

Artistic Discourse Through Sign Language and Interpretation in Poetic Art

Şiir Sanatında İşaret Dili ve Yorumlama Yoluyla Sanatsal Söylem

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ABSTRACT

This paper corresponds to a personal experience through social and communicative discourse to investigate human communication and its linguistic treatment in contemporary art, as well as a social and artistic system that uses poetic creativity to create a set of discussions about artworks. The artistic discourse involves creating interpretations related to intertextuality and the communicative act through the dialogical and independent space of the artwork. The purpose is to propose the integration of a series of interdisciplinary projects that incorporate original video art and video performance works, making initiatives more flexible to create (and recreate) innovative artistic experiences for the Deaf community and sign language interpreters by involving the projects, depending on the commitment to the cultural accessibility of the art content for diverse audiences. The linguistic treatment of bilingual speech to develop verbal communication (oral and sounds) and non-verbal (gesture-visual and soundless) communication, that is, regardless of the use of speech, both the verbal communication of hearing people and the non-verbal communication of Deaf people to generate a public act; as well as the argumentative structure to incorporate poetic art and different cultural interpretations through the use of sign language in various countries. In conclusion, much remains to be done to achieve a complete contextual understanding of these works within the scope of contemporary art remains a fundamental challenge.

Keywords: Deaf, art literature, video poetry, media art, performance art

ÖZ

Bu makale, çağdaş sanat içinde insan iletişimini ve bunun dilsel boyutunu araştırmak, aynı zamanda sanatsal eserler hakkında bir dizi tartışma yaratmak için şiirsel yaratıcılığı kullanan sosyal ve sanatsal bir sistemi incelemek amacıyla sosyal ve iletişimsel bir söylem üzerinden kişisel bir deneyimi yansıtmaktadır. Sanatsal söylem, sanat eserinin diyalojik ve bağımsız alanı aracılığıyla metinlerarasılık ve iletişimsel eylemle ilgili yorumlar yaratmayı içerir. Amaç, özgün video sanatı ve video performans çalışmalarını içeren bir dizi disiplinler arası projeyi entegre ederek, sanat içeriklerinin çeşitli izleyiciler için kültürel erişilebilirliğine bağlı olarak, işitme engelli topluluk ve işaret dili tercümanları için yenilikçi sanatsal deneyimler yaratmayı ve yeniden yaratmayı mümkün kılmaktır. Sözlü iletişimi (sözlü ve sesli) ve sözsüz (jestsel-görsel ve sessiz) iletişimi geliştirmek için iki dilli konuşmanın dilsel işlenmesi; yani, hem işiten insanların sözlü iletişimi hem de işitme engelli insanların sözsüz iletişimi, bir kamusal eylem yaratmak için kullanılmaktadır. Aynı zamanda, şiirsel sanatı ve farklı kültürel yorumları, çeşitli ülkelerdeki işaret dili kullanımı aracılığıyla bütünleştirmek için argüman yapısını içerir. Sonuç olarak, çağdaş sanat kapsamı içinde bu eserlerin tam bağlamsal anlaşılmasını sağlamak için hâlâ yapılacak çok şey vardır ve bu, temel bir zorluk olmaya devam etmektedir.

Anahtar Kelimeler: İşitme engelliler, sanat edebiyatı, video şiir, medya sanatı, performans sanatı

Introduction

What follows is intended to distinguish video poetry from poetry films, film poetry, poem videos, poetry videos, cyber-poetry, cine-poetry, kinetic poetry, digital poetry, filming of poetry, and other unwieldy neologisms, which have been applied, at one time or another, to describe the treatment of poetry in film and video but which have also developed different and divergent meanings (Konyves, 2011).

It is a video poetry manifesto for generating social and technological democratization within poetic literature artwork. There is a debate about supporting artistic work and social inclusion through literature and discourse. There is a conflict between visuals and technologies to sharpen artworks through the use of poems. It is difficult to oppose video art and literature art to integrate poetic and narrative

Received/Geliş Tarihi: 11.07.2024

Revision Requested/Revizyon Talebi: 19.08.2024

Last Revision/Son Revizyon: 25.08.2024

Accepted/Kabul Tarihi: 17.09.2024

Publication Date/Yayın Tarihi: 27.09.2024

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Cite this article as: Bernaschina, D. (2024). Artistic discourse through sign language and interpretation in poetic art. *Art Time*, 7, 29-37.



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works. Thus, videography and video art have a lot of history and artworks (Meigh-Andrews, 2013; Cubitt, 1993) to investigate and incorporate comparative literature into artistic discourse.

The incorporation of video art and videopoetic work is crucial to propose the participation of artists with and without disability — just as inclusive artists transform the participation of artworks, but there is no debate about choosing the new concept— in the world of arts and literature (Bernaschina, 2018a; 2022; Benthien, 2012; Bovcon, 2013; Höglund, 2017). By creating an innovative experience of poetic language from discursive interpretation, just as the result of poems and multimedia (image, text, and sound) to transform the screen into video art. They prevent these works from being considered models for a new genre of technology-assisted poetry (Konyves, 2011). Thus, a new language of artistic discourse towards social inclusion to deepen the work of technology, literature, and the creativity of contemporary art. It is not easy to analyze the research on the study of art and literature to highlight the importance of selected works of media art and performance art.

