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## ARTICLE

# The New Incorporation of Video Art and Video Poetry during the COVID-19 Pandemic: A Matter of Myth or Existing Reality

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## ABSTRACT

This paper corresponds to an interdisciplinary investigation based on literature, art and new media to involve own experiences of video work and study of the health crisis between 2020 and 2021 in Spain. The main goal is to investigate the sample of the three videos produced on the coronavirus pandemic, creating a social dialogue to incorporate media arts together with literary arts. It is important to propose the two pieces of video, both the poem or the art discourse and the audiovisual technology to integrate the artwork's interdisciplinary. Based on this discussion, it consists of a referential account of creative thinking toward the pain of patients in times of COVID-19. In conclusion, this incorporation of videoart and video poetry, mainly, is facilitated to give the experimentation of artworks the opportunity to collaborate in the interdisciplinary or transdisciplinary project, depending on the connection or link between art and literature.

## 1. Introduction

Throughout the history of humanity, the literary imagination has been concerned with narrating the plague but also ways of overcoming those evils that at times put less this or that country under siege than humanity as a whole<sup>[1]</sup>.

Since the start of the pandemic, it has been impacted by the health crisis and the social crisis, of course, the economic crisis to harden infectious diseases. This evidence such as "ethics and culture that we need when we face extreme, life-changing situations"<sup>[2]</sup>. The arts and the coronavirus pandemic

disease (COVID-19) represent the creative act through art literature and new media.

Thanks to the classic literature *Der Zauberberg* [The Magic Mountain] by the German writer, Thomas Mann (1875-1955) on the experience related to disease and art for questioning the vital efficacy. Likewise, to the extent that the work is capable of capturing the idea, and feeling closer to the infectious disease. Well, that he is precisely capable of knowing the disease of Mann's novel to deeply understand the influence of the mortality, the quarantine, the sanatorium, and the art.

Interestingly, the American writer Dean Koontz's sci-fi thriller novel "The Eyes of Darkness" was written in 1981 and already predicted the outbreak of the coronavirus. However, according to the reporters, they are totally false, since it is the book novel that describes a fictitious virus; and such as the CNN newspaper quote about Koontz's novel, well, the mortality rate for coronavirus is not even close to 100%<sup>[3,4]</sup>.

Both novels would be impossible to interpret in the matter of myth or in the existing reality. It is important that the argument in this survey of classical literature and contemporary literature is about the link to the COVID-19 pandemic.

In this review, we have just a few examples that literature has a function in collective life since it invites us to question ourselves about things that we take for granted and to question traditions and beliefs or vital situations that often seem indeclinable to us, as well as the relationship between a social scenario and its most veiled causes<sup>[1]</sup>.

We return to the theme of art literature and new media, the greatest need being reference works or detonations that are artistically. Notwithstanding, it is difficult to analyze the works of video art and video poetry to propose new trends in the face of life-threatening diseases. If in biological terms the virus is invisible to the human eye, in any case, we are witnessing the imaginal montages of an expanded visually: on television, on the internet, on social networks, in graphs of comparative curves, etc., the virus appears and, like every apparition, it also lurks<sup>[5]</sup>.

Just as the physical nature does not relax and nothing can be solved with the vital independence over the concept of art, but also a certain discipline that is destroyed, and then restored life is obtained<sup>[6,7]</sup>. Therefore, this meaning of the disease and the literature exemplify different health and social risk factors, both the sequel and post-COVID-19 traumatic events.

The main goal is to incorporate the creative proposal through the art discourse, both media and literature, and contemporary art, facilitating works of video art and video poetry. Just as narrative art and narrative poetry are to reflect the interpretive approach of the other diseases in art and literature.

Therefore, this proposed objective and the approach to the different recurring stories in hard times; but in both cases, they are quite complex; however, there are some basic criteria of creative work for the discourse of current art and narrative poetry during the COVID-19 pandemic.

## 2. Literature Review

This literature review consists of the experience of interdisciplinary (or transdisciplinary) art, creating a

social dialogue through the incorporation of media arts and literary arts. Literature allows us to overflow the borders of our individual reality, it allows ( ... ) to get to know the other (sometimes deeply), understand the recondite and the contradictory aspects of humanity, and through reading leads us to assume challenges and commitments with that other<sup>[1]</sup>.

