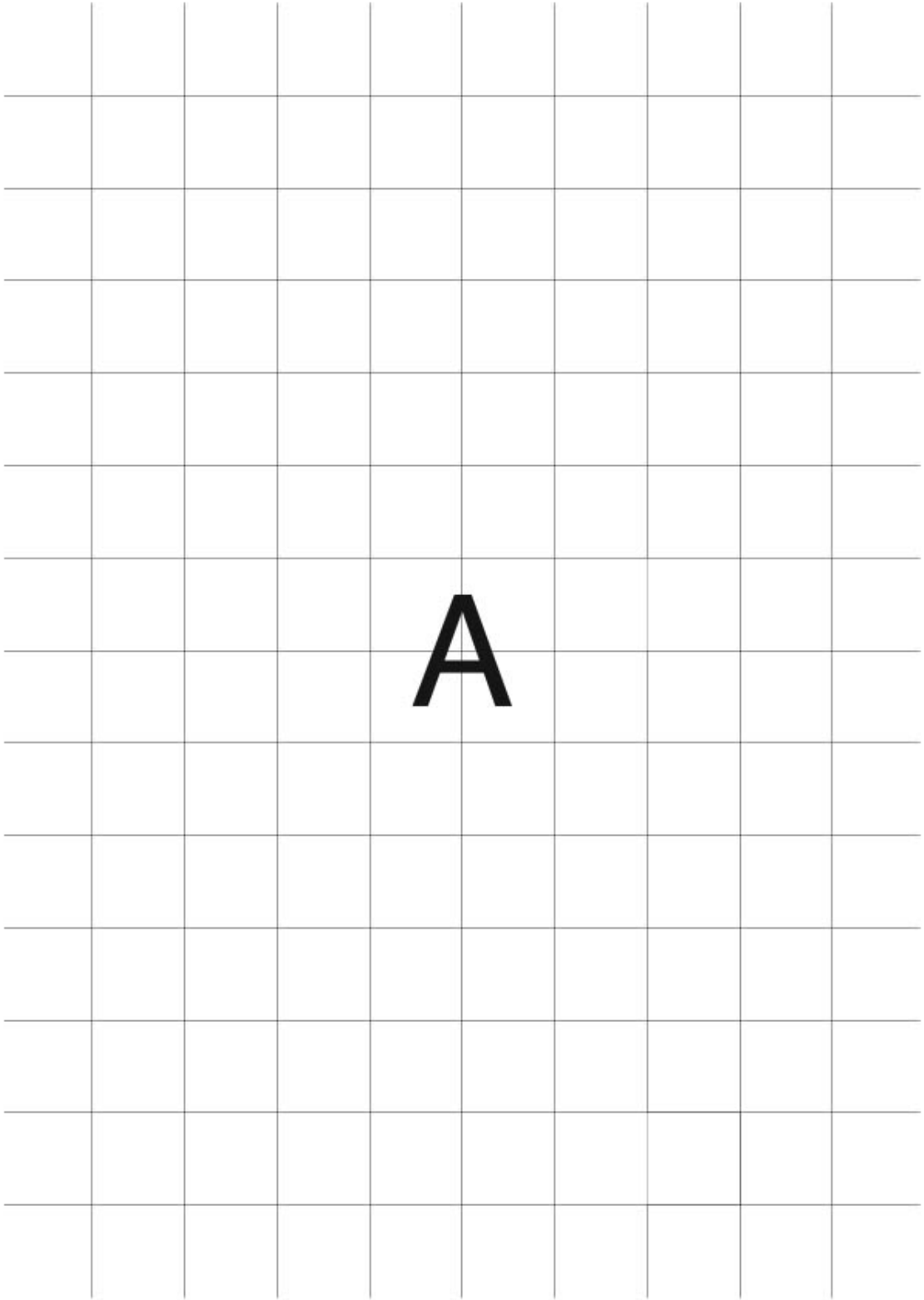
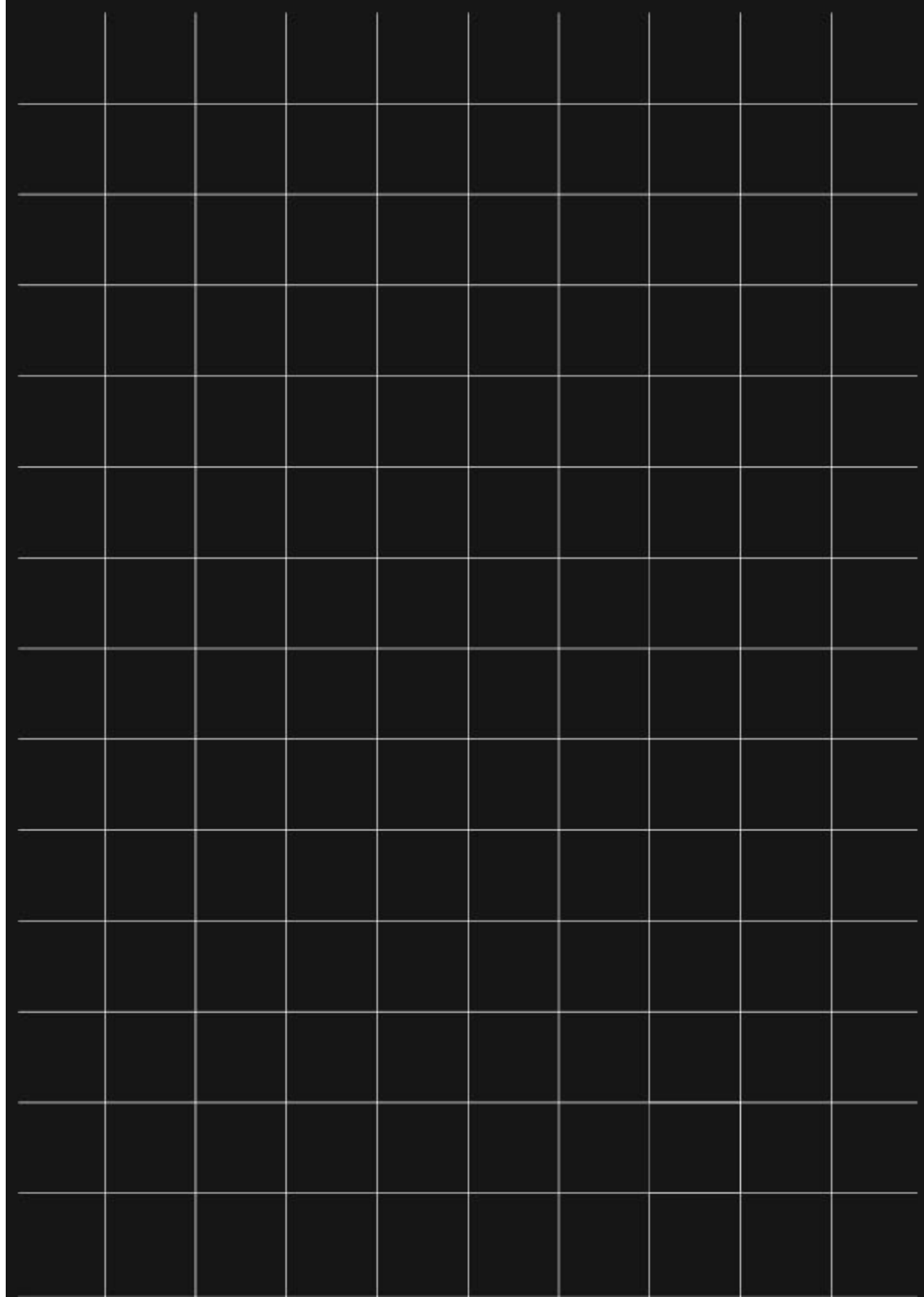
SIMON
PETER BENCE

TYPE_BREAK

ANALYSIS OF
LETTER
FRAGMENTATION


A



SIMON PETER BENCE

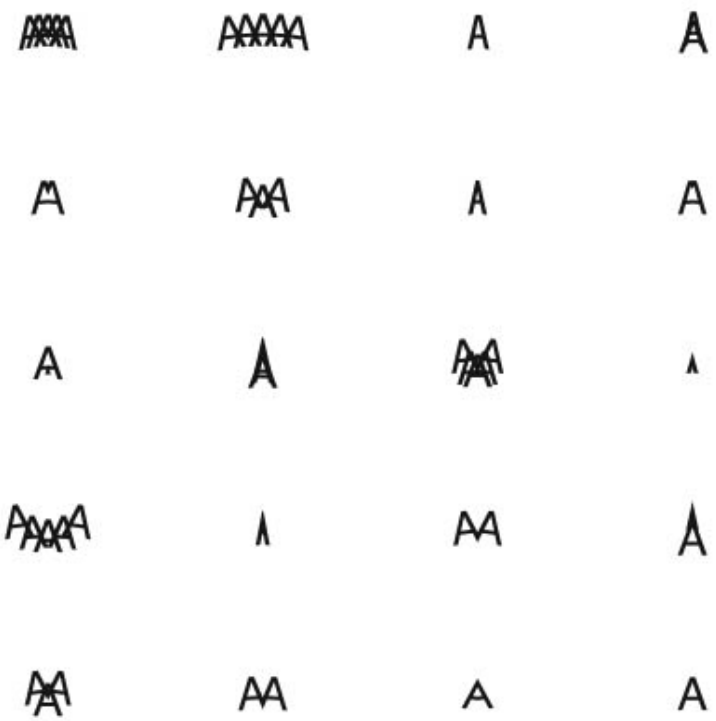
TYPE_BREAK
_analysis of letter fragmentation

Crossover of verbal meaning, typography and imagery. Experimenting with these disciplines, analysing and interacting them with the use of different interference methods and visual transcoding. The outcome is text–like image, i.e. picture with the option of verbal interpretation.

Without the intention to justify “pictorial turn” theory by W.J.T. Mitchell (the dominant role of picture against text, in the media–era), these artworks live in the time of “info–need” (M. McLuhan) and “new media” (M. Castells). Type–graphics were created to balance on the borderline between text and picture, art and design and thus are reflections of the current situation.

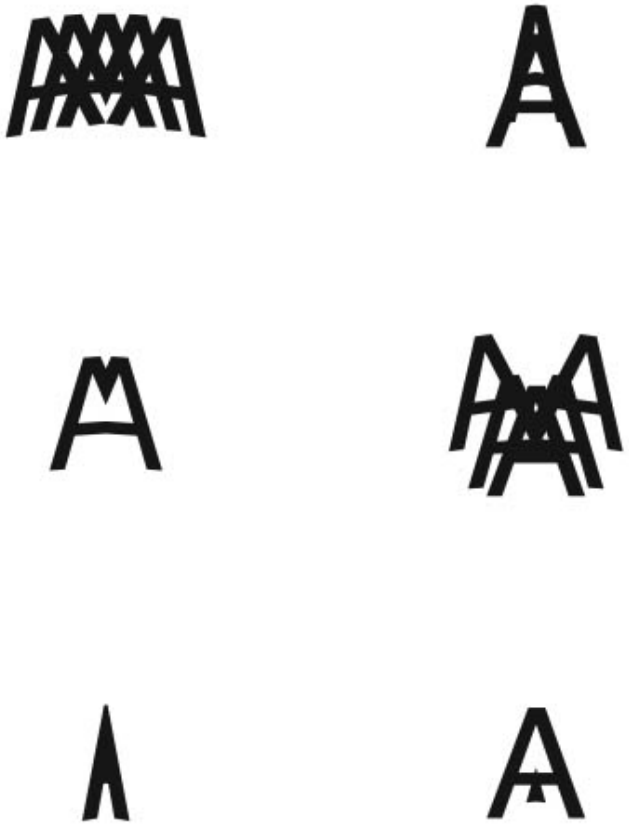
TYPE_BREAK contains concrete poetry artworks. Typographic structures realised with a systematic fragmentation method and with different visual algorithms which are consistently documented and analysed. This open and variable system is based on deformation and rebuilding of letter–forms (letter re–coding). The basic component is letter “A”, as the most elemental linguistic unit. Results of these experiments are new signs, new text–surfaces that don’t follow any semantic or syntactic relations.

