

The Research of Aesthetics of Type as Image in Motion-Targeting Video Poetics at Type Motion: Type as Image in Motion Exhibition in Taiwan

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ABSTRACT

Characters are signs and symbols that record our thoughts and feelings and allow the documentation of events and history. Later, the appearance of motion images marked a new milestone in the use and application of characters. Not only were the original function of characters improved and enhanced, text that integrate sound and images are also able to communicate much more diverse and abundant information. This technique is commonly found in cinema, television, advertisement, and animation. Thanks to technological advances, the combination of characters, texts, or types and images once again changed how we read. It has also created new meaning for our time. Today, type image seems to have achieved an aesthetic autonomy of their own. This has a profound impact on image and art creation and human communication.

The emergence of cinema art in the late 19th century brought motion into written media and greatly expanded the possibilities of art. In today's world of instant communication media, text and images face unprecedented changes. Chinese characters are one of the most ancient writing systems in human history. Unlike western alphabet, each Chinese character has its own form, sound, and meaning. Chinese characters are a highly figurative cultural element. This essay takes Chinese characters and the works featured in the concrete poetry/sound poetry and fragment poetry categories in the National Taiwan Museum of Fine Arts "Type Motion: Type as Image in Motion" exhibition as the subject of study to examine the history of text and media and changes in the way we deliver information and communicate. This essay also provides an analysis of the relationship between text and motion image and the interdependency between culture and technology and media. The connections and differences between Chinese characters in different time and space is also investigated to highlight the uniqueness of the characters as a medium, its application in motion writing techniques and aesthetic forms.

This essay focuses on the following four topics:

Artistic expression and styles related to the development of type as image in motion.

Video poetics: the association between poetics and video images, poetic framework, and analysis of film poetry.

Structure, format, characteristics, and presentation of meaning in concrete poetry/sound poetry, and fragment poetry.

how Chinese characters are used in Taiwan and the aesthetic features of type through the exhibited works.

Keywords: type as image in motion, Chinese characters, video poetics, video aesthetics

INTRODUCTION

Background

From images of subtitles in early silent films to today's digital videos, text have always played an important role not only in art films, music videos, feature films, or commercials but also presented numerous possibilities in other fields.¹ Technological development from analog to digital add to the diversity of type in motion, which is no longer limited to functional communication of messages, but takes a further step forward in aesthetic uniqueness. Will this change our perception of type in motion? What kind of changes will take place? This would be an interesting issue due to the variety of ways text is used in different countries all over the world and the variety of ways we form, structure, and give meaning to words.

In Taiwan we use traditional Chinese characters that are written differently from Latin alphabets as shown in some of the exhibited works in the exhibition. The meeting and merging of multiple Chinese characters lead to many issues and offer room for imagination. This takes the combination of Chinese characters to a different dimension. For example, Chinese characters are independent units, each with its own form, sound and meaning. But new meaning and tone and rhythm could also be created when multiple characters are arranged or joined. Chinese characters are "decorative" symbolic signs that respond to nature, transcend beyond reality, progress into the imaginative, and feature the poetic. In the Internet age they are also experimental images in motion and as a result derive many new practical applications and special terms. The unique graphic format of Chinese characters has also facilitated new communication models and behavior.² Thus these characters has evolved from pure transmission of messages to an aesthetic level. Digital media turns text from two-dimensional towards three-dimensional. Connection and understanding are created through the interaction between the viewer and the artwork in view.

There is a saying in Chinese describing the close relationship between Chinese characters and painting, "there is poetry in paintings and painting in poetry." The application of technology and media in art offers a different approach to video poetry and provides artists with abundant possibilities. Therefore, the extensive use of video poetry is worthy of discussion and exploration.

Purpose

This essay takes the "Type Motion: Type as Image in Motion" exhibition, held at the National Taiwan Museum of Fine Arts, as the starting point of its studies in an attempt to present issues in type as image in motion from Taiwan's perspective. Through this process, the essay aims to search for

relevant arguments and explanations. The exhibited works present the magnificence of type and the association with dramatic texts and guide viewers to reflect on their usual approach to observation and reading through a macroscopic and profound attitude. The discussion begins with an inspection of the carefully created works from modern painting to new media art and goes on to explore the differences and similarities in different ages. The result is a clear presentation of type as image and type in motion based on the history and theories of aesthetic practice.

Chinese characters have always been regarded as a highly imagery cultural element that blend well into paintings. Yet the combination of Chinese characters and technology takes type from two dimensional to three dimensional. Type becomes interactive and even takes part in the conversion and becomes a creator of the process. The implication of a single sign is expanded and elevated to a reference point for imagination and creativity. Therefore, this study aims to examine ways to take simple message communication and transmission of thoughts to an aesthetic level and to guide viewers through modern art theories and video poetics across time and space.

LITERATURE REVIEW

The Formation of Modern Art Genres

The essay begins with the history of how the written text is used in western films to examine the transformation of narrative texts from “ancient writing medium” to “new film media”. Many have tried to overcome limitations posed by these textual carriers and to free the written text so that they can be moved or be arranged to form a graphic image. This would allow text to continuously expand its functions from “old” writing medium to “new” medium art and in turn lead to an unprecedented external form never seen in written history. Films and modern new media did not pose threats to the traditional writing system. Instead, they strengthened the latter’s impact. The following paragraphs describe art genres that influenced the development of image and type in motion.

