

КУЛЬТУРОЛОГІЧНІ РОЗВІДКИ

DOI: <https://doi.org/10.51209/platform.1.9.2024.324-349>

УДК 791.63. (477):791.037.7(450.)

Galyna P. POGREBNIAK,

DSc in Arts, Associate Professor,

National Academy of

Management of Culture and Arts,

Kyiv, Ukraine,

e-mail: galina.pogrebniak@gmail.com,

ORCID: 0000-0002-8846-4939

**PAINTING IN THE VISUAL CULTURE OF
AUTHOR'S FILM**

Abstract. The purpose of the article is to reveal the specifics of the use of painting tools in the creation of a modern author's film by a director, painter, cameraman. The author analyzes the scientific works of domestic and foreign scientists who investigate the problems of modern visual culture. The researcher chooses Ukrainian author's films as the object of her research and tries to determine the specifics of the use of painting tools in the production of a screen work, creating its visual imagery. The article shows that in the initial period of cinema, artists were involved in the production of films, and cinematographic plots were sometimes screen adaptations of paintings. It is indicated that early cinematographers were fascinated by various directions and currents in the visual arts and transferred their achievements to the screen. The author focuses special attention on the work of the theater artist and director J. Melies, who used screen graphics, combined shooting, frame design and made a significant contribution to the development of the visual culture of cinema. The article examines and analyzes the theoretical and practical works of the

Ukrainian cameraman and director-author Yu. Ilyenko. It is shown that the master's films present a high level of culture of composition, perspective, color and color, light and shadow. The author's directorial work is examined in the context of the visual culture of the film and is the subject of a special scientific study for the first time. The symbolism and semantic significance of color in the author's cinematography is considered on the example of the films of O. Sanin, V. Chabanyuk, and Z. Buadze. The essence of the directors' subjective attitude to the use of color gamut in screen arts through the prism of national identity is revealed. It is shown that color in the works of these directors performs the function of a substitute for the verbal component of the narrative and is a means of author identification. A figurative and stylistic analysis is carried out and the peculiarities of the production of a screen work by means of visual arts, in particular painting, are revealed. The examples of the films “Mamay”, “Povodyr”, “Dovbush”, “Black Cossack”, “My Carpathian Grandfather” show the ability of directors-authors to convey a wide palette of colors and reveal the semantic significance of color in screen arts. A complex methodological approach was used in the study of the means of painting in the visual culture of author's films, in particular, the method of analysis and synthesis, systematization and generalization, the method of comparison, the comparative method was used. The results of the study expand the arsenal of knowledge regarding the specifics of the visual culture of the director's screen language in the author's worldview models.

Key words: visual culture, phenomenon of creative personality, screen arts, director-author, visual arts, painter, painting, color, television, circus, subject of creativity, identification, national identity.

Introduction. Cinematography arose in an extremely favorable social and cultural-artistic environment, and the

expressive means of visual arts, in particular painting, formed the basis of its synthetic nature. Of course, there is a distinction between fine art, painting and screen art. It consists in the fact that fine art is focused on extracting moments of time in space, while cinema transforms a fixed length into time. This is due to the ability to move and project the action onto a stationary screen. Cinematography overcomes certain limitations of fine art. It gives the viewer the opportunity to perceive a changing length and see a long-lasting action on the screen.

Fine art still has a powerful influence on the development of modern audiovisual art. Modern directors often study works of art, look for inspiration in them, try to quote or reconstruct the context of the creation of famous paintings in their films, and try to model the objective world of the frame in an original way.

Problem statement. Today, many films are appearing on the world screens, which have a bright pictorial series. The painting of frames in many films demonstrably dominates the content, and character images are often inferior to the picturesque subject-plastic filling of the frame. Sometimes it is the plasticity of the frame that captivates the audience more than its content. At the same time, the vivid pictorial series of the film provides fodder for rather critical reflections of both practitioners and theoreticians of screen and visual arts, cultural experts. The trend, which shows the desire of screen masters to present vivid visual images, is not new, but what is new are those digital technologies, thanks to which screen reality is rapidly losing priority.

Analysis of recent research and publications. Such researchers as Z. Alferova, L. Bryukhovetska, J. Butler, O. Dobroskok, G. Cherkov, G. Chmyl, K. Holden, V. Horpenko, Ya. Gazda, Zh. Epshtein, I. Zubavina, V. Kondrashov, Z. Krakauer, V. Krylova, O. Lebedev, U. Lidwell, H. Lutzeler, S. Marchenko, O. Musienko, A. Pashchenko, O. Priadko, M. Puchkov, O. Rabenchuk, P. Ryazantseva and others devoted

their articles and monographs to the problems of the visual culture of cinematographic works.