TYPE CUT
_a-Iteration



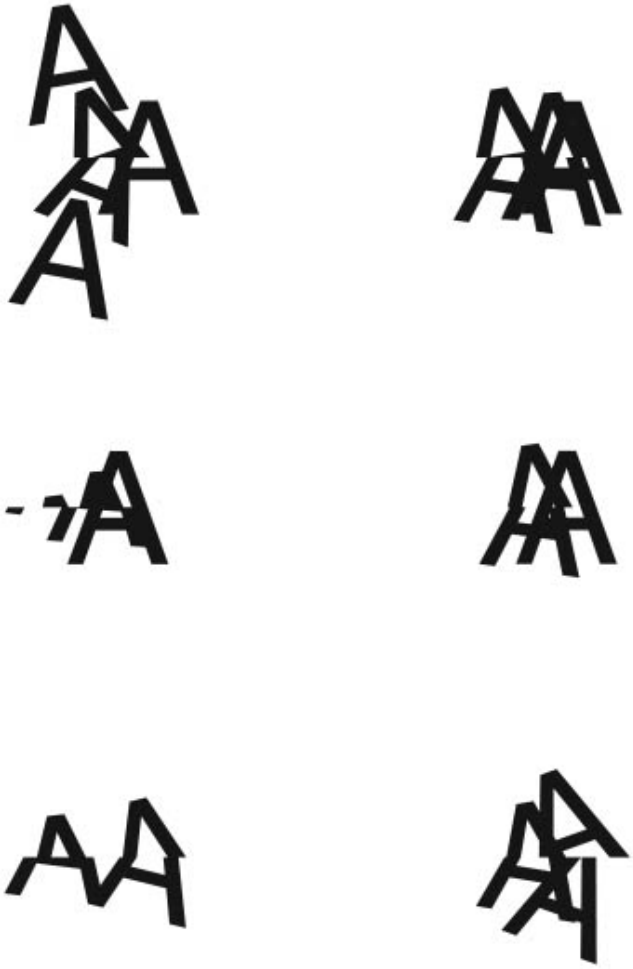
TYPE CUT / A–LTERATION / VERTICAL

TYPE CUT / A–LTERATION / HORIZONTAL



TYPE CUT / A-LTERATION / VERTICAL

SELECTED



TYPE CUT / A-LTERATION / HORIZONTAL

SELECTED

H. / NO. 18.

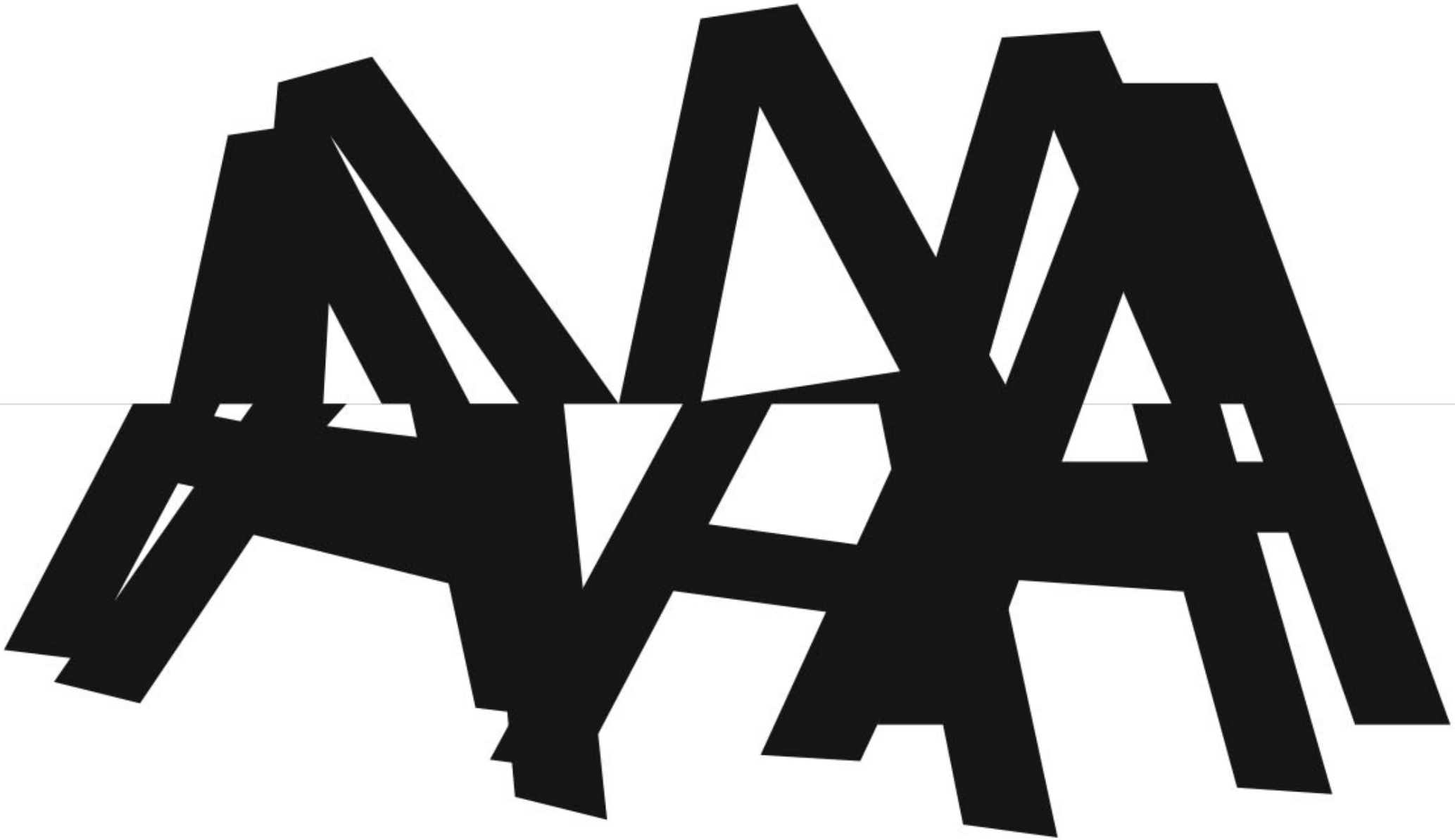
H. / NO. 17.

H. / NO. 16.

H. / NO. 15.

H. / NO. 3.

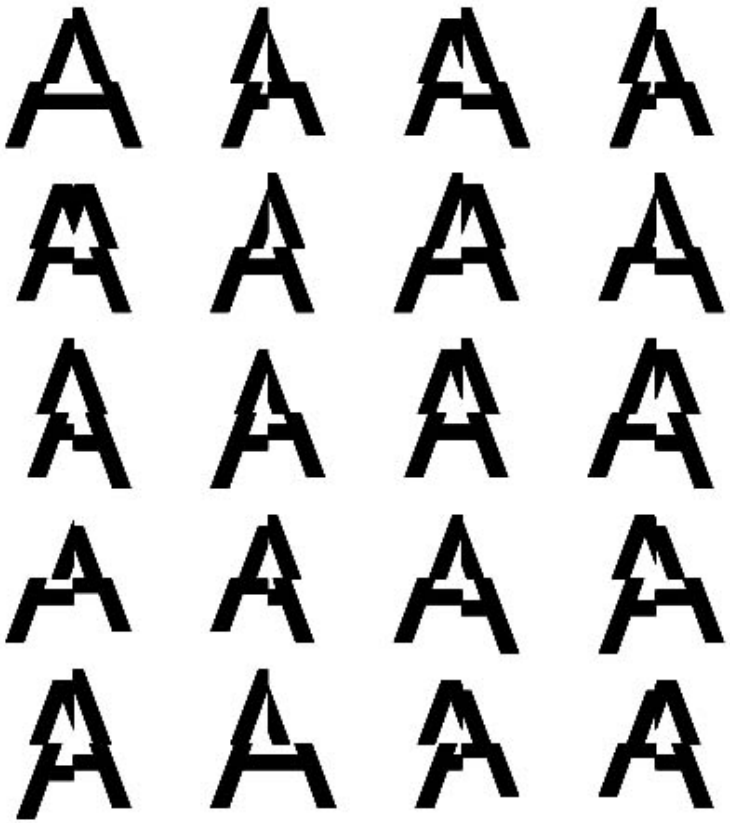
H. / NO. 4.



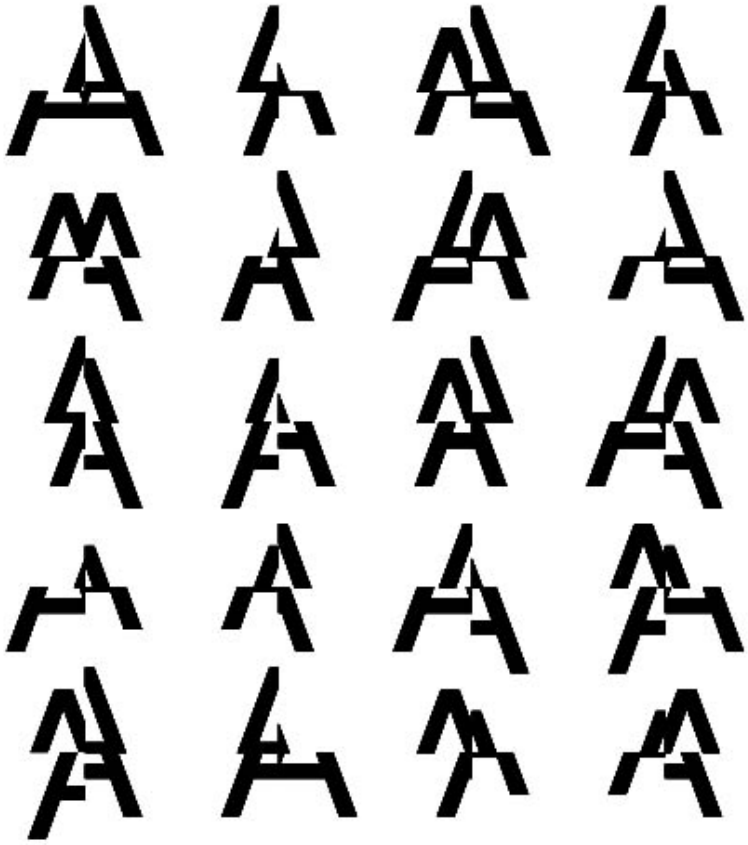
H. / NO. 14.

H. / NO. 8.

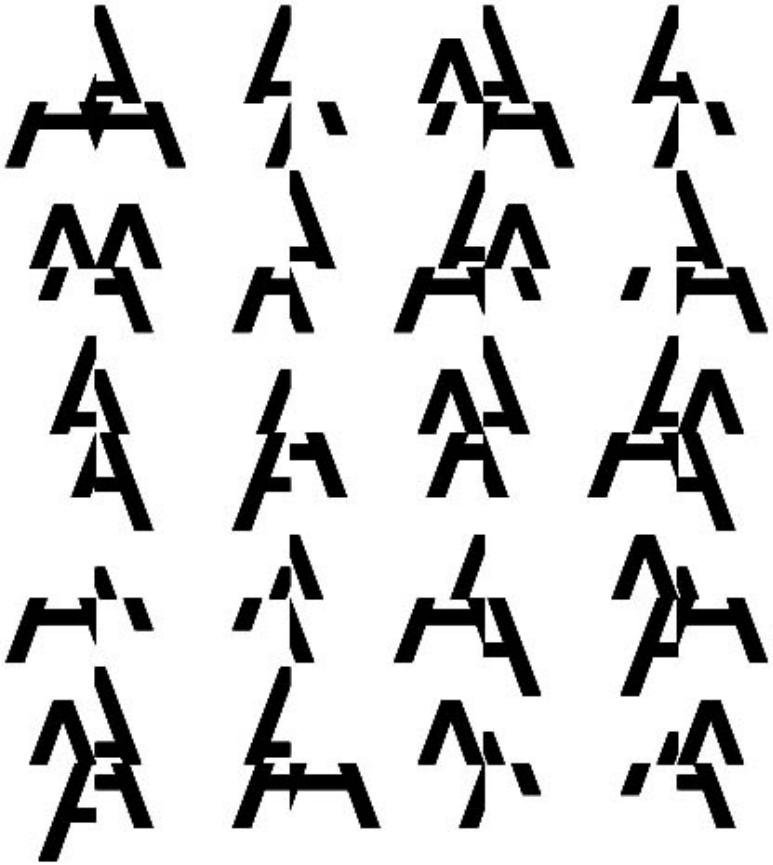
TYPE BREAK
_displace



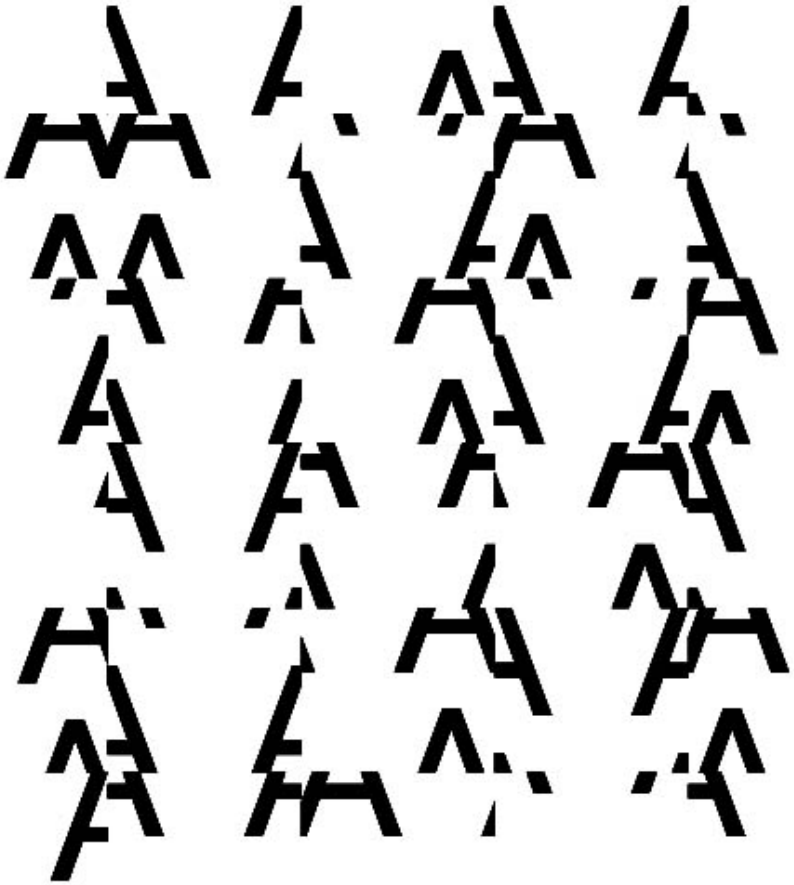
TYPE BREAK / DISPLACE / VER. A.