Silent Films- Early Narrative Films

Text commentary were added to films around 1907 to tell the story and to serve as subtitles for the opening and the closing credits. The text here is an additional tool used to complement what is lacking in images.³ Text commentary appear in the short break between images so that the audience can relax their eyes. They could also be intentionally applied to shape the style of the film. European films in the 1960s to 1970s use commentary in sound films to create an “alienation effect” proposed by the playwright Bertolt Brecht in his dramatic theory.⁴ The alienation effect is meant to distance the audience from drama or films. Brecht believes that if the audience is emotionally involved with the characters on the theater stage, it would prevent them from reaching a calm and conscious opinion of the performance. This theory involves the use of techniques designed to distance the audience from the performance, such as scenes from a foreign country, scenes set in an obscure time and space, or story-telling narrators.

Impressionism

French impressionist film directors after the 1920s were strongly against the use of written text in films. Examples include Louis Delluc and Germaine Dulac, who strived for a new approach in filmmaking away from established practices in literature and screenplay. Delluc defined films as “a painting of light and shadow, a formation of light and shadow” and sought for a pure approach to artistic expression in filmmaking. Impressionist films explore a realm beyond the real-life experiences, applies experimental photography, and focuses on subjective psychological state of

mind, for example mental states such as dreams, drunkenness, or faintness. Blurred shots and superimposition are used to present the conscious state of mind. In general, impressionist films are marked by an emphasis on “visual presentation” and less on “storytelling”. The fundamental intent of impressionist films is emotional representation. Impressionist filmmakers aim for a poetic effect on screen more than narrative effects.

Expressionism

Expressionism is a style of painting in the late 19th and early 20th century Germany with an anti-academic stance. Expressionist artworks are marked by the presentation of feelings rather than depiction of the subject. A typical practice is to distort reality and to express the abstract, particularly to convey feelings of fear. In his work *The Birth of Tragedy*, the German philosopher Friedrich Wilhelm Nietzsche found two forms of classical art. One is Apollo, who stand for intellectual ideals and rational, orderly, rule-based, elegant art. The other is Dionysus, whose art is malicious, chaotic, and insane. It comes from the human subconscious. It also has an intuitive preference for bright colors, distorted forms and lacks perspective.

Fade-in text were used to visualize strange or gruesome images. For example, in 1920 the German film *The Cabinet of Dr. Caligari* used text to visualize and to imply mental hallucination. Written text in the film *The Golem* appeared as light emerging from misty fog. Written text in films conveys information that could not be communicated otherwise and makes the invisible visible.⁵

Early Advance Guard Films

“Advance guard” refers to new or experimental works as a result of continuous deconstruction in art. It could also refer to pioneers or forerunners in any field.⁶ In the 1920s advance guards in European film were conceptually inspired by Cubism, Constructivism, Dadaism, and Surrealism. The advance guards sacrificed narration to develop new forms in cinematic representation. Examples include *Ballet mécanique* (France, 1924), *Anemic Cinema* (France 1924/1926), *L'étoile de mer* (France, 1928), *Histoire de Détective* (Belgium 1928/1929), *Kreise* (Germany, 1933/1934), *A Color Box* (U.K. 1935), *Trade Tattoo* (U.K, 1937). Written text became one of the many artistic elements in these films. An open creative approach was taken towards the written text, which was treated as an independent aesthetic formal element that is partly reading and partly viewing.

Material Films.⁷

In the 1950s written text were applied creatively in the form of presentation that is unique to films and films only. Material films play with film elements such as lighting, motion, time, and space and worked to recreate cinematic scenes in a cinematic way. These films were introspective, meaning that they create visual and audio effects through previously unnoticed background techniques, for example flickers, cuts and edits, lighting, speed, color, and sound, or film perforations, numbering, borrowing, collage, directly marking the negatives, manipulating the negatives without using a camera.

Film theories following the 1950s prefer impure films.⁸ English film theorist and filmmaker Peter Wollen mentioned in the 1960s and 1970s that it is only possible to create “film-style films” through impure cinema and adding signs and meaning to a hybrid form of films. David Lynch’s film *The Alphabet* (1968) and Stan Brakhage’s *I... Dreaming* (1988) use written text as a way to show initiative in film design, which involves the practice of advance-guard with historical significance.

There are infinite sets of connections in the combination of text and images (mostly decontextualized shots). A wider and more extensive interpretive view of the combination of text and images offers a special sense of aesthetic perception and creates a complex layers of meanings.⁹

Letterism

The first wave of avant-garde movement reached post-war Paris around 1946 in the form of Letterism. Letterist artists and literati systematically applied letters and text into films. Letterist filmmakers Isidore Isou's work *Venom and Eternity* (France, 1951) and Maurice Lemaitre's *Le Film esr deja commence?* (English translation: *Has the Film Already Started?* France, 1951) erased the conventional division line between film form and content and defy the conventional functional and stylistic requirements of written text in films. Letterist artists worked hard to resist commercialism in the film industry. Nonetheless, their innovative cinematic style later became a standard artist practice for films and TV trailers, particularly in the opening titles for suspense films, thriller films, and horror films.

Flicker Film

"Flicker" films are short and rapid succession of images played continuously in a hidden way, usually resulting in uncomfortable visual effects that seem like technical errors. A strip of individual images is projected mechanically on the frame to show the separation between the images. Fluttering images and rapid visual flashes create "a reduced perceptive range of the primary state" formed by written text made unrecognizable through the "flickering" mode.