I. Zubavina examines the problems of modern visual culture in the article “New screen technologies: the specifics of communicative action. Virtualization of the world as a “zero distance” strategy”. She points out that if we consider “film art as a specific art of the 20th century, then at the beginning of the 21st century, the specificity of the spiritual directions of society is influenced, first of all, by television, video, the Internet, new media (electronic, digital technologies), which have not yet developed their own visual system and use the property inherited from the art of cinema” [23]. M. Puchkov in the article “The concept of “artistic system” in visual culture and the movie poster as a phenomenon of socio-cultural communication (To the statement of the problem)” states that “the flow of visual information (“art street”) within a short time gains popularity, attracts attention, able to influence the formation of certain features of a person's everyday and artistic outlook”. The researcher is convinced that “personified mainly in the form of a poster, which with the help of digital technologies acquires new features of visual impact, this information attracts a certain audience with intriguing images, witty messages and raw visual ideas” [17]. O. Rabenchuk in the article “To the question of the visual as a source of historical research” notes that visual images record the smallest details of everyday life, accumulate in large volumes in physical or virtual form and allow the researcher who interprets and analyzes their language to draw conclusions regarding various aspects of human life”. The researcher focuses on the fact that “the greatest curiosity among scientists is caused by the problems of constructing reality with the help of visual images and creating meanings and meanings with them, based on the fact that visuality belongs to those gauges of social reality that set the main trajectories of its (re) construction and representation” [18]. O. Priadko, O. Mozhenko in the article

“Virtualization of the image in the technology of screen painting” believe that “today's cinematographers have the opportunity to work with a virtual image, creating a visual series of a film using new technologies of screen painting” [16].

The purpose of the article is to determine the specifics of the use of visual art tools in the production of a modern screen work, the creation of its visual culture by the director-author in close collaboration with the cameraman and the painter.

Presentation of the main research material. From the first steps, the cinematography as a technogenic product of artistic culture, using first of all the experience of fine art, in some ways naively and directly, but actively and productively sought to prove its specificity to the audience by using various names, so to speak, “ancestors” of film cameras. The French artist and inventor Emile Reynaud designed a film camera (“praxinoscope”) in 1887, even before the official appearance of film art. In the following year, he founded his own optical “painted theater” and for a long time held public sessions at the Grevin Museum in Paris. As a subject of creativity and technical activity, he projected color moving short story pictures on the screen (“Poor Pierrot”, “Musical Monkey”, “Clown and his dogs”, “A nice mug of beer”, “Around the cabin” and others). These pictures gained considerable popularity among the public. Already at that time, the artist used technical techniques characteristic of modern animation. The master drew moving characters and scenery separately, used transparent paper, applied numerous phases and cyclical movements of the characters, various optical tricks, color saturation, etc.). Already in the first screen plots, cinematographers with the help of a film camera tried to decisively draw a kind of “watershed” between the plastic arts existing at that time (from painting with its static to theatrical art with relative spatial closure). With the help of a film camera, the masters of the screen demonstrated their essentially unlimited potential for reflecting reality, their

unprecedented freedom in reproducing the past, present and even the future, their unique ability to capture the vastness of the world down to its smallest microparticles. However, this path was covered rather slowly. At the end of the 19th and the beginning of the 20th century, the first cinematographers were fascinated by various directions and currents in the visual arts (such as symbolism, impressionism, expressionism, surrealism, dadaism, cubism, abstractionism, modernism). They tried to “revive” the paintings of famous artists in an original way, to identify them with screen means. At the same time, numerous screen adaptations of Paul Cezanne's “Card Players”, “Potato Eaters” by Vincent Van Gogh, etc. appear on the screen.

The emergence and development of montage made it possible to produce secular film reports dedicated, in particular, to the lives of crowned persons, where the visual culture of painting was actively used. Cinematographers borrowed, for example, the principles and techniques of drawing in order to convey the most vivid moments of official ceremonies. It is interesting that according to ancient engravings of the 17th century the masters of the screen managed to restore the plot of “The Burial of the Dukes of Lorraine”.

Based on the fact that the basis of fine and screen arts is “the artistic reflection of reality in visual images, the reproduction of objectively existing properties of the real world, and a characteristic feature is the visible similarity, the similarity of the image and reality” [22], it is not accidental that the fact that the artist and theater decorator Georges Melies became almost the first outstanding master of the screen. The artist possessed a rich imagination and fantasy and not only produced the plots of his extravaganza films, but also created numerous mechanisms for filming, developed special combined types of filming, drew scenery, made sketches of costumes, props, etc. It was G.Melies who, for the first time in the world, boldly tried to saturate his unique screen works with color, and suggested that

cinematographers abandon only black and white images. Georges Melies used the technique of hand painting ribbons with a brush. The outstanding artist successfully presented color films to the audience, the colors of which (blue, green, yellow, red) have been preserved to this day.

It is known that the aesthetic is a key category of fine and screen arts. According to I. Maiboroda, “artistic and aesthetic influences of mass communication media (press, radio, television, cinema) are also an important subsystem” [8]. The close relationship and mutual enrichment of the indicated types of art can be clearly seen in the formation of brilliant creative tandems of directors and artists, directors and cameramen in the audiovisual field, presenting the visual culture of both the film as a whole and a separate frame, using a wide palette of fine art tools.

