Exploring Anti-Narrative Representation in Moving Image Art

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Abstract. Anti-narrative is a form of expression within the narrative. In Moving Image Art, the narrative method opposes traditional narrative conventions, this method goes against traditional narrative conventions by exploring and deconstructing narrative themes, the composition of narrative time and space, visual language, and the perception of artworks. This eliminates the uniformity of the narrative and breaks away from traditional linear storytelling. Throughout the history of art, there has been a trend of exploration, experimentation, disruption, deconstruction, and innovation, the history of Moving Image Art follows this pattern as well. In the development of Moving Image Art, technological advancements have broadened the possibilities for artistic creation, changing artists' concepts of creating artworks and leading many artists' works to increasingly exhibit anti-narrative characteristics.

Keywords: Moving Image Art, Narratology, Anti-narrative, Visual Expression, Experimentality.

1 Introduction

This study uses the expressive features of moving image artworks, specifically "Anti-narrativity Representation" as an entry point, conduct an in-depth investigation into the manifestations of "anti-narrativity" in Moving Image Art. It analyzes how elements such as narrative time, narrative space, narrative themes, and visual narrative language reflect anti-narrativity in Moving Image Art after the 1960s. Through exploring and studying anti-narrativity, this research further examines the intrinsic meaning of anti-narrativity in Moving Image Art, reevaluates Marie-Laure Ryan's concept of "narrative," and reveals the aesthetic features and deep connotations of anti-narrativity in Moving Image Art.

2   The Concept of Moving Image Art and the Formation of Narrative Theory

2.1   Formation and Development of Moving Image Art

"Moving Image Art" is a term that has not yet been accurately defined. In discussions of contemporary art and related exhibitions, while it has a pervasive centrality, it lacks a continuous history. Currently, Moving Image Art is an important name for a type of art primarily exhibited through video, film, and digital imagery. It encompasses everything from film projections to video installations and is premised on the continuity and homogeneity of the medium, thereby blurring and obscuring the distinctiveness of individual media histories[1]. Thus, the term "Image art" generally refers to artworks in dynamic video forms such as experimental film and video art, which later evolved to include new media image artworks produced through various digital technologies. Initially termed "Video art," the Moving Image Art began in the 1960s with the development and popularization of cameras and video recorders, thus referring to artworks created with these tools. Therefore, Moving Image Art typically refers to dynamic forms of image artwork. Divided by the media used, it has gone through three eras: film, tape, and digital, successively introducing experimental film, video art, and new media image art as major types.

The emergence of the camera in the 19th century shifted artists' approach to "representing reality" from painting to direct recording through the camera. By the end of the 19th century, Auguste Lumière&Louis Lumière accomplished the leap from displaying static images to moving images, giving birth to cinema and developing it into a new art form. An increasing number of avant-garde artists began using cameras to document specific actions or to shoot experimental films, opposing mainstream commercial formats. For example, many works by pop artist Andy Warhol involved long-duration recordings of seemingly meaningless activities; "Empire" is his most authentic expression of time. His experimental films played a significant role in the development of later video art.

In 1925, John Logie Baird invented the world's first television, and the first black-and-white television appeared in the United States in 1939. By the 1950s, color television had become widespread in the United States. Consequently, television began to serve as a tool for artists, emerging as an independent medium in artists' studios, galleries, and museums. The early video art initially acted as a form of artistic practice and exploration for artists, presenting a clear resistance.

Early experimenters of Moving Image Art viewed the impermanence and immediacy of the medium as advantages. In 1965, on Fifth Avenue in New York, artist Nam June Paik used the newly marketed Sony Portapak video camera to film a continuous shot of the pope's procession, marking the beginning of using moving images as an artistic medium and laying the foundation for the birth of Moving Image Art. Nam June Paik used moving images to expand the boundaries of artistic practice to create non-commercial artworks. He was not reporting on the pope's procession; instead, he captured

images that held cultural metaphors and artistic persuasiveness for him, forming a visual experience distinctly different from commercial media (television) [2]. Historically, he was one of the earliest experimenters with Moving Image Art, establishing the narrative tone of this art form, naturally exhibiting anti-narrativity in his works. Thus, the advent of the portable video camera marked the second significant leap in the development of Moving Image Art. The emergence of "video art," the precursor to Moving Image Art, had a profound global impact and gradually merged with performance art and installation art, forming a uniquely expressive art form.

