

ТЕОРИЯ И ИСТОРИЯ КИНО | ЭКРАННЫЕ ИСКУССТВА

Нравственные аспекты русского до-революционного кинематографа. Евгений Бауэр

УДК 778.5с/р (09)

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FILM THEORY AND FILM HISTORY | AUDIOVISUAL ARTS

Moral Aspects of Russian Pre-Revolutionary Cinema

UDC 778.5с/р (09)

Author: Rostotskaya Marianna Albertovna, PhD (Art), assistant professor, Chair of Aesthetics and Culture Studies, VGIK, member of the RF Filmmakers' Union, President of the Rostotskys Memorial Foundation. M. Rostotskaya teaches Culture Studies and a special-purpose film course. She is the compiler of such books as "Andrey Tarkovsky: Beginning and... of the Way" (1994), "Postscript: S.A. Gerasimov in Quotes, Recollections, Letters" (1996), "S.M. Eisenstein. Montage" (1998), "Lev Kuleshov: Film Directing Lessons" (1999), "Aspects of Culture: Classics and Modernity" (2002), "A.A. Tarkovsky in the World Film Art Context" (2003), co-author of the textbooks: "New Art Forms and Modern Culture. Photography and Cinema" (1997), "Problems, Tests and Assignments in Producing and Management (Audiovisual Sphere)" (2009), "Russian Federation State Institute of Cinematography (VGIK)" art book, author of academic and popular articles on film art published in various journals, magazines and papers. The object of her academic interest is Cinema as a Cultural Phenomenon, the moral aspects of Russian cinema

Summary: Yevgeniy Bauer was an outstanding exponent of the refined mass culture that began to penetrate into spiritual life at the beginning of the 20th century. The article investigates the moral conflicts and patterns that lay behind Bauer's films and reflected the ethical guidelines of the mass audience in Pre-Revolutionary Russia

Key words: pre-revolutionary cinema, Bauer, old ethics, evil, vice, virtue

О значении мифа в творчестве Андрея Звягинцева

УДК 7.01

Автор: Клюева Людмила Борисовна, кандидат искусствоведения, доцент кафедры киноведения ВГИК

The Significance of Myth in the Work of Andrey Zvyagintsev

UDC 7.01

Author: Kljueva Ljudmila Borisovna, Kluyeva Ljudmila Borisovna, PhD (Art), assistant professor, Department of Cinema Studies, VGIK

Summary: The subject-matter of the article is the mythological layers in A. Zvyagintsev's films "The Return" and "The Banishment" and their effect on the artistic structure and processes of the audience's perception

Key words: myth, proto-plot, universal fable, sacrifice, rite of passage, sacred, archetype, Biblical symbols, mythological pattern

КИНОЯЗЫК И ВРЕМЯ | ГЕНЕЗИС ОБРАЗА

Поэтическое кино эпохи пост-культуры

УДК 778.5.04.071:75+

Автор: Елисеева Елена Алексеевна, кандидат искусствоведения, доцент Всероссийского государственного университета кинематографии им С.А. Герасимова

FILM LANGUAGE AND TIME | IMAGE GENESIS

The Poetic Cinema of the Post-Cultural Era

UDC 778.5.04.071:75+

Author: Yeliseyeva Yelena Alexeyevna, Ph.D., assistant professor, VGIK

Summary: The article analyses the perception of the poetic cinema visual images as exemplified by Russian films made in various decades. The author shows the changes in the expressive manner used by the filmmakers of the end of the 20th century and the beginning of the 21st century

Key words: artistic space, visual forms, speech, poetic cinema

ПЕРФОРМАНС | ИСКУССТВО ВОПЛОЩЕНИЯ

Основные аспекты развития системного повторения в изобразительном искусстве

УДК 7.01+7.03

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PERFORMANCE | THE ART OF PRESENTATION