There is a widening gap between technology and literature through the search for "poetry during lockdown"<sup>[8]</sup>. The question of the debating in literary during hard times. Just as the art and the writing has received a fair amount in two areas (video art and video poetry) about the creative freedom. And too often the comparative literature, especially in the contemporary art for the new media, above all, it is the most notable of working the artwork in the COVID-19 pandemic.

Fairly complex of interdisciplinary (or transdisciplinary) study to raise the cultural artifact and the literary text to involve a reading or dramatization through a poem, and even a part of the art discourse. In some general terms, however, contemporary literature beyond the creative image, both photography on the still image and cinema on the moving image, as well as the visual literature to generate creative art.

For example, in some poetry works, acquire knowledge of poetic narrative, depending on the different characteristics of art language<sup>[9-11]</sup>. Another example of linguistic diversity in times of the COVID-19 crisis has become a mass communication challenge to spread knowledge of the population<sup>[12]</sup>. This influences us in its creators, where literary works are inspired by the study of narrative poetry, such as art discourse. Therefore, this linguistic discipline corresponds to the poetic language, whose relationship with mythology or reality in times of COVID19.

### 2.1 Art Discourse or Video Poetry

Video poems, both pieces made not only by poets but also by artists and even by audiovisual designers, can be seen as a particular dimension where audiovisual technology, symbolic expression, and design discipline are intertwined<sup>[13]</sup>.

Video poetry is linked with visual art with digital images, also text, and sound to create the study of digital video poetry, and such as divergent art. We present two divergent art forms emerging from visual arts and English language arts as categories of study and research<sup>[14]</sup>. From the point of view of poetic art on disease, it corresponds to the thought of social reality.

However, not all videos belong to the genre of video poetry, but also exist in some creative works that share the genre, such as the audiovisual pieces that complement, juxtapose or merge text, image, and

sound, promoting a poetic experience<sup>[13,15]</sup>. Therefore, art discourse and video poetry are incorporated into the creative project through new media.

## 2.2 Acceptance of Media Arts in Video Poetry

It is very curious to talk about it with the advent of digital technology during the COVID-19 crisis to allow greater access to media arts. In this sense, the poetic language can be visible what is hidden behind the (electronic) device: Are they capable of creating a new poetic experience that generates a new vision of the technological world?

Beyond the device, and its technological characteristics, it is also the one who carries out the work, who projects it, who imprints his agency, his subjectivity on what he wants to communicate<sup>[13]</sup>. This concept of poetic video works on narration and composition arises in this process of incorporating media arts into poetic video that allows the acceptance of project thinking.

However, in our opinion of some authors on the techniques used for the production of the video, both the creation and the visual narrative in media; as well as addressing screen production practices that continue to evolve on a global stage; therefore, innovative screen production experiences are appearing in the cultural production; and thanks to the development of technology and the Internet, they are delivering the increasingly narrative style for mobile screens<sup>[16,17]</sup>.

## 2.3 Question of New Media or Invisibility of the Body

It is difficult to analyze the comparison of COVID-19 on new media or the invisibility of the body. Social distancing has become an imperative for the prevention of contagion and the containment of COVID-19; in this sense, what betrays the implication of individual (or collective) practice for minimizing the physical contacts; just as the image reinforces the idea of individual (or collective) action towards approximation, or multiple contacts (body to body) that cause disease, terror, poverty or economic situation; as well as the question regarding diagnoses about culture and contemporary society<sup>[18]</sup>. These new spaces of the invisibility of the body as the aesthetic and poetic manifestation against the COVID-19 disease.

We imagine that some situations of invisibility where the body is introduced to refer to the pain of the deadly disease, especially for post-COVID-19 patients. In short, this modality of individual on visual culture and the invisibility of bodies, for this reason, before the impossibility that produces bodies without odors, without vices, without secretions and dirt, without eroticism; therefore, the bodies are exclusively visible, that is, the vision in a hygienist paradigm that defines from the limitation of contact<sup>[5]</sup>. Therefore, those experiences of

the body and various discussions about the video creativity of poetic literature.

Just as the concept of images, metaphor and visual representations during the COVID-19 pandemic that are transforming the virtuality through new media; likewise, in some stories that combine reality and science fiction, alternating doubts and astonishments; however, videos and photos are included in this line that describe the approach and visualization of the media, both international newspapers and prestigious magazines on the cover of O Globo, The New York Time, The New Yorker, Time, Der Spiegel, The Economist, and among others<sup>[19]</sup>.

