

Research on Modeling Language of Digital Video Installation Art

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Abstract

Digital video installation is a type of installation art in which the concept of the installation is included in digital video in new media art. Compared with other types of installation art, video installation is more intuitive, and the viewer can get a richer visual and auditory experience from it, and can more naturally participate in the appreciation and interaction of the installation works. Through the integration of existing video installation art works, this paper extracts their common stylistic language and provides ideas for the creation of digital video installation art.

Keywords

Digital video installation art; Aesthetics; Modeling language.

1. Digital Image

The digital image is a buzzword in the field of cultural studies, communication, and journalism in recent years, which refers to those "visual symbols with digital characteristics that are shot with digital camera equipment and edited with professional computer software. With the progress of science and technology, the concept of "digital image" has been extended and expanded in the 21st century, and the results of static shooting and dynamic recording can be called "digital image", which is reflected in the daily life of the public, such as In our daily life, we can see various kinds of pictures, movies, TV and other digital video contents. Digital media has eliminated the regional and class differences between cultures, and video art as a visual culture is in an inclusive media environment.

2. Analysis of the Modeling Language of Digital Video Installation Art

2.1. Blurring of Space

The blurring of space, which weakens the three-dimensional relationship of space through the optical illusion brought by the movement of images, is one of the stylistic languages of digital video installation art.

Bruce Nauman's 1969 Video Corridor exemplifies the first style of video installation. Nauman compels the viewer to follow a pre-determined route through a narrow "corridor". Two monitors at the end of the corridor can present the viewer's behavior on a monitor. When the audience enters the corridor near the monitors, it means that they enter the area captured by the camera. The closer the camera, the smaller the image of the audience on the monitor, until the audience can only see their own back on the monitor. The movement in the long corridor reinforces the image scene far from oneself, which brings an impression of alienation. A clear goal and an emotional crisis collide, and the person being watched is transformed into a player in the process of self-activity. In this "corridor", recorders, monitors, displays, and CCTVs are installed in a long and narrow space, where the boundaries of space are blurred and the intersection of multiple participants and models create a three-dimensional perception of the blurred space, and the long and narrow space makes the viewer feel oppressed.

2.2. Capture of Images

In 1973, Frank Gillett's video installation (Track/Trace) at the Ivison Museum of Art in Syracuse, New York, USA, was realized through the ingenious use of time-delay technology. The installation consists of 15 pyramid-shaped monitors. The camera above the pyramid captures and displays the viewer's behavior in real-time, and presents it instantly on five monitors. Through the interplay of time and space, the real-time display presents the behavioral activities of the audience. The work presents the fact of the captured image presentation in the monitors and reconstructs it into a new image, and the viewers can see the hazy presentation of their own body's immediate action in the monitors, thus achieving the stimulation of the viewers' thinking and aesthetic experience.

2.3. Integration of Imagery

The intentional fusion is different from the documentary images, whose expressions are mostly processed abstract images, and the abstract image installation art, which strips away the figurative expressions, is always able to stimulate the audience's infinite thoughts.

TeamLab, a renowned Japanese art collective, is a team of "super technologists" that brings together artists, programmers, engineers, computer graphics animators, mathematicians, architects, web and graphic designers, and editors to create art using digital technology to amplify concerns about the way people see, experience their bodies, and the environment. They use digital technology to create art that amplifies concerns about the way people see, the physical experience, and the environment and explores the relationship between time, space, people, and everything. Proliferating Immense Life - A Whole Year per Yea" is an immersive video installation in which flowers are displayed on a screen that blooms and changes according to the changing seasons. The flowers will bud and grow, budding, dying, withering, and dying, and the cycle repeats itself. As visitors move through the installation, they influence the blooms' abundance and decay based on their interaction with their surroundings. Within the vast, large space composed of screens, the artist opens an open space for the public, an open space that allows participants to engage with the installation's artwork.

The work is also free from the limitations of time and space, revealing the life of flowers in an imaginative way, presenting a super-imaginative identity, context, environment, and humanistic care, creating a closed realm of expressing emotions through objects. The audience interacts with the work as viewers and participants in front of the shocking large screen, getting a visual balance between hazy and realistic, and a semantic interpretation between obscure and straightforward.

2.4. The Combination of Motion and Stillness

The combination of the image carrier and the image content in motion helps the viewer to form a rich visual aesthetic experience. The recent work Moving Creates Vortices and Vortices Create Movement by TeamLab Japan is filled with countless continuous light particles to simulate the state of fluids, just like a quiet ocean. When a visitor enters the exhibition hall, the flowing lines formed by the light ions will change shape with the trajectory of the visitor's body, and even images such as vortexes will appear due to the difference in flow speed. Each person who enters will be like a ship sailing on the sea, and the flow of light under their feet will change with the direction of movement. When there are other people in the exhibition, the ocean light flow will be different with the speed and direction of different people's movement to appear different forms of change. The force generated by the direction of movement will move faster and stronger, and when visitors are stationary or no visitors in the exhibition hall those light ions will also stop moving. Because the entire space of light particles are randomly generated, the changes generated between the audience movement is also full of uncertainty, so that this ocean of light presented every second are completely different image images.

Fluid Vortex" is a multi-screen video installation. Its video content is a simulation of nature, and its creation is inspired by the cyclical movement of the marine ecosystem. In the ocean, the movement of islands causes changes in the flow of seawater, resulting in whirlpools. The whirlpools sink the bodies of organisms to the bottom of the sea, producing nutritious seawater, which becomes a source of nutrition for some marine organisms. As a result, the ocean becomes more colorful because of the whirlpools. The whole exhibition hall is arranged as an ocean, and the visitors walk into it like a small boat floating on the sea. When the visitors move quickly, the difference of flow speed between fluids will cause the phenomenon of light flow rotation to occur, which will then form a whirlpool. A visual representation of simulated nature is used in the modeling language. In addition, the light and shadow effects in the whole space are randomly generated, and each visitor sees a different scene. The stillness and movement enriches the visual language of the work, and add to the interactive experience of the audience and the fun of the installation.

3. Summarize

In this paper, the representative outstanding digital video installation artworks are taken as the research objects, and their internal characteristics of modeling language are refined. In this paper, the characteristics of the internal modeling language are refined, namely: the blurring of space, the capture of images, the integration of intention, and the combination of motion and stillness. The study of installation art's modeling language involves multiple disciplines, and the research process requires a multi-faceted and comprehensive screening of knowledge. Since the study of modeling language and aesthetics has multiple perspectives, this paper takes traditional applied design as the perspective and uses the case study method and literature research method as the main research methods to summarize its inherent commonalities.

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