

## ТЕОРИЯ И ИСТОРИЯ КИНО | ЭКРАННЫЕ ИСКУССТВА

**Остается ли кино локомотивом экранной культуры?**

УДК 7.094 + 004.77 + 007

**Автор:** Кириллова Наталья Борисовна, доктор культурологии, профессор Уральского федерального университета им. Б.Н. Ельцина, заслуженный деятель искусств РФ, директор Уральского Центра медиакультуры и медиаобразования. Научные интересы: медиакультура (кино, телевидение, видео, мультимедийное творчество); медиаменеджмент (система управления медиасферой). Труды: Медиакультура: от модерна к постмодерну (2005); Медиасреда российской модернизации (2005); Медиаменеджмент как интегрирующая система (2008); Медиакультура: теория, история, практика (2008); Медиалогия как синтез наук (2012).

## FILM THEORY AND FILM HISTORY | AUDIOVISUAL ARTS

**Does cinema remain the driving force of screen culture?**

UDC 7.094 + 004.77 + 007

**Author:** Kirillova Natalia Borisovna, Ph. D in Cultural Studies, professor of the Urals Federal University, Honored Art Worker, Director of the Urals Center of Media Culture and Media Education. Academic interests: media culture (films, television, video, multimedia arts); media management (managing media sphere). Writings: "Media culture: from Modernism to Post-Modernism" (2005); "The Media Environment of Russian Modernization" (2005); "Management as an Integrating System" (2008); "Media Culture: Theory, History, Practice" (2008); "Mediology as a Synthesis of Sciences" (2012).

**Summary:** The article explores the evolution of screen (audiovisual, electronic) culture as a specific type of the information era culture. Its specific nature lies in the fact that it is closely connected with the development of IT technologies being a 'product' of the new "virtual" reality. Special emphasis is laid on the place of the cinema within the context of the new art forms in cyberspace and its prospects.

**Key words:** information era, film art, audiovisual culture, audiovisual technologies, globalism, virtuality, reality, cyberspace, screen culture

## КИНОЯЗЫК И ВРЕМЯ | ГЕНЕЗИС ОБРАЗА

**Великая Камчатская киноэкспедиция**

УДК 778.5.03.03.с (09) + 778.5 ср (092)

**Автор:** Головнев Иван Андреевич, кинорежиссер, соискатель в Институте Этнологии и Антропологии РАН.

## FILM LANGUAGE AND TIME | IMAGE GENESIS

**The Great Kamchatka Expedition**

UDC 778.5.03.03.c (09) + 778.5 ср (092)

**Author:** Golovnyov Ivan Andreyevich, film director, Ph.D applicant, Ethnology and Anthropology Institute, Russian Academy of Sciences.

**Summary:** Russian ethnographic cinema has over a hundred-year history of bright names and classical films. The peak of the ethnographic cinema was in the late 1920s-early 1930s, which was connected with the government order for 'uniting' the USSR peoples on the screen. Professional scientists took an active part in the production of the first ethnographic films. The most significant example of such cooperation is the mutual work of the explorer V.K. Arsenyev and the filmmaker A.A. Litvinov in creating films about the nations of the Far East.

**Key words:** ethnographic cinema, Litvinov, Arsenyev, Kamchatka, film expedition

## ПЕРФОРМАНС | ИСКУССТВО ВОПЛОЩЕНИЯ

**Особенности концептуальной flash-анимации**

УДК 778.5.05.С/Р:778.534.6

**Автор:** Трапезникова Елена Владимировна, аспирант кафедры эстетики, истории и теории культуры, ВГИК.

## PERFORMANCE | THE ART OF PRESENTATION

**Peculiarities of flash Animation**

UDC 778.5.05.C/P:778.534.6

**Author:** Trapeznikova Yelena Vladimirovna, post-graduate student, Department of Aesthetics, History and Theory of Culture, VGIIK.

**Summary:** The article is devoted to the development of Russian network-based flash-animation and the main trends in organizing its artistic space. The author examines the work of three web artists: A. Bakhurin, N. Belov and O. Pashenko, represented on the site www.koms.ru analyzing its philosophic, artistic and technological aspects.

Conceptual web flash animation is considered as one of the ways of the animation evolution in the new environment with its technological potential stressing its dominant tendencies and defining its main directions.

**Key words:** web animation, artistic space, conceptual flash-animation, main tendencies

**КУЛЬТУРА ЭКРАНА | КУЛЬТУРОЛОГИЯ. ФИЛОСОФИЯ**

**Искусство и политика**

УДК 7.01

**Автор:** *Никитина Ирина Петровна*, доктор философских наук, профессор кафедры истории и философии ВГИК, автор учебников «Эстетика» (Гриф Минобрнауки РФ), «Философия искусства».