Before the mid-1970s, due to the lack of editing equipment and the incompatibility between videotapes and broadcast signals, many early artists' video art projects revolved around the concept of real-time closed circuits. Cameras equipped with feedback loops were installed in carefully designed spaces in public places or museums. Facing the "camera-front" audience became part of an interactive dialogue, integrating into the artist's creative intentions and offering a unique way to explore the new triangular relationship between the artist, the object, and the viewer. In Bruce Nauman's work "Corridor," a corridor was transformed into a sculptural space, surveyed and adjusted by cameras. Although viewers could not see their faces on the display, they could move through the corridor, becoming part of an interactive exploration of self-reflection on time and space [3]. The real-time display of the camera was aimed at focusing on the audience's intrusion into the space, turning the space into abstract and flattened information on a black-and-white monitor.

Apart from interactive video installations specific to architectural spaces, other types of installations generally utilize multiple monitors and multi-channel formats, making them more independent, integrated art forms. Multi-screen video installation art, arguably one of the most common display methods in contemporary art, has completely separated Moving Image Art from traditional representation methods and cinema art, forging a new path for communication and dissemination. This new path includes elements of time and space, sound, performance, audience participation, and the use of cameras. Chantal Akerman's work "Je, Tu, Il, Elle, Installation," created in 2007, is based on Akerman's first film directed in 1974, "Je, Tu, Il, Elle." It explores Akerman's fundamental themes of borders, isolation, and the other. Her disassembly and re-editing of images and sound allowed Akerman to revisit her early film from a fresh perspective, also bringing a novel creative experience. In "Je, Tu, Il, Elle, Installation," Akerman reassembled the images and projected them onto three adjacent screens, freely rewriting the film shot thirty years earlier. By juxtaposing three parts of the film, she deconstructed the narrative timeline and created new resonances in space. The transition from film to video installation art provided Chantal Akerman with a different experience of temporal and spatial arrangement.

The emergence of video art, compared to television primarily used for broadcasting, offers a more subjective individual expression, focusing more on conveying the artist's concept to the viewer. The content and form covered by Moving Image Art are also gradually expanding, with some works expressing changes brought about by scientific and technological advances, others expressing personal subjective consciousness and emotions, or documenting or satirizing current social realities. Moving Image Art is gradually being accepted by the public, and the development of video art is becoming

more diversified. Under the contemporary art context, video art has developed into a form that combines interactive, installation, web, virtual, and other media, giving artists more possibilities to express their inner worlds and abstract concepts. The relationship and differences between contemporary new media video art, television, and cinema constitute an important historical confrontation, and the interpretation of narrative concepts is quietly undergoing a phased change.

2.2   Narrative and Anti-Narrative in Moving Image Art

Simply put, narrative is the description of a story, with the story unfolding over time. American scholar Andrew Henry Plaks defines narrative as the narrator's act of conveying their experiences and insights about life to others through the telling of a story. Narrative is not just an act of narration but also serves a significative function, making the study of narrative a study of meaning. Gérard Genette, however, considers narrative to exist either in spoken form or in writing, viewing it as a narrow concept. On this basis, he argues that film narrative does not exist because film demonstrates events rather than narrating them. However, the current understanding of narrative refers to a broader concept, generally including film narrative. This definition has evolved through the exploration of narrative theory.

During the exploration of narrative theory, it became apparent that some theory-driven orientations posed obstacles to development. In 1989, Shlomith Rimmon-Kenan, while discussing "Narratology," mentioned that narratology emerged in France during the 1960s and 70s and was refined in the 70s and 80s, but then began to decline. He argued that traditional analytical models of narratology neglected a range of issues associated with narrative discourse, including those linked to symbolic systems beyond linguistic media, such as painting, film, and even ideologies [4]. Under this theoretical trend, narratology moved beyond the confines of being solely confined to theoretical texts, integrating other research methods such as feminism, film theory, discourse analysis, and deconstruction. This led to various transformations in narratology research, including film narratology, music narratology, feminist narratology, etc. Scholars from various fields began to focus on narratological research relevant to their interests, not only enriching the theoretical system of narratology but also contributing to the theoretical research of their respective fields. From then on, narratology was not limited to literature such as drama and novels but also extended into the realm of multidisciplinary creative research. This shift broke the traditional notion of telling real stories and disrupted the natural progression of story-time. Researchers boldly transformed narrative time, narrative space, and narrative perspectives, subverting and transcending traditional narrative models.