Structural Film

Structuralist film theory emphasizes the perception of meaning in films and written media, including elements such as the temporal structure, the movement of the camera, or a series of montages. Examples include Ernst Schmidt's *9/g Filmtext* (Austria, 1967), Hollis Frampton's *Zorn's Lemma* (USA, 1970), and Peter Greenaway (*Dear Phone*, UK, 1976). This genre of films is highly introspective. Structuralism is the deconstruction of cinematic elements based on linguistics to analyze the correlation between the signifier and the signified. Since films are the assembly of shots, plot, and sound, structuralist film theory based its analysis on the following questions:

1. What is this shot/plot/sound?
2. Why is this shot/plot/sound handled in this way? What is it saying (to the real world)?
3. Is there some sort of pre-set emotion the artist is trying to evoke in the audience?
4. Is this describing some sort of common ideology (myth)?

Avant-garde TV

The birth of television allowed people to communicate with other societies for the first time in human history. In the 1960s and 1970s Dadaist artist and the Fluxus called for the integration of art and life. But this was remained an unattainable goal for mass media at the time. In the early 1970s artists such as Claus Peter, Ferdinand Kriwet, Stephen Partridge, Jean-Luc Godard (*History of Cinema*, France/Switzerland, 1988) designed TV programs of their own using art films and video. Sometimes written text and decontextualized videos were joined. Other times only written text shows up on screen to urge the audience to be more than just a passive observer.

Video Art

Artists such as Nam June Paik Wolf Vostell pioneered new possibilities in video technology and how video art may be used to display and alter images. Subsequent artists viewed video technology as a potential way of opening up new possibilities in cinema art. Video art could also be used to record performance art. Austrian, German, and American artists began to use this new technology to document the writing/textual process of their art in the late 1960s.

Media Critique and Introspection

In the early 1960s video technology took an experimental approach to play with color, light, sound, and written texts in digital images. In the 1970s video artworks that criticized the consumer society started to appear, for example the American director John Howard Carpenter's film *They Live* (USA, 1988). In the film, special glasses were required to see the subliminal messages sent by aliens. Later, the influence of conceptual art and Pop Art and the use of type images in video art became increasingly evident. The use of images was the most distinctive difference between films and video art at the time. Sound and written text were considered to be almost equally important. In videos, it is not necessary to lay the audio track over with the images and the text is not part of the graphics. Images, sound, and written text are regarded to be on the same level in digital and electronic media from the outset.

Narrative Animations

Animation gives motion to previously still text and allows the invisible to emerge as visible special effects. In a way, animation gives written text life and autonomy that is previously reserved for actors or objects. The written text now plays a leading role in the animation. Text runs across the screen and interact with the audience in experimental films, social critique films, commercial advertisements, and music videos. The written text observes and moves like animals and other objects.

SUMMARY

To conclude the above literature review, arguments and comments that are related to the aesthetics of type and image in motion are listed as follows:

1. Text descriptions are used to create the "alienation effect" in dramatic theory. It also establishes the independence of type images.
2. Impressionist films are "less narrative" and "more visual" and aim for poetics in its presentation.
3. Expressionist films turns reality into abstract and makes the invisible visible.
4. Early advance guard films use less narration and convert reading into watching.
5. Material films manipulate cinematic elements and reproduce introspective language.
6. Early Letterism defies conventional written text and adopts the style of suspense and horror film trailers
7. Flickering text creates an unpleasant visual effect.
8. Structural films emphasize perception of written text and observes the connection between object and meaning from a subjective and introspective perspective.
9. Avant-garde TV use decontextualized text to guide the audience to observe at their own initiative.
10. Video art manipulates the presentation of images using technology and converts images into artistic text.

11. Media critique plays with unconventional visual and audio elements to reflect on consumer society.
12. Animated films and commercial advertisement give written text life, deliver information, and evoke emotions.
13. Animated text design accompanied by music is no longer just lyrics but also part of cognitive psychology.
14. Trailer sequence design is more than static communication. It is also about physical and motion design of symbols with meaning and goes on further toward psychological acknowledgement of the aesthetics of written images.

Video Poetics

Aristotle (384/383-322B.C) established the first systematic aesthetic theory in the history of western culture. His intent was to study the internal structure and patterns of literature to understand the origin of its beauty. Aristotle believed that beauty comes from the pleasant sensation acquired through imitation. Aesthetics is an organic part of his philosophy. He also considered that a development pattern for art and a set of creative principle could be found in history and works of art. In his work *Poetics* he highlighted the importance of visual text by taking it to an intellectual level rather than just perception. Thus, it is generally believed that the theoretic source of video poetics originated from the “graphic sensation” described in Aristotle’s *Poetics*. Many arguments on visual image, mental image, poetic expressions of history and society, and the relationship between poetry and painting could be found in western classical poetics history. It is part of a graphic culture that is artistic and serves social functions.¹⁰

Graphic images are the product of human substance. Images embodies the conscious activity of the subjective mind of human beings. Poetics and images are academically associated and connected according to Aristotle’s poetics theory. Film narrative and ideographic study are placed within the poetics framework. Poetics is not just a research method. It could also be applied to examine different graphic forms, from photography, film, television, digital image to multimedia.¹¹ The combination of images, sound, and text created a new art form known as video poetry. Video poetry is a short motion film blending poetry, images, and new media. Variations of video poetry includes poetry film, fragment poetry and poetry expressed through images. Images express and reproduce the human mind and makes the human mind concrete. This figurative feature of images is like a shadow that reflect the mental state of mind. Artists reproduce images that express their intimate thoughts that seem to press close and remain distant at the same time. The result is an embodiment of creative aesthetics.