**SCREEN CULTURE | CULTUROLOGY. PHILOSOPHY**

**Art and politics**

UDC 7.01

**Author:** *Nikitina Irina Petrovna*, PhD, Professor of History and Philosophy Department, VGIK, author of textbooks "Aesthetics" and "Philosophy of Art" (RF Ministry of Education and Science)

**Summary:** The article deals with the interaction of art and politics. The author shows how this interaction can be modified by the historical and cultural context. The main goals and objectives are targeted either on the preservation of the society's stability or the radical changes of social and political relations.

**Key words:** art, politics, role of art, democracy, political liberty, freedom of artistic expression

**О концептах вечности в структуре кинопроизведения**

УДК 791.43.01

**Автор:** *Мариевская Наталья Евгеньевна*, кандидат искусствоведения, доцент кафедры драматургии кино, заместитель заведующего кафедры драматургии кино ВГИК им. С.А. Герасимова.

**SCREEN CULTURE | CULTUROLOGY. PHILOSOPHY**

**About eternity concepts in the film structure**

UDC 791.43.01

**Author:** *Marievskaya Natalya Yevgenyevna*, Ph.D

in Art, assistant professor of Film Dramaturgy Department, deputy Head of Film Dramaturgy Chair, VGIK.

**Summary:** The author analyzes the concepts of eternity, realized in the cinema and identifies the ratio of time and eternity in the structures of specific films. The emphasis is laid on the study of expressive means embodying the images of eternity in film.

**Key words:** artistic time, eternity, eternity as a concept, structure of a film, a work of film art

**МИРОВОЙ КИНОПРОЦЕСС | АНАЛИЗ**

**Фильм Питера Гринуэя «Отсчет утопленников» сквозь призму сюрреализма**

УДК 778.5.04

**Автор:** *Перельштейн Роман Максович*, кандидат искусствоведения. Защита состоялась во ВГИКе, 2008. Тема: «Новозаветные мотивы в отечественной кинодраматургии 60–80-х годов». Докторант кафедры эстетики, истории и теории культуры, ВГИК.

**WORLD CINEMA | ANALYSIS**

**«Drowning by Numbers» by Peter Greenaway in light of surrealism**

UDC 778.5.04

**Author:** *Perelshtein Roman Maksovich*, Ph.D, defended a thesis «New Testament Motives in Russian Screen Writing of the 60-80s» in 2008, VGIK, doctoral candidate of the Chair of Aesthetics, History and Theory of Culture, VGIK.

**Summary:** The surrealism, while creating super-reality for a superman, has overlooked reality and an personality, considering them used materials. But when the superman started conquering the world, wiping off the map cities and peoples, the enthusiasts of surrealism were appalled. The auteur can hardly cope with this madness game, when it is played by politicians. If Peter Greenaway in his *Drowning by Numbers* (1988), had betaken himself to countdown, he could have made much better use of decomposing reality idea. However, real art, and *Drowning by Numbers* is a work of art indeed, no matter what manifestoes it is hiding behind, always amasses the reality.

**Key words:** game, reality, surrealism, subconscious, automatism

**ЗАРУБЕЖНОЕ КИНО В ЛИЦАХ | ТВОРЧЕСКИЙ ПОРТРЕТ****Рольф де Хир — один из непредсказуемых режиссеров мира**

УДК 778.5И(Австрал.)

*Автор: Звезгинцева Ирина Анатольевна*, доктор искусствоведения, ВГИК.*Аннотация:* Творческий портрет Рольфа де Хира.**FOREIGN CINEMA | A PROFILE****Rolf de Heer, one of the most unpredictable film directors**

UDC 778.5I(Austral.)

*Author: Zvegintseva Irina Anatolyevna*, GPhD in Art, Professor of VGIK.*Summary:* A profile of Rolf de Heer.**Кики де Монпарнас и Иван Мозжухин**

УДК 778.5с/р(09)

*Автор: Долматовская Галина Евгеньевна*, доктор искусствоведения, профессор. Главный научный сотрудник Российского института культурологии (РИК). Сфера интересов: исследование документального кино и отечественной культуры средствами документального кино. Последние работы: «Без антракта» (о Леониде Варпаховском), «Серебряковы. Французские этюды» о художниках знаменитой династии, «Счастливики 60-х» (о поколении «шестидесятников»).**Kiki de Montparnasse and Ivan Mozzhukhin**

UDC 778.5с/р(09)

*Author: Dolmatovskaya Galina Yevgenyavna*, Ph.D in Art, professor, chief researcher of the Russian Culturology Institute. Academic interests: studying of documentary film and Russian culture by means of documentary film. The latest papers: "Without an Interval" (about Leonid Varpakhovsky), "The Serebryakovs. French Sketches", "The Lucky Devils of the 60-s".*Summary:* The article traces back the relations of the most prominent representatives of the Paris Bohemia of the twenties. The letters of magnificent Kiki de Montparnasse shed light on out-of-the way bits of information about the great Russian actor Ivan Mozzhukhin.*Key words:* Paris Bohemia, crazy twenties, Kiki de Montparnasse, Ivan Mozzhukhin**КИНОБИЗНЕС | СТРАТЕГИЯ И ТАКТИКА УПРАВЛЕНИЯ****Государственная поддержка неигрового кино**