The study of narrative, whether in film or literature, invariably traces its roots back to ancient Greece, to philosophers like Plato and Aristotle. Their discussions on concepts such as mimesis, narrative, plot, and character form the foundational categories of contemporary narrative studies and serve as starting points for narrative research. Speaking of the theoretical origins of narratology can be traced back to early 20th-century Russian Formalism. Tzvetan Todorov first introduced the concept of "Narratology" in his work " Grammaire du Décaméron," and Gérard Genette later constructed

his narrative theories from a structuralist perspective. Narratology, influenced by structuralism, can be broadly divided into "classical narratology" and "post-classical narratology." Classical narratology aims to construct narrative grammar or poetics, focusing on the structural relationships and configurations of narrative works. Post-classical narratology shifts its focus to the study of structural characteristics and the patterns of interaction with readers, emphasizing interdisciplinary research.

With the rise of post-classical narratology, scholars recognized the limitations of classical narratology and gained a deep understanding of the interdisciplinary and cross-media characteristics of narrative phenomena. Additionally, with the development of the internet and the emergence of various new media, the study of artistic media has entered a new phase. In this context, it is timely to consider the construction of narratology in Moving Image Art.

Anti-narrative is essentially one way of expressing narrative. It is not an opposition to narrative, but a questioning and dissolution of it. The goals of the two are opposite: narrative centers on "narration," whereas anti-narrative has no central focus—it "narrates" without a "story," it "speaks" but does not "tell." J. Hillis Miller's book "Reading Narrative" has had a significant enlightening effect on the construction of anti-narrative theory. Miller refers to his work as an "anti-narrative" text, providing a unique perspective for narrative studies. " Reading Narrative " starts with the concept of "narrative lines" and thoroughly analyzes various critiques and hypotheses related to "line imagery." Since then, the term " narrative lines " has been used in literature. Miller's work features distinct deconstructive characteristics; starting with lines, he deconstructs the traditional Western narrative methods. Traditional narrative patterns, considered to have causal connections with beginnings, middles, and ends, are deconstructed through these lines. Miller argues that having a beginning and an end in stories is untenable—the beginning never truly ends, and the ending never really concludes, as there is no way to establish a true endpoint because everything is in constant flux, without a fixed center [5]. His stance throughout the book is deconstructivity, pointing out issues with traditional narrative studies and presenting his unique view on deconstruction, significantly impacting the study and development of narratology.

The use of anti-narrative in Moving Image Art is a subversion and disruption of traditional mainstream narrative methods. Anti-narrative is a style and characteristic used within Moving Image Art, dissolving the typical narrative structure of a story with a beginning, middle, and end. Essentially, it still involves narration but presents the narrative structure in an abstract, anti-narrative way that is non-logical and fragmented, exhibiting experimental characteristics.

Moving Image Art inherently possesses media properties, and one of the main functions of media is to narrate. Media not only serves as a means of narration but also determines the method and influences the concept of narration. Therefore, media transformation impacts narrative theory. Conversely, narrative theory also guides our understanding of media functions, providing references for interpreting media information. Narratology, born in the 1960s, summarized the narrative practices of past eras based on oral, written, print, and broadcast media, and as the media revolution deepened, it continuously shifted paradigms and expanded perspectives. Entering the field of contemporary art, Moving Image Art combines traditional and digital media, opening new

narrative functions for exploring relationships between time, space, sound, and images in a broad context.

3   Manifestations of Anti-Narrativity in Moving Image Art

Moving Image Art, in comparison to traditional art forms, utilizes new technologies to express innovative concepts. It combines the inherent or related characteristics of various art forms, blurring the boundaries between different media [6]. This results in a multidimensional narrative mode that integrates traditional narrative, film narrative, and new media narrative, incorporating elements such as text, images, sound, and sensory experiences. It presents a complex and diverse narrative method, deconstructing, reorganizing, and reconstructing traditional narrative language to create a form of anti-narrativity.