Our paper corresponds to a personal experience through social and communicative discourse to investigate human communication and its linguistic treatment in contemporary art, just as a social and artistic system that uses poetic creativity to create a set of discussions about artworks.

Literature Review: a new language of artistic discourse towards social inclusion

The relationship between art and inclusion's part of nature of people with disability to artistic employment, but the then consider the potential of alternative about the social inclusion in light of these enduring barriers (Hall & Wilton, 2011). Theoretical approaches to the impact of the arts therefore represent a variety of geographical areas, project scale and duration, artistic approaches and art forms, including music, theater, dance, craft, writing, photography, design and video making (Galloway, 2009).

The artistic discourse involves creating interpretations related to intertextuality and the communicative act through the dialogical and independent space of the artwork. Thus, artistic discourse as the creative language for literature, society, technology, and culture, represents a powerful influence on art. However, there are some key characteristics to define: The intertextual approach in literary studies not only contributes to the study and critical assessment of the relationships among different creations (Cerrillo & Mendoza, 2003, p. 9). Beyond these intertextual issues, they do not provide knowledge of diversity, media, or social discourse to transmit different cultural interpretations. Although the artistic discourse is familiar with the argumentative structure and the art intervention to create the development of the creative project.

This evidence about the discourse is important to consider not only the Artistic discourse but also some fundamental issues about the incorporation of social discourse and/or communicative discourse. This variety allows us to analyze the sociolinguistic model —according to Cárdenas Neira, in the review of a book on *Society and Discourse* (2011) by the Dutch linguist, Teun van Dijk on the debate in multiple disciplinary currents, depending on a subjective model of the speakers/writers to act in linguistic function, both language as the interpretation of the social situation; this approach derived from sociolinguistics to transform society

and discourse (Cárdenas Neira, 2013)— that the social phenomenon offers us through the artistic field. In this approach, the following can be considered:

The various spheres of human activity are all related to the use of language. The use of language is carried out in the form of concrete and singular statements (oral and written) that belong to the participants of one or another sphere of human praxis. These statements reflect the specific conditions and the purpose of each one of the spheres not only because of their content (thematic) and, by their verbal style, that is, because of the selection of the lexical, phraseological and grammatical resources of the language, but above all by its composition or structure (Bajtín, 1998, p. 3).

This relationship between social discourse and communicative discourse consists in creating the thought or idea, which is why it is defined as a reflective act for linguistic creativity, and the communicative competence to transmit a meaning of artistic intertextuality. Thus, it is defined as the “art of speaking” and the “art of saying”. For Ramírez, it explains that: “Speaking and saying are not the same, even when they are interdependent. To speak is to act, an intransitive act; Saying is doing, which presupposes transitivity. Two complementary conceptions of rhetoric are derived from the difference between speaking and saying” (Ramírez, 1999, par. 1). For this reason, the art of speaking is defined as a communicative act in public; and the language that is defined as an act of saying in the oral discourse as the written discourse to transmit a linguistic analysis. Both introduce social language and linguistic discourse to determine your own discursive speaker or your own creative writing. Just as the “oratory”, “public speaking” or “oration” to improve discursive communication, responding with social and multicultural dialogue.

From this perspective, for Noemi Padilla (1999), the linguistic study of the argumentative structure of the discourse is analyzed to deepen the socially and culturally accepted representation (Noemi Padilla, 1999). On the other hand, it is not about a judgment about the discourse in any social status but *status quo* —about the state or situation of something is a certain way of balancing or harmonizing by agitation or commotion— as part of the investigation or the linguistic study of media in contemporary art. Thus, poetic art (or visual poetry), video creation, new media art (or media art), sound art, etc., is developed by the creation of art and its own theory of social art.

There are several iterative definitions of art and social transformation as the creative process. However, it is difficult to combine his main changes in the concept or the significance of social art. This project was created by “The Institute for Art and Innovation” (Berlin, Germany) to strengthen the recognition of social artists and the value of work. Likewise, the prize will be awarded every two years, and these are the ones that are considered relevant to the field of social art. There are no gender, training, or nationality restrictions. Therefore, the project of “The Social Art Award” is defined as:

Social art is any artistic expression that aims to create impact and social change. This definition delineates the intention of the artist as crucial. Art is dedicated to questioning and rethinking existing systems and paradigms. Artists are visionaries, utopians, change agents, with the ability to affect society by creating emotionally captivating experiences. It is the aesthetic revolution that pre-

cedes the social revolution (*The Social Art Award*, 2021, n.p.).

This definition of social art has to do with the social conditions to create debates and/or uses of cultural concepts. Although there are various forms of manifestation or art interpretation of poetic creativity. Art and literature have their historical-cultural roots, under the influence of psychic systems (perception/consciousness) and social systems (communication) on the art of society (Luhmann, 2000, 2005) to understand the relationship between society and sentiment by observing the emerging levels, that is, in order to problematize the society-feeling relationship to interpret or manifest the use of language (López Pérez, 2018).

