

TAIWAN ARTS EXHIBITION POSTER CATEGORY AND LAYOUT SEARCHES

Hsiu-Ju LEE*, Tzu-Chiang CHANG^a

Doctoral student, Graduate School of Creative Industry Design, National Taiwan University of Arts 59, Sec.1, Daguan Rd, Banqiao Dist., New Taipei City 22058, Taiwan (R.O.C.), Taiwan, hl.ten@msa.hinet.net

ABSTRACT

In this study, we conducted samples of the posters of art exhibitions in the National Museum of History, the Taipei Fine Arts Museum and the National Taiwan Museum of Fine Arts. Which from 1984 - 2017, and conducted objective and systematic coding and analysis, and realize for more than 30 years, the form of poster layout, and the evolution of design style. The results of the study found that the art posters of the Taipei Fine Arts Museum, and the highest number of poster art categories in the three museums appeared in the west painting category; the most common art exhibition category in the Taipei Fine Arts Museum was the Multiple category. The highest category of exhibitions of National Museum of History, appears in calligraphy and painting. The National Taiwan Museum of Fine Arts poster layout, in the 12 kinds of choreography in the layout of the highest level of the largest followed by the vertical layout. Art exhibitions poster choreography, the use of at least is the oblique layout. Use the time axis and divided into four stages for statistical analysis. After cross analysis is done, the result is the following finding. First, National Museum of History in the layout of vertical take the majority of the total number of 104, of which (1991-2000) year is the vertical layout within 56 pieces. Second, Taipei Fine Arts Museum poster layout of the largest number of 119, of which (1984-1990) up to 57 cases, L and C-shaped use of the least number of only 16. Third, National Taiwan Museum of Fine Arts (2001-2017) annual level of the largest number of layout is horizontal layout. The art exhibitions of the three museums are arranged in a very high proportion, and the exhibition works are printed in the layout of the main title and the text description. Which in the painting and calligraphy, the Western painting, the comprehensive type of exhibition posters since 1990, can see the exhibition posters using the exhibition works for the base map to full version of the arrangement, showing posters design style.

* Corresponding author.

Keyword: Poster, Content analysis, Art Category, Layout

1. Preface

1-1. Research motive

Over the past two decades, international cultural activities are more active, and more countries have often adopted cultural activities to show their cultural characteristics of the countries. The cultural groups regard the posters as a representation of the overall team image. In 1990, Countries of the world were all take the museum's promotional activities as part of the overall image of the country. Using exhibitions for the cultural elements of the museum, the European countries are taking the number of museums in the country, collectibles, the amount of promotional activities, as the country's cultural standards of the benchmark. Through this, the importance of the museum can be revealed.

Domestic museums, in recent years through the museum with foreign well-known art exhibition activities, and gradually in the world cultural arena on the show, in the decentralized visual image of the positive image of the integration to unify the way published, improve the overall efficiency and image of the museum.

In the museum publication, the posters are most affluent and popular, and the posters lead to the overall exhibition activities. The concept of the museum can be used to promote the overall image of the museum to the general public and the international cultural arena through every exhibition poster.

National Museum of History, Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, no matter its establishment time or the collection in Taiwan has its symbolic status, so that's is the reason choosing these three museum art exhibition posters for the study of the sample motive.

1-2. Research Purpose

With change of time, the Taiwan art exhibition posters changed from the traditional handwritten to the general standard size of the printed posters, then evolved into the current stage by the computer output of large external wall posters. From the poster changes we can see the art exhibition posters received the attention, hope through the art exhibition posters research. National Museum of History, Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, to complete the following three purpose.

1. Explore changes in art exhibition categories
2. Analysis of changes in the layout of posters
3. Research Art Exhibition Poster Design Style

1-3. Research scope and limitations

This study was done by collecting exhibition art posters from the National Museum of History, Taipei Fine Arts Museum, National Taiwan Museum of Arts, during the 1981-2017, as the scope of the study. And the contents of the three museum art exhibition posters, including exhibitions, exhibitions, exhibitions, etc. to do the classification, the reasons for the selection of these three museums, the establishment of these three museums more historical significance and scale. And because of limited time, manpower, material and other factors, the current only three museums of the poster art category, poster arrangement and style as a research category.