In Avatars of Story (2006), American narratologist Marie-Laure Ryan defines the concepts of narrative and medium, examines models of traditional media, interprets interactive fiction, hypertext fiction, new media works, Web-based short storytelling, and artificial intelligence-assisted interactive theater, and creatively explains the phenomenon of "narrative crossing boundaries." Pursuing an "interdisciplinary and intermedia narratology," Ryan offers solutions for reconciling narrativity and interactivity, and by analyzing symbolic media other than language and technological means other than print, she shows how narrative, as a form of signification, can take the form of "multiple transformations" in new media. Ryan argued that the conditions of narrative and the concepts that define narrative can be traced back to four specific dimensions.

"Spatial dimension

1. The narrative must be about a world populated by individuated existents.

Temporal dimension

2. This world must be situated in time and undergo significant transformations.

3. The transformations must be caused by nonhabitual physical events.

Mental dimension

4. Some of the participants in the events must be intelligent agents who have a mental life and react emotionally to the states of the world.

5. Some of the events must be purposeful actions by these agents, motivated by identifiable goals and plans.

Formal and pragmatic dimension

6. The sequence of events must form a unified causal chain and lead to closure.

7. The occurrence of at least some of the events must be asserted as fact for the story world.

8. The story must communicate something meaningful to the recipient [7]."

Through the description of the above four dimensions, Ryan extends the concept of narrative from the category of textual properties to the category of context, moving the concept of narrative from precise description to ambiguous layering, and this "collective" definition serves as an important reference point for evaluating whether a work of art is narrative.

To analyze anti-narrative modes of expression in video art, this study starts with Ryan's definition of the concept of narrative and argues that the four aspects of narrative defined by Ryan in the context of video art can be reversely analyzed and deconstructed. Specifically, I attempt to analyze the four aspects of narrative in terms of 'anti-narrative exploration of spatial', 'anti-narrative deconstruction of temporal ', 'anti-narrative expression of individual subjective consciousness', and 'anti-narrative interaction of form and concept'.

3.1   Anti-Narrative Exploration of Spatial

According to Dutch scholar Jos de Mul in his book " Cyberspace Odyssey: Towards a Virtual Ontology and Anthropology," the term " Spatial" can be traced back to the Latin word 'Spatium', which refers to the distance or interval between things. However, from the late Middle Ages, this concept began to be interpreted in a more abstract sense in natural philosophy and science. With the rise of spatial narratology, the spatiality of narrative has received unprecedented attention. In simple terms, spatiality can be understood as the fact that the act of narration always occurs within a certain space, and the events narrated can be arranged according to a certain spatial pattern. The anti-narrative nature of Moving Image Art in the spatial dimension subverts the range of spatial narrative described in narratology, mainly reflected in the shaping ability of Moving Image Art in the spatial dimension. From the perspective of space, the narrative experiments of Moving Image Art start with the overall appearance of the "world" constructed by the landscape. Unlike traditional narratives that mimic and solidify the real world, Moving Image Art is committed to exploring the multiple possibilities of the world. Under this narrative exploration, the world is no longer a known, stereotyped form, nor a logically unified, coherent whole. Chance and the unconscious, media illusions, and parallel intersecting time spaces can all be the modes of composition for this absurd world.

In both literature and Moving Image Art, the traditional concept of narrative space refers to the site where the event occurs or the spatial area where the characters are located during the event. However, space serves multiple functions beyond carrying the story. Whether it is the space being represented, the space for people to imagine, or metaphorical space, the exploration of spatial narrative in contemporary Moving Image Art has become more diverse. There are attempts to juxtapose images from the same time in the same space, to reconstruct images that have occurred and already exist, to utilize new media technologies for human-machine spatial interactions, and to explore multiple spaces through virtual reality technology. All these methods can be seen as activities exploring the anti-narrativity of space. New technologies provide artists with more possibilities for creating art related to space. When artists explore space, they deviate from the usual meaning of space, moving away from the basic concepts of narrative space. This not only deconstructs the traditional ways of representing narrative space but also explores new spaces for expression in Moving Image Art. Unlike the subconscious and media worlds that expand reality, the display of multi-screen image artworks in museums realizes the possibility of reversing time and space, offering other

forms of expression beyond traditional narrative concepts, and further challenging the convention of single screen displays.