Prominent Ukrainian director, cinematographer and theoretician of screen arts Yu. Illenko was convinced that “images are the dramaturgy of cinema” [6, p.4]. And indeed, it was the visual-plastic concept of the artist's works that was his artistic toolkit in search of screen truth, and the design of each frame of the artist's tapes became a separate plastic composition. The unique integrity of the frames – “pictures” of each of his films (regardless of the form of the master's participation – as a cameraman or director, as a director-cameraman) merged into a skillfully drawn screen mural. We can only theoretically isolate individual expressive means of fine art from the real film image for their relatively isolated study. A talented screen work always appears as a single conglomerate, for which any division into constituent components is a kind of artistic death. After all, for the viewer, the film frame should not be divided into separate visual and expressive means, when it is easy to determine where the perspective “ends” and a sound-musical, noisy image is born, where the word works at full power, and where the pause is actualized, where the eloquence of color and color, light and

shadow and enters the true expressiveness of the mise-en-scene. According to Yu. Illenko, the screen mise-en-scene “crucified on the plane of the frame is the syntax of the film language and at the same time the force field of the frame, which is formed by the director's will” [7, p.333]. The artistic elements of the visual culture of the author's screen work, such as: composition, color, color, dynamics of the motion of the film camera, perspective, editing, light, etc. acquire emotional and expressive power precisely in the system of the artistic image, when they appear - in the color of the landscape, montage of spatial zones, depth mise-en-scène, chiaroscuro interior, portrait. While “lighting is a phenomenon of cinema in general, the main miracle in cinema... Light is a divine verb (predicate) of cinema language, borrowed by cinematography from the Lord God himself,” wrote Yu. Illenko [7, p. 222].

So, in a real film image, all the expressive means of the visual culture of the screen work constantly and purposefully interact, pass into each other, exchange imagery and act as that “free, unstoppable flow of associations that combines the seemingly incongruous, creates a world of colorful mosaics, when it is impossible, an impossible combination becomes natural, the only real one” [10, p.196]. Y. Illenko, burst onto the screens of the 1960s “with a downpour of cinematic colors” [1, p.14] as a director and operator. He worked in close collaboration with such talented camera men as V. Illenko, V. Kalyuta, V. Davydov, A. Vladimirov, painters S. Yakutovych, O. Danylenko, A. Mamontov, V. Bezкровnyi, V. Brzhestovskiy, P. Maksimenko, V. Novikov, V. Leventhal, V. Safonov. The director always “strategically predicted and at the level of the script was able to produce the technique of “oversaturation”, “holographic” of a special montage, when in the absence of some frame or episode, the integrity of the perception of the entire picture must remain” [9, p.239].

Color (in all the master's films: from “The Well for the Thirsty” to “Prayer for Hetman Mazepa”) became one of the key means of authorial self-expression of Yu. Illienka, expression of his attitude to the reflected reality, a means of active intervention in reality, an effective means of influencing the viewer. It is clear that “the more fully the viewer is provided with a complex of sensations caused by a screen spectacle capable of conveying a wide palette of colors, the richer the perception of the film. This proves that color in the film can exist as a direct natural given and objective reality, but color can also be used as one of the symbolic-poetic categories” [20, p.254]. In addition, it is much easier for the artist to achieve the necessary color in the scenery, “where you can control the lighting, play with props, but it is much more difficult to work with color during live filming” [2, p.52].

Let us remind you that of all stimuli, color has the strongest effect on human senses. Color did not immediately “gain a strong position in the world film industry, but went from coloring each frame by hand to the now generally accepted three-color method of fixing and reproducing colors on film” [19, p.255]. The effect of color in the darkness of a movie theater excites the consciousness of any recipient of a screen work much more strongly than the colors perceived in reality.

Artistic creativity (and screen creativity in particular) is symbolic in nature, “it operates with images, allusions, metaphors and symbols that cause intuitive understanding, empathy, specific spiritual work of the viewer (listener) related to unraveling the author's message” [19, p. 254]. An artist who represents any kind of art always strives to make his personal contribution to the process of enriching the author's symbolic artistic space. In the history of aesthetics, there are many concepts that explain the essence of artistic creativity only from the point of view of its being determined by the personality of the artist, his individual aesthetic experience. A characteristic

feature of such concepts is consideration of the aesthetic attitude of the creator to reality, firstly, from the side of the subject of this attitude; secondly, in isolation from the socio-political, moral, scientific and cognitive and other positions of the artist in his attitude to the world, in the aggregate of which the artist's personality is formed. It is important that the color image created by the artist deciphers and at the same time encodes the surrounding world, because “any communication system is based on a certain code, and a certain method of coding determines the possibilities of the structure” [7, p. 341], carries has its own special meaning and symbolic function. The word (and especially in the screen arts) sometimes loses in comparison with color, it is the least important among the various irritant of human consciousness. Yu. Illenko recalled how he strove to create a special visual environment for the characters in the film “Shadows of Forgotten Ancestors”. He (as a cameraman) sought the necessary color, stronger than the verbal content of the frame. The artist recalled that he “convinced to bring down from the highest peaks of the Carpathians to the place the shoot is an old, dead forest. The trees that died just seemed to be made of silver. The color was just fantastic. Dragging the dead silver trees down to the set. It was hellish, hard work. And to some it might seem like a whim, by the insanity of the cameraman. But even now I am convinced that a hundred sweats were not wasted then. The dizzying preparatory work helped to find a unique color solution for the episode” [13, p. 91].