2. Literature Review

2-1. Revolution of Art of Taiwan Posters

Taiwan's clear definition of the "poster" began in the sixties of the Republic of China, one after another experts and scholars referred to the "poster" cognition and interpretation (Lin Ping Cheng, 1996). At the end of the Japanese colonial period, in 1935 held in Taipei, "the beginning of forty years of Taiwan Expo", then left a few poster works (Lin Ping Cheng, 1996).

In addition, Taiwan early painter, Mr. Lin Yu Shan, Mr. Yan Shui Long have also for this period of posters left invaluable poster works. After the restoration to the fifties, "movie poster" is the most representative. In the 1960s, Taiwan's poster design began to progress as a result of economic development and the impact of "Pop style". Followed by colleges and universities "design" related departments have set up (Yang Qing Tian, 2005). This period of the film posters to montage way to describe, coupled with handwritten text content, the effect is very interesting, this period is another feature of the poster will be printed in a specific location political propaganda slogan. In the 1970s, the contents and composition of the Taiwanese posters were greatly influenced by Japan. In the 1980s, the "New Year's Design Exhibition" organized by the Foreign Trade Association was held in the Hong Kong Council of the Hong Kong Special Administrative Region. Enhance, have a great help (Yang Qing Tan, 2005). After lifting martial law from 1987, Taiwan's poster design style performance, although influenced by the Western style of art is very huge. But it can be the essence of Taiwan's cultural spirit and blending to create a Taiwanese cultural characteristic of the design style of expression. In 1991, the "Taiwan Impression Poster Design Association" was established to launch a series of "Taiwan Impression" as the theme of poster design activities, can be said that the development of the Taiwan poster design a great leap forward.

2-2. Poster layout

The definition of the composition of the poster, Lin Pen Chun (1986) that: constitute the basic elements of posters for the text, shape, and color. The text includes the catch phase, sub-catch, slogan, copy, business name, sponsor, address and telephone number. Yuan Man Li (1986) will be poster design elements summarized as: fonts, graphics and text, photography,

illustrations, patterns, colors. Yang Shang Xiong (2002) proposed poster elements: text, images, color.

As for "The layout of the poster" is different, the study is summarized as follows: Table 1:

Table 1. Summary layout of poster layout

Scholar	layout	Name of book	Time	publisher
Yuan Man-Li	Simplicity, emphasis on the degree of emphasis, visual smoothness and impact	"poster design introduction" P.35~52	1986	Taipei Fine Arts Museum
Lin Pei-Chun	Symmetry, balance, contrast, rhythm, repetition, the above five kinds of layout	"poster design overview" P.10	1986	Taipei Fine Arts Museum
Chang Yin Ling	Illustrations, the actual situation of life, light and dark compared to the color control, overlapping collage, aerial view of perspective, contraction perspective,	"Principles of Poster Design",P.103~149	1986	Taipei Fine Arts Museum
Yang Sheng-Xiong	Vertical, horizontal, diagonal, diagonal, divided, cross-shaped, Circular, curved, L-shaped, triangular, compound	"Arrangement design" P.92~109	2002	Arts Hall

(Arrangement of the research)

3. Research method and Step

3-1. Research method

This study uses the "content analysis" to classify posters; Content analysis: A written or spoken record, a breakdown, or a behavior that can be used to analyze a particular category or event, usually using archival material for content analysis (S. Bordens, Bruce B. Abbot, 1988) Content analysis is a method of research that is an indirect path, and can also be called an information analysis or a documentary analysis, which is a method of quantifying color (Jane Sheng Feng, Chen Xiu Han, 1995). Holsti (1969) pointed out that the content analysis method contains three characteristics: 1. Content analysis must be objective 2. Content analysis must be systematic 3. Content analysis must be universal (S. Bordens Bruce B. Abbot, 1988)

3-2. Research Step

This study mainly explores the changes and differences in the time and art categories of the posters of the National Museum of History, the Taipei Fine Arts Museum and the National Taiwan Museum of Art. In addition, the art exhibition content classification as a tool, according to the three museum posters content category, the annual comparative analysis of its layout of the layout changes. Divided into three stages as follows:

1. The first stage: picture collection and remake, literature collection:

- (1). Picture: *a.* Art exhibition posters in National Museum of History from 1984 - 2008
b. Art exhibition posters in Taipei Fine Arts Museum from 1984 - 2007.
c. Art exhibition posters in National Taiwan Museum of Fine Arts from 1988 -2017

- (2). Literature: *a.* The historical evolution of the poster's epoch and historical background ;
b. Literature of National Museum of History, Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts ;
c. Literature and research relate to museum research ;
d. Literature about previous national art exhibition, provincial exhibition, Taipei Art exhibition brochures and text materials ;
e. Content analysis research materials and related literature ;
f. Literature about composition, layout and graphic design.

2. The second step: Three museums posters for filing, coding and classification

There are 1537 posters for the National Museum of History, Taipei Fine Arts Museum, and the National Taiwan Museum of Fine Arts, and other museums. There are 1537 exhibition posters, which will be based on the "Content Analysis" Collection of poster images were encoded and archived:



- (1). Museum Code: To the establishment of the museum in the order, as a basis to be encoded No. '1' is the Museum of History (1955 to build); No. '2' is the Taipei Fine Arts Museum (1977 to build); No. '3' is the Taiwan Museum of Fine Arts (1988 opened).

- (2).Three museums of the exhibition poster content Category: To the national level of the exhibition, the provincial exhibition, the late Taipei Art exhibition competition stage development is more mature (2004), "Museum poster research", which the history of the museum posters as the object of study, divided into painting, artifacts, photography, architecture, sculpture, life art and other five categories. This study divides the collected samples into eight categories and then subdivides them into 16 projects.

3. Step 3: Classified three museum poster's layout

To the content analysis method classify poster choreography, and further by the school, age, exhibition of art content category for cross analysis and comparison. This section of the poster layout in the layout classification, the various types of posters arranged in the form of literature, reference Sheng Xiong Yang 2002, "layout design" leaflet layout. Because the number of "equal split layout" is very small, so it is changed to "proportion split layout" to facilitate the classification of posters in the three museums. The data are organized in following table 2

Table2. poster layout

layout	content	sample	layout	content	sample
vertical	Vertical layout makes theme eye-grabbing, and easily to read.		Horizontal	Horizontal layout of the layout is put the text or image to the length of the horizontal line of horizontal clues with a calm, stable feeling.	 chart 2
oblique	Oblique layout lies between vertical and horizontal layout, but more lively and with dynamic.	 chart 3	Diagonal	Graphic layout in the layout of the diagonal, so that it produces a sense of stability, because the screen is natural and stable, with a sense of vivid.	 chart 4
proportion divided	Proportion divided layout use line divide space, classified by regular and irregular. The type of division contain vertical and Horizontal, And thus divided the line as a basis for the arrangement	 chart 5	Cross-shaped	Cross-shaped layout has not only stability of horizontal layout, but also seriousness of vertical layout, suitable for use in some of the more serious, solemn theme.	 chart 6
circular	Circular layout is use elements array into circle layout. Put theme and interest part into center, which makes the reader's attention to be placed in the center, to achieve the theme of function.	 chart 7	C-shaped	Round with a gap is called "C-shaped". Its gap is not fixed on the right, any one of the direction can be placed a gap. The viewer's sight runs with the circular, so the gap becomes the focus of attention.	 chart 8
curve	Straight line with a hard, clear feeling, the curve is elegant, soft feeling, easy to guide the viewer's line of sight to the screen.	 chart 9	L-shaped	The L-shaped arrangement is to place a vertical line on the left or right side of the layout and crosses an "L" shape with the lower horizontal line. Both in the subject content or layout are bold and innovative design.	 chart 10
triangle	Triangle layout is the arrangement of elements into a geometric composition of the triangle, often gives a stable, peaceful feeling.	 chart 11	Compound	Compound is the layout of two or more of the two layouts of arrangement of the application, because of the various layouts of arrangement, so the overall feeling will be more diverse and lively.	 chart 12

p.s. chart 1-4: Taipei Fine Arts museum exhibition poster ; chart 5-8: National Taiwan museum of Fine Arts exhibition poster; chart 9-12: National museum of History exhibition poster

(arrangement of the research)

4、 Analysis of research result

4-1. analysis by art exhibition content category, museum, and quantity statistic

This research is classified by three design specialists. With the poster’s statistics result, we can find that the most category among these museums is west painting .and the Taipei Fine Arts Museum poster category is also the West Painting take highest composition. While the National Taiwan Museum of Fine Arts has the multiple exhibitions, and the second one is West Painting. And the National Museum of History is painting & calligraphy category and design & craft category, both is up to 23%. This research has collected 1,537 pieces of domestic exhibition posters. Detail of situation is shown in table 3.

