

## The Object of Art: the Spatioplastic Dialectic with New Tools and the Use of New Technologies



### Fine Arts

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### ABSTRACT

*The modern world is manifold, unclear, complicated. The potential meaning and the detachment from regulating situations, the dissipative structures, change and the possibility of an open end, unpredictability, create a likely environment for the creation of a new regime of non-representational art with uniconic expressions. This new non-representational class and the extended field in which objects and social processes are congregated, reshape the idea of space on the basis of the logic of the synaeresis of dissimilar systems: natural, hyperspatial, temporal, social. Because of new technologies, space is reinterpreted in relation to the dynamics of the community of users, residents, administrators, readers, spectators. The design parameters are those of individualisation, adaptation, adjustment, experientialism and jointly refer to the self-organisation of form through the different relationships formed between objects and users.*

### Introduction

The Renaissance moulded interior space through rules of proportion, through the sense of depth, in an attempt to achieve physical and divine perfection. The study of nature, of the human body and the texture of things allowed Renaissance artists to pin down a moment of reality on a canvas. The unity of spatioplastic configurations finds its apogee in the late Baroque. A cohesive logic joins objects, spaces, cities, although one also finds the dialectical confrontation of space and form. The perception of form is in agreement with the perception of space as illusory depth. Ann Friedberg (2006) analyses inductively the civilisation of the image as a civilisation of “windows”, in an effort to integrate the course of the creation of the perspective of the frame/window from the Renaissance to the present.

The use of computers and the Internet is associated with the emergence of the user. Each user can select their own product adapted to their own circumstances. The possibility of individualisation is opposed to intolerance and standardisation, providing at the same time the opportunity for comparison, scaling values, assimilation and exclusion. Consequently, socialisation is achieved and on the other hand aesthetic subjectivism dominates, namely that aesthetics is no longer analysed in the search for the form of the aesthetic object, but for the behaviour of the observing subject.

### Analysis

The development of spatial expression-rendering the entire “essential aesthetic quality” in the “pure form”, the “influential form” which is composed of shapes, colours and lines-and the empathetic interpretation of the surface, which focuses on the emotion provoked by the work, are the two dominant concepts that have been established. Giedion (Giedion 1997, pp. 82-83) interprets the shift towards the idea of space as a battle against illusion, which is achieved through a return to pure means of expression. On the other hand, empathy is connected with the assumption of a limited controlled space and reaches the point of equating the perceptual subject with its object.

The cancellation of devised depth from abstract expression is associated with eras of crises and coincides with the assumption of the vague and abstract space. Human figures are reduced to basic geometric shapes correlating in space. The invisible hierarchy organises the open and ambiguous forms. The viewer senses rigidity or freedom, the regularity or irregularity of forms by the dipole of the closed versus the open form. Art history does not exist without the engagement of these two poles.

In the movements of the earlier 20<sup>th</sup> century, the ideas of space and mass converge into a spatioplastic cohesion. The static conception of space is overturned on the basis of the new terms introduced by the theory of relativity. Space is not perceived as an autonomous three-dimensional object, but as a parameter which

is inextricably linked to the parameter of time, forming a homogeneous shape of space and time. Space becomes continuous within the image and is conceived an innumerable sequence of relations.

Space is defined as a continuous becoming, and the accumulation of objects, which equip modern urban life, deprived however of their functional properties, does not refer to the closed circuit of art. The logic of “patchwork” does not overturn the established manner of transition from the idea to its representation, but tends to become critically related with reality. By the insertion of art practices forms and connections are created which, while not referring to a signified, still lend the ability of creating connections for the production of new original meanings.

### Methodology

The change in the modes of viewing due to the reformulation of concepts such as space, time and form the obsession for aesthetic experiences, without any footing on forms of the representational order, raises the crucial question of which will be the collective tools for management and evaluation. Art as “idea” and “tautology” by Joseph Kosuth, the object as “text” and “dialogue-form” by Roland Barthes, art for art’s sake, which was strongly supported by Bourdieu, as well as “relational aesthetics” of Nicolas Bourriaud form the theoretical framework for approaching the spatial, social attributes of the work of art, with collective management and evaluation tools. The transformations and the ideas under negotiation create a field of reference of interaction and recognition of concepts and social formations. Also, the technological achievements of our age lend enormous possibilities at the design of space. The transfer of concepts from technology to other fields of knowledge, which is defined as the imaginary in technology, creates directions and societal desires.

