

LIKURGO

Oeuvre of the Light

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LIKURGO – OEUVRE OF THE LIGHT

(Word composed of the Greek etymology luké - lyké = light and ergo = work "Work of the light")

Sculpting a beam of light ... working the substance of the light.

I take the materiality of light as expressive concrete mass to be shaped sculpturally to communicate its own essence, creating luminous volumes, perceptually visible but ethereal, transparent and intangible ... Light objects in the space with volume and identity. Objects that can be passed through, by the body, that integrate us to its atmosphere, changing our qualities, colour and definition.

Light is the medium of making possible the existence of images, it's the medium of visual perception that describes the universe; in art it has been the tool of excellence to define the aesthetic object, embodied in the works, in painting, architecture and sculpture. In the early SXX the research, Aleksandr Rodchenko and Moholy-Naghy Lázló playing with the projections of light and shadow, with their light and space modulators, started a new stage. The light began to be separate from its utilitarian purpose, to make her own way.

I research, I deeply wish to penetrate the matter of the light as expressive substance in its infinite possibilities; disengage it from its functionality, to express itself ontologically. Disarticulate the service of the phenomenon of the light from its noumenon, working with the noumenon of the light to generate an emancipated phenomenon. "Likurgo" delink the light of his servitude to get entity, revealing the own substance of the light, expressing its own meaningful nature, raising the light purely, as a material aesthetic body.

Space and light are closely linked. Light and shadow determine our link with the physical, anthropological, ethological and mystical space. "Likurgo" creates a new space, a special bond of reciprocal interaction of properties. The light through the luminous object mould us, shapes us, and we mould it, shape it. There are no spectators; we are all members, participative in solidarity with interaction in a new space.

The perception of light and colour depends on the context surrounding them; through the darkness, I intend to create a controlled atmosphere, isolate colours, and light objects giving them greater force, vibration, and purity for the appraisal of these.

The light dance gently... turning colours, wrapping us, changing our personal colours, perceiving new sensations that do not exist in every day's habitat. I seek to create an illusory but real space, intimate, generating new experiences. I appeal to the ludic attitude of the participant, the light will play with us and we will play with it.

In "Likurgo" I will try to link the 5 senses and plays with his attributes, the vision that is intrinsic to the perception of light; the tact playing with the materiality of intangible forms, volumes that cannot be touched but can be felt; the smell with the scent of rain (petricor, ozone or lavenders), sweet taste in the mouth and the ear with sounds of soft base wind and heartbeat. I explore perceptual intimate sensations, to communicate elevation and cause evocation, trying to approach internal landscapes.

I take the perfume petrichor, because it is the one who comes before and after the rains and lavender because it generates calm; taste and smell are two related sense allowing through perfume incorporate sugar molecules and generate sweet taste. Smell is a sense that causes emotions and direct motivations; because it responds to one of the oldest parts of the brain, besides being immediate; by being directly linked to the nervous system. Upon entering the dimension of "Likurgo", the assistant is introduced to the proximity of the rain and the rainbow. In the same way the sound composition for the ear, creates relationships with concepts, like raising with the wind, privacy with the beat of heart, and with sound of instruments like the marimba and hang will generate sounds that synesthetically will be talking, about light and its attributes.

My desire is to give an instant of light, of perceptual lift, of magic, feeling the sensation of caressing a ray of light, the perfume of the rainbow. I would like that everyone after experiencing Likurgo take within themselves, something of that, what art means... and that I define as "the language of the unspeakable".

MY BOND WITH LIKURGO

I circumscribe my work, painting, sculpture, under the concept of geometry of light. I take properties and qualities of light as tools of composition and structure; this orientation approached me to the deep desire to attain the materialization subtle and intangible directly in light, sublime matter; so I get to Likurgo, trying to reach the ethereal volume, space management and perfect transparency, leaving other traditional media.

I take geometry as the first tool of aesthetic language of mankind. The succession of lines appears as witness in petroglyphs of 40 million years; the rhythm on percussion, succession of points; the wind of a bone, the line. The geometry is inherent in our humanity and witness our evolution; to the most complex forms can be framed within a geometric structure, it is our universal language.

the oldest symbols and signs, used it as a tool to generate its own structure and to define through it the meaning. Music, form, everything takes geometric organization, religion identifies God as geometry and call for a rational and organized solution of truth, with a tendency towards finding the perfect, marking our need of stability, of eternity.

However, complementary to the order is the presence of chaos, recognize the mystery of the presence of black holes, the point ... Where is the order of creation? ... This is the challenge of the artist, the attempt to unravel the mystery, truth, order and chaos, both.

In the relationship with the contemplator, I wonder how sensitize, subtilize, approximate their perception to the universe of geometric abstract construction; I want to integrate the contemplator and the aesthetic object as one; often in painting and sculptures, the work is outside, is in the environment, falls outside and does not share the own personal sphere of the observer, demanding the proper attention of a deep and open reading.

Inside "Likurgo" the internal space of the art object, and the internal space of the beholder are reconciled as one, transparencies pass through him, the colors transform him, the two are integrated to each other and the distance disappear, there no contemplator or beholder. They are in solidarity with each other, active in transformation and interaction of materiality.

I'm interested to work with the perception, its ludic aspect, that place the artist as an illusionist, an alchemist who transforms the materiality, who works and communicate at a ludic field, a message from another substance. "Likurgo" generates a sensitive and illusory dimension, of geometrical ethereal objects where perceptions are dissociated from everyday life; creating a temporarily transformation of qualities, making an experience of qualitative leap of essence.

ABOUT THE COMPOSITION

I perform the composition of the light work, by rationalizing “the qualities of light”, intensity, direction, quality and color, thus determining the attributes, of the light aesthetic object.