Table 3. The sum of three museums posters classified by art exhibition category

content category		Painting & Calligraphy	West Painting	Woodblock Print	Sculpture	Photography	Design & Crafts	Multiple Exhibition	other
m u s e u m	1	85	44	9	29	15	86	31	71
	2	74	161	35	31	37	36	69	37
	3	110	190	51	14	49	25	218	30
total		269	395	95	74	101	147	318	138
%		18%	25%	6%	5%	7%	9%	21%	9%

(Arrangement of the research)

4-2. Analysis of Three museums poster layout by time interval

Three museums poster layout is the highest in horizontal layout, which accounted to 25% within 12 layouts. The second one is divided layout, which accounted for 18%, while the vertical layout takes 16%. The oblique layout is the least used layout which accounted for 3%, and the following are diagonal layout and curve layout, which both accounted for 4%. With the cross analysis and comparison, researcher has following finding.

First, Vertical layout is the most used in Museum 1’s poster layout, which has 104 pieces in total, among these posters, up to 56 pieces which produced during 1992-2001 was occupied the most. The cross-shape is the least, which has only 3 pieces.

Second, Horizontal layout is the most used in Museum 2’s poster layout, which have 119 pieces in total, among these posters, up to 57 pieces which produced within 1984-1991 was occupied the most. The C-shape and L-shape are the least, with both having only 16 pieces. Third, Horizontal layout is the most used in Museum 3’s poster layout, which has 195 pieces in total, among these posters, up to 69 pieces produced within 2012-2017 was occupied the most. The diagonal layout is the least, which has only 20 pieces.

4-3. Statistic of three museums posters category layout

With the cross analysis in different category layout of three museums art exhibition posters, researcher realized different arrangement design layout percentages among these art exhibition posters, and list the result in following table 4.

Table 4. Three museums art category poster layout

arrangement art category	More often used	Used the least
Painting & Calligraphy	Vertical, Divided, Horizontal	Diagonal, Circular
West painting	Horizontal, Divided, Compound	Oblique, Curve
Woodblock Print	Horizontal	Curve, Oblique
Sculpture	Vertical	C shape, L-Shaped, Oblique
Photography	Horizontal, Divided	Oblique, Diagonal
Design & Crafts	Horizontal, Vertical	L Shape, Cross-Shaped, Curve, Oblique
Multiple Exhibition	Horizontal, Divided, Vertical	Triangle, Diagonal
other	Horizontal, Vertical, Divided	Triangle, L-shaped, Compound,

Within three museums art exhibition poster design, the design background usually use work pictures as illustration combined with title and description, however, in the researcher's collected posters, it is found out there are more than 200 posters directly take work full layout for poster design background, which arrange in following table 5. From the table 5 it can be found that museum 1's full layout posters appear the most in painting & calligraphy category, and museum 2's full layout posters are west painting category, while museum 3's posters appear in west painting and multiple exhibition category. Although different museum have different distributed in full layout background posters, the west painting has still the largest amount of three museums full layout posters.

Table 5. three museums category posters full layout background layout statistics table

Category Museum	Painting & Calligraphy	West painting	Woodblock Print	Sculpture	Photography	Design & Crafts	Multiple Exhibition	other	total
1	24	9	1	5	5	19	6	15	84
2	9	19	4	3	7	8	11	2	63
3	9	25	3	0	8	2	25	4	76
total	42	53	8	8	20	29	42	21	223

(Arrangement of the research)

Continuing the above discussion of full layout posters, the researcher separated these posters to four time interval. Table 6 shows the difference in different time intervals. The 1990s has appeared the maximum numbers in full layout posters, and in these four time interval, Frequency of full layout posters has a great change.

