

APPLICATION OF FILM ART'S VISUAL PSYCHOLOGY IN FILM PRODUCTION

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Background: Video images are not only an objective reflection of material reality, they are also the result of the creator's understanding and thinking of the objective world. It is the unity of subjective and objective, perceptual and rational. The image frame is not a complete natural record of the objective world, but is based on selection and arrangement. It uses a variety of expression methods to strengthen the penetration and appeal of the picture, and has a direct and indirect impact on the audience's emotions and behavior. Video images not only convey information, but also convey certain emotions. The visual psychology is based on the basic characteristics of the image screen, and it is the direct and general reflection of the creator's image consciousness to objective things. The transformation of visual psychology from images is mainly dependent on specific non-verbal signs, and the rich environmental elements are usually sorted and analyzed with the help of pictures, and the essence and laws of things that cannot be directly perceived are revealed with the specific picture language. In the creation of film works, we must not only consider its content and significance, but also pay attention to its artistic appeal. Therefore, the application of film art visual psychology in film production should be studied.

Objective: The aesthetic value model of film art is more complicated, describing profound psychological connotations in a wider field, and the project is vast. It is necessary to refer to a wide range of disciplines and extensive investigations and experiments to determine the film itself within a series of parameters. The visual content of the fine arts can stimulate the audience's visual psychology, and control the audience's visual psychology in multiple dimensions according to certain internal laws. At present, research on the application of visual psychology of film art in film production is still rare. In order to enhance the appeal of film works and enhance the visual effect of film, the application of visual psychology of film art in film production is studied.

Subjects and methods: Randomly select 10 movies under preparation, including 2 comedies, 3 action, 1 suspense, 2 ethics, and 2 science fiction. During the film production process, five of the films were subjected to film art visual psychological intervention, and the visual psychology was fully integrated in the film color, brightness, and screen composition. It was the experimental group. The other 5 were filmed using traditional shooting methods, which served as the control group.

Study design: Use SPSS17.0 software to test the experimental data of *t*-test and one-way analysis of variance, and use ($\bar{x}\pm s$) to represent the statistical results.

Results: Table 1 shows the evaluation results of movie visual effects of the experimental group and the control group. There is no significant difference between the control group and the experimental group before the experiment in the visual effect evaluation results of movies ($P>0.05$), so it is not statistically significant. The visual effect evaluation results of the film before and after the experiment in the experimental group are significantly different ($P<0.01$), indicating that the difference between the two is obvious and statistically significant, indicating that the visual psychology of film art can help improve the quality of film production.

Table 1. Film visual effect evaluation results ($\bar{x}\pm s$).

| Group | Before the experiment | After the experiment |
|---------------|-----------------------|----------------------|
| Test group | 140.66±17.43 | 145.95±15.01 |
| Control group | 142.31±16.98 | 182.64±13.66 |

Table 2. Comparison of visual elements ($\bar{x}\pm s$).

| Group | Element | Score |
|---------------|--------------------|------------|
| Test group | Cinematic colors | 77.01±2.06 |
| | Brightness | 76.87±1.92 |
| | Screen composition | 75.64±1.21 |
| Control group | Cinematic colors | 51.11±1.64 |
| | Brightness | 63.78±1.84 |
| | Screen composition | 70.56±1.92 |

Table 2 shows the comparison results of the experimental group and the control group in terms of various movie visual elements. The scores of each element of the experimental group are higher than those of the

control group, indicating that the visual effect of the film can be improved on the basis of full reference to the visual psychology of film art.

Conclusions: The psychological perception of the audience has certain objective laws. Only when animators fully grasp these laws can the film meet the needs of the audience both visually and psychologically. Excellent animation creators must fully manage various elements to create images with clear themes, full information, and reasonable composition. Both the content and the form of the images must be refined to bring a sense of visual beauty to the audience. In animation creation, we should think from the perspective of visual psychology from time to time, instead of habitually using a single abstract or single concrete way of thinking to guide creation. Otherwise, there will be a dry and boring picture, the moving details of things will be ignored, not to mention the creation and sublimation of artistic sense. Therefore, animation film creation should fully consider the audience's visual psychological characteristics and use certain sports performance skills.

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COLOR EXPRESSIVENESS OF IMAGE OIL PAINTING BASED ON COLOR PSYCHOLOGY

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Background: Since the rise of oil painting art in the field of fine arts, more and more art workers have devoted themselves to the research and creation of oil painting art, and “imagery” is the basic aesthetic concept of traditional art creation, and imagery oil painting is based on this aesthetics. On the basis of concepts, created unique oil paintings. Color is the main creative element of oil painting art. The color expression of image oil painting is an important way of expression of image oil painting, and image color is neither realistic nor freehand. It is different from any expression technique, a kind of artistic performance between realism and abstraction. Color psychology is a discipline that studies the relationship between human beings and colors on the basis of multiple disciplines. It is a new type of interdisciplinary subject, covering a wide range of fields. To explore the influence of color psychology on the expressiveness of color in the creation of imagery oil paintings, and this research topic itself has very important significance.

Objective: As a special language, imagery oil painting is a product of the integration of traditional aesthetic thought and oil painting expression materials. It mainly focuses on the essence and value of human beings, pays attention to the inner spiritual expression of the individual, and emphasizes the emotional color of the art of painting. The study of color expressiveness is of great significance. Although scholars at home and abroad have begun to study color psychology, the research is not deep enough, which restricts the development of color psychology to a certain extent. Based on this, in order to enhance the color expressiveness of imagery oil painting, enhance its charm and artistic value, conduct in-depth analysis.

Subjects and methods: randomly selected 20 painters, 10 of them participated in a 3-month color psychology course. The course mainly included color enhancement, combining objective and true realistic images with light and color, and then proceeded to create imagery oil paintings. experimental group. The other 10 people made independent creations and did not accept color psychology courses, forming a control group.

Study design: Score the works of 20 painters, with a score of 0-100, and use SPSS2.0 statistical analysis software for data calculation and analysis.

Results: Table 1 shows the number of people in each segment of the oil painting works of the experimental group and the control group.

Table 1. Number of persons in each segment of oil painting works in the experimental group and the control group.

| Score | Experimental group | | Control group | |
|--------|--------------------------|-----------------------------|--------------------------|-----------------------------|
| | Before experiment/person | After the experiment/person | Before experiment/person | After the experiment/person |
| 10-20 | 1 | 0 | 1 | 2 |
| 20-40 | 2 | 1 | 2 | 1 |
| 40-60 | 3 | 1 | 3 | 3 |
| 60-80 | 3 | 6 | 3 | 3 |
| 80-100 | 1 | 2 | 1 | 1 |