INNOVATIVE WAY OF CINEMA DEVELOPMENT

Nina Sharolapova[1a], Volodymyr Danyliuk[2b], Oleksii Krasnenko[3b]

[1] *People's Artist of Ukraine, Associate Professor, Professor at the Cinema and Television Arts Department; e-mail: ninon41@ukr.net; ORCID: 0000-0002-8899-3267*
[2] *Master's Student at the Television Journalism and Acting Department;*
e-mail: e-mail: vovovovavava078@gmail.com; ORCID: 0000-0001-7210-4827
[3] *Assistent at the Television Journalism and Acting Department;*
e-mail: alexeykrasnenko@gmail.com; ORCID: 0000-0001-8398-8453
[a] *Kyiv University of Culture, Kyiv, Ukraine*
[b] *Kyiv National University of Culture and Arts, Kyiv, Ukraine*

Keywords:
technologies;
contemporaneity;
cinematic language;
reality reflection;
screen art;
innovations;
development

Abstract

The purpose of the research is to identify the characteristics of modern cinema, to analyze the factors of cinema language formation and to reveal new possibilities for displaying reality in screen art. **The research methodology** consists in the application of the following methods: theoretical is a review of the history of the screen arts development, analysis of art direction works and modern screen artworks (films, TV series, web series), generalization of modern technologies influence on the perception of the world and human socialization. **Scientific novelty.** For the first, time new possibilities of displaying reality on the screen, which change the artistic development of culture, are analyzed, a new approach to the perception of modern technologies, their influence on consciousness and development trends in screen art is implemented. **Conclusions.** The development of screen arts and factors of the formation of the cinema language has been analyzed. With the help of the analysis of art direction's works and works of screen art, the characteristics of modern cinema have been identified and new opportunities have been revealed. The influence of modern technologies on the perception of the world and human socialization has been generalized.

233

Problem statement

The 21st century has become the main period of information technology development.

Thanks to the media and individual communication, the world is becoming an environment of general and informational existence. In the eyes of modern man,

Recieved 07.02.2021

a new socio-cultural and aesthetic paradigm is being formed, characterized by the dominance of screen culture.

Screen art is immanently connected with technology, and the whole history of cinema, television, and multimedia reveals that the change in the aesthetics of audiovisual works is explained not only by the influence of changes in society and the cultural environment but also by the interaction of creative ideas with technical ideas.

Today, society is surrounded by the information environment, has formed new connections that affect its worldview and socialization. Not the least role, the digital technology was played and the birth of online space as a new platform for the screen arts spread.

Analysis of recent research and publications

234

Ye. Vorozheikin (2018) successfully described the visual strategies of modern screen culture. The scientific work highlights aspects of the impact on human consciousness.

The specifics of audiovisual arts, based on the synthesis of technology and creativity of N. Kirillov (2013) have been identified.

Historical and cultural factors of cinema language formation have been analyzed, the phenomenon of cinema in the context of tendencies of screen arts development by R. Shirman, S. Kotliar, A. Suprun-Zhivodrova has been investigated (2018).

O. Zherebko (2017) investigates the current state, tendencies and development of TV films.

The purpose of the study is to identify the modern cinema charactristics, to analyze the factors of cinema language formation and to reveal new possibilities of reflecting reality in screen art.

Main research material

Characteristic features of the screen arts are described by N. Kirillov: (2013, p.26) 'Audiovisual arts are a combination of technology and artistic creativity. Technological progress is actively influencing the language of the audiovisual arts, which are characterized by mass, democracy, accessibility, reproduction of screen art (cinema, TV, video, multimedia products)'.

Audiovisual (screen) and traditional arts at the turn of the 20-21st centuries constantly interact, as N. Kirillova (2013, p.27) assures. She claims that thanks to new screen technologies (computer art, Internet) a new type of museum has appeared a virtual museum, a new version of book culture is electronic (screen) book, on electronic media established not only movies or TV movies but also theatrical performances, creative evenings, music shows; even philharmonic and opera concerts are increasingly becoming virtual. All this makes the audiovisual arts in socio-cultural activities in demand.

