

# СОДЕРЖАНИЕ

- ХРОНИКА В ДЕТАЛЯХ | ВЫСОКИЕ ТЕХНОЛОГИИ**  
4 *М.И. Кривошеев* Экран в новом времени
- ТЕОРИЯ И ИСТОРИЯ КИНО | ЭКРАННЫЕ ИСКУССТВА**  
12 *Н.Е. Мариевская* Историческое время в структуре фильма (Окончание. Начало в № 1)  
27 *В.Н. Турицын* Аки Каурисмяки: два фильма «крупным планом» (к истории «нового финского кино»)
- КИНОЯЗЫК И ВРЕМЯ | ГЕНЕЗИС ОБРАЗА**  
42 *Н.В. Примакова* Ремейки. Художественно-эстетические принципы  
57 *К.А. Шергова* Эстетические особенности современного документального телефильма
- ПЕРВОИСТОЧНИК | ДРАМАТУРГИЯ ЖАНРА**  
66 *Н.А. Аносова* Цвет и звук в романах Бальзака
- ПЕРФОРМАНС | ИСКУССТВО ВОПЛОЩЕНИЯ**  
86 *О.А. Чижевская* Когда время останавливается (интервью со сценаристом Олегом Негиным, фильм «Изгнание»)
- КУЛЬТУРА ЭКРАНА | КУЛЬТУРОЛОГИЯ И ФИЛОСОФИЯ**  
94 *Р.М. Перельштейн* Фильм о фильме. Реальность и игра
- МИРОВОЙ КИНОПРОЦЕСС | АНАЛИЗ**  
106 *Д.В. Кобленкова* Шведский кинематограф начала XXI века. Проблема национального стиля
- КИНОБИЗНЕС | СТРАТЕГИЯ И ТАКТИКА УПРАВЛЕНИЯ**  
120 *В.В. Якушева* Актуальность разработки медиабренда в новых экономических условиях
- НАУЧНАЯ ЛАБОРАТОРИЯ | ИССЛЕДОВАНИЯ МОЛОДЫХ**  
132 *В.В. Артёмов* Цифровые технологии в кино
- ПРАКТИКУМ | УРОКИ МАСТЕРСТВА**  
140 *Ю.Н. Транквилицкий* Из истории портрета
- 84, 104 **ЧИТАЛЬНЫЙ ЗАЛ | КНИЖНАЯ ПОЛКА**
- 154 **SUMMARY | ПРЕЗЕНТАЦИЯ АВТОРОВ**
- 158 **РЕКОМЕНДАЦИИ АВТОРАМ**

## ХРОНИКА В ДЕТАЛЯХ | ВЫСОКИЕ ТЕХНОЛОГИИ

## Экран в новом времени

УДК 004

**Автор:** Кривошеев Марк Иосифович, доктор технических наук, профессор, главный научный сотрудник ФГУП «Научно-исследовательский институт радио». Внес большой вклад в развитие ТВ-сети в нашей стране. Более 60 лет эффективно занимается международной деятельностью. Автор и соавтор более 350 печатных трудов, в т.ч. более 90 отечественных и зарубежных патентов. С 1970 по 2000 год он бессменно руководил работой ИК 11 (ТВ-вещание) МСЭ-Р. С 2000 года – почетный председатель 6-й ИК (вещание) МСЭ-Р.

М.И. Кривошеев впервые разработал новую методологию, использованную при создании более 150 ТВ-стандартов, ставших фундаментом для внедрения цифрового ТВ-вещания в России и в мире. С 1946 года, впервые получив изображение по стандарту 625 строк, М.И. Кривошеев продвигает идею «наружного» ТВ, «наружного» дневного кино на основе интерактивных видеоинформационных систем (ВИС), добиваясь принятия стандартов по интерактивности, высокой и сверхвысокой четкости. В 2009 году избран председателем специальной группы ИК 6 МСЭ-Р по международной стандартизации ВИС. Лауреат Государственных премий СССР и РФ, удостоен наград и почетных званий в России и за рубежом.