“The physical properties of light” absorption, reflection, transmission, refraction, dispersion and diffraction, are those that define the structure, the drawing of the luminous aesthetic object. The plasticity of light is extraordinary and can be shaped opening infinite possibilities of design. The attributes, qualities and the physical properties of light, give tools to create new spaces for design, favouring everyday habitat. Light objects which divide spaces perceptually but physically integrated. Light as a concrete material for new designs applied to architecture.

The light manifests different textures, qualities, and depending on the emitter, generates objects with defined, hazy or granular surfaces; and smooth, soft and hard qualities. These characteristics such diverse, give freedom to create the appearance of volume in the art work, also these attributes are what define the spaces of each object. Because substance, form and appearance are intrinsically linked inside the nature of the light.

The different colours of light composition interact inside Likurgo, with a conceptual variable, they are 8 instead of 7, communicating the implicit message of ascent to a higher octave, re-signifying the sense of the colour scale; making allusion, about that what makes us jump of grade and quality, about what we can see and what we cannot see but exists.

In anthropology of language, in referring to human groups that assign more words to determine more colours in the scale of the rainbow, affirm that are who have higher quality accuracy for communicating abstract concepts. On music, a jump of an octave it means a jump to another level.

The composition of Likurgo aims to incorporate the perception of the five senses; while the axis of perception passes through the sense of sight, the other senses operate transversally, acting all together as nodes in perceptual interaction, opening a reading network of a different reality.

PROCESS

As an artist I consider important, the test and the insight of the assistant, so I tested several perceptions of senses to take into account, with the participation of diverse people, of different sexes, ages and cultures.

From the light, I invited people to go through the luminous spaces. After that they had to answer two questions. How they perceived space? Where leads the feeling they perceive? The general perception resulted in the feeling of being in a parallel universe, or in a dream.

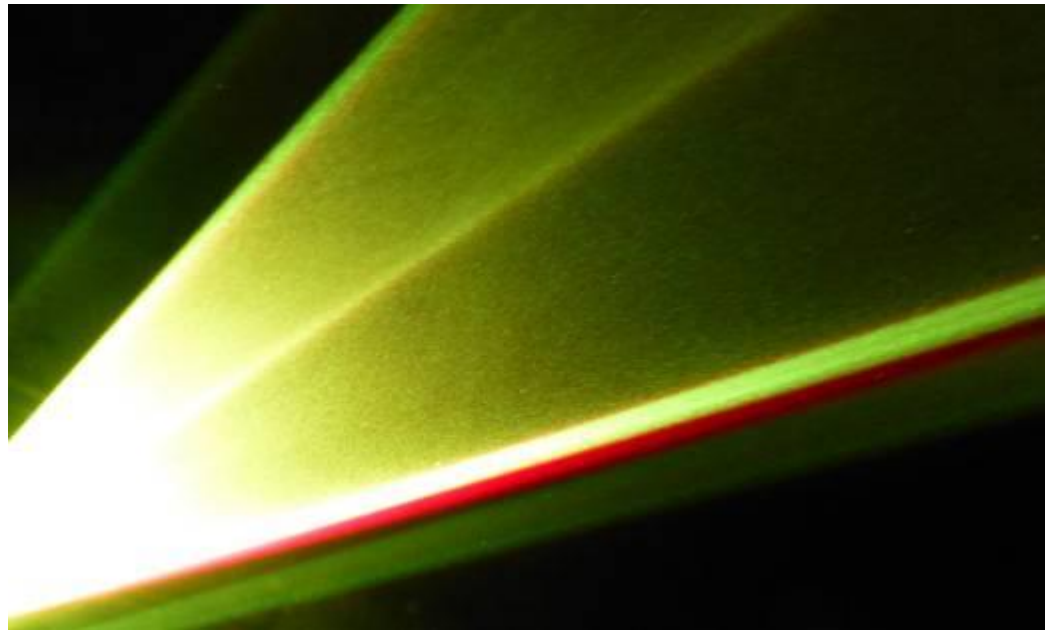
From perfumes, we have prepared various bases of aromas, rain (Petrichor) sun (Rosalva), wet stone (Calone), lavender, cinnamon, and diverse white flowers... before of perceiving the smell, we ask. What is the perfume that is perceived when you walk over the rainbow? The results were highly variable with minimal trend towards including cinnamon fragrance; I'm still working on a common denominator. The taste will be bind with the smell trying to give hints of vanilla, or burnt sugar.

From the sound, a fundamental part to the oeuvre. The soundscape is that which enables to the perception of vitality. It'll have a the gentle wind of the heights; the beating of a heart sporadic, leisurely, creating an intimate rhythm; and instruments (Hang and Marimba) will echoes sounds, in synesthesia with light.

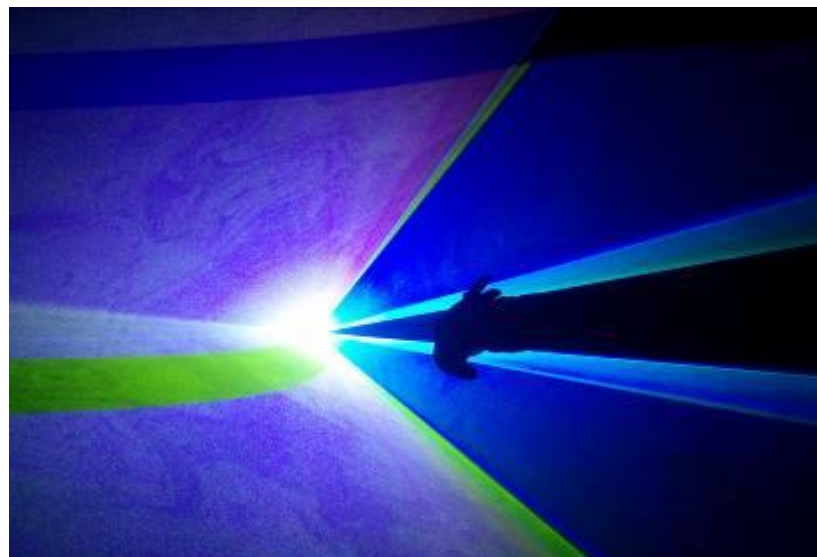
LIKURGO - SKETCHES
LABORATORY OF LIGHT
human scale

