

## ТЕОРИЯ И ИСТОРИЯ КИНО | ЭКРАННЫЕ ИСКУССТВА

**Наблюдая наблюдающего, или Поэзия деконструкции. По мотивам фильма А.Звягинцева «New York, I Love You»**

УДК 7.01

**Автор:** Ключева Людмила Борисовна, кандидат искусствоведения, доцент кафедры киноведения ВГИК. Преподает предметы: «Теория кино», «Структурный анализ фильма», «Семиотика искусства и семиотика кино», разработчик программы «Методология анализа фильма», имеет монографии и статьи по проблемам теории кино и анализа художественного текста.

## FILM THEORY AND FILM HISTORY | AUDIO-VISUAL ARTS

**Observing the Observer, or the Poetics of Deconstruction. Based on *New York, I Love You* by A. Zvyagintsev**

UDC 7.01

**Author:** Kljueva Ljudmila Borisovna, Ph.D. in Art, assistant professor, Department of Cinema Studies, VGIK. L. Kluyeva reads Film Theory, Film Structural Analysis, Art and Film Semiotics, writes monographs and articles on film theory and literary text analysis.

**Summary:** The article analyses the director's strategy in A. Zvyagintsev's *New-York, I Love You*. This film is an observation, a cinematic deconstruction revealing the inner dramaturgy of the examined event. The film's semantic field is structured by the opposition the observer – the observed object. The scholar's task is to penetrate into the text's poetics based on double observation, i.e. the observation of the observer.

**Key words:** deconstruction, observer – observed object, author's instance, microanalysis.

## КИНОЯЗЫК И ВРЕМЯ | ГЕНЕЗИС ОБРАЗА

**Кино в фазе «частного интереса»: Love story 1920-х**

УДК 791.43.03

**Автор:** Захаров Дмитрий Владиславович, аспирант кафедры киноведения ВГИК

## FILM LANGUAGE AND TIME | IMAGE GENESIS

**Cinema in the Phase of Private Interest.**

UDC 791.43.03

**Author:** Zakharov Dmitriy Vladislavovich, post-graduate student, Department of Cinema Studies, VGIK.

**Summary:** There is a conception in American science that the life of the American society complies with

the algorithm of moods and interests. This pattern is reflected in the cinema which records the swing from “private interest” to “social unrest”. The article investigates the phase of the “private interest” of 1918 - 1929, the “jazz” or “prosperity” era and is centered on analyzing the films *Why Change Your Wife?* (1919, Cecil Blount DeMille) and *It* (1927, Clarence J. Badger) with Clara Bow, the queen flapper, who has been ignored by Russian film scholars.

**Key words:** “private interest” cinema, “social unrest” cinema, love story, dramatic situation, obstacles to love, flapper, genre, Cecil Blount DeMille, Clara Bow.

**Символические изобразительные структуры в кинематографе****А. Сокурова**

УДК 778.5

**Автор:** Тихонова Маргарита Евгеньевна, старший преподаватель кафедры изобразительного искусства Тольяттинского государственного университета, соискатель ученой степени кандидата искусствоведения кафедры киноведения ВГИК.

**A Symbolic Visual Structures in A. Sokurov's cinema**

UDC 778.5

**Author:** Tikhonova Margarita Yevgenievna, senior lecturer of Art Studies, Togliatti State University, Ph. D. degree-seeker, VGIK.

**Summary:** The article examines some instruments of A. Sokurov's visual language, i.e. the system of symbolic structures which allow the filmmaker to reveal the metaphysics of life and death, to show the dialectics of the outer and inner vision. The principles of incorporating the system in question into the film's composition are viewed as exemplified by the films *The Lonely Voice of Man* and *Mother and Son*.

**Key words:** artistic picture of the world, metaphysical problems, off-story visual structures, symbolism, theme of death.

## ПЕРФОРМАНС | ИСКУССТВО ВОПЛОЩЕНИЯ

**Линия в геометрической абстракции неомодернизма**

УДК 7.01+7.03

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## PERFORMANCE | THE ART OF PRESENTATION

**The Line in Neo-Modernism Geometrical Abstraction**

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, VGIK.

**Summary:** The article overviews the development of the line as a pictorial element in Neo-Modernism. It refers to different variants of linear strategy in geometric abstractions and the tendency of the line to become the leading element of the work of art up to pure linear constructions, such as a two- or three-dimensional grid. This grid is the key structure of the new forms of modern art built on repetition.

**Key words:** line, grid, cubes, Neo-Modernism, minimalism, Saul Levitt, Agnes Martin

### Синтез культур и мифологические модели в фильме «Праздники детства»

УДК 778.5.01(014)

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

### Synthesis of Cultures and Mythological Patterns in the film Holidays of the Childhood.

UDC 778.5.01(014)

**Author:** Pishita Yevgeniy Mikhailovich, post-graduate student in Cinema Studies, research advisor: L. A. Zaytseva. A. Pishita graduated from the VGIC'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 is devoted to the synthesis of cultures and mythological patterns in creating an artistic image. The author analyses the unique polycultural layer of the film *Holidays of the Childhood*, which comprises mythology as well as everyday, Orthodox Christian and social cultures, and analyses the Grigoryevs' screen adaptations of V. Shukshin's prose.