Scientist N. Kirillov (2013, p.9) identifies the following social functions of audiovisual culture: informational, communicative, ideological, entertaining, creative, integration, mediation. Among these features should focus on entertainment. Thus, N. Kirillova (2013, p.31) asserts that the modern entertainment industry, which is an integral part of audiovisual culture, offers a wide range of special means of relaxation from films of certain genres (detective, thriller, comedy, melodrama, science fiction, etc.) to interactive games on television or travel to the virtual computer world. These means of relaxation in different ways can affect the consumer's psyche, as evidenced by sociological research. This confirms once again that au-

diovisual culture is a special field and it is impossible to abstract from it.

According to the researcher V. Poznin (2009, p.75), one of the characteristic features of new digital technologies was interactivity, that is, the ability of the consumer of screen culture to be not only a passive viewer but also an active participant in the communication process. Nowadays, on-screen works have already appeared, in the plot development of which the viewer can take part, as well as various computer games in which you can participate virtually, interact and engage in co-creation.

According to the author, due to the fact that high-quality audiovisual equipment is becoming more accessible, today everyone can create their own screen work. This situation leads to the partial integration of amateur art into professional media. This is part of the process of information processes convergence (Poznin, 2009, p.76). It is worth agreeing with the above opinions of the authors. In addition, modern technology makes the screen image and sound so convincing and expressive that it further contributes to the creation of a virtual world.

It should be noted that new opportunities to reflect the reality on the screen have also changed the artistic and aesthetic development of culture. The ability to transmit multilayer information, allows you to simultaneously perceive what was previously in different time streams. In the last year, the well-known polyester format in cinema became more and more popular, which formed the basis of a new metalanguage called 'screen life' (life on the screen).

According to V. Poznin (2009, p. 98), the public's interest in a film, the multimedia project is often provided not only by interesting artistic solutions or genre diversity but also by the technical parameters of the screen product. The stage of increasing public interest in cinema was always directly related to the introduction of new technologies in this type of creativity.

It is worth agreeing with the author's opinion and mentioning that in modern cinema, movies that can be shot on a smartphone are becoming increasingly popular. Initially, this was experimented with by young directors, who did not have the financial capacity for full-fledged shooting, but now popular directors have also begun to abandon professional equipment and move to a mobile format (Poznin, 2009, p.102).

Talented director Steven Soderbergh made a horror film 'Unsane' (2018) and 'High Flying Bird' (2019) on a smartphone. In the first case, it is a very conceptual solution, because the film is about stalking, it is a very successful combination of form and content. When the viewer looks at the picture, he realizes that at any moment he may be in the place of the main character (Karpiuk, 2018).

It should be noted that some modern technologies in art displace traditional ones only because they provide masters of various fields of art with new and very wide opportunities. According to scientists K. Bobkova and S. Plotnikova (2013, p.180), technological development creates new opportunities for artistic material and requires creative development. Computerization of the screen as a means of artistic expression is a complex issue, so it needs serious study for the director or artist. The authors note that the emergence of computer animation as technology has led to this, that filmmakers can get results and solutions in which it is impossible to distinguish between game frames and frames using computer animation.

235

An example of this statement is the technology of 'digital rejuvenation in cinema'. They were launched twenty years ago and have been developing rapidly since then. These technologies open new horizons and enable actors to play their roles at different times and at different ages. In the film 'Gemini', actor Will Smith confronts the enemy, which he is, but 20 years younger, with preserved to the smallest detail facial expressions. The computer analyzes the game and the facial expression of the actor thanks to special sensors and then ages or rejuvenates it according to the script (Khachatrian, 2020).