The success of the author's films “Mamai”, “Povodyr”, “Dovbush” by the Ukrainian director Oles Sanin shows how important it is for the director, his constant cameraman Serhiy Mikhalchuk and painters (S. Yakutovych, V. Odudenko, O. Drobot, Yu. Hryhorovych and others) is a deep knowledge of the mechanism of color perception by the human eye. The director demonstrates the ability to convey a wide palette of

colors using screen means. This enables the viewer to get a rich complex of sensations caused by a cinematic spectacle. In the article "Guide, the path to enlightenment" Ya. Pidgora-Gvyazdovsky notes with regret that behind the skillfully created film form of presenting a story based on real events, behind the truly fantastic cinematography of the world-famous Serhiy Mikhhalchuk, impressive panoramas, artistic perfection of the visions in the frame the fundamental problems of Ukrainian cinema are also hidden, which are manifested through such "details" - careless dramaturgy, insufficient direction, and a lack of authenticity in portrayal by both professional and non-professional performers [12]. It should be added that the participation in the film project of S. Mikhhalchuk (winner of the "Silver Bear" prize of the Berlin International Film Festival for outstanding contribution to the world cinema) Ukrainian cameraman, who has produced a number of films filmed in different countries, distinguished by high visual culture ("Mamai", "Parajanov", "Las Meninas", "Illusion of Fear", "Povodyr", "Wild Field", "Ex", "Anna of Kyiv", etc.), is a good reason for special national pride. The artistic talent of the cameraman is clearly distinguished by an individual high-tech creative handwriting, which is based on photographic accuracy. We will remind you that the photos of the master, who traveled all over the world for a long time and is currently in the ranks of the Armed Forces of Ukraine, are not only of great artistic and aesthetic interest, but also occupy a special place in the chronicle of the planet. The artist's work is characterized by dynamism and deep visuality, imagery, and exquisite composition. Each frame presented by S. Myhalchuk corresponds to the content invested in it, always arouses considerable interest of both specialists and viewers. The international recognition of S. Mikhhalchuk is evidence that there are film artists in Ukraine who should be especially valued, supported and created film projects just for

them. And in this way, first of all, cherish your national assets [15, p. 390].

Colors, as you know, are not invented by artists, but are borrowed by them from the inexhaustible treasury of the multifaceted colors of reality. At the same time, color schemes are mostly perceived by artists as already endowed with certain aesthetic and symbolic meanings. Color, which has a symbolic load, has long been used by mankind. In addition, in “primitive cultures, the tricolor symbolism of white, red and black is often found. White was associated with water, purity, peace and happiness. Black - with earth, evil nothingness. Red occupied an intermediate place, because fire and the sun can be both good and evil. At certain times, the main colors were white, gold, purple and red. Each of the colors gradually acquired a special associative and symbolic meaning” [5, p. 39]. In the film “Mamai”, white and silver, used by O. Sanin, mean “the desire for freedom and an attempt to overcome all prohibitions, symbolize the combination of soul and body, and at the same time, in an inactive aspect, are interpreted as duplicity, lying and madness” [19, p. 257]. In all his films, O. Sanin demonstrates the phenomenon of a creative personality and, together with a permanent cameraman and artists, actively demonstrates the search for plastic language. He is looking for such a screen language that would organically flow from the national tradition, from the depths of folk culture and at the same time be as close as possible to the psyche and consciousness of a modern person.

The problem of the use of symbols in visual culture was relevant even at the time of the birth of symbolism, and it is still relevant today. Artists endowed with an active emotional and sensory perception of the world always sought to give a new, special meaning to the colors they used. According to V. Horpenko, “plastic means of expression create new meanings (both semantic and emotional-sensual) and bring a subjective moment to the depicted, aesthetically transform the object. The

content of the frame is then formed as a unity of objective and subjective values, and gradually acquires the corresponding ideological and semantic direction” [4, p. 52].

In our opinion, the color gamut of Oles Sanin's feature films is of particular interest in the context of the above, in particular, the attitude of the artist as a subject of creativity to the problem of using color in screen art. The director's creation of screen language is connected with a peculiar “symphony” of colors, which the director, his painters and the constant cameraman tend to turn into a powerful dramatic element of the drama. We believe that O. Sanin considers color as one of the most important visual and expressive means. Therefore, the first and main condition for the participation of the element of color in the film is that it should be included in the work as a dramatic and dramaturgical factor. And it is the richness and storminess of the multidimensional color range that allows you to convey the feelings of the heroes without resorting to the classic plot structure and dialogues, without putting the plot on the shelves, so to speak. We can assert that the polyphonic fusion of various color themes in the director's feature films, which at the appropriate moments work as semantic accents, actually form the end-to-end color dramaturgy of the pictorial series of his movies. Color in the films of Oles Sanin makes you think, because it is considered by the artist first of all as a “linguistic” element of a figurative whole, as an element of the structure of the author's message that appears in the design of each frame of his author's works. At the same time, it should be noted that the color in the films “Mamai”, “Povodyr”, “Dovbush” usually appears in the unbroken unity of complementary principles. We will try to characterize these principles as: the author's means of expression (dictated by the author's attitude to the image) and as an attribute of the reproduced objective reality. In the series of transformations of colors in the director's films, the movement

of a number of storylines takes place, each of which has its own compositional course [14, p. 111].

Sometimes the visual drama of O. Sanin's feature films is based only on the conflict of two colors, white (as the personification of the characters' enlightenment) and black, which is interpreted in cultural history as a symbol of chaos, secret otherworldly forces that encroach on human life. In the film "Momai", such work with color required subtle nuances. The director, artists and cinematographer strove to give the necessary atmosphere to the screen action (especially when the border between dream and reality blurs) with lighting solutions and the contrast of white and black. Whereas the general emotional and figurative mode, the figurative intonation is achieved by the tension of the black and white gamut – a graphic juxtaposition of black and white.

