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CINEMATOGRAPHIC AND TELEVISIONAL ACTIVITY OF V. G. GORPENKO

This article investigates cinematographic and televisional creative activity on the Dovzhenko Kyiv Feature Film Studio (now – National Studio of Feature Films named after O. P. Dovzhenko) and on Ukrainian television of patriarch of Ukrainian pedagogics of the CRT arts, stage-director of the cinema and television, scientist in area of the cinema, Doctor of Study of Art, Professor, Professor of Department of operator trade of Faculty of the Cinema and Television of the Kyiv National University of Culture and Arts, Professor of Department of cinema and TV arts of the Kyiv University of Culture, chief the Department of cinema and TV arts of the Kyiv University of Culture, Academician of Academy of Higher School Volodymyr Grigorievich Gorpenko.

Keywords: Volodymyr Gorpenko, cinema, television, creative activity, pedagogics of the CRT arts, Dovzhenko Kyiv Feature Film Studio.

Mediapedagogic, scientific and creative activity of the famous Ukrainian teacher of screen arts, film critic, film and television director, Doctor of Arts (2001) with major in two specialties: «Theory and History of Culture» and «Cinematography. Television», Professor (2002), Academician of the Academy of Higher School, member of the National Union of Cinematographers of Ukraine Volodymyr Grigorievich Gorpenko had such teachers as I. Zubavina¹, S. Trymbach², I. Zhuravel³, O. Bezruchko^{4 5 6 7} et al. However regarding the scale of his contribution into the Ukrainian screen arts pedagogy and film studies, the new studies are really important.

Volodymyr Gorpenko started his creative career as an actor. After he had graduated from school, during one theater season since September 1958 till 1959, he worked as a supportive actor at the Zhytomyr Ukrainian Music and Drama Theatre.

On June 27, 1959 Volodymyr Gorpenko entered the Actor Faculty of Karpenko-Kary State Institute of Theatre Art. Being on the third year of study, he asked if he could attend lectures on film direction by the leading theatre teacher, supporter of Les Kurbas Mychailo Polievktovich Verkhatsky, who appealed the principal I. Chabanenko with a request to transfer the student to the newly opened film faculty. Gorpenko was invited to the principal, who raised his head, looked at him and said nothing.

After he got back after holidays on February 27, 1962 he saw an order about his transfer to the workshop by V. Ivchenko. The student asked indignantly Verkhatsky: «Why did you do that with me?» The wise professor answered as follows: «What can I do if your path goes in that direction?»

Having looked at the timetable, Gorpenko went to the film studio, where he met one of the founders of the film faculty, the well-known Ukrainian theatre and film director, honoured artist of the USSR (1960), laureate of Taras Shevchenko state prize of USSR (1967) Viktor Ilarionovich Ivchenko (09.11.1912, Bogodukhiv, Kharkiv reg. – 05.09.1972, Kyiv).

The master asked: «Who are you?»

Gorpenko answered: «Your student».

Ivchenko, his head down, said nothing. Within half a year relations of the master and the student, who entered the course on film direction without master's preliminary approval, were not easy – Viktor Ivchenko had a stern temper... But his educational gift and human integrity multiplied by literally fatherly

¹ Zubavina, I. (2007). *Кінематограф незалежної України: тенденції, фільми, постаті*. Київ, 296.

² Тримбач, С. (2008). Горпенко Володимир Григорович. *Енциклопедія Сучасної України*. Київ, Т. 6, 308.

³ Журавель, І. (2008). Інтерв'ю з ректором Інституту екранних мистецтв ім. І. Миколайчука В.Г. Горпенком. *Помічник абітурієнта*, вип. 9, 28–29.

⁴ Безручко, О.В. (2011). Г. Горпенко: режисер і педагог. *Педагогічна теорія і практика: зб. наук. пр.*, вип. 2, 57–69.

⁵ Безручко, О.В. (2011). Кінопедагог і режисер В. Г. Горпенко. *Актуальні проблеми історії, теорії та практики художньої культури: зб. наук. пр.*, вип. XXVII, 240–247.

