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**PHOTO ART PROJECT
"VOLODYMYR HORPENKO – FILM EXPERT (BASED ON A PHOTO REPORT
FROM THE DEFENCE OF TWO DISSERTATIONS)"**

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**ФОТОМИСТЕЦЬКИЙ ПРОЄКТ
«ВОЛОДИМИР ГОРПЕНКО – ВЧЕНИЙ-КІНОЗНАВЕЦЬ (НА МАТЕРІАЛІ
ФОТОРЕПОРТАЖУ ЗАХИСТУ ДВОХ ДИСЕРТАЦІЙ)»**

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імені І. К. Карпенка-Карого, Київ, Україна*

Author's idea. It has been five years since the death of Volodymyr Horpenko (03.07.1941, Buglaki village, Potiivskiyi (now Radomyshl'skiy) district, Zhytomyr region – 17.10.2019, Kyiv), who was known as a director and TV presenter, a teacher and organiser of film education, as an exceptionally sincere and professionally knowledgeable person, as a Teacher (Trymbach, 2008). The idea of a series of memoirs and publications about Doctor of Study of Art, Professor V. Horpenko belongs to his student and colleague, Doctor of Study of Art, Professor Oleksandr Bezruchko, who himself wrote many articles and chapters of collective monographs about the creative, scientific and pedagogical activities of the scientist (Bezruchko, 2011; 2017a; 2017b; 2017c; 2019a). Volodymyr Horpenko was a scientific advisor to Oleksandr Bezruchko's doctoral dissertation "Formation of the Cinematographic School in Ukraine: Theoretical, Practical and Artistic Foundations (Thirties – Sixties of the Twentieth Century)" (Bezruchko, 2015a; 2015b).

The photographs included in this photographic art project feature two PhD thesis defences: "Sound as a Component of the Film's Image Structure" by Oksana But (But, 2007a; 2007b) and "O. P. Dovzhenko as a Pedagogue. Creative Search and Method" by Oleksandr Bezruchko (Bezruchko, 2007a; 2007b).

Both postgraduate students obtained a scientific degree of Candidate of Study of Art (PhD in Cinematographic Art, Television), speciality 17.00.04 – Cinematographic Art, Television. The defense was accepted by Specialized Scientific Council D 26.227.02, at the Ryl'sky Institute of Art Studies, Folklore and Ethnology of the National Academy of Sciences of Ukraine. Especially for these two PhD defences, O. But and O. Bezruchko, the Specialized academic council (speciality 26.00.01 – Theory and History of Culture) was once supplemented by Doctors of Sciences in Audiovisual Arts and Production.

The academic advisor of Oksana But's PhD thesis was Doctor of Study of Art, Professor Volodymyr Horpenko. The supervisor of Oleksandr Bezruchko's PhD thesis was Oksana Stanislavivna Musiienko, PhD in Art Studies, Professor, Honoured Artist of Ukraine, Corresponding Member of the National Academy of Arts of Ukraine, about whose scientific and creative activity O. Bezruchko later wrote many articles and chapters of collective monographs (2018a; 2018b; 2018c; 2018d; 2019b).

The defence of these dissertations was precisely the favourable moment of Horpenko's natural environment, where almost no one in the institute's assembly hall paid attention to the photographer, looked at the camera, or tried to pose advantageously, which facilitated observation, selection of moments, and impartial visual photographic documentation.

The longer the time distance from the moment of photographic recording, the more pronounced the effect of perception of the time when everyone seen in the photographs was a little younger. The timing of this event – more than a decade and a half – is quite significant, and now allows us to immerse ourselves in these photographs as a document. In this case, photography, as they say, is more capable of conveying the "flavour of the time" and speaking more voluminously and flexibly than words, which could also convey moments of the exciting atmosphere expressed in the concentrated looks, characteristic gestures, facial expressions, hand and body positions of the members of the Specialised Scientific Council, renowned scholars –

Yurii Stanishevskiy (Chairman of the Dissertation Council), Serhii Bezklubenko, Oksana Musiienko, Oleksandr Naiden, Vadym Skurativskiy, Hanna Chmil, Ihor Yudkin, Maryna Braterska-Dron, Olena Zinych (Academic Secretary of the Dissertation Council) and others.

The photographs also convey the sense of indifference of those who attended the public hearing, including Halyna Pohrebniak, Mykhailo Donets, Mykhailo Barnych and other scientists, students of the Institute of Screen Arts of the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University.

