Study on the Paradigm of Film and Animation based on Aesthetic Reconstruction and Thinking

Dongqing Li

Abstract

Far from the early twentieth century, film and television animation has been born a hundred years, from the advent of China's first cartoon has more than 80 years ago. In this century, film and television animation has gone from the prototype to a more mature process, as an independent art increasingly accepted by people. The rapid development of commercial promotion of the diversity of film and television animation art on the shape and innovation in film and television animation art continues to mature at the same time and the importance of this element art style is increasingly valued by people. Modern era media changes so that the human mode of transmission has undergone tremendous changes in human culture spread from traditional newspapers and magazines, radio and television to the Internet-based technology, 3G mobile communications computer digital technology, mobile phones, digital TV, mobile media and other new means of communication. New media and traditional media collision combined the traditional artistic creation and spread has undergone tremendous changes, the aesthetic is also produced corresponding changes occur aesthetic features such as a virtual, interactive, nonlinear, fragmented, and so on. Animation Art, for example, the traditional art of animation and new media, said co-constitute a new paradigm of animation art aesthetics: it is both the traditional animation update and use more of the traditional animation expansion and beyond.

Keywords: Aesthetic reconstruction, aesthetic thinking, animation, video, paradigm.

Introduction

In the art style growing homogenization of today, personalization and nationalization is the film and television animation art enduring key. Film and television animation and innovation in the pursuit of art style does not impact on the visual psychological laws, but the audience can change the shape and animation film appreciation expectations. Film and television animation in recent years, the rapid development momentum, which requires for theoretical research in this field must have a certain frontier. To comply with this requirement, we pay special attention to the case for screening works, so that both classical works also include the industry forefront of the latest developments, but also try to take into account the type of commercial animation art

1 Zhuhai College of Jilin University, Zhuhai City, Guangdong Province, China
and animation; in selected cases also possible Chinese and foreign animation artists to collect first-hand information in writing style, creative intentions, in order to make more accurate and detailed proof, provide useful theoretical basis and practical reference for rapid development in the art of film and television animation.

From 1937's first color animated film "Snow White" release date, film and animation across the full 70 years. In order to "Steamboat Willie," as the beginning of the nineties until a few decades, film and television animation art style has been in a two-dimensional cartoons and even a simple class style stage, into the nineties after the use of digital technology to make video visual effects animation in just ten years has been rapid development of digital three-dimensional animation from scratch, even the traditional two-dimensional animation and animation classes also assisted digital technology has been reborn changes. With extensive use of digital technology as a symbol, a new style of animation is emerging to reflect the rapid development of the film and television animation art, art style and the consequent rapid differentiation.

In order to shape the important features of film and television animation, the art style is one of the visual characteristics of a film and television animation works most intuitive and important. Television animation is one born at the intersection of plastic arts and visual arts and developed independent art style, in a sense, film and television animation art style is also bound to the combined effect of the two art and film art categories under. Focus on the artistic expression of plastic arts and film arts focus on the narrative plot penetration in film and television animation in another cross, is reflected in the art style and shape practical two trends of differentiation. Tend to art film and television animation work is generally relatively short, stylized expression-oriented, personalized and paintings and experimental, and tend to reflect the reality of the cartoon is a strong realist style, the narrative also continue to move closer toward the movie drama. With the commercialization and use of new technology, film and television animation art style to a growing tendency to such a status: on the one hand, film and television animation art style exploration and differentiation in the field of arts movies from not standing still, the continuous development of new distinctive style; on the other hand, as a kind of special commodity epidemic, commercial animated film art style to adapt to industrial production needs to be tightly confined to a limited number of styles application of new technology to the commercial art style films brought a certain degree of innovation, but soon became a model, then it can replicate production methods.

