

Study on the Visual Aesthetic Experience of Animated Film Colors

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Abstract: With the release of Hollywood animated films and the production of various excellent cartoons on the market, animated films have received strong responses from the audience, and the animation industry has a bright future. With the increasing level of animated film production, the audience's viewing level has also increased significantly. The common feature of some animated films with good reputation in recent years is that they are extremely powerful in color and can bring a strong visual impact to the audience. Therefore, the analysis of the visual aesthetic experience of animated film color has certain practical significance.

1. Introduction

With the continuous growth and rapid development of the animation industry, the level of animation-type movies is also increasing in the production, especially the various animated films produced in Hollywood. Due to the release of a large number of excellently produced cartoons, the viewers' level of viewing is improved. It has also been greatly improved, effectively promoting the sustainable development of animated films. For some animated films with good reputation in recent years, it is easy to see that they are very powerful in color, giving the audience a strong visual impact, and the whole movie is like a visual feast. For animated films, color is one of the most critical elements, and it is increasingly important in many of the film's constituent elements. Therefore, the analysis of the visual aesthetic experience of animated film color has certain practical significance.

2. Visual aesthetics of color in animated films

Compared with related art such as painting, color elements have significant sporting characteristics in film production. For animated films, the color performance is generated along with the time movement, and the structure can highlight the characteristics of strength, weakness, and height, so that the viewer can feel the theme of the film as the color changes while watching the movie. The atmosphere reaches the immersive viewing effect. Color elements are not independent, but are complementary to other factors and closely related. For example, the film "The Big Miscellaneous Heaven" is based on one of the four famous masterpieces of China, "Journey to the West", and its color has outstanding sports characteristics. In the film, the plot of Sun Wukong and where to fight is rendered in black and red, creating a tense atmosphere, while the fighting scene uses red and gold to express the intense atmosphere at that time, coupled with the gongs and drums commonly used in Beijing opera. With strong colors and high music, the audience is very emotional and excited.

In the performance of painting, color plays an important role in the transmission of information, the expression of emotions and the shaping of shapes. In the paintings, the artists of the paintings perform the modeling of the performance of the colors to achieve the role of creating an atmosphere, making the paintings more artistically appealing. In the film creation, the creator uses the psychological perspective to give color and emotion, and at the same time combines the theme and theme of the film to realize the further sublimation of the artistic expression of the film. In the creation of an animated film, the tone of the whole animated film should be consistent, and at the same time, under the tone of the unified tone, there must be a primary and secondary points, so that the overall film has a more logical expression level, enriching the expression of the film. . For

example, in the animated film "Kung Fu Panda", the character of the protagonist A Bao mainly designs the characters of the animated characters in black and white. This color combination combines the black and white black and white in Chinese traditional culture. The martial arts values show the theme of the film's punishment and evil.

3. Visual aesthetic experience of animated film color

The visual experience that color presents to the audience is extremely intuitive. Moreover, people's awareness of aesthetics is based on the combination of intuitive experience and psychological function. The color beauty of animated films is conveyed to a wide audience in many forms. For example, the following prominent types: one is to use a solid color for rendering. One of the common methods in the film is to combine the color and the content of the film in a single tone to show the harmony of the picture. Although the color is relatively simple in terms of individual units, after merging it with the film characters and related content, It produces a harmonious beauty. And a single tone is very expressive in portraying the character's destiny and inner activity. For example, in the movie "Winnie the Pooh", almost all characters use a single color, the image of Pooh is golden yellow, and the image of the pig is pink, while the forest as the background is green, but these individuals with a single color are After the combination, it will become a beautiful and vibrant picture. The second is a strong contrast in color. For modern animated films, contrast is the most common way of expression. Strong color contrast can give people a strong visual impact, giving people a visual beauty. For example, the film "Spirited Away" uses this method, using red, yellow, green and other bright colors to portray beautiful things; using black and other dark colors to portray evil things. The third is to use exaggerated colors. In an animated film, exaggerated colors can give the audience more imagination and make the film more tense. Therefore, although the exaggerated color is exaggerated, it actually has the magic that touches the depths of people's hearts.