TYPE BREAK / DISPLACE / VER. B.



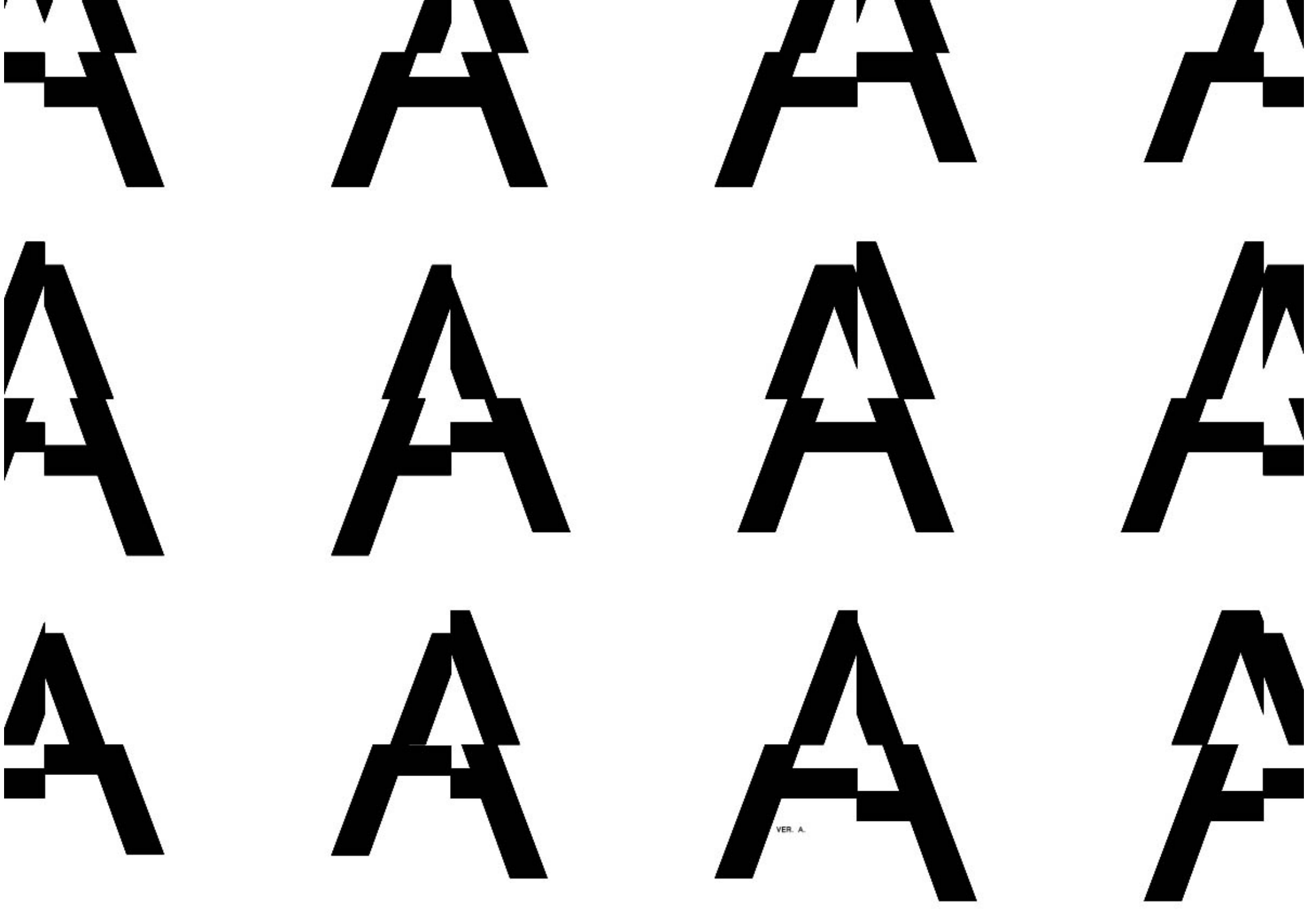
TYPE BREAK / DISPLACE / VER. C.

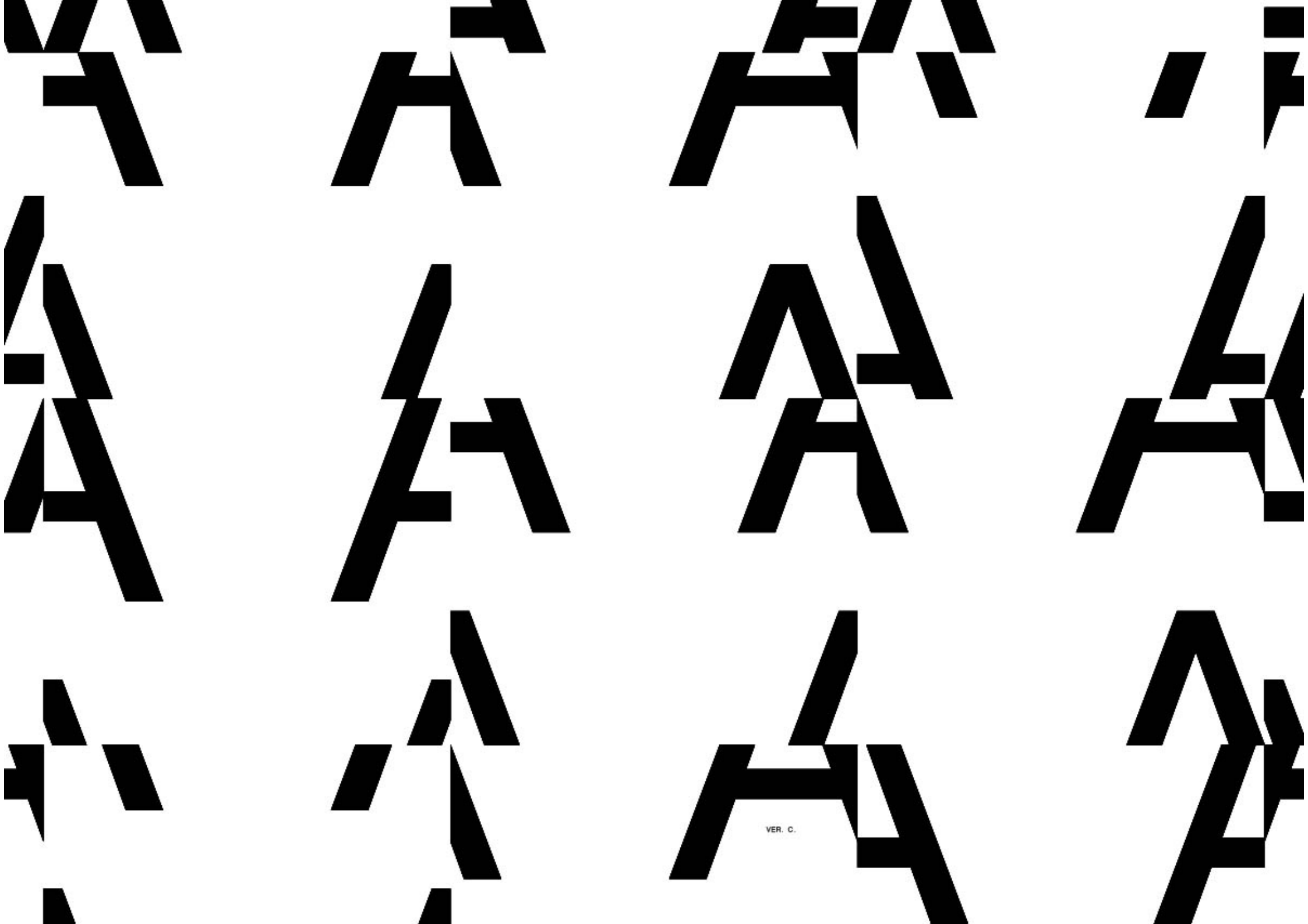


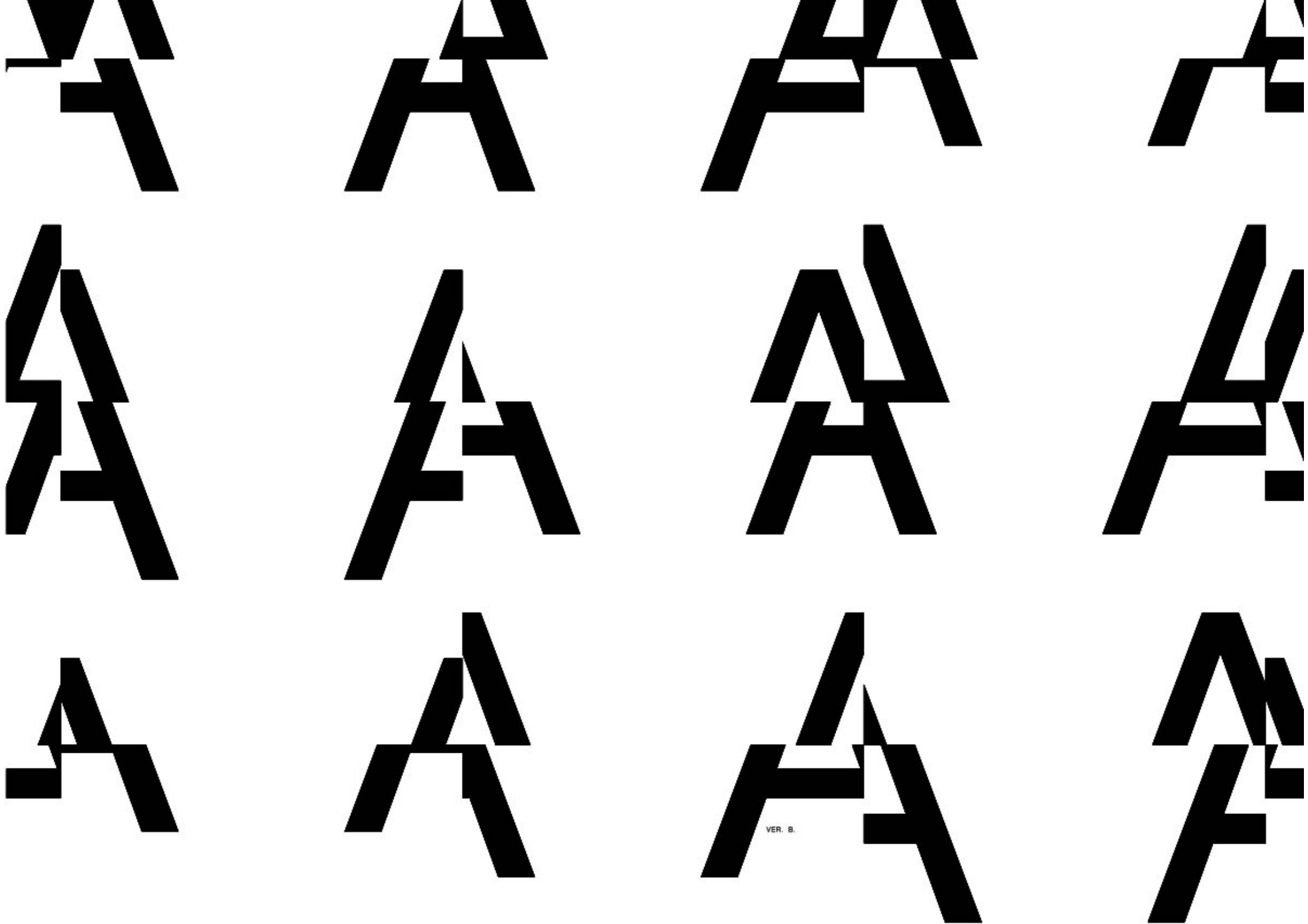
TYPE BREAK / DISPLACE / VER. D.