**Key words:** film analysis, film theory, domestic cinema, 20th century, Shukshin, the Grigoryevs

### КУЛЬТУРА ЭКРАНА | КУЛЬТУРОЛОГИЯ.

ФИЛОСОФИЯ

### Язык, речь и образ в анализе художественной формы

УДК 7.01

**Автор:** Михеева Юлия Всеволодовна, кандидат

философских наук, заведующая Отделом междисциплинарных исследований в киноискусстве НИИ киноискусства (ВГИК).

### SCREEN CULTURE | CULTUROLOGY. PHILOSOPHY

### Language, Speech and Image in Analysing Artistic Forms

UDC 7.01

**Author:** Mikheyeva Yulia Vsevolodovna, Ph. D. in Philosophy, Head of the Department of Inter-Discipline Research in Film Art, Film Research Institute (VGIC).

**Summary:** The article deals with such phenomena as "Language", "Speech" and "Image" in the context of the hermeneutic interpretation and understanding of a literary text and a wider notion of the form this text is incorporated in. The author introduces the terms "image-opus" and "speech-opus" to describe the relationship between the image and speech on the one hand, and the perceiving mind on the other, and proves the importance of developing a theoretical model (reconstruction) of a work of art as a collaboration of the author and interpreter which is vital for the functioning of a speech-opus. In view of making a theoretical model as an adequate and vivid reconstruction of the literary text such notions as "esthetic feeling", "event" and "dialogism" are introduced.

**Key words:** language, speech, image, mind, esthetic feeling, interpretation, understanding

### Человек в экранных искусствах: герой и сериал

УДК 792.8.01.067.2

**Автор:** Казючич Максим Федорович, философский факультет МГУ им. М. В. Ломоносова (2002), а также ВГИК им. С.А. Герасимова, сценарно-киноведческий факультет (2008). Доцент кафедры истории и философии науки ИПК работников ТВ и РВ. Область научных интересов: экранные искусства, IT-технологии, семиотика, философия культуры, философская антропология, религиоведение. paideya@rambler.ru

### Human Being in Media Arts: Character and TV Series

UDC 792.8.01.067.2

**Author:** Kazyuchits Maxim Fyodorovich, Ph. D. Having graduated from the Philosophy Department of Moscow State University (2002) and the Department of Cinema Studies of VGIC (2008), M. Kazyuchits is now an assistant professor at the Institute of Further Training of TV and Radio Personnel. The sphere of academic interest: audiovisual arts, IT technologies, semiotics, philosophy of culture, philosophic anthropology, religion.

**Summary:** The article explores the changes in depicting human beings on television (TV series) caused by modernization in the media culture. The processes connected with the esthetics and narrative changes should be viewed in terms of the general changes affecting all communication-information technologies. The accent is laid upon two important aspects: the changes in the representation of the character's body and the transformations in the narrative of TV shows which have led to the change of the ideological component (norms and values).

**Key words:** TV series, television, media culture, esthetics, phenomenology, existentialism, media arts

## МИРОВОЙ КИНОПРОЦЕСС | АНАЛИЗ

### Теракт в прямом эфире как экранная мифология шоу-цивилизации

УДК 792.8.01.067.2

**Автор:** Ильченко Сергей Николаевич, кандидат искусствоведения, доцент, заведующий кафедрой радио и телевидения факультета журналистики СПбГУ.

## INTERNATIONAL FILM PROCESS | ANALYSIS

### Live Broadcast of Terrorist Acts as Media Mythology of Show-Civilization

UDC 792.8.01.067.2

**Author:** Ilchenko Sergey Nikolaevich, Ph.D., assistant professor, Radio and TV Journalism Department, St. Petersburg State University.

**Summary:** The article surveys the interpretation of September 11th, 2001 in the context of modern media culture development. The author concludes that the broadcasting of the terrorist attack on the World Trade Center in New York City and the subsequent tragic events were predetermined by the modern show-civilization in which visualization of any event makes a powerful impact on mass audience.

**Key words:** September 11th, 2001, terrorism, show-civilization, cinema, television, media culture, live broadcast

## КИНОБИЗНЕС | СТРАТЕГИЯ И ТАКТИКА УПРАВЛЕНИЯ

### Экономические свойства аудиовизуального произведения. Фильм как товар

УДК 778.58.004

**Автор:** Мелессе Елена Владимировна, аспирантка ВГИКа, кафедра продюсерского мастерства. Работает креативным продюсером в ООО «Пилотаж Кино».