In these considerations, the problems through the language of artistic discourse are discussed. Just as literature allows the development of language, intertextuality and the artistic field to contextualize the project of the poetic work of art and a diverse discipline of arts, in order to develop participation and social transformation.

The purpose is to propose the integration of a series of interdisciplinary projects that incorporate original video art and video performance works, making initiatives more flexible to create (and recreate) innovative artistic experiences for the Deaf community and sign language interpreters by involving the projects, depending on the commitment to the cultural accessibility of the art content for diverse audiences.

However, to achieve these goals the project will focus on several key areas:

1. Developing artistic discourse through the bilingual communication system, both written and sign language. The project corresponds to creating a (or several) dialogue focused on sign language interpretation. Encourage discussions and collaborations between inclusive artists (Deaf and/or hearing) and the Deaf community. This initiative incorporates sign language through inclusive artistic and cultural participation. This discourse not only highlights the greater importance of sign language but also promotes the expressive potential toward a deeper understanding of its role in contemporary art.

2. Exploring social production through non-verbal communication in artistic contexts. An important aspect of the project is to investigate and demonstrate how non-verbal communication, particularly through sign language contributes to social production within the creative sphere. This includes examining new media platforms (media art and performance art) to facilitate and expand the representation of non-verbal communication in art. By analyzing these interactions, the project seeks to discover and understand the new ways in which art expression and social engagement intersect through non-verbal forms.

3. Reimagining artwork as a new language of video performance and video art. The project focuses on rethinking the concept of inclusive artwork by viewing it through sign language. This involves considering visual-performing art (performance art) and media art to transform social engagement through sign language as the primary mode of expression. By experimenting with sign language in these art forms, the project is associated with new traditional perspectives on creation and experimentation in contemporary art.

These different project efforts aim to enrich the art scene by inte-

grating sign language in meaningful ways, fostering greater inclusion and innovation within the artistic-cultural field.

About the discourse and the bilingualism: question of inclusive terminology

In the Spanish version, this word is almost unknown and there is no dictionary of the Royal Spanish Academy (RAE), nor Wikipedia in Spanish to refer to that terminology. It explains that «*Bilingüístico, -ca*» (in Spanish word that belonging to or related to bilingualism) is written with an accent because it is an *esdrújula* (stress in Spanish by the word of proparoxytone) voice, as is the case with «linguistic». Thanks to the response by the RAE via Twitter on the linguistic query in order to facilitate the search for the preferred and verified concept. On the other hand, there is no discourse and bilingualism on the question of inclusive terminology to deepen artistic participation through social inclusion.

In the relationship of the linguistic system through inclusive language terminology, however, we could say that this experience of the Deaf community is based on communicative interaction through art culture to recognize forceful reality and uncertainty. According to Bernaschina (2018b), people often misunderstand and overlook the terms related to hearing impairment. It's important to note that the term "deaf-mute", whether lowercase or not, is obsolete and incorrect and that there is a more inappropriate current term to use.

This underlines current terminology —other terms associated with the relationship of: "Deaf-mute (or mute)", "with different capacity", "limitation", etc. In each word "in quotation marks" he responds to the current problem that affects, especially, the Deaf community— for troubleshooting, the wrong meaning. Although most Artistic discourse, for this reason, is highly questionable, and sometimes neutral from lexicography to feedback message in human communication. That is why it is impossible to dominate the linguistic context in human communication towards inclusion. It is possible to categorize reality through the concept of language to argue the linguistic treatment through the use of signed communication or the non-verbal communication system (Bernaschina, 2018b, 2020; Noemi Padilla, 2001). From this linguistic point of view, we can say that these changes in the treatment of professional activities in the artistic field, depending on the social and cultural context. Likewise, avoidably as the variation of oral discourse to dominate the participation of hearing artists in art.

However, faced with the impossibility of contemplating these linguistic factors, such as lexicography and etymology. In this sense, bilingual discourse corresponds to two languages within the communicative act or code change, including the type of the degree of individual and/or social bilingualism that they develop. the speakers; as well as the variety of speech that measures the degree of linguistic adaptation to the receiving language (Blas et al., 2006, 2008). Therefore, it implies that the theory of discursive communication represents the nature of "some type of code" (Santibáñez Yáñez, 1999) of linguistic interpretation. As Bernaschina (2020) points out, their perspective on our practice of bilingual discourse discussed in the inclusive art seeks knowledge and creative skills to develop aesthetic sensitivity and take into account the rules of communicative exchange on the analysis of aesthetic-visual discursive strategies to interpret and produce coded messages (such as sign language) with different communicative intentions —combining linguistic (verbal communication) and non-linguistic (non-verbal communication) expressive re-

sources—, beginning to establish relationships between the Deaf artist and his own deaf culture.

