

Betina Božek

Codex: The Study of Interdisciplinarity and Intermediality in Authorial Animated Film – Its Origins, Development and Audience Reception

SUMMARY

The dissertation discusses the topic of intermediality and interdisciplinarity in original animated films, focusing on exploring new animation techniques and their connection with other fields of art. I am looking for answers to questions about the contemporary role of artists in post-media culture and the future of the animation industry. I also wonder what impact the intermedial nature of animation has on its recipients.

The dissertation begins by analyzing various definitions of animated films and pointing out the differences between original animated films and commercial productions, distinguishing the phenomenon of motion design. I examine the evolution of the concepts of interdisciplinarity and intermediality in the context of the history and technological development of animation.

Then, based on the works of selected artists, I describe the role of experimentation in animated films as a factor triggering intermediality. A large part of the work is devoted to the analysis of selected animations that use intermediality as the main means of expression. I focus on creators from both the history of animated film in America and Europe, as well as domestic artists, including avant-garde experiments and creators from the Polish School of Animation. I then discuss the political changes in Poland in the 1990s and their impact on the animation industry, especially the decentralization of financing and the development of the commercial market. I present the beginnings of combining artistic animation with commercial animated film.

The final part of the dissertation focuses on indicating the directions of changes in animated films, taking into account intermediality, combining various technologies, such as 2D and 3D animation, motion capture, holography, and digital painting. I also describe the growing interest in animated films thanks to the development of digital technologies and present animation as a universal cultural language of the future. I refer all issues to my artistic work, the animated film *Codex*, which is a commentary on my reflections on intermediality and interdisciplinarity. I draw attention to the changing nature of animated film and describe how it draws on new artistic trends and the development of digital technology. The dissertation

also addresses the issues of education in the field of animation in the context of the future development of this field of art, drawing attention to the shortcomings in the educational system and the individual efforts of animators in self-education.

Overall, the dissertation analyzes the evolution of animated film in the context of intermediality and interdisciplinarity, from traditional techniques to the development of computer technology, and draws attention to the challenges and prospects of this field in the future. The result of my considerations is the formulation of the following theses, which I develop in my dissertation:

The first thesis is Intermediality as a Driving Force of Innovation in Animated Film: Intermediality, consisting of combining different techniques and media, is a key factor of innovation in original animated film, allowing creators to explore new forms of artistic expression and expand the boundaries of traditional animation.

The second thesis is Interdisciplinarity as a Response to the Challenges of Post-Media Culture: In post-media culture, interdisciplinarity in animated film plays a fundamental role, allowing artists to integrate different fields of art, which leads to the creation of more comprehensive and multidimensional works that better meet the needs of contemporary audiences.

The third thesis is The Influence of Digital Technologies on the Development of Intermedia Animation Techniques: The development of digital technologies has significantly influenced intermediality in animated films, allowing creators to combine traditional techniques with modern tools such as 2D and 3D animation, motion capture, or holography, leading to the creation of innovative animated productions.

The next thesis is Intermediality as a Means of Expressing Emotions and Narrative in Animated Films: Intermediality in animated films not only enriches the visual aspect of the work, but also constitutes an effective means of expressing emotions and narrative, allowing creators to convey complex ideas and feelings in a more engaging way for the audience.

The last thesis is The Role of Education and Self-Education in the Development of Intermedia Skills of Animators: Education and self-education play a key role in the development of the intermedia skills of animators, allowing them to adapt to dynamic technological and artistic changes on an ongoing basis, which is essential for the future of this field of art.