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THE FINAL STAGE OF RESEARCH AND EDUCATIONAL ACTIVITY OF G.O. AVENARIUS IN THE FIELD OF CINEMATOGRAPHY

The purpose of the work is to study thoroughly the final stage of research and educational activity in the field of cinematography of G.O. Avenarius, a genius Ukrainian film expert and one of the first national screen arts educators. **Research methodology** consists in application of methods of personology, theory of personality and historical-biographic method. The marked methodological approaches allow collecting and investigating unknown and not popular facts from the life, research and academic career in the field on cinematography of G.O. Avenarius. The **scientific novelty** of the work is predefined by the necessity to study unknown pages of history of Ukrainian cinema and its figures, which for one reason or another remained out of eyeshot of home art critics. **Conclusions.** To summarize the above, we can state, that the research objectives have been achieved, namely the final stage of the research and educational activity in the field on cinematography of G.O. Avenarius, an outstanding Ukrainian film expert, one of the pioneering Ukrainian tutors in screen arts, PhD in Art History and the founder of "Bili Stovpy", the main Film Fund of the Soviet Union, has been thoroughly investigated; his principal research works on history and theory of cinematography of this period of his life have been listed; his track record of pedagogical activities in the field of cinematography at the Higher State Institute of Cinematography, All-Soviet State Institute of Cinematography (VGIK) and Acting School under the Film Studio has been restored.

Key words: Georgii Avenarius, "Bili stovpy", All-Soviet (Higher) State Institute of Cinematography, Acting School under the Film Studio.

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Завершальний період наукової і кінопедагогічної діяльності Г. О. Авенаріуса

Мета роботи. Комплексно дослідити завершальний період наукової і кінопедагогічної діяльності геніального українського кінознавця, одного з перших вітчизняних педагогів екранних мистецтв Г.О. Авенаріуса. **Методологія** дослідження полягає в застосуванні методів персонології, теорії особистості та історико-біографічного методу. Зазначені методологічні підходи дають змогу зібрати та дослідити невідомі та маловідомі факти із життя, наукової і кінопедагогічної діяльності Г.О. Авенаріуса. **Наукова новизна** зумовлена потребою вивчення маловідомих сторінок історії українського кінематографу та його діячів, які з тих чи інших причин залишилися поза увагою вітчизняних мистецтвознавців. **Висновки.** Досліджено завершальний період наукової і кінопедагогічної діяльності видатного українського кінознавця, одного з перших українських педагогів екранних мистецтв, кандидата мистецтвознавства, засновника головного фільмосховища Радянського Союзу "Білі стовпи" Г.О. Авенаріуса; названо його основні наукові роботи цього періоду життя з історії і теорії кінематографу; реконструйовано сторінки кінопедагогічної діяльності у Вищому державному інституті кінематографії, Всесоюзному державному інституті кінематографії (ВДІК), Акторській школі при кіностудії.

Ключові слова: Георгій Авенаріус, "Білі стовпи", Всесоюзний (Вищий) державний інститут кінематографії, Акторська школа при кіностудії.

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Завершающий период научной и кинопедагогической деятельности Г. А. Авенариуса

Цель работы. Комплексно исследовать завершающий период научной и кинопедагогической деятельности гениального украинского киноведа, одного из первых отечественных педагогов экранных искусств Г.А. Авенариуса. **Методология** исследования заключается в применении методов персонологии, теории личности и историко-биографического метода. Отмеченные методологические подходы позволяют собрать и исследовать неизвестные и малоизвестные факты из жизни, научной и кинопедагогической деятельности Г.А. Авенариуса. **Научная новизна** работы предопределена потребностью изучения малоизвестных страниц истории украинского кинематографа и его деятелей, которые по тем или другим причинам остались вне поля зрения отечественных искусствоведов. **Выводы.** Исследован завершающий период научной и кинопедагогической деятельности выдающегося украинского киноведа, одного из первых украинских педагогов экранных искусств, кандидата искусствоведения, основателя главного фильмохранилища Советского Союза "Белые столбы" Г.А. Авенариуса; названы его основные научные работы этого периода жизни по истории и теории кинематографа; реконструированы страницы кинопедагогической деятельности в Высшем государственном институте кинематографии, Всесоюзном государственном институте кинематографии (ВГИК), Актёрской школе при киностудии.

