to the production of a new awareness that is based on the modern mechanics and focusses on what is abstract, rather than what is real.
- Street art is an art of media that connects the viewer with social topics, in addition to the issues of the work product and the ability of the familiar image to enhance that living sense. It is armed with movement and illusions, to become more influential and convincing.
- The unfamiliar mechanics of street art are illustrated by stunning and achieving the shock effect of the recipient, creating a concussion in the contemporary visual system and changing how the recipient perceives the world.
- The recipient's movement around the place of displaying artworks in the streets, public squares and architectural buildings, paves for more interactive participation between the recipient and what the venue offers. The recipient audience becomes participants in the displayed work.
- The unfamiliar in street art has been associated with the quick fadedness and consumption, which is an essential component of the culture of the masses or contemporary audiences. Furthermore, it is a reflection of the traits of a postmodern society.

- The unfamiliar carries visual scenes that are popular and widespread, as they are more negotiable.
- The unfamiliar in street art works accordingly seeks to exceed the expectations and provoke the imagination in the mind of the recipient, making it open for interpretation and multiple readings.
- The unfamiliar street art carries a rebellion against the lived reality, which exerts pressure on modern people and creates an alternative reality through the problematic scenes.
- Scenes in the street have roles and functions, including propaganda, ideology, and politics, as the visual scenes of street art in the contemporary world impose on the recipient an imposition, and a force is exercised on him or her for the sake of promoting cultural and social goods.
- The unfamiliar in street art has the ability of containing the viewer whose desire is to be within it, believing that the illustrated scene represents reality.
- The scenes of the unfamiliar in street art carry intentional connotations to what they refer to, as there is no visual scene without a subject.
- The unfamiliar street art is visualised more than anything else in the form of excessive realistic scenes or conceptual or environmental art.
- The unfamiliar street art becomes evident by changing the environment, the neglected surrounding of the facades of buildings and streets, into aesthetic spaces unaccustomed to seeing.



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