## Screen in the new time

УДК 004

**Author:** Mark I. Krivocheev, ScD, Professor, Senior Researcher, Federal State Unitary Enterprise «Scientific-Research Institute of Radio». He has made a great contribution to the development of TV network in the country and has been engaged in international activity for over 60 years. The author and co-author of over 350 publications, including more than 90 domestic and foreign patents. From 1970 to 2000 he was the eternal head of the IR 11 (TV broadcasting) ITU-R. Since 2000 – Chairman Emeritus of the 6-th IR (broadcasting) ITU-R.

M.I. Krivocheev first developed a new methodology used to create more than 150 TV standards, which became the foundation for the introduction of digital TV broadcasting in Russia and in the world. Since 1946, the first time to obtain an image of the standard 625 lines, M.I. Krivocheev has promoted the idea of «external» TV, «outside» day movie based on interactive video information systems (VIS), seeking the adoption of standards for interactivity, high and ultra high-definition. In 2009 he was elected chairman of the ad hoc group of the IR 6 ITU-R international standardization CEP. Winner of State Prizes of the USSR and Russia, of awards and honorary titles in Russia and abroad.

**Resume:** The rapidly developing interactive digital technologies in the field of sharper TV pictures and modern displays are actively invading the socio-cultural space, opening a new era of information visualization, as well as affecting the model of the society functioning. They also increase the economic effect. The article is devoted to the development of «outside» television and «outside» day

cinema, digital technologies that form a special kind of screen culture due to video information system screens that are fixed both in open space of cities and settlements and in the interiors of the crowded buildings.

**Keywords:** VIS, Video information systems, screen panels, screen, technology, television, cinema, film production, screen story, open space, information society.

## ТЕОРИЯ И ИСТОРИЯ КИНО | ЭКРАННЫЕ ИСКУССТВА

## Историческое время в структуре фильма (окончание, начало в № 1)

УДК 791.43.01

**Автор:** Мариевская Наталья Евгеньевна, кандидат искусствоведения, старший преподаватель, кафедра кинодраматургии, ВГИК.

## Historical time in a film structure (end, beginning in № 1)

УДК 791.43.01

**Author:** Marievskaya Natalia, PhD in Arts, Senior Lecturer for Screenwriting Chair of the Russian Federation State University of Cinematography named after Gherasimov S. A.

**Resume:** Time is the main expressive means of cinema. Any film is a dynamic spiritual form of time. No film is free from historical time. The article investigates the different forms that historical time takes in a work of film art as an artistic whole and analyses the relationship between historical time with the lyrical time of the character and the mythological time of the film. The problem of «period film» and historical stylization is also analysed.

**Keywords:** artistic time of film, «period film», historical stylization, lyrical of time the character, mythological time.

## Аки Каурисмяки:

## два фильма «крупным планом» (к истории «нового финского кино»)

УДК 778.5 i

**Автор:** Турицын Валерий Николаевич, кандидат искусствоведения, доцент. Закончил факультет киноведения ВГИКа, мастерскую Е.М. Смирновой, аспирантуру (1964). Турицын Валерий преподает во ВГИКе, на Высших курсах сценаристов и режиссеров, преподавал в Национальном институте телевидения и радиовещания, был членом жюри нескольких кинофестивалей, автор книг: «Монография о Рене Клемане» (Искусство, 1978), «Художественно-выразительные средства экрана» (Знание, 1982), «Кино Испании» (Знание, 1991).