Ключевые слова: Георгий Авенариус, "Белые столбы", Всесоюзный (Высший) государственный институт кинематографии, Актёрская школа при киностудии.

Articulation of the problem. The urge to arrange the entire research, artistic and academic legacy of Georgii (Yuriy) Oleksandrovich Avenarius (30.11.1903 – 18.07.1958), a prominent figure in the field of motion picture arts, one of the first Ukrainian screen arts educators with PhD degree in Art History, as well as a founder and selfless developer of "Bili stovpy", the main USSR State Film Archive ("DerzhFilmFund") is a key topic of the research.

Analysis of recent research and publications. Avenarius's research track record in general as well as in cinematographic educational activities in particular was reviewed in various articles and monographs of L. Goseyko [5], O. Moussienko [8], I. Zubavina [6], M. Filkevich [10; 11], V. Illashenko [7] and O. Bezruchko [4]. However, the Ukrainian film experts have not studied enough Georgii (Yuriy) Oleksandrovich Avenarius's last years of life and his research and educational activity in the field of cinematography.

The scientific tasks of this article are to explore the final stage of G.O. Avenarius's research and educational activity in the field of cinematography; to specify the principal research works on history and theory of cinematography within the established timeline; to restore his track record of teaching work in the field of cinematography at the Higher State Institute of Cinematography, All-Union State University of Cinematography (VGIK) and the Acting School under the "MosFilm" Film Studio.

Research methodology consists in application of methods of personology, theory of personality and historical-biographic method. The marked methodological approaches allow collecting and investigating unknown and not popular facts from the life, research and educational activity in the field on cinematography of G.O. Avenarius.

The purpose of the article is to study thoroughly the final stage of the research and educational activity in the field of cinematography of Georgii (Yuriy) Oleksandrovich Avenarius's, a prominent Ukrainian film expert and one of the first national screen arts educators.

Summary. Avenarius moved from Kyiv to Moscow early 1936 and was appointed ad interim Associate Professor of the Film History Department (generally-tailored, Western and American cinematography) at the Higher State Institute of Cinematography (VGIK, now known as All-Russian State University of Cinematography named after S.A. Gerasimov).

On the sidelines of his tutorial and administrative functions Avenarius put a strong focus on scientific researches in the field of motion picture arts. Thus, back in 1938, a book by Georgii Avenarius dedicated to Jean Renoir was published in one of the central editorial houses in Moscow.

The following characteristics to G.O. Avenarius's scientific and research professional skills was given by M.I. Romm: "As a worker of culture, comrade Avenarius has serious merits. The systematic approach to material exposition and factual accuracy of material compilation are the main features of his articles on cinematographic issues and monographs (40 articles and separate works were published from 1930 till 1941 in both Russian and Ukrainian)" [9, 22].

When in the USSR the World War II had started with Western Ukraine and Belarus involvement, and many foreign films had been captured, Georgii Avenarius was transferred to the other job on sorting out and systematizing the fund of foreign captured motion pictures, following the execution of the directive by the Head of the Committee on Cinematography. With unrestricted access to motion pictures "banned" in the Soviet Union, for one year and a half (From 1939 till 1941) Avenarius conducted the workshops on modern foreign motion pictures for artists in the cinematographic field at the Committee on Cinematography under the USSR Council of People's Commissars at Houses of Cinema both in Moscow and Leningrad, as well as at "MosFilm" Film Studio in Moscow.

While sorting out the fund of captured motion pictures, G. Avenarius tried to transfer his knowledge not only to professionals in the field of cinematography but also to the students. For example, in the course of 1938–1940 he had been lecturing the history course on foreign cinematography at the Acting School under "MosFilm" Film Studio in Moscow [9, 7].