Although there is a proposal for bilingual speech that is related to art includes. For example, the value of art as a discourse takes on an expressive and creative form; thus, the increasing and prolonged use by human being as a means of communication (Namburg, 1955). In this sense, not all expectations to influence inclusive art involve the participation of artists with hearing disabilities and hearing people, but also the approach to analyze the new experience through sensitivity and creativity within the discourse of sign language. Next, to refer to his own culture: this question has a double perspective, both the creator of the artistic production and the Deaf identity in their own culture of sign language (Chilean) to rescue and dominate the changes in art values includes, and their own social art profile; that is, interculturalities and contemporary art entities (Bernaschina, 2020).

It is crucial to underline that there is linguistic treatment, such as the bilingual discourse to develop verbal communication (oral and with sounds) and non-verbal (gesture-visual and without sound); that is, regardless of the use of speech, both verbal communication of people hearing as the non-verbal communication of Deaf people to generate a public act, in which the presence of spectators or public audiences is allowed, such as cultural and creative events.

However, it is possible to deepen social inclusion as the Deaf identity influences artistic creation that affects the perception and value of art within different cultures. The inclusion of sign language and the participation of Deaf artists in contemporary art enriches the artistic panorama by offering cultural diversity, it also familiarizes functional diversity (on the manifestation of combating social exclusion and equal treatment of people with disability) and inclusive diversity (the representation of different people) to create and recreate a social space in artistic work, and to expand cultural accessibility, challenging the different values of art towards greater empathy and appreciation between literature and the Deaf community.

Therefore, social inclusion transforms the discourse into sign language to transmit the creative and artistic message in different cultural spaces, depending on the interpretations related to intertextuality and the communicative act through the dialogic and independent space of the work.

Bilingual Discourse in New Media Art

The new concept of inclusive discourse is part of a language of artistic discourse through media and social to create diversity. Just as the argumentative structure incorporates poetic art and different cultural interpretations through the use of sign language in various countries. Just as, bilingual discourse in new media art interacts with the combination of sign language and art literature (poems and creative thinking) to integrate with media art (video art, video creation and videopoetry), that is, the integration of sign language in new media can configure expression and communication, creating a space at the intersection of visual art, digital art, and textual art; just as inclusive artistic narrative not only values the experiences of the Deaf community, but also expands the great possibilities of interaction and understanding in the artistic field.

However, some examples of works exhibited by different spaces of museums and contemporary art galleries, both in Chile and

abroad, are presented to represent bilingual discourse through visual-linguistic studies on the meaning of Chilean Sign Language (LSCh inside Chile) (see Figure 1 to 4) and the social isolation of the Deaf community (see Figure 5).

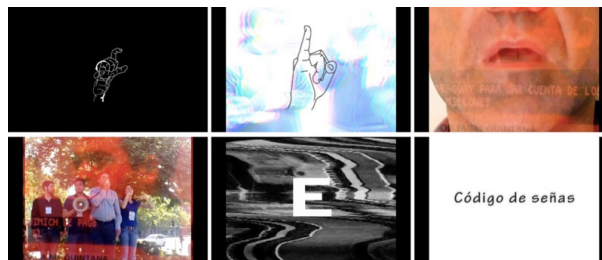


Image 1. Frames of “Código de señas” [Sign code] (2015). 1:48 min. Video art (DV). Source: Own work



Image 2. Frames of “Life of Chilean Deaf” (2015). 2:23 min. Video art (DV). Source: Own work

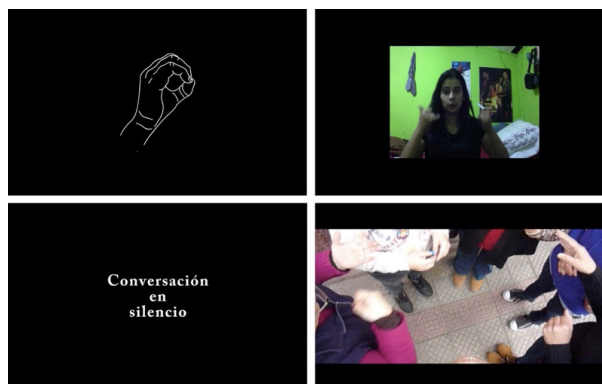


Image 3. Frames of “Conversación en silencio” [Silent Conversation] (2015). 11:29 min. Sound of 2nd mov. from Beethoven’s 9th Symphony. Video art (HD). Source: Own work

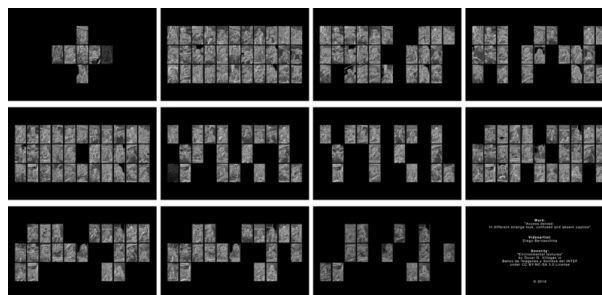


Image 4. Frames of “Acceso denegado: En distinta mirada extraña, confusa y subtítulo ausente” [Access denied: In different strange look, confused and absent caption] (2018). 6:50 min. Sound: “Environmental textures” by Óscar G. Villegas at the INTEF Bank of Images and Sounds. Video art (HD). Source: Own work