The red color in O. Sanin's feature films, which has long symbolized joy, love, optimism, will, can serve as an expressive image of youth, love, beauty, happiness, and at the same time - hatred, death, loss, cruelty, destruction. Thus, it is important to suggest that for the filmmaker, the meaning of red usually goes beyond the visual. At the same time, in the film "Dovbush" the red color and its purple shade are mainly used by the director as symbols of leadership, power, will, stubbornness, struggle for one's rights.

It is important that the black color, which has long symbolized evil, dark forces, the secret, the unknown, nothingness, was not always used by the director to negatively characterize both the characters and the circumstances in which they acted. After all, it is on a dark night that the mad passions of love of Oleksa and Marichka from the movie "Dovbush" flare up.

The analysis of the color solution in O. Sanin's films suggests that it is the various colors of the image that force the viewer to think deeply. The colors of the image are considered

by the director himself as an important element of the screen language, an element of the figurative whole, as an element of the structure of the “expression” that appears in the construction of each frame of his game pictures. In the context of what has been said, let us point out that the color solution (interiors, exteriors, costumes) in the films “Mamai”, “Povodyr”, “Dovbush” usually exists in a stable combination of such complementary principles, which can be recognized as: the author's visual and expressive means and as the main a sign of reflected reality.

It is worth adding that the color of the landscapes and various locations in O. Sanin's films does not carry the powerful informational content of the pictorial series. And that's why the episodes shot primarily on location in the artist's films strangely contain the concept of inseparability of human existence from natural existence. They inextricably combine the inner secret connection between a person and his environment, the commonality and inseparability of their emotions. This is actively facilitated by the wide geographical map of the filming locations, for example, in the film “Dovbush”. The filming of this film took place on the territory of the historical and architectural monument “Kyiv Fortress”, the National Museum of Folk Architecture and Life of Ukraine in the village of Pyrogovo, in the village of Derevyane near Obukhov, the outskirts of the village of Mykulychyn in the Ivano-Frankivsk region, the city of Zbarazh in the Ternopil region, and others. The colorful locations in Oles Sanin's films always eloquently pulsate with human suffering and hopes, and the depicted person is always a part of the eternal and completely unknown essence of natural existence. In O. Sanin's game tapes, we can observe the successive alternation of the seasons. Such a deliberate change, originally laid by the author in the plot of the tapes (which, in fact, corresponds to the principles of the mosaic rondo composition, which was discussed above), exists not only for the

author-director's opportunity to "paint" truly unique landscapes in terms of their cinematic imagery. After all, color in cinematography is such a special phenomenon that it requires the artist to have deep knowledge of the laws of painting, professional mastery of its tools. This enables the film director to recognize the main essence and to interpret and use any colors and their shades in his works.

Immersion of the characters in the colorful natural environment is always for Oles Sanin an area of exquisite artistic and aesthetic perfection and gave examples of true harmony of images. So, for example, the color visual imagery of the Hutsul region in the film "Dovbush" is not only an extremely important component of imagery, but also appears as a source of meaningfulness and high artistic tension. At the same time, in the tape "Povodyr", the painter embeds in the external picturesqueness of the image complex life vicissitudes that are not immediately recognizable. While the tension and persuasiveness of dramaturgical collisions is achieved by the artist with the help of a detailed depiction of the very struggle of positive and negative characters (in particular, the kobzar Ivan Kocherga and the employee of the OGPU Volodymyr) or psychological nuances. The subtle logic of the director's concept unfolds through the semantic diversity of color, the inner ambiguity of visual plasticity, which leads to the main content of the film. It should be said that O. Sanin as a director-author can be identified by his sensitivity to the sound of each frame and their combination. The director consciously gives the role of a decisive factor in his films to color plastic. The viewer sometimes even loses the sense of reality on the screen, and the characters appear as picturesque elements of action next to nature (as, for example, in the movie "Mamai"). At first glance, it seems that the director completely relies on his artistic and aesthetic sense and presents such an improvisation of film colors that does not require any preliminary tests. Hence, the

spontaneity of expression, the fluidity of the image is characteristic of his feature films, behind which lies the master's refined perfection and sensitivity to the finest shades of color, which become the most important components of the dramatic action.

A peculiar pictorial solution is also presented in Vladyslav Chabanyuk's film "The Black Cossack" (painter Borys Denisyevich), which was created based on the fairy tale by Sashko Lyrnyk "About the Black Cossack, the widow Anna Shulyachka and the terrible spell". This film is an original, truly national screen work. The plot and structure of the film are neat, logical, consistent, although the film develops the traditions of Ukrainian poetic cinema with its tendency to kaleidoscopic narrative, mosaic composition and depression. The long production period and the repeated replacement of both cameramen (and, therefore, filming equipment of different quality) and the general composition of the film crew had a bad effect on the visual culture of the film [15, pp. 184-185]. Sometimes certain stylistic inhomogeneities and incompetence are noticeable. Unbalance of color, chiaroscuro, defocusing of the image in the frame is noticeable, the inaccuracies of lip-synching are significant. Sometimes in the film, the staging of mass scenes, which are recreated by members of historical reenactment clubs (Cossack jingling, saber fights, rapid movements on horses, invasion of Tatars (or Polovtsians), capture of young men and women, etc.) looks inadequate. A positive aspect of the film is that the director's change in the color of the landscape or interior is usually polar in nature. For example, white (or silver) can be presented by the master as a semantic equivalent of hope, faith, joy, perfection, awakening and ... sleep, sadness, disappointment, alienation, isolation, finitude of earthly existence. The film "Black Cossack" has some shortcomings in visual culture, but the amateur director is a person with a unique innate sense of screen language. He,

