

## THE ANIMATED PAINTING IN NEW MEDIA ART: TECHNOLOGICAL AND COMMUNICATIVE FEATURES

**Purpose of article.** The purpose of the research is to investigate the animated painting as the kind of New Media Art. **Methodology.** The methodology of the research is based on using communicativistics and the concept theory as the basic methodological approaches in the analysis of the contemporary audiovisual art. **Scientific novelty.** The scientific novelty of the work consists in considering animated painting as an outstanding artistic kind that significantly influences the development of the contemporary audiovisual culture. **Conclusions.** The collocation «animated painting» most fully corresponds to the newest kind of the New Media Art that represents painting in dynamics, which, however, is not an animation in its classical sense. The main technological features of the animated painting are reproducibility, transgressivity, diffusion in exhibiting. The most important communicative features of animated painting are the use of well-known cultural codes, as well as their parody; the use of non-narrative tools of influence on the audience. Thus, there could be observed the hybrid type of the technological embodiment and communicative specificity of the animated painting that substantially transforms the contemporary audiovisual art. The further investigation of the animated painting could shed more light on the problem of changing classic artistic tradition that takes place in the contemporary audiovisual art.

**Keywords:** animated painting, New Media Art, audiovisual art, audiovisual culture.

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### **Анімований живопис в новому медійному мистецтві: технологічні та комунікативні особливості**

**Мета роботи** – дослідити анімований живопис як явище нового медійного мистецтва. **Методологія** дослідження базується на застосуванні комунікативістики та теорії концепту як провідних методологічних підходів у вивченні творів сучасного аудіовізуального мистецтва. **Наукова новизна роботи** полягає у вивченні анімованого живопису як визначного мистецького явища, що помітно впливає на розвиток сучасної аудіовізуальної культури. **Висновки.** Словосполучення «анімований живопис» найбільш повно відповідає новітньому сегменту нового медійного мистецтва та репрезентує живопис в динаміці, що, втім, неможна назвати анімацію в її класичному розумінні. Основними технологічними особливостями анімованого живопису є технічна відтворюваність, трансгресивність, дифузність в експонуванні. Найважливіші комунікативні особливості анімованого живопису – залучання широко відомих культурних кодів та їх пародіювання; використання ненаративних інструментів впливу на аудиторію. Таким чином, спостерігається гібридний характер технологічного втілення та комунікативної специфіки анімованого живопису, що суттєво змінює сучасне аудіовізуальне мистецтво. Подальші дослідження анімованого живопису можуть пролити більше світла на проблему трансформації класичних художніх традицій, що мають місце в сучасному аудіовізуальному мистецтві.

**Ключові слова:** анімований живопис, нове медійне мистецтво, аудіовізуальне мистецтво, аудіовізуальна культура.

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### **Анимированная живопись в новом медийном искусстве: технологические и коммуникативные особенности**

**Цель работы** – исследовать анимированную живопись как явление нового медийного искусства. **Методология** исследования базируется на применении коммуникативистики и теории концепта как ведущих методологических подходов в изучении произведений современного аудиовизуального искусства. **Научная новизна работы** состоит в изучении анимированной живописи как выдающегося художественного явления, заметно влияющего на развитие современной аудиовизуальной культуры. **Выводы.** Словосочетание «анимированная живопись» наиболее полно соответствует новейшему сегменту нового медийного искусства, представляющему живопись в динамике, что, однако, не является анимацией в ее классическом понимании. Основными технологическими особенностями анимированной живописи являются воспроизводимость, трансгрессивность, диффузность в экспонировании. Наиболее важные коммуникативные особенности анимированной живописи — задействование широко известных культурных кодов, а также их пародирование; использование ненарративных инструментов влияния на аудиторию. Таким образом, наблюдается гибридный характер технологического воплощения и коммуникативной специфики анимированной живописи, что существенно изменяет современное аудиовизуальное искусство. Последующее изучение анимированной живописи может пролить больше света на проблему трансформации классических художественных традиций, которые имеют место в современном аудиовизуальном искусстве.

**Ключевые слова:** анимированная живопись, новое медийное искусство, аудиовизуальное искусство, аудиовизуальная культура.

Topicality. The animated painting is one of the most in-demand kind of New Media Art in the contemporary audiovisual culture. At the same time, it blurs the established traditions that raises a significant problem of the defining animated painting in its technical diversity and also in its impact on the recipient perception.

In the post-soviet and western scientific discourse there is big amount of investigations that consider various aspects of New Media Art (significant papers in this field are presented by G. Bramel, D. Quaranta, M. Tribe) [8; 13; 14]. However, these authors do not analyze animated painting as the significant kind of New Media Art both in its technological and communicative dimensions. Different aspects of the animated painting are investigated by G. Bay, D. Castano Diaz, B. Ndon and Y. Schurina [6; 9; 12; 5]. Therefore, there is a gap in the contemporary art studies discourse that does not completely allow to define animated painting as the kind of the New Media Art, especially in all its technological and communicative features.

The aim of the article therefore is to investigate animated painting as the kind of New Media Art in technological and communicative dimensions.

Main part. Talking about the definition of animated painting is important to consider that this kind of New Media Art does not still have the main concept in the contemporary art criticism discourse and therefore is not denoted by a generic term. The conceptional and terminological way of animated painting existing mostly depends on the technological background.

The collocation «animated painting» itself appears on the Internet space and describes predominantly art projects and sites that contain stop-shot animation of the world's masterpieces.

The contemporary scientific theoretical discourse uses the term "animated painting" much less often and provides other linguistic forms that describe similar in meaning and visual form artifacts. Thus Y.-Y. Chuang with co-authors present their «interactive system that supports matting, in-painting, motion editing, and previewing the results... the animated paintings take from a little under an hour to a few hours to create» [10]. Some of common artifacts present an interactive "traveling" inside the panorama. The creators call them "animated images" and use "method for generating a sequence of walk-through images from a single reference picture (or image)" [11]. The other collocation, so-called "dynamic painting", was introduced by S. Base. It defines the part of Generative art that does not "describe any art-movement or ideology. It's a method of making art" [12, 79]. S. Base as the practitioner and the theorist of the "dynamic painting" describes it as "composed of abstract images in the state of perpetual never repeating transformation" [7]. One more famous term that could be considered in the contemporary art criticism discourse sounds like "interactive animation". However, investigators of the "interactive animation" posit it mainly as the technology of diverse visualization, that is used not only for art purposes, but different fields of human knowledge and could include both 3D and 2D grounds. The last one is widely represented by Flash animation that "united many powerful technological solutions in the field of the multimedia presentation of information" [4, 58].

Proceeding from all above-mentioned, it can be argued that offered in the contemporary art studies discourse collocations ("animated image", "dynamic painting", "interactive animation") consider only one particular technology of creation or just one type of painting manner included in it. The collocation "animated painting" most fully defines the newest kind of the New Media Art and represents different technological types of dynamic (motion) classical and digital paintings, which mainly are not animation in its well-established understanding.

The typology of the artifacts we consider mainly depends on different backgrounds that often include mixing of the formats and technologies of the creation. Mainly it includes different formats of Internet art, such as GIF, cinemagraph, coub (creations of D. Bayne, Kizskiloszki, B. Ross) and their combining with 2D, 2.5D, 3D and other CG technics (art works of S. Base, M. Cauley, G. Redhawk, P. Vrellis, R. Stefano Tagliaferro). The creations we consider use photo, painting reproductions, computer generated painting, different digital effects (including sound accompaniment) and also mix them in different ways. Thus, one of the most significant technological features of the animated painting could be posed as technological diffusion.

Animated painting as the kind of the New Media Art is also transgressed from the tradition exhibiting. G. Bramel notes that "the boundaries of what is generally understood as new media art are blurred and there is no overall conclusive definition..." [8, 2]. That is why it is possible to talk about transgressed from classic and often mixed way of exposition of the New Media Art: "Interactive media art does not only bring sound and the moving image to the museum space, which are both challenging in their own way, but it emphasizes the movement of the body and the role of the spectator" [8, 24]. The same way animated painting can exist in newly technological kind in the space of the traditional museum. The most significant recent art work in this case called «Living Mona Lisa» presents the moving interactive digital copy of "Giaconda" that was placed in the space of the traditional museum. The recipients could watch the mimic reaction of the painting that depended on the kind of spectator's interaction with the artifact (the animated painting could react on the human's mood). The technological solution of this creation makes possible not only free watching the animated masterpiece in the space of the museum, but also buying smaller portative copies of the picture and taking them away from the museum space. This demonstrates one more technological feature of the animated painting — its technical reproducibility. In his time, W. Benjamin noted: "in the era of technical reproducibility, the work of art loses its aura" [2, 22]. Truly talking, the contemporary animated painting never had its aura in traditional sense, because it is originally made for the purpose of reproduction and distribution.

Still paradoxically, this type of art acquires its aura precisely as a result of reproduction. The communication needs and the consumer nature of mass culture made animated painting as the part of New Media Art on the one hand the most democratic and reproducible, on the other hand — a potential deficit. As D. Quaranta notes: "art preservation can become a social, distributed thing, not something regulated only by those in power, such as institutions and economic elites" [13, 246]. So every person gets the chance of unimpeded communication with the significant part of the New Media Art thereby expanding the influence of this kind of art works on the audience.

Talking about the main communicative features of the animated painting we should repeat that the object of this article could not be positioned as animation itself and almost in all cases does not use cinematographic language. For instance, the "Dutch Masters" project brings into life 8 classic works of Holland painters, including Hals and Vermeer. The similar way R. Stefano Tagliaferro used masterpieces by Caravaggio, Rubens and other painters to create his work "Beauty". Both projects use music and relatively long duration like the classic animation does. Still that is almost all that makes these works similar to what we call "film". We observe the sequence of slide-looking frames, that do not present the narrative with the help of so-called comfort montage, but show only pieces caught from the life's flow (flying butterflies, withering flowers, pouring milk, nodding heads, moving hands and so on). This is not the narration itself, but eternal formation. That is why the meaning can be read not with the help of the rational viewing, but irrational understanding of the mood changes. The same present numerous animated paintings of S. Base, G. Redhawk and also an outstanding art work "Iblard Jikan" made by artists of "Studio Ghibli". Mentioned above animated paintings create something very common with J. Deleuze's time-image that "puts thought into a relationship with the unthinkable, the unspeakable, the inexplicable, the irresolvable, the incommensurable" [3, 536].

Other type of animated painting occurs much less often. It uses the narrative structure of films and games and shows the possibility of rational perception by well-recognized codes. The main experimental sample in this case is "Loving Vincent" made by Dorota Kobiela. In this art work non-digital artists make moving paintings from the shooting scenes with real actors in a perfect Van Gogh's style. Mac Cauley with his VR "The night cafe" goes much further. Built as interactive animation this example of animated painting lets the audience investigate all the opportunities of the Vincent van Gogh's possible life inside his famous picture. Game structure allows the recipient not only traveling inside the painting, but also choosing different ways of being in the world of this masterpiece.

The most numerous in the contemporary cultural space is the segment of animated painting that provides post-modernistic game of signs and meanings. It is done in comic way and has a lot in common with so-called memes — "a unit of transmission that can replicate itself by means of imitation, and that possesses three characteristics that make it successful: longevity, fecundity, and copy-fidelity" [9, 84]. The game of contemporary and classic codes made by using gags could be recognized in very popular and replicated Gifs by Bob Ross, Kiszkilozski. These artists put in hands of classic masterpiece characters the most recent highly technologic gadgets therefore destroying the harmony of the Ideal ("God the Father", "The Prayer without End"). The absence of classic film language, domination of absurd and affectivity makes this kind of animated painting very similar to the free from media specifics "communicative image", where "dominates not individual experience, but the numerous affective connections that form the spaces of collective experience" [1, 12].

So, the most important communicative features of animated painting are the use of well-known cultural codes, as well as their parody; the use of non-narrative tools of influence on the audience.

The scientific novelty of the work consists in the considering animated painting as little reflected kind of the New Media Art and at the same time an outstanding artistic artifact that significantly influences the development of the contemporary audiovisual culture.

Conclusions. The collocation "animated painting" most fully defines the newest kind of the New Media Art that represents different technological types of dynamic (motion) paintings that with few exceptions do not use classic cinematographic language. The main technological features of the animated painting are transgressed background (technology and format mixing); the diffused exhibiting (interactive and non-interactive) that blurs the borderline between the newest and the classical art; technical reproducibility that expands the influence of animated painting on the audience. The main communicative features of the animated painting are post-modernistic parody of famous masterpieces; representation of well-recognized dominant cultural codes with binary oppositions; intuitive mind's flow implementation. Thus, there could be observed the hybrid type of the technological embodiment and communicative specificity of the animated painting that substantially transforms the contemporary audiovisual art. The further investigation of the animated painting could shed more light on the problem of changing classic artistic tradition that takes place in the contemporary audiovisual art.

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