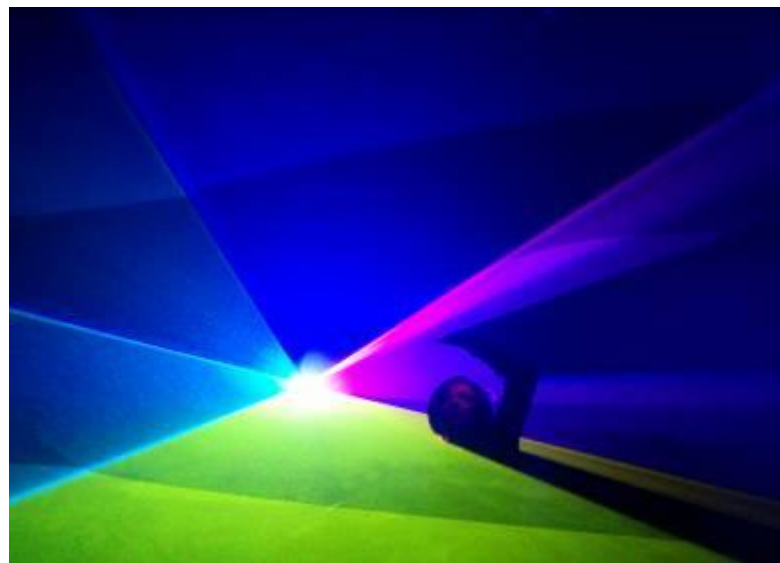
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“LIKURGO” PROJECT DESCRIPTION

COLLECTIVE INTERACTION

The project will be interactive with the participant, who can tour the entire territory of Likurgo; pass through the light objects, play with the use of a mirror and draw with laser light, transforming the space and the aesthetic object.

The atmosphere will have a subtle smoke; this will generate under the effect of the light that the movements of the participant gently extend; while with little mirrors they can project images in the dark of the space from any of the light objects; in this way in interaction with all participants, the space will be transformed into a kind of irregular and unrepeatable kaleidoscope.

CIRCUIT

The structure of the circuit will have seven turning points; inside a dark space where the light of the work itself is the protagonist.

FIRST - INTRODUCTION

Sensitization

- 1- The scent envelops the area
- 2- Sweet taste
- 3- Sound of wind, heartbeat
- 4- A mirror is delivered to the participant to enter to play with light.

ARCUS – Approach to the phenomenon of light.

Sensitization

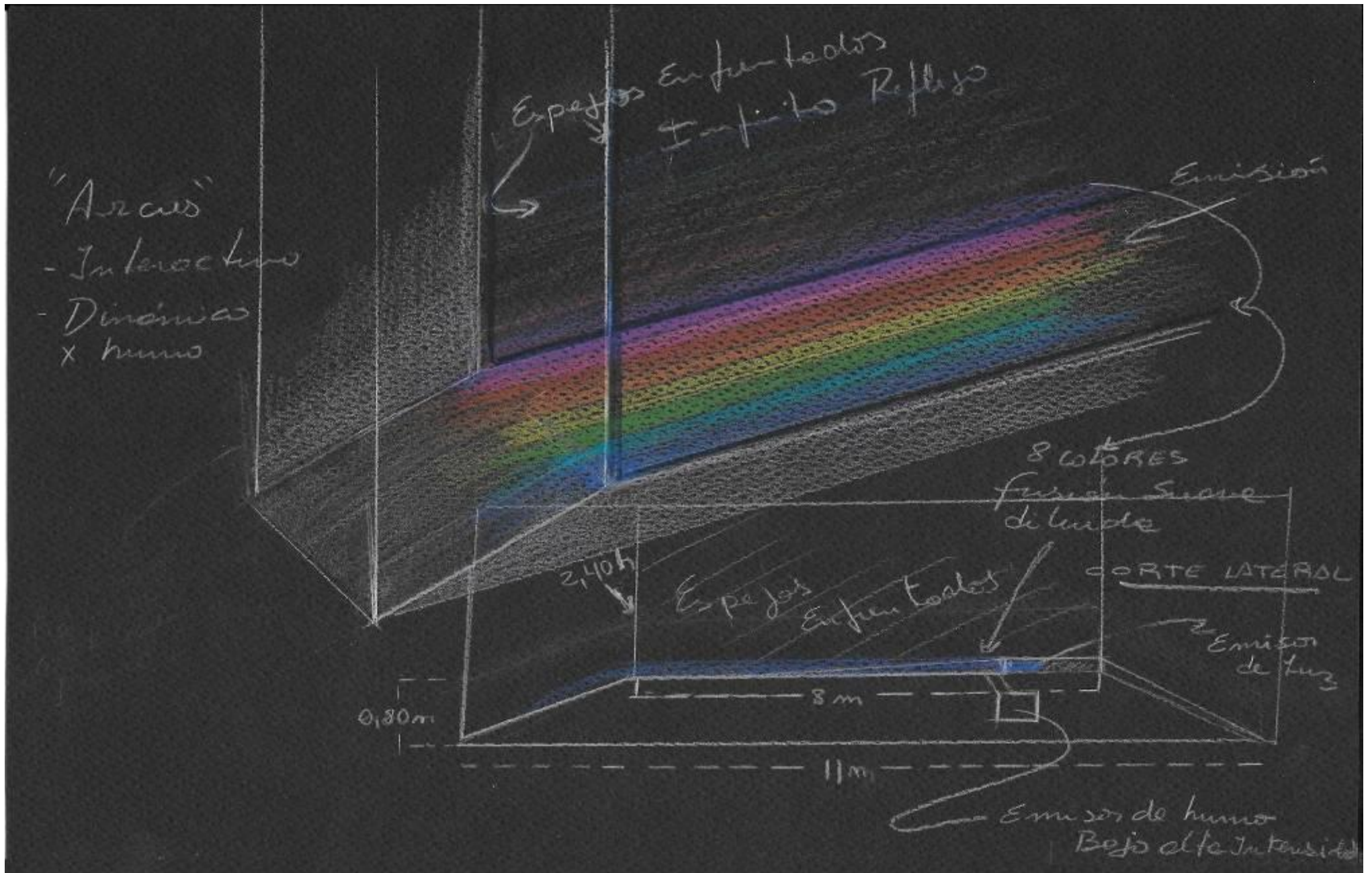
- Interactive : To walk through
- Dynamic (movement of smoke)