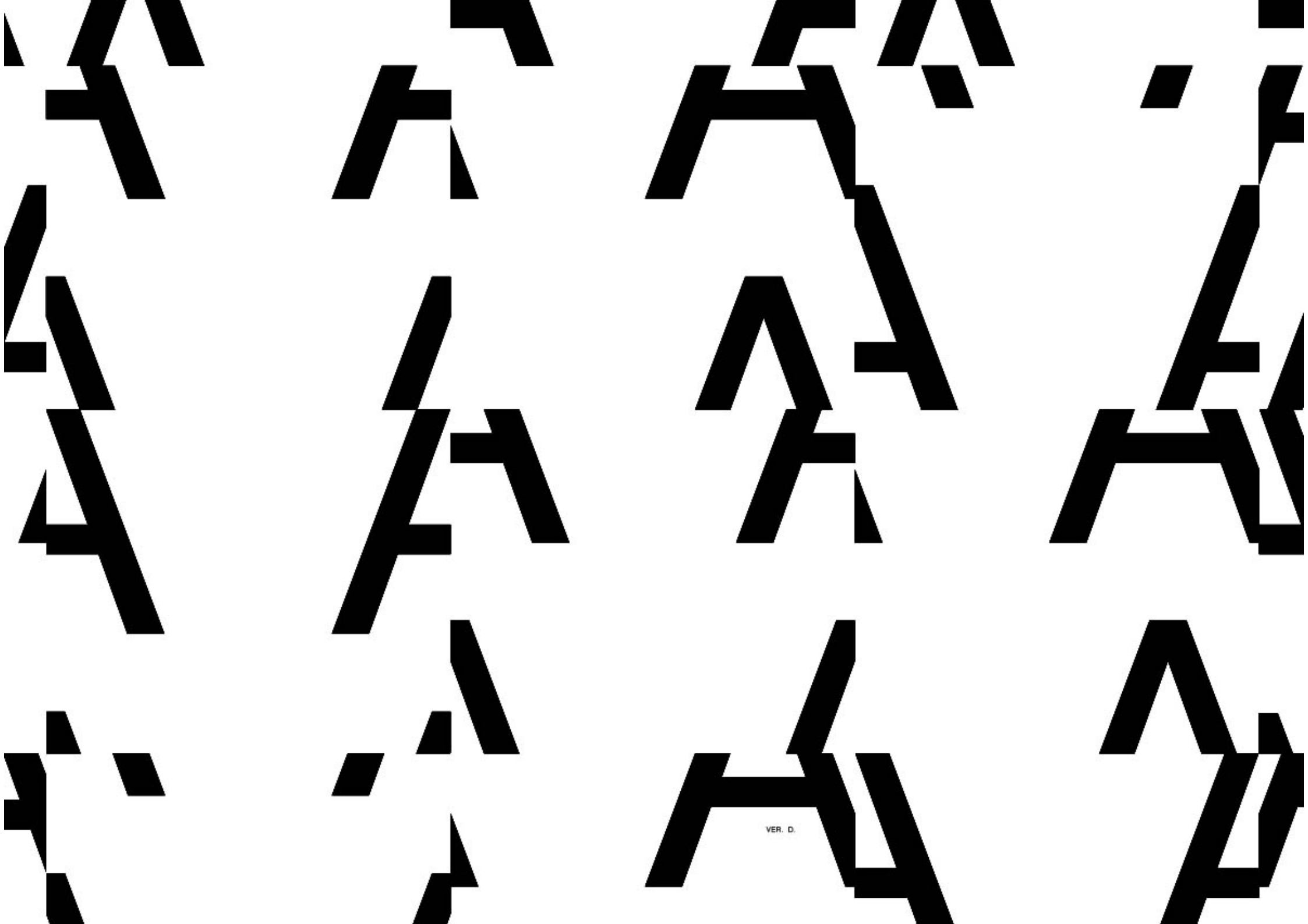
VER. C. / SEGM. 15.

VER. A. / SEGM. 20.

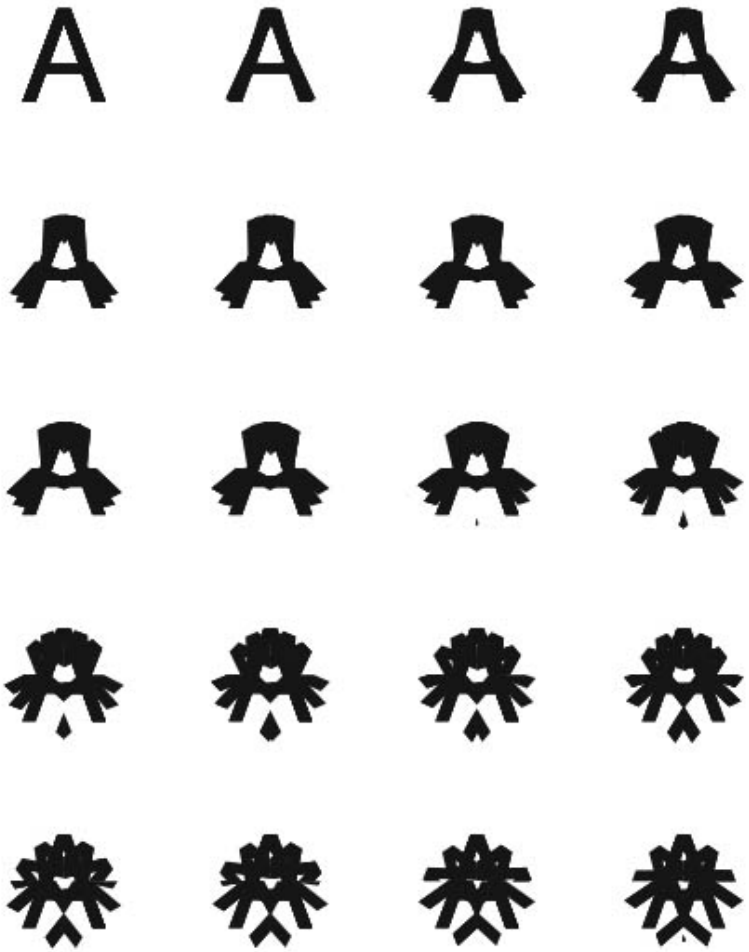

VER. A.


VER. C.

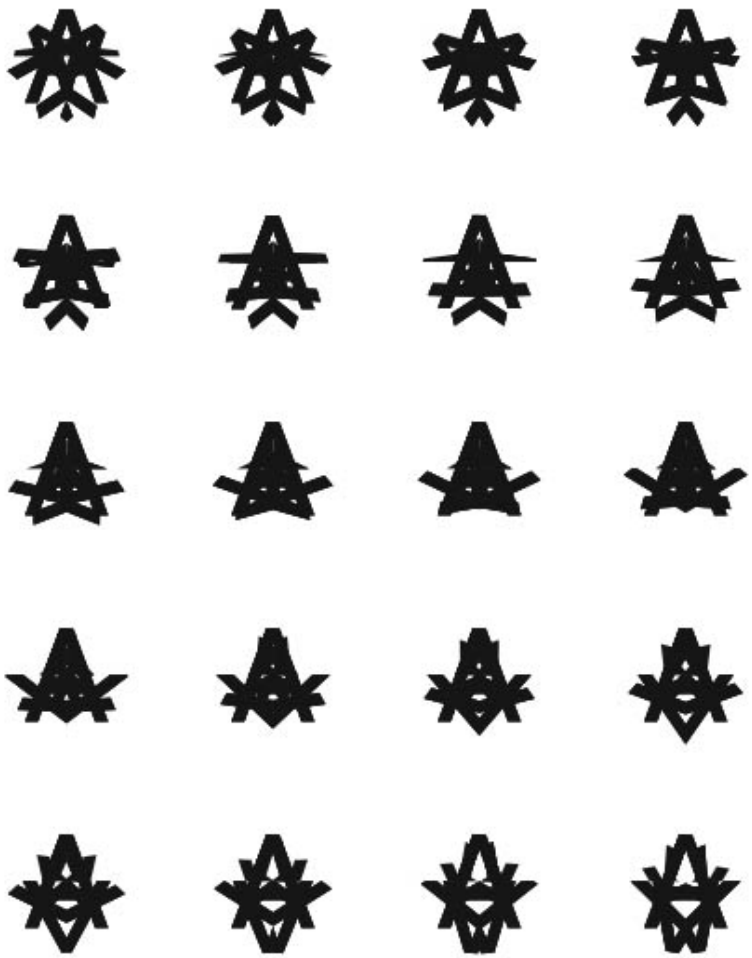

VER. B.


VER. D.

TYPE O MORPH
_eagle
_mask



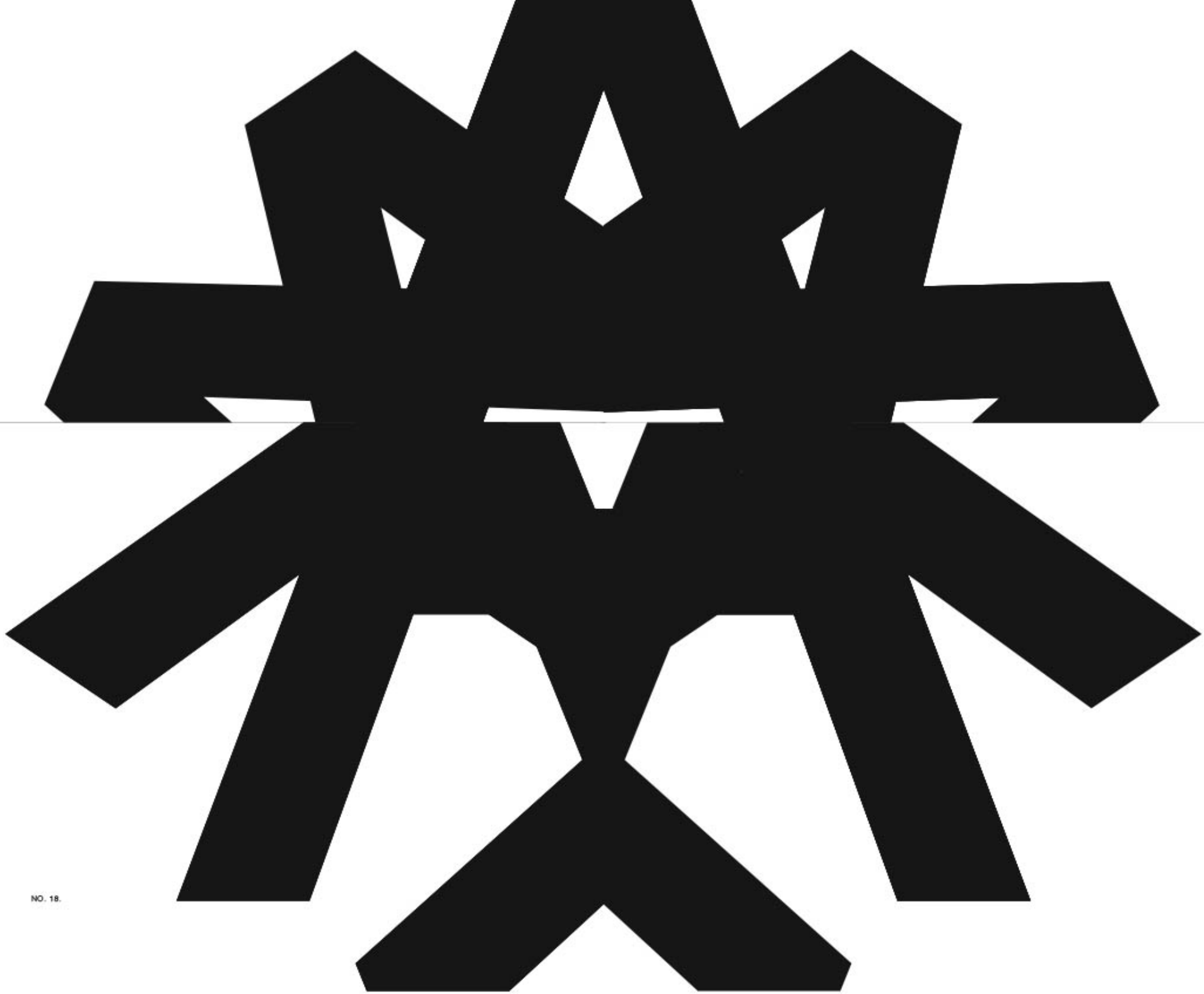
TYPE O MORPH / EAGLE / PROCESS / NO. 1–20.