УДК 791.4

*Автор: Малькова Лилиана Юрьевна*, доктор искусствоведения, профессор кафедры телевидения и радиовещания ф-та журналистики МГУ, заведующая отделом документального кино НИИ киноискусства (ВГИК).**FILM INDUSTRY | STRATEGY AND TACTICS OF MANAGEMENT****State backing of non-fiction film**

UDC 791.4

*Author: Malkova Liliana Yuryevna*, Ph.D, professor of TV and Broadcasting Department of Moscow State University, head of the documentary panel of the Research Studies Institute of Cinema Art (VGIK).*Summary:* The article, based on the authorial analysis of the post-Soviet documentary film, focuses on the state system of organizational and financial support. It is analyzed in comparison with the Soviet practices of thematic planning, its evolution over 20 years, legal inconsistencies of the transition to market relations, which either casts the documentary film back to the predetermined from above object-matters or presupposes the budget division between interested film producers. Many years' experience in the Expert Council of the Culture Ministry allows the author to give an outward glance on the problem of the insufficient demand of the documentary cinema.*Key words:* documentary film, state support, thematic planning, investigation, film market, ideological dominant idea, Culture Ministry**Как возможно «свое» конкурентоспособное кино**

УДК 778.58.004

*Автор: Жабский Михаил Иванович*, доктор социологических наук; Всероссийский государственный университет кинематографии им. С.А. Герасимова, Государственный институт искусствознания; зав. отделом социологии экранного искусства, ведущий научный сотрудник. E-mail: m.zhabsky@gmail.com

## Can “Native” Cinema Be Marketable

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. [m.zhabskiy@gmail.com](mailto:m.zhabskiy@gmail.com)

**Summary:** The author substantiates the innovative trend in the revival and development of the Russian film production on the basis of the sociological analysis of the problem as far as the marketability and ways of its recovery within the frames of the state film policy are concerned. Since the solution of the peripheral issues depends on the still unsolved general questions the article preliminarily worked up at the State Institute of Arts Studies explores the historical and theoretical aspects of the problem.

**Key words:** film production, Russian film industry, audience, marketability, state film policy, integral value of the film, cultural identity

fundamental social significance, dramatically anticipates theoretical studies in this sphere. In other words, it is not theory that determines praxis, but vice versa. The author analyzes the method of modeling TV programs and their classifications.

**Key words:** mass culture, television, modeling, model, TV program

СТУДЕНЧЕСКАЯ НАУЧНАЯ ШКОЛА | ИССЛЕДОВАНИЯ МОЛОДЫХ

## Европейский киноавангард: феноменологическая интерпретация реальности

УДК 7.01 + 778.5.1.

**Автор:** *Любович Максим Вячеславович*, выпускник киноведческого отделения ВГИК. Год выпуска 2012-й, мастерская Яковлевой Т.В., кандидата искусствоведения. E-mail: [maxlubovich@mail.ru](mailto:maxlubovich@mail.ru).

ТЕЛЕВИДЕНИЕ | ЦИФРОВАЯ СРЕДА

## О методе моделирования телепрограмм

УДК 654.197

**Автор:** *Ванченко Татьяна Петровна*, доктор философских наук старший научный сотрудник отдела научного развития ВГИК. Автор ряда научных статей и публикаций, посвященных таким проблемам, как моделирование в сфере культуры, шоу как особый тип зрелищности, архитектура массовых праздников, культуролого-антропологические основания современных праздников, семантико-семиотические аспекты праздника как феномена культуры и др.

STUDENT RESEARCH SCHOOL | ESSAYS OF THE YOUNG

## European Film Avant-Garde: phenomenological interpretation of reality

UDC 7.01 + 778.5.1.

**Author:** *Lyubovich Maksim Vyacheslavovich*, VGIK graduate (2012), workshop of T. Yakovleva, Ph.D in Arts. E-mail: [maxlubovich@mail.ru](mailto:maxlubovich@mail.ru)

**Summary:** The article deals with the historical and cultural genesis of the photogenes phenomenon. The author sees the roots of photogenes not only in the phenomenological philosophy, but also in Berkeley's perception theory, in the philosophy of the mythos and primeval animism. Having originated in the twenties photogenes proves to be an isolated incident of a particular world perception manifested throughout centuries in various spheres of human activities. The author describes it as a phenomenological interpretation of reality.

**Key words:** European film avant-garde, phenomenology, photogenes, perception, mythos, ritual

TELEVISION | DIGITAL ENVIRONMENT

## On modeling TV programs

UDC 654.197

**Author:** *Vanchenko Tatyana Petrovna*, PhD, senior associate of the Research department of VGIK. The author of academic papers and publications on modeling in culture, shows as a special kind of spectacularity, architectonics of participational shows, cultural and anthropological basics of present day festivals, semantic and semiotic aspects of a festival as a cultural phenomenon etc.

**Summary:** The present-day television being of

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

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