## Aki Kaurismaki: Two Films in Close-up (to the history of «New Finnish Cinema»)

UDC 778.5 i

**Author:** Turitsyn Valery Nikolayevich, Ph. D. A., assistant professor. Graduated from the Department of cinema Studies of VGIC, class of Ye. M. Smirnova, and the post-graduate course (1964). Valery Turitsyn teaches at VGIC, at the Higher Courses of Screenwriters and Film Directors, taught at the Russian national Institute

of Television and Radio Broadcasting, was on the jury of several film festivals, wrote the books: "Rene Clement. A Monograph" (Iskusstvo, 1978), "The Expressive Means of the Screen" (Znaniye, 1982), "Spanish Cinema" (Znaniye, 1991)  
**Resume:** Since the French "nouvelle vague" of the late 1950s the world cinema has experienced a succession of "waves" which first rolled around some European countries and by blowing up cinematic traditions to this or that extent, led to the birth of the so-called "new cinema" (e.g. in Czechoslovakia or in Germany in the 1960s – 1970s).

In Finland the similar process in its local variant occurred in the 1980s. For the most part it was connected with the Kaurismaki brothers' films, primarily with the works of the younger brother, Aki. By the early 1990s he became one of the renowned masters of not only Finnish but the "new European cinema".

This article doesn't aspire to give a full detailed analysis of Aki Kaurismaki's film career. Instead, by concentrating on two "polar" films made by this original director, it presents an attempt to line out the range of his creative work and some characteristics of his poetics.

**Keywords:** New European cinema, Finnish New Wave, (The) Kaurismaki brothers, Eclecticism, Screen adaptation, Postmodernism, Grotesque, communications gap; non-communication, Kammerspiel

## КИНОЯЗЫК И ВРЕМЯ | ГЕНЕЗИС ОБРАЗА

### Ремейки. Художественно-эстетические принципы

УДК Д 035.04.01

**Автор:** **Примакова Наталия Валерьевна**, соискатель ученой степени кандидата искусствоведения, кафедре «эстетика, теория и история культуры», ВГИК.

### Remakes. The Artistic and Aesthetic Principles

UDC Д 035.04.01

**Author:** **Primakova Nataliya Valerievna**, the competitor of Chair of Aesthetics and Culture Studies», VGIK

**Resume:** In the article the author defines the concept "remake" using such films as «Once Again about Love», «The Sky. The Plane. The Girl», etc. as examples. The purpose of the work is to give a comparative analysis (both formal and sociological) of the films, to underline the autonomy of the new productions connected with the present cultural situation and to reveal the possibilities of the remake.

**Keywords:** cinematology (такого слова не существует), film production, motion picture arts, remake, film critic

### Эстетические особенности современного документального телефильма

УДК 7.097

**Автор:** **Шергова Ксения Александровна**, режиссер-документалист, заведующая кафедрой режиссуры Института повышения квалификации работников телевидения и радиовещания.

### Aesthetic Features of the Modern TV-documentary

UDC 7.097

**Author:** **Shergova Ksenia**, documentary filmmaker, Head of the Chair of Film Directing, Training Institute for Television and Radio Staff, Moscow

**Resume:** The author of the article investigates the aesthetic lines of the generalized image of modern TV documentaries, such as commercialized "kitsch" and "trash", and finds the preconditions for them in the mode of production adopted in modern Russia's television.

**Keywords:** kitsch, trash, TV documentary, producer's television

## ПЕРВОИСТОЧНИК | ДРАМАТУРГИЯ ЖАНРА

### Цвет и звук в романах Бальзака

УДК 778.05.01.009.8

**Автор:** **Аносова Нина Александровна**, литературовед, киновед, педагог. Закончив Московский институт философии, литературы и истории (ИФЛИ), она более 55 лет отдала преподаванию зарубежной литературы во ВГИКе. Среди ее учеников были такие выдающиеся кинематографисты, как Марлен Хуциев, Андрей Тарковский, Василий Шукшин, Геннадий Шпаликов, Юрий Арабов, Карен Шахназаров, Вадим Абдрашитов, Сергей Лозница... Студенты и выпускники ВГИКа постоянно обращаются к ее статьям и исследованиям, учась настоящему (глубокому) анализу и пониманию литературы и искусства.