together with friends who are well-known in the Ukrainian cultural environment and who are specialists in the field of domestic film production and television [3, p. 28] is boldly realizing his long-cherished dream. The director creates live, authentic cinema. In this film, the analysis of the color decision also prompts us to talk about the coloristic symbols that express the features of the worldview of the director, painters, and cameramen. The metaphorical nature of V.Chabanyuk's vivid, truly picturesque images in the film is impressive, it provides rich ground for the thoughts of the viewer who seeks to reason [15, p. 205].

Zaza Buadze's tragicomedy "My Carpathian Grandfather" is a touching and sad story about the forgotten by the public circus clown Bobo (B.Beniuk) and his Italian grandson Michele (S. Costa). The director presents a sad and at the same time funny story about "misunderstanding, loneliness, inability to tolerate even the closest relatives" [20]. Different colors freely coexist on the picturesque screen palette of the screen: white, green and red (ceremonial wedding attire of the characters, arrangement of interiors and exteriors, etc.); only black and white (the color of mourning); blue and orange (circus costume and wig of the main character); yellow and purple, gray and purple (bright landscape sketches of the Carpathians and gloomy urban landscapes of Genoa). The director, painter (I. Filipov) and cameraman (O. Zemlyaniy) borrow the meaning of colors from classical examples of fine art. For example, green is the color of the earth, which in world symbolism has always represented hope, love, happiness, and awakening. On icons, this is the color of the Holy Spirit. The blue color symbolizes sadness, loneliness, and at the same time, it is a symbol of mystery, heaven, and divine wisdom. In icon painting, this color symbolizes the boundary between two worlds. We see this interpretation of colors in every frame of the film, in which the authors present the incredible beauty, expressiveness and deep

meaning of circus shows, landscapes and folk rituals. They pulsate with human suffering, dreams and hopes. The visual culture of a circus performance and a wedding ceremony is presented on the screen in bright colors. Ascetic colors are characteristic of memorial rites. The work of the director and artist with color very well illustrates how “the hero Michele should get closer to his Ukrainian roots, get to know the traditions of his mother and himself better” [21]. In our opinion, it is no coincidence that one of the colorful characters of the picture is a local native - a painter, icon painter and musician Yurko, who in a naive artistic technique reproduces a person on canvas as a part of the eternal and completely unknown essence of natural existence.

Conclusions. The article summarized the achievements of such directors as: Yu. Illenko, O. Sanin, V. Chabanyuk, Z. Buadze and analyzed the visual culture of their films. It was found that the foundations of the visual culture of the films of these directors are the effective use of visual arts and painting in order to reveal the spiritual essence of man – the main object of artistic research. It is proven that the logic of the director's concept in the presented screen works is formed and unfolds through the semantic capacity of color, the internal ambiguity of visual plastic, which carries the main meaning, while “the cosmos of the works is built around the figures of the heroes: their internal state determines the color range, the landscape” [11, p. 11]. The researcher shows that the reproduction of the national color by the means of fine arts and painting helps to reveal the national identity of the film, the specificity of its language, represented by the ideological and thematic and plastic content, the presence of a national hero, and the technological level of visual culture.

References:

1. Bazhan, M. (1968). Try filmy dovzhenkivtsiv [Cinematography by Yuriy Illenko]. *Novyny kinoekrana*. 9, 13-15 [in Ukrainian].
2. Briukhovetska, L. (2006). Operatorske mystetstvo Yurii Illienka [Cinematography by Yuriy Illenko]. 1 (63), 50-54 [in Ukrainian].
3. Hodovanets, O. (2012). Banda Chornoho Kozaka [The Black Cossack Gang]. *Ukrainskyi zhurnal*. 1-2, 28 [in Ukrainian].
4. Horpenko, V. (1984). Plastyka filmu [The plastic of the film]. Kyiv: *Mystetstvo* [in Ukrainian].
5. Horpenko, V. (2000). Arkhitektonika filmu [v 4-kh t.]. [Film architecture] Kyiv: DITM. 4 [in Ukrainian].
6. Zubavina, I. (2004). Novi ekranni tekhnolohii: spetsyfika komunikatyvnoi dii [New screen technologies: specifics of communicative action. Virtualization of the world as a “zero distance” strategy]. *Suchasne mystetstvo*. 1, 243-246 [in Ukrainian].
7. Illienko, Yu. (1973). Narodnyi karnaval [National carnival]. *Novyny kinoekranu*. 5, 4 [in Ukrainian].
8. Illienko, Yu. (1999). Paradyhma kino [The paradigm of cinema]. Kyiv: *Abrys* [in Ukrainian].
9. Maiboroda, I. (2014). Estetychne vykhovannia maibutnikh vchyteliv pochatkovoї shkoly v protsesi vyvchennia obrazotvorchoho mystetstva [Aesthetic education of future primary school teachers in the process of studying fine arts]. *Naukovyi visnyk Mukachivskoho derzhavnogo universytetu. Zhurnal naukovykh prats*. 17(12), 78-83 [in Ukrainian].
10. Marchenko, S. (2011). Yurii Illienko – Pratseliub ukrainskoho kino [Yuriy Illenko – Worker of Ukrainian cinema]. *Naukovyi visnyk KNUTK iT imeni I.K. Karpenka-Karoho*. 9, 36-243 [in Ukrainian].