⁶ Безручко, О.В. (2010). Кінопедагогічна діяльність професора В. Г. Горпенка. *Вісник Державної академії керівних кадрів культури і мистецтв: наук. журнал*, вип. 4, 84–88.

⁷ Безручко, О.В. (2010). Шлях у педагогіку екранних мистецтв Володимира Горпенка. *Мистецтвознавство України: зб. наук. пр.*, вип. 11, 140–145.

good nature quickly got the better. The talented young man soon became a legitimate student of the first joint film direction and acting course¹.

The master and his student never regretted this step. Gorpenko devoted to his teacher the article «Lessons gained on the way. To the 70th anniversary of V. Ivchenko»², remembered him warmly at all Ivchenko and his students' commemoration meetings³.

After graduating the first in Ukraine joint Ivchenko workshop of directors of feature films and film actors the newly founded film faculty of Karpenko-Kary Kyiv State Institute of Theatre Art (KSITA, now – Institute of Screen Arts of Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University) V. Gorpenko defended his thesis by short TV film «Two deaths».

After that, while studying at the graduate department of the All-Union State Institute of Cinematography (V.G.I.K. now – the All-Russian State University of Cinematography named after S.A. Gerasimov) Volodymyr Gorpenko worked as a senior lecturer at the Department of Film and Television Directing in KSITA named after I.K. Karpenko-Kary.

In 1963–2002, V.G. Gorpenko worked as a film-maker at the Dovzhenko Kyiv Feature Film Studio (now – National Studio of Feature Films named after O.P. Dovzhenko), where he shot films «Laura» (1972; award for his directorial debut of the Republic Film Festival, Zhdanov, 1973), «Rain in a Strange City» (1979, TV show, 2 series, co-author), «Your Peaceful Skies» (1984), video films «Who are We?» (1995, the trilogy; the best movie of the All-Ukrainian Film Festival, Ivano-Frankivsk, 1996), «Chernigov» (1997, Grand Prix of the Moscow Film Festival Wind of Wanderings', Kyiv, 1998), run a number of TV projects⁴.

Volodymyr Gorpenko attained an honorary creative work referral to the Dovzhenko Kyiv Feature Film Studio. A young film director allowed no compromises: if art quality of the feature film was not satisfactory for him, he could reject the work. So, Gorpenko in 1970 understood that the joint work on film «Nina» with Oleksii Philimonovich Schwachko (18.1.1901, v. Chepilky Cherkassy reg. – 28.3.1988, Kyiv) was going to be archaic. That is why he went to the head of film studio and rejected from his first film where he was a producer. That was a very brave step as Schwachko was one of the oldest Ukrainian directors who directed «Martin Borulya» (1953, together with G. Yura), «Earth» (1954, together with A. Buchma), «Kids of Sun» (1956), «Bloody Sunrise» (1956), «Morale of Miss Dulaska» (1957, together with L. Varpakhovsky), «Rackets shall never start» (1954, together with A. Timoshinin), «Spies» (1968, together with I. Samborsky). Instead of Volodymyr Gorpenko with Oleksii Schwachko on his last feature film «Nina» worked Vitaly Kondratov.

Gorpenko proved his professional competency – he was assigned an independent director of the film «Laurels». He was awarded with a diploma for the best director work at the Film Festival in Zhdanov (1973).

In 1979 Volodymyr Gorpenko as producer together with Mykhailo Reznikovich shot a two series TV film «Rain in an unfamiliar city» (132 minutes) after the novel by Daniil Granin, who also wrote the screenplay. In this film played well known Ukrainian and Soviet actors: Hennadij Frolov, Lyudmyla Zayceva, Mykola Penkov, Rajyisa Kurkina, Valentyna Ananjuna, Mykola Rushkovskiy, Lyudmyla Chincheyaya, Heorhij Kishko and other Operator of this film was Naum Sluckiy, artist-producer Victor Mygulko, composer – Mikael Taryverdiev.

According to the plot of this film, engineer Chizhegov came on a business trip to the small country town, where he got acquainted with Kira. Between not young people warm feelings emerged.

