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APOCALYPSE OF ART (CINEMA. PEOPLE. CLOSE-UP.)

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Abstract

The purpose of the study is to analyze the impact of artistic space commercialization on the development of the artistic process and to find out the growth factors of the latest digital masculinity on the audience. **The research methodology** consists in the application of the following methods: historical – analysis of sources on the problems of conflict between works of art and a commercial product; theoretical – a study of the factors of growth of the influence of the latest digital masculinity on the audience; practical – work with archival videos related to iconic figures in the development of cinema in Ukraine and the world. **Scientific novelty.** The influence main stages of digital and information technologies on the development of modern cinema and serial production are investigated. It was found that the all-encompassing aggressive commercialization of the art space and the latest digital masculinity are increasingly negatively affecting the development of the art process. **Conclusions.** In the course of the article, we have proved that technical and technological development, human greed and ignorance kill real cinema. Art has become a commercial product for its own human enrichment – without immersion in the depths of the human psyche.

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Introduction

One of the most significant features of the modern cultural world is the information space. But with the development of digi-

tal technologies, the conflict between artworks and commercial products is growing. This issue was considered in their theoretical works by film experts, culturologists, art critics, philosophers and directors.

However, this problem is not solved yet at the theoretical level. Moreover, getting aggravated stronger every single year. Information and mankind's technological achievements have a negative influence on the art process development. The close-ups are disappeared and the actor's inner feeling is stopped to worry society. The bright picture is the main thing as well as movements and a plot are getting the secondary role. The actors became an in-built unit of numbers.

Recent research and publications analysis

The negative digital development impact, also the art conflict and commercial products in the cinema were described in detail by S. Danchenko in 1987.

Modern youth, namely "the generation of snow" was investigated by the *Financial Times* in 2021.

In addition, the Bible contained a lot of valuable information.

The purpose of the study is to analyze the impact of artistic space commercialization on the artistic development process. Also, the aim is to find out the growing impact of the latest digital masculinity on your audience.

Main research material

Conflict problems between works of art and commercial products in their theoretical works were considered by L. Kurbas, S. Danchenko, O. Levchenko, H. Lypkivska, N. Kornienko, L. Taniuk, and E. Mytnytskyi, V. Zabolotna, O. Balaban and many other film critics specialists, culturologists, art critics, philosophers, directors.

However, this problem has not yet been solved at the theoretical level. Moreover, it gets worse every year.

Encompassing aggressive commercialization of the artistic space and the latest digital masculinity have increasingly negatively influenced the development of the artistic process. Digital and information technologies, which developed in parallel with high art, at some point not only crossed paths with it but also tried to "digitize harmony" (in Pushkin's *Mozart and Salieri*: "...impossible algebra to believe in harmony ..."). The movie came out when the close-up came out. This is an axiom.

This movie is not about "What to do...", "How to do..." or "What is going on ...", but about what internal conflict tears, torments, haunts the character are. And these are not movements in general, this is in close-up...

As K. Stanislavsky (1926, p.123) wrote: "The true art of all peoples and centuries is clear to all mankind".

That's why you will not find close-ups in sitcoms and soap operas. This is a commercial disposable product without immersion in psychology. It uses the means of shooting, but no attention to the inner essence of the character.

Along with serial commercial production, there was another commercial industry, the so-called feature film, which is made mainly by digital technology. In addition, they are using the same film technologies. There is no creativity here. The plot, computer graphics and the actor as a function are built into the numbers world. *Avatar* can not be called a work of art. This is a plot and graphics, but there are no stops at the inner character's monologue. It does not even occur to me to call them "heroes". It is necessary to distinguish series about and for people from "product" for "a quick dinner at McDonald's". The *Seventeen Moments of Spring* or *Born by the Revolution* differ from this work by a constant emphasis – through close-ups – on the inner life of the characters. In this regard, it should

be said that the actor's feelings are not his own, as noted by M. Chekhov: "The feelings on stage that create an actor are not so real, because they are filled with a kind of artistic colour we experience in life, the taste of which is the same as yesterday's hot dish ... Even our nature requires that we allow the subconscious to penetrate our experiences and forget personal impressions" (1986, p.380).