One of the latest robots to use the latest version of this technology is Martin Scorsese's 'The Irishman'. The film takes place over decades and contains 1750 frames with effects. All the actors appear on the screen in different years, and the main character played by Robert De Niro changes age seven times. Thanks to these innovations, the actors did not play with dots on their faces or cameras on their heads, but in normal mode (Khachatrian, 2020).

There is a downside to all of these possibilities. As noted by scientists K. Bobkov and S. Plotnikov (2013, p.181), if the films will always use computer special effects and modern viewers will gradually get used to it, then some parts of the film will begin to lose their sense and meaning of reality. This danger becomes more apparent, and it becomes clear that we cannot use the effects of computer animation in feature films without borders. Otherwise, there will come a time when viewers will watch the film but not believe it.

Exploring the theme of modern cinema, it is worth mentioning the series, which are part of the modern average person's life. As S. Sakulin notes (2018, p.75), the series has led to the creation and expansion in the mass consciousness of a new type of thinking that is largely based on visual communication. If a few years ago, it was claimed about the active development of clip thinking in modern culture, today we can say about the emergence of serial thinking, which has a special system. Clip and serial thinking have an important common component – their matrix is built on an emotional basis. The modern series is adapted for different target groups, which allows you to form a 'correct' opinion/attitude to events that take place in real life.

As an example, we should mention the series 'House of Cards', which launched into the mass consciousness the idea that politics has the right to dishonest play. Only the second season of the series was watched by 25 million people. The TV series gives an unequivocal answer that political opponents are more serious enemies than external ones. The American president reaches a compromise with his Russian counterpart, which is not observed in relation to his opponents (Sakulin, 2018, p.76).

It is worth agreeing with S. Sakulin's opinion that the entertaining nature of TV series bypasses all known types of protection and makes our brain less receptive to politically relevant information flows. A quality product with the right actors can change the historical memory, sharpen attention to those events of the past that are relevant now. The series also creates characters and/or throws them off the pedestal. If yesterday's schoolchildren and students studied history textbooks, the current and future generations will study movies and TV series.

Thus, S. Sakulin (2018, p.77) aptly singled out the statement that due to the fact that false images of movie characters are

236

FILM AND TELEVISION DIRECTING AND SOUND ENGINEERING

Bulletin of Kyiv National University of Culture and Arts.
Series in Audiovisual Arts and Production

2021 · 4(2) · pp. 233-243

created, power often instils principles alien to our consciousness, forms erroneous value systems, destroys the makings of spirituality, which were laid down in us with our ancestors and passed down from generation to generation.

It should be noted that the series is more difficult to produce than a single film. They are created on the basis of analysis and systematization of large amounts of data. The greatest experience of using such technologies is accumulated in the company 'Netflix' (Silver, 2020).

This company is currently dominant in the relatively young "on-demand" (English – a system of individual delivery to the subscriber of television programs and films on digital cable, satellite or terrestrial television network from a multimedia server in various multimedia containers) media industry. Providing such content, creating original interesting programs, using user data for better customer service and allowing them to consume content the way they prefer, Netflix is the first cable TV violator to force cable companies to change the way they do business. It even makes the well-known "Nielsen" television rating system (a system for measuring the number of audiences) obsolete. In the long run, the success of Netflix can be seen as the first step in the complete displacement of cable TV (Silver, 2020).

According to I. Kushnaryova (2013, p.19), in the fascination with TV series, the obvious desire for great form. Against the background of an insane flow of information, which is divided into small fragments, we reach for a stable framework set by the series. On the one hand, the series provides consistency, on the other are variations within this framework. The series gives you the opportunity to linger longer in your favourite art world.

Even the passion for binge-watching (continuous viewing) is associated with the experience of long-term perception. So the series allows you to adjust the skew in the direction of the short form, continuous change of impressions and incessant zapping between different information channels. At the same time, it is important that a series is an open form. Their incompleteness, however, does not prevent further viewing, for example, on DVD. The openness and non-necessity of the denouement, even in spite of the current tilt towards a vertical plot, leaves the viewer a space of freedom: the series can be left in two or three seasons and not watched, for example, all five.