In "The House (2002)", Eija-Liisa Ahtila continues to focus on the psychological situation and emotional turmoil of people in a particular environment, recreating the disorienting sense of space and time experienced by one woman due to auditory hallucinations in a giant triple-screen video. "The House" depicts a story about a woman who can hear additional voices due to hallucinations, and the film's content is based on interviews and discussions with women who have experienced mental illness. These additional voices disrupt the women's perception of the world and gradually disrupt their perception of time and space in the world around them. In the video, the female protagonist covers the windows of her house with black curtains to prevent her from hearing voices, blocking out all disturbances from the images. Despite this, the hallucinations are still interrupted by a series of seemingly mundane scenes of the protagonist returning home, moving from one room to another, sewing, and eating. In the first screen, the heroine is about to leave the living room, in the second screen she has already entered the kitchen, and in the neighboring screen the hallucination of the woman at this moment begins to appear. Just as multiple realities are superimposed in the psychopath's consciousness, Eija-Liisa Ahtila's work, reproduced simultaneously on multiple screens, disrupts the viewer's spatial perception, disrupts the perceptual logic of the viewer's perception, and, in a situation of total sensory uncontrolledness, the viewer leaves the clear world of everyday life with the characters in the video, constantly redefining their self-perception during the viewing experience.

These multi-screen-based narrative experiments change the linear spatiotemporal logic of traditional narrative and allow for multiple spatiotemporal representations, either through split processing on a single screen or the simultaneous placement of multiple screens in adjacent locations.

On the level of spatial narrative, Moving Image Art questions the stereotypical representation of the world by landscape narratives. Whether it's excavating a subconscious world through "chance" and the "unconscious," creating an artificial world of illusions from media materials, or delving into the chaotic realms of the real world through the contradictory temporalities of multiple screens, these new narrative experiments attempt to provide multiple world samples that break the traditional narrative's coherent and unified impression of the world, enabling viewers to reshape their understanding of the world through spontaneous exploration.

3.2   Anti-Narrative Deconstruction of Temporal

Moving Image Art is an art form that combines time and space, achieving the transformation of real-time and space into narrative time and space through sequencing, layout, and composition. This creates the appropriate environment for narrative, presenting characteristics of anti-narrativity.

Even within the realm of art, the exploration of time has always been a philosophical issue. In the era of Henri Bergson, discussed the fallacy of cinematic time, viewing images as a creative evolution. Audiences see a seamless film, which is assembled from fixed cuts and edits. However, when Gilles Deleuze discussed film time, he affirmed

the authenticity of this constructed time, arguing that the temporal movement of images is a natural expression of the images themselves. Analyzing Alain Resnais's films, Gilles Deleuze argued that the representation of memory is not an external image of memory, but an internal system called 'pur souvenir'. He discussed the difference between the external image of memory and the 'pur souvenir', which is Gilles Deleuze's interpretation of moving image time. These conflicting ideas about moving image time stem from the contradiction of moving image identity. Contemporary art philosophy is foremost a philosophy about the concept of time.

"Contemporary" unifies different historical times. It signifies that people exist or appear in the same specific historical "now." However, this time is composed of many different presents, where different historical times converge into a common present, thus the present is a unity composed of many fragmented historical times. Incorporating the past, present, and future simultaneously in a single artwork has been a popular narrative mode in Moving Image Art over the past decade, presenting a kind of anti-narrative temporality. By combining the artist's memories with the images and materials used in the artwork, viewers' consciousness navigates through the work, enabling them to experience different feelings across different times. In the temporal dimension of anti-narrative moving image artworks, the time when the story occurs, the time when the story is narrated, and the time when the audience watches are interwoven.

In "24 Hour Psycho Back and Forth and To and Fro (2008)", Douglas Gordon simultaneously moves time forward and backward, undermining the unsettling plot of Alfred Hitchcock's classic horror film Psycho (1960). Douglas Gordon's earlier work, 24 Hour Psycho (1993), slowed down the original Alfred Hitchcock film to a few frames per second and extended the film's duration to 24 hours, while 24 Hour Psycho Back and Forth and To and Fro (2008) introduces additional layers of distortion. The footage is played on two adjacent screens, one starting at the beginning of the movie and the other at the end so that after the 12-hour wait, both screens show the same sequence. The change in time length is not only a subversion of the temporal dimension of the original movie but also destroys the plot effect of the original movie and creates the opposite effect of horror. The horror atmosphere created by Alfred Hitchcock's movie loses its magic and becomes another kind of boredom, and everything solidifies in the slowed-down image, creating a new moving image artwork and a new narrative time.