Walking over the rainbow. Walking on a path where, eight colours of light in parallel (blue, indigo, green, yellow, orange, red, magenta and violet) make a mattress of projected light, parallel to the ground (40 cm) with white smoke low.

Walking, dipping his feet in the smoke giving the sense perception of walking over the rainbow through the clouds. Ascender on the light, to cause a change of perception of space.

This trail is 8 meters long and is flanked by mirrored walls, 2.44 m high, which projects the image of the participant in its journey through the rainbow to infinity.

I take the concept of the rainbow as an introduction for two reasons; the first for being the most precise natural manifestation, to the perception of the physical composition of light; the second as a symbolic reference, for being taken univocally the concept of the rainbow in different cultures, such as the promotion of a change, birth or positive transformation, unveiling a new stage.



SECOND - PLENTY EXPERIENCE IN THE PERCEPTION OF COLOR.

Sensitization

MIMESIS

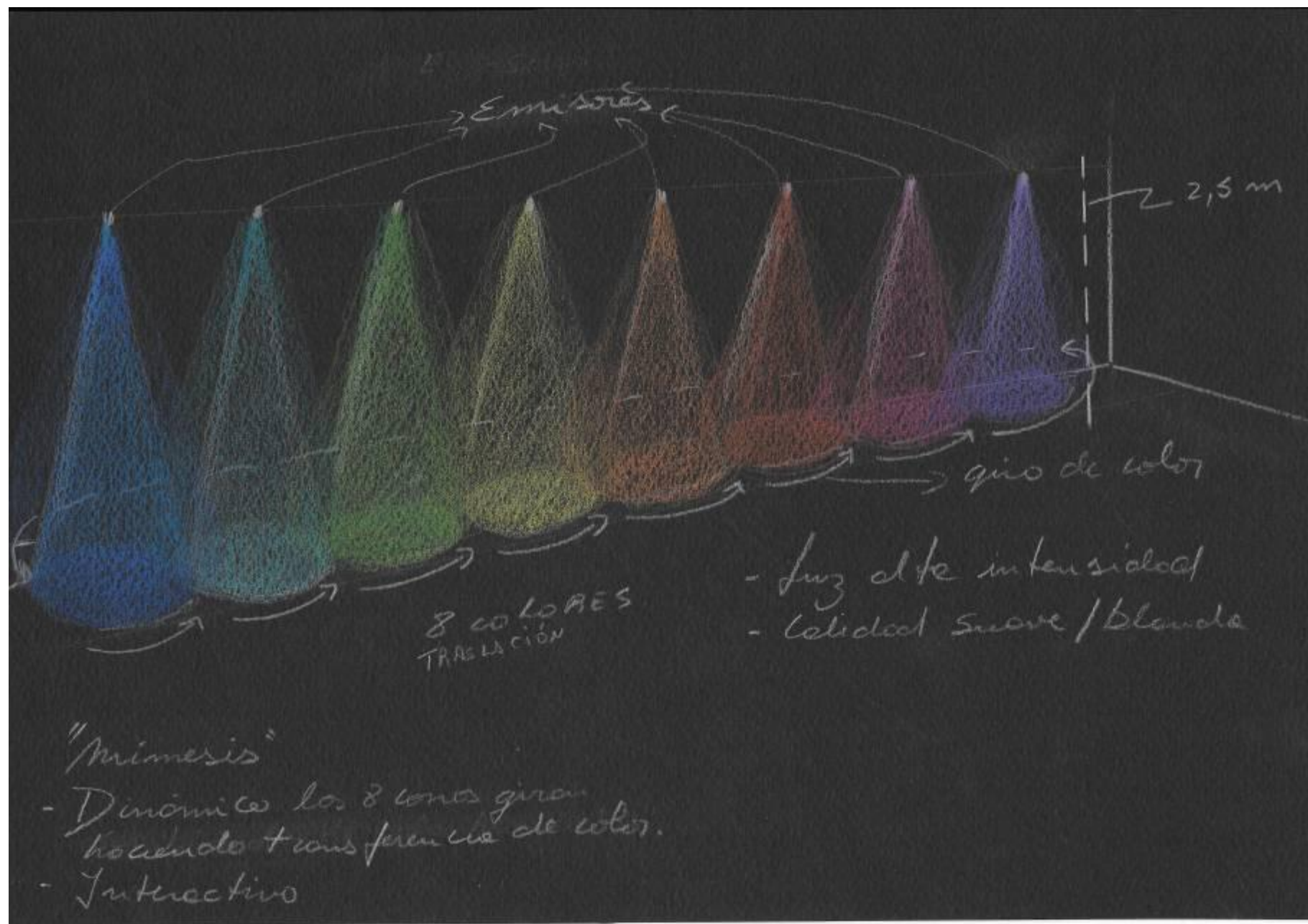
-Interactive: To walk through - Mirror

-Dynamic (tonal turnaround)

The overview of this object will be to 8 cones (each 2.5 m to 3 m approx. of High with a base diameter of 1 m to 1,5 m approx.) Projection of concentrated light, with soft definition.