It is interesting to note that the process of interpreting and explaining individual, collective, and space-time action of the human being through the discursive-material circulation of symbols, styles, and emotional repertoires that are deposited consciously and unconsciously in culture<sup>[20]</sup>.

This art concept is allowed to include works derived from literature and technology, of course, video poetry and virtuality in hard times. This perspective has shown that the contemporary age is characterized by an arrogant manifestation of the human affective world, bodily embodied, but virtually expressed in an amplified way through cyberspace.

## 3. Artworks over COVID-19 Pandemic

In some examples, to summarize these pieces and the own vision of creativity through art literature in hard times of COVID19. However, from the totality of the three videos, the poetry is created, since each phrase that is seen in each of them. All the original poems are versioned in Spanish and finished artworks during the study stay in Barcelona (Spain) of 2020 and 2021.

### 3.1 Video Poetry (with Video Art) #1: La agonía [The agony](Figure 1)

This first art format in video poetry to develop a narrative discourse and photographic style—such as the digital manipulation (photocomposition or photomontage) of an anonymous portrait—, where there is a complete poem. Next, a complete poem of “The agony”:

How many people die every day? Of what do people die? This is how the pandemic.

What kind of pandemic?

I am not interested in the type of pandemic.

Every day thousands of people die without knowing the body so vulnerable,

too mysterious to die without mercy.

They are the great-forgotten his loved ones.

Just as the issue of disease and the health crisis.

It will be worse (to) humanity to forget a portrait about reality and testimony.

Nobody, they believed it the safest masks ... Too stupid

[to get infected, or remove the masks without consent. The life is very hard for creating ...

Just as a portrait is to question the pandemic on current art

[between the pain so real and the fear towards death. Where is the hope to remedy and/or survive?

The question of social ethics; too complex to give a good stupidity.

So a greater influence of current art to be asleep at the political and nefarious power.

Too horrifying by the humanity;

the humanity is too innocent.

So he kills such a poor and miserable people.

A struggle by the life misery as the social criticism, and the absence by the sanitary envy.

Of What to be envious?

There is no cure the envy. Full of excuse to criticize the health life.

A great blow to the people!

Our people are suffering and dying ... !

A great human madness; full of neurosis of political power and the whole world.

They are full of louts;

They continue those dirty games so that the infected patients do not get involved,

[and the *decessus* [‘*decesses*’ in Latin].

Unbearable by fear and merciless death of the vulnerable body;

impossible of the vulnerable body. ..

So it feels such a severe pain towards the lungs and their mind.

Demonstrating the acceptability of the envy on a short story

[ and its voluntary or involuntary face.]

(Own poem, 2021)



**Figure 1 .** Screenshot of video poetry “La agonía ” [ The agony] (2021).Video, HD, 2:55 min. Sound of “Corona -virus” by Scott Buckley. Voice of the own narrator. Source: Personal artwork.

### 3.2 Video Poetry (withVideoArt)

#### #2:Metáforasobre la pandemia [Metaphor about the Pandemic] (Figure 2)

This second video poetry art format to represent the series of different testimonies of post COVID-19 patients, and different points of Catalan hospitals and clinics, expressing a greater practical knowledge. Just as the visual metaphor (or the poetic-visual discourse), and the own look regarding the social disease. Next, a complete poetic discourse of “Metaphor about the pandemic ” :

##### Act I

I had symptoms on March 20 , 2020.

I had a fever and called the CAP [ Centre d’Atenció Primària in Catalan or Centro de Atención Primaria in Spanish; “Primary Care Center”]. It was right at the beginning of the lockdown.

By the chest pain.

Fever, fatigue, diarrhea, low-grade fever, pneumonia, cough, tachycardia, malaise. Loss [of] smell, lack of appetite, very bad headache, muscle pain. Later loss of air.

Routine PCR.

There were no security measures yet.

##### Act II

I thought I could die.

My only fear was that there was the possibility that I would get worse.

Infect my relatives.

Losing my baby because she was 4 months pregnant. Infect my family.



For me none . For my parents, who tested positive, that they had a hard time being older.

Get the disease worse, go to the ICU [(Intensive Care Unit)], [and you could] die.

Infect my family.