It is also worth agreeing with the scientist I. Kushnaryova (2013, p.20) that in contrast to the film, which has a mandatory narrative ending (even in the case of an arthouse or art cinema, argues with this setting), the series can be abandoned and not feel the feeling of wasted time. The redundancy of the series may be frightening at first, but this is not the predominant recipient's redundancy: the narrative coherence of the series is combined with its portion, which does not necessarily involve the consumption of the whole work. Even new high-quality television retains its therapeutic and recreational properties.

Cinema has always been closer to the audience than any other art form and has always tried to adapt to social needs. This is happening now. Society is changing, and so is cinema. The viewer first saw the hero talking on video in Fritz Lang's science fiction film Metropolis in 1927. There was a telenoscope in the frame, an invention attributed to Thomas Edison. An example of a reaction to an event and a symbol of a new visual person's image in the future era (Tugushi, 2016).

237

РЕЖИСУРА ТА ЗВУКОРЕЖИСУРА КІНО І ТЕЛЕБАЧЕННЯ

Вісник Київського національного університету культури і мистецтв.
Серія: Аудіовізуальне мистецтво і виробництво   2021 • 4(2) • с.233-243

In the conditions of a virtual way of life, correspondence and video communication in messengers become a priority means of communication. Online activity has become an integral part of life, which prompted filmmakers to present stories in a new format. In personal devices (laptop, phone or tablet) a person performs such processes as personal correspondence, video calls, Internet surfing, viewing audiovisual content. The result of these processes becomes the object of shooting from the screen, which led to the emergence of the term screen life (English screen life – life on the screen), which was mentioned earlier in the article.

The director seeks to show the familiar world that the viewer usually sees on the screen so that he can identify with the hero and get an emotional response. The secret becomes available to everyone, becoming the object of a new genre.

The first steps in displaying the personal space of the hero were shots taken by a traditional camera from the screens of personal devices and then integrated into the film plot. In the outline of the drama began to appear characters who live and interact with their screens, in which there are events such as correspondence, reading mail, viewing a photo album, a call on Skype, etc.

Gradually, viewers adapted to the psychological perception of the new digital world, and directors continued to experiment in films in which the action takes place only on the personal screen of the hero. The person loses the experience of collective perception of the image at film screenings. One spends more and more time in individual viewings. Such intense communication contributes to the development of a new communication habit and changes the aesthetic visual experience. Full-fledged screen life movies and TV series appear.

In 2004, one of the first series was released, entirely created in screenlife technology. A web series with a detective story, called 'The Scene', directed by Mitchell Reichgut. This is a story about a group of people who sell pirated content online. Throughout the film, the viewer sees only the screen of the hero's computer, where there is communication between group members in correspondence, and in parallel with the dialogue, the viewer sees the image of the hero from his webcam (Lavretskyi, 2018).

Technological progress is shaped by a person's way of life, but over time can affect his or her behaviour. The influence of technology on modern culture development is successfully described by O. Sedykh and M. Khamenkov (2016, p.142). Scientists note that the leitmotif of the technology philosophy, and perhaps any discourse about it, is the question of its adverse effects on humans. In the case of a computer metaphor, the question is whether the person himself is an organo-projection of computer networks, which refers to a more general: Isn't this the case where the technology projects me and not me the technology? If my essence is twisted and scattered, I am immersed in technical otherness, I do not have as a separate being. Hence the constant desire to stop the process, to return their alienated essence, including by thinking about themselves in relation to technology.

Sometimes the fact that stopping the process of creating technical projections is hardly possible, the consequence of such a delay will always be a new projection. The Renaissance required the creative expansion of man into the world, and romanticism consistently thought about the return of the subject from its own expansion, its otherness (Sedykh and Khamenkov, 2016, p.146).

