

Tuesday, April 2, 2019

Contemporary Art.

Introduction.

The artist and the spectator have the same cultural belonging, through the work of art they share a now, a state of the world, knowledge, sensibilities, beliefs.

Initially the work of the artist responds to his own requirements, to a truth or to realities.

Then, Artworks enters the public sphere once finished, the fate escapes.

Contemporary work represents the different forms of reality according to the availability of the viewer.

- **The painting is both the raw material of the painter and the final work. It has spanned cultures and evolved.**

In contemporary times, artists no longer paint on a painting but on any other medium and the painting becomes a work without painting.

Painted works are everywhere: in museums and in the streets.

Painting has become a social practice.

In contemporary times, the life of the artist and the artworks are linked in a new way.

Besides the commitment of the visible artist in the work, it can also see its truth, its complexity, its anxieties and its impulses.

On Kawara: is a figure of Conceptual Art.

He says that his own image must fade before his work because it represents him better.

He painted 3 paintings of the following dates: August 14, 15 and 16, 1975.

He put them in a box with newspaper excerpts of these days, taken from the local press.

For him, work and life are inseparable. It archives the time.

The contemporary artist uses various materials present in nature and in the urban world.

The Art is in perpetual movement, which is why it interacts with nature, becoming both author and spectator of artwork, giving free rein to the effects of time in nature.

Since the 20th century, objects have taken place in Contemporary Art.

In the post-war period, the artists of Pop Art in the United States and New Realism in Europe, want to stage objects in order to make people think about our consumer society.

Contemporary Art must reconcile the idea and the technique that is constantly evolving.

New technologies can broadcast a work in a few seconds worldwide.

In addition, new technologies also bring scientific knowledge that artists divert to the benefit of art and its impact on the viewer.

Bill Viola, uses screens and experiments the effects of video.

It is the visual art that imposes its duration of representation and not the spectator.

The Art Festival is officially created.

I write about my artworks created for the commemoration of 100 years of the independence of Latvia: that does a link.

Magneteevee is an interactive experience with CRT TVs and recorded discursive images, boosting the performance.

Magneteevee marks the beginning of dedicated experiments with retromonitors and Scientific data on the possibilities of modulation of the image and exposing research-results.

Electronic Television, combined with each other , on the characteristic basis of fluxus artists, participation of the visitor in the exhibition and its involvement in the development of it, designed for this exhibition from the observation: Radio, record player and television are part of the post-war culture..

Unlike the other Fluxus current, which is interested in the conceptual side of device used, to their ritual aspect: it is the exploration of the possibilities of image-production, or rather, the intermediary particularities of the televised-image at the moment of a combination, creation of a style: a new aesthetics of the image.

This artwork will be developed in Karostas Art Festival after New York in 1965.

Spill the wires.

The festival takes place 7th to 9th June 2019.

Although artists come earlier to finish their artwork till 9th June.

7 to 9 June:

Photo workshop takes place and there will be entertainment program
Tours, picnic, friendship evening ..

9th June:

Presentation of Artworks for visitors.

I join photographers to take pictures everywhere and make Fisheye
Workshop on Saturday.

Camera Obscura and MAGNETEEVEE will be on Sunday.

Details below, after the Scientific Dive :)

Summary of the subject, which will be transcribed with many details, of
the special edition magazine which will be realized as part of **the festival
of art** and, available to order during the festival.

This is not the magazine Mai + June, it will be an edition dedicated to the
Festival + to my first artworks-exposure in detail.

A Camera Obscura is an Objective Optical instrument that allows a
projection of light on a flat surface, that is to say to obtain a two-
dimensional views very close to the human vision.

It was used by painters before the discovery of image fixing processes,
leds to the invention of photography.

Just enter and, marvel..

Filming yourself in, and, taking photographs of the experience.

Fisheye workshop:

A fisheye-lens or hypergone-lens, is a photographic-lens whose particularity is a very short focal length and therefore a very large angle of view, up to 180 ° in the diagonal, or even in the whole image.