11. Musiienko, O. (2003). Mytets i vlada. Paradzhanov: zmina doli [Artist and power. Paradzhanov: change of fate]. *Mystetstvoznavstvo Ukrainy*. 3, 194-201 [in Ukrainian].
12. Pashchenko, A. (2004). Mifolohichniy vymir illienkovykh filmiv [Mythological dimension of Illenkov films]. *Kino-Teatr*. 2, 8-11 [in Ukrainian].
13. Pidhora-Hviadzovskyi, Ya. "Povodyr", shliakh do prozrinnia ["Guide", the path to enlightenment]. Available at: <http://surl.li/rpyyhx> [in Ukrainian].
14. Poetychne kino: zaboronena shkola (1995) [Poetic cinema: forbidden school]. *Zb. statei i materialiv*. Kyiv: ArtEk [in Ukrainian].
15. Pohrebniak, H. (2012). Avtorskyi kinematohraf kriz pryzmu mystetskoï osobystosti [Author's cinematography through the prism of artistic personality]:monohrafiia. Kyiv: NAKKKiM [in Ukrainian].
16. Pohrebniak, H. (2020). Avtorskyi kinematohraf u kulturnomu prostori druhoi polovyny XX – pochatku XXI stolittia [Author's cinematography in the cultural space of the second half of the 20th – beginning of the 21st century]: monohrafiia. Kyiv: NAKKKiM. 448 s. [in Ukrainian].
17. Priadko, O., Mozhenko, O. (2019). Virtualizatsiia zobrazhennia v tekhnolohii ekrannoho zhyvopysu [Image virtualization in screen painting technology]. *Visnyk Kyivskoho natsionalnoho universytetu kultury i mystetstv*. Serii: Audiovizualne mystetstvo i vyrobnytstvo. 2 (1), 99-107 [in Ukrainian].
18. Puchkov, M. (2022). Poniattia "khudozhnia systema" u vizualnii kulturi ta kinoplakat yak fenomen suspilno-kulturnoi komunikatsii (Do postanovky problemy) [The concept of "artistic system" in visual culture and the movie poster as a phenomenon of social and cultural communication (To the statement of the problem)]. *MIST: Mystetstvo, istoriia, suchasnist, teoriia*. 18, 106-113 [in Ukrainian].

19. Rabenchuk, O. (2012). Do pytannia pro vizualne yak dzhereło istorychnykh doslidzhen [To the question of the visual as a source of historical research]. *Ukraina XX stolittia: kultura, ideolohiia, polityka*. 17, 29-39 [in Ukrainian].
20. Riazantseva, P. (2011). Symvolika koloru u filmi [Color symbolism in the film]. *Kultura i suchasnist*. 2, 253257 [in Ukrainian].
21. Slipchenko, K. U prokat vyishla trahikomediiia “Mii karpatskyi didus” [The tragicomedy “My Carpathian grandfather” was released]. Available at: <http://surl.li/wauvnf> [in Ukrainian].
22. Sotska, H. (2012). Obrazotvorche mystetstvo yak zasib formuvannia estetychnoi kultury maibutnykh uchyteliv obrazotvorchoho mystetstva [Fine art as a means of forming the aesthetic culture of future fine art teachers]. *Visnyk Chernihivskoho natsionalnoho universytetu imeni T.H.Shevchenka (97)*, 480-483 [in Ukrainian].
23. Shylova, A. Maizhe «Ruka Boha» po-ukrainsky: retsenziiia na film “Mii karpatskyi didus” [Almost “Hand of God” in Ukrainian: review of the film “My Carpathian Grandfather”]. Available at: <http://surl.li/khhdmc> [in Ukrainian].

Галина Петрівна ПОГРЕБНЯК,
доктор мистецтвознавства, доцент,
Національна академія керівних кадрів
культури і мистецтв,
Київ, Україна,
e-mail: galina.pogrebniak@gmail.com,
ORCID: 0000-0002-8846-4939

ЖИВОПИС У ВІЗУАЛЬНІЙ КУЛЬТУРІ АВТОРСЬКОГО ФІЛЬМУ

Анотація. Авторка аналізує наукові праці вітчизняних та зарубіжних вчених, які досліджують проблеми сучасної візуальної культури. Дослідниця обирає об'єктом свого дослідження українські авторські фільми та намагається визначити специфіку використання засобів живопису в продукуванні екранного твору, творенні його візуальної образності. У статті показано, що в початковий період кіно до виробництва фільмів долучались художники, а кінематографічні сюжети іноді були екранізаціями живописних полотен. Вказується, що ранні кінематографісти захоплювалися різними напрямками і течіями в образотворчому мистецтві і переносили їх здобутки на екран. Особливу увагу авторка зосереджує на творчості театрального художника і режисера Ж. Мельєса, який використовував екранну графіку, комбіновані зйомки, дизайн кадру та вніс значний вклад у розвиток візуальної культури кіно. У статті розглядаються та аналізуються теоретичні і практичні праці українського оператора і режисера-автора Ю. Ілленка. Показано, що у фільмах майстра презентовано високий рівень культури композиції, ракурсу, кольору й колориту, світла і тіні. Авторська режисерська творчість досліджується в контексті візуальної культури фільму і вперше є предметом спеціального