Not surprisingly, the "digital cinema" feature has appeared in modern digital shooting and editing software programs. Not "Cinema", namely "UNDER CINEMA", is an imitation of art for... In these technologies, the origins of "simplification of the content of life" are the roots of Instagram, tick-tock, and so on. That is, the technology of simplification prevails. This is reflected even in the terminology. Instead of "masterpiece" – "Project", instead of genre characteristics of the work – TV series, feature film – "Product".

Art universities teach producers to remove the director of a film or series in order to edit the finale, change directors during the filming of the series, or even shoot one series with the help of two directors, for example, on-site and in nature. Scripts are written by groups of freelancers, etc. What creative idea and its implementation can be discussed here? Previously, in feature films, the scene was often rehearsed with actors for two weeks to take 10 seconds per shift, the frame was lined up. Now the shift has changed to the filming of 10-20 minutes in the hustle and bustle. What kind of creativity and creative self-realization can we talk about? It was said that cinema killed sound, then colour then abandoned film for commercial gain (the latter is indeed a turning point, tragic for cinema). But, above all, cinema has killed the digital capabilities and lust of modern producers. Previously, the film could have failed due to a mistake made by the pro-

ducers and directors in the selection of actors, such as in the 3rd film *The Godfather* by Ford Francis Coppola. Now a commercial failure is a clumsy plot and editing. The human factor, the personality factor sank into the air. 30-40% of actors on the screen are not human actors, but biorobots. Everything is not true – muscles, teeth, glossy photoshopped faces, a set manner of behaviour, simplified to the primitive text.

The 19th century freethinking and internal resistance to the revolutions, wars and dictatorships of the twentieth century were presented to the world Great literature, great poetry, great drama, theatre, music, cinema, animation. V. Benjamin (1996, p.32) wrote about this more than once: "The artistic skill of a stage actor is conveyed to the public by the actor himself in person; at the same time, the artistic skill of the film actor is conveyed to the public by the appropriate equipment".

The world has changed faster than man can comprehend. Many people admired writers like Pushkin and Shevchenko to grow up (without stumbling). Modern children do not know that Dostoevsky used to be like Monatic for them today. Outstanding works of foresight have virtually disappeared from the artistic circulation: *Eagles have flown* by Oleksandr Oles, *Bitter Almond Fairy* by Ivan Kocherga, *Young Blood* by Volodymyr Vynnychenko, and *Boyarynya* by Lesia Ukrainka. If we read these works carefully, we would better understand the causes of today's troubles. Pilniak, Platonov, Dombrovskiy, Zamyatin, early Kaverin, Ehrenburg, Antonenko-Davidovich are unknown to the general public. We will not talk about the work of Feofan Prokopovich – the author of the first Ukrainian play *Vladimir* and poems by Ukrainian poets of the 13–18th centuries in modern Ukrainian translations by Valery Shevchuk. They forgot Svitlana Yovenko and Anatoliy Kim.

They will not even know Pavich, Kundera, Marquez, Amad, Zhadan, Izdrik, Deresh, Pelevin, Sorokin. We want the return of prosperity from “the day before yesterday” for “tomorrow”, but we do not want to look soberly into the present and the near future after reading the novels-predictions *Predatory Things of the Century* by the Strugatsky brothers, *Time of Death Christ* and *Time of the Great Game*, *Vibrakovka* by Oleg Divov, cycle *Enclaves* by Vadim Panov.