Poetry Film:

The first film based on poetry was *The Night Before Christmas* (1905) by director Edwin Porter based on the poem *Twas the Night Before Christmas*, in 1822. The first silent short poetry film with written text was *Manhatta*, directed by Paul Strand and Sheeler in 1921. This film was also regarded as the first avant-garde film in the U.S. In 1928 the French artist Man Ray made the film *L'Étoile de mer* (English: *The Starfish*) based on the lines in the poem *The Ring of Stars* by the poet Robert Desnos.¹²

Debate over films around 1910 led to experimental film-style text. Experiments on literary “film style” gave rise to film poetics. In 1929, the film theorist Lev Vladimirovich Kuleshov argued that

“cinematic shots should serve as symbols and the last letter in the alphabet system”. Sergei M. Eisenstein stressed the resemblance between film semiotics and Chinese characters due to the latter’s pictograph origins. In 1972 Christian Metz stated that cinema is a language. Lastly, the camera is defined as a tool for writing films.

Concrete poetry/sound poetry

Influenced by modern abstract painting in the 1920s, the literary world also began to expand the presentation of basic elements in written language. This is separate from generally acknowledged definition of literature. Literature was made creative by focusing on visual or acoustic elements such as rhythm and pattern. Concrete poetry is about arranging the composition of poetry in a graphic way to convey its artistic conception. In the 1950s and 1960s, concrete poetry was also known as shape poetry, in which linguistic elements could be freely laid out and not necessarily in a linear structure. This allows a different approach to understanding the meaning of the work through space, drawing, typeface, and the emotions evoked by the words and characters.

Unlike avant-garde and experimental films that connect written text and cinematic images and thus facilitate mutual interaction between the different media, written text is the only medium presented in concrete poetry. After WWII, the Austrians Mark Adrian and Gerhard Rühm were the first to design concrete poetry for films that led to associative narrations. However, the narrative structures were not clearly defined at the time. Later, type image in concrete poetry managed to not only highlight unique aesthetic forms but also guide the audience to reflect on themselves and to observe their own perceptive ability.¹³

Fragment poetry

Gilles Deleuze believed that films are a modern paradigm and a subject matter of images unrestricted by human perceptions. The subjectivity of images is determined by its movement, which Deleuze defined as “movement of images”. However, the concept “movement of images” was first raised by Henri Bergson. In 1896, Bergson mentioned in his book *Matter and Memory* that “I would have to wait for sugar to dissolve if I put sugar in a cup of water.” This implies that the use of a spoon could speed up the dissolution because movement separate the sugar particles and creates change in substance from sugar in water to sugary water. Using a spoon to stir speeds up the movement and changed everything, because the everything now includes a spoon.¹⁴

Bergson extended his theory from “movement” to an accompanying “consciousness” that continues to change or to emerge with new material. This type of “consciousness” is different from Georg Hegel’s linear progress. Movement in space transform many substances into new entities and in turn removed them from their original positions. The connections between the substances lead to total transformation or change in quality. With the evolution of cinema techniques, the development of image narrative approaches, and the progress of modern art concepts, Deleuze’s “movement of images” theory spread into borderless, changing, and reproductive images. This movement of images and subjectivity concept formed the theoretical basis for fragment poetry.

Bergson’s genealogical concepts was incorporated by avant-garde filmmakers in the early 20th century in cinema. In fact, even before that, new art media had already been extracted from drama, literature, language, and writing. What was once dismissed as “lacking cinematic sense” in ideology was creatively transformed visually into a trend. Today artists are trying to interpret literary works

through animated fragments and turn literary language into cinematic language. Artists focus on the visualization of written text to describe the messages they wish to communicate.

Cultural Foundation and Unique Expressiveness of Chinese Characters

The ancient history of Chinese characters makes it unique in human civilization. According to legend, ancient Chinese tied ropes into knots to keep records, which was believed to be a possible origin of Chinese characters. It is also believed that Chinese characters could have originated from Bagua (the eight diagrams in Taoism). One other possible theory was that Chinese characters were invented by Cangjie. Chinese characters transmit messages through sound and form. As Chinese cultural continued to develop, aesthetic pursuit also continued to drive the abstraction and semiotic progress of the characters into an integrated unit of symbols, text, and graphic images. During this evolution process the characters developed structures that were artistic and expressive.

Characteristics of Chinese characters

According to Chinese historical records, Chinese characters were invented by a man named Cangjie, who made graphic depictions capturing the traits of animals, objects, and nature. Legend has it that gods and spirits cried during the night when Cangjie was creating Chinese characters. He observed the sky and examined nature and ultimately invented his “bird track script”. His invention began the history of Chinese civilization. It can be said that he was the first ancestor of humanities. The graphic characters Cangjie designed captured the essence and the traits of objects. Since the graphic characters are imitations of the object, the written words were easy to understand and to use to keep record of events. Although Chinese characters went through many changes and evolutions, it remained graphically based in nature.¹⁵

Each Chinese character is an independent unit with its own form, sound, and meaning. The characters are structured by radicals and other components. Radicals refer to the source and origin of the character. Other components add context and meaning. Each character could also be taken apart. Different structural combinations derive different forms. Also, the characters are monosyllables with its own pronunciation. Sometimes the pronunciation for the same character changes when combined with other characters to form different words or when the context of the phrase changes. Chinese poetry is unique in its rhythmic pattern and features an abundance of emotions and culture.