наукового дослідження. Символіка та смислова значимість кольору в авторському кінематографі розглядається на прикладі фільмів О. Саніна, В. Чабанюка, З. Буадзе. Розкривається сутність суб'єктивного ставлення режисерів до використання кольорової гами в екранних мистецтвах крізь призму національної ідентичності. Показано, що колір у творчості цих режисерів виконує функцію замітника вербальної складової наративу є засобом авторської ідентифікації. Здійснюється образно-стилістичний аналіз та виявляються особливості продукування екранного твору засобами образотворчого мистецтва, зокрема живопису. На прикладі фільмів «Мамай», «Поводир», «Довбуш», «Чорний козак», «Мій карпатський дідусь» показано здатність режисерів-авторів екранними засобами передавати широку палітру барв та розкривати семантичну значимість кольору в екранних мистецтвах. У вивченні засобів живопису у візуальній культурі авторських фільмів було застосовано комплексний методологічний підхід, зокрема, використано метод аналізу та синтезу, систематизації та узагальнення, метод порівняння, компаративний метод. Результати дослідження розширюють арсенал знань щодо специфіки візуальної культури режисерської екранної мови в авторських світоглядних моделях.

Ключові слова: візуальна культура, феномен творчої особистості, екранні мистецтва, режисер-автор, образотворче мистецтво, художник, живопис, колір, телебачення, цирк, суб'єкт творчості, ідентифікація, національна ідентичність.

Список використаної літератури:

1. Бажан М. Три фільми довженківців. Новини кіноекрана. 1968. №9. Сс.13-15.

2. Брюховецька Л. Операторське мистецтво Юрія Ілленка. Кіно-Театр. 2003. Сс.24-27.
3. Годованець О. Банда Чорного Козака. Український журнал. 2012. № 1-2. С. 28.
4. Горпенко В. Пластика фільму. Київ: Мистецтво, 1984. 99 с.
5. Горпенко В. Архітектоніка фільму: [в 4-х т.]. Київ: ДІТМ, 2000. Т.4. 138 с.
6. Зубавіна І. Нові екранні технології: специфіка комунікативної дії. Віртуалізація світу як стратегія «нуль дистанції». Сучасне мистецтво. 2004. Вип. 1. Сс. 243-246.
7. Ілленко Ю. Народний карнавал. Новини кіноекрану. 1973. №5. С.4.
8. Ілленко Ю. Парадигма кіно. Київ: Абрис, 1999. 416 с.
9. Майборода І. Естетичне виховання майбутніх вчителів початкової школи в процесі вивчення образотворчого мистецтва. Науковий вісник Мукачівського державного університету. 2014. №17(12). Сс. 78-83.
10. Марченко С. Юрій Ілленко – Працелюб українського кіно. Науковий вісник КНУТКіТ імені І.К. Карпенка-Карого: зб.ст. 2011. Вип. 9. Сс. 236-243.
11. Мусієнко О. Митець і влада. Параджанов: зміна долі/ Мистецтвознавство України. 2003. Вип.3. Сс.194-201.
12. Пашенко А. Міфологічний вимір ілленкових фільмів. Кіно-Театр. 2004. №2. Сс.8-11.
13. Підгора-Гвиздовський Я. «Поводир», шлях до прозоріння. URL: <https://zn.ua/ukr/ART/povodir-shlyah-do-prozrinnya-.html#>
14. Погребняк Г. Авторський кінематограф крізь призму мистецької особистості: монографія. Київ: НАКККіМ, 2012. 128с.

15. Погребняк Г. Авторський кінематограф у культурному просторі другої половини ХХ – початку ХХІ століття: монографія. Київ: НАКККіМ, 2020. 448 с.
16. Поетичне кіно: заборонена школа. Зб. статей і матеріалів. Київ: АртЕк, 1995. 650 с.
17. Прядко О., Моженко О. Віртуалізація зображення в технології екранного живопису. Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво. 2019. Том 2. № 1. Сс.99-107.
18. Пучков М. Поняття “художня система” у візуальній культурі та кіноплакат як феномен суспільно-культурної комунікації (До постановки проблеми). МІСТ: Мистецтво, історія, сучасність, теорія. 2022. Вип. 18. Сс. 106-113.
19. Рабенчук О. До питання про візуальне як джерело історичних досліджень. Україна ХХ століття: культура, ідеологія, політика. 2012. Вип. 17. Сс. 29-39.
20. Рязанцева П. Символіка кольору у фільмі. Культура і сучасність:науковий альманах. 2011. №2. Сс. 253-257.
21. Сліпченко К. У прокат вийшла трагікомедія «Мій карпатський дідусь». URL: <http://surl.li/wauvnf>
22. Сотська Г. Образотворче мистецтво як засіб формування естетичної культури майбутніх учителів образотворчого мистецтва. Вісник Чернігівського національного університету імені Т.Г. Шевченка (97). 2012. Сс. 480-483.
23. Шилова А. Майже «Рука Бога» по-українськи: рецензія на фільм «Мій карпатський дідусь». URL: <http://surl.li/khhdmc>