

Abstract

The expansion of spatialized devices of the exhibition –galleries, art centres, museums– analysed by Rosalind Krauss in 1979, has supposed an inadequacy between a model of absolute space, without fissures, and some particular artistic practices. The collision of the two aspects which José Luis Brea shows as critic legacies of the denial of the art institution, the site-specificity as long as the dematerialization of the artistic object, admits, from our point of view, one of the possible strategies for the real contestation of the space we inhabit, of the irreducible sites which define it. Together with this hypothetical collision we may add the light as constructive (in)material, as an element which is able to blur the physical and intangible boundaries of the space which is arranged in abstract, rigorously and steadily, where the context is redefined from the light and spaciality.

On March 14, 1967 Michel Foucault addresses the conference “Des espaces autres”. There he proposes a new spacial analysis called heterotopology, origin of the present research.

The contestation of the contemporary space is explained by the heterotopic spaciality, real counter-sites, opposite to the utopic spaciality, spaces “without a real site”. The utopic spaciality crisis, developed as much by the “futuristic utopias” as by the “self-contained building”, was evidenced on March 16, 1972 when Minoru Yamasaki’s Pruitt Igoe residential complex project started being demolished, where the utopia turned into distopia.

The contestation through the heterotopic spaciality, as well as its genuine chance, place us in the artistic practices developed since the site-specificity and the dematerialization of the artistic object during the second half of the twentieth century and the beginning of the twenty-first century. The display and systematic approach to the practices have been taken under consideration by means of a timeline. These artistic practices, regarded as effective heterotopic counter-sites, allow, in the words of Deleuze and Guattari, the opening of “smooth” spaces formed by events in the urban space, the most “striated” space of all.

For that reason, we have intended to question the light and spaciality in suggested artistic interventions as elements which enable the production of space-time experiences “others”. These allow tactics of resistance, suspension or/and contestation of *the hidden presence of the sacred contemporary space*.

Nowadays some of the analysed artistic interventions, such as *City Slivers* (1976) or *Untitled Cutting-Claboya* (1971) by Gordon Matta-Clark, have become negative deterritorializations, heterotopic counter-sites of compensation, effective reterritorializations defenders of “lost territories”, for the reason that, such as Deleuze and Guattari warned us, *never believe that a smooth space will suffice to save us*.