The photographs also show those who are no longer with us: writer, poet, screenwriter, laureate of the Taras Shevchenko National Prize of Ukraine Leonid Cherevatenko; film critic, PhD in Art Studies Oleksandr Rutkovskiy; Chairman of the Specialised Scientific Council, Doctor of Art Studies, Professor, Corresponding Member of the National Academy of Arts of Ukraine Yurii Stanishevskiy...

Location and time of the event: both public defences took place on 28 March 2007 (approximately from 12 a.m. to 5 p.m.) in the assembly hall of the Rylsky Institute of Art History, Folklore and Ethnology of the National Academy of Sciences of Ukraine, at the following address: 4 Hrushevskoho St., Kyiv, 01001, Ukraine.

Camera. The photos were taken without a tripod, with a digital SONY Cyber-Shot DSC-R1, the world's first non-mirrorless camera, and, very importantly, a completely silent one with a half-inch 10,3-megapixel 21.5 x 14.4 mm CCD sensor, with a fixed Carl Zeiss 14.3–71.5 mm zoom lens (equivalent to 24–120 mm for a 35 mm camera), and f/2.8–4.8 aperture. Digital photographic technology was just beginning to develop on a massive scale at the beginning of the century, and at that time the sensitivity of the sensors was still quite low. With low sensitivity, it was customary to use additional lighting or flash, but they were usually not used in defence. The cameras of today's smartphones have much higher sensitivity and less noise, and there are many more image enhancement options in numerous photo processing apps and plug-ins, which is evidence of the insanely rapid progress of digital photo and video technology.

Lighting. The lighting in the assembly hall of the institute is natural, diffused from the window, from the sky – cold, March, cloudy with clearings. The colour temperature balance was set to "Daylight", and this setting on the camera did not change during the several hours of photography. In the late afternoon, at the end of the protection, the sun shone, and the images in those photos were in a slightly warm colour scheme. It is noticeable that the room is filled with the light of the evening sun, which comes from the open doors opposite the windows.

Camera modes. Shutter speeds shorter than 1/30 second, as for photojournalism, required ISO 800–3200. However, increasing the sensitivity caused noticeable sensor noise, which was difficult to correct at the time, and so higher sensitivity values were not used. Instead, the optimum sensitivity was determined to be ISO 400. The convenient TTL autofocus was also turned off, because in low light this automatic option did not sharpen accurately, and we had to use manual focus. The risk of the main subject being out of focus (due to the shallow depth of field) also prevented the lens from using its maximum aperture (f/2.8 at a wide angle).

So, we chose the following shooting modes: multi-segment metering, Aperture priority f/4.5–5.6 with minor manual +/- 0.3 EV exposure corrections to obtain an optimal

histogram with the proper black and light points so that post-processing would interfere less with the image structure. The determined sensitivity and aperture made it necessary to use a rather long shutter speed (1/15–1/25 sec), which required the camera to be completely still when taking handheld photos, and in several frames caused blurring of the movements of some of the people present (which sometimes adds a certain charm to the photos).

File recording format. The RAW file format, which is advantageous for later editing, is approximately 20–25MB in size and is always the preferred format. However, a report with hundreds of RAW files would fill up a Compact Flash memory card too quickly, which was expensive at the time and rarely exceeded several GB. Therefore, the high-quality JPEG format was chosen (image compression with minimal quality loss), which automatically determined the size of each original file to be between 1.1 and 2.2 MB. The disadvantage of JPEG, as opposed to raw RAW, is that the compressed JPEG format requires a much more careful choice of exposure and colour balance, and errors in these are more difficult high-quality to correct and edit.

Photo editing. The photos for this publication were processed in Adobe Photoshop. The editing was minor: levelling of the photographic latitude, contrast, exposure deviations due to changes in the brightness of the cloudy sky (without interfering with the colour balance), and cropping. Out of a hundred reportage files, the most characteristic three dozen (28) photographs are presented here, which, in our opinion, convey the extra-verbal emotional component of the event of the dissertation defence with the participation of V. H. Horpenko.

Keywords: Volodymyr Horpenko; thesis defence; digital camera; photo reportage; photo art; photographic tools; Adobe Photoshop