It introduces by its very principle a distortion that strongly curves all the straight lines that do not pass through the center.

Angles can only be found by projecting the image onto a spherical screen.

This distortion is one of the desired effects in creative photography.

Two famous uses of fisheye are the **subjective views of **HAL9000** in the 2001 film **Space Odyssey**.**



Fisheyes are not all equal in their way of projecting the scene on the image plane.

Mathematically characterized by their representation function.

This function expresses the position of the image of an object: the distance r in the center of the image according to the position of this object, the angle α that it makes with the optical axis, and, the focal f of the lens.

The knowledge of the representation function is essential to apply the corrections mentioned in the previous section.

As explained in condensed here, the three artworks uses the concept of the image as: **Visual and Space **Semionics****

An image is a visual representation, even mental, of something:

Object, being alive and-or concept.

It can be natural (shadow, reflection) or artificial (sculpture, painting,

photography) Visual or not, tangible or conceptual (metaphor)

It can maintain a relation of direct resemblance with its model or on the contrary be linked by a report more symbolic.

One of the oldest definitions of the image is that given by Plato.

Visual and space semiotics are a branch of semiotics.

It studies objects of significance manifesting itself on the visual channel, and in the first rank of these, the image, or, in more technical terms, the visual icon.

It studies these phenomena as so many languages.

In a society of images, there is certainly an urgency for such a theory of visual communication.

Now, since Antiquity, there has been much speculation about language, the beginnings of a scientific reflection on the image hardly date back to the eighteenth century.

Strictly speaking, we can not speak of visual semiotics, a semiotics not defined by a sensoriality: there would be a "auditory semiotics" that would study both music and language.

But visual semiotics had the task of looking into phenomena that had until now been approached only by Art criticism or aesthetics.

At the beginning of its existence, in the 1960s, visual semiotics also struggled to disengage itself from the realm of criticism and aesthetic speculation, even if it had some advances with **Graphic Semiology**

In the 1980s, it grew spectacularly.

Semiology of Space.

The linking of the exposed elements therefore depends on the activity of the recipient.

The competence of the visitor thus weighs a lot of weight in the production of meanings.

For example, the procedure and the modalities of a career will be used.

The habit or the ability to make comparisons between elements, to appreciate formal characteristics, to mobilize knowledge, to infer the intentions of the producers, or the meaning it can give to the formal arrangement.

From this point of view, the three Museologies: of object, knowledge and point of view, are only a description of the different ways of constructing the presentation space for a visitor.

The Museology of knowledge must satisfy a double constraint:

To maintain coherence and readability of the units, which may consist of numerous and heterogeneous media registers such as objects, images, texts, videos, etc., while building a which articulates these units into a whole.

The more the exhibition will be complex and will use many registers, the greater the danger will be then that the visitors either that they focus on a small part of the whole (a unit, even some elements), or privilege a single register : videos, objects, photos, or texts, for example.

Contemporary art readings références.

- **Christophe Domino is a historian, critic and theoretician of French art, curator, author and researcher. He has written on contemporary art and culture since the 1980s.**

- **CNRTL: National center of textual and lexical resources.**

Created in 2005 by the CNRS, the CNRTL federates within a single portal, a set of computerized linguistic resources and tools for language processing.

The CNRTL integrates the census, documentation (metadata), standardization, archiving, enrichment and dissemination of resources.

The durability of the service and data is ensured by the support of the UMR ATILF (CNRS - Nancy University) the support of the CNRS as well as its integration into the equipment project of excellence ORTOLANG.

- **Semiology extract from CAIRN , campus space.**

- **Arts**
- **Law**
- **Economy Management**
- **Geography**
- **History**
- **Info, Communication**
- **General interest**
- **Letters and linguistics**
- **Philosophy**
- **Psychology**
- **Public health**
- **Educational Sciences**
- **Political Sciences**
- **Sociology and society**
- **Sport and society**

Posted by [Veronica IN DREAM](#) at 4:46 PM