Basic Aspects of the Development of Systematic Repetition in Fine Art

UDC 7.01+7.03

Author: Burov Andrey Mikhailovich, Ph.D. PhD, Head of the Department of Scientific Development; assistant professor, Chair of Aesthetics and Culture Studies, VGIIK

Summary: The article explores the main stages of the emergence of phrasism, a systematic esthetic repetition through a grating pattern. The author differentiates between the repetition in visual art (visual phrase) and post-visual art (post-visual phrase) and analyses the evolution of both

Key words: repetition, difference, phrasism, phasism, visual phrase, sculptural phrase, post-visual phrase, post-instphrase

Актер и неактер как носители культуры в фильмах Рениты и Юрия Григорьевых

УДК 778.5.04.071. /: 071.2

Автор: Пишита Евгений Михайлович, окончил киноведческий факультет ВГИК в 2008 году (мастерская Огнева-Виноградова). Автор сценария и режиссер документального фильма «Букет Баталова» (2006). Аспирант кафедры киноведения, научный руководитель Л. А. Зайцева. Сфера научных интересов: творчество А.Тарковского, В.Шукшина, Р. и Ю. Григорьевых, Л. Бобровой

Professional and Non-Professional Actors as Cultural Agents in the films of Renita and Yuriy Grigoryev

UDC 778.5.04.071. /: 071.2

Author: Pishita Yevgeniy Mikhailovich, post-graduate student in Cinema Studies, research advisor: L.A. Zaytseva. A. Pishita graduated from the VGIIK's Department of Cinema Studies in 2008, wrote and directed the documentary Batalov's Bunch (2006). The sphere of academic interest: the work of A. Tarkovskiy, V. Shukshin, R.and Yu. Grigoryev, L. Bobrova

Summary: The article investigates the problem of casting professional and non-professional actors as bearers of culture. It also analyses the methods of directing non-

professionals, of plunging them into the material and creating spiritual links between the performers. The Grigoryevs' experience of adapting "The Karamazoff Brothers" by F. Dostoyevsky and V. Shukshin's prose is considered

Key words: culture, actor, film analysis, film theory, Russian cinema, 20th century, Dostoyevsky, Shukshin, the Geigoryevs

КУЛЬТУРА ЭКРАНА | КУЛЬТУРОЛОГИЯ. ФИЛОСОФИЯ

Свобода как культурная ценность

УДК 1Ф«20»+37.01

Автор: Межуев Вадим Михайлович, выдающийся российский ученый, доктор философских наук, профессор, главный научный сотрудник Института философии Российской Академии Наук. Автор более 250 научных работ. Сфера исследовательских интересов: культура как философская проблема, философия культуры в истории философии и в составе современного научного знания о культуре, особенности культурного и цивилизационного развития России, всемирная история в свете философско-исторического знания, культурологический смысл социалистической идеи

SCREEN CULTURE | CULTUROLOGY. PHILOSOPHY

Liberty as a Cultural Value

UDC 1Ф«20»+37.01

Author: Mezhujev Vadim Mikhailovich, an outstanding Russian scholar, PhD, professor, chief research worker, Institute of Philosophy, Russian Academy of Sciences. V. Mezhujev is the author of over 2500 works. Sphere of academic interest: culture as a philosophic problem; Philosophy of Culture in the context of History of Philosophy and modern culture studies, particularly, the peculiarities of Russia's cultural and civilizing development; World History in terms of philosophic and historic thought; the cultural meaning of the Socialist idea

Summary: What is liberty, does a modern human being consider this category an exceptional value – these are vital philosophic problems dating back to most ancient times. How does a free person think? What is his way of life? How does the awareness of one's freedom influence a creative individual and what role does culture play in all this? And, finally, what do we mean by the term "eternal values"? The author tries to find the answers to all these questions

Key words: Philosophy, History, human being, freedom, individual, culture, society, time, eternal values, civilization