238

According to M. McLuhan (2003, p. 146), television is a continuation of the human nervous system. In our case, a movie camera is an extension of a person's vision, and a computer mouse is an extension of his hand.

It is appropriate to say that man creates technology, and they in turn create a new way of behaving. With the advent of photography and cinema, new forms of visual contact with a copy of the surrounding world. The use of personal devices becomes part of a person's new relationship with the environment, the continuation of his real life in the digital space. There is a temptation to create and broadcast a private virtual story. However, without knowledge and use of cinematic language, screen recording technology, available to any user who owns a phone, computer or tablet, is only a technical tool.

Screen life is not a simplified screen recording technology, but a new format of cinema that requires the creation and development of its cinematic language, as it happened in the history of cinema with the introduction of a new technical tool. To a greater extent in the screenlife, the viewer sees the inner world of the hero, rather than the outer, as happened in traditional films. In today's world, people spend several hours a day in the digital field, in the screen of the device hides an additional life palette, which cannot be captured by an ordinary film camera with the traditional method of shooting.

As noted by O. Sedykh and M. Khomenkov (2016, p.148), the man was the last obvious reality, the starting point in cognition of the world, which is now understood through man-made science, technology, economy, language, art.

It is worth mentioning that various critical situations contribute to the new forms of development, new language, new principles of communication with the audience. One can observe the connection between the self-isolation of 2020 and the trends that have intensified in cinema and other arts. Screen life in quarantine has become a format that reflects our new way of life.

In recent years, we have seen a trend of development and growth of streaming platforms, series. To date, the screen life has caused distrust and controversy in its relevance. As soon as people became restricted in their movements and contacts to fill the lack of habitual actions and activities, they transferred their activities to the online space.

Screen life as a technical tool has become a means of a psychological study of self-isolation events. The video challenge has become a sign of a new age. There was a desire to hear not only the voice but also to see the appearance of the interlocutor. A new attitude to correspondence communication was formed, and this in turn was reflected in cinema. Films were made by choosing the most relevant stories about virtual life.

Almost all TV channels and online platforms during this period broadcast content about self-isolation shot in the technology of screencasting (English screencast is a digital video recording of the information displayed on a computer screen) (material from Wikipedia is screencasting).

It is worth summarizing the theme of the new cinema format with the statement of the director O. Herman Jr.: 'This is the same film as another. It is no better or worse. Of course, it will never replace a classic movie. As television did not displace the theatre. This can only be done when you have a small team and you are shooting very local scenes. A very large

239

film is at least always at least 80 people. In large movies, it's 200–500. When you are not near a person, you understand him worse, you see worse and as if you feel less what is happening. Probably, on average, this will not lead to an increase in expressiveness, but rather will lead to a loss of opportunities for the director' (Yakymychev, 2020). It is worth agreeing with this opinion, but whether the screen life will be in demand in the future will be seen in time. It can be assumed that this cinematic language will develop until the online environment disappears and human behaviour changes.

Conclusions

Cinema is the youngest art form. Its emergence is primarily associated with the development of scientific and technological processes, but at the same time, this art form can not be called 'technical', because it was generated by the human need for figurative understanding of reality.

New opportunities to reflect the reality on the screen have changed the artistic and aesthetic development of culture. The influence of visual codes, the multilevel text has increased, thus forming new trends in art, such as modernism, postmodernism, metamodernism. The visible boundaries between elite and mass art have been erased. The parallel development of television as an active means of communication, based on the same screen form of expression as cinema, has expanded the concept of end-to-end time and strengthened the new relationship between informativeness and the visual range.

However, today the society, surrounded by the information environment, has formed new connections that affect its worldview and socialization. Not the least role was played by digital technology and the birth of online space as a new platform for the screen arts spread.

These and other factors make us pay special attention to the problem of creating and perceiving a screen work. But the most important thing is that modern technologies in the art provide masters of various fields with new and very wide opportunities.