Using mediums such as projection, installation, photography, and performance, Gordon investigates collective memory and self-memory regarding division, fragmentation, and disintegration. Douglas Gordon's interest in the manipulation of time is evident in his moving image artworks. Using his work and the work of other artists as raw material, he distorts time to confuse and challenge. As different viewers interpret the images differently, the images are repeatedly imbued with new meanings. The viewer feels not only the moving image, but also the act of watching the movie 24 Hours Psycho in a very quiet space, where the movie is slowed down again, but also somewhat absurd due to the slowdown.

3.3   Anti-Narrative Representation of Personal Subjective Consciousness

One of the most significant changes brought about by the evolution of the times in the arts is a shift in terms of the change in terms of the subjects of interest to artists. As a result, the topics of interest, such as the lives of marginalized people and changes in self-consciousness, the relationship between private and social life, and ethnic and regional cultures, have been portrayed in a distinct "anti-grand" narrative in moving image artworks. Artistic practices that focus on the subjective expression of individual consciousness have emerged as a result. Moving image artists challenge the grand narrative by immersing themselves in the dissection of the microcosm to better understand the world around them. The representative works of many moving image artists provide an important basis for studying anti-narrative modes of expression in Moving Image Art. Based on the experimental and pioneering aspect of moving image art, artists attempt to subvert the traditional narrative language through the anti-narrative expression of moving image art, based on the expression of new moving image language and the derivation of new moving image coding.

Matthew Barney is an artist who uses moving image art to express his thoughts on life. In 2003, Matthew Barney exhibited The Cremaster Cycle (1994-2002) in the spiral exhibition space of The Guggenheim Museum in New York. In his earliest work, Cremaster 4 (1994), Matthew Barney appeared as a long-eared, half-human, half-animal, flanked by three red-haired nymphs played by female weightlifters. As Matthew Barney and the other performers slide up and down a giant "intestine" filled with white slime, the audience can feel the pain of the transformation from human to animal through their contorted facial expressions and body language. This work presents a Nordic mystical and bizarre fable to the audience, creating a surreal visual experience. Although the content of the work is fictional, the rituals, bodily actions, and symbolic language displayed in the images are quite mature, vividly depicting a living mythological image [8]. Using a bodily narrative approach and absurd plotlines, it advocates for a return to an asexual state. The moving image artworks extensively utilize symbolic objects to articulate and metaphorically express Matthew Barney's developmental process as well as historical, mythical, and psychological insights, thereby creating a complex anti-narrative representation of an individual's subjective consciousness. Additionally, the series expresses a rejection of defined gender identities, ambiguously portrayed by the artist. Many unrelated episodes are interspersed within the narrative, adding to the allure of the story.

Additionally, the works express a rejection of defined gender norms, which the artist portrays in a deliberately ambiguous manner, interspersing irrelevant episodes into the narrative to captivate the audience further. Matthew Barney expresses his life experiences in a highly personal way in his works, making his body a part of the content of the images, which makes the narrative more concrete. The timing and geographic locations of the filming also suggest a connection between Matthew Barney's body and historical memory, thereby conveying an inner emotional thought. This information is transmitted to the viewers, fostering emotional resonance. Matthew Barney, drawing on his own experiences and combining them with dazzling visual forms, fully integrates personal memories, historical memories, settings, mythological tales, and the body.

This creates a complex visual structure, forming a new world of anti-narrative that is intensely imbued with his subjective consciousness.

3.4   Anti-narrative Interaction of Form and Concept

When computer technology began to benefit the masses in the 1980s and 1990s, after a giant leap forward, people universally felt that they were witnessing the birth of a new medium. As with so many great inventions in literature, film, and television in the past, this medium would have a profound impact on the arts and entertainment industry. Virtual Reality (VR) is one of the new modes of expression that can be utilized in various fields in this new medium. VR is envisioned by its advocates as a "computer-generated immersive interactive experience," with its core concept being presence [9]. The narrative capability of VR as a medium may not lie in telling specific story plots but in transporting experiencers to mountaintops and ocean floors, or flying or walking on the moon, and endowing experiencers with new bodies, making them forget the "storyteller" in the process of immersive experience. Therefore, VR narrative needs to find a proper balance between time immersion focused on the development of the story world and space immersion focused on the environment.