### Color and Sound in Balzac's Novels

UDC 778.05.01.009.8

**Author:** **Anosova Nina Alexandrovna**, literary critic, film scholar and teacher. A graduate of the Moscow Institute of Philosophy, Literature and History (the institute), she taught World Literature in VGIK for over 55 years. Such prominent filmmakers as Marlene Khutsiev, Andrei Tarkovsky, Vasily Shukshin, Gennady Shpalikov, Yuri Arabov, Karen Shakhnazarov, Vadim Abdrashitov, Sergey Loznitsa, etc. were among her pupils. The students and graduates of the Institute of Cinematography constantly turn to her works, learning real (deep) analysis and understanding of literature and art.

**Resume:** This paper analyzes the dramatic color of Honore de Balzac's novels "Shagreen" (1831) and "Father Goriot" (1834). Using symbolic colors, different color details and motives, color and light accents, decoloration Balzac creates dramatic contrasts, transforms the time, reveals the inner state of the characters. The writer's works are the result of the brilliant application of the reflex theory to literature suggested by Eugene Delacroix, a painter and Balzac's contemporary.

Artistic intensity and the diversity of color elements in Balzac's novels are one of the vivid steps on the way to the chromatic and not just color cinema as Eisenstein wrote. The correlation of prose and film was one of the main subjects of Nina Anosova's research. A talented literary and film scholar and teacher, a Moscow Institute of Philosophy, Literature and History Institute (IFLI) graduate, she

spent over 55 years teaching at VGIK. Such prominent filmmakers as Marlene Khutsiev, Andrei Tarkovsky, Vasily Shukshin, Gennady Shpalikov, Yuri Arabov, Karen Shakhnazarov, Vadim Abdrashitov, Sergey Loznitsa, etc. were among her pupils. The students and graduates of the Institute of Cinematography constantly turn to her works, learning real (deep) analysis and understanding of literature and art.

**Keywords:** dramatic color, shape structure, lighting scheme, play of light, the symbolic focus, the theory of “reflexes”, color metaphor, artistic counterpoints, the principle of the Trinity, color reflexes, discoloration (“colorless”), obezvuchivanie (“soundlessness”)

## КУЛЬТУРА ЭКРАНА | КУЛЬТУРОЛОГИЯ И ФИЛОСОФИЯ

### Фильм о фильме. Реальность и игра

UDC 778.5.04

**Автор:** Перельштейн Роман Максович, кандидат искусствоведения. Защита состоялась во Всероссийском государственном университете кинематографии им. С.А. Герасимова, 2008. Тема: «Новозаветные мотивы в отечественной кинодраматургии 60–80-х годов».

### Films about filmmaking. Reality and game

UDC 778.5.04

**Author:** Perelshtein Roman Maksovich, Candidate of Art Studies, place of thesis defense: All-Russia State Institute of Cinematography named after S.A.Gerasimov, Moscow, 2008. Thesis topic: «New Testament Motifs in Russian cinematic dramaturgy of the 1960–1980s».

**Resume:** «For acting trade talking of reality and game as living strategies is essential. While the former implies the idea of “face”, the latter gives us the notion of “mask”. In various films about filmmaking, such as F. Fellini’s “8 1/2”, “Everything For Sale” by A. Wajda, “American Night” by F. Truffaut, “The Voice” by I. Averbach, the collision between reality and game becomes crucial. When an actor put on his mask, he needs a mirror that isn’t false, which means indifferent, but is true, revealing the face behind the mask affectionately. And a spectator becomes such a mirror».

**Keywords:** reality, game, face, mask, actor, spectator

## ПЕРФОРМАНС | ИСКУССТВО ВОПЛОЩЕНИЯ

### Когда время останавливается

UDC 7.071.1

**Автор:** Чивевская Ольга Александровна, киновед, сотрудник лаборатории истории отечественного кино научно-исследовательского фонда ВГИКа. Образование: 2003 – Московский государственный университет путей сообщения (МИИТ); 2009 – Всероссийский государственный университет кинематографии им. С.А. Герасимова, сценарно-киноведческий факультет, киноведческое заочное отделение (мастерская Л.Б. Ключевой).