240

REFERENCES

Bobkova, K. and Plotnikova, S., 2013. Sovremennye kompiuternye tekhnologii kino i televideniia [Modern computer technologies for film and television]. *Sovremennye naukoemkie tekhnologii*, 8, pp.180-181.

Iakimycheva, L., 2020. Skrinlaif: vynuzhdennaia mera ili novaia realnost? [Screenlife: a forced measure or a new reality?]. *BFM.ru*, [online] 7 April 2020. Available at: <https://www.bfm.ru/news/440753> [Accessed 16 December 2020].

Karpiuk, D., 2018. Retcenziia: "Ne v sebe" Stivena Soderberga" [Review: "Not in myself" by Steven Soderbergh"]. *The Hollywood reporter*, [online] 29 March 2018. Available at: <http://thr.ru/cinema/recenzia-ne-v-sebe-stivena-soderberga> [Accessed 10 December 2020].

Khachatrian, K., 2020. Tekhnologii tcifrovogo omolozheniia v kino [Technologies of digital rejuvenation in cinema]. *Euronews*, [online] 16 January 2020. Available at: <https://ru.euronews.com/2020/01/16/de-aging-fx-technology> [Accessed 15 December 2020].

Kirillova, N.B., 2013. *Audiovizualnye iskusstva i ekrannye formy tvorchestva* [Audiovisual arts and screen forms of creativity]. Ekaterinburg: Izdatelstvo Uralskogo universiteta.

Kushnaryova, I., 2013. Kak nas priuchili k serialam [How we were accustomed to serials]. *Zhurnalnyi klub Intelros*, 3, pp.9-20.

Lavretckii, N., 2018. Istoriia desktop-khorrora: 12 filmov i odin veb-serial [The history of desktop horror: 12 films and one web series]. *Russorosso*, [online] 26 November 2018. Available at: <https://russorosso.ru/features/lists/desktop-horror-history> [Accessed 10 December 2020].

Makliuen, M., 2003. *Ponimanie media: Vneshnie rasshireniia cheloveka* [Understanding Media: External Human Extensions]. Moscow: Kuchkovo Pole.

Poznin, V.F., 2009. *Vyrazitelnye sredstva ekrannykh iskusstv: esteticheskii i tekhnologicheskii aspekty* [Expressive means of screen arts: aesthetic and technological aspects]. PhD Dissertation. Saint-Petersburg University of the Humanities and Social Sciences.

Sakulin, S.V., 2018. "Upravlenie massovym soznaniem". Uzhe na ekranakh vyshikh televizorov ["Mass Consciousness Management". Already on the screens of your TVs]. *Russkaia politologiia*, 4, pp.72-80.

Sedykh, O.M. and Khamenkov, M.A., 2016. Organoproektciia: russkii kontekst [Organ projection: Russian context]. *Filosofiia nauki i tekhniki*, 1, pp.132-151.

Silver, C., 2021. How Netflix is changing the TV industry. *Investopedia*, [online] 28 September 2021. Available at: <https://www.investopedia.com/articles/investing/060815/how-netflix-changing-tv-industry.asp> [Accessed 20 December 2021].

Skrinkasting [Screencasting]. *Ukrainian Wikipedia*. [online] Available at: <https://uk.wikipedia.org/wiki/Skrinkasting> [Accessed 21 December 2021]

Tugushi, S.A., 2016. *Inoskazanie v khudozhestvennoi strukture avtorskogo filma* [Allegory in the artistic structure of the author's film]. PhD Dissertation. Vserossiiskii gosudarstvennyi institut kinematografii imeni S.A. Gerasimova.

Vorozheikin, Ye.P., 2018. *Vizualni stratehii suchasnoi ekrannoi kultury: filosofsko-antropolohichnyi aspekt* [Visual strategies of modern screen culture: philosophical and anthropological aspect]. PhD Dissertation. National Pedagogical Dragomanov University.

