

Visions of the grotesque:

Representing alienation through the monster

(synopsis)

The analysis of the grotesque from a methodology based on the study of its images and the compilation and examination of bibliographic material about the topic defines the main question of this research.

At first, we considered a series of key concepts which are related to the grotesque and have changed throughout their existence and, at the same time, have altered their own meanings and details in order to adapt to different societies: 'hybrid', 'prodigy', 'wonder', 'fantasy', 'marvel'. We concluded by defining two different trends within the main concept, namely, 'grotesque fantasy' and 'grotesque comedy', which support the study of the monster as an expression of alienation. From a chronological point of view, the representation of the monster has made it clear that Gombrich's theory about 'unconscious symbolism' is more than likely. The monster is linked to the marginal reality that surrounds it, and this way it enters humankind's collective imagination throughout its history.

The selection and study of four authors: Bosco (1450-1516), Callot (1592-1635), Hogarth (1697-1764) and Goya (1746-1828), specifies the collection of images of the grotesque included in this research, as well as the internal classifications used in conjunction with it.

The research concludes by approaching artistic avant-garde and contemporary art from the suggested perspective, considering how the grotesque appears in the works of authors such as Paula Rego or H.R. Giger, from their peculiar way of looking at reality, aiming to capture and understand it.