I was sick with a low-grade fever [in] 40 days. Then I did not recover until two months later.

The chest pain lasted for 2 weeks and I was hospitalized for a week.

I was asymptomatic.

Fever in 18 hours, rest of symptoms in 126 hours. 1 week.

2 months with low-grade fever.

1 month and a half with shortness of breath and tiredness.

For 3 weeks.

### Act III

I do not feel responsible since I have always followed prevention measures.

Nothing responsible. Since it was at the beginning of the confinement and it was due to lack of PPE [Personal Protective Equipment].

Nothing responsible because from the first moment that the security measures were indicated, I carried them out. Mild because I took precautions[,] but in my residence [that] there were many infected.

Zero. There were no measures, no knowledge, we hardly knew what the disease was about.

(Own poem, 2021)

### 3.3 Video Poetry (with Video Art) #3: (La) Rambla (de Barcelona) y su desconfinamiento [(The) Rambla (of Barcelona) and Their Lifting of Lock- down] (Figure 3)

This work explores a brief tour of The Rambla (Barcelona, Spain) through the metaphor of lifting of lockdown of social for generating contingency in the face of the situation of the COVID-19 pandemic. However, this artistic concept and its narrative in the media, represent a series of responsibilities related to social ethics and self-care in hard times of the health-social crisis. It ' s also, this search for the media through literature and art to create a new vision in the development of a discourse, of course, the contemporary social context. Next, a complete poetic dis- course of “(The) Rambla (of Barcelona) and their lifting of lockdown” :

**Figure 2 .** Screenshot of video poetry “*Metáfora sobre lapandemia*” [ Metaphor about the pandemic] (2 02 1) .  
Video, HD, 3: 3 6 min. Not sound. Voice of the own narrator.



**Figure 3.** Screenshot of video poetry “(La) Rambla (de Barcelona) y su desconfinamiento” [(The) Rambla (of Barcelona) and their lifting of lockdown] (20 21) . Video, HD, 3: 24 min. Sound of “ Coronavirus” by Scott Buckley. Voice of the narrator by “Escolha Tecnologia ” team, synthetic voice with artificial intelligence.  
Source: Personal artwork.



Disease is a matter of health safety  
over human survival.  
It will be impossible with the new normality  
or the end of the pandemic.  
Too late to infect  
or die such madness.  
Too much pain, fear  
or agony towards routine life  
by the coronavirus test or the ineffective vaccine.

Too fragile for helpless patients;  
too much nightmare and caution towards chaotic excess.

It's time for lifting of lockdown. Nothing to be  
responsible.  
Their empty lives do not matter,  
but that the distances that unite.  
I observe and analyze in a short time:  
This deed is talking and splashing the infected droplets.

Life in silence  
to observe in another distance.  
So much nightmare  
to die without mercy.

For lack of control[,] delicacy of the body;  
his own soul towards pain  
with tough times.

Too much bitterness  
in human life;  
and little hope to live...  
We are living in a horrifying weather  
Of the health crisis and  
the social crisis.

(Own poem, 2021)

#### 4. Discussion

Literature has its metaphors to tell things and sometimes manages to concentrate in a single word the unfathomable otherness of nature that at certain moments in the history of humanity overwhelms us with its natural catastrophes, such as plagues and floods<sup>[1]</sup>. Based on this discussion, consists of a referential account of creative thinking toward the pain of patients in times of COVID-19. Poetry and the audiovisual dimensions converge from the construction of forms that evoke emotion and, in doing so, stress the common practices of project thinking<sup>[13]</sup>. Just as the

literature has a vital and collective sense in times of shared anguish<sup>[1]</sup>.

The most common signs of infection are respiratory symptoms: fever, cough and shortness of breath; most COVID-19 patients show extra-respiratory manifestations<sup>[21,22]</sup>. It is key to recognize that this pandemic could widen social inequalities and, therefore, social inequalities in health due to the consequences of confinement and the resulting economic and social impact<sup>[23]</sup>.

The linguistic forms of hope must rather follow the paths of critical and committed analysis, the paths of responsible information dissemination, and the paths of solidarity that consciously place us in front of common life<sup>[1]</sup>. On the other hand, there are different new media, both electronic art, and sound art, more and more sophisticated or most dominant media arts by the tracking-and such as the signal-of the written word or the spoken word, that is, new virtual spheres in times of the COVID-19 pandemic.