Volodymyr Gorpenko in 1980 was a film director of the seven series TV feature film (490 minutes) «Courage», the producer was Boris Ivanovich Savchenko. The film under the screenplay by Oleksandr Shlepyanov was about the construction of the city Komsomolks-on-Amur in 1932. In this film played actors: Volodymyr Antonik, Natalya Andreychenko, Olena Drapeko, Oleksandr Galibibn, Oleksandr Kavalero, Valeriy Ivchenko.

In the next 1981 Gorpenko worked as a film director on the broadband feature film «Yaroslav Mudry» (156 minutes), producer of which was a laureate of the state prize of USSR (1978), honoured artist (1981) Grygory Romanovich Kokhan (23.06.1931, v. Bortkov, Lviv reg. – 3.01.2014, Kyiv). In this historical film the time of son of prince Volodymyr – Yaroslav, nicknamed Yaroslav the Wise is described.

¹ Горпенко, В. (2003, березень). Інтерв'ю про педагогічну діяльність. *Приватний архів автора*.

² Горпенко, В. (1982). Уроки, здобуті в дорозі. До 70-річчя від дня народження В.І. Івченка. *Культура і життя, вип. 46, 5*.

³ Горпенко, В. (2002, листопад). Спогади про В.І. Івченка на вечорі пам'яті. *Приватний архів автора*.

⁴ Горпенко, В. *Автобіографія*. Архів Київського національного університету театру, кіно і телебачення ім. І.К. Карпенка-Карого. Особова справа В.Г. Горпенка.

The struggle against external and internal enemies evolved parallel with the plotline of prince's love to the ordinary girl Lubava. In this film played well known Ukrainian and Soviet actors: Yuriy Muravjckiy, Petro Velyaminov, Lyudmyla Smorodina, Kostyantyn Stepankov, Oleg Drach, Leonid Filatov, Mykola Belyi, Mykola Babenko, Vsevolod Gavrilo, Boris Stavickiy, Olga Belyavska, Andrii Kharytonov, Mykola Grynko, Vaclav Dvorzheckiy. The authors of scenario were Pavlo Zagrebelniy, Mykhailo Veprinskiy, Grygory Kokhan; by an operator Felix Gilevich; artists-producers are Viktor and Larysa Zhilko; a composer is Yevhenij Stankovich. Film «Yaroslav Mudry» in 1982 was awarded with a prize and a diploma from the jury for the historical films at the All Union Film Festival in Tallinn.

That was the only work by V. Gorpenko with G. Kokhan – in 1984 they worked on four series TV feature film «Acceleration» after the novel by Pavlo Zagrebelny «Boost». The film is constructed as a retrospective of the recollections of the major character of the film – a head of science research institute, scientist-cyberneticist Petro Karnal about his military youth and life partners, the reason to which became a meeting with a journalist Anastasia. In this film played famous actors: Petro Velyaminov, Igor Yankovskiy, Rostislav Yankovskiy, Volodymyr Yankovskiy, Farida Myminova, Nelli Pshenna, Vadim Ledogorov, Oleg Vavilov, Mykola Rushkovskiy, Mykola Zadniprovskiy, Natalya Panchik, Serhij Varchuk, Mykola Grynko, Oleksandr Bystrushkin, Katerina Krupennikova. The authors of scenario were Pavlo Zagrebelniy, Mychailo Reznikovich, Grygory Kokhan; operators Felix Gilevich, Arkadiy Pershin; artists-producer Yuriy Myller, a composer is Yevhenij Stankovich.

In 1984 Volodymyr Gorpenko was forced to accept the role of the director of the feature film «Your Peaceful Sky», having replaced on this position one of the first Ukrainian film directors, a graduate of Kyiv State Institute of Cinematography (1935) Isak Petrovich Shmaruk (22.08.1910 – 02.08.1986), who was taken to hospital with infarct just before the start of shooting process. When Volodymyr Gorpenko was requested to overtake the film, he had only one condition – not to change the shooting group. The film was shot without any changes in actors cast and shooting group. In this film played well known Ukrainian and Soviet actors: Emmanuil Vitorgan, Lyudmyla Yaroshenko, Kostyantyn Stepankov, Vasyl Korzun, Mykola Dupak, Valeriy Cvetkov, Badry Kakabadze, Serhij Pidgorniy, Oleksandr Movchan, Hennadij Bolotov, Masha Slidovker, Mykola Gudz and Volodymyr Gorpenko.