The eight conical beams will have a very slow turning of color programmed regularly, creating an illusion of movement of light, a turn of the chromatic scale, giving the perception of color translation through 8 cones.

The viewer can circulate through 8 cones of pure color, which will cover completely his personal space; each projection beam will own a color of the visible spectrum. These baths of plenty light in each cone, will transform the participant color, which will imply a change of their own qualities, recognized as own, your skin your clothes your objects will be perceived monochromatically, violet, magenta, red, orange, yellow, green, indigo and blue. This will be a direct experience of colour, at full quality, interacting with the participant.



THIRD - SCULPTURE OF LIGHT

COLUMN OF LIGHT

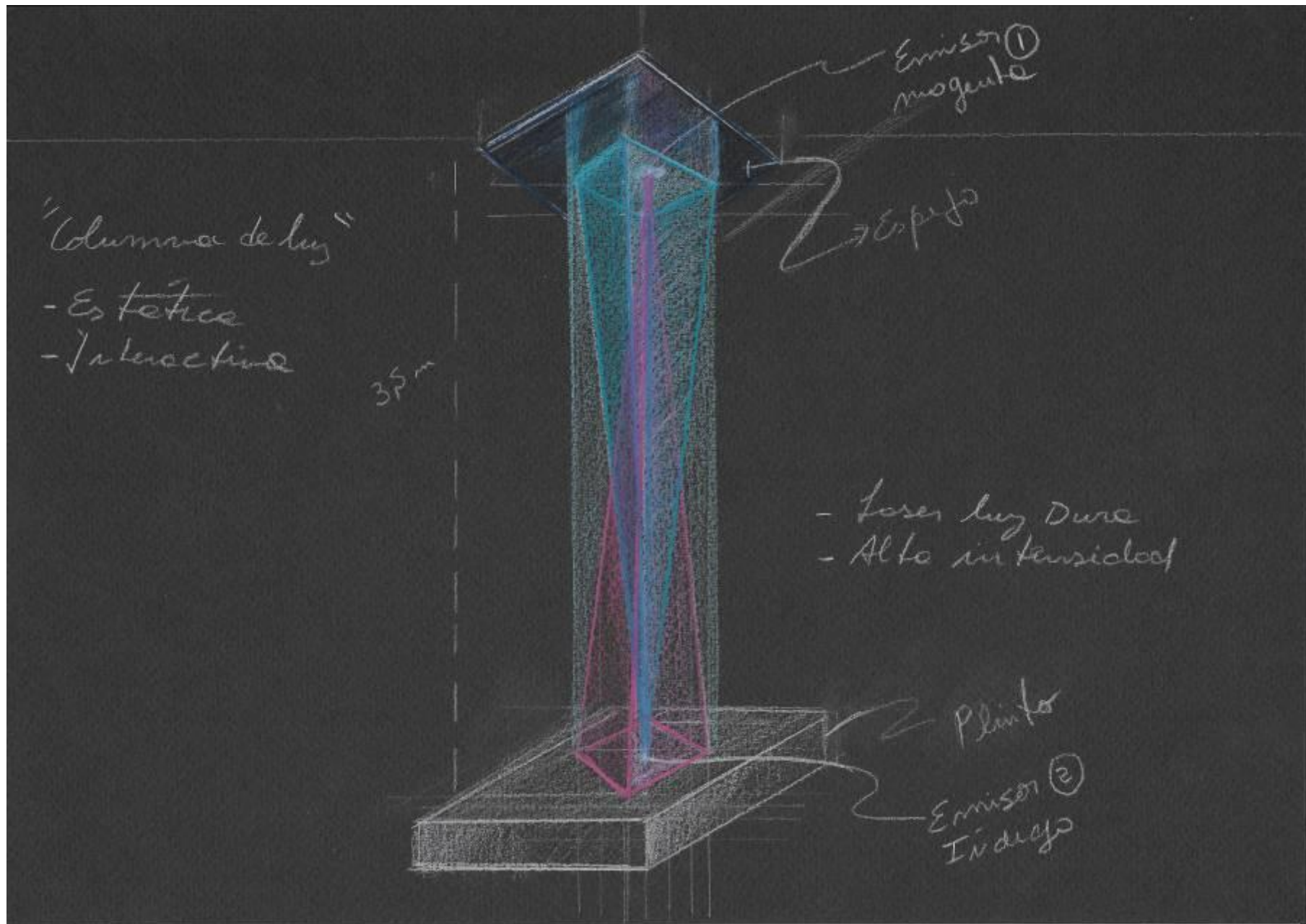
-Interactive: To walk through - Mirror

-Static

Two beams of laser light faced, vertically (one on the roof and another on the floor) approximately 3 meters away from each other, form a geometric shape in space.

Two light beams with the same structure will be programmed with a basic geometric shape "square" one will be magenta, the other will be indigo, at their intersection will form a polyhedron light structure, shaped with a strong intensity.

On the roof from where one of the light beams start, there will be a mirror, allowing project, because of the reflection properties of light, a prism that will wrap, the central object described previously, creating the illusion of a transparent column with a object inside.