Traditionally, Chinese characters are arranged vertically from top down while the sentences run from left to right to form a paragraph. More recently, due to western influences, Chinese could also be written horizontally from left to right and sentences run from top to bottom as in western languages. This added an interesting and varied touch to the language. The following are some of the characters’ features:

1. Individually structured, can be disassembled or assembled.
2. Can be presented graphically as semiotic symbols.
3. A single unit includes form, sound, and meaning, easy to understand.
4. A single rhythmic syllable that is compounded by its visual appearance.
5. Can be arranged in multiple ways for reading purposes.

Chinese characters are designed graphic images and a kind of symbol. As a symbol it is not only a font style but also delivers information. There is also inherent meaning when visual elements are added to the characters through design.

Image Presentation of Chinese Characters

“Creation” is the product of concepts or ideas through a unique “format”. It could be text, lines, actions, or camera shots. Chinese characters are one of the symbols in visual communication design whose purpose is to facilitate cultural exchange and communication between people. Thus, it is a critical means in graphic design and visual communication. This is similar to signs. Chinese characters are widely applicable and adaptable as they are able to add new concepts, elements, and functions in response to changing times. This is particularly important in the Internet age since type image is used in the communication between different cultures. The union between Chinese characters and other writing systems integrates into new means of communication and produces new usages, styles, and features. It also affects how we read and think.

Delivery and communication of information was more or less one-way before motion images appeared. It is more about the visual sense compared to other senses. Later, motion images emerged to produce rapid audio and visual effects that are entertaining, exciting, and fascinating. The intensive transmission of motion images in daily life, the rapid flow of information in time and space, the intentionally manipulated presentation speed and special effects all enriched the significance of texts and images. In addition to the conventional narrative function, texts are now used to convey different meaning through changes in the order and route of appearance, speed, and font size.

The Internet world is composed by text, sound, and motion images. Reading on the Internet is no longer linear as we switch between links. Our thoughts become fragmented and image based. This has created a new type of culture, which in turn affected how texts and images are presented. Compared to texts, images are easier to remember. Images take the two-dimensional to three-dimensional, allow interaction with the artworks, blend tangible “written text” with personal aesthetic experiences, integrate the artistic and imagery qualities of Chinese characters, create fun from interactive technology, and facilitate connection and attachment to artworks.

Type is also a designed image. Type is open to different ways of combination and inner connection. Different structures lead to different artistic conception. Type defines the aesthetic perception and mental profile of human civilization. The design of types is a process of planning the position, proportion, and correlation between objects in a three-dimensional space. It is a unique thinking process that begins with the designer and extends to the thinking process and the mental activities of the audience.

RESEARCH METHODS

Research Methods

Artistic creation is a process that goes from “visual image” to “mental image” and then “conceptual image”. “Visual image” is an accumulation of life experiences. “Mental image” is memory and recollection of visual images. “Conceptual image” is a notion, an idea, or an artistic conception that comes from the blend of visual and mental images and ultimately results in a finished piece of artistic creation in a different form. Studies in this type of aesthetics are often based on facts, which are deduced and reasoned to reach research conclusions. The conclusions could also be based on

the professional expertise of the research scholar or expert. This essay explores the aesthetics of works selected by National Taiwan Museum of Fine Arts for the “Type Motion: Type as Image in Motion” exhibition by analyzing the type and image in motion as seen in the exhibits. The following is a brief description of the two research methods adopted:

1. Literature Review Analysis: collect related essays and literature to investigate the history, style, and meaning of type and image in motion.
2. Comparative Analysis: collect images of type in motion to analyze form, style, and the dynamic presentation of Chinese characters.

Research Scope and Limitation

This essay approached the study of video poetics from the following four aspects: first retrace the history and development of videos and acknowledge the connection between video poetics. This is followed by an observation of the relationship between video and social reality and popular culture. On the one hand videos express social reality. On the other hand, videos are also able to influence social reality. Third, study the connection between video production and technical innovation. Videos are not just a form of art, but also a type of medium. Digital technology changed the format of videos and continues to outline the future of a technology-based society. Lastly, a structural analysis of expressive elements in video art and the textual research within in order to understand the underlying creative concept.

The exhibits at “Type Motion: Type as Image in Motion” exhibition at the National Taiwan Museum of Fine Arts were grouped into sixteen different categories. Out of the many categories, “concrete poetry/sound poetry” and “fragment poetry” are selected as the main focus of study on account of their connection to video poetry and also due to limitation of space. Another research focus is “Chinese characters” in the hope of developing a clear understanding of the current state of the aesthetics of Chinese characters as a type and an image in motion.