### The Common Place of Conceptualism and the Turn Towards the Event

The acknowledgment of the arbitrary connection between signifiers and signifieds, that is between concepts and their representations, shifts the focus of negotiation at the status of concepts. This entails a release from representation and an emphasis on the conceptual terms of the art work. Representation is founded on the equivalence between sign and reality, while simulation is based on the radical negation of the sign. The ethical dimension that resides in the similarity between original and copy is contrasted to the aesthetic dimension of the incoherent and self-referential image (Deleuze, G. (1990), p. 256). The observer becomes more active as they must perceive the multiplicity of levels. Ambiguity and the paradoxical content expand widely the perceptual capabilities. The experience of the art work and space is altered in a process of identification and reading of disparate elements that construct the spatioplastic vocabulary.

Structure is the interlocking of isomorphic objects, while the Poststructuralist assembly is an irregular collection of heterogeneous elements that alternate, repeat themselves, connect and disconnect. In the poststructuralist aim of object and space, where all rigid and irreducible categories are broken, the “general” is explored through its most indomitable tropism: the relationships which are constantly stabilised and destabilised. Space becomes a receptacle of unforeseen events. The dipole form-space is broken, so is the dipole form and function, therefore form is transmuted incorporating the function. Form is generated as a simplified, timeless “prism” through a pre-existing set of non-specific entities. This implies a continuous subjection of matter in disguise as well as a constant development of form. The object becomes an event. The production of space on the basis of the idea of the event is compliant with the process. Every work is created by simple and random starting points, without value. These points are devices that have not the character of an object, but of a process (Eisenman, P. 1984, p. 168). None of the conventions such as base or verticality remain, but we find the open structure with multiple rotations and directions towards the surround space.

### A State of Mobility and Transformation

The evolution of technology with the relevant social networks contributes to this new spatiality, to a space which becomes a flexible shell, a space of correlations. The relationship with the surrounding environment is subsumed under the logic of enhancing certain features of the surroundings, due to permeability reflection, enhancing the osmosis of space with the social and cultural environment. Manovich proposes the term “augmented space” to describe the area covered with information and data. The possibility of connection creates encoding and modes of expansions, spots, which either contribute to the destabilisation of identity and the unity of the assembly. It adds to the accentuation of experientiality and the relational dynamics of space. Rem Koolhaas refers to a space whose prestigious feature is the concept of morphing, that is of perpetual metamorphosis, of the transition from one form to another. The rapidity in the update of forms and the transformation of communication tactics contributes to the continuous overturning of hierarchies, centres and identities. The dynamics of social correlations is the key mechanism of production and endowment of meaning of forms, objects, spaces.

### Conclusions

The enlargement or diminution of the size of the work promotes privacy and carries viewers along modes of interaction. In the later 20<sup>th</sup> century, when several elements from the work alter, the “environment” tended to be a happening, while today the use of the term of interactivity in relation to computers and the Internet leaves room for unexpected correlations, without being equated with a pre-planned activity. The boundaries and materiality are dissolved. Their ephemeral presence is now past and it is possible for the sum of the phases to become perceptible, such as the invention, the preparation, the implementation, the publication, the documentation.

The goal is to raise questions and for the creator and viewer to communicate. The aesthetic experience becomes an active process and is transformed into a dialogue with physical dimensions. There is nothing indicative of reality, but it recommends lifestyles and modes of action within the existing real, in the scale chosen by artist with unlimited number of visitors. The art work is identified with a social process. The object is dissolved as a fixed structure and is shaped as field of dialogue and reflection of multiple meanings. The idea of space is connected to the idea of time. Space dissolves into a network of currents of communication. The possibility of overlapping reproductions and performances corresponds to the disruptive quality of the event. There is present the danger of the transition from the art work as object to the activity. However, the landscape of art is dispersed into broader cultural, social, digressive fields and thus the autonomy of the art work is restored.

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