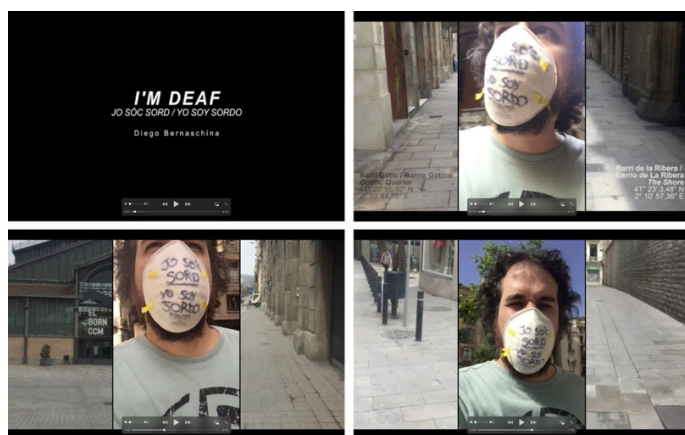


Image 5.

Frames of “Jo sóc Sord [in Catalan] / I am Deaf” (2020). 4:26 min. Video art (HD). Source: Own work

This connection of vision-gesture through the signed message, both writing and sign language to create the artistic experience. However, this consideration allows us to analyze:

It must be taken into account that differentiated humanity as such, language and communication through different visual media and signs. Of course, the content of the visual language is fundamental —of course, the language (of art) of the new media— in different artistic manifestations, through painting, drawing, engraving, photography, sculpture, theater, cinema, and others (Bernaschina, 2020).

The concept of using sign language for communication and expressing creativity through visual media helps to understand artistic expression, as Kuspit (2006) states, the creation of the code or concept is now considered as the essential activity. There are many changes in creativity, both the image code and the silent message (non-verbal communication) for analyzing social criticism, and even with contemporary works of art.

The gesture and the new language of performance art

For example, as a Chilean visual artist, Francisca Benítez —she is hearing— and based in New York, exhibited a series of works related to the Deaf community and sign language, both the Chilean language and the foreign language, starting from creative research, carried out by the linguistic and gestural field. Just as the inclusive art approach, both the artistic discourse and the bilingual discourse generate the interpretation of the gestures of performance art (see Figure 6).

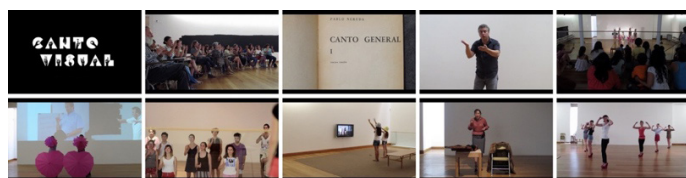


Image 6.

Frames of “Canto Visual” [Visual Singing] (2013) by Francisca Benítez, at the Museum of Visual Arts (MAVI), Santiago (Chile). Courtesy of the artist – MAVI. Source: <https://franciscabenitez.org/works/canto-visual/>

It is a participatory work that consists of the transformation of the museum into a sign language school, its central goal being the creation of a space for integration between Deaf and hearing people (Museo de Artes Visuales, 2012). This exhibition consists of a search from the visual-gestural linguistic perspective on performance art and its propagation of artistic knowledge on video. In this way, the artist seeks to stimulate human communication through signs/signs to use the linguistic medium through bilingual discourse. This work is about:

Canto Visual [in Spanish of Visual Singing] —a title that seems to allude to the hand dance of sign language— could be situated within the present discourse of the «relational» practices proposed by the French art critic Nicholas Bourriaud in “Relational Aesthetics”: forms or expressions of socially committed art, oriented to —or rooted in— society, experimental, participatory and research-based (Villasmil, 2012, par. 6).

Just as the diverse artistic project aims to promote the activation of intangible heritage through various media, Francisca Benítez’s work encompasses photography, video, performance, and interventions in public spaces (Villasmil, 2012).

On the other hand, some works of video performance art by Benítez de “*Son en Señas*” [in Spanish of Are in signs], which explores poetry in Cuban Sign Language (LSC inside Cuba) in collaboration with the National Association of the Deaf of Cuba to represent the exhibition of the XII Biennial of Havana in 2015 (see Figures 7 to 10).



Image 7.

Some frames of “*Son en Señas*” (2015) by Francisca Benítez, at the XII Havana Biennial (Cuba). Courtesy of the artist. Source: <https://franciscabenitez.org/works/son-en-senas/>

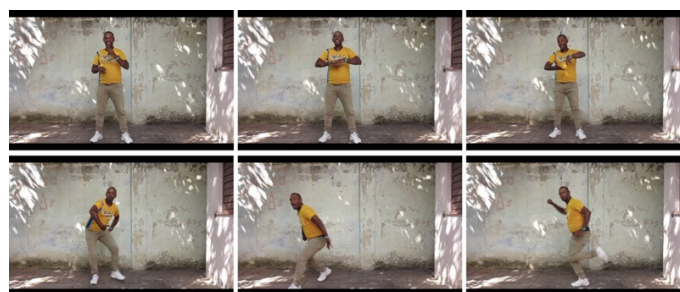


Image 8.

