

SPACES-LIGHT WITH SENSE: GAMES OF THE CONTEMPORARY ARTISTIC LANGUAGE

**Pilar S. Solier, T. F. Garcia Gil and Teresa Vida Sánchez
and members of the G.I. HUM-480
University of Granada, Spain**

ABSTRACT

Material-light as systems of languages analyses: metamorphosis-light, spaces, appearances and perceptive geometry, within the process of images shape in the world. Artists and the new interpretative paradigm of these contributions.

It questions and analyses the connections amongst interface-light, or interfaces as possible languages, games experiences and codes. Light as interface and art-works which make use of them.

Keywords: spaces-light of meaning, performativity-interface-game-artistic installations

LIGHT-INTERFACE, MEANS OF THE INTERACTIVE EXPERIENCE

New spaces, new strategies of the language. New codes make essential a reflexion about terms such as: interface and interactivity. **Light-interface as a method which causes the Interactive experience.**

The idea of interactivity is interesting as a way of exploring contents, from hypermedia to the projection of other re-materialised means.

Laura Regil¹, finds a link between interface-interactivity and says: “Without interface there is no interactivity”

In the metaphor "access and route", it is easy to appreciate the similarity between icons or symbols of the interface, and the signal devices which make the route possible and guide circulation.

L. R., adds: “Even in my attempt to simplify the basic ideas which underlie to the interface phenomenon, I can not but emphasize that it has a considerable impact in human perception and, therefore, it would be convenient to analyse its significance from different points of view. A fertile starting point, without a doubt, would be the image theory”.

INTERFACE-GAME-LANGUAGE

Language as culture founder, played by the person involved in this situation, in the manifestation of the meaning autonomy.

Wittgenstein said “each form of language is a way of living”ⁱⁱ. The referent is not the only criteria in order to establish the significativity of language.

Research is based upon Performativity and it is settled upon “argumentation enrichment”.ⁱⁱⁱ

MEANING OF THE GAME OF THE ART LANGUAGE

Gadamer justifies that the person who participates in “this art-works of spaces-light, becomes a part of the work and settles a dialogue with it. The game becomes the pure movement realization... »^{iv}

Strategies of the Light language as “non empty” games, in the work of: **LOZANO-HEMMER** in the Venice biennale 2007^v



Frequency and volume. 2003.

Projectors and radio-electric scanners, aerials, vision mixer of 16 channels, camera.
Changeable dimensions.

The audience bodies become an aerial which tunes radio-electric frequencies in real time. When moving around the room, participants can listen to up to 16 channels of signals of the radio-electric spectrum. The volume of each signal is proportional to the size of the projected shadow.

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Presentiments warehouse. 2006-2007

Incandescent spotlights, flow controllers, pulse rate sensor, computer and metal structure. Venice /2007 / Mexico

A sensor reads the audience pulse rate and visualizes it in incandescent spotlights: the light mould shows presentiments of the last one hundred participants.

L. H. carries out interactive installations in the intersection of architecture and performance. His interest is focused in technology perversion in order to create platforms with audience participation. His art works of light and shadow are “anti monuments ”.

CONCLUSION

In the re-definition of spaces-light which we are working on, the term “interface” identifies itself with the Performativity-postmodern language game; we refer to all kind of language initiatives, creating a new cultural identity.

Interface typologies, are metaphorically used in different contexts of **Interface as: Instrument, Surface, and Space.**

There remains a large amount of work analysis and interactive examples in “installations-light” in public spaces, schools, creative atmospheres and social places, etc. Spaces in which we interact, not as actively as desired, but participating in a language full of Performativity.

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