### When the Time Stops

UDC 7.071.1

**Author:** Olga Chigevskaja, film critic, is now working for the Russian Film Section of the VGIK’s Science and Research Department. Background: 2003 – the Moscow State University of Railway Engineering; 2009 – the Russian Federation State University of Cinematography Named after S.A. Gerasimov. Script-writing and Film Studies Department (workshop led by L.B. Klueva).

**Resume:** This publication contains fragments of the interview with Oleg Negin, a screenwriter, the co-author of “The Banishment” directed by Andrey Zvyagintsev. The full text will be published in the collected articles «Andrey Zvyagintsev’s Cinema». The interview with Oleg explores the main stages of a creative process: the emerging of the idea (a mysterious and intimate period in the life of an artist), its realization in the script “The Banishment”, the collaboration with the director A. Zvyagintsev, the production of the film. Special attention is paid to the evaluation of the result and the acquired experience.

**Keywords:** Oleg Negin, scenario, «The Banishment», dramaturgy, Andrei Zvyagintsev.

## МИРОВОЙ КИНОПРОЦЕСС | АНАЛИЗ

### Шведский кинематограф начала XXI века. Проблема национального стиля

UDC 77(485)

**Автор:** Кобленкова Диана Викторовна, кандидат филологических наук, киновед, доцент кафедры зарубежной литературы Нижегородского государственного университета им. Н.И. Лобачевского (Ниžний Новгород) и Российско-Шведского научно-учебного центра РГУ (Москва). В 2000 году с отличием окончила киноведческое отделение ВГИКа им. С.А. Герасимова (мастерская В.А. Утилова). Лауреат премии профессора С.В. Комарова (2000), лауреат премии Министерства культуры РФ среди молодых учёных (в составе авторского коллектива, 2003). Стипендиат Шведского института (Svenska Institutet, Stockholm) с 2007 по 2009 год.

### Swedish Cinematograph at the beginning of the XXI century. The problem of national style

UDC 77(485)

**Author:** Koblenkova Diana Viktorovna is a PhD in Philology, film scholar, and an associate professor of the Chair of Foreign Literature at Lobachevskiy State University of Nizhniy Novgorod and at the Russo-Swedish Educational and Scientific Centre (RSUH) in Moscow. In 2000, she graduated with honours from the Department of Cinema Studies of VGIK in Moscow (class of V.A. Utilov). She is also the winner of the S.V. Komarov’s Award (2000), the Ministry of Culture Award winner among young scientists (as a part of the author’s group) (2003). From 2007, until 2009 has been studying on the Swedish Institute Scholarship from the Svenska Institutet, in Stockholm.

**Resume:** This article explores the major tendencies of Swedish Cinematography at the beginning of the XXI century. It focuses on analyzing the peculiarities in the Swedish film genre, which was formed during the silent cinema era, however remained dominant until recently. The peculiarities in contemporary Swedish drama are considered to be an original synthesis of two contradictory tendencies of the 1950s and '60s: these are represented by the psycho-philosophical films by I. Bergman and the Sociological films by B. Viderberg. The article gives a list of key topics in modern films and outlines the peculiarities of their given genres.  
**Keywords:** Genre, Swedish drama, psycho-philosophical religious conflict, neo-romanticism, psychological realism, existentialism, polyculturism, youth, family, immigrants.

**КИНОБИЗНЕС | СТРАТЕГИЯ И ТАКТИКА УПРАВЛЕНИЯ**

**Актуальность разработки медиабренда в новых экономических условиях**

UDK 778.58.004

**Автор:** Якушева Виктория Владимировна, аспирант кафедры продюсерского мастерства и менеджмента Всероссийского государственного университета кинематографии им. С.А. Герасимова (ВГИК).