According to the plot of this in terms of those times «defence film», the engineer Mykhailo Samarin, a head of construction bureau, was assigned a difficult task – to accelerate the works on the creation of air-defence missile system «Zaslou», that was intended to stand against the new American first strike weapon bomber «Blow». Author of screenplay was Oleksandr Bilayev, operator Oleksij Prokopenko, artist-producer Heorhij Prokopec, composer Mark Fradkin, text of songs of Robert Rozhdestvenskiy.

After the beginning of «restructuring» in the USSR filmmakers attained a possibility to make joint projects not only with experts of the Soviet regime. So, in 1988–1989 Volodymyr Gorpenko worked with the German director Piter Fleischman on the film based on the science fiction novel of the same name by brothers Strugatsky «Hard to be a God».

In this problematic fellowship much had to be done by Volodymyr Gorpenko, because before him a film director Oleg Borisovich Fialko (was born 28.6.1946, Druzhkivka, Donetsk reg.) rejected this work. That was unordinary but quite useful experience. About the peculiarities of the work on this project V. Gorpenko told the author of the research in the interview.

One of the authors of the screenplay and producer from the German part Piter Fleischman brought with him fully developed screenplay, exposure sheet, etc. Having looked through the material, Gorpenko noted that 450 meters are odd – there were special experts invited who overworked plot lines with the help of computer. Gorpenko was as well in doubt as to the decorations schemes, made by German artists. Afterwards Ukrainian artists were invited who in very tight schedule made sketches and constructed on the Yalta film set fantastic decorations for the film. It is a pleasure to note the fact that their sketches are saved in Hollywood as an example of wonderful work.

Finally, they managed to reapprove actors, make changes in the screenplay. But, as it turned up in the first shooting day, the vision of the film by Peter Fleischman could not guarantee the high quality in the opinion of both Gorpenko and the major actor playing the role of Rumata, Hollywood star Bill Peterson. Gorpenko remembers his words: «I'm not such a big star to play in a bad film». V. Gorpenko in front of Radinfilm and Bill Peterson in front of British insurance company raised a question on changing Peter Fleischman. Shooting was stopped, a representative of the company Completion Bond, who had exclusive legal rights to change producers, also came to the conclusion that the change is necessary. ...Though to remove Fleischman from producing was a difficult thing because of skilfully written contract what made the procedure impossible.

After two weeks of idle time, Peter Fleischman having paid to the company a huge penalty, stayed not only production director but producer as well and at that invited art director J. Gofman. In protest, Volodymyr Gorpenko and Bill Peterson rejected to take part in work on the film. In this joint project of FRG and USSR played well known German and Soviet actors: Edvard Zentara, Oleksandr Philippenko, Ann Gotye, Krystina Kayfman, Andrii Boltnev, P'er Klimenty, Kh'ygo Kvester, Verner Khercog, Mykhailo Glyz'kiy, Elgudzha Burduli, Angelika Tomas, Lev Perfilov, Illya Ivanov, Mychailo Kramar, Regimantas Adomaytis, Brygit Dol', Tomas Shyukke, Markus Orf, Arnis Licitis, Yuriy Nesheretniy, Ivan Gerasevich, Vadim Kaporikov, Nina Iliyana, Vyacheslav Ganenko, Hennadij Khrapunov, Oleg Isaev, Serhij Oziraniy, Hennadij Ivanov.

A group of artists worked over the screenplay: Piter Fleischman, Jean-Claude Karer, Dal Orlpov, Bert Vaynshenker, Valentyna Rydvanova. In this film there were a few operators: Pavel Lebeshev, Claus Myuller-Laye, Ezhi Gostik, Oleksii Zolotarev, Oleksandr Shigaev, Thomas Maykh. Oksana Medvid and Serhij Khotymyskiy were artists-producers, and Yrgen Fritc – composer.

