

THE EXPERIENCE OF COLOUR IN THE IMAGE OF CONTEMPORARY PUBLIC ART

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ABSTRACT

Experience of colour in the language of Public Art: relevant element for the cultural, social, political and anthropological development of contemporary Art works. Colour-image studied around Communications and this influence. Artists who have worked with this new function.

Critical analysis-Experience of the Public Art-Specific language of Public Art and how it is connected to colour as an essential element for image. Political and social contributions to the artistic significance field and art Works.

Keywords: public art, language- image, art- experience, anthropology and art critique

THE EXPERIENCE OF PUBLIC ART AND CRITICISM

Public space as a space for new strategies. The experience of the Public Art may be revealed by several defining elements of the artistic image which would create this world.

In this experience, **colour as a model element**, is involved and the importance of this sociological relationship is also defined.

In this way, public space becomes the ideal space for **cultural criticism**. According to Martí Perán, “public space identifies itself as the authentic democratic place, as a space for emancipation, [...] and as the crucial element for the development of a critical culture”.¹

LANGUAGE - new ACTION STRUCTURES

As Susanne Lazy explained:

“Public Art has strongly become a new alternative and competitive system in which artists are encouraged to have contact with the outside world and the audience. And each group of artists contributes to the artistic debate.”²

Debates about the nature of the public: Language of Public Art which involves defining elements of the artistic image where the **symbolic, relational and communicative** in the public space becomes an elaborated system of convulsive facts.

The interesting fact about these elements is that as a group, they create an **identity** which can be called **image**.

According to Gubern, “most images superimpose different stratus of meaning, because it is possible to distinguish what is denotative and connotative, the real and the symbolic, the conscious and that expressed by the artist”.³

However, we are especially interested, within the language of Public Art, in the significance of colour and the communicative relationship through the use of semantics.

COLOUR IN THE IMAGE OF PUBLIC ART

Some Public Art artists use colour as a deciding element of the **conceptual content** in their work:

For **Barbara Kruger**, the message is clearly alarming and provocative when using black and white photographic motifs as a background for her messages and bringing out her semantic messages in powerful carmine red. (Fig.1)

Hans Haacke in his work alters the use of colour depending on the location. In his work for the German Parliament in 2000, “Die Bewolkerung”, Haacke projects this same content, although he uses semantics in a neutral colour, like the colour white for words “to the People”. (Fig.2).

Public Art artists use colour as a **revealing of the artistic experience** in their work.

Serafina Lenz, an artist who lives and works in Berlin, in her work “Die grüne Nacht/The green night” (Fig. 3) uses the colour green as a common denominator in order to transform a residents’ association building.

In one of her works about German history, **Karla Sachse** fills a building used as a prison by the Russian secret services with meaning, questioning whatever took place in that building. (Fig. 4)

In the same way, in the Performative work by Teresa Vida, “it is easier to remember than forget”, which took place in Linz, Austria in 2008 (Fig. 5), **she also showed a powerful colour assimilation with her conceptual tissue.**

In this work white colour is integrated in a natural way, creating a white line of wild flowers at the same time, as the white colour of clothes and both fulfil the white space of memory.

CONCLUSION

Colour in the Public Art in some experiences is a **decisive element in order to recover the direct message with the audience.** Therefore, social transformation can be analysed in terms of the physical transformation of reality, either through a direct message, or through the interpretation of an action.

Audience: ACTION-REACTION.

It is the audience and their own awareness of the visible who decide whether these actions are understood, even if they are part of the image of Public Art.

Colour, in the wide art spectrum and particularly in the Public Art spectrum, strongly settles **the study of symbols and meaning in Art works**, paying special attention to Communication.

Finally, what characterizes the afore mentioned art works , regarding colour, is their **strength of action with respect to social criticism.**



Fig 1.



Fig 2.



Fig 3.



Fig 4.



Fig 5.

REFERENCES:

¹ M. Perán, “Espacios del suceso. A propósito de las prácticas artísticas y el espacio público”. Published in the catalogue by Rikrit Tiravanija *Demonstrate*, Foundation ARQART, Salvador Diaz Gallery, p. 136, Madrid, 2001.

² S. Lacy (Ed.), *Mapping the Terrain: New Genre Public Art*, Bay Press: Seattle, WA, p. 142, 1996. Translated by the author.

³ R. Gubert, *Cómo nos hablan las imágenes/How images speak*. In “Imagen/Imaginario. Interdisciplinariedad de la imagen artística/Interdisciplinarity of the artistic image” published by the Research Group HUM-480 “Constitución e Interpretación de la imagen artística/Constitution and Interpretation of the artistic image”, p. 13, Granada, 2006. The author explains that Barthes has already discovered a brilliant metaphor about onions which can be applied to images, “made up of successive layers which forge its identity”.