Television animation activities up image is no longer a picture or sculpture in the traditional sense, but in the film and television animation under special laws, full of film and television animation art style and aesthetic characteristics unique styling.
The Proposed Methodology

Situation study art style. Overall, the study of film and television animation in the country is not too late to carry out, but also get some results, but the current situation and prospects of the development of film and television animation, the research stage for film and television animation art style is still insufficient. The current domestic television animation art style study the prevalence of two problems: First, in the film and television animation art style classification not detailed enough, the art style is often classified simply equated with different countries, regions means the creation of art tradition and techniques used in the division; secondly, for film and television animation in two major categories - animation art short films and commercial films often trade-off study of its style, the difference between creation and creative way on purpose and in unique charm of art design and other aspects not satisfactorily reflected. Situation this reason the formation of a film and television animation art style research, mainly because most researchers analyzed from the cultural, aspects of the subject matter and technical skill, but few from the art itself. In addition, the current study film and television animation art style of the overwhelming majority of the nature of a review, the lack of a better, comprehensive theoretical and systematic.

Film and television animation art style static modeling. Film and animation from the date of birth on the indissoluble bond with the plastic arts. Film History France August 30, 1877, Frenchman Emile Reynaud invented "practical optical mirror" patented day as the birthday of the animation, the optician and painter by without shooting, drawing directly on the film the way the system has done a lot animation and caused a sensation; and long before the invention
of Renault decades, people have made a flip book, magic picture card and other equipment, the use of painting and simple manner mechanical equipment glimpse into animation prototype. Each series has both a front and a small change to the picture before and after the performance of a certain motion animated film is connected to the most basic, the most critical component, and this series of pictures of every image, every action, every scene, every shot is not without a pen portrayed, produced the film and television animation and Visual Arts deep origin from depicting evident.

**Two traditional plastic arts.** Development of plastic arts of the line with almost human evolution companions from ancient rock to pop art, the history of human plastic arts appeared in numerous forms of art, but a brief analysis is not difficult to see that they are generally subordinate to the reproduction and performance within the two large traditional styling range.

Classical period, and achieved the highest achievement in the field of art reproducibility plastic arts style when pushed oil. The fifteenth century, with the continuous improvement of paint and painting materials, painting the young painting reproduction of the real world of greater capacity, and gradually developed a comprehensive set of modeling techniques. Target range can exhibit extremely broad paintings, through improved pigment can be stacked a rich mix changes, giving the artist faithfully and accurately reproduce the images of the natural environment capacity. With the development of oil paintings, drawings and sketches also as an independent painting matured, this color is omitted, focusing on the relationship between structure and perspective of research on the other hand promote the improvement of oil painting reproduction capacity. Short of animation art painting style and try to imitate has continued.

![Figure 2. The old man and the sea.](image)

ART traditional expressions of the given film and animation breakthrough inherent in the form of images of freedom, with bold exaggeration and generalization create personalized and artistic appeal body. Freehand drawing with light ink painting mountains, and even black ink painting of roses, this practice in Western painting is incredible, but it is to give up Chinese painting images, light, complex background, totally subjective aesthetic vision to be the expression of customary practices.
**Film and television animation art design.** In terms of painting, for the same objective in nature of the images, longer than the performance aspects of different painting styles vary. Expressive painting particularly rich, delicate tonal variations can truly express the sense of space, three-dimensional feeling, a sense of quality, light, etc., but prints often with a strong set of pictures rough patch configuration, subtle colors, shades, object details are to be simplified, even if the watermark woodcut, also summarized and concise. Chinese painting mainly in the line, the ink image-building, more emphasis on the use of color natural color, especially pay attention to the rhythm of the line combination of color density, space-level process is simple and does not pursue the real sense of space painting style.

**Materials and textures.** Substance material elements of the painting are not only a means of conveying the image, which itself also form part of the works of aesthetic characteristics. Painting exquisite brushwork, color, level, and strive to convey the object's light and color, prints, pay attention to retain the wood, stone, silk texture effects.

Different styles of plastic arts and film and television animation art features, performance characteristics fit with varying degrees, which is the film and television animation art style is constantly towards a diversified, multi-styles initiated to explore the same time, increasingly concentrated in the same style, an important reason for repetitive production. As can be seen from the foregoing analysis, the direct impact on the mainstream film and television animation art paintings and sculptures in the mainstream quite weak, but the impact on the art of short film which is very large; it is also very apparent in today's business long films and art movies huge difference in the style of the art.