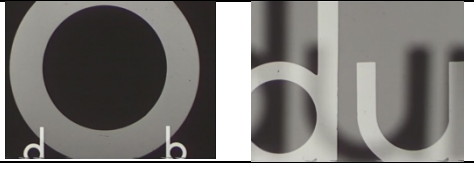
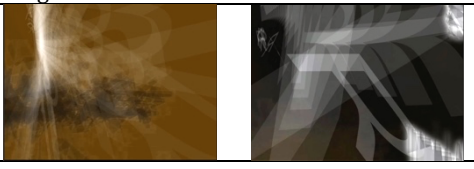
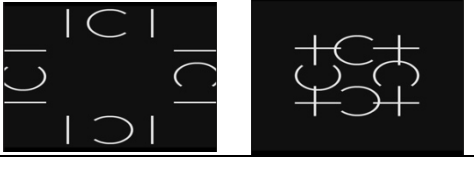
RESEARCH ANALYSIS

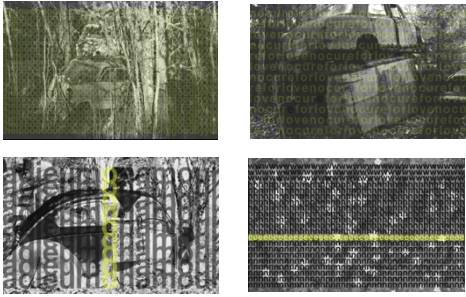
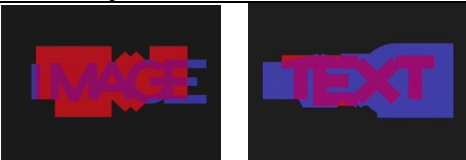
The following is an analysis of how texts are used in images and its features and an exploration of discourse related to video poetry based on review of the above-mentioned literature. Also included are studies on the characteristics of Chinese characters and aesthetic presentation to serve as the theoretical basis for analysis of the following works by Taiwanese artists. Six artists and their “figurative poetry/sound poetry” works were selected from the “concrete poetry/ sound poetry” category of the “Type Motion: Type as Image in Motion” exhibition, held at the National Taiwan Museum of Fine Arts. Also, out of the eighteen artists in “fragment poetry” category, eight artists and their works were selected for comment and analysis, including four artists who work mainly with Chinese characters.¹⁶

Comments on “Concrete Poetry/Sound Poetry”

Below are comments on the form of application and poetic features of works by six artists, including Marc Adrin, Gerhard Rühm, Jörg Piringer, Stephan Groß, Ottar Ormstad, and Josef Linschinger. (as shown in Table 1).

Table 1: Comments on “Concrete Poetry/Sound Poetry”

No.	Author	Portfolio	Example
1	Marc Adrin	Comments on <i>Text II</i> (1964)	
			Form of Application : (1) Repetitive and changing formal structure. (2) Matching sound and image. (3) Arrangement of text as artistic principle. (4) Abstract implication of linguistic symbols made visual.
			Video Poetic Features : (1) Guide the audience into “written context” with the help of sound and type images. (2) Connect words and context to search for different interpretations and to reach multiple meanings.
2	Gerhard Rühm	Comments on 3 <i>kinematografische texte</i>	
			Form of Application : (1) Intentionally increase or reduce speed to adjust reading rhythm. (2) From seeing the letters to reading the words and then add sound. (3) Distinguish and compare using volume, pitch, tone, overlap, and spatial allocation.
			Video Poetic Features : (1) Abrupt or gradual changing process matched with visual poetic creations to produce poetic narration. (2) Separate “see/read” and “listen”, eliminate regular audio and visual functions, create spontaneous new connections and imaginations.
3	Jörg Piringer	Comments on <i>/rr ii</i>	
			Form of Application : (1) Focus on the letter R and arrange the letters to create visual movement. (2) Blend text movement with sound rhythm. (3) Use both senses of sight and hearing.
			Video Poetic Features : (1) Visualize the poetic feature of sound using concepts drawn from material film. (2) Manipulate the dynamic presentation of material film and turn visual poetic feature into audio.
4	Stephan Groß	Comments on <i>/ICI</i>	
			Form of Application : (1) The French word ICI (English translation “here”) moves and converges towards the center. (2) The movements produce overlapping pictures that create new visual forms.
			Video Poetic Features : (1) The words moves slowly and gradually change its composition and drive poetic feeling in mind and thought. (2) Transform words to visual graphics; drifting and open intuitive poetic feelings.

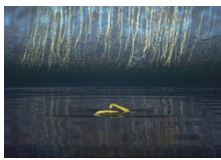
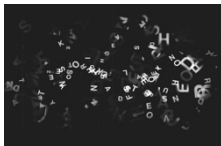
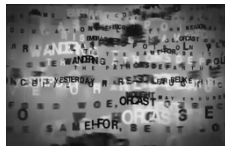
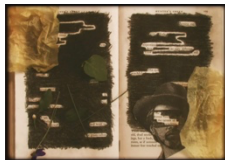
No.	Author	Portfolio	Example
5	Ottar Ormstad	Comments on <i>When</i>	
			Form of Application : (1) Use text to perform artistic arrangement. (2) Transform concrete poetry collections on book pages to electronic video format. (3) Sew the words and characters together to show that visually everything is in complete harmony. (4) The poems and the implications the audience receives depends on their linguistic skills.
			Video Poetic Features : (1) Add subtle variations in layout and letters and provide multiple poetic possibilities by offering meaning and visual impression. (2) Wander between reading and observing and forms multiple connected scenarios. (3) Drifting between text and type, content and form, dialectical poetics is created in the interaction.
6	Josef Linschinger	Comments on <i>Text Image</i>	
			Form of Application : (1) Add geometric art qualities to the text through variations made to the letter lines. (2) Contrast and blend different elements “type and image”, “abstract and concrete geometric shapes”.
			Video Poetic Features : (1) The words “image” and “text” are presented in diverse colors and gradually expanded from lines to surface. Use recognizable words and letter and color differences to reach different perceptions and feelings and create new intuitive poetic sense.