Some frames of “*Son en Señas*” (2015) by Francisca Benítez, at the XII Havana Biennial (Cuba). Courtesy of the artist. Source: <https://franciscabenitez.org/works/son-en-senas/>

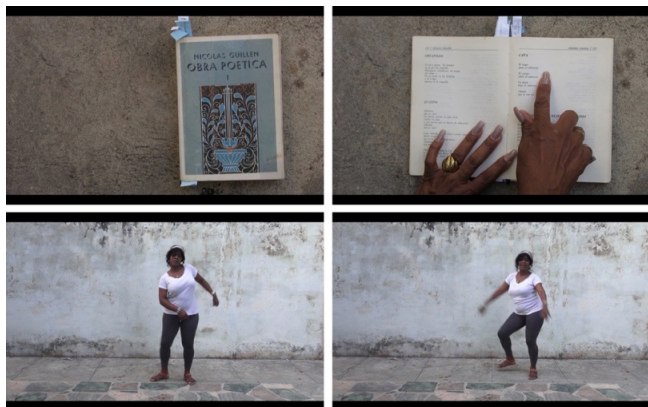


Image 9.

Some frames of "Son en Señas" (2015) by Francisca Benítez, at the XII Havana Biennial (Cuba). Courtesy of the artist. Source: <https://franciscabenitez.org/works/son-en-senas/>



Image 10.

Some frames of "Son en Señas" (2015) by Francisca Benítez, at the XII Havana Biennial (Cuba). Courtesy of the artist. Source: <https://franciscabenitez.org/works/son-en-senas/>

This concept of performance art and poetic art in LSC has been achieved in depth in both the social and inclusive interconnection and the development of that work of the artist. Just as the result of the collective work had an impact due to its visual strength and content (Sola, 2015).

The artist analyzes the work of the Havana Biennial. This work has evolved to involve more direct interaction with the public, creating performative actions that subvert established limits and generate unexpected areas of coexistence, interaction, and dialogue (Sola, 2015).

Thanks to the social transformation of the experimental and performative space of the previous work "Canto Visual" to interact as the interconnection of Deaf and hearing people with the use of LSCh in the Museum of Visual Arts of Chile.

Another work by Benítez, the artist comments on the development of the personal idea *Discurso Visível* ("Visible Discourse", in Portuguese), a part of the artistic intervention (or public space) at the Lisbon Architecture Triennial (Portugal), with the participation of *Língua Gestual Portuguesa* (Portuguese Sign Language in Portuguese, LGP inside Portugal) to include the Deaf community in the visio-gestural linguistic medium (see Figure 11 and 12).



Image 11.

Some frames of "Visible Discourse" (2013) by Francisca Benítez, at the Lisbon Architecture Triennial (Portugal), Courtesy of the artist. Source: <https://franciscabenitez.org/works/discurso-visivel/>



Image 12.

Some frames of "Visible Discourse" (2013) by Francisca Benítez, at the Lisbon Architecture Triennial (Portugal), Courtesy of the artist. Source: <https://franciscabenitez.org/works/discurso-visivel/>

Finally, Benítez is exhibited in the last two individual exhibitions of "Poemas Concretos" [in Spanish of Concrete Poems] (2016) at the Santiago headquarters and Communicating Bodies (2019) at the Barcelona (Spain) headquarters, in both works at the Die Ecke contemporary art gallery. Some works of photography, video of performance art, of course, poetry in American Sign Language (ASL inside the United States) (Rose, 2006; Kaneko, 2011; Klima & Bellugi, 1976; Sandler & Lillo-Martin, 2006), and LSCh, focusing on the social space between culture Deaf and hearing about bilingual speech.

In general, these are concrete examples of the visibility and symbolism of the hands. Both are fundamentally connected to each other, although this is not always recognized. But all these works are not enough to face these problems of the current situation in art, including both the Deaf artist and the creative work. Thus, it is about an artistic identity to acquire his own work and his own thoughts in inclusive art (Bernaschina, 2020).

Discussion

On the approach of the inclusive work through artistic discourse

Our discussion allows us to raise the interpretation of intertextuality and the communicative act for artistic discourse through the use of sign language in different works of new media art and performance art. However, understanding the linguistic treatment allows for developing the knowledge of verbal and non-verbal communication in the sign language itself, of course, digital communication in the image and artistic writing. In this sense, the bilingual discourse allows detonating in a certain argumentative and textual structure:

In the preceding linguistic tradition, linguistic competence has basically been described either as a body of abstract knowledge about the language, in the manner, for example, [...] of the communicative act and the possibility of developing it in terms of discourse; [...] (Noemi Padilla, 1999, p. 34).

