



VISUAL ARTS IN ANIMATED FILM PRODUCTION

Talabbayev Rustam

State Institute of Art and Culture of Uzbekistan
Department of Sound Engineering and Camerawork
<https://doi.org/10.5281/zenodo.7800722>

Annotation: The article is devoted to a relevant problem of synthesis of visual art and cinematography in the context of post-culture. The paper introduces the author's original methodology of working on animation project; the project itself is considered as an important tool, which allows solving both educational and cultural-educational tasks. Analysing artistic space formation in domestic animation projects, the author outlines prospects for further studies of interaction of plastic arts and cinematography in the process of animation of pictorial and graphical works.

Key words and phrases: avant-garde art; animated version; animation project; artistic space; synthesis of visual art and cinematography.

At present, as A. V. Neretina notes, "cinema and painting are acquiring a new shade of high-tech products of art and the era. New visual forms are developing, which are an alloy of painting, drawing, literature and cinematic imagery", are rather fragmented and sometimes contradictory.

These new synthetic forms are of particular importance today as the practice of introducing new media into the space of a museum or theater in order to form their new aesthetic dimension. Modern technologies that use new media make it possible to significantly expand the palette of visual possibilities of performing arts by introducing virtual scenery and virtual animated characters as full-fledged accomplices of theatrical performances. Modern museum space makes extensive use of video art and augmented reality. Multimedia projects are created on the basis of museum collections, new virtual branches of museums are actively developed. The territory of video art and multimedia has already become an object of close attention and study of art historians and culturologists.

Also in the next decade, a lot of fundamentally new research devoted to animation art has appeared. This unique art has not been spoiled with such attention before. The most interesting in its field and practically significant is the art history study by E. V. Trapeznikova "The evolution of the image of artistic space in Russian animation ". In his work, in addition to other important scientific results, the author for the first time gives not only a description of the main types of the artistic space of an animated film, but also a typology of its modeling techniques, conducting a study on extensive material of domestic animation works , which is very important, including in practical training of future specialists in the field of animation and computer graphics.

It can be assumed that the time has come, taking into account the results already available, to continue work on the study of the model of artistic space, but from a different perspective and in a slightly different area, namely, in the field of studying the mechanisms of interaction and connection between the plastic arts and cinema, literally the synthesis of painting and

animation. That is, to consider works of fine art from an art history point of view as a primary source, as a source material for creating the artistic space of an animated film; designate the main approaches, principles and features of the activity of the creator, who uses ready-made works, adapting them for the process of animated film adaptation, transformation into a single structure of the model of the film's artistic space. Moreover, try to consider this also on the material of domestic animated films, but expand the time frame of the study and make a selection of films exclusively created from finished works of painting and graphics. This determines the scientific novelty and relevance of the chosen topic.

Primary research objectives:

- present a joint animation project as the result of a synthesis of painting and animation and identify the artistic features of avant-garde art that allow using its works as a fertile organic material for creating animation projects for museum spaces;
- consider the main stages of building the artistic space of an animated work in the format of its practical implementation in a joint project of the State Russian Museum and the St. Petersburg Film and Television Institute;
- also identify the important principles of the author's methodology for working on an animation project and the project itself as an important tool that allows solving not only educational, but also cultural and educational tasks;
- to identify the advantages of artistic interpretation of paintings in the format of children's creativity, in contrast to the use of "digital twins" for animated screening of paintings and drawings;
- to identify and substantiate the prospects for further substantive art history research on the problems of modeling the image of the cartoon's artistic space in the format of the process of animated "screen adaptation" of pictorial and graphic works of art based on the analytical material of animation projects.

Summing up and emphasizing the practical significance of the study, I would like to note that the article outlines the artistic features of avant-garde art, which allow using its works as a fertile organic material for creating animation projects for museum spaces. The main stages of constructing the artistic space of a screen work are considered in the format of its practical implementation in a joint project of the State Russian Museum and the St. Petersburg Film and Television Institute. Important principles of the author's methodology for working on an animation project and the project itself as an important tool that allows solving not only educational, but also cultural and educational tasks are revealed. The advantages of artistic interpretation of paintings in the format of children's creativity for the animated film adaptation of works of painting and graphics are determined. The format of animated film adaptation is defined as a practical visualization of the close connection between the plastic arts and cinema, in this case, painting and cinema.

All this together allows us to outline the prospects for further substantive art history research on the problems of modeling the image of the artistic space of an animated film as part of the process of animated "screen adaptation" of works of fine art. And not only on the material of animated films by masters of domestic animation, but also animation projects made by students of the Department of Computer Graphics and Design of the St. Petersburg Film and Television Institute both in the learning process and in cooperation with children's animation and museum studios.



References:

- 1.Voronova A. V. The experience of collective work of students and schoolchildren in the joint innovative multimedia project "Museum: frame by frame - 3. Avant-garde history" of the State Russian Museum and the Department of Computer Graphics and Design of St. Petersburg State Institute of Cinematography // Innovative materials and technologies in design: abstracts IV All-Russian scientific and practical conference with the participation of young scientists. St. Petersburg: SPbGIKIT, 2018. S. 91-92.
- 2.Neretina A. V. Cinematography and painting: a comparative cultural and philosophical analysis: author. diss. ... k. philos. n. SPb., 2010. 25 p.
- 3.Fomina V. A. Dramaturgical models of modern animation (on the material of puppet cinema): author. diss. ... to. claim. M., 2012. 28 p.