TYPE O MORPH / MASK / PROCESS / NO. 20–40.

NO. 24.

NO. 20.



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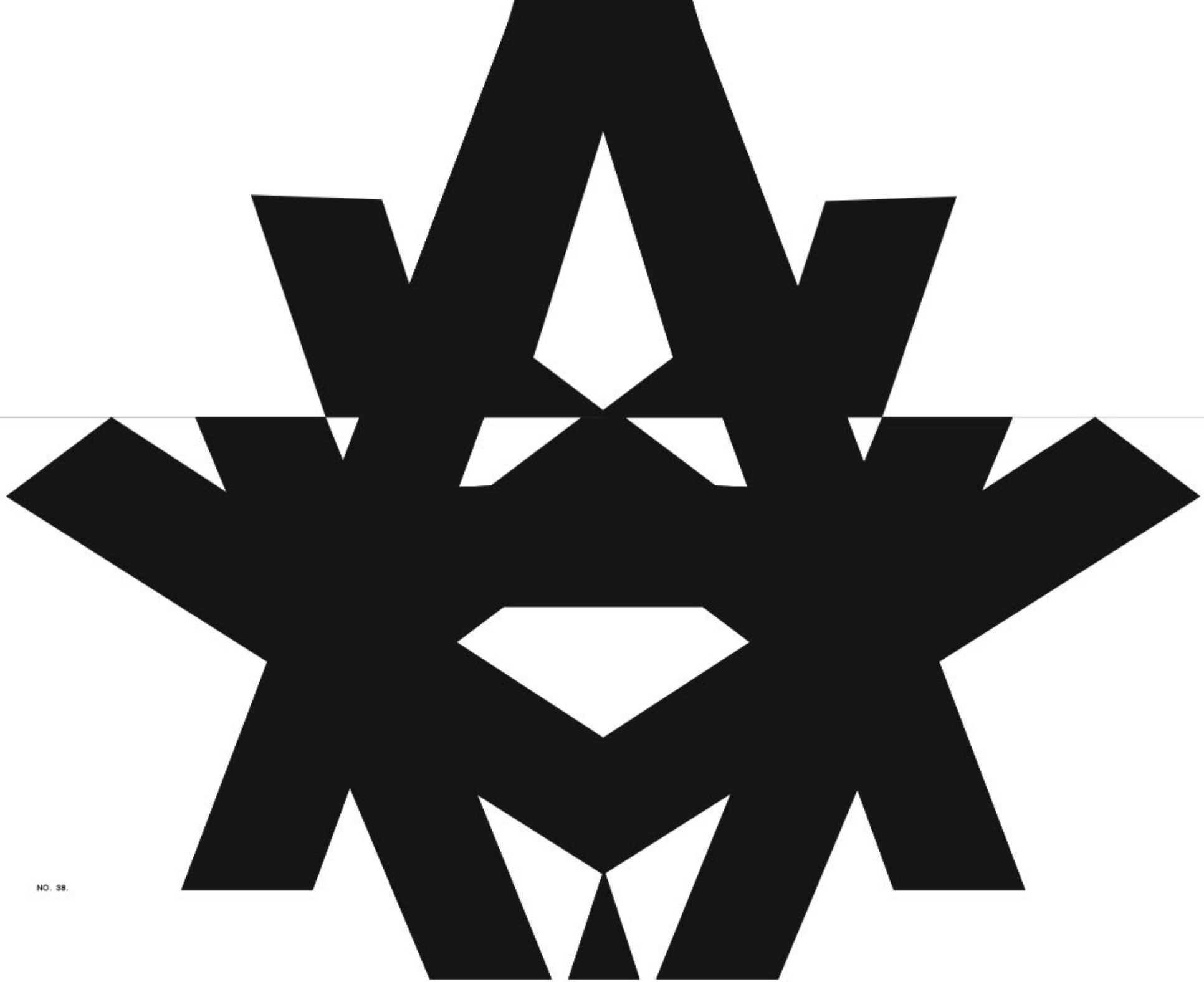
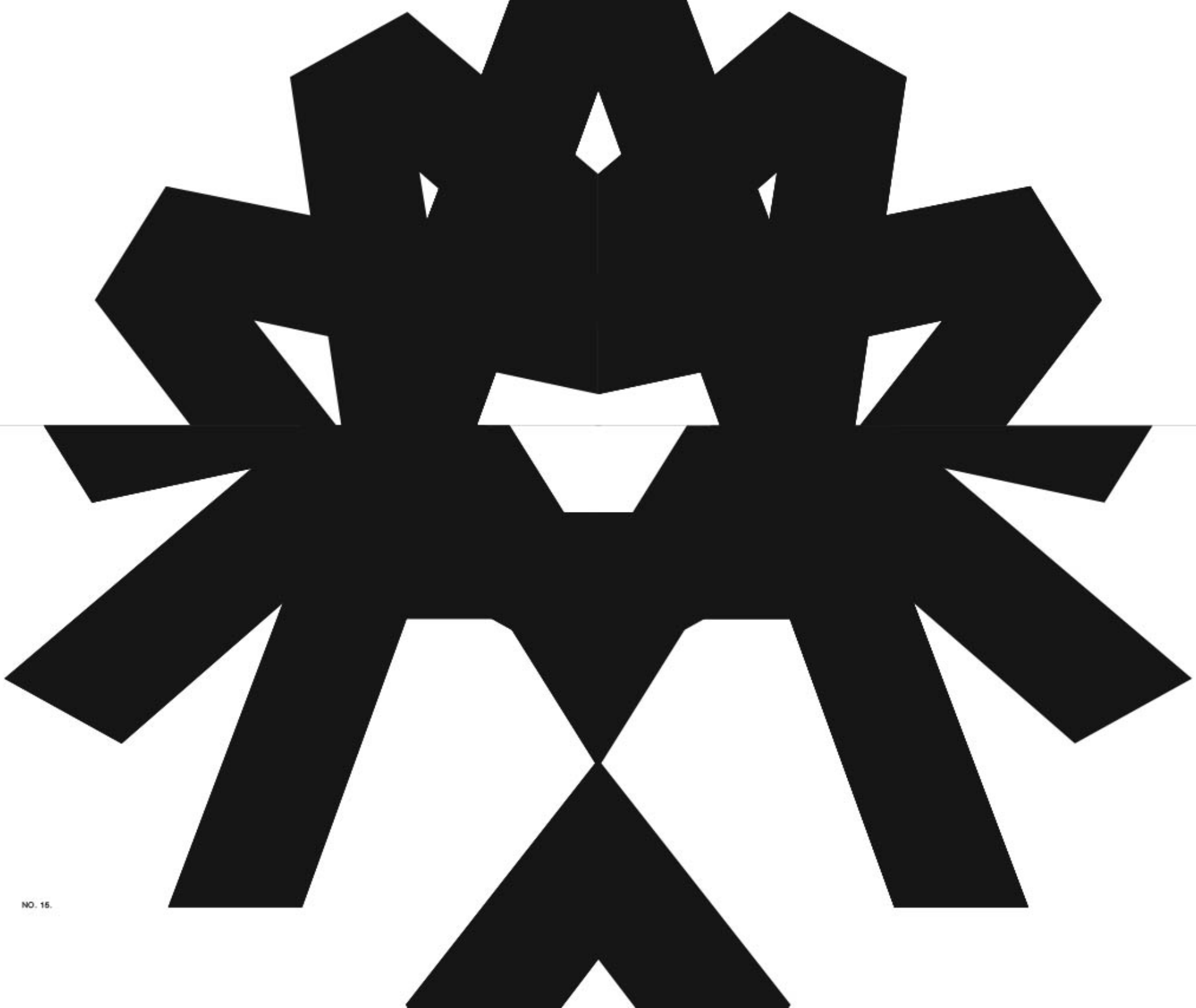


NO. 38.



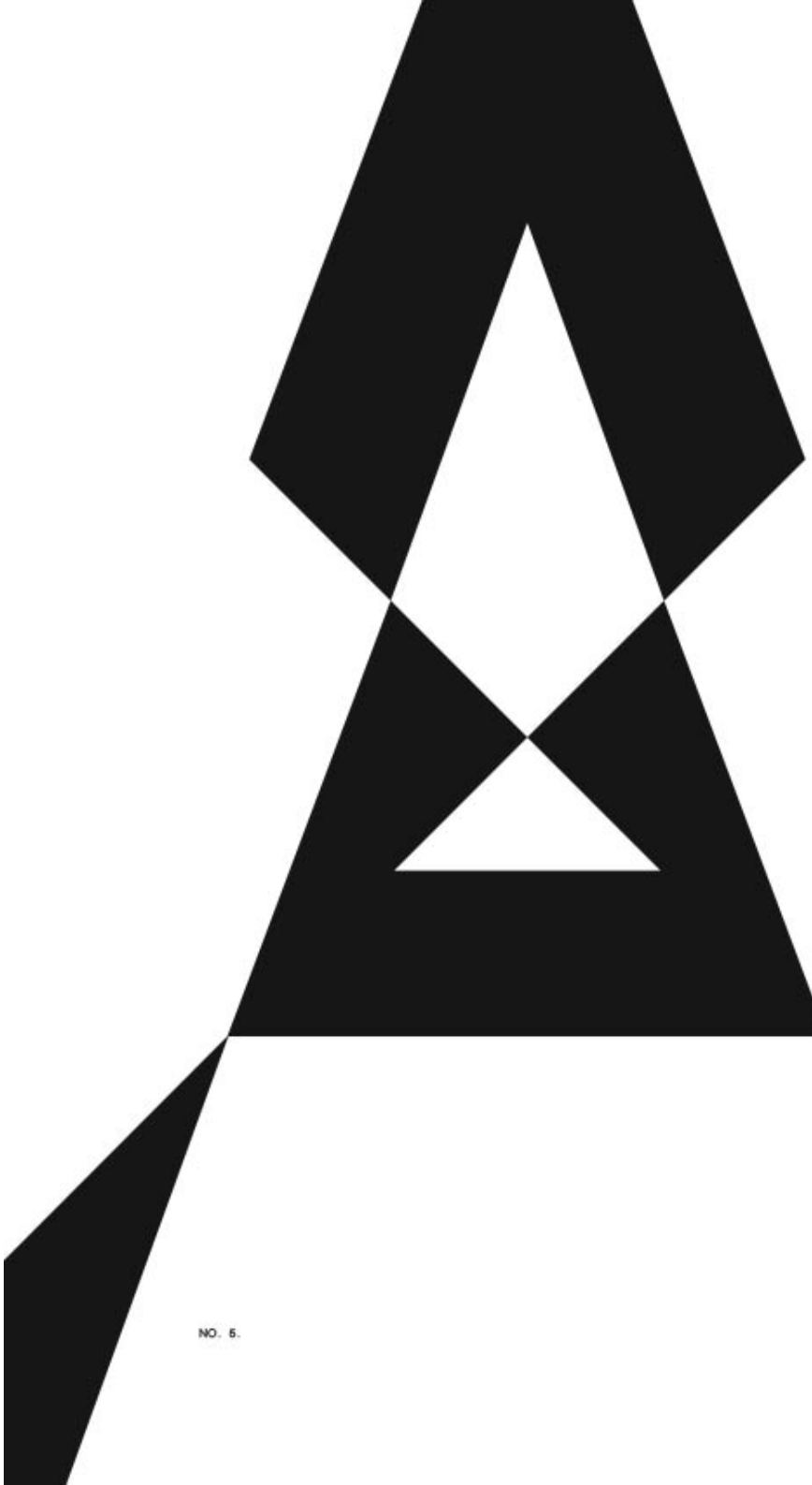
NO. 15.

NO. 24.