Simultaneously with his active engagement in cinematography V. Gorpenko worked as well on Ukrainian TV – amidst the 90s he shot a triptych of video films «Who are we?», which was broadcasted by the National Television Company of Ukraine during many years in the program of celebrations on occasion of Independence day of Ukraine. The author of the article, a student of Kyiv State Institute of Theatre at that time, played an episodic role in it. Triptych was acknowledged as best video film of the All Ukrainian festival of television programs «Ukraine – wonderful wonder».

During all his creative career V. Gorpenko was dedicated to the art paradigm of his teacher V. Ivchenko, who was sure, that each film must be an invention: «This is possibly only under one condition: when the new film and the new role is undertaken by the artist...The notion of an artist» includes a lot of constituent parts: talent, own vision of the world, integrity of artistic positions, genteelness of ideas, fine executive skills... That is why I will always repeat to my students:

– Coming up to the shooting set is a great responsibility in front of people»¹.

V.G. Gorpenko combined his creative and scientific work with the job of a lecturer of creative disciplines at the Department of Film and Television in the KSITA named after I.K. Karpenko-Kary.

Beside his creative activities, V.G. Gorpenko studied the screen arts theory deeply. He is the author of 30 books on film and television directing, for example, «Plastic Film» (1984), «Fundamentals of Editing» (1992), «Color»: textbook, 4 volumes² (1995), «The Epic and the Dramatic» (1995). «Architectonics of a Film»: 5 volumes, books 1-7³, 4, 5, 6, 7, 8, 9, (2000), «Audiovisual Culture» (2002), «Editing» (2003), «Methods of a Journalist's Work in a Frame» (2003), etc. He has been studying the theory and the methodology of film directing for many years, and publishing his studies in specialized scientific magazines: «Necessity of change of methodological principles of preparation of creative specialists for the cinema and television»¹⁰, «Methodological problems of modern Cinema and TV school»¹¹ etc.

¹ Слободян, В. (1987). *Кіноактор і сучасність*. Київ: Мистецтво, 22.

² Горпенко, В.Г. (1995). *Колір: підручник*. Київ, Ч. 1, 2, 124.

³ Горпенко, В.Г. (2000). *Архітектоніка фільму: режисерські засоби і способи формування структури екранного видовища*. Київ, Т. 1: *Довиразне зображення*, 241.

⁴ Горпенко, В.Г. (2000). *Архітектоніка фільму: режисерські засоби і способи формування структури екранного видовища*. Київ, Т. 2: *Дія – драматургічні засади архітектоніки*, 118.

⁵ Горпенко, В.Г. (2000). *Архітектоніка фільму: режисерські засоби і способи формування структури екранного видовища*. Київ, Т. 3: *Монтажна архітектоніка фільму, Ч. I: Кадрозчеплення*, 115.

⁶ Горпенко, В.Г. (2000). *Архітектоніка фільму: режисерські засоби і способи формування структури екранного видовища*. Київ, Т. 3: *Монтажна архітектоніка фільму, Ч. II: Сюжетотворення*, 145.

⁷ Горпенко, В.Г. (2000). *Архітектоніка фільму: режисерські засоби і способи формування структури екранного видовища*. Київ, Т. 4: *Архітектоніка кольору, Ч. I: Природа. Функція*, 180.

⁸ Горпенко, В.Г. (2000). *Архітектоніка фільму: режисерські засоби і способи формування структури екранного видовища*. Київ, Т. 4: *Архітектоніка кольору, Ч. II: Видова специфіка кольору*, 138.

⁹ Горпенко, В.Г. (2000). *Архітектоніка фільму: режисерські засоби і способи формування структури екранного видовища*. Київ, Т. 5: *Архітектоніка фільму як системне (структурне) утворення*, 249.

¹⁰ Горпенко, В.Г. (2000). *Необхідність зміни методологічних засад підготовки творчих фахівців для кіно і телебачення. Мистецькі обрії'99: альманах: наук.-теорет. пр. та публіц., вип. 2*, 228–230.

¹¹ Горпенко, В.Г. (2002). *Методологічні проблеми сучасної кінотелешколи. Вісник Київського міжнародного університету, серія «Педагогічні науки. Психологічні науки», вип. 1*, 159–166.

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