For this reason, the range of linguistic competence to attribute argumentative knowledge, such as bilingual discourse in new media art and performance art, does not exist creating dialogical spaces for art through human quality.

Not always the issue of sign language or the culture of the Deaf community, but especially the different communities that do not value acceptance, respect in relation to nature and society in general, of course, the ability to have goodwill, specifying the morality towards inclusion. Also, create cultural spaces for the inclusive

public, especially works related to the performance art of sign language.

It is crucial to underline the support in the different Deaf communities to value acceptance through artistic participation and cultural space, of course, the ability to have goodwill, specifying morality towards inclusion. Just as vision-gesture freedom is quite complex such as the hearing artist Francisca Benítez has achieved the advantage with the support of various Deaf professionals and volunteers together with hearing people with sign experience to incorporate the culture and also the more recovery of the use of different sign languages in each country.

This example of media arts works to create and deepen bilingual discourse, both moving images and still images. Just as the experimental video of the artistic discourse to propose and develop more depth to the creative work. However, the only way to create custom and independent work. Just as the visibility in work to certain minority situations and even the type of disability situation for professional artists of visual arts or another discipline related to linguistic art.

Conclusion

It allows us to observe the value of artistic discourse in different cultural spaces with an inclusion focus. It is important to examine the different understandings of video art and performance works along with sign language in different countries within artistic participation. In conclusion, much remains to be done to achieve a complete contextual understanding of these works within the scope of contemporary art remains a fundamental challenge. Despite the participation of professional artists with disabilities and their contributions to the field, there is still a considerable way to go to align these artistic expressions with their intended conceptual frameworks.

The integration of sign language into performance video and video art is a complex process that requires ongoing exploration and adaptation. While progress is being made, it is crucial to deepen engagement with cultural, social, and artistic contexts to fully realize the potential of these works and their impact on the art world. This continuous effort is essential to ensure that the inclusion of sign language in art is not only recognized but also meaningfully integrated into the broader artistic discourse.

Likewise, this artistic experience towards inclusion is proud to present the works of its creative project and Francisca Benítez's exhibition in different sign languages. It is not always the only language or the exhibited works, but it also has its ideas through the meaning of linguistic art, of course, the rest of the Deaf community as the inclusive public through signed communication.

Although crucial, the sample works of this paper contemplate the nature of linguistic art through the bilingual discourse about artistic thought —such as poetic art— for reflecting a greater need to include the work together, both the use of sign language as the use of creative work by the artist with a disability in contemporary art.

Finally, it is possible to learn about the project, both of creative art and literary art, towards social inclusion to transform the inclusive artistic discourse into sign language for all. Not always the language of each country, but rather to value the approach of cultural and work accessibility towards inclusive art, based on the geographical variety or the culture itself in inclusive contemporary art, and of course, the existing barriers.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflicts of interest to declare.

Financial Disclosure: The author declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar, çıkar çatışması olmadığını beyan etmiştir.

Finansal Destek: Yazar, bu çalışma için finansal destek almadığını beyan etmiştir.

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Yapılandırılmış Özet

Sanat, dil ve kültürün kesişimi, özellikle farklı iletişim yöntemlerini yeni bir araştırma yaklaşımıyla ele aldığındaki yenilikçi bir keşif sunar. Bu makale, şiirsel sanat alanında işaret dili ve yorumlama etrafındaki sanatsal söylemi derinlemesine inceler. Çağdaş sanatla ilgili insan iletişiminin karmaşıklıklarını ele almayı amaçlar ve kapsayıcı sanatsal deneyimler yaratmak için dilsel ve dilsel olmayan entegrasyona odaklanır. Sanatsal çalışma ve sosyal katılımı edebiyat ve söylem aracılığıyla destekleme konusunda bir tartışma vardır. Görsel ve teknolojiler arasında, şiirlerin kullanımıyla sanatsal eserleri keskinleştirme noktasında bir çatışma vardır. Şiirsel ve anlatsal eserleri bütünleştirmek için video sanatı ve edebiyat sanatı birbirine karşı çıkmak zordur. Sanat ile engellilerin sanatsal istihdamını doğası gereği içeren sosyal dahil olma arasında ilişki vardır; ancak bu kalıcı engeller ışığında sosyal dahil olmanın alternatifleri potansiyelini düşünmek gereklidir (Hall & Wilton, 2011). Sanatın etkisine yönelik teorik yaklaşımlar bu nedenle çeşitli coğrafi alanları, proje ölçeği ve süresini, sanatsal yaklaşımları ve müzik, tiyatro, dans, zanaat, yazı, fotoğrafçılık, tasarım ve video yapımını içeren sanat formlarını temsil eder (Galloway, 2009). Böylece, çağdaş sanatın yaratıcılığı, edebiyatı ve teknolojisini derinleştirmek için sosyal katılıma yönelik sanatsal söylemin yeni bir dili ortaya çıkar.