Альфред Шнитке и конец «большого стиля» в российской киномузыке

УДК 7.01

Автор: Михеева Юлия Всеволодовна, кандидат

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Alfred Schnittke and the End of Russian Classic Music

UDC 7.01

Author: Mikheyeva Yulia Vsevolodovna, PhD, Head of the Interdisciplinary Research Department, Institute of Film Art (VGIK)
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Summary: The article surveys the ideological and cultural situation in Russian music in the 1970s. It was the period when the most important traits of Alfred Schnittke's work became apparent, which marked his transition from the images and themes of the Russian "Grand Style" to more complicated sound structures of modern music. Having inherited the intellectual and ethical traditions from Shostakovich, Schnittke brought to music a new perception of reality including a different understanding of a person's state of mind. Thus, Schnittke's film scores did not only reflect the shift of modern artistic paradigms, but became a form of philosophic self-consciousness in the context of post-modernist global changes. Schnittke's music opened the stage of "indirect statement" in film music, which enriched and transformed the meaning of the screen image

Key words: actual film music, auteur cinema, polystylistics, artistic paradigm, ontology and phenomenology of the sound

КИНОБИЗНЕС | СТРАТЕГИЯ И ТАКТИКА УПРАВЛЕНИЯ

Факторы конкурентоспособности национальных кинематографий

УДК 778.58.004

Автор: Жабский Михаил Иванович, доктор социологических наук. Работает: Всероссийский государственный университет кинематографии им. С.А. Герасимова; Государственный институт искусствознания. Ведущий научный сотрудник, зав. отделом социологии экранного искусства

FILM INDUSTRY | STRATEGY AND TACTICS OF MANAGEMENT

The factors of competitive ability of national film industries

UDC 778.58.004

Author: Zhabskiy Mikhail Ivanovich, PhD in Sociology, Russian Federation Institute of Cinematography; State Institute of Culture Studies. Leading researcher, head of the Department of Audiovisual Arts

Summary: Why does one country dominate in European film space while many others are on the edge of total loss of cinematic independence, but some,

being strongly dependant, nevertheless try to stand up for themselves and sometimes succeed? Using statistical material, the article prepared by the State Institute of Art Studies highlights the deep objective and subjective

factors determining the outcome of the of the rivalry between national film industries.

Key words: national cinema, Hollywood, film market share, competitive ability factors, super-costly competition, film industry, Esthetics, Economics, cultural identity, state support

Поиски новых моделей кинодистрибуции в цифровой медиасреде

УДК 778.58.004

Автор: Бакулев Геннадий Петрович, доктор филологических наук, профессор, работает на кафедре русского и иностранных языков ВГИКа. В 2003 г. защитил докторскую на тему «Теории и концепции новых медиа». В 2006 г. получил звание профессора. Читает курсы «Современные теории массовой коммуникации», «Медиакоммунологии в массовой коммуникации» во ВГИКе и РГГУ. Список публикаций включает 200 наименований. Подготовил трех кандидатов наук. Ныне научный руководитель аспирантов по специальности «журналистика» и по лингвистическим специальностям. Член Союза кинематографистов РФ, Российской академии социальных наук, Российской коммуникативной ассоциации

The Search of New Distribution Patterns in Digital Media Environment

UDC 778.58.004

Author: Bakulev Gennady Petrovich, PhD (Philology), professor, Russian and Foreign Languages Department, VGIK. Doctoral Dissertation: "Theories and Concepts of New Media" (2003). Lectures on "Modern Theories of Mass Communication", "Media Technologies in Mass Communications" at VGIK and RGGU. The list of publications includes 200 titles. G. Bakulev has trained three PhDs and at present is an academic supervisor of post-graduate students in Journalism and Linguistics. He is a member of Russian Filmmakers' Union, Russian Academy of Social Sciences and Russian Communicative Association