Table 6. Three museums time interval posters full layout background layout statistics table

Category Time interval	Painting & Calligraphy	West painting	Woodblock Print	Sculpture	Photography	Design & Crafts	Multiple Exhibition	other	total
1984-1990	4	9	1	1	1	4	5	1	26
1991-2000	22	16	4	4	10	15	21	8	100
2001-2010	16	14	2	3	7	10	8	10	70
2011-2017	0	14	1	0	2	0	8	2	27
total	42	53	8	8	20	29	42	21	223

(Arrangement of the research)

5、 Summary

This Research has collected 1,537 poster samples from three museums domestic exhibitions. From content category and layout analysis, it was found to have the following findings.

- (1) The results of the poster samples from the three museums found that the number of art exhibitions in Taipei Fine Arts Museum was dominated by west painting. National Museum of Fine Arts of the largest number of art exhibition categories for the comprehensive category. National Museum of History of the exhibition types, the highest point in the painting and the arts category, almost 23%.
- (2) The total number of poster arrangement of the three museums, the most widely used in horizontal layout, followed by the divided layout, again in the vertical layout. However, after crossing analyze found that National Museum of History of the poster layout is different from other museum, which is the vertical majority.
- (3) The exhibitions of the three museums promote posters of various types of arrangement, with vertical, horizontal and divided majority. Sculpture category appears in a different poster arrangement, this category in the layout of vertical choreography designed for the majority.
- (4) It is also worth mentioning that, after 2000, the National Taiwan Museum of Fine Arts Digital Technology category, in all kinds of art exhibits in the obvious growth. In particular, after 2010, science and technology art has become the mainstream of the National Taiwan Museum of Fine Arts.
- (5) There are a high proportion of the exhibition posters of the three museums, based on the works shown as the basics, together with the main title and text description, for the design style. Since 1990, painting and calligraphy, Western painting and comprehensive class can be

seen more often to display works as a base map, with full layout of the layout of matching with the main title and copy of the description style. Which the National Museum of History of painting and calligraphy class use the highest proportion.

6. Acknowledgement

Thanks to National Museum of History for providing exhibition propaganda posters for reproduce photographically, and Taipei Fine Arts Museum as they provided past art exhibition poster digital archives, ensuring this article can be successfully completed.

REFERENCES

- Lu, Y., & Zhang, Z. (n.d.). Research design and methods, Taipei: Liu He Press. (Kenneth S. Bordens, Bruce B. Abbot)
- Taiwan Provincial Museum of Fine Arts poster album I. (1993). National Taiwan Museum of Arts.
- Taiwan Provincial Museum of Fine Arts poster album album II. (1998). National Taiwan Museum of Arts.
- Taipei Design Association. (1982), Cultural Poster Planning Report, Taipei: Cultural Construction Committee.
- Print Poster Design Exhibition sequence, Taipei: Valve Publisher
- Lin, P. J. (1996). The poster of Taiwan's back and forth, and the definition and function of Poster, (Aesthetic education, No. 76).
- Lin, P. C. (1986). Poster Design Introduction, Poster Design Skills
- He, Y. Z. (1978). Graphic design, Taipei: Lion Book Company
- Yuan, M. L. (1986). Shallow poster design. Taipei Fine Arts Museum
- Yang, Q. T. (1997). Constitute 1, Taipei: Three people bookstore
- Yang, S. X. (2002). Layout design Taipei: Arts Hall
- Chang, Y. L. (1986). Poster design principles, Taipei Fine Arts Museum

Jane, S. F., & Chen, X. H. (1995). Design research method content analysis method, Taipei: Cheng Hua

Li, P. H. (2001). Study on the Types of Visual Design Works of Taiwan's Official Art Exhibition.

Zhang, X. W. (2004). Research on the Poster of the Museum - Taking the National Taiwan Museum of History as an Example, Taipei City Normal University.

Yang, Q. T. (2005). Postmodernity Observation of Contemporary Poster Design in Taiwan, Postmodern Proceedings.

Cai, M. X. (2006). The Application of Narrative Design Theory in Poster Design - A Case Study of Taipei Poster Design, Department of Applied Fine Arts, Fu Jen University.