Photo No. 1



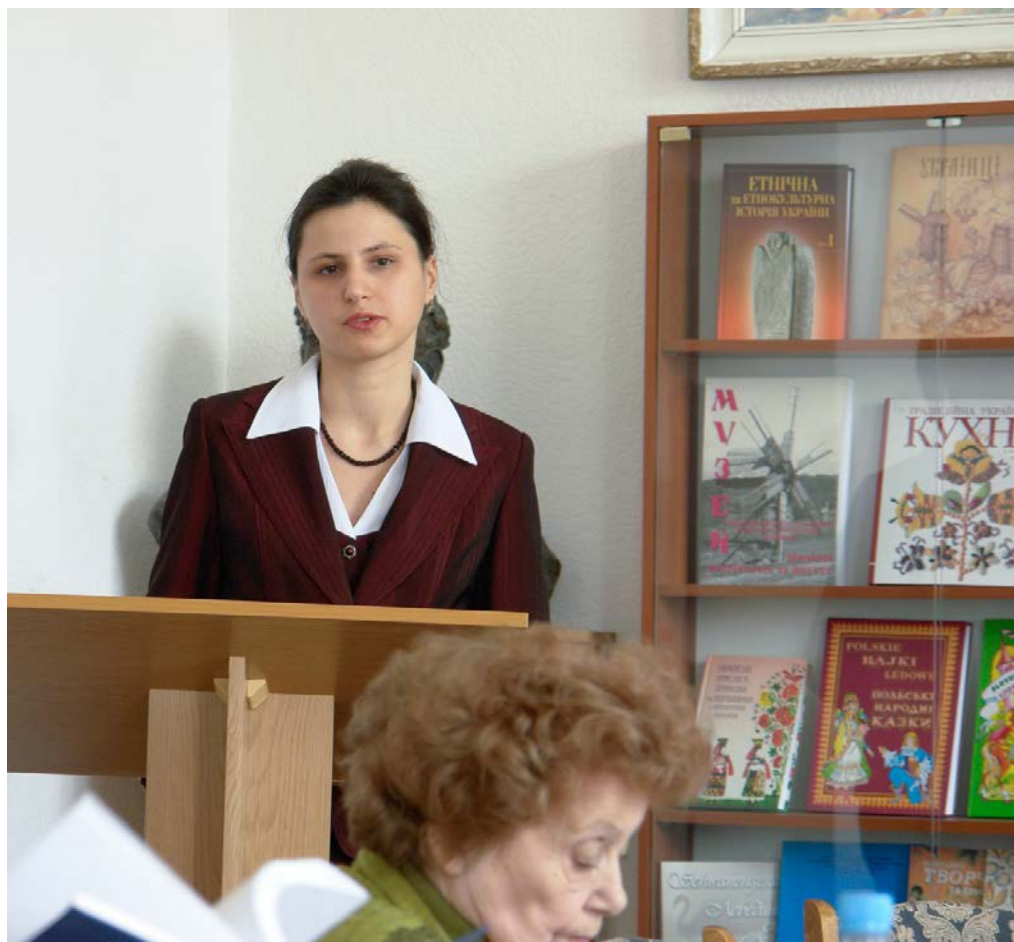
**Academic supervisor of Oksana But's PhD thesis and member
of the Specialized Scientific Council Volodymyr Horpenko**

Camera / Lens
SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8-4,8

Settings:
71,5 mm | F5,6 | ISO 400 | 1/20 s

**Image No. 1 (5615) editing with
Adobe Photoshop**

Photo No. 2



Oksana But presents her thesis to the members of the
Specialised Scientific Council and the scientists assembled in the hall

Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

71,5 mm | F4,8 | ISO 400 | 1/25 s

Image No. 2 (5510) editing with
Adobe Photoshop

Photo No. 3



Oksana But presents her thesis to the members of the
Specialized Scientific Council and the scientists present in the hall

Camera / Lens
SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:
16,3 mm | F5 | ISO 400 | 1/25 s

**Image No. 3 (5511) editing with
Adobe Photoshop**

Photo No. 4



**Volodymyr Horpenko and members
of the Specialized Scientific Council**

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Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3-71,5 mm, f/2,8-4,8

Settings:

42,4 mm | F5 | ISO 400 | 1/25 s

**Image No. 4 (5516) editing with
Adobe Photoshop**

Photo No. 5



The head of the Specialized Scientific Council Yurii Stanishevskiy and members of the Specialized Scientific Council

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Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

42,9 mm | F5,6 | ISO 400 | 1/20 s

**Image No. 5 (5551) editing with
Adobe Photoshop**

Photo No. 6



**Serhii Bezklubenko, a member
of the Specialized Scientific Council**

Camera / Lens
SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:
71,5 mm | F5,6 | ISO 400 | 1/30 s

**Image No. 6 (5553) editing with
Adobe Photoshop**

Photo No. 7



Members of the Specialized Scientific Council Volodymyr Horpenko, Hanna Chmil, Maryna Braterska-Dron, Serhii Bezklubenko, Ihor Yudkin, Olena Nemkovich, Olena Zynych, Yurii Stanishkivskyi