**The mediabrend is urgency of the development in new economical conditions**

UDK 778.58.004

**Author:** Yakusheva Victoria, Post-graduate student of film production and management department All-Russian State University of Cinematography named after S.A. Gerasimov (VGIK)

**Resume:** The article analyzes the main trends of the development of Russia's television during the financial crisis. The structure of broadcasting is shown in terms of branding and a unique method of developing a television brand is suggested. The author considers this technology as one of the strategic measures, maintaining a stable position on the media market. The article analyses the television brand "What? Were? When?", because this program is very famous in the cognitive-game content. The practical application of the technology of forming a television brand is illustrated on the stage of creative development.  
**Keywords:** financial crisis, Russia's television, content, brand, four-dimensions, model of the brand-code.

**НАУЧНАЯ ЛАБОРАТОРИЯ | ИССЛЕДОВАНИЯ МОЛОДЫХ**

**Цифровые технологии в кино**

UDK 778.5

**Автор:** Артёмов Владислав Владимирович, Всероссийский государственный университет кинематографии им. С.А. Герасимова (ВГИК), 3-й курс кинооператорского факультета. Мастерская М.Л. Аграновича, А.Г. Рыбина, В.В. Доброничко. Мастер-руководитель – А.Г. Рыбин.

**Digital Technologies in Cinema**

UDC 778.5

**Author:** Artemov Vladislav, Russian Federation State University of Cinematography named after S.A.Gerasimov, 3rd year. The class of: M.L. Agranovich, A.G. Ribin, V.V. Dobronicki. Master A.G. Ribin

**Resume:** The article is devoted to certain tendencies of digital cinema development. It contains the comparison of tape and modern devices based on Panasonic cameras digital technology. Features of different digital recording formats and AVC-Intra codec application are being described.  
**Keywords:** Gamma, AVC-Intra, DVCPRO HD, FILM-REC, VIDEO-REC, FILMLIKE

**ПРАКТИКУМ | УРОКИ МАСТЕРСТВА**

**Из истории портрета**

УДК 77,0

**Автор:** Транквиллицкий Юрий Николаевич, доцент кафедры кинооператорского мастерства, преподает дисциплину «фотокомпозиция» на 2-м курсе кинооператорского факультета. Участвовал в Великой Отечественной войне в качестве командира взвода разведки. После войны поступил во ВГИК на кинооператорский факультет, окончил в 1953 году с красным дипломом. Награжден орденами «Великая Победа», «Отечественной войны 1-й степени», орденом «Полярная звезда» (Монголия), медалью «За отвагу», имеет 29 правительственных наград. Кинооператор, фотожурналист, академик и вице-президент Международной гильдии профессиональных фотожурналистов, заслуженный работник культуры России, академик Академии проблем безопасности обороны и правопорядка, лауреат Национальной премии «Золотой глаз России».

**History of the Portrait**

UDC 77,0

**Author:** Trankvillitsky Yuri, Associate Professor of the Cinematography Department of the Russian Federation State Institute of Cinematography teaching Photocomposition in the second year. He fought in the Great Patriotic War as a commander of an intelligence platoon. After the war he entered the Cinematography Department of VGIK and graduated in 1953 with honors. Yu. Trankvillitsky was decorated with the orders "The Great Victory", "The Great Patriotic War, 1st Degree", "North Star" (Mongolia), the medal "For Bravery", has 29 government decorations. He is a cinematographer, photojournalist, vice-president of the International Guild of Photojournalists, an Honored Worker of Culture, fellow of the Academy of Defense and Law Enforcement, a "Russia's Golden Eye" award winner.

**Resume:** This article is a fragment of the book "The Symphony of Light and Shadows. The Way to Higher Photographic Skills", which is being prepared for publication. It analyzes one of the most difficult aspects of fine art-work on the portrait of a man.  
**Keywords:** portrait, rock painting, passionarians in the art, cosmogony, spirituality, intuition, symphony.