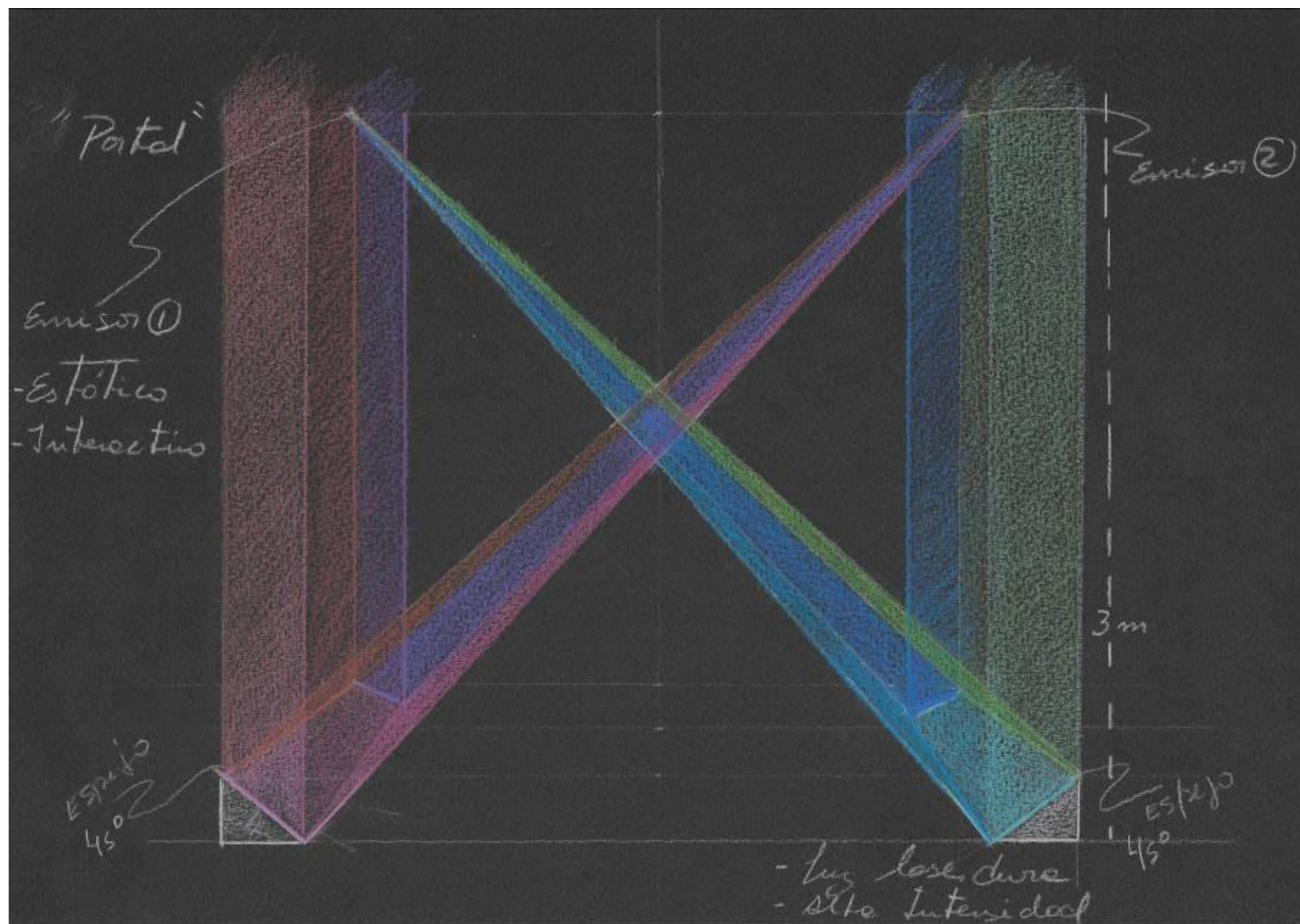


FOURTH: SCULPTURE OF LIGHT

PORTAL

- Interactive: To walk through - Mirror
- Static

Two emitters of laser light, one with warm colours and the other with cold colours (placed on the roof with a distance of 2,5 m approx., facing each other, with an angle of crossed projection of 45 degrees, working with the geometric shape of a square) They create at the intersection, a prismatic shape floatingly with high intensity. Taking the continuity of its light projection to floor mirrors touching them at 45 degrees by reflection, with the correct angulation, they will projected towards the ceiling two columns of parallel light of lower intensity.