This interactive experience transcends traditional narrative structures by focusing on creating a comprehensive sensory environment rather than a linear storytelling format. VR technology allows users to be placed directly within the narrative environment, giving them control over not only what they see but also how they interact with it. This shift challenges traditional notions of narrative, where the story is something told to the viewer. Instead, in VR, the story is something that the viewer experiences and influences through their actions. In the field of art, VR provides a powerful tool for artists to explore and manipulate the concepts of time and space. This allows for a more profound expression of personal and collective experiences. It also offers a way to explore complex philosophical questions about reality, perception, and the human condition in ways that were not possible with traditional media[10].

"Paper Birds (2020)" is a VR animated feature created by Oculus in collaboration with Latin American studios 3DAR and Baobab. "Paper Birds" explores the different experiences of the VR world through the application of hand tracking, which allows the user to freely interact with the story environment. It depicts the story of a musical prodigy who tries to find his sister who has been taken from the dark world. The narrative focuses on how inspiration, intuition, emotion, and music can be stimulated, it's also a journey where perceptual interaction leads the experience to confront darker layers of the inner world and unexpected horror stories[11]. Unlike narrative works that use VR to tell stories on a ball-shaped screen, Paper Birds utilizes the advantages of the VR medium's three-dimensional space in its narrative approach. It demonstrates the possibility of running parallel narrative lines simultaneously in different scenes and seamlessly fusing them with screen angles and scene transitions. While immersed in the story world, bodily interaction, scene navigation, and gesture tracking create special effects on the screen, allowing the viewer to forget the physical space they are in and feel like they are entering a magical world.

On the surface, the narrative layer depicts a child's story, but it has a profound underlying tone, revealing the inner world of the artist. In the virtual narrative created by VR, the world disappears, leaving only "me" and a little boy sitting alone on the shore playing the accordion.

The revolution of VR technology not only transforms virtual worlds and realistic objects for humans, creating simulated experiences, but also constructs new virtual narrative models. VR provides a visually expanded virtual narrative language as an art form based on the interaction of artificial intelligence and biological behavior. It represents the mutual penetration of artistic and experiencer's conceptual thinking with cutting-edge technology, producing an immersive, realistically simulated anti-narrative experience. As Anthony Geffen expressed in his YouTube presentation promoting VR as a "surprisingly new medium," "VR has tremendous potential as a storytelling medium... We have the technology, but what drives this medium forward is the story itself. Let the storytellers drive this medium. It's undoubtedly a significant step in human development... Storytellers should seize this opportunity, and I believe it will be a very 'surprisingly new' medium.[12] "

4   Conclusion

This study takes the definition of the concept of 'narrative' in the book "Avatars of Story (2006) "as the theoretical basis and starting point to analyze the Anti-Narrative Representation in Moving Image Art. It systematically analyzes and interprets the four aspects of "Anti-narrative exploration of spatial," "Anti-narrative deconstruction of temporal," "Anti-narrative representation of personal subjective consciousness," and " Anti-narrative interaction of form and concept," to revisit Ryan's concept of "narrative." The study aims to enrich contemporary new media art theory and inspire further exploration in this field.

The experimental and avant-garde nature of many works of Moving Image Art, the breakthroughs in conventional narrative models they exhibit, and the experiences they provide that transcend ordinary audience expectations all offer viewers unique narrative experiences. Anti-narrative is arguably one of the most prominent creative methods and forms of expression in Moving Image Art, awakening the "here and now" feelings of the viewer, which is also a distinctive feature of contemporary new media art. Due to its medium characteristics, Moving Image Art has always been in a constant state of generation and change, past, present, and future. The process of experiencing anti-narrative precisely meets the perceptual pursuits of the viewer, promoting the dissemination of Moving Image Art.

The history of Moving Image Art is defined by a strong resistance to traditional storytelling, anti-narrativity permeates the entire exploration history of the art form, both macroscopically and microscopically. It can be said that the experimental history of Moving Image Art is a history of rebellion, subversion, and anti-narrative. While satisfying the audience's craving for novel visual and psychological experiences, it metaphorically prompts a deep reflection on life and philosophical values. The realization

of anti-narrative characteristics has always followed the spirit of the times and a precious spirit of innovation, continuously evolving, and adapting to change.

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