

THE HISTORY OF THE EVOLUTION OF THE AUDIENCE'S PERCEPTION OF THE ARTISTIC IMAGE IN SCREEN ARTS

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Abstract

In this article, the historical data of the viewer's perception of the artistic image in the screen forms of creativity are subjected to comprehension and analysis. They are considered from the point of view of changing conditions that form the consciousness of the viewer. A generalizing characteristic is the internal laws of the evolution of audio visualization. The process of formation and development of sound-visual synthesis, combining both creative and technological components in order to create a screen image. The content of the article can form the basis of monographic works, textbooks, and special courses in the relevant field; can be used in the process of training art and creative personnel, propaganda work in the media with the involvement of information services and factors stimulating creative search. Today, audiovisual arts vastly occupied the world and local cultures, which cause widespread interest in terms of content and form, history and theory, technology and implementation methodology associated with both traditional and the latest staged concepts. The purpose of the research article is to identify cultural-historical, theoretical and methodological factors that influenced the perception of the audio visualization of an artistic image.

Keywords: Audio Visualization, Audiovisual Image, Screen Creativity, Perception, Viewer, Artistic Image, Viewer Evolution, Progress, Television, Cinematography, Screen.

INTRODUCTION

The entry of mankind into the 21st century was associated with the process of active technological progress and with the development of various means of communication, the reformation of all spheres of human life. The integration of classical art forms with new technologies has led to the fact that audiovisual forms of information presentation have taken the leading place.

The last decades have unrecognizably changed the surrounding reality to which we (humanity) have been accustomed for centuries. Various media technologies with a wide range of functions and purposes have invaded the everyday, business and personal spheres of human life, and have transformed many aspects of human activity. The essence of the concept of entertainment, ways of organizing free time has changed. The life of a modern person is already unimaginable without laptops, mobile communication devices and playback of media products of various formats.

Without smart phones, tablets and other types of gadgets, the perception of information for a person has become problematic, both in the everyday sphere, work life and in art. In view of the current situation and in the conditions of the "information explosion" of the 21st century, humanity has appreciated and given its preference to the audiovisual method of data transmission. Due to the simplicity, accessibility and easy understanding of the visual

component of information, audiovisual culture occupies a dominant position in modern society. Anything that includes audio and visual elements in its structure can be attributed to the means of audiovisual culture. First of all, these are the types of screen arts: cinematography, television, the Internet.

METHOD

The reasons for such a vast expansion of audiovisual culture lie in: the globalization of art, the high speed of production and consumption of media products, the primacy of visual media in all spheres of life.

There raise questions - what is audiovisual culture? Why is it so popular in today's world? Why does the public prefer visual and audiovisual ways of getting information? What are the methods of "visual culture" and visual education of the modern viewer based on? - are the main goal and subject of research by many scientists of our time. The term "audiovisual culture" appeared at the intersection of such disciplines as the history and theory of art, cinema theory, etc.

Visual culture is a set of public, individual material and intellectual visual values stored and functioning in the form of symbols in a certain society and transmitted through visual media of information. And since then, audio visualization began to exist as a separate art form. And it should be noted that it is not just to exist, but to form the consciousness of the viewer. Why did art with a pronounced visual component so quickly conquer the minds of people and find quick access to the souls and hearts of the audience? "When viewing a work of art, human perception is largely based on an internal emotional reaction. Through vision, the work is introduced into the system of existing values, in the process of viewing it is greatly enhanced by associative links. As a result, it turns out that the images themselves are much less powerful than the impression received from them.

Thus, the goal of visual culture is to enrich the inner world of a person with visual images, to reveal the ability to create their own visible objects". [1, 10-11]. When the image "spoke", the consciousness of the viewer (and at the moment of the speaking image fixed on the film, audiovisual art already had its viewer) was quite formed and ready to perceive a new kind of art. There were formed tastes and mores of the person looking at the screen. What was new at the dawn of cinema, in terms of demonstration, became obsolete after a few years. And the viewer demanded all the new improvement of the beloved art. It should be noted that for a person who lived in the 19th century, the very appearance of a luminous screen and movement on it was already a huge shock.

RESULTS AND DISCUSSIONS

"Although the films of the Lumières have survived and are often shown, we can hardly appreciate the strength of their impact on the audience of the 19th century. We and they have different concepts about the image and the measure of its lifelikeness" [2, 45]. From the first stormy and unbridled reactions of the viewer to a more subtle taste formed over the years, many

decades have passed. The driving force that changed the screen audiovisual art was not only technological progress, which went by leaps and bounds, but also the changing understanding of art itself. No one was able to resist the screen anymore.