## FILM INDUSTRY | STRATEGY AND TACTICS OF MANAGEMENT

### The Commercial Value of an Audiovisual Product. A Film as a Commodity Item.

UDC 778.58.004

**Author:** Melesse Yelena Vladimirovna, post-graduate student, Film Producing Department, VGIK, creative producer, "Pilotage Kino".

**Summary:** The article considers an audiovisual product in terms of its commercial functioning within the conceptual framework of Economics and investigates its market value as an object of trade.

**Key words:** commodity, service, audio-visual product, exclusive rights, ownership, commercial role of an audio-visual product

## ТЕЛЕВИДЕНИЕ | ЦИФРОВАЯ СРЕДА

### Российское телевидение: противостояние матриц

УДК 792.8+792.8.01.067.2

**Автор:** Дзялошинский Иосиф Михайлович, кандидат филологических наук, профессор Национального инновационного университета – Высшая школа экономики, член Российского комитета Программы ЮНЕСКО «Информация для всех», член Евразийской Академии телевидения и радио, член редакционного совета Российской коммуникативной ассоциации. Автор более 200 научных публикаций по проблемам политической коммуникации, теории и методике общественных отношений, журналистскому мастерству, информационной открытости различных структур общества, взаимоотношениям прессы и власти, прессы и гражданского общества. Руководил проектами: «Региональная пресса России: стратегия выживания», «Роль региональной прессы в формировании в России гражданского общества», «Информационная открытость власти: обучающий контроль прессы», «Пресса и социально уязвимые слои населения», «Мигранты и информация», «Российский журналист в посттоталитарном обществе», «Свобода доступа к информации в России», а также исследованиями для различных министерств и ведомств РФ.

## TELEVISION | DIGITAL ENVIRONMENT

### Russian Television: the Conflict of Matrices

UDC 792.8+792.8.01.067.2

**Author:** Dzyaloshinskiy Iosif Mikhailovich, Ph. D.; the National Innovation University, professor; the UNESCO's Information for All Program, member of the Russian committee; member of the Eurasian Television

and Radio Academy; the Russian Communication Association, editorial board member; author of over 200 scientific publications on the problems of political communication, theory and methods of public relations, journalism, information openness of different social structures, relationship between press and power, press and civil society. I.M. Dzyaloshinskiy ran a number of projects: "Russian Regional Press: the Survival Strategy", "The Role of Regional Press in the Forming of a Civic Society in Russia", "The Informational Openness of the Power: the Educative Control of the Press", "The Press and Vulnerable Social Strata", "Migrants and Information", "The Russian Journalist in the Post-Totalitarian Society", "Free Access to Information in Russia" and made research for various ministries and agencies.

**Summary:** The article (Continued from #8) deals with the issues connected with the impact of the interior institutional, cultural and communicative matrices on the functioning of Russian media and television in particular, as the most popular and influential resource of public communication. The author reveals the link between institutional matrices, defining the life of the society in general, communicative matrices, regulating social communication, and media matrices setting the limits of professional activity in the sphere of television. **Key words:** institutional matrices, cultural matrices, communicative matrices, media matrices, television

### **Номо Informaticus как тип личности. Конфликт зрелищного и реального на экране**

УДК 792.8.01

**Автор:** Уразова Светлана Леонидовна, кандидат филологических наук, доцент кафедры журналистики и массовой коммуникации ФГОУ ДПО «Институт повышения квалификации работников телевидения и радиовещания»; главный редактор периодического научного журнала «Вестник ВГИК». Автор множества статей по технологическим, экономическим и гуманитарным аспектам развития индустрии электронных медиа. Редактор книги М.И.Кривошеева «Международная стандартизация цифрового телевизионного вещания», получившей признание в России и за рубежом.

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

UDC 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 VGİK" 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 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, informativity, media reality, screen reality.

### **СТУДЕНЧЕСКАЯ НАУЧНАЯ ШКОЛА | НЕФОРМАЛЬНЫЙ ДИСКУРС**

### **Индивидуальное и современное в позднем творчестве Юлия Райзмана**

УДК 778.5 с/п (09)

**Автор:** Сопин Артем Олегович, студент 5-го курса сценарно-киноведческого факультета ВГИКа, историк кино.

### **STUDENT RESEARCH | INFORMAL DISCOURSE**

### **The Individual and Contemporary in Yuliy Raizman's Late Work.**

UDC 778.5 с/п (09)

**Author:** Sopin Artyom Olegovich, fifth-year student, Cinema Studies Department, VGİK.

**Summary:** The article examines the films made in the 1960s and 1970s by the filmmakers who became popular in the 1920s and 1930s. Some particular aspects of their adaptation to the new means of artistic expressiveness and adherence to certain themes are analyzed as exemplified by the work of Yuliy Raizman who collaborated with screenwriter Ye. I. Gabrilovich, namely, by their mutual films *Your Contemporary* (1967), *A Strange Woman* (1977) and *Raizman's Courtesy Call* (1972).

**Key words:** Raizman, Gabrilovich, Thaw period, stagnation, the generation of the 1920s and 1930s

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)