TYPE DISTORT
DIAGONAL
_wolf
_star

TYPE DISTORT / DIAGONAL / WOLF

TYPE DISTORT / DIAGONAL / STAR



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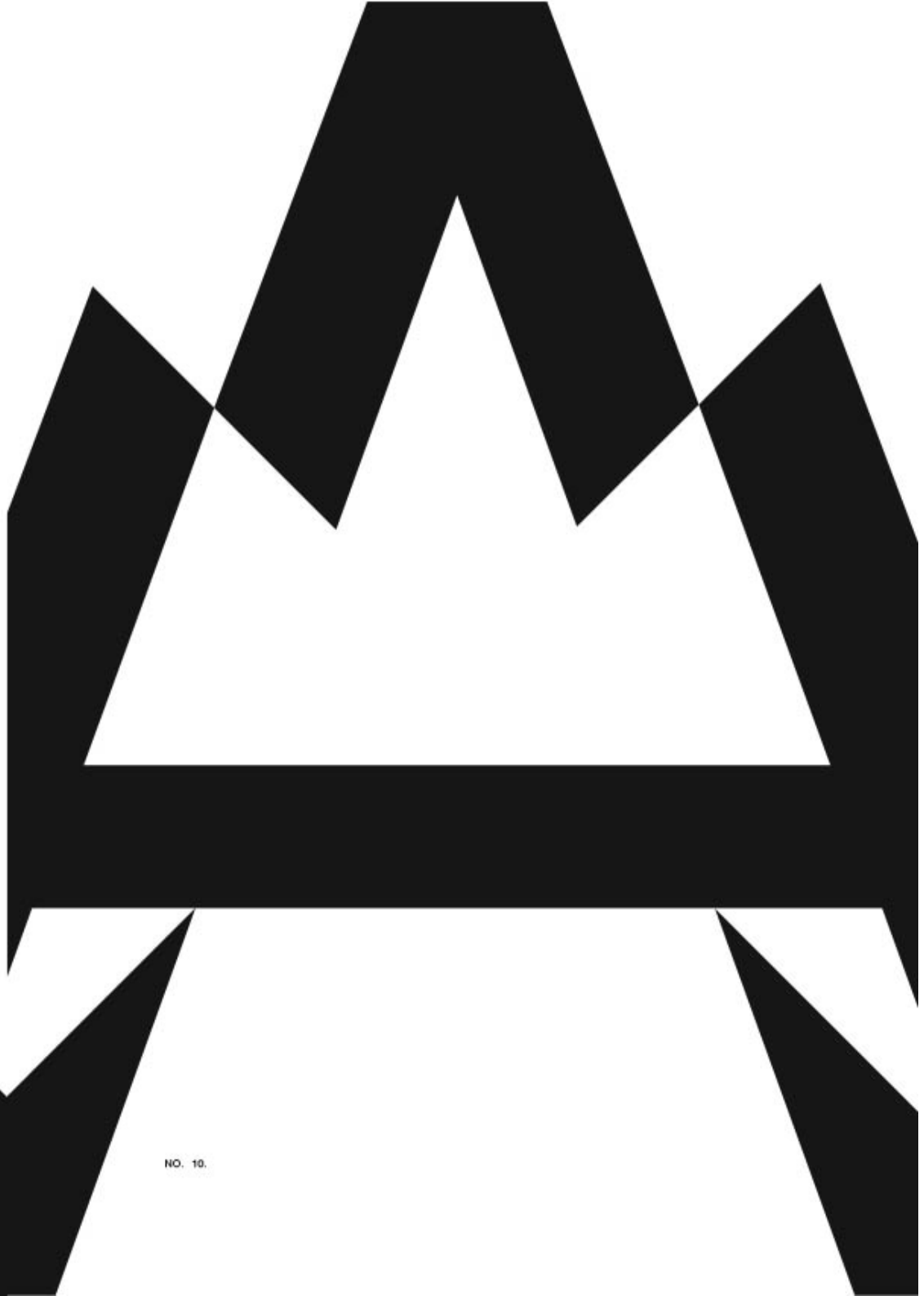

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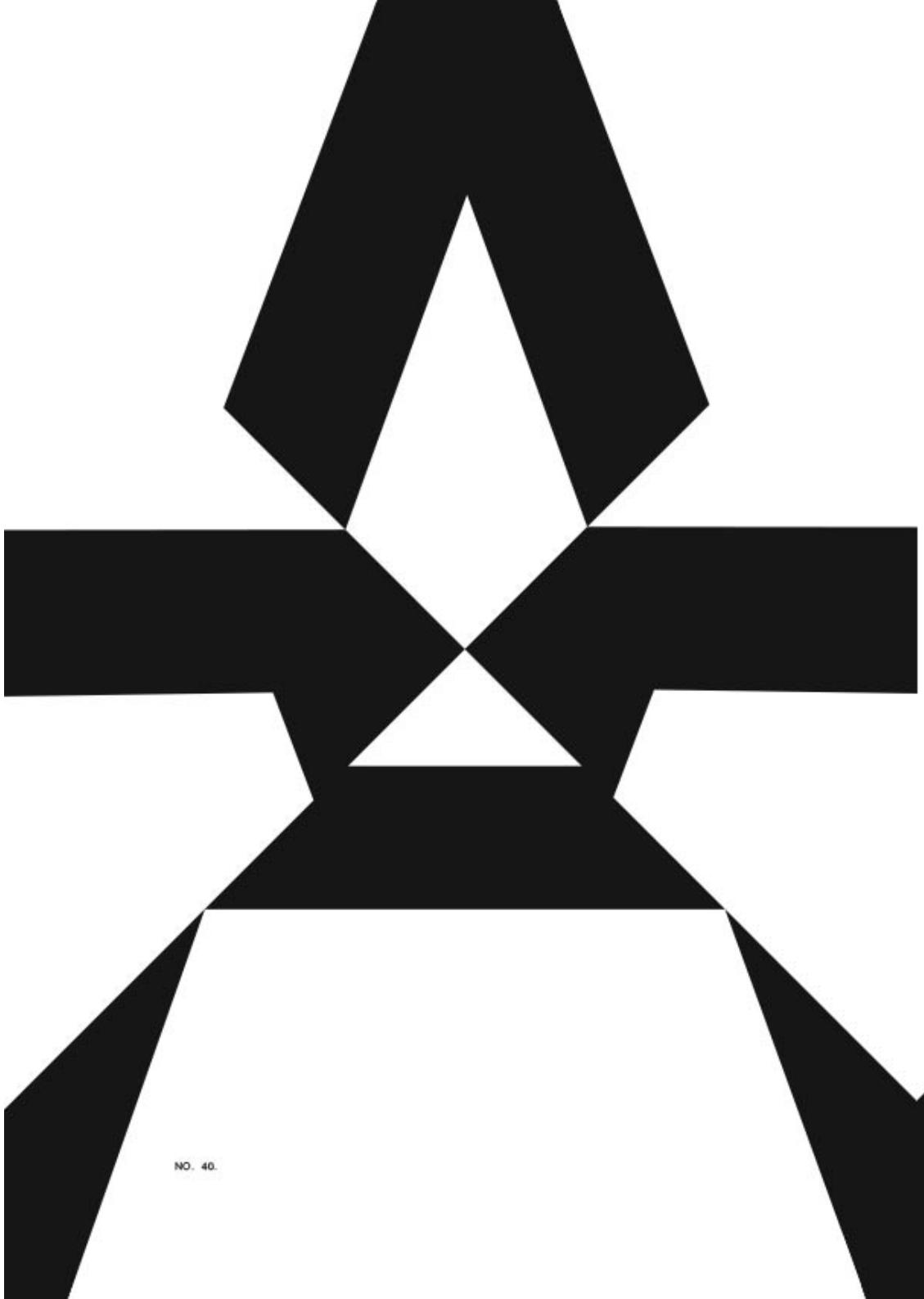
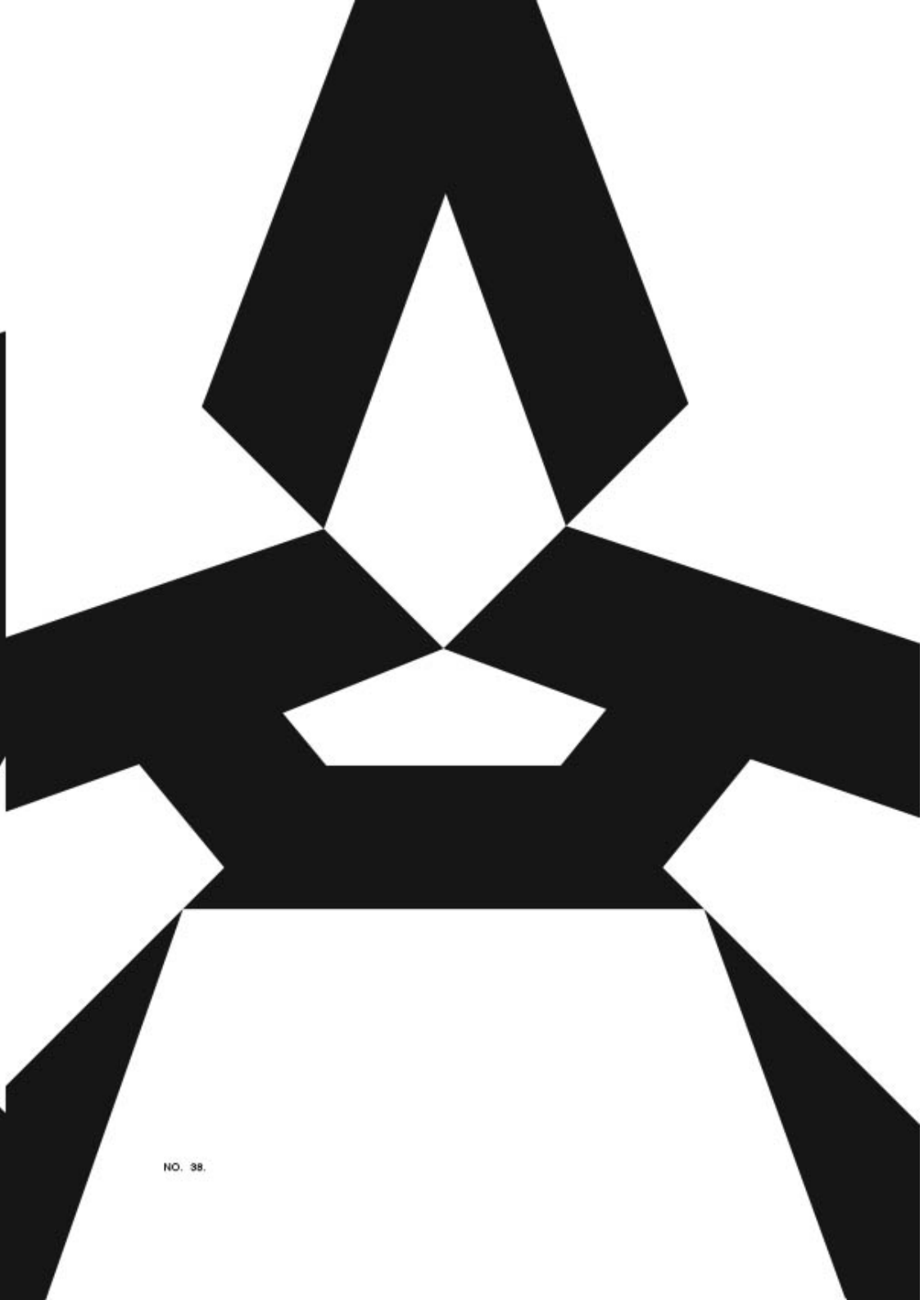


NO. 40.

NO. 24.

NO. 28.



