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The condition of the modern Kharkiv theatre photography

Balaklytskyi M., Zelenska D. The condition of the modern Kharkiv theatre photography. This article is dedicated to researching the phenomenon of theatre photography as individual in social communication. Relying on sources and own experience, the author analyzes the condition of the Kharkiv theatre photography and proves that it remains unrealized direction of press photography, which they continue to ignore and do not perceive as a separate full-fledged sphere of activity.

Keywords: *photography, theatre, theatre photography, press.*

Балаклицький М. А., Зеленська Д. С. Стан сучасної харківської театральної фотографії. Досліджується явище театральної фотографії як окремого напрямку соціальних комунікацій. Спираючись на джерела та власний практичний досвід, автор аналізує стан харківської театральної фотографії та доводить, що вона залишається нереалізованим напрямком пресової фотографії, яким продовжують нехтувати та який не сприймають самостійною повноцінною сферою діяльності.

Ключові слова: *фотографія, театр, театральна фотографія, преса.*

Балаклицкий М. А., Зеленская Д. С. Состояние современной харьковской театральной фотографии. Исследуется явление театральной фотографии как отдельного направления социальных коммуникаций. Анализируя источники и собственный практический опыт, автор рассматривает состояние харьковской театральной фотографии и доказывает, что она остаётся нереализованным направлением пресовой фотографии, которое продолжают игнорировать и которое не воспринимается самостоятельной полноценной сферой деятельности.

Ключевые слова: *фотография, театр, театральная фотография, пресса.*

Actuality. The theatre photography genre is in most cases left beyond the interests of researchers. The theatre photography is rather specific direction in social communication. Today the subject of theatre photography is studied by such scientists as Olena Obidina [5], Eugen Lyulyukin [4], Anatoly Bakanurskyi [3], Albina Ovchinnikova [3] etc. This is not just a reporting photography. One can call it a synthesis of several photography directions: a reportage as series of shots that show the event in dynamics and all together make a complete story, a sketch as series of several shots, having one subject and one plot, a portrait as method of transferring a person's image etc.

Photography is a document, an important source of studying for historians and theatre researches. If a photograph is made unprofessionally, it will not be possible to renew and reconstruct the performance according to it. So, today, the photographs of the performances of Ukrainian stage director Les' Kurbas are one of the main sources of analysis of his method and style. They convey the atmosphere and are made mostly «in the process».

The aim of the survey is to analyze professional aspect of the modern Ukrainian theatre photography. The task is to characterize the fea-

tures of theatre photography that make for its social existence.

Photography as an art is studied in Kharkiv by Oleg Malyovanyi, Volodymyr Ogloblin, Roman Pyatkovka, Oleksandr Suprun. Their names are well known in the world, but the specialization of a theatre photographer is practically absent. We cannot name a domestic professional theatre photographer whose photographs became cultural phenomena and an example for the beginners.

Twenty years ago, there was a «theatre photographer» position nearly in every Ukrainian theatre. Nowadays, it remains only in solitary places as out-of-staff. Today theatres invite professional photographers just for occasional shooting that affects the quality of the shoots. Mainly, the people that take up commercial photography such as studio, wedding and at best press one take pictures of the theatre.

Moscow theatre photographer Eugen Lulokin draws an analogy of theatre photography with a studio portrait and photos for documents pointing that some photographers mistakenly consider a record of an event as reportage. They do not set the task to convey the character of a personage,

the atmosphere of a performance, to show the intrigue of action.

A photographer or photojournalist takes pictures of performances to the order of the theatre or his/her edition shooting the main characters and scenes mechanically. In the first case, his aim is to make series of shots that will decorate the theatre hall and site; in the second case, the aim is to take several pictures that will illustrate the text material about the performance.

The director of all-Ukrainian theatre design festival «Live!» Volodymyr Kakurin states: «There is an old discussion on the subject of whom becomes a critic for the theatre. One comes and writes an article as a journalist. Another one writes a review, thoughts about theatre work, and the third one writes an essay that is interesting to read even if you have not seen the performance. The same can be applied to photographers. Some of them just take photographs that go to the news later on, others achieve a real highly artistic author's photography that will become a work of art indeed» [1].

As a rule, quantity of such photographs is one-two shots in newspapers, and some more in magazines. Theatre shooting becomes simpler. There is decadence of theatre photography as full-fledged genre of photojournalism and its transference to a commercial sphere.

The present director of literature department of Kharkiv Lysenko National Academic Opera and Ballet Theatre Oleksandr Chepalov notes that the views of a theatre person differs from the views of a photographer. That manifests itself in a special structure of a shot, ability to see «mise-en-scène» etc. After serving the theatre for many years, Oleksandr Chepalov observes the tendency that an ex-ballet dancer whose career at the stage is already finished becomes the best ballet photographer, as a rule. Such a professional understands which scene to shoot and how to show it to the best advantage, in order that this scene does not look incomplete on the photograph. The same thing can be said about theatre photography in general [1].

There seldom is a place for several photographs in a newspaper column. They usually place one photograph as an illustration to the material on the theatre subject. That is why it is important to keep the idea of a play, «aura» of the theatre, the atmosphere and idea of a performance etc [5:68]. When the material allows placing a group of photographs then the columnist or the executive secretary should

think over the arrangement in such way that «mise-en-scène» would come out. Several shots must include dynamics, diversity and polyphony in the virtual story about a theatre event or a creative personality [5:66].

Thus, the best theatre photographer is a theatre person. As a positive example, it is worth to remember the actor Mykola Savchuk, who had worked in Kharkiv Shevchenko Academic Drama Theatre from the end of 1940 to the 1960s. The actor mainly played supporting roles and took a brave part in mass scenes. One of the best stage images impersonated by him is the role of Loputskovskiyi in «Shelmenko — a batman». It is known that he was an animator. He liked to take pictures of his colleges and gave them these pictures as a present. There is no his personal folder in the theatre museum. His photographs are not yet identified, he did not sign his pictures, but they are a part of the theatre archive [2].

Today the development of technologies provides wide opportunities for photography. The statement «If you have a good camera then you are already a photographer» remains stereotypical. In Volodymyr Kakurin's opinion, quality of photo equipment is not a guarantee of a good shot. However, he upholds the point that the modern equipment gives more opportunities. One can choose the best shot from the dozens, but a good moment indeed should be «caught» in time, and for that one should use a «waiting» technique, not a «thousands of takes» one [1].

Kharkiv theatre expert Julia Patrola says that the latest technologies led to the fact that a photographer stopped thinking while shooting. The secret of a good photograph indeed depends on the combination of skills, thoughts of a photographer and photo equipment [1].

Conclusion. Kharkiv theatre photography stays unrealized and poorly used part of press photography. Among the factors that impede its active development we can name lack of education and social knowledge, destruction of certain cultural traditions, general commercialization of photography, fastness of living. For formation of theater photography as a full-fledged genre, they should pay special attention to it. The first steps in this matter were made in November — December, 2012, when «the 5th wall» International theatre photograph competition that was an unprecedented event, and «the round work table» on the subject of theatre photography problems took place.

Literature

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