Summary: Digital technologies and the Internet in particular are causing deep changes in film industry. The development of the VoD service is enhancing the tendency for digitalization and disintermediation. Consequently, there is a considerable cost reduction in the value chain. In the long term future there can be a radical revision of the existing system of distribution "windows". To understand the principles of the on-line distribution the author tries to estimate the impact of new media technologies on film distribution and the strategy of its main participants

Key words: film industry, distribution, Internet, on-line distribution, value chain, VoD (Video on Demand)

ТЕЛЕВИДЕНИЕ | ЦИФРОВАЯ СРЕДА

Homo Informaticus как тип личности. Конфликт зрелищного и реального на экране

УДК 792.8.01

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TELEVISION | DIGITAL ENVIRONMENT

Homo Informaticus as a Personality Type. The Conflict of Spectacular and Real on the Screen.

DC 792.8.01

Author: Urazova Svetlana Leonidovna, Ph.D. in Linguistics, assistant professor of the Chair of Journalism and Mass Media of the Institute of Advanced Training for Television and Radio Broadcasting Personnel, editor-in-chief of the “Vestnik VGIK” Journal. Svetlana Urazova is the author of a large number of articles on various technological, commercial and humanitarian aspects of electronic media published in media industry editions. She is the editor of the highly estimated book “International Standardization of Digital Television Broadcasting” by M.I. Krivosheyev

Summary: The evolution of informational culture which can be treated as media culture due to the development of audiovisual technologies, puts a number of questions brought about by the emergence of a new personality type, homo informaticus (informational man). The article (Conclusion. For the beginning: see Issue # 9) covers the conflict between the nature of television with its tendency for spectacularity and the informational requirements of the modern society which demands an authentic presentation of the world

Key words: homo informaticus, television, audiovisual technologies, spectacularity, realistic TV, authenticity, rationality, informatonality, media reality, screen reality

НАУЧНАЯ ЛАБОРАТОРИЯ | ИССЛЕДОВАНИЯ МОЛОДЫХ

К проблеме соотношения экранизации и литературного первоисточника

УДК УДК778.5.04.072.094

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гического факультета Московского государственного университета им. М.В. Ломоносова

RESEARCH LABORATORY | EXPLORATION OF THE YOUNG

To the problem of correlation between a screen adaptation and its literary source

UDC 778.5.04.072.094

Author: Svetlana Simonova, postgraduate student of the English Department of the Philological Faculty, Moscow State Lomonosov University

Summary: Screen adaptations hold a very important place within the paradigm of cinema. Yet, film theorists and literary critics are unanimous neither about the criteria of comparison of screen versions to their literary sources, nor about appropriateness of such a comparison. Thus, some researches tend to analyze the fidelity to the original, while others disregard this notion altogether. The article shows and analyzes different points of view on the issue, and describes the criteria of the choice of a literary source for adaptation

Key words: screen adaptation, screen version, literary source, fidelity to the original, form and content

О фильме «Мой друг Иван Лапшин» как экранизации

УДК 778.5.

Автор: Сибирцева Елена Игоревна, аспирант кафедры эстетики, истории и теории культуры ВГИК им. С.А. Герасимова

“My Friend Ivan Lapshin” as a Screen Adaptation

UDC 778.5.

Author: Sibirtseva Yelena Igorevna, post-graduate student, Department of Esthetics and culture Studies, VGIK

Summary: The article is devoted to the analysis of the film “My Friend Ivan Lapshin” as the adaptation of Yu. German’s story “Lapshin” and examines the methods of translation from the language of literature to that of cinema. In the author’s opinion, it is due to this translation from one esthetic system into another that the figure of the Narrator emerges

Key words: A. German, Y. German, adaptation, “Lapshin”, “My Friend Ivan Lapshin”, A. Chekhov, narrator, a child’s view

Для обсуждения с авторами проблематики статей, опубликованных в номере, просьба присылать письма на электронный адрес редакции: vestnik-vgik@vgik.info.ru