241

ІННОВАЦІЙНИЙ ШЛЯХ РОЗВИТКУ КІНОМИСТЕЦТВА

Ніна Шаролапова[1a], Володимир Данилюк[2b], Олексій Красненко[2b]

[1] народна артистка України, доцент, професор кафедри кіно-, телемистецтва;
e-mail: ninon41@ukr.net; ORCID: 0000-0002-8899-3267
[2] магістрант кафедри тележурналістики та майстерності актора;
e-mail: vovovovavava078@gmail.com; ORCID: 0000-0001-7210-4827
[3] асистент кафедри тележурналістики та майстерності актора;
e-mail: alexeykrasnenko@gmail.com; ORCID: 0000-0001-8398-8453
[a] Київський університет культури, Київ, Україна
[b] Київський національний університет культури і мистецтв, Київ, Україна

Анотація

Мета дослідження – виявити особливості сучасного кінематографа, проаналізувати чинники формування кіномови та розкрити нові можливості відображення реальності в екранному мистецтві. ***Методологія дослідження*** полягає у застосуванні таких методів: теоретичного – для огляду історії розвитку екранних мистецтв, аналізу праць мистецького напряму та творів сучасного екранного мистецтва (фільмів, серіалів, вебсеріалів); узагальнення впливу сучасних технологій на світосприйняття і соціалізацію людини. ***Наукова новизна:*** вперше проаналізовано нові можливості відображення реальності на екрані, які змінюють художній розвиток культури; здійснено новий підхід до сприйняття сучасних технологій, визначено їх вплив на свідомість та тенденції розвитку в екранному мистецтві. ***Висновки.*** Проаналізовано розвиток екранних мистецтв та чинників формування кіномови. За допомогою аналізу праць мистецького напряму і творів екранного мистецтва виявлено особливості сучасного кінематографа і розкрито нові можливості. Узагальнено вплив сучасних технологій на світосприйняття і соціалізацію людини.

Ключові слова: технології; сучасність; кіномова; відображення реальності; екранні мистецтва; інновації; розвиток

242

ИННОВАЦИОННЫЙ ПУТЬ РАЗВИТИЯ КИНОИСКУССТВА

Нина Шаролапова[1a], Владимир Данилюк[2b], Алексей Красненко[2b]

[1] народная артистка Украины, доцент, профессор кафедры кино-, телеискусства;
e-mail: ninon41@ukr.net; ORCID: 0000-0002-8899-3267
[2] магистрант кафедры тележурналистики и мастерства актера;
e-mail: vovovovavava078@ gmail.com; ORCID: 0000-0001-7210-4827
[3] ассистент кафедры тележурналистики и мастерства актера;
e-mail: alexeykrasnenko@gmail.com; ORCID: 0000-0001-8398-8453
[a] Киевский университет культуры, Киев, Украина
[b] Киевский национальный университет культуры и искусств, Киев, Украина

Аннотация

Цель исследования – выявить особенности современного кинематографа, проанализировать факторы формирования киноязыка и раскрыть новые возможности отображения реальности в экранном искусстве. ***Методология исследования*** заключается в применении таких методов: теоретического – для обзора истории развития экранных искусств, анализа работ художественного направления и произведений современного экранного искусства (фильмов, сериалов, веб-сериалов); обобщения влияния современных технологий на мировосприятие и социализацию человека. ***Научная новизна:*** впервые проанализированы новые возможности отображения реальности на экране, которые меняют художественное развитие культуры; осуществлен новый подход к восприятию современных технологий, определено их влияние на сознание и тенденции развития в экранном искусстве. ***Выводы.*** Проанализировано развитие экранных искусств и факторов формирования киноязыка. С помощью анализа работ художественного направления и произведений экранного искусства выявлены особенности современного кинематографа и раскрыты новые возможности. Обобщенно влияние современных технологий на мировосприятие и социализацию человека.

Ключевые слова: технологии; современность; киноязык; отражение реальности; экранные искусства; инновации; развитие

243