**Dynamic film and television animation art composition.** Symbol capable of expressing a certain meaning, it expressed the object itself there is a difference, but in the perspective of the recipient of the information to see, but also having a finger on behalf of the object role. Film and television animation exaggeration and distortion are the most significant characteristics of performance, simplicity and strength is the most important film and television animation art two requirements.

Film and television animation art style symbolic process and the process is very similar, the only difference is that animation art symbol system used relatively more simple and summarized in the plastic arts, it relies largely cognitive experience of the audience in the process of appreciation a "complementary."

**Iconic era elements.** Film and television animation and other art works, not only embodies the creator and artistic expression unique perspective on the world, is also steeped At that time, the local unique spirit of the times. Background of human conduct all activities, including the creation of art, including the premise, the artist cannot choose the era of his birth, and therefore cannot change the times and the impact on their traditional artistic aesthetic, expressive, too, in the era of big environmental impact under, film and television animation art style cannot help being around fashion and popular aesthetic orientation factors.
Effect zeitgeist of film and television animation is not only deeply reflected in the theme, change the narrative, it is more intuitive to the surface now on the subtle art style. Pop elements into the film and television animation, way affect its art style is reflected in many aspects. Popular elements of film and television animation art style the most important and most direct impact on the absorption of reflected in the film and television animation style pop art style, this absorption is reflected in both receiving their aesthetic features, but also in the visual use of new technologies on.

For movies, the symbolic shape as concise as possible is to use language to represent objects need to express, which is both refined in line with the requirements of the plastic arts and with the development of animation, animation artists to refine and generalize from the shape of the spontaneous, unconscious behavior gradually become more purposeful, and symbolic, folklore and fashion iconic design elements used, are the three most the main means of style. These three symbolic animation modeling languages on different levels, lines and colors is the basis for the formation of symbolic art style, folk, ethnic elements reflect the style of culture, tradition, and symbolic fashion icons and the first two were relatively richer flexibility and variability.

Film and television animation art style symbolic reflects a compromise between film and television animation art expressive and athletic ability, but also reflects the formation of the audience to appreciate habits, animation art form of expression and movement, the plastic arts and the audience to enjoy the traditional way between compromises.

**Conclusion**

Film and television animation in practical activities to explore aspects of the art style, the art of animation in film and television clips of the most active areas, the results are the most prominent. Animation art short film art style no rigid law of creation, and its purpose is to allow the creation of characters, plot, story contains insights or move people place, art style design art movie does not follow the dead dogma, not to public taste for the criterion, which in the art style depends more on the creators unique aesthetic views and artistic accomplishment. This highly personal style gives way to the creation of film and television animation unique artistic expression, representing the film and television animation in the film language other than actively absorb the constant pursuit of artistic quality. However, we must see that film and television animation is an independent art style, but it is also a highly commercial culture industry; and television animation into the industrial production and the first premise that non-art style on personal, as well as the possibility of large-scale replication. Thus, although the shape of the history of art there have been almost all art forms have appeared in film and television animation artists into practice, but the moment the most popular, by a majority of the audience's attention and acceptance, are a few simple copy way as the main feature of the style, such as single line puppets and digital three-dimensional animation. From an artistic point of view, this style of immobilization and convergence with the diversity of plastic arts, personalized contradictory,
but, in a sense, it is this pursuit of the commercialization of art in promoting the film and television animation style development of. In order to pursue a more novel visual effects, a new technology immediately after the test to be used in production being; commercial animation agency often has a dedicated research and artistic animation production sector, successful research and artistic animation in the style and style can quickly absorbed into the commercial creation, and art in general and the size of the movie cannot be widely demonstrated in front of an audience. We can say that there is no commercial animation industry, film and television animation would not have today's artistic achievements and prosperity.

References