At this time G.O. Avenarius presented his PhD thesis for defense for the first time. PhD degree had just been approved in the Soviet Union. USSR Supreme Certifying Commission acknowledged the Doctor of Science (D.Sc.) degree in Arts to S.M. Eisenstein due to his achievements and overall contribution to the Soviet screen arts, and had awarded PhD in Arts to L.V. Kuleshov, while other applicants had to defend their thesis according to the general application procedure.

At the end of 1940 G.O. Avenarius submitted his "Avant-garde" PhD thesis (on "Avant-garde" French Artists Society) to All-Soviet State Institute of Cinematography Academic Board for defense to be awarded a scientific PhD degree in Arts with simultaneous request to release him from PhD candidacy examinations. The Academic Board satisfied his request, and following the Feinstein's statement, ex-director of Kyiv State Institute of Cinematography, who headed All-Soviet State Institute of Cinematography straight after relocating Director of Photography Faculty to Moscow, the decision was based upon "highly impressive field knowledge and expertise (history of cinematography), fluency and principal foreign language competence, profound training in dialect and historical materialism, set out in the PhD thesis" [9, 83].

Despite positive feedback and reviews given by leading Soviet cinematographic community, namely S.M. Eisenstein, O.Y. Kapler and M.I. Romm, certain formalities, such as lack of academic activities as an educator, did not allow Georgii Avenarius to defend his PhD thesis. The above wording was considered a strange one, taking into account the aforementioned fact that G. Avenarius had led a history course on foreign cinematography at the Acting School under "MosFilm" Film Studio in Moscow during 1938–1940.

All-Soviet State Institute of Cinematography's senior management took an interest in his PhD defense, and thus G.O. Avenarius was granted a teaching ad just in the middle of an academic year, and as from March 31, 1941 he started to conduct a tailored workshop on modern foreign cinematography at Screen Writing, Film Directing, Acting and DOP Faculties at the All-Union State Institute of Cinematography (VGIK, now referred to as All-Russian State University of Cinematography named after S.A. Gerasimov) [9, 71].

However, after less than three months German-Soviet War broke out, and the submission of his PhD thesis for defense was postponed till the times of victory.

From 1943 till 1946 Georgii Avenarius had worked as a deputy head of public relations department in RadKinoExport. After the war as from May 1945 till February 1946 he was commissioned to Germany (Babelsberg, Berlin, Werder, Glindow, Potsdam) by command of a tactical formation at the German front with a mission to have all captured motion pictures [9, 5] selected and systematized, having had an officer military ranking (Mayor or Colonel), even though his personal record stated his factual "private soldier" status.

This work attached a great value to further development of motion picture arts, and on March 21, 1946 Georgii Oleksandrovich Avenarius was awarded a medal "For Valiant and Selfless Labour in the Great Patriotic War" by the Presidium of the USSR Supreme Court [9, 6].

In 1946 G.O. Avenarius was finally given a free hand to defend his PhD thesis on "Avant-garde" to be granted a Doctor in Arts title [9, 20].

However, Georgii Oleksandrovich Avenarius is best known for his co-founding and heart and soul devotion to further developing "Bili Stovpy" USSR State Film Fund. Since 1948 he was the one at the helm of Foreign Film Department at the Film Vault. Moscow and later Kyiv TV broadcasted a series of programs "On the history of foreign cinematography". The featured content was in a format of popular-science lecture about foreign cinematography with G.O. Avenarius as a TV-presenter, telling about prominent figures in motion pictures art, displaying scenes from their films and providing commentary on broadcasted material.

Characterizing Avenarius M.I. Romm writes the following: "In the course of his repeated performances as a speaker while viewing great films of Western cinematography and discussing them before different and mainly highly professional audience (involving writers, film makers, experts in arts and editors, etc.) comrade Avenarius has proved himself as a vastly experienced lecturer. It is recognized that comrade Avenarius had proved to be a gifted speaker, making the serious and complex material, he popularized, very easily understandable in the course of his lectures before highly professional audience" [9, 22].