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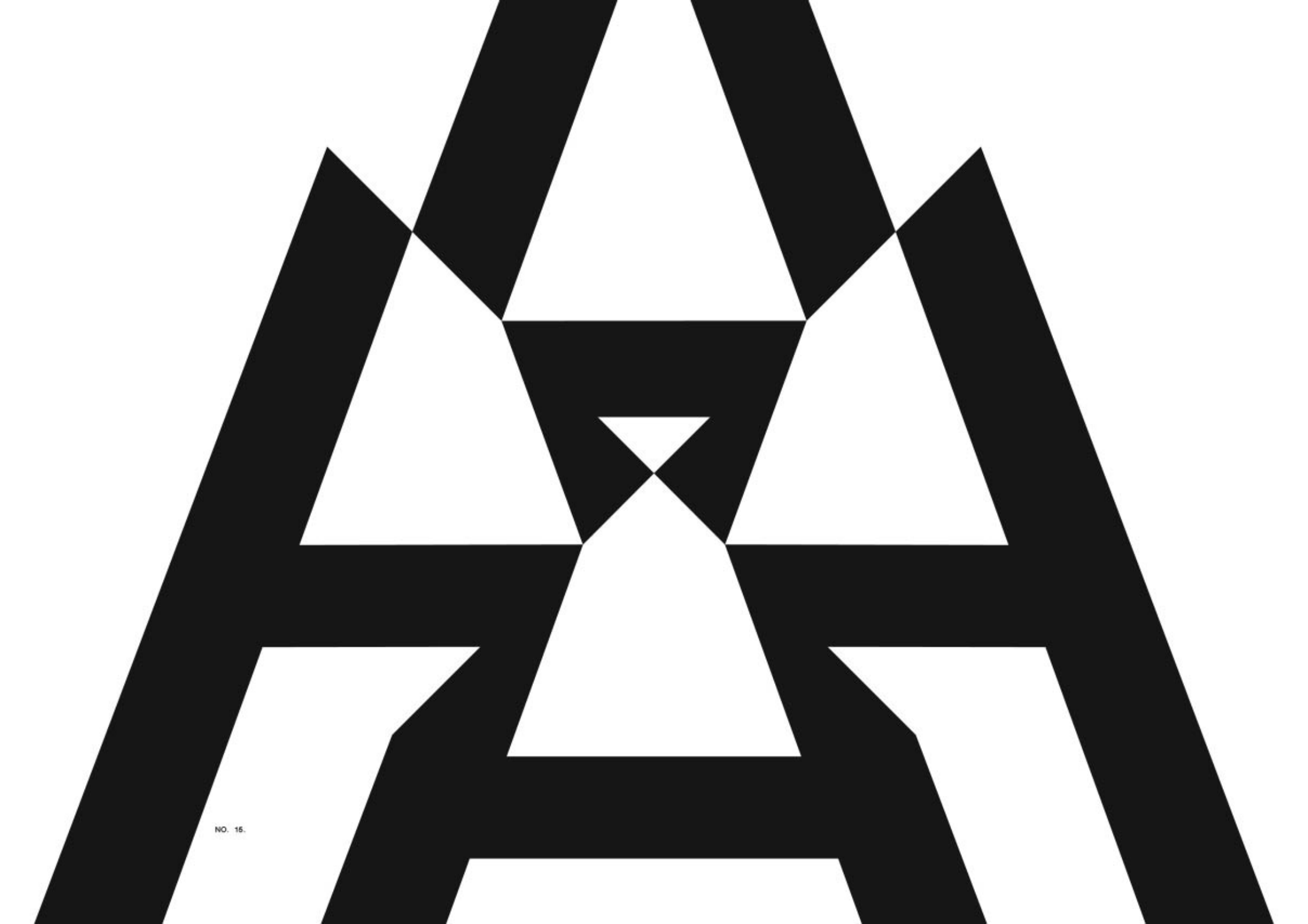
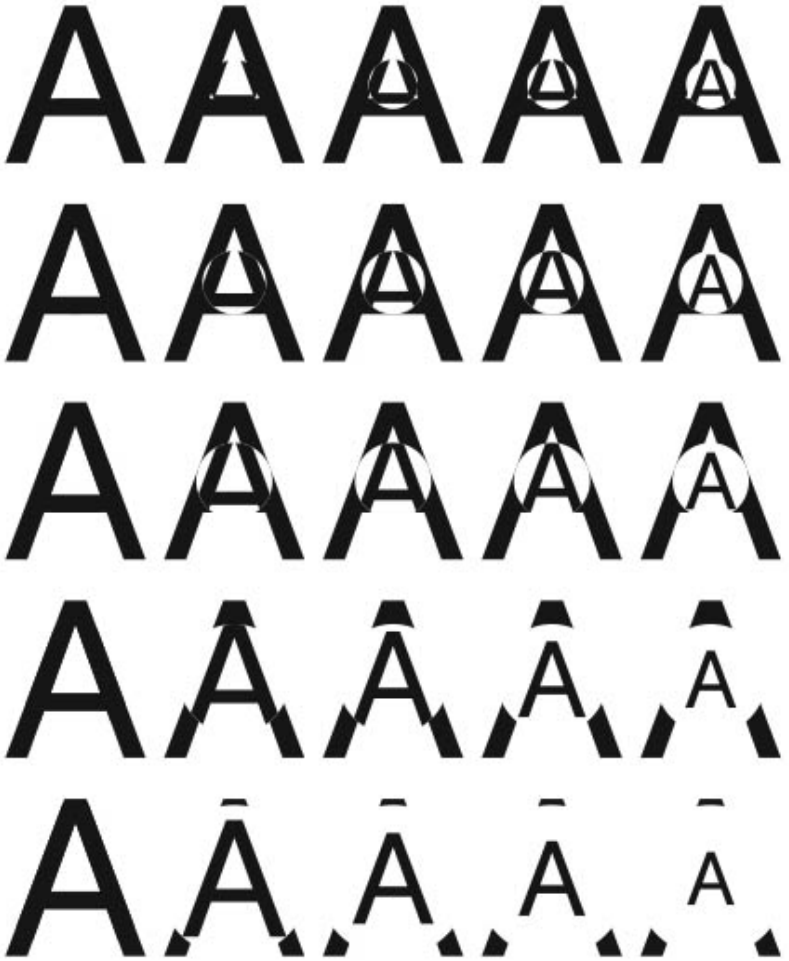


NO. 15.

TYPE LENS CUT

TYPE LENS CUT – INCREASING

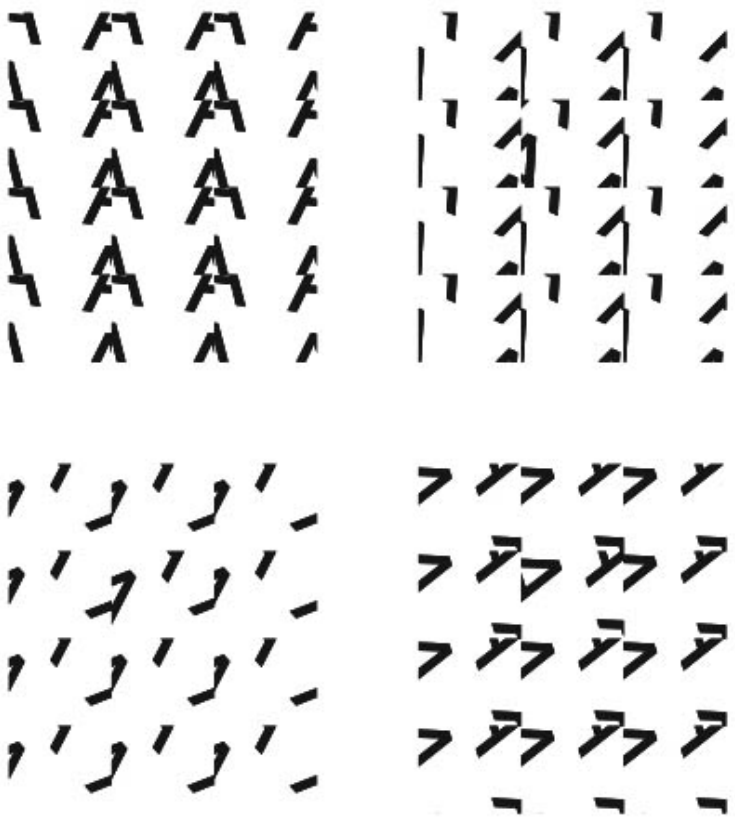


TYPE LENS CUT – DECREASING

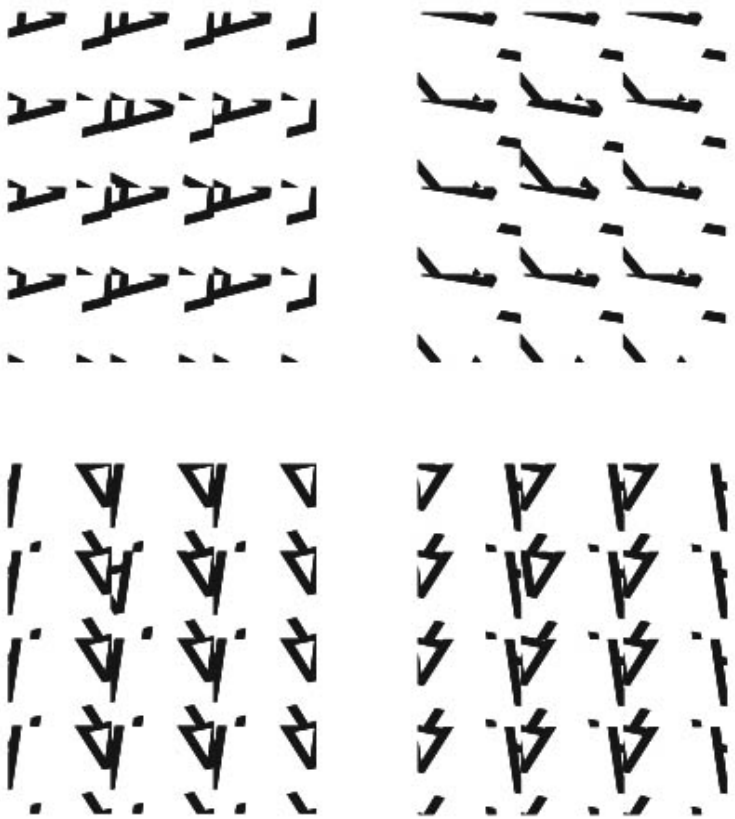
TYPE LENS CUT – ROTATED / VER. 1.

TYPE LENS CUT – ROTATED / VER. 2.

TYPE SLIDE
_kaleidoscope



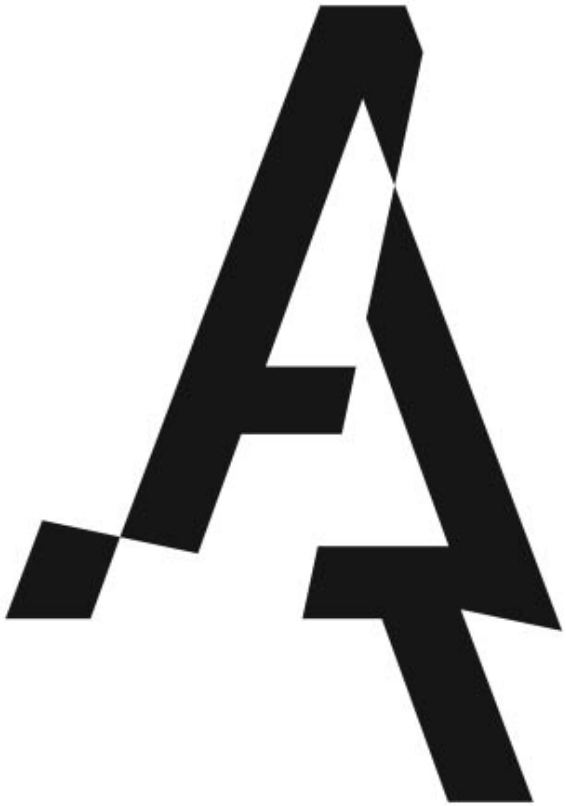
TYPE SLIDE / SQUARE CUT / NO. 1., 2., 3., 4.



TYPE SLIDE / SQUARE CUT / NO. 5., 6., 8., 9.

TYPE SLIDE / VERTICAL CUT / NO. 12.

TYPE SLIDE / VERTICAL CUT / NO. 5.

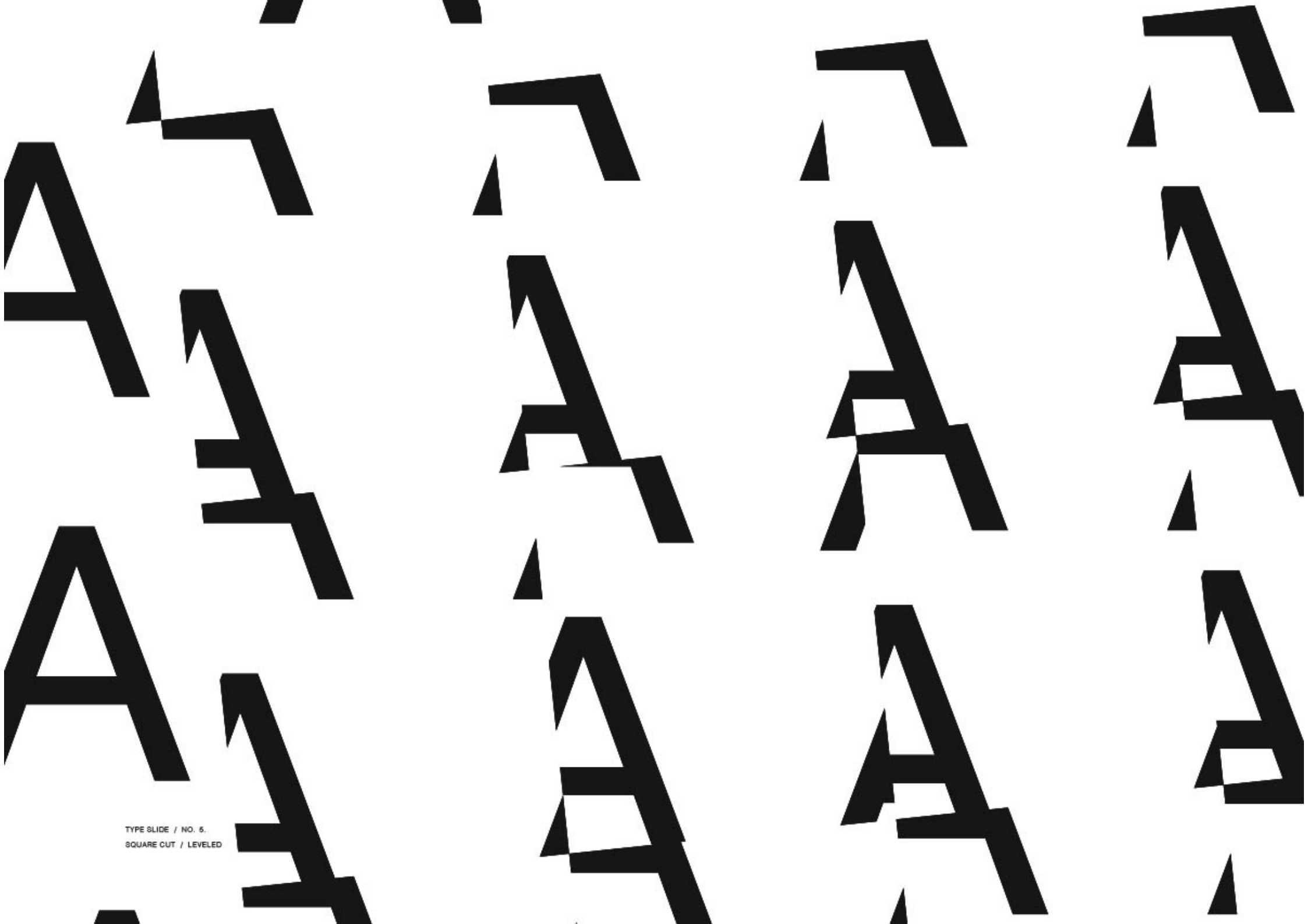


TYPE SLIDE / SQUARE CUT / LEVELED

NO. 8. / SEGM. 19.