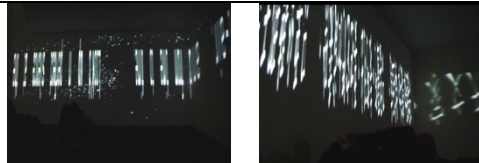
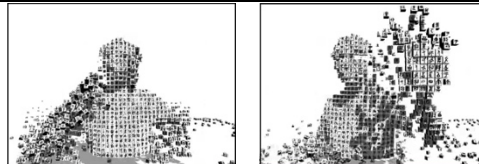
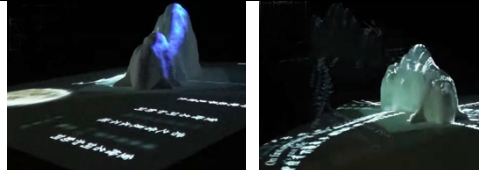
Comments on “Fragment Poetry”

Below are comments on the form of application and poetic features of works by eight artists, including Andrew M. Gribble, David Alexander Anderson, Sebastian Lange, Anna Duquennois, Chen Huei-Chuan, Wu Laza Tzu-Ning, Huang Hsing-Chien, and Lin Shu-Min. (as shown in Table 2).

Table 2: Comments on “Fragment Poetry”

No.	Author	Portfolio	Example
1	Andrew M. Gribble	Comments on <i>Poetic Motion</i>	
			Form of Application : (1) Poetry verses composed by text and randomly arranged in different real scenarios. (2) Features the deconstruction in early avant-garde film and present consciousness in a surreal manner.

No.	Author	Portfolio	Example
	Video Poetic Features : (1) Poems are written in rain, in water, and in space with an open casualness and flowing uncertainty. Deconstruct consciousness to capture deeper mental state with intentional poetic images in stream of consciousness.		
2	David Alexander Anderson	Comments on <i>Tongue of the Hidden</i>	 
	Form of Application : (1) Poetry is visualized into Persian calligraphy and read in English and Persian. The concept revealed in the uttered words is conveyed through images. (2) Reproduce the written subject matter to add to the narrative dynamic presentation.		
	Video Poetic Features : (1) Poetry and painting merge to create a narrative and surreal scenario. The uttered sound of the inner mind transmits distant philosophical thoughts. The magical colors interweave into textual images with rich fantastical ideas.		
3	Sebastian Lange	Comments on <i>Flickermood 2.0</i>	  
	Form of Application : (1) Use modern video production software "After Effects" to create visual effects such as movements, flashes, and flickers. (2) Background music accompany the poet Shelley's poem, which talks of transition and transformation, as if responding to the mutation of special effects.		
	Video Poetic Features : (1) Emphasize ideology in a seemingly Impressionist film approach. Manipulate type images to present the subjective mind and spirit. (2) Letterist aesthetics with characters flickering horizontally and vertically mixed with Impressionist subjective visual images.		
4	Anna Duquennois	Comments on <i>Hunter's Green</i>	 
	Form of Application : (1) Using the "erasure poetry" technique to highlight text, similar to "restructured poetry". Borrow from art concepts. (2) Imitate animation collage. (3) Time-lapse photography		

No.	Author	Portfolio	Example
	Video Poetic Features : (1) Text is blacked out in the pages. The remaining phrases are restructured into new meanings. Deconstruction and reconstruction take place at the same time. Fluctuating meaning and interpretation open for free description and instill life into still poetry.		
5	Chen, Huei-Chuan	Comments on <i>Word Rain</i>	
	Form of Application : (1) A poem is disassembled. The words in the verses are taken apart and wander in space to represent rain. (2) Text written in the form of material films. Decontextualized shots used for the sound of memory.		
	Video Poetic Features : (1) Break up verses of Chinese characters and recombine the individual words through the audience's imagination. Current perception talks to past experience to perform hypertextual poetry writing. Introspective language is the form of communication between reader and writer.		
6	Wu, Laza Tzu-Ning	Comments on <i>Astronomy Inspiration</i>	
	Form of Application : (1) This is one of the works in the "Mind Your Body" series. The audience needs to adjust their posture to read the code-shaped message projected onto the screen.		
	Video Poetic Features : (1) Chinese characters and English letters mix and match. This is not how we usually read, and this is not a normal process. The reader's twitching body is searching for a logical meaning for the combination of images. At the same time, it shows the aesthetic philosophical thinking and express the openness in the reading of Chinese.		
7	Huang, Hsing-Chien	Comments on <i>Fragment Words</i>	
	Form of Application : (1) War events converted into interactive installations. (2) The audience walks into the interactive installation, and the previously broken fragmented words instantly rearrange into ancient war contracts. The audience leaves and the contract breaks again.		
	Video Poetic Features : (1) The seal character featured here is the Jin Wen script. The lines are dignified but unrestrained. Sometimes the lines are empty, sometimes full, with rhythmic variations. The strokes are natural while the characters pile up to form human-shaped images. The bold and generous motion stand for a descriptive interface reflecting war and peace.		
8	Lin, Shu-Min Lin	Comments on <i>Literary Encounter</i>	
	Form of Application : (1) Project flat, deep, far-away Chinese landscape painting on a stone.		