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Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

14,3 mm | F5,6 | ISO 400 | 1/50 s

**Image No. 7 (5559) editing with
Adobe Photoshop**

Photo No. 8



**Hanna Chmil, a member
of the Specialized Scientific Council**

Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

71,5 mm | F4,8 | ISO 400 | 1/20 s

**Image No. 8 (5523) editing with
Adobe Photoshop**

Photo No. 9



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Oleksandr Bezruchko begins his second PhD thesis defence that day

Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

71,5 mm | F5,6 | ISO 400 | 1/15 s

**Image No. 9 (5593) editing with
Adobe Photoshop**

Photo No. 10



Oleksandr Bezruchko presents his PhD thesis to the members of the Specialized Scientific Council and the scientists present in the hall

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Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

17,8 mm | F5,6 | ISO 400 | 1/15 s

**Image No. 10 (5580) editing with
Adobe Photoshop**

Photo No. 11



From right to left, the scientists present in the hall: Vadym Skurativskiy, the first opponent of the thesis; Oksana Musiienko, the thesis supervisor; Halyna Pohrebniak, the second opponent of the thesis, and other scientists

Camera / Lens
SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:
23 mm | F4,5 | ISO 400 | 1/25 s

**Image No. 11 (5633) editing with
Adobe Photoshop**

Photo No. 12



Member of the Specialized Scientific Council Ihor Yudkin

Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

71,5 mm | F5,6 | ISO 400 | 1/20 s

**Image No. 12 (5601) editing with
Adobe Photoshop**

Photo No. 13



Oleksandr Bezruchko and members
of the Specialized Scientific Council

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Camera / Lens
SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:
14,3 mm | F5,6 | ISO 400 | 1/15 s

**Image No. 13 (5583) editing with
Adobe Photoshop**

Photo No. 14



**Oleksandr Rutkovskyy puts a question to Oleksandr Bezruchko.
In the hall are Leonid Cherevatenko, Mykhailo Barnych
and other scholars and students of the Film Institute**

Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

14,3 mm | F5,6 | ISO 400 | 1/15 s

**Image No. 14 (5584) editing with
Adobe Photoshop**

Photo No. 15



Oksana Musiienko and Vadym Skurativskiy during the discussion

Camera / Lens

SONY Cyber-Shot DSC-R1 /

Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

23 mm | F5,6 | ISO 400 | 1/25 s

Image No. 15 (5570) editing with
Adobe Photoshop

Photo No. 16**Oleksandr Bezruchko answers the questions****Camera / Lens**

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

71,5 mm | F5,6 | ISO 400 | 1/15 s

**Image No. 16 (5594) editing with
Adobe Photoshop**

Photo No. 17



Scientific secretary of the Specialized Scientific Council Olena Zynych

Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

71,5 mm | F4,8 | ISO 400 | 1/20 s

**Image No. 17 (5628) editing with
Adobe Photoshop**

Photo No. 18

**The final discussion of Oleksandr Bezruchko's thesis by the members of the Specialised Academic Council.
The photo is in warm colours: the hall is filled with the light of the evening sun coming from the open doors opposite the windows**

119**Camera / Lens**

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

15,4 mm | F5 | ISO 400 | 1/25 s

**Image No. 18 (5538) editing with
Adobe Photoshop**

Photo No. 19



Closing remarks by Ihor Yudkin, a member
of the Specialised Scientific Council. Warm colour scheme

Camera / Lens
SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:
71,5 mm | F4,8 | ISO 400 | 1/40 s

**Image No. 19 (5639) editing with
Adobe Photoshop**

Photo No. 20



Closing remarks by Oleksandr Naiden, a member of the Specialised Scientific Council. Warm colours

Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

71,5 mm | F4,8 | ISO 400 | 1/25 s

**Image No. 20 (5650) editing with
Adobe Photoshop**

Photo No. 21



Closing speech by Oleksandr Bezruchko.
Evening sun

Camera / Lens
SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:
71,5 mm | F4,8 | ISO 400 | 1/25 s

**Image No. 21 (5635) editing with
Adobe Photoshop**

Photo No. 22



**In 2007, Volodymyr Horpenko was the supervisor of Oksana But's PhD thesis.
Eight years later, in 2015, he became a research advisor
to Oleksandr Bezruchko's Doctoral Dissertation**

Camera / Lens

SONY Cyber-Shot DSC-R1 /
Carl Zeiss 14,3–71,5 mm, f/2,8–4,8

Settings:

62,7 mm | F5,6 | ISO 400 | 1/20 s

**Image No. 22 (5587) editing with
Adobe Photoshop**

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