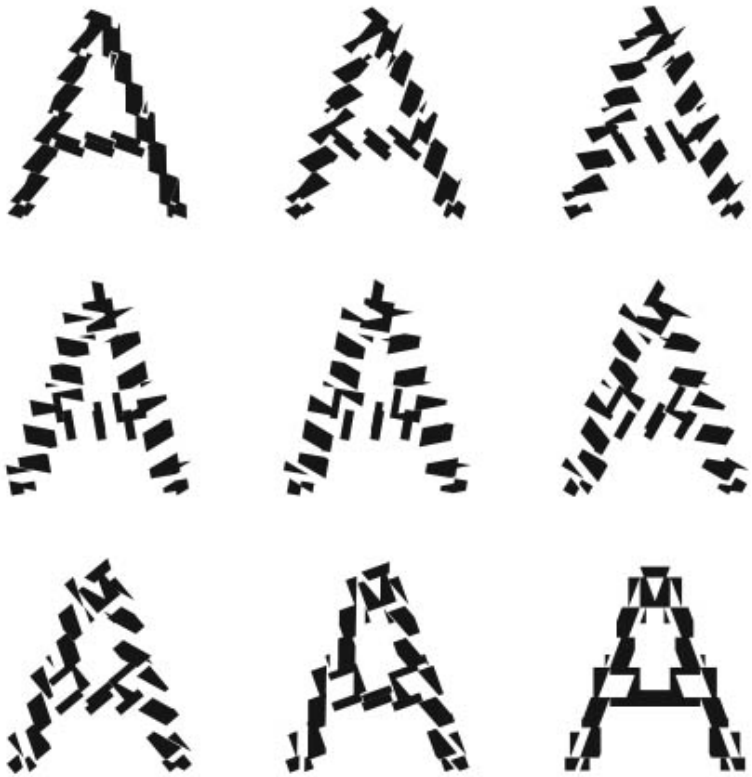
TYPE SLIDE / SQUARE CUT / LEVELED

NO. 9. / SEGM. 10.


TYPE SLIDE / NO. 5.
SQUARE CUT / LEVELED

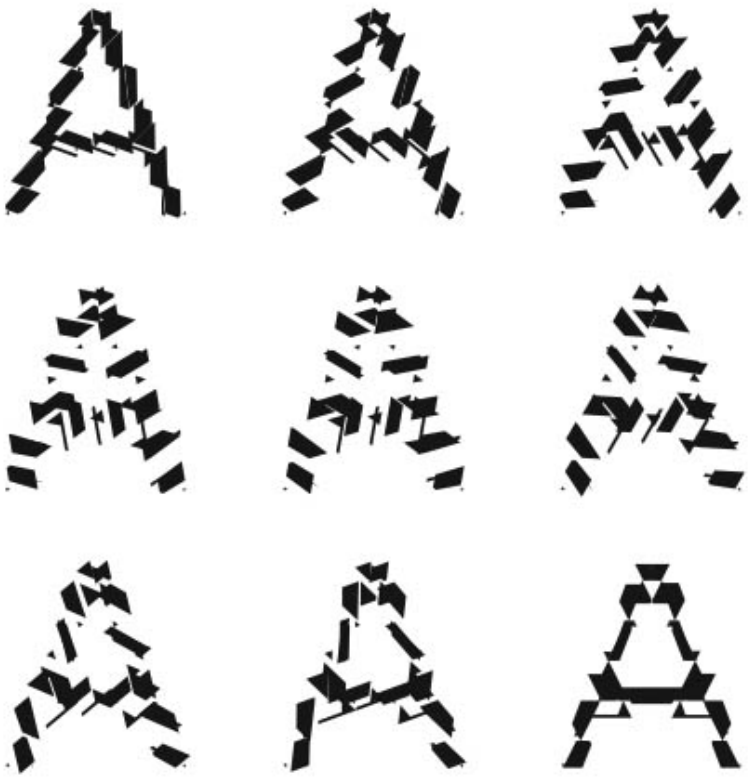
TYPE SLIDE / NO. 9.
SQUARE CUT / LEVELED

TYPE ROTATED CUT
_samurai

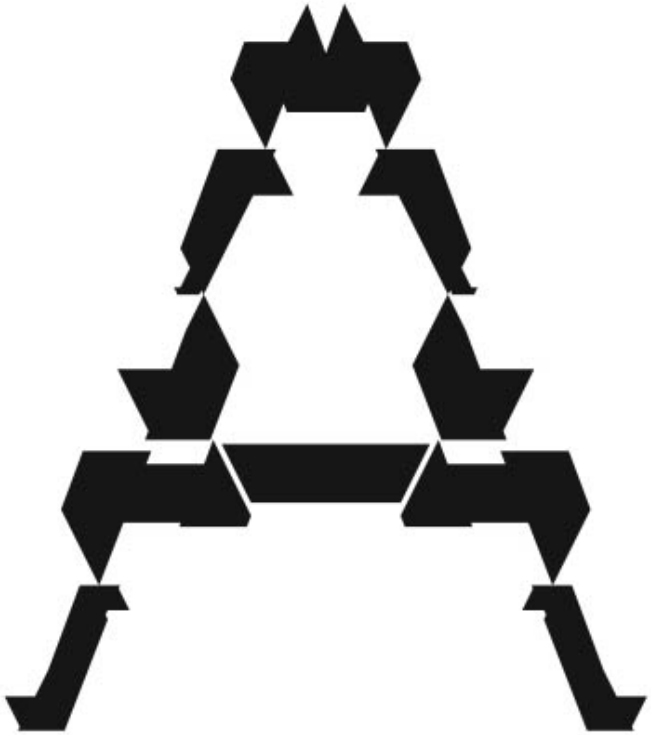


SQUARE CUT / GRID POS. A.

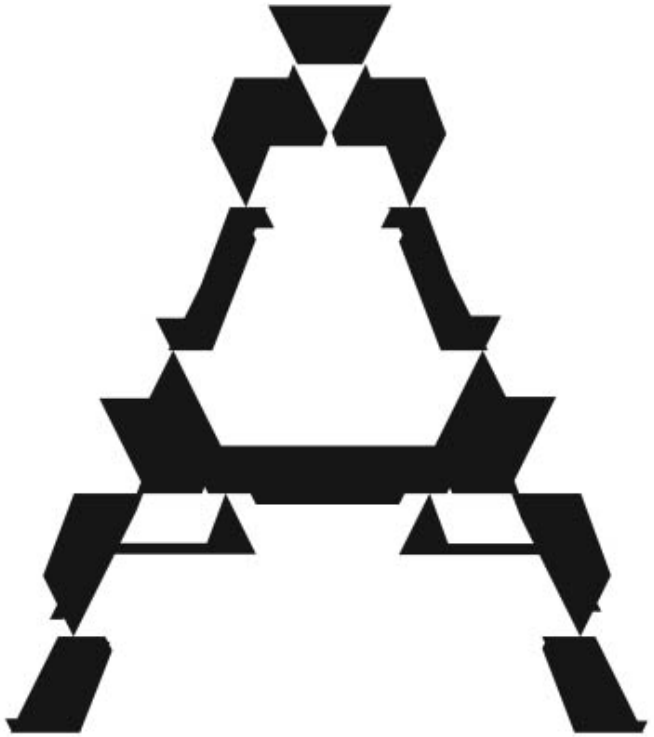
SQUARE CUT / GRID POS. DIAGONAL



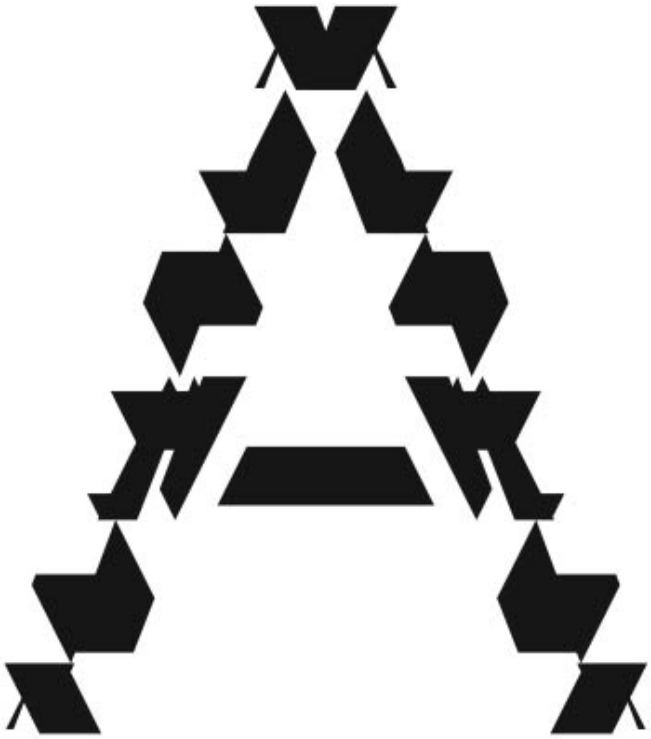
TRIANGULAR CUT / GRID POS. A.



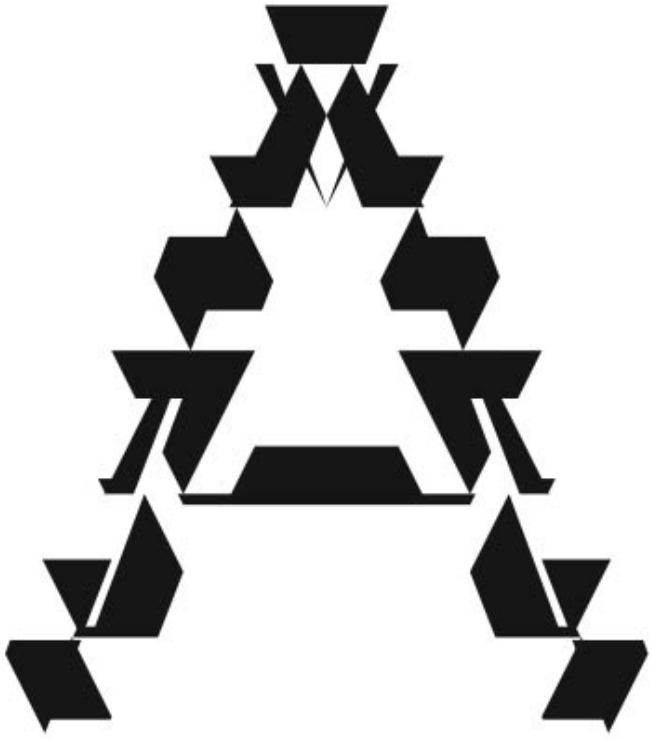
TRIANGULAR CUT / GRID POS. B. / 180 DEG.



TRIANGULAR CUT / GRID POS. A. / 180 DEG.



TRIANGULAR CUT / GRID POS. B. / 180 DEG.



TRIANGULAR CUT / GRID POS. C. / 180 DEG.

TYPE REFLEX

TYPE REFLEX

TYPE_BREAK

ANALYSIS OF LETTER FRAGMENTATION

SIMON PETER BENCE

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Munken, Polar – 400gr

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SIMONPETERBENCE@GMAIL.COM

WWW.SPX.HU