No.	Author	Portfolio	Example
	(2)	Audience scan QR Code, link to App, make comments, and instantly project their comments on the artwork.	
	(3)	Materialization and visualization of text present the artistic diversity of Chineselandscape painting and poetry.	
	Video Poetic Features :		
	(1)	Projected image shows misplacement and transition and temporal uncertainty. The encounter between texts create great quotes like emotions that pass by.	
	(2)	The characters gather together instantly as if they were a stream of consciousness. Blank space meets black and landscape poetry meets the west.	

CONCLUSION

With rapid development of the Internet in the age of digital media, multi-media motion video has also developed in diverse and multiple ways. The aforementioned paragraphs are a collection and analysis of the overall picture and style of type and image in motion. The aesthetics, styles, and development process of type and image in motion discovered through the theoretical discussions and arguments presented above shall serve as resources for internet platforms, outdoor multi-media, commercial performances, television, film, and pure media artistic creation. The research results of this essay should be able to contribute to the development of design and art. The following are some of the key concluding points:

Application and Presentation of Video Poetics

If we retrace the development history of videos and images based on the exhibits, it could be found that video poetry is directly linked to avant-garde art. Images are separated from their original creative subjects and in the process developed their own unique rhythm and gradually gained independence. This new subjectivity runs parallel to the real world. Regarding social reality and popular culture, the relationship between images and reality, image and the creative subject is complex one. From simple objectivity to the merge between objectivity and subjectivity and goes further to construct an image world that equals the real world. All of this can be verified through the application of image semiotics.

Video is an art form and a medium. The invention and production of videos were the result of scientific and technical advances, especially digital technology, which changed the form and essence of video images through both hardware and software innovations and advances. Yet no matter how videos changed in terms of function, it is still the product of artistic creation. The structure of video art elements, the text, and the creative mind employed to express the inner conscious are remarkably close to the human soul itself.

Presentation of Concrete Poetry/Sound Poetry, and Fragment Poetry

The argument that literature and art should merge as one has been around for quite a while (for instance Walter Benjamin). The audio effects in concrete poetry and the use of typographical arrangement to convey the artistic conception of poems in fragment poetry are examples of the integration between literature and art and the influence of Modernism. Human beings and the real world apply science and technology to actively rewrite and recreate reality through a third eye. Visual experience takes precedence over reality and nature. Subject creativity takes central position.

The dynamic performance of the exhibited works transcends the conventional definition of literature, drama, art, music, and text. It is a complex and varied scene that makes it difficult to study the artworks from a purely graphic or textual perspective. Therefore, it is necessary to apply the research methods in poetics to avoid one-sided observations of the artworks. This means that in order to examine video poetry as an organic whole, an integrated study of both internal structural elements and external environmental contexts are required.

Stylistic and Aesthetic Presentation of Chinese Characters

Chinese characters are a carrier for both technology and culture. In the transformation process from two-dimensional to three-dimensional, the characters interact with the viewer. Viewers participate in the process and turn it into a personal aesthetic experience. Here these characters are elevated to an aesthetic level rather than simple communication of information and thoughts. Traditionally Chinese characters are single unit symbols. However, exhibits featuring Chinese characters in the 2015 National Taiwan Museum of Fine Arts "Type Motion: Type as Image in Motion" exhibition disassembled and reassembled typographical symbols into independently structured types and rearranged a large number of type images using digital technology to transform the original visual signs. Audio voice-over is also added to create a compound effect, creating new methods and order of reading, and giving a new meaning to presentation format and aesthetic implication.

One of the exhibited works *In Words and Rain* (言雨之中) was designed to interact with the audience. This approach highlights one of the ways Chinese character could be applied to artistic image creation in the Internet age. The type blocks become raindrops and the musical notes created by the dropping characters or raindrops highlight the beauty of rhythm and tone. Changes in the size, shape, line, structure, and clarity of the characters stress the fact that Chinese characters combine form, sound, and meaning in one unit. The audience is encouraged to respond to the variety of emotional expressions presented by the work. Generally speaking, this piece of work presents both eastern and western artistic features in form, while the content is more about local lifestyle and Chinese history and culture. It leads the audience to travel through time and space and works to build a stage that merges technology and local culture to display Chinese characters.

Footnotes

1. Clemens Treter, 2015, p7.
2. Lin Hsiao-Yu, 2015, p9.
3. Christine Stenzer, 2015, p12.
4. Florian Krautkramer, 2015, p21.
5. Christine Stenzer, 2015, p13.
6. Wikipedia: <https://zh.wikipedia.org/wiki/%E5%89%8D%E8%A1%9B>.
7. Christine Stenzer, 2015, p13.
8. Andre Bazin, 2004, p110-1382.
9. Introduction to the 2015 National Taiwan Museum of Fine Arts "Type Motion: Type as Image in Motion" exhibition.
10. Li Feng, 2017, *Video Poetics in the Graphic Cultural Era*, p087.
11. Li Feng, 2017, *Video Poetics in the Graphic Cultural Era*, introduction p004.

12. Thomas Zandegiacomo Del Bel, 2015, p16.
13. Christine Stenzer, 2015, p15.
14. Chen Ruei-Wen, 2009, *Deleuze's Images: The Starting Point of the Movement Image*, p7.
15. Lin Hsiao-Yu, 2015, p37.
16. Examples in this article were selected from the 2015 National Taiwan Museum of Fine Arts "Type Motion: Type as Image in Motion" exhibition.

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19. Yuan, Guang-Ming. (2010). Contemporary Digital Image Art. Taichung: National Taiwan Museum of Fine Arts