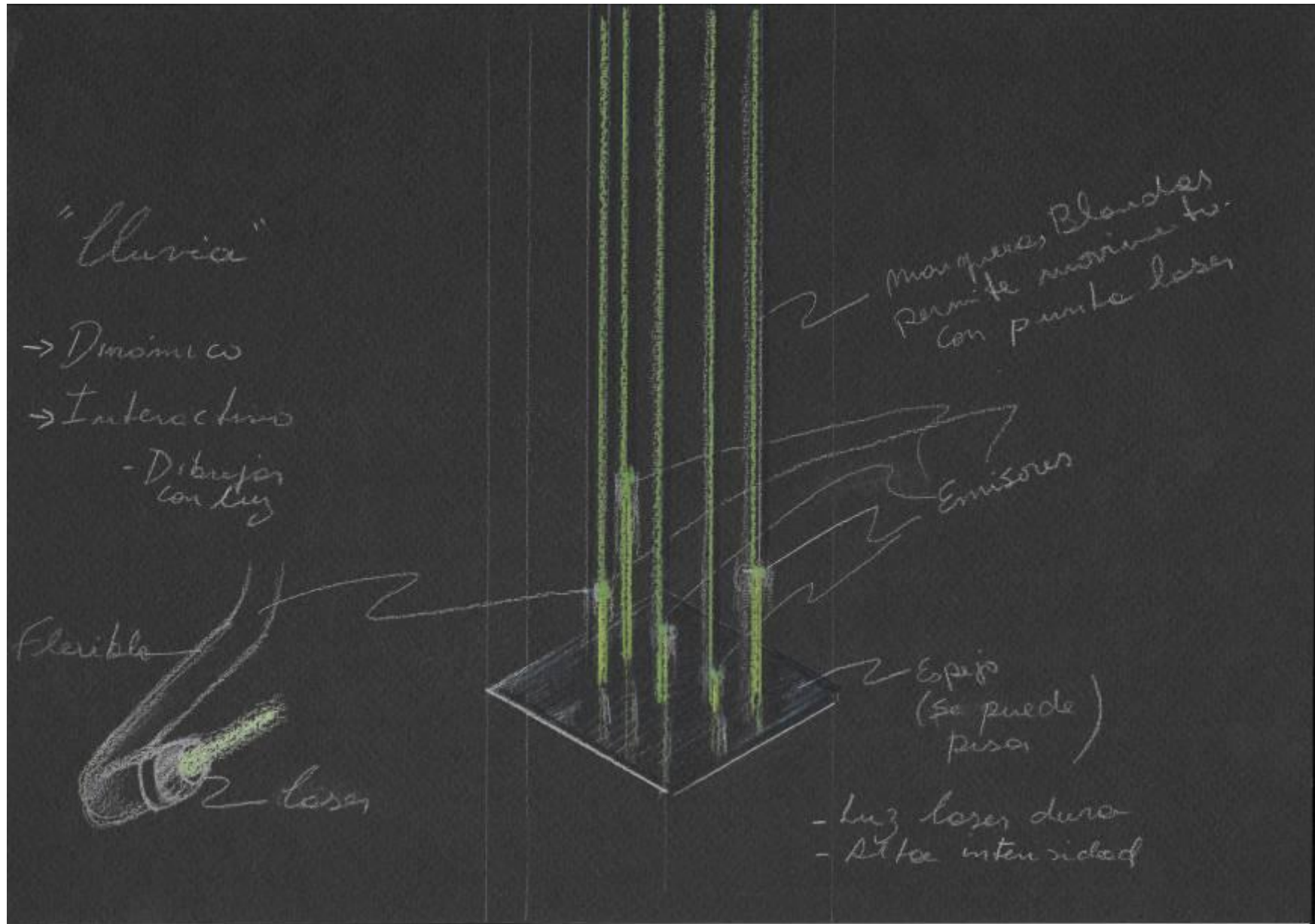
FIFTH – GRAPHIC INTERACTION

RAIN

- Interactive – To walk through - Graphic
- Dynamic (Movement flexible tubes)

There are five laser beams of light, violet blue, at the lower end of flexible tubes or soft hoses, hanged at different heights. they project their light, on a mirror floor of 1.5 m2.

The laser beams hang vertically and crashing into the mirror cause vertical projection of light. This object is for the participant, to take any of the hoses and draw in space with light.



SIXTH - SCULPTURE OF LIGHT

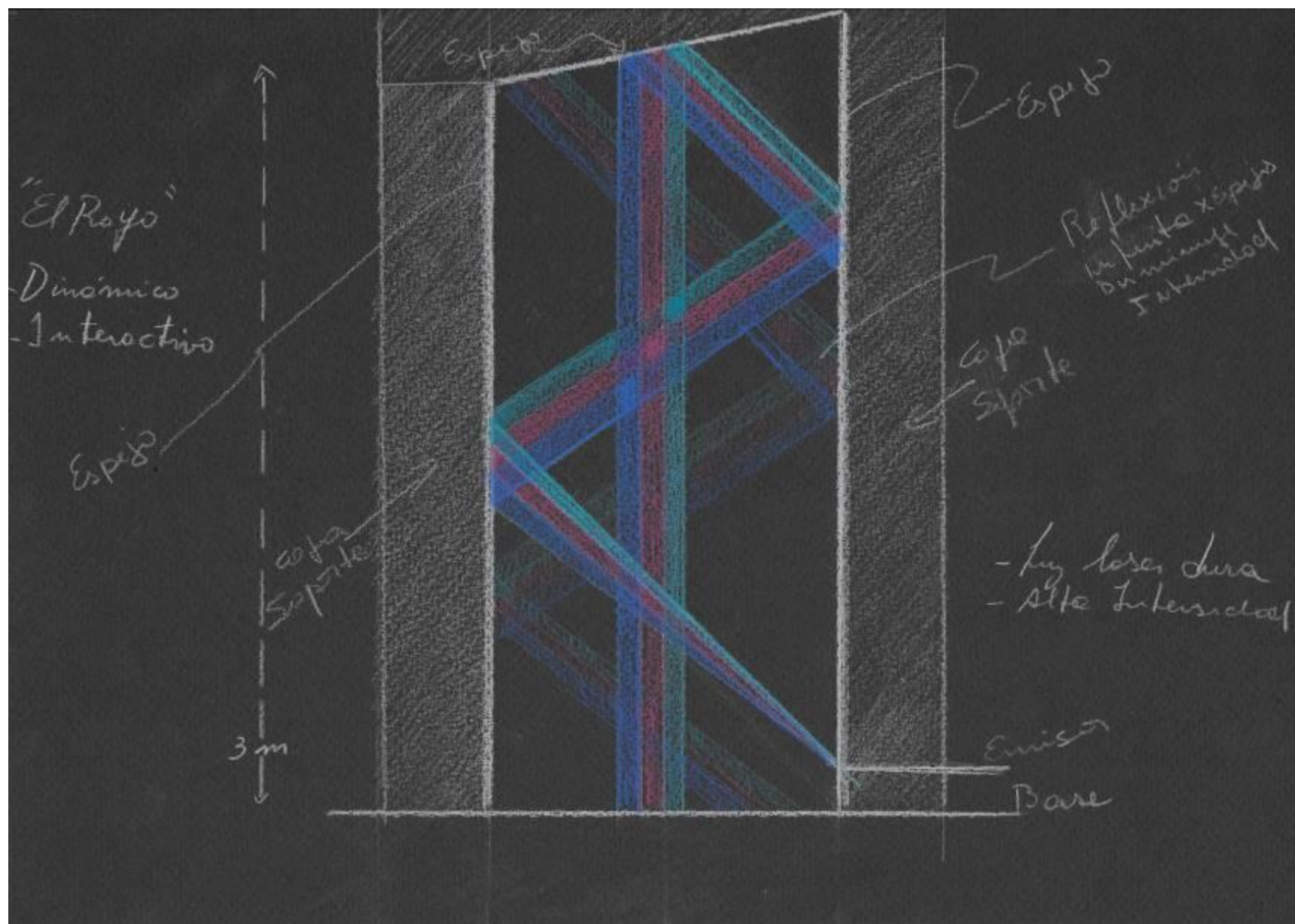
THUNDERBOLT

- Interactive - To walk through - Mirror
- Dynamic (The beam rotates on its axis changing attributes)