The indiscernibility between images and social practices and “self-designs” as the aesthetics of subjectivation, make up a type of individual focused on making their visibility<sup>[5]</sup>. And what it means (or might mean) in the artistic participation of the new incorporation of video art and video poetry during the health crisis and the social crisis, ofcourse, the global economic crisis.

The new meaning provided by the images and the sound strengthens the experience of the health crisis in Barcelona (Spain). This is allowed by audiovisual post-production technology or digital image manipulation. Just as the art gallery and the audiovisual device acquire different social dimensions, a new story or metaphor through a great influx of catastrophic life. Just as the different spaces of literature and artwork to check the treatment through the interpretive approach and the use of new technologies.

On the other hand, some creators adopt their grammatical and structural mechanisms from the literary art language and media arts language. These circumstances of video poetry through recurring world must subordinate their own creative act; that is to say, in fact, the video poems that work on social facts, historical memory or the representation of otherness, combine the poetic mode with the reflexive one<sup>[13]</sup>. Just as the combination, the importance of these two modalities of literary art and media arts of video poetry to create space-time of artworks such as the discourse and meaning of the deadly disease.

A good example of Verbal Art Online is to create different contexts of sounds and media poetry of words spoken in hard times<sup>[24]</sup>. This observation of art language through the study to attribute the comparison of sound (non-verbal and non-semantic) and narrative (verbal and semantic)<sup>[25]</sup>. Although there are different semantic debates that under-score the sound vibrations for

attending to those sounds, as well as the narrative review of soundscape studies<sup>[26,27]</sup>.

Most importantly, the accessible nature of poetry makes it an incredibly relevant and applicable tool, especially now, when genuine connections are a scarce commodity<sup>[28]</sup>. However, this reflection on ethics and the health crisis corresponds to the argument about social illness in times of the COVID-19 pandemic, focusing the narration or dis-course on contemporary art.

Other examples are some essential points: i) the metaphor of the “invisible enemy”, and ii) the virus as an “invisible enemy”<sup>[5]</sup>. Just like the metaphor of the COVID-19 pandemic, it has been a great complex in various scenarios before the impossibility of the work of artistic literature. This comes up as a metaphor to create decisions facing that deadly disease. Not always from the criticism of the rhetoric of COVID-19 to warn about the use of “invisible enemy” on the virus, that is, we imagine a trip to a place of the battle against the invisible enemy on the body. Although I am not referring to the political or war metaphor, also, it is possible to generate a correct path to present the artistic-poetic concept through new media.

And the little example: The language that makes the pandemic its own-and this moment of danger, the coronavirus-must serve for a collective evaluation of the state of our humanity and must strengthen the collaborative-solitary-paths of living in common<sup>[1]</sup>. Not all artworks require poetic rules or structures, both discourse, and narrative, of course, poetry, but also, the various forms of expression (or self-expression) by the experience painfully between life and death.

At the end of our discussion, not all works belong to literature or art to deepen the debate on the COVID-19 disease, but the most important thing is to know thereality or the myth in hard times. The most essential of works derived from literature and technology, of course, art, depending on the invisibility of the body to propose these three examples of art pieces in hard times.

## 5. Conclusions

This incorporation of video art and video poetry, mainly, is facilitated to give the experimentation of artworks the opportunity to collaborate in the interdisciplinary or transdisciplinary project, depending on the connection or link between art and literature. Just as video poetry, art is tied to technology, specifying its materialization and experimentation of visuals to institutionalize them by the cultural and creative industry during the COVID-19 pandemic<sup>[13,29]</sup>. This allows creating the works of visual artists or media artists to include their personalized ideas of poetic discourse regardless of the literary rule or structure, and likewise, the different most common characteristics of art literature.

It also provides a look and a critical word about culture, society, and contemporary ways of life. They only seek a reflexive mode of representation, production, and exhibition within the social reality in times of COVID19. Just as literature, art, and technology are linked to a referent of real life or myth, depending on ways of seeing and thinking that account for the deadly disease and prolonged time.

Finally, it is possible to conclude the work for the future of media arts and literary arts to transform the work of contemporary art. Just as the own experience of the three videos together about the disease, the pain, the agony and the confining problem in hard times in Barcelona, of course, the rest of the world.

### Conflict of Interest

There is no conflict of interest.

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