Bu çalışmanın amacı, video sanatı ve video performansı işaret dili ve şiirsel yorumla birleştiren bir dizi disiplinler arası projenin entegrasyonunu önermektir. Bu unsurları bir araya getirerek, araştırma hem işitme engelli topluluk hem de işaret dili tercümanı için kültürel erişilebilirliği artırmayı ve yenilikçi sanatsal deneyimleri teşvik etmeyi amaçlar. Bu çalışma aynı zamanda sanatsal bağlamlarda iki dilli ve sözsüz iletişim için bir çerçeve geliştirmeyi, sanatsal söylemdeki sözlü ve sözsüz unsurların önemini vurgulamayı hedefler.

Bu araştırma, işaret dili söylemi içinde duyarlı ve yaratıcı yeni bir deneyimi anlamak ve analiz etmek amacıyla, sosyal ve iletişimsel söylem ve kişisel deneyime dayanmaktadır. İşitme engelli sanatçılar ve işiten insanların katılımıyla Francisca Benítez'in seçilmiş video sanat eserlerini ve bazı video performanslarını analiz etmektedir. Aynı şekilde, işaret dili tercümanlarının şiirsel sanatın yorumuna ve sunumuna nasıl katkıda bulunduğunu araştırarak sanat ve iletişim arasındaki diyalogu inceler.

Sanatta iki dillilik ve kapsayıcı terminoloji tartışması sınırlıdır. İşitme engelli topluluk genellikle "sağır dilsiz" gibi yanlış ve saldırgan olan yanlış anlamalar ve güncelliğini yitirmiş terimlerle karşılaşır. Doğru temsil ve iletişim için modern terimler ve kapsayıcı dil önemlidir. Kapsayıcı sanat, işitme engelli sanatçıları ve kültürlerini sanatsal söyleme dahil ederek sosyal katılımı teşvik eder. Bu yaklaşım, yaratıcılığı ve çeşitliliği artırmak için hem sözlü (konuşulan) hem de sözsüz (işaret) iletişimi kullanır. Yeni medya sanatında iki dilli söylem, sanat alanını zenginleştiren ve kültürel erişilebilirliği genişleten işaret dili ile çeşitli sanat formlarını birleştirir.

Ancak, bazı sanat eserleri örnekleri şunlardır: Şili İşaret Dili'ni keşfeden "Código de señas" video sanatı; Şili'deki işitme engelli bireylerin yaşamlarını belgeleyen "Life of Chilean Deaf" videosu; Beethoven'ın müziği eşliğinde sessiz sohbeti içeren "Conversación en silencio" video sanatı; İşitme engelli bireylerin sosyal dışlanmasını tartışan "Acceso denegado: En distinta mirada extraña, confusa y subtítulo ausente" video sanatı. Ek olarak, Şilili görsel sanatçı Francisca Benítez tarafından oluşturulan eserler: Bir müzeyi işaret dili okuluna dönüştüren "Canto Visual" projesi; Küba İşaret Dili'ni keşfeden "Son en Señas" performansı; Portekiz İşaret Dili'ni içeren Lizbon Mimarlık Trienali'nde bir müdahale olan "Visible Discourse". Bu çalışmalar, işaret dilinin sanata entegre edilmesinin önemini, kapsayıcı kültürel diyalogu teşvik etmeyi ve yaratıcı ifade yoluyla sosyal sorunları ele almayı vurgular.

Tartışmamız, yeni medya sanatı ve performans sanatındaki farklı eserlerde işaret dilinin kullanımı yoluyla sanatsal söylem için metinlerarasılık ve iletişimsel eylemin yorumlanmasını ele almamıza olanak tanır. Dil yeterliliğini anlamak, özellikle yeni medya sanatı ve performans sanatı içinde iki dilli söylemin gelişimini dönüştürmek için önemlidir. Tarihsel olarak, dil yeterliliği, dil hakkında soyut bilgi ve onun iletişimsel olanakları olarak kabul edildi (Noemi Padilla, 1999). Ancak, kapsayıcı sanatta, anlamlı diyalojik alanların yaratılmasına, işitme engelli kültürü ve diğer topluluklarla entegrasyon sağlanmasına kadar uzanmalıdır. Kapsayıcı sanat, yalnızca işaret dilinin dahil edilmesiyle ilgili değil, aynı zamanda topluluklarda saygı ve iyi niyeti teşvik etmekle ilgilidir. Hem işitme engelli hem de işiten sanatçıların, işaret dili konusunda uzman profesyonellerle birlikte çalıştığı kültürel katılımı artıran kültürel alanlar yaratmayı içerir.

Sonuç olarak, çağdaş sanat alanında bu eserlerin tam bağlamsal anlaşılmasını sağlamak için hâlâ yapılacak çok şey vardır ve bu, temel bir zorluk olmaya devam etmektedir. Sadece her ülkenin dili değil, aynı zamanda kapsayıcı çağdaş sanatta kültürel ve iş erişilebilirliği yaklaşımını değerlendirmek, coğrafi çeşitlilik veya kültürün kendisine dayalı olarak ve elbette mevcut engelleri göz önünde bulundurmaktır gerekmektedir.