Between two walls of mirrors 2.44 m high approx., that will distance one from the other 1.5 m; will be projected at an angle of 30 degrees a beam of laser light, located on the floor at the base hid by a mirror; this beam will recreate with reflection mirrors zigzag up to the ceiling height, where a mirror placed angled, will guide the beam to the centre of the composition, between the two mirrors, creating a central vertical axis.

The beam will generate geometric shapes that will change their qualities and properties gently.

The opposing mirrors create an illusory space where the images will be projected to infinity, will generate the reflection decreasing the power of the main structure of light, producing geometric transparencies around it. The participant will pass through the shapes, feel the sensation of being traverse by light and modify the light with the mirror.



SEVENTH: SCULPTURE OF LIGHT

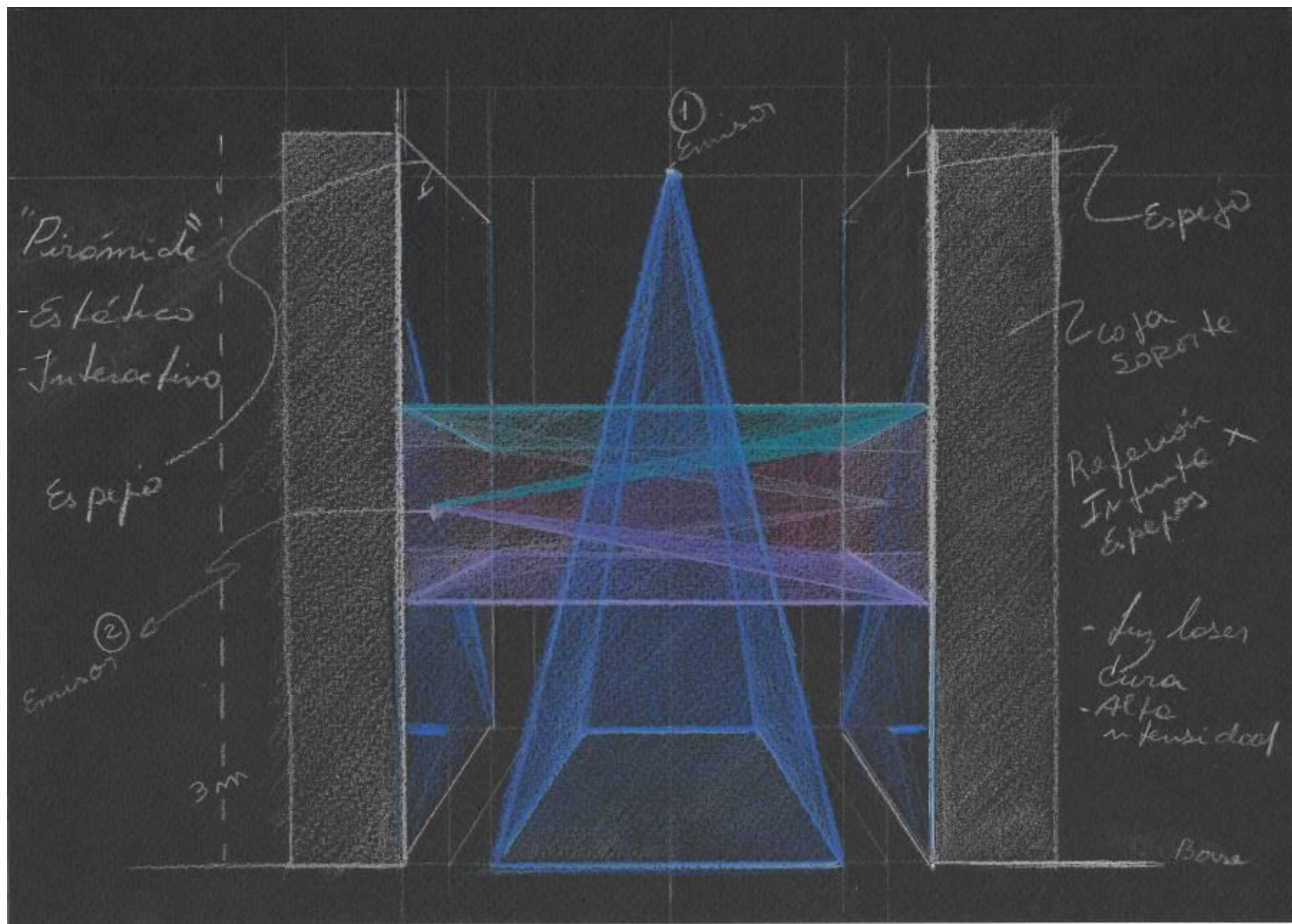
PYRAMID

- Interactive: To walk through - Mirror
- Static

Between two walls of mirrors 2.44 m high approx., that will distance one from the other 2.5 m; will be projected a beam of laser light, which will be located at the centre of a mirror, it will cast its light perpendicular to it, with a square geometric structural shape, hitting the other mirror will create a polyhedral shape, which will be repeated infinitely generating transparencies of different intensities.

Transversal to this form, by the visual centre between the two mirrors will descend a laser from ceiling to floor, also based form square which will create a monochrome upright pyramid.

This vertical main pyramid, will be crossed by the above-described central transparencies.



SPATIAL ORGANIZATION - approximate