Curse words are a sign of modernity. Not a mo-ve-tone, but a bearer of primitive function, primitive communication of “simplified” society, born after 1985 – “Snowflake Generation” (an offensive term to denote the generation whose years of adulthood fell at the beginning of the 21st century. The title emphasizes the vulnerability of these young people and their confidence in their uniqueness, combined with the need to belong to large communities of like-minded people. The Snowflake Generation is part of the Millennial and Buzzer Generations in the sense of “word of the year”, and Collins’ dictionary included the expression in the top ten words of 2016). I do not know when the Biblical Apocalypse will come, but in art, including the art of cinema, it has already come. Earlier they joked: – “There will be no cinema. The filmmaker fell ill.” Now we can say: “There will be no cinema. The movie was digitized and died.” More precisely, it was killed by human lust and ignorance. According to journalist Arkady Babchenko: “Unfortunately, we have raised a generation of single women, eternal boys and girls who will never become real men and women.” (Fedorov, 2021)

There is a movie about people’s events, and there is one through people about events. There are films about events that distorted people, there are ones about people who created events. A movie with computer-drawn nature, digital faces, shot

on “green”, showing a naked plot without immersion in the depths of the human psyche – anything but a work of cinema, not a movie! There is a small chance. The thinking part of the educated youth, who have the necessary professional – from God – abilities, can, rejecting the commercial component, make a film with a close-up – “not plots”, but “about the soul”. Modern gadgets, accessible to the average citizen, allow it. The path is not easy, but it is possible. For example, the feature film *Patience* is based on the story by Yuri Nagibin (KNUCA, Department of Television Journalism and Actor Skills, term paper, director Alyona Kovtun, artistic director Alexander Balaban 2021), TV show shot in nature *Flies* by Jean. Fields of Sartre (KNUCA, Department of TV Journalism and Actor Skills, term paper, director Eugene Simonchuk, artistic director Alexander Balaban 2021). God created man, and man created the Digital. The Digital influences and conquers the person. The digitized man has rejected God. So, if we really want to restore the real MOVIE, it’s time to “drive the merchants out of the Temple.”

Conclusions

It is not known when the Biblical Apocalypse will come, but in art, including the art of cinema, it has already come. The movie was digitized and died. Even more, it was killed by human lust and ignorance. A film with a computer-drawn nature, digital faces, shot on a “green”, showing a naked plot without immersion in the depths of the human psyche – anything but a work of cinema. Real cinema is an internal conflict, a close-up, That is why there are few close-ups in sitcoms and soap operas. It is a commercial disposable product without immersion in human psychology. It uses the means of shooting, but no attention to

the inner essence of the character. There is a small chance. The thinking part of the educated youth, who has the necessary professional abilities, can, having rejected the commercial component, make a film with a close-up – “not plots”, but “about the soul”.

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АПОКАЛІПСИС МИСТЕЦТВА (КІНО. ЛЮДИ. КРУПНИЙ ПЛАН.)

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Анотація

Мета дослідження – проаналізувати вплив комерціалізації мистецького простору на розвиток мистецького процесу; з’ясувати чинники зростання впливу новітньої цифрової маскультури на глядацьку аудиторію. **Методологія дослідження** полягає у застосуванні таких методів: історичного – для аналізу джерел про проблеми конфлікту мистецьких творів та комерційного продукту; теоретичного – для дослідження чинників зростання впливу новітньої цифрової маскультури на глядацьку аудиторію; практичного – для роботи з архівними відеоматеріалами, що стосуються знакових постатей у розвитку кіно в Україні та світі. **Наукова новизна:** досліджено основні етапи впливу цифрових та інформаційних технологій на розвиток сучасного кіно та серіального виробництва. Виявлено, що всеосяжна агресивна комерціалізація мистецького простору та новітня цифрова маскультура все активніше негативно впливають на розвиток мистецького процесу. **Висновки.** У статті доведено, що технічний і технологічний розвиток, людська пожадливість та малоосвіченість вбиває справжнє кіно. Мистецтво перетворилось на комерційний продукт для власного людського збагачення – без занурення в глибини людської психіки.

Ключові слова: цифрові технології; художнє кіно; історія кіно; крупний план; внутрішній монолог; мистецький простір; телебачення; актор; режисер



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