The color of the animated film has the same effect on the audience as the narrative in the film, the emotion contained in the film, and the mood and atmosphere generated by the characters in the drama. For modern movies, the meaning of color is no longer limited to reproducing reality, but more important is to express the inner psychological activities of the characters and expose their spiritual world. Because the color of the film not only expresses the inner emotional activities of the characters from the outside. It is also an expression of the filmmaker's own emotions. Through the film audience, you can deeply feel the collision between the color of the film and its spiritual world. The Japanese film "The House of Unhempia" is a representative work directed by the famous Japanese director Min Min. The animated film is very delicate and profound in depicting the emotional changes and psychological processes of the characters. The film tells the story of being in business. One of the members of the peak group, who is not a numb girl, has suffered setbacks in her career after she has left the group for a single flight. She is not only forced to shoot various nude photos, but also serves as an unnamed pawn in pornography. Unhappy, hard to endure every day. During this period, Wei Ma has been harassed by a website called "The House of Unhealed Houses". The unspeakable buzz in the virtual world of the Internet has led to the death of people who have not cooperated with it, and the situation has evolved into Attack on the unmanned person. Under the double blow of both physical and psychological, I am overwhelmed by the numbness, and I spend every day in fear and pain. Under the pressure of the outside world, I am gradually unconscious. She has been divided into real and virtual, and constantly lost. The spirit of the self is on the verge of collapse. Every time she plays a degrading role, the unhealed mental state will appear to be still due to unbearable pain and strong stimulation. At this time, the original purple light will gradually turn white and the black background. Gradually tearing and then flooding the entire movie screen, showing the real world in cool tones. In the film, the color tone gradually changes from the original warm color to the blue-violet tone to express the real world, which makes people feel dim and depressed. The original room color is full of warmth, warm furniture and decoration, the film gradually fills these The warm scenes are transformed into icy white walls and messy rooms, cool-filled photo studios, blue-based corridors, etc. Filmmakers reduce the color saturation of the

film, making the film cool. Outstanding, with a long and long musical sound, the painful feelings, sadness, and loneliness of the deep inside are vividly expressed. However, when the unshaven fan jumped out to assassinate the photographer, the color of the film turned into very strong red and green. When the lens flashed back quickly, the director deliberately inserted the original that was absolutely impossible to exist inside the room. The traffic lights, the blue, red and green lights emitted by the traffic lights, coupled with the rapid transition of the lens and the fast-paced, gripping music, brought the whole movie to a climax, and the hatred of the moment was fully vented. At the same time, the audience's emotions also increased, accompanied by the murderous action of the fans, the audience's emotions and unsuspecting emotions were completely released. In addition to the color can not find any form can vent people's emotions, release people's emotions, therefore, color can be said to be the most vivid and most visual expression of the animation type of film language.

4. Visual aesthetic value of animated film color

For animated films, the color does not refer to a single color, but refers to all the colors in the film work. It is the way in which the relevant producers think about the color of the work and the creative process. It is the overall control of its color language. It is also a subtle grasp of the color of each prop, and it is also the visual aesthetic experience that the film brings to the audience. The so-called animated film contains colors that are applied to an animated film in the form of its visual language. However, the aesthetic value of color is usually expressed in conjunction with its artistic features. For example, in traditional drama, the stage is decorated with extremely bright and intense colors. For our country's traditional painting art, what we are asking for is "gathering with the class", paying attention to the unity and change of color. Usually, ink is the main and color as the auxiliary, complement each other, complement each other, and have some fun. Film and television art is extremely rich in expression, especially animated films. For example, the domestically produced animated masterpiece of the film "The Big Miscellaneous Heavenly Palace" is very traditional. In the color performance, the main form is flat, simple, capable and highly decorative. The colors are inspired by mural art, shadow art, Peking opera mask art, paper-cut art and many other traditional Chinese decorative arts. The colors are red, green, yellow, purple, blue, pink, gold, silver and so on. The color of the whole film is strong and expressive. From the folk traditional Chinese folk color painting, new year painting, character modeling in traditional drama performance, etc., whether it is the layout of the stage background, the selection of props and the costumes of the characters in the play, the color is strong, with decorative features. The color to deal with the characters in the play, with the color saturation of the color, has a strong decorative effect, making the whole film more dazzling, giving the audience a strong visual impact and color beauty.

5. Conclusion

With the increasing demand for aesthetics and the increasing ability in aesthetics, the functions of color are no longer confined to the traditional meaning, but gradually occupy an extremely important position in the production of contemporary animated films. Color not only brings visual beauty to the audience, but also shoulders the responsibility of conveying the cultural connotation of the film to the audience. The color elements in the production of animated films are extremely life-oriented, and I believe that their future development will be limitless, and it is bound to move to a new artistic height.

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