Georgii Oleksandrovich Avenarius delivered a considerable number of lectures and hold meetings with professionals in the field of cinematography and people interested in motion pictures arts in many cities throughout the Soviet Union. Obviously, Avenarius could not fail to pay a visit to Kyiv, where many of his friends lived.

After G. Avenarius had moved to Moscow, he had a lot of his works published in "Isskusstvo Kino" journal with "Theory of Film Editing by S.M. Eisenstein" and "Propaganda of Espionage and Sabotage in Bourgeois Cinematography"; also in "Sovetskiy Ekran" journal with his "Freedom of Arts in Foreign Motion Picture" and "Musical Films at the West", "American Comedy"; as well as his articles "French Revolution in Foreign Motion Pictures" and "Social Film in America" appeared in "International Literature" journal in French. Many of his articles such as "A Note on Genre", "La Marseillaise and its composer", "A Great Waltz" etc. were published in the central cinematographic paper "Kino".

In view of increased tensions between the USSR and the USA, escalating into the Cold War after the World War II, the vast majority of Soviet artists were forced to appear at the forefront of the aforementioned struggle. Herewith it is worth to recount the disastrous epic production of O.P. Dovzhenko's "Farewell, America!" feature film, who was urged to take charge of this obviously propaganda film production, underestimating his filmmaking capacities, following the Stalin's onslaught after the release of Dovzhenko's "Ukraine in Flames". G.O. Avenarius suffered the same fate. After his work "Avant-garde" met quite a tough critical response, Avenarius published his book entitled "American cinema in the service of reaction", featuring a collection of articles such as "A School of Violence and Murders", "Aesthetics of Hollywood", "Latin American Cinematography in the struggle against Hollywood" "Hollywood's Philosophy", which appeared in "Iskusstvo Kino" journal and "Sovetskaya kultura" newspaper.

At the same time the majority of his publications were dedicated to the outstanding figures in the field of world cinematography. Avenarius published a collection of articles and books, retracing life and career of French film director Jean Renoir entitled "From Avant-garde to People's Front. Renoir's career", "Jean Renoir"; as well as William Dieterle, an American film director of German origin, published at "Iskusstvo kino" journal and "Kino" paper; David York Griffith, an American film director, screenwriter, producer and actor appeared as "History Essays on Foreign Cinematography. (Griffith, Chaplin)"; Erich Stroheim, an American film director, screenwriter, actor and artist – "Erich Stroheim", "History Essays on Foreign Cinematography"; "T. Ince and his School, Erich Stroheim"; Sir Charles Spencer Chaplin, an American actor, film director, screenwriter, producer and composer – "History Essays on Foreign Cinematography (Griffith, Chaplin)", "Charlie Chaplin's early films in the Soviet film distribution network", "A Great Master (Chaplin's Jubilee)", "Charles Spencer Chaplin: the essay of early period of creativity" [3]; Walt Disney (original name – Walter Elias), an American film director, artist and producer: "Walt Disney Animation", "Walt Disney and Feature Film Cinematography", "Walt Disney Filmography"; French Film Director Rene Clair (Chomette as original surname): "Rene Claire. Sources of the film director's creativity" [2]; Thomas Ince, an American film director, screenwriter, producer and actor: "History Essays on Foreign Cinematography", "T. Ince and his School, Erich Stroheim" and "List of Thomas Ince Feature Films in the Soviet film distribution network".

Also G.O. Avenarius published a number of interesting works, highlighting the lives and careers of prominent Soviet artists in broad lines, with "Gogol's screen adaptations" (1952), "L.M. Tolstoy screen adaptations in foreign cinematography" (1953), "Fedir Chaliapin in front of a film camera" (1955), "Bernard Shaw and cinema" (1956) in particular.