Cinema, and then television, is life itself. Even if it speaks, “with its own” language, and looks with “its own” vision. Nevertheless, a living, moving image, which has the gift of speech, is closest to a person than the elite classical art. This does not mean that screen art is worse than classical art. It only means that a division has occurred that could not have been foreseen by the filmmakers. Who considered “moving pictures” only as farce entertainment and fair fun?

From cinematography, the audience's perception has moved in its perception to a new television reality. And then the viewer saw and heard a new, fast-paced, rapidly changing art, which took possession of him for many years and has not let go until now. “There is no doubt that television has transformed the established nature of the functioning of audiovisual “texts”, breaking the monopoly of full-length feature films and returning the screen to the diversity of the early film repertoire. A variety of screen structures find their place in the program guide – from “pure” information (messages read by announcers) to game epic, structures that intersect and complement each other in proportions set by the communicator.

The sharp expansion of the field of non-artistic and polyfunctional sound-visual messages due to the ether at first led to the idea of the polarization of cinema and TV on the basis of “art - non-art”, to the idea that television is (only) a means of communication, and cinema is (only) art”. [3, 249]. Nowadays, various technical innovations in the field of audio visualization are emerging at an unprecedented speed. The consciousness of the viewer is formed thanks to the Internet, television and cinema.

What exactly has a greater or lesser impact is difficult to say, since it depends on the age, preferences and level of perceptions of different groups of viewers. One thing can be said with certainty, the situation around the world, where the audiovisual information offered by the screen reaches the viewer's attention quickly and easily, has become irreversible. The ability to work with material in such a way that the artistic image is born interesting, exciting is a whole science. Since earlier artists worked with clay, stone, paints, polyphony of sounds, so now medieval artists work in modern screen art. And the result of their creations is provided to a wide range of viewers immediately.

The viewer and the creator of audiovisual art are always separated by an important intermediary - the screen. Therefore, the audience's perception of screen art is very different from the perception of traditional art. After all, it has been customary for centuries that in the classical arts, the matter that was subject to the listener and the viewer had plasticity only within certain limits created by the stage of the theater, the opera stage, the canvas of the painter, the hands of the sculptor, etc. However, the peculiarity of the screen types of creativity is that optical and sound equipment now act as brushes and paints that create artistic images. Lifeless, at first glance, technology, in fact, plays an important role as artistic tools.

Despite the fact that the very concept of “equipment” excludes any objectivity, it can be safely stated that everyone knows the names of great cinematographers and sound engineers, in whose work handwriting and a subjective look are visible. And this subjective view of the artists excites the minds of the audience, forcing them to delve into the essence of screen art, look for meaning in what they see, believe in the authenticity of the images and admire the skill.

“A remarkable feature of creating an audiovisual image in multimedia is the opportunity to become an accomplice in this process on a psychological level. If the action is pre-programmed and carried out by the multimedia director, then the user, interacting with the information system, perceives the events being played out as happening “here and now” [4, 58].

So, we can summarize the following: today, each of us is a witness to how rapidly the artistic image is changing. He moved into the “audiovisual plane”. However, more than one generation of scientists will have to deal with comprehension, recognition of the essence of this concept, since the influence of the audiovisual image is great and extensive and probably has hidden meanings that are not yet known.

Artistic image as a creative problem was stirred by the desire to express the idea of the intrinsic value of audiovisual imagery, which has accumulated the spiritual, creative and technological experience of humanity in synthesis, dynamics and perspective, the need for a new understanding and comprehension of this phenomenon as a creative one, in contrast to its traditional perception as purely technical.

Audiovisual arts vastly occupied the world and local cultures, which cause widespread interest in terms of content and form, history and theory, technology and implementation methodology associated with both traditional and the latest staged concepts. The comprehensive study of the process of audio visualization of an artistic image in cultural, historical, theoretical and methodological aspects, as well as in terms of species-forming attributions that reflect the nature of screen arts.

CONCLUSIONS

It has been proven in the science of recent decades that the emergence and development of audiovisual forms is inextricably linked with creative and technological innovations in the field of cinema and television, the Internet;

Defined and classified the concepts of "poetic language" and "documentary method", which serve to achieve artistic and creative goals in the process of creating an artistic image;

It is proved that the study of audiovisual directing reflects information-communicative, normative-ideological and dramatic-expressive tasks that form the dynamics of the plot, embodying a certain set of values, providing society with new information from the point of view of the “national mentality”; the enrichment of the domestic screen works and the precise expression of the idea is based on a combination of audiovisual means of expression (musical leitmotiv, visual expressiveness, art editing);

It has been proved that the brightness of the emotional state of figurative-poetic, historical-realistic, modern-romantic images in screen works can be achieved through the synthesis of sound and image.

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