

Critique of Authenticity

Edited by

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Introduction

Thomas Claviez, Kornelia Imesch, Britta Sweers

1

The concept of authenticity enjoys, in our contemporary world, a rather paradoxical status. Developments within psychoanalysis, deconstruction, post-colonialism, and feminism have undermined the unquestioned legitimacy often attributed to authenticity as a means of asserting individual or collective identity, and also as an important, if not indispensable criterion within debates of moral philosophy. Nonetheless, cultural producers and promoters still tend to deploy claims of authenticity to confer legitimacy, currency, and popular appeal; maybe more so now than ever before in a world in which geographical mobility, hybridity, and virtuality seem to pose an ever-increasing threat to cherished notions of authenticity.

The historical genealogy of the term reveals authenticity as a highly volatile and historically contingent concept comprising three frames of utility: classical truth to an ideal, artistic truth to self, and positive definitions of collective identity.¹ Within a mimetic and Aristotelian paradigm, the artist was expected to be truthful to something outside of the work of art – generally nature itself. Since the eighteenth century, however – especially in the wake of Romanticism’s philosophical turn toward *sincérité*, *naïveté*, sentiment, *Empfindsamkeit* or common sense (most markedly in Rousseau; cf. Ferrara 1993), – the concept has been applied instead to the expression of the artists’ own sensibility, morality and originality.² Thus what was considered ‘authentic’ in a work of art was increasingly characterized by what made it distinctive and unique, the manifestation of the moral nature presumed to reside within the artist, and not its truthfulness to something that went before, to norms imposed from outside, or the object represented.

Although the positivist worldview of modernism enabled the possibility of authentic cultural identity, such unitary visions of subjectivity and truth were destabilized in late twentieth-century philosophical discourse. Whereas modernist epistemology described a pre-existing world, postmodern epistemology suggests that rather than existing before language, the practice of desiring, accessing, and describing the authentic comes to define it. Intervening in disciplines as diverse as psychoanalysis, history, linguistics, and philosophy itself, post-structuralist theory after the linguistic turn has elaborated critiques of the theoretical foundations of the modern world. If, as poststructuralist theory claims, authenticity is merely a construct that emerges through the force of hegemonic metanarratives of collective identity, how can other tropes of collective agency emerge to cohere across increasingly fluid geographies and time?

If, in a pragmatic sense, it was the modern reliance on the trope of authenticity for the construction of the nation state that made it appear a normative and necessary aspect of identity, then a global world needs to seek alternative models to build communal identity across potentially shifting economic, political, and social boundaries and affiliations.³ The pre-nationalist dominance of classicism in Europe emphasized culturo-poetic links between modern and ancient societies rather than emphasizing authentic, and thereby ostensibly unique and autochthonous ownership of the past.⁴ It is only the nationalist turn in the eighteenth and early nineteenth century that established a concept of cultural (now mostly understood as national) authenticity, for which Herder's *Ideas for a Philosophy of the History of Mankind* (1784–1791) arguably served as a blueprint.⁵ As this national variety of what Benedict Anderson termed 'imagined communities' has increasingly been replaced by both smaller and larger, geographically 'porous' and ethnically heterogeneous communities, the question arises if we have to 'imagine' forms of authentication other than those based upon communal or national(istic) parameters. This is precisely what recent theoretical-philosophical discourses (Nancy 1991, 2000, 2007; Blanchot 1993; Irigaray 2004, 2008; Spivak 1988, 1999; Agamben 1993) would seem to suggest: That we have to 'un-imagine' or re-imagine community in alternative terms. They seem to indicate that we have to lay to rest the concept of authenticity, either as simply a 'jargon,' as Adorno (1964) claimed (who, however, still tried to preserve it for certain cases of modernist art), or even as sheer 'pathos,' as the title of a collection of essays on the topic puts it.⁶ Or do its jargon and its pathos indicate that we still have to reckon with it as a 'real,' but finally unfulfillable desire?

While some authors try to vouchsafe authenticity against the onslaught of poststructuralist skepticism, taking what one could call a 'melancholic' stance towards its alleged loss, and deploring such loss as resulting in a culture of the simulacrum, superficiality, fake and 'phoniness' (Baudrillard 1981, 1983; Jameson 1991; Newman 1997; Guignon 2004), others – among them most notably Lionel Trilling (1971), Charles Taylor (1991), Anthony Appiah (2005), Ursula Amrein (2009) and Alessandro Ferrara (1998) – try to preserve a modified concept of authenticity, while taking seriously some of the problems opened up by the linguistic turn and its philosophical offshoots. A third branch simply denies the concept any heuristic value and contemporary valence, considering authenticity only accessible as 'ruin' of modernity.⁷

A distinction is often made between subject and object authenticity,⁸ while a third dimension – that of intersubjectivity – leads an uneasy existence as an extension of subject authenticity. When extended toward the realm of the intersubjective, the long tradition of the pathologization of the lack of authenticity within psychoanalysis (Klein 1955, 1957; Kohut, 1971, 1977, 1978; Winnicott 1965; for a concise overview, cf. Ferrara 1998 and Claviez 2012) has far-reaching consequences, especially when juxtaposed to the theories of feminism and post-colonialism that emerged in recent decades. One of the most striking examples of such a convergence between the subjective and the intersubjective realm is one of the still most influential texts in post-colonialism, Franz Fanon's *Wretched of the Earth* (1963), in which the health of the national body politic and the psychic health of the colonized subjects are deeply

intertwined. While Fanon was still deeply immersed in a national(istic) discourse and psychoanalytic paradigm of unity – to which not only his individual diagnoses, but also his allergic stance toward the post-colonial cosmopolitan middle class attest – more recent interventions in the field of post-colonialism and feminism, such as those of Homi Bhabha (1994), Gloria Anzaldúa (1999), Luce Irigaray (2004, 2008) and Helene Cixous (1986) manifest a more ambivalent stance toward the character of unity. While Bhabha's concept of hybridity enjoys a somewhat floating existence between a descriptive and a normative category,⁹ Irigaray, Cixous, and partly also Anzaldúa have denounced the strive for originality, unity, and oneness as categories of an inherently patriarchal discourse, while appropriating splitness and hybridity for a feminist discourse¹⁰ – taking into account, however, also the negative aspects that such in-between-ness involves.

As such, hybridity now comprises and intertwines – as authenticity still does – empirical, interpretative and normative moments in an almost indecipherable manner.¹¹ On the one hand, on the individual and the communal level (ethnic or national), authenticity endorses both descriptive and prescriptive remnants of denotations such as 'truthful,' 'genuine,' 'pure' and – not the least – 'authorizing' (in the double sense of authority and authorship). Simultaneously, on an individual level, notions of hybridity or splitness still smack of the pathological (schizophrenia), while on the level of the ethnic or the national, terms like mongrelization or balkanization are evoked to keep the other at bay. On the other hand, Cixous (1986) considers hybridity a precondition for any act of creativity, while cosmopolitan liberals (Nussbaum 1994; Appiah 2005, 2006) urge us to celebrate diversity without seriously taking into account alterity as a precondition of hybridity;¹² a proposition, moreover, often met by the fear that this might result in a loss of cultural distinction and – authenticity.

As far as the arts, and culture in general, are concerned, the negotiation between 'own' and 'other' holds a special relevance in regard to 'appropriations' of Western modernisms or postmodernisms, surely not only limited to the realm of culture. How are we to assess 'alternative modernisms' in the sense defined by Dilip Parameshwar Gaonkar (2001)? Do they rather represent such creative 'appropriations' (and what meaning can the etymological root 'proper' carry here), or do they dilute allegedly original cultures? On the other hand, considering modernism's historical roots (such as, e.g., its 'primitivistic' heritage), can Western modernism actually yet be considered 'original' or 'authentic' in any national, or even hemispheric way? And even if the West were to claim (to be) such an 'origin': What the post-colonial turn has enabled us to see is that the concept of authenticity is not only a historically contingent, but also a culturally diverse notion or topic in Western culture in general, in non-Western spheres in particular.

In a post-colonial and globalized context, the issue of authenticity has become increasingly central to the redesignation of models of identity production in the face of heightened physical and virtual mobility. Increased exchanges of goods, neo-liberal reduction of tariffs, and ever larger flows of migrants have complicated the identification of individuals with particular communities, modes of consumption or distinct geographic locations. Within only the past decade, the astronomical growth of the internet for communication and cultural exchange has made it more possible than ever before to

access both physical goods and identity-producing information within a virtual realm unrelated to real social or geographical boundaries. The popularity of terms such as the 'glocal' (de Duve 2007), a 'flat' world (Friedman 1994) or a 'global village' suggest a utopian vision of a world that overcomes difference through the universal availability and consumption of cultural signs, real commodities, and potentially unbounded physical mobility. Yet such a vision also produces a dystopian anxiety concerning the loss of local identities understood as authentic, both within cultures increasingly exposed to migration and those who perceive hegemonic threats in neocolonial forms.

Thus, although theorists such as Shiner (1994) have argued that the idealization of authenticity is itself an ideology rooted in problematically narrow definitions of individual authorship, primordial tradition, and a bounded culture, more recent studies identifying shifting modes of authorship, dissemination, and consumption have enabled the maintenance of collective identities perceived internally as authentic despite the apparently enormous changes brought on by forces such as (neo)colonialism and modernization.¹³

In the cultural field, examinations of authenticity often focus on artistic production as conveying symbols of collective identification for both internal and external consumption.¹⁴ One trend that can be discerned here relates to the reevaluation of modern and contemporary arts outside of the mainstream progressive art historical narrative, and the reevaluation of supposedly traditional forms through their interaction with political and market forces from the colonial era to the present day. This trend eschews the long-standing focus of anthropological and art historical study by ceasing the focus on so-called traditional regional arts, instead focusing on artistic production in the Western modality. Rather than regarding it as belated in comparison with Western models and geographic tropes, they understand it instead in the contexts of changing local socio-political spheres such as urbanization and transnationalism (e.g. Basch, Glick-Schiller, Szanton Blanc 1994) and through models rooted in postcolonial concepts such as hybridity, mimicry, (Bhabha 1993), syncretism, and oppositional mimesis, ludic play, or the neo-Baroque as rooted in Deleuzian minor literatures (Harney 2010; Enwezor and Okeke-Agulu 2009; Guha-Thakurta 1992; Mbembe 2001; Kaup 2006). This analytic shift has paralleled the increasing exhibition of non-Western modern and contemporary arts, particularly those of Africa, China and the Middle East, in major Euro-American venues. Related to this globalized cultural exchange, Western art is becoming increasingly imported into a non-Western context in a process creating a globalized cultural consumer community or consumer capitalism of prestigious art. Such a 'translation' and renegotiation of Western modes of authentication depends on the simultaneous import of Western institutions such as museums and other valorizing institutions.¹⁵

Bridging the ambivalent attitudes of theoretical doubt and pragmatic utilization of tropes of authenticity, this collection of essays aims to analyze and critically scrutinize claims of authenticity to produce models of collective identity in a globalizing world of ever-increasing cultural flux. As the title suggests, it locates itself in the Kantian tradition of a Critique designed to gauge the achievements and necessities, but also the philosophical